



Hoax narrative construction in the social space of rumbuk randu village in the Mahfud Ikhwan’s novel of *Dawuk kisah kelabu dari rumbuk randu (2017)*

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ABSTRACT

Hoax becomes a social phenomenon that is formed and formed. This description causes hoaxes to operate in the social space. In the novel *Dawuk Kisah Kelabu Dari Rumbuk Randu* by Mahfud Ikhwan, hoaxes show that there is a structured effort that leads opinion to provocation. Rural social space becomes a possible field with many differences in capital in society. In this article will explore how hoax strategies in text narratives show rural social spaces that function to defend one's position. This study aims to show social space as a place for hoaxe's formation. The method used is descriptive analysis method with the theory of Arena Pierre Bourdieu. The findings show that social space is used as a place of defense for a hoax-spreading agent named Wartu Kemplung by using provocative language. The social space became the place where Wartu Kemplung changed positions to influence the people in the village of Rumbuk Randu. The strategy with the latest topic language and the use of responsive language shows a picture of the production of oral speech as a language capital owned by Wartu Kemplung. The existence of Wartu Kemplung also shows the existence of village spaces and coffee shops as arenas in society as free fields anyone fill to maintain a position.



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Hoax or fake news is an illustration of the shift of social interaction in the community with information that deceives and creates a commotion. A hoax can also be interpreted as a meaningful word as a joke, mischief, ridicule, or deceiving (Zidane, 2020). Meanwhile, Pallegri developed the definition of a hoax from MacDongall as a lie composed by someone to cover or distract from

interests and the truth. The hoax is purposed to take advantage of personal gain, either intrinsically or extrinsically (cited, Pallegri,2008).

The data gathered by the Indonesian Anti-Defamation Society (Mafindo), in collaboration with cekfakta.com, showed 2021 hoaxes identified in Indonesia (Arisanty, 2021). Besides, the Ministry of Communication and Information (Kominfo) revealed that there were 1402 hoax cases spread across various media in February 2021. It can be said that the spread of hoax information is massive. The phenomenon of hoaxes can be illustrated as a virus that simultaneously spreads to humankind. It may include serious hoaxes, sacrificing lives, to trivial hoaxes that make readers or listeners giggle (Idris, 2018:22).

Information dissemination has specific characteristics so that it is categorized as a hoax, such as being dramatic or sensational. Also, hoaxes must be able to attract the attention of many people (Idris, 2018: 22). Information exchange activities influence the spread of hoaxes in society through the language contained in media. Language is a persuasive medium in spreading hoaxes. Based on a survey conducted by the Telematics Society (in Idris, 2018) in Indonesia, the most commonly carried forms of the hoax are 62.10% writing, 37.50% pictures, and 0.40% video. The spread of hoaxes is growing in the digital era with the development of various media sites ranging from social media (WhatsApp, Facebook, Twitter, Instagram) to websites. Based on data from Kominfo, there are 800,000 hoax-spreading sites on platforms in Indonesia in the current digital era. These sites contain a public opinion that leads to hate speech. Hoax information circulating in the community allows hatred or hostility between specific individuals or groups of people (Marwah & Fadhlán, 2021). Hoax information circulating in the community is often about trends in certain conditions or moments in an area. This information is usually viral or widely discussed. The description of information that leads to a hoax is challenging to control because it spreads rapidly. The hoaxes spread have become so quickly taken by the community because, as social beings, there is a system of interaction and communication so that hoaxes can arise and be consumed unconsciously.

Hoax is a social phenomenon that occurs in a community, but in literary works, this phenomenon also becomes a central theme that becomes a conflict. One of the works widely discussed hoaxes is the short story *Robohnya Surau Kami* by A.A. Navis, which tells the story of Ajo Sisi's character, who bamboozled Garin about Haji Saleh going to hell. The fraud made Garin so devastated that he committed suicide. In addition, the social phenomenon of hoaxes is also discussed in the film *Tilik*, which is widely talked over every community because it illustrates the gossip culture of mothers, leading to opinions that hoaxes occur. The film *Tilik* talks about the journey of a group of women who would visit Bu Lurah. During the trip, one

of Bu Tejo's traits was busy talking about Dian, the most lovable girl in the neighborhood. Based on her social media page information, Bu Tejo described Dian as an immoral woman. The depiction of the hoax phenomenon at least leads to certain opinions and harms society. The two descriptions show that the complexity of the hoax phenomenon is a social universe that is difficult to explain at the level of language, cultural, and literary codes (Sulastri, 2010).

The hoax concept in social settings contains a particular system to guide or criticize certain ideologies. Hoaxes can be the tip of the iceberg that can trigger societal conflict. The depiction of hoaxes also appears in one of the novels entitled *Dawuk Kisah Kelabu Dari Rumbuk Randu* by Mahfud Ikhwan. The novel was named the winner of Kusala Khatulistiwa in 2017. The novel *Dawuk Kisah Kelabu Dari Rumbuk Randu* tells the story of a Warto Kemplung who is considered a fraud but can attract the sympathy of the people of Rumbuk Randu village. Warto made people at the coffee shop listening to the Dawuk's story, who was so tragic in his life. The tale of Warto Kemplung's deceit made the people at the coffee shop lulled and became curious about the story. This story assembles Dawuk's image, leading to a perception that he was a person who needed to be hated because he was considered to have committed murder.

Warto Kemplung's appearance reflects the emergence of a figure who becomes a medium for disseminating information in society, especially in rural areas. Warto, a nobody, is just an ordinary citizen but has influences in leading a story called the *Kisah Kelabu Dari Rumbuk Randu*. A reflection of the enticing and sensational flow of information is a characteristic of hoaxes that steals the public's attention. How Warto Kemplung's narrative is delivered is a strategy that captivates and intrigues the ending of a sad story, which is interested in exploring this strategy as an analytical material to see the narrative mechanism in the spread of hoaxes.

Previous scholars have conducted a study related to narrative structure. Hidayati et al. (2016) analyzed the narrative structure in the novel *Daun Yang Jatuh Tak Pernah Membenci Angin (DYJTPMA)*. They found it had a narrative structure pattern with 15 story sequences and the position of Tania's character as a child, brother, sister, and friend. Herman Didipu, in the study, described the narrative structure pattern of the novel *Osakata Anak Asmat* by Ani Sekarningsih, consisting of five narrative structures: narrative sequence, narrative duration, narrative frequency, narrative mode, and narrative voice. The narrative pattern displayed representations, narrator, and focalization techniques related to extradiegetic-heterodiegetic (Didipu, 2018). In addition, Fitri et al. (2016) researched the narrative structure in the *Saman Dwiology*, showing that the beginning, middle, and end plots-built story elements and strengthened the conflict in such a storyline.

Meanwhile, film studies have researched hoaxes and literary works. Putu Nur Ayomi's study (2021) depicted the description of gossip, hoaxes, and women in the short film *Tilik* as a critique of Indonesian who like to gossip. Gossip, hoaxes, and women became the mechanism for the topic of discussion in the narratives in society (Ayomi, 2021). In addition, the research of Tjandra Setia Buwana and Firdha Irmawati (2020) also discussed the spread of hoaxes in the *Tilik* film, representing that character assassination through gossip can drive other people to believe gossip as truth. Hoax is a phenomenon that looks simple but has something so complex and leads to the emergence of conflict in society. The hoax phenomenon raises various community system problems that unconsciously operate to form a certain legitimacy. This research will fill the gap related to the dismantling narratives in the text strategies that show the existence of certain ideologies in criticism of society. Ideology in the narrative text will be seen with the discourse present in the social space. With this in mind, the current study attempted to discuss the relationship between the story narrative in the *Dawuk Kisah Rumbuk Randu* novel with the construction of the hoax spread in the community. In this article, we will explore how hoax strategies in text narratives show rural social spaces that function to defend one's position. The purpose of this study is to show social space as a place to be formed and formation of hoaxes. Hence, this study aimed to describe the production of hoaxes operating in the social space.

METHOD

This research method was descriptive-analytic with Arena Pierre Bourdieu's theory. The Arena theory in this study was considered to view the hoax phenomenon as the content of the social context of society. Hoaxes are a problem that arises from community interactions; therefore, we see the space in society as a representative of the area where the hoax appears.

The descriptive method was utilized to analyze the contents of a document or text. The descriptive method aims to describe and explain things discussed in research that are not in the form of statistical calculations in numbers or coefficients. Qualitative methods focus on naturally occurring data concerning the context of their existence (Ratna, 2013:47).

Bourdieu (1993:215) portrayed the arena as an open medium by becoming a point of emergence in the aspect of dominance in interaction. Bourdieu (in Karnanta, 2018:4) also argued that the arena is an element for analyzing specific structures in social space. The whole place or occurrence of a social process presents different but systematically related agents with one another. Thus, the arena concept focuses on the emergence of struggles for the position of agents in the social structure.

The arena's existence in the social space leads to efforts' validation. Social space shapes and is shaped by the structure of agents with different capitals (Bourdieu, 1996). Regarding hoaxes, in this case, a series of actions or practices are based on the influence; owned by agents in bringing up the structure of social space (Karnanta, 2018:5). Furthermore, Bourdieu (cited in Karnanta, 2018:6) explained that social space addresses a process in which all capital is distributed in specific ways to 'win' or achieve something at stake in that space and arena. Concerning hoaxes, the social space arena creates an accumulation system that seeks to reproduce hoax narratives.

In this case, the research technique is by reading the steps closely, then paying attention to the novel's words, sentences, and discourses that show an overview of narrative construction, after that formulating the narrative that appears as a text strategy, the narrative in the text is analyzed for the emergence of social space in the text, then analyzed in depth the emergence of narrative social space with the production of reflections from the presence of hoaxes and concluding the data gathered.

FINDINGS

Frame Narrative Strategy in the Novel *Dawuk Kisah Kelabu Rumbuk Randu*

In the novel *Dawuk Kisah Kelabu Rumbuk Randu* by Mahfud Ikhwan, a frame narrative was depicted, which signified the emergence of the central and side narrator layers. There were two narrators in this novel, both of whom met in the narrative of the storyline. This was illustrated in the following quote:

Mungkin karena terlalu termakan cerita Warto Kemplung, aku merasa bahwa orang-orang Rumbuk Randu menyembunyikan sesuatu dari diriku. [Maybe because I was too engrossed by Warto Kemplung's story, I felt that the Rumbuk Randu people hid something from me.] (Ikhwan, 20017:176)

The narrator's depiction in the novel *Dawuk Kisah Kelabu Rumbuk Randu* by Mahfud Ikhwan set the two narrators in a single storyline. The story told by one narrator and then passed on by another narrator showed the complexity of the narrative in the text. This story flow indicated its construction intended to build. From the narrator's analysis, the two characters who became the narrator were Warto Kemplung and Mustofa Abdul Wahab. The two characters got involved in the story narrative and met each other in the context of the story that led to the main story, namely the main story of Dawuk in Rumbuk Randu village.

The frame narrative set showed that Warto Kemplung was the character who was the spokesperson in the storytelling of Dawuk. The plot of the frame narrative strategy can be illustrated in the following scheme:

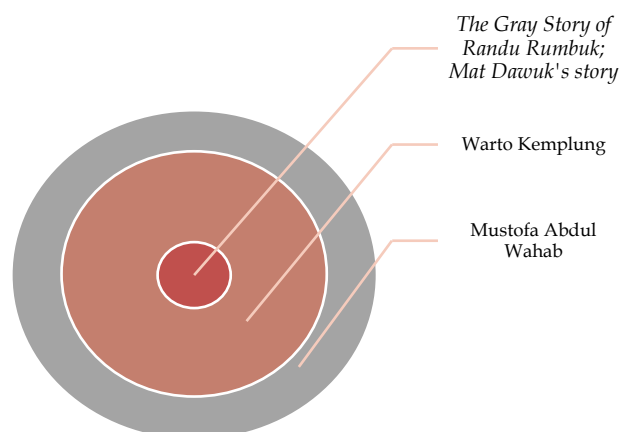


Figure 1. Frame Narrative Scheme

The depiction of *Warto Kemplung* as a connector or source of stories from the story of *Mat Dawuk* showed *Warto Kemplung* had used the gossiping technique in conveying his story. This plot structure exhibited the influence of narrative as an attempt to show *Warto Kemplung* as a messenger in the *Dawuk* story. The storytelling flow from one narrator to another displayed a specific narrative strategy leading to the flow of information dissemination, associating the narrative text as a layer that can develop from small-scale to large-scale information. Concerning this, it indicated the text framework of *Dawuk Kisah Kelabu Rumbuk Randu* by Mahfud Ikhwan as a complex one. It exposed the existence of a critical ideology towards the narrator as the bearer of the story. The criticism ideology was related to the attempts to get messages or other meanings. Then it drove a picture of the story of *Dawuk* as a social phenomenon about the marginalization of a position in society. Hence, *Warto Kemplung* could mediate news or information from this narrative strategy.

Warto Kemplung as a Social Agency

In the story of *Kisah Kelabu Dari Rumbuk Randu*, it was clear that *Warto Kemplung* utilized a narrative strategy to direct people to listen to his story in the coffee shop. The depiction implied hoax awareness from *Warto Kemplung*, known as a boaster in the village of *Rumbuk Randu*. This was contained in the following quote:

Panggilan Plung itu tentunya pemendekan dari kemplung alias pembual. Ini dia orangnya. Warto Kemplung, Warto si Pembual, yang bisa juga diartikan secara keseluruhan sebagai 'berita bohong'.

[Plung's nickname is, of course, a shortening of *kemplung*, or brag. Here he is. *Warto Kemplung*, *Warto the Brag*, who can also be interpreted in its entirety as 'fake news.'] (Ikhwan, 2017:6)

The depiction of the fragment described a figure who in people's lives had an inherent identity as someone who loved telling lies. The story considered a lie can be present with Wardo's position in the social order who unconsciously occupied a particular position with the story he uttered. In this case, Wardo's position had a social structure as an agent well known in the community. The characteristic of the bogus stories he often uttered was a sign in Wardo Kemplung. The storytelling ability implied the position he had obtained with the ability to tell stories excitingly. This was in line with Bourdieu (in Karnanta, 2018), which emphasized that every individual has dialectical abilities as part of the structure of society. Thus, Wardo Kemplung's storytelling ability points to himself as an agency with strong social relations with the Rumbuk Randu community.

The depiction of Wardo Kemplung as a figure using oral speech as a storytelling technique demonstrated the existence of linguistic capital as a persuasive part of the communication media to the interlocutor. This was in line with Wardani (2017) argued that language manipulation in fake news benefits from the creators' intentions of false news. It means the narrative in each utterance becomes a strategy used to influence the people who listen to the story's content. Thus, Wardo Kemplung's agency in the social structure contributed to the strategy for disseminating the information he told.

Village as the Source of Information

According to Bourdieu (cited in Jenkins, 2016), an arena is a form of cultural objects, education, work, land, and power with an actual degree specification. The arena becomes a vast field filled with many things, giving rise to particular spaces. Therefore, it showed Rumbuk Randu village as a manifestation of the complex social world in showing the existence of autonomous powers to present and shape society. The village is associated with a structured arena occupied by individuals or institutions in a social context. The depiction of Rumbuk Randu village as a place to rise to a livelihood was illustrated in the following quote:

Entah bagaimana ceritanya ada segerombolan pohon randu tumbuh di tengah hutan jati. Namun, yang lebih aneh lagi adalah orang-orang yang memutuskan untuk tinggal di situ, memabat hutan, dan menamainya Rumbuk Randu. [I don't know why there is a bunch of kapok trees grow amid a teak forest. Yet, what is even stranger is that the people who decided to stay there, cleared the forest, and named it Rumbuk Randu.] (Ikhwan, 2017:92)

From the quote above, the social condition of Rumbuk Randu village existed as a village with an area background of teak forest products. This situation portrayed that the village was not too productive and regularly generated a permanent livelihood because teak trees take a long time to harvest or sell.

Following Warto Kemplung as a spokesperson for Mat Dawuk's story, it indicated a contestation of village social space set as a place for figures to share opportunities in conveying information. The social space of Rumbuk Randu village depicted the complexity of the area, making the Rumbuk Randu people who were not directly involved can contribute to forcing the existence of Dawuk's figure. In other words, it directed the flow of information or fake news that led people to do something. Besides, the role of the village was clearly defined as a mediating context in dealing with the flow of information. Rumbuk Randu village became the battle arena for Warto Kemplung to position himself as an agent who could influence the people around him.

Besides, the social space of Rumbuk Randu village raised habitus and implied the action of gathering and drinking coffee in the shop as a tendency that presented in community interactions in an area. This condition was illustrated in this line:

Dan, ya, beginilah. Aku adalah raja malang, juga bodoh, yang pagi-pagi rela datang ke warung kopi ini, mengabaikan meliput peristiwa tidak penting untuk mendengarkan seorang pembual mengisahkan cerita yang mungkin lebih tidak penting lagi. Dan jelas-jelas sama sekali tak terjamin kebenarannya. [And, yeah, this is it. I am the poor king, and stupid as well, who would come to this coffee shop early in the morning, neglecting to cover insignificant events to listen to a fraud telling a story that might be even less important. And they obviously were not at all guaranteed the truth.] (Ikhwan, 2017:89)

The depiction led to another space in the village, that is Bu Siti's coffee shop plotting as an actual means of gathering people to interact and meet each other. The people gathered gave rise to an image of the middle-class hierarchy, starting with coffee shop visitors represented by a pair of chess players, those who gathered to play cards, people gathered to watch TV, and one of the daily journalists named Mustofa Abdul Wahab. Furthermore, Mrs. Siti's coffee shop existed to address hints that many interactions occurred in the presence of people from different class backgrounds. However, they had the same goal: drinking coffee. This meant that indirectly, Mrs. Siti's coffee shop also had a role in providing social space. Regarding this, Warto Kemplung indirectly had an opportunity to show his expertise in using coffee shops as an arena for him to convey the story of Dawuk. This was in line with Bourdieu's opinion explaining that territory or space can be defined as a set of objective forces that determine the existence of benefits (Bourdieu, 2020: 327).

The objective of Warto Kemplung's power led to another representation in the social space as an agent or figure who also took over to spread hoaxes in the countryside. Rural social spaces and coffee shops were

common areas that only served as residences and meeting rooms. However, they emerged as the complexity of the information stream that was unconsciously the emergence part of new information. The Rumbuk Randu village space created a social construction as a fluid arena and can generate strength (Karnanta, 2013).

The social construction of the village in the description of the *DKKDRR* novel established a rural social space and a coffee shop space as settings that influenced the information stream. This was described in the following sections:

Social space in rumbuk randu village

Rural is an area to live, interact, and communicate in social life. A village describes a community with a life habitus, tending to be homogeneous that interaction is more intimate, leading to tight-bond customs and traditions (Luthfi, 2019). A village shapes a structure for the position of agents who have power in the social hierarchy because Halili 2009 (cited in Luthfia, 2013) argued that the village is the smallest government unit in society. The social role of the village constructs a legitimacy system regarding the control of special powers.

The village can be described as a complex element in the *DKKDRR*. It was represented as a place in Java amidst the Java Sea border in the north and Bengawan Solo in the south. The village setting was established for Muslims who mostly made their livings as migrant workers because they felt that the crops from cultivating land could not be considered permanent jobs.

The social background in the village described can bring different economic capital and culture. Nevertheless, this description varied high and low hierarchies of the agents. A village construction formed community leaders (represented by Pak Imam and Bu Sulaikah), the nobility as forest rulers (Sinder Harjo, Mandor Har, Blandong Hasan), priyayi as sub-district heads (Agus), the lower-middle class (Mat Dawuk), and (Inayatun) as the middle-class children of community leaders.

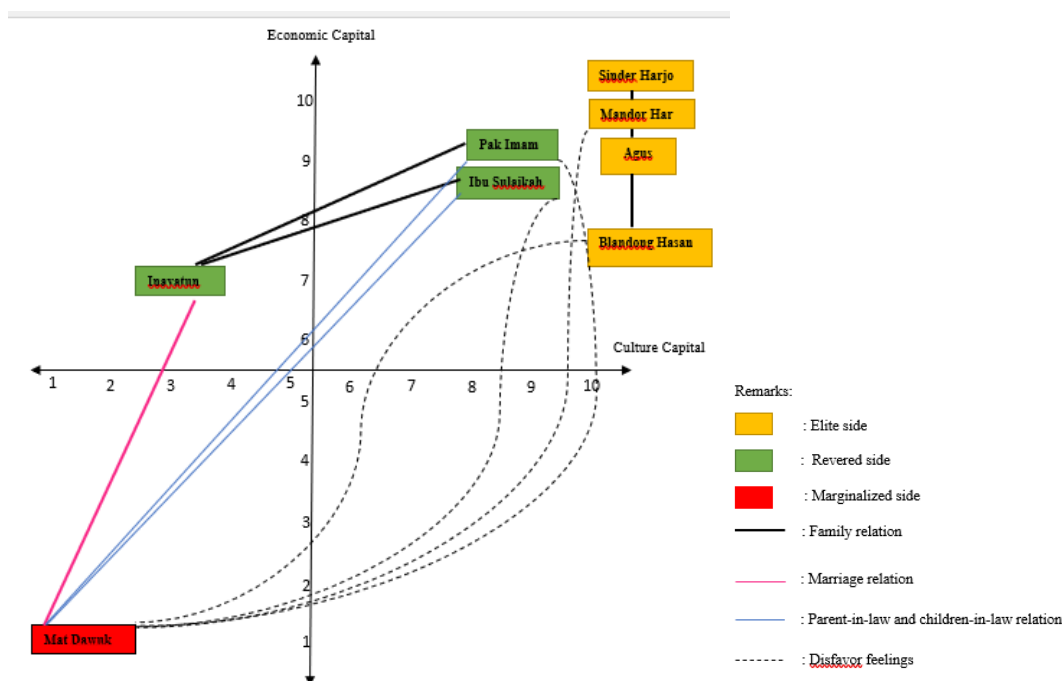


Figure 2. Social Space Scheme in Rumbuk Randu Village

The illustration above displayed a distinction between economic and cultural capital that affected the role of each agent in Rumbuk Randu village. The scheme possessed Dawuk to stand in the lower class. Nevertheless, it implied that Dawuk was categorized as a marginalized side existing in the village social space, making his existence vulnerable to being objectified by the upper class or becoming a victim of discrimination.

Social space of coffee shop in rumbuk randu village

Social life in society cannot be separated from habits or interactions. Coffee shops were usually an inseparable part of everyday life in rural communities. The coffee shop represented communication-interaction, becoming a place for gathering, recreation and relaxation, work, and even business deals (Kompas, 2017). The coffee shop was part of the social space of the Rumbuk Randu village community, where one could meet and greet other individuals.

In the context of the *KKDRR* novel, the image of a coffee shop became a place for exchanging information about Dawuk addressed by Werto Kemplung. The storyline of Dawuk rolled and was listened to by all people in the coffee shop. The presence of Mrs. Siti's coffee shop created social agents as listeners to the story of Dawuk character. The audience was represented by coffee shop visitors, Mrs. Siti as a coffee seller, and Mustofa Abdul Wahab as a daily freelance journalist looking for news in Rumbuk Randu Village. The agents' status in the coffee shop's social structure was advantageous for Werto

Kemplung, which played the role of language as capital. This was in line with Bourdieu (cited in Harker, et al. 2009: 21), showing that language access was an indirect means that could be a strategy to maintain a position. The structure of the agent's position in the social space is illustrated below.

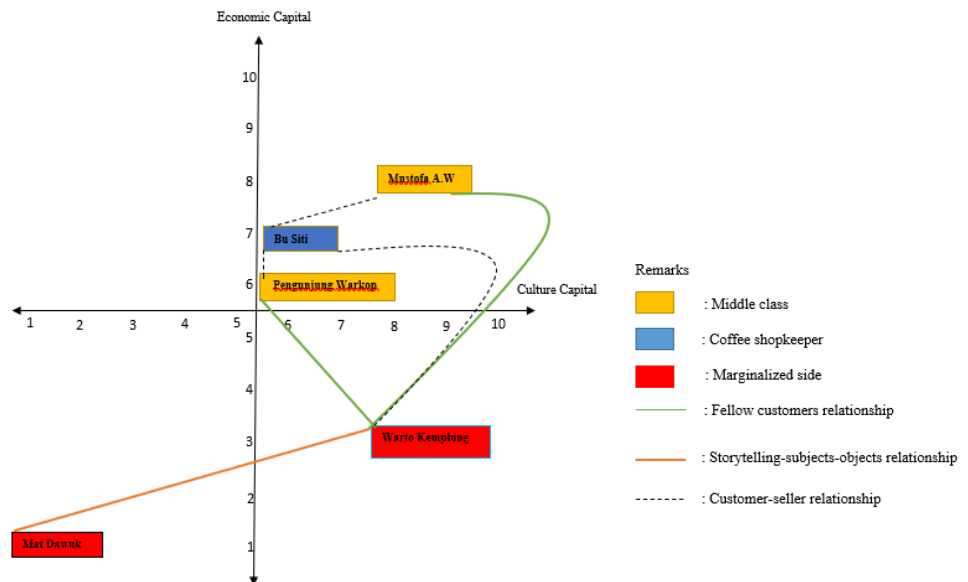


Figure 3. Social Space Scheme at Coffee Shop

Based on the illustration above, it could be assumed that although Warto Kemplung was an economically low agent, he still managed to have the cultural capital of attractive language skills. This happened since Warto successfully attracted people considered middle-class ones at the coffee shop with Dawuk's story. Waro Kemplung set Dawuk as the alluring actor to get him cigarettes and coffee for free.

The Waro Kemplung audience consisted of coffee shop visitors with varied social class backgrounds, and Mustofa Abdul Wahab was in the highest social class rank. Thus, Dawuk was the main talk since he was in the lower class. This condition indicated that lower economic and cultural capital would lead the figure to be the victims of the agents with enormous capital. It implied Waro Kemplung's status could be a start point for agents to create certain strategies to achieve the intended position.

DISCUSSION

Hoax Dissemination Strategy in Rumbuk Randu Village

The discourse at the level used by the Waro Kemplung agency describes a series of battles in the social space. The discourse forms a polarization of interests in the social arena for personal gain. This gave rise to a strategy to

defend Warto Kemplung's position by influencing everyone who listened to Mat Dawuk's story. The strategies used can be analyzed as follows:

The latest topics discussion in the community

Hoaxes in everyday life cannot be separated from the latest societal issues. This issue is often discussed as it relates to people's daily lives. The spread of hoaxes by discussing the hottest topic narratives or the latest trends is part of the strategy influencing social life in society. The description in the novel *Dawuk Kisah Kelabu Dari Rumbuk Randu* represents the beating issues in the village as the main theme conveyed by the narrator Warto Kemplung.

Warto Kemplung, who incidentally was considered a fraud by the people in Rumbuk Randu village, carried information widely discussed in the village. This is evident provided in the quote:

Kalian benar-benar tidak tahu soal penyerbuan itu?

[You guys really don't know about the raid?].

ia bertanya lagi, memandang ke seantero warung. Menenggak panas-panas hampir separoh isi cangkir kopinya rupanya mengembalikan keheranannya yang dilontarkannya saat ia masuk warung kopi tadi.

[he asked again, looking around the stall. Swallowing hotly, almost half the filling of his coffee cup that apparently returned the surprise he had thrown when he entered the coffee shop earlier.]

atau, kalian boleh menyebutnya pengeroyokan, terserah kalian,

[or, you may call it beating, it's up to you,]

ralatnya, kali ini dengan menggeser duduknya.) [he corrected, this time by shifting his seat.] (Ikhwan, 2017:3)

The description of the topic conversation developed by Warto Kemplung showed his efforts by conducting close and widely discussed social conversations. The narrative used by Warto Kemplung started by giving light to the latest news circulating in society. The news became something interesting because there was a violent conflict. According to Deddy (cited in Juditha, 2018) people prefer to discuss aspects related to violence, sensuality, drama, intrigue, and mystery.

In the narrative construction that Warto built as the narrator, he influenced the story by bringing news that was currently being discussed. The narration conveyed by Warto Kemplung drove the listeners of the story, namely the Rumbuk Randu people in the coffee shop, unconsciously to listen to the story. The following quote included such evidence:

Kalian sudah tidak labil bocah, toh? Jadi tenang saja, aku akan ceritakan kalian tentangnya. Juga tentang pembunuhan itu.

[You guys are no longer to be labile kids, right? So don't worry, I'll tell you guys about it. Also about the murder.] (Ikhwan, 2017: 15)

The narrative depiction used by Warto with the mention of 'you' demonstrated an invitation to the people in the coffee shop to listen to the story that Warto will tell. The story of the 'murder' became a hot topic for Warto Kemplung, which he later retold to the people of Rumbuk Randu. This concept indicated that using Warto Kemplung's narrative indirectly had the power to invite listeners at the coffee shop to follow the storyline he uttered. Then, Warto Kemplung as a social agency, can run specific strategies. Bourdieu (cited in John Field, 2010:23) explained that specific strategies are conducted to achieve goals. In this manner, Warto with his unique ability in tell the story can steal the Rumbuk Randu people's attention by conveying the narration of the Gray story of Rumbuk Randu village, namely the fraudulent story of Mat Dawuk's murder. This can be seen in the quote:

Ini kisah yang sebenarnya belum lama terjadi, sebuah kisah kelabu penuh darah.

[this is a story that actually happened not long ago, a gloomy tale, full of blood.]

(Ikhwan, 2017:9)

The use of the word "*kelabu* (gloomy)" implied that the topic of discussion was profound, full of tragic stories and element of emotion. The used word provoked listeners to listen to the story he conveyed. In this case, the narrative used by Warto seemed to show the strength of language and mastery of deep and actual topics of conversation. Regarding this, the people of Rumbuk Randu sympathized with hearing this tragic story.

Responsive language use

The language was a medium that determined the interaction in Warto Kemplung as he was the narrator in the gloomy story Rumbuk Randu emphasizing responsive language. In the same vein as Bourdieu's view (2020: 192), responsive language is a connection with successfully in reactivating the truth. Warto Kemplung used the language to play a role in attracting sympathy from people in the coffee shop. This was illustrated in the quote:

Kukira, setelah penangkapan Mat Mondar oleh Nippon dan penjemputan dua anggota Udeng Ireng di Desa Cucukan oleh Dandim dan jajarannya pas Enam Lima, tak akan ada lagi kejadian macam itu. Ternyata. "bagaimana bisa, untuk menghadapi satu orang saja mereka datang berbondong-bondong seperti bubarannya Jumatan?"

[I thought, after the arrest of Mat Mondar by Nippon and took two members of Udeng Ireng in Cucukan Village by the Dandim and his staff at Six Five, nothing like this would happen again. It turns out. "How come, to deal with just one person, they come in crowds like Friday prayers dispersal?"] (Ikhwan, 2017:4)

The fragment was an excerpt from the conversation Warto Kemplung had in starting the story that would be conveyed at the coffee shop. Warto

Kemplung used interactive language that asked for a response from the listeners. The illustration showed that Warto Kemplung was trying to get the people around him to respond to the messages he was about to make. This depiction portrayed the application of language strategies in conveying stories. The sentences arranged in Warto Kemplung's utterance showed the power of attracting people in the coffee shop to respond.

Warto Kemplung was figured as a fraud by the people of Rumbuk Randu, indicating there was character legitimation in the society, although it was considered negative. Warto's storytelling skills can attract people to listen to his utterance. It was illustrated in a scene:

Untuk sesaat, Warto mematung dengan posisi badan sama dengan ia terakhir bertanya, "begitu, kan? pertanyaan yang tampaknya ia yakini hanya ia sendiri yang mampu menjawabnya. "bukannya memang begitu?" tanya balik si penyangkal, tak seyakini sebelumnya. Itu jenis kalimat yang pasti sangat ditunggunya. Itu nada ragu yang jelas disukainya.

[For a moment, Warto froze with the same body position as he last asked, "Is that so, right? a question he seemed certain only he could answer. "Isn't that so?" asked the denier, not unsure as before. It was the kind of sentence he must have been waiting for. It was a doubtful tone that he really liked.] (Ikhwan, 2017:7)

The illustration above, indicated that the communication strategy by Warto Kemplung drove people to be curious and respond to the message quickly. In addition, Warto Kemplung was expertise in persuading people to listen and reply to what he uttered. This strategy demonstrated that the utterance given by Warto Kemplung provided power and strength. Also, this way created a distinction or hallmark of Warto Kemplung that validated social status (Yahya, 2016).

Responsive communication strategies direct people who listen unconsciously to participate in the flow of Warto's story. Warto described the story in the style of asking questions on the sidelines of the story being told. The narrative strategy allows the listeners to seem to be taking part in thinking and entering into the flow of Mat Dawuk's story. This showed Warto Kemplung's efforts to play the power of his language to attract the listeners to respond.

Narrative Construction as a Reflection on the Process of Spreading Hoax

The mechanism for spreading hoaxes by Warto Kemplung in the narrative to lure the people of Rumbuk Randu indicated that spreading hoaxes required a particular strategy. Warto Kemplung used narrative description in attempt to spread out the story of Dawuk to Rumbuk Randu people. Then, the information become interesting because it was packaged with certain patterns. The strategy become a narrative mechanism that was carried out as

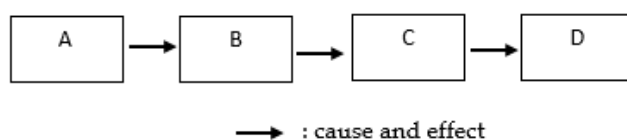
a way to convey information. Thus, the spread of hoax information could be illustrated in the scheme below.



Figure 4. Hoax Spreading Process

Regarding the process carried out by Warto Kemplung on the Rumbuk Randu people, it showed that there was space that Warto attained a position to benefit from the momentum. Bourdieu (1996) explained that social space goes beyond the normalization scale. Hence, Warto Kemplung demonstrated that the narrative used to display the social space of Rumbuk Randu village also influenced the spread of hoaxes in the community.

The hoax dissemination proceeded by the narrator Warto Kemplung indicated that there was social capital in language construction as influencing messages. This condition impacted the broader hoax dissemination due to information widespread by a figure, snowballing misconception in the community. The condition is thus illustrated below.



Remarks:

A: Dawuk widely known as unlucky, not good-looking man, broken-family man

B: Dawuk widely known as an odd-job man, murderer

C: Dawuk was considered as unvaluable man in the community

D: Dawuk was beaten to death

Figure 5. Hoax Scheme of Dawuk

The illustration of the hoax plot and scheme of Dawuk led to the complexity of the assumption that someone's information grew into more extensive news. Waro Kemplung's narration about Mat Dawuk in a coffee shop indicated that the dissemination of information in Rumbuk Randu village influenced someone's perception of Dawuk so he was discriminated

against until his death. The disseminating of information about Dawuk showed the narrative would lead to a hoax fracture, driving to another act that was not just news but became an anarchist act by beating them up. The relationship between the distribution flow with the hoax scheme of Dawuk indicated that the information stream at the time was easy to redirect, form and drag into the public's trust. Such pattern driving hoaxes led to public opinion and legitimized certain actions.

Concerning the narrative, Warto Kemplung brought the language capital he had to build and reconstruct the process of spreading hoaxes and their impacts. Warto Kemplung's narrative reflected that every utterance must be validated and not used as an advantage. Thus, hoaxes are a phenomenon in society with certain strategies and narratives. This way is the legitimacy of language power as a tool in the social context. The construction of hoaxes in the narrative text of *Dawuk Kisah Kelabu Dari Rumbuk Randu* by Mahfud Ikhwan furnished an overview of the mechanism, namely: first, hoaxes develop from a personal interest perspective scale towards a provocation issue; secondly, hoaxes can come from social spaces adjacent to issues of daily life; the last, mechanisms for spreading hoaxes lead the public to participate in judgment without a fact-finding unconsciously.

The comparison and contrast with previous research, were in the form of its focus. The previous research only focused on the emergence of narrative text and descriptions of hoax issues in literary texts or films. In contrast this study revealed the mechanism of narrative strategies operated to build provocation or hoax ideologies in society. The problem became interesting by showing the social space situation as a basis for dismantling ideology in society. This research shows that the narrative strategy in the novel *Dawuk Kisah Kelabu Dari Rumbuk Randu* describes the existence of rural social spaces that help the spread of hoaxes grow then considered the truth.

CONCLUSION

Hoax is a mechanism of fraud made by someone to cover or divert attention from the truth. Hoax is the systematic and organized dissemination of untrue information by controlling the use of language. The novel *Dawuk Kisah Kelabu Dari Rumbuk Randu* by Mahfud Ikhwan represents Warto Kemplung's strategy in delivering the information narrative of Dawuk's character to the people of Rumbuk Randu. The narrative construction that Warto Kemplung conveyed had a strategy with the latest topic narration and responsive language. The narrative construction provided an overview of oral speech production to demonstrate the power of linguistic capital that Warto Kemplung had.

Moreover, the construction of Warto Kemplung's narrative indicated that the Rumbuk Randu village space and Bu Siti's coffee shop became a field

that anyone could fill to maintain a position. Thus, the reflection from *Dawuk Kisah Kelabu Dari Rumbuk Randu* contributed to a constructive endeavor of a narrative in storytelling and illustrated the hoax process spread in society. The construction in the narration of the Mahfud Ikhwan's *Dawuk Kisah Kelabu Dari Rumbuk Randu* displayed a hoax mechanism creating a network of unconsciously justified provocations. This research has not been perfect. Further research is suggested to complete this research in terms of communication that develops in rural communities, or analyze the linguistic structure in the text.

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