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Symbolic Violence against Persons with Disabilities in the Trans TV Official Program Ngobrol Asal on YouTube

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Abstract

Social media is a communication tool that can disseminate or spread a culture, including YouTube. It has become a meeting place for various people from different backgrounds. However, YouTube becomes an arena where dominant groups exercise power over other groups. Trans TV company has the capital that can create a habitus that oppresses other groups. Through the 'Ngobrol Asal' program, Trans TV tries to maintain its position. The program indicates the existence of symbolic violence against people with disabilities. Disability discrimination issues have been in the spotlight throughout history. Through the modernization of communication tools, discrimination of persons with disabilities occurs smoothly. Komeng, the actor, performs a comedy that refers to the symbolic violence against Daus Mini as a person with a disability whose limitations turn into a joke that indirectly impacts the negative perception of people with disabilities. This study uses qualitative research methods. This study uses the perspective of Stuart Hall's Representation Theory to reveal the meaning of the scene and Bourdieu's Theory of Symbolic Violence to explain comedic content, which is an arena for the practice of symbolic violence. The results of this study indicate the existence of symbolic violence in the 'Ngobrol Asal' program. This can be seen in Komeng's jokes, representing Daus Mini as a small child who cannot contribute to society. The limitation of Daus Mini as the actor is interpreted as a disgrace to the family or the surrounding environment. Trans TV as a capital owner, uses YouTube as a battle arena to maintain its position, regardless of the impact on people with disabilities.

Keywords: Symbolic violence, Disability, YouTube, Trans TV, Representation

INTRODUCTION

Social media is an internet-based application built on the ideology and technology of Web 2.0, which allows users to create and modify user-generated content (Kaplan and Haenlein, 2010). Social media has become part of society and is seen to develop continuously. Almost all people have social media, be it Facebook, Instagram, Twitter, Youtube, etc. According to the report Digital 2021: The Latest Insights Into The State of

Digital, as many as 170 million people out of the total population of Indonesia are social media users (tekno.kompas.com, 2021). By using social media, the world's population, including Indonesia, can receive and produce information quickly and widely.

Social media creates a new way of communication that is not limited by space and time. The platforms are functionally capable of disseminating information to the broader community. However, social media can be a weapon that threatens others. Like swords, guns, and other tools of war, social media can create conflict (Media et al., 2009). Social media makes it easier for stakeholders to achieve their goals. Research (Komariah et al., 2017) states that social media is sometimes used for black or negative campaigns in the political world. Social media can be used as a tool of power; attract attention, shape perceptions, and provide legitimacy for those concerned. Hasfi et al. (2017) mention that social media such as Twitter is used as a medium for the elite to achieve power through anonymous accounts. Social media should be a public place for free expression. There is a domination of power that occurs in social media. This is in line with what Bourdieu calls a field (Rizer, 2012).

Media becomes a battle arena where there are individuals or groups of position holders. They seek to protect and enhance their position without a hierarchical principle that is best for them. A field is an open place for various types of capital, whether economic, cultural, social, or symbolic, used and disseminated to structure other fields (Ritzer, 2012). In this case, social media becomes a field/arena to spread something to other individuals or groups. Social media creates a good dominance structure according to those who create it. Finally, the dominated party must accept that domination becomes a habitus that oppresses them, whether consciously or not. An issue that may often be seen on social media is the issue of disability.

Disability is the main agenda in problems in various countries. This happens because of the inequality of rights for persons with disabilities. They are excluded from the economy (such as jobs), education, and society, both by active discrimination and the barriers imposed by the world on non-disabled people (Kornblum et al., 2012). This is due to the belief that people with disabilities are weak in many ways. The research conducted by Karuniasih et al. (2017) shows stigmatization of people with hearing impairments. There is a discourse between people with disabilities and people with disabilities. Deaf people have other terms such as 'bongol' (deaf) and 'kolok' (mute). These terms contain an element of labeling for people with hearing impairment who are considered challenging to contribute to society due to their low level of intelligence. The term is also intended for people who are not deaf (normal people), so deaf people judge themselves as such.

People's perceptions of disability are not only spread through direct interaction but are gently packaged in social media content. This is consistent with what Bourdieu calls symbolic violence— soft forms of violence (Ritzer, 2012). Utami (2014), in his research, shows that social media is an intermediary or tool for symbolic violence, namely cyberbullying in social media, which is psychological violence. Symbolic violence is not only in cyberbullying, which oppresses other parties but also in humorous content on social media. Such content may contain jokes or jokes, thus inviting laughter. In their research, Valentina and Arsi (2017) show that there is symbolic violence in entertainment events with YKS. The 185-203 minute duration shows only two educational scenes with a duration of no more than one minute. The whole scene is filled with violence, be it physical, psychological, or symbolic violence. Both shows often found throwing objects at other people's bodies, insulting physical form, and male players who act like women. However, whether they realize it or not, there is symbolic violence aimed at persons with disabilities if they are further criticized.

Alfiansyah, more commonly known as Komeng, is a famous comedian from Jakarta. Komeng has been named the King of Lawak due to his flowing, natural, and spontaneous comedic abilities (stylo.grid.id, 2021). He has practiced various jokes on various stages, either live or TV. However, now Komeng appears more often on social media, such as YouTube. Either sing alone or with a partner. The comedy partner who is always present in the comedy show Komeng is Sujarwo or Jarwo Kwat. Togetherness with members of Diamor comedy group Rudi Sipit and Mamo, has started since their career in the 1990s. Not only that, Komeng also often plays jokes with Daus Mini, Adul, Haji Bolot, and other comedians.

In the comedy performed by Komeng, there is a 'symbolic violence' against his comedy partner. In this case, it is a joke with Daus Mini, considering that Daus Mini is a person with a physical disability, namely 'Dwarfism'. This disorder is a disorder that causes the patient's height to be below the normal human average. The abnormality experienced by Daus Mini has become a 'material' for jokes. One of the comedic scenes depicting symbolic violence of persons with disabilities on TRANS TV Official YouTube content. The content program is called 'Ngobrol Asal'.

This study attempts to analyze the program on the TRANS TV Official YouTube account, namely 'Ngobrol Asal'. Komeng, Jarwo Kwat, Arie Untung, Daus Mini, and other friends were present to have funny dialogues and light stories with comedians at the event. The analysis was conducted to identify symbolic violence against persons with disabilities, especially Dwarfism in the program. This is done because there are many violent cases against persons with disabilities, either physically or verbally. Violence is also not only

carried out directly but also through social media. Violence is packaged through comedy content so that it indirectly 'perpetuates' violence against persons with disabilities in society.

This research focuses on the 'Ngobrol Asal' program, which is broadcast on TRANS TV Official YouTube content. At the event, several scenes were identified that showed symbolic violence against people with disabilities. The symbolic violence is packed with jokes which refer to the 'stigma' of disability as a weak person. This research uses Pierre Bourdieu's theory which explains about symbolic violence.

In this study, researchers used the theory of symbolic violence proposed by Pierre Bourdieu. The theory can describe how symbolic violence occurs through content on social media, including YouTube. One of the contents that display symbolic violence is comedy content, the TRANS TV Official YouTube program, namely 'Ngobrol Asal'. Komeng, Jarwo Kwat, Arie Untung, Daus Mini, and other friends were present to have funny dialogues and light stories with comedians at the event. However, there are indications of symbolic violence regarding disability in one segment of the event. Without realizing it, the joke content represents people with disabilities as weak or unable to do something. In this case, people with disabilities have 'dwarfism.' Maybe the joke is a bluff, but if criticized, the joke conveys violence symbolically to people with disabilities.

Symbolic Violence Theory

Pierre Bourdieu put forward the concept of symbolic violence. Symbolic violence arises when there is a struggle for monopoly. Symbolic violence is practiced indirectly through cultural mechanisms, including acts of discrimination against certain groups, races, ethnicities, or genders. The practice is carried out in a battle arena, where the position holders and the groups they control meet. The struggle or battle begins at a place called Bourdieu as the field. The field is an arena of battle and struggle. Individuals or groups try to fight and fight to maintain their position in the field structure, even improve their position. Medan is like an open market that allows competitive competition for those who have capital. This capital can be in the form of economic, cultural, social, symbolic, and political capital that is disseminated (Ritzer, 2012).

Bourdieu explains that those in power can impose language, meaning, symbolic systems on other members. It helps the ruling party maintain its position by obscuring the dominant party. The dominated party unconsciously accepts the condition of those who are dominated as legitimate. Thus, something is forced on the dominated party to become what Bourdieu calls habitus. The habitus is internalized into social structures and becomes 'common sense.' Position holders may have a habitus, then spread and force it

on others, so that the other party may suffer because their habitus does not suit them (Ritzer, 2012). Thus, position holders spread symbolic violence in a field to become a structured habitus in the social world.

In this study, the researcher tried to reveal the symbolic violence experienced by the disabled group. Some comedic scenes in the 'Ngobrol Asal' program represent that people with disabilities are weak. In this case, people with disabilities are 'represented' by Daus Mini. Therefore, to reveal the representation of the meaning of jokes that refer to discrimination of people with disabilities, the researcher also uses the basis of Stuart Hall's Representation Theory.

Representation, according to Stuart Hall, is essential for cultural practice. The culture is shared by sharing the same experiences, cultural codes, speaking the same 'language,' and sharing the same concepts. According to Stuart Hall, there are two processes of representation; the first is a mental representation, namely the process of conceptualizing something that is in the individual's mind. The representation is still abstract. Therefore, a second process is needed to translate mental representations, namely the language process. Language has a vital role in constructing meaning. Abstract concepts in mind will be translated through language to connect concepts and ideas with the symbols and signs conveyed (Muntafida, 2016). In this case, social media such as YouTube as a platform to communicate about symbols and signs; spread forms of representation on its content (content).

Representation refers to all forms of media on all aspects of reality, events, society, and culture. Representation tries to present something, be it events, people, or other objects, through something outside of itself, through symbols and signs (Hall, 1997, p. 28, in Muntafida, 2016). In this study, YouTube as a social media is a place to communicate something in the form of comedic content. In conveying his joke, the comedian uses language that can be understood. Language itself is a symbol that can be observed in narration, sound, events, music, visuals, events, objects, people, clothes, accessories, colors, and others (Hasfi, 2011).

YouTube

YouTube is a popular video-sharing website. Users can watch, load, and share video clips for free. YouTube was founded in February 2005 by three former employees of PayPal (an online commercial website), namely Chad Hurley, Steve Chen, and Jawed Karim. YouTube provides a forum for users to connect, inform, and inspire users worldwide. YouTube also acts as a distribution platform for original content creators and advertisers, both large and small (Azaari and Inayah, 2020).

YouTube is a company owned by Google, which facilitates users to upload videos and can be accessed by other users from all over the world for free. The presence of YouTube has a significant influence on the community. They can make videos, short films, documentaries, video blogs, etc. This is an opportunity for those who have talent or interest in video content. Everyone can use YouTube to make videos and publish the content. If the video is interesting, the more viewers it will get. With so many viewers, it can attract advertisers to place ads in videos published later. Like television, where the more television program content ratings, the more advertisers will be attracted (David, Sondakh, and Harilama, 2017).

YouTube can be accessed via the website with devices such as computers, laptops, and smartphones. Currently, YouTube users in Indonesia reached 170 million users or 93.8 percent of the total population of 181.9 million internet users aged 16-64 years. This figure is the result of Hootsuite, and We Are Social research in January 2021 (Suara.com, 2021). This makes YouTube a very popular social media and dominates social media in Indonesia.

Individual people do not only use YouTube, but groups, communities, and institutions also use it to convey content information (Anzani, Jaiz, and Witantra, 2018). The shared content is not just ordinary information but can be used to produce a discourse about something, thus influencing the people who see it.

METHOD

This study uses a qualitative descriptive approach. Qualitative research is carried out naturally as it is. Researchers do not carry out specific treatments that can affect the scientificity of the object under study. Qualitative is more descriptive, focusing on the data of words or pictures. The data is analyzed and then described to be understood by the reader (Sugiyono, 2020).

The object of this research is a comedy scene in the 'Ngorol Asa' program, which is broadcast through the YouTube social media TRANS TV Official. There are many episodes or parts with their respective titles. Therefore, the researcher will screen several episodes with titles mentioned in the results and discussion chapter. Several scenes that depict or represent the weaknesses of people with disabilities will be analyzed using the perspective of Stuart Hall's Representation Theory to reveal the scene's meaning. Bourdieu's Theory of Symbolic Violence is used to explain comedic content, which is an

arena for the practice of symbolic violence. The data that has been analyzed will be reduced so that the reader can understand it.

RESULTS AND DISCUSSION

YouTube as an Arena for Disability Discrimination

YouTube is one of the communication media. Currently, YouTube users in Indonesia reached 170 million users or 93.8 percent of the total population of 181.9 million internet users aged 16-64 years. This figure is the result of Hootsuite, and We Are Social research in January 2021 (Suara.com, 2021).

The number of YouTube users becomes an arena of domination of power. Those with good economic, cultural, social, and symbolic capital are used and disseminated to structure other fields. In this case, the Trans TV company has the capital, especially the economy. TV programs can spread and distribute a culture to dominate because they can communicate to the broader community. Currently, Trans TV uses YouTube to expand its market share because people use social media to communicate in the digital era. Therefore, Trans TV seeks and takes advantage of the existence of social media.

The 'Ngobrol Asal' program uploaded by Trans TV Official on YouTube is an arena to dominate the dominated group. The 'Ngobrol Asal' program is a comedy show; it is clear that the program communicates something through comedy and jokes to entertain the audience. However, the 'Ngobrol Asal' program became a battleground for the ruling party to dominate other groups. Trans TV maintains its existence as a well-known TV company by obscuring other groups through its programs. Through the 'Ngobrol Asal' program, the TV party benefits but unconsciously oppresses other groups. Daus Mini, which has a short body, is used by the TV to gain an advantage through jokes. Unconsciously, Daus Mini experiences a form of discrimination because his physical limitations are used for jokes. This form of discrimination becomes blurred because it is wrapped in-jokes that are 'joking'. According to Bourdieu, this can subtly discriminate against persons with disabilities or symbolic violence.

Jokes become public consumption that is deemed to be funny. Including jokes directed at people with disabilities, it becomes symbolic violence. In the end, the 'Ngobrol Asal' program created an unhealthy habit of jokes because it offended people with disabilities. In line with Ritzer's (2012) explanation that the dominated party unconsciously accepts the condition of those who are dominated as a legitimate thing. In this case, jokes directed at people with disabilities are 'legitimate', because the 'Ngobrol Asal' program is a comedy program that is generally accepted as an entertainment event; it's 'joking'. Daus

Mini became the dominant party because it received a contract with the Trans TV company and had to carry out its work in the program. Indeed, Daus Mini receives wages from his work but suffers from 'subtle' discrimination through his short body shape, which is used as a joke. This becomes a habitus internalized into social structures and becomes a 'common sense'; generalized as a joke, regardless of its effect on persons with disabilities.

Disability Subjects to Symbolic Violence

Please note that there are several types of people with disabilities. According to the Law of the Republic of Indonesia Number 8 of 2016 concerning Persons with Disabilities, Article 4 states that there are various types of disabilities, namely people with physical disabilities, people with intellectual disabilities, people with mental disabilities, and people with sensory disabilities. The variety of disabilities can be briefly defined as follows (Ashar et al., 2019):

1. Physical disability is impaired movement function. This includes people who had an amputation, paralyzed or stiff, paraplegic, cerebral palsy (CP) due to stroke, leprosy, and Dwarfism.
2. Intellectual disability is the disturbance of cognitive function due to a below-average intelligence level. This includes slow learning and down syndrome.
3. Mental disability is a disturbance in the function of thought, emotion, and behavior, including psychosocial including schizophrenia, bipolar, depression, anxiety, and personality disorders
4. Developmental disabilities that affect social interaction abilities, including autism and hyperactivity
5. Sensory disability is a disturbance in one of the five senses functions, including blind, deaf, and speech disabilities
6. Multiple or multiple disabilities is a person who has two or more types of disabilities, including speech-deaf and deaf-blind.

In the entertainment world, well-known 'disabled' comedians are those who have short stature or Dwarfism, such as Adul, Ony Syahrial, Ucok Baba, and Daus Mini. They are artists as well as comedians in several successful TV programs. Several TV stations, such as RCTI, MNCTV, Idosiar, including TransTV, always feature them in comedy programs. Researchers analyzed comedy programs broadcast by Trans TV via YouTube (not on television) in this study.

In the 'Ngobrol Asal' program, the players or performers in the program are Komeng, Jarwo Strong, Daus Mini, Arie Untung; there is also Mumuk Gomez, and later there will be

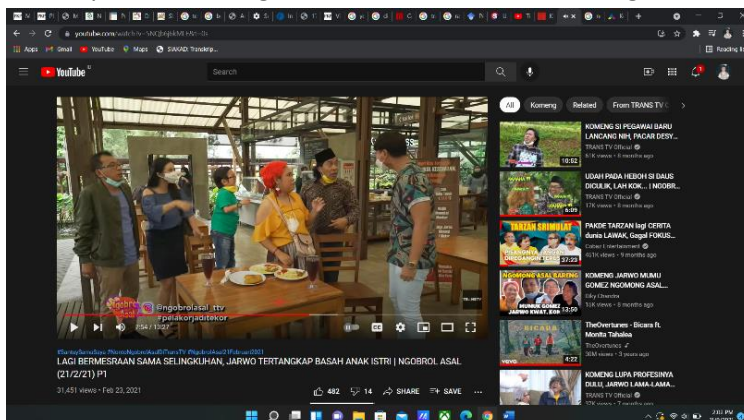
several guest stars who will fill the event. Therefore, the subject of symbolic violence will be Daus Mini, a person with a physical disability. It can be said that the company Trans TV used Daus Mini as a performer because of his reputation as a comedian. Daus Mini is a comedian who has been entertaining various TV programs and shows for a long time, such as the 'Tuyul Millennium' program; 'Aladdin'; 'Here There is Tuyul'; as well as several films and sitcoms. Now in the digital era, Daus Mini is often invited to the contents of the YouTube channel. Her tiny body is often the subject of jokes. Therefore, the Trans TV company uses Daus Mini to entertain the audience on the 'Ngobrol Asal' program, regardless of TV program producers raising the issue of disability.

Without realizing it, comedy shows that use people with disabilities as players bring up issues regarding disability. Behind the joking context (symbol), a scene refers to the discrimination of people with disabilities (another meaning). Therefore, the 'Chat Origins' program and other comedy programs, on the one hand, bring sustenance to Daus Mini, but on the other hand affect people with disabilities, especially people with Dwarfism disabilities, either psychologically or socially later. TV companies only care about capitalistic profits without paying attention to the effects on players and people with disabilities. *Kompas.com* news (2021) explains that people with disabilities of Dwarfism are often targeted for ridicule and violence from community members at work or when carrying out daily activities. The news shows that people with disabilities of Dwarfism often experience violence. A comedy program that invites people with disabilities, it supports the occurrence of violence against people with disabilities in society. This is because the Indonesian people themselves have not created a totally friendly environment for persons with disabilities.

Short Stature Disability

Symbolic violence happens as people represent or interpret people with disabilities as weak in their physical limitations. In this case, Daus Mini has a short body size. The author has identified one form of symbolic violence in the episode or part entitled 'Again Mesraan Semalingkuhan, Jarwo Catches About Anak Wife'. In this episode, Daus Mini plays the role of Jarwo Strong's son, Komeng as head of the neighborhood unit, Sonny Septian as the husband of Jarwo's mistress, Mumuk Gomez; and there is a female guest in a blue dress. The episode is 13:27 minutes long and tells about Jarwo, who left Daus Mini and his wife to have an affair. Then, assisted by Komeng as RW and Sonny Septian, Daus Mini and Jarwo's wife found out that Jarwo was having an affair. It ends with an apology between Jarwo and his wife, and Mumuk and Sonny Septian.

Picture. 1 Episode 'Making Out with an Affair, Jarwo Caught Wife's Son'



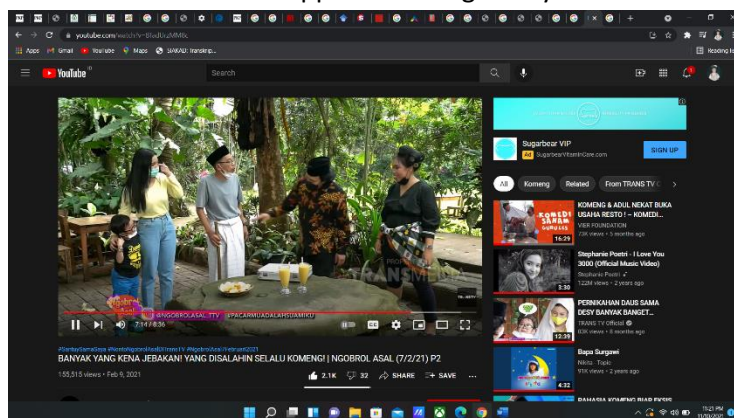
Source: <https://www.youtube.com/watch?v=5NQb6j6kMLE&t=0s>

There is some symbolic violence represented in the joke. Daus Mini plays the role of children. In terms of children, there may be no problem because, in the Big Indonesian Dictionary, the word 'children' means that they are not yet adults or are still small. Meanwhile, according to UNICEF (2018), a child is a human being under 18 years. Due to Daus Mini's short stature, the program represents him as a child even though he is 34 years old. As explained in the introductory chapter above, Daus Mini has a disorder that causes height below the normal human average or is called Dwarfism. This means that Daus Mini (a representative of persons with physical disabilities) is depicted as a small child aged below 18 years. This becomes symbolic violence because Daus Mini is an adult. In that episode, Daus Mini is treated like a child, like being invited to play hide and seek, carried, and guided by holding his hand like a child who needs to be 'supervised' and cannot be separated from parental control. The role of a 'little child' symbolizes someone who needs to be watched, cared for, immature, and needs to be supervised by an adult. Adults are spiritually and physically mature people and can carry out their duties and roles in society. Therefore, in this analysis, adults are described as normal, who can contribute to society, while young children are people with disabilities who must be considered and considered unable to contribute to society.

Besides this episode (Picture 1), another episode represents Daus Mini as a small child. The episode is titled "Lots Get Trapped! Komeng Always Be Blamed!" In that episode, Daus Mini plays the husband of Mumuk Gomez, who is having an affair with Desy Tahta, the son of Jarwo. Komeng performs as the new neighborhood unit chief, Jarwo as the hamlet chief, and the father of Desy Tahta. In this episode, Daus Mini is cheating on him, then Komeng finds Daus Mini making out with his mistress in a park. Then came Jarwo, who thought that Komeng was the new neighborhood unit chief; instead, he was dating

his son and did not carry out his new duties. In the end, Mumuk Gomez, as Daus Mini's wife, came and found out she was cheating on him.

Picture 2. "Lots Get Trapped! Komeng Always Be Blamed!"



Source: <https://www.youtube.com/watch?v=BTadUrzMM8c>

In the video, Komeng starts joking with some phrases that might be funny. When Komeng found out that Daus Mini was dating Desy Tahta, Komeng said this:

"I want to tell you, Mam, today there is no weighing at the Health Service Post (Posyandu), so you should not bring a child."

Posyandu is a place for health care managed by and for the community under the guidance of relevant officers (Ministry of Health, Republic of Indonesia, 2006). The purpose of the posyandu is to provide health and family planning services, including reducing infant mortality through immunization and nutrition. Therefore, posyandu is a service for the growth of toddlers and children, especially before the age of 5 years.

In this sentence, it can be said that Daus Mini is considered a toddler who needs to get nutrition and services for children under five, such as a health center. As previously explained, Daus Mini is a 34-year-old adult. Because Daus Mini's body is short, Komeng uses this as a joke, considering Daus Mini as a toddler. Referring to him as a toddler instead of someone with a physical disability is symbolic violence.

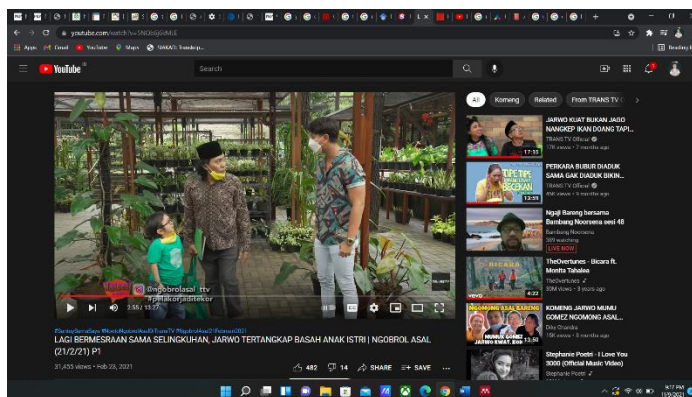
Disability as a Form of Disgrace

In addition to depicting Daus Mini as a small child who is immature and needs to be educated, there is another symbolic violence by Komeng. In one of the scenes, Daus Mini looked for his father Jarwo and cried when he passed by Komeng as the community unit chief. There was also Sonny Septian, looking for his wife who was having an affair with

Jarwo. Komeng then thought Septian was the father of Daus, because Septian seemed to be confused. Septian replied that Daus was not his son. Instead, he thought Daus was Komeng's son. Komeng answered with the following sentence:

“If I have a child like this, I would throw him under the bridge” (Pic. 3)

Picture 3. Photo of the minute 2:55-3:00



Source: <https://www.youtube.com/watch?v=5NQb6j6kMLE>

This humorous expression seems to have another meaning. Komeng's sentences were brought up in a humorous tone in the 'Ngobrol Asal' program. In the perspective of legal and human rights, the issue of child abandonment has indeed become the center of attention because there are many cases of infant abandonment. According to the law, child protection is an activity to guarantee and protect children and their rights to live, grow, develop, participate in society, and be protected from violence and discrimination. Therefore, children must be protected from violence, abuse, neglect, and exploitation (Sentika, 2007). The crime of neglecting children is an act that degrades human dignity, destroys fundamental human values, and degrades human dignity. Aliusman (in <http://bpsdm.kemenkumham.go.id/>) explains that there is a motive for throwing the baby away. Among others is feeling ashamed because the baby is either a result of an extramarital relationship or an affair, and the baby's father refused to take responsibility. Other reasons are financial problems, psychological issues, and lacking religious values. Neglecting a baby could not be justified from legal, religious, and human rights perspectives. Komeng's stance above indicates Daus as an unwanted child due to one of the reasons above.

A news article published by *Kompas.com* (2018) told the story of a mother who delivered a baby out of wedlock and the potential disability of the baby for being underweight. The mother was ashamed and decided to throw the baby away. The welfare problem has led some parents neglecting their responsibility for protecting and caring for the child, mainly

those who have a disability (Astuti, 2013). Some feel ashamed of their child's physical limitations who has congenital disabilities.

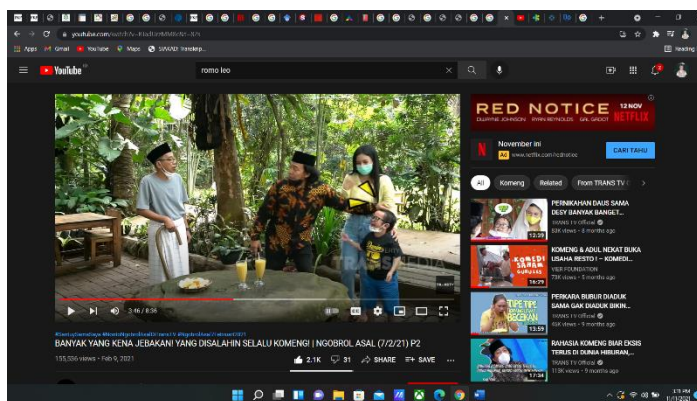
Komeng's statement should be seen from a critical perspective. When he said he would throw away Daus, he indicated that disability brings shame or disgrace to the family. Physical limitations possessed by a person with a disability become a symbol of disgrace and shame, both for himself and his family and the surrounding environment. He ignored that persons with disabilities have the dignity and worth of ordinary human beings and have the same rights and obligations as normal persons.

Useless People: Not Humans

Continuing the previous analysis, there is symbolic violence in the episode of Picture 2. In this episode, jokes were referring to symbolic acts of violence. The action took place in the 3:40 – 3:50 minute scene. Jarwo reprimanded Komeng to carry out his duties properly. Komeng said he would hold a meeting with neighborhood units worldwide:

“I was about to go, Sir, I have a worldwide neighborhood units’ meeting. But then I saw your child. I forbid him. I bring a suitcase, here the suitcase,” he said while holding Daus’ head.

Picture 4. Minute 3: 46



Source: <https://www.youtube.com/watch?v=BTadUrzMM8c&t=82s>

This scene shows symbolic violence, where Daus is treated like an object, in this case, a suitcase. Apart from the joke's context, the treatment has another meaning if seen from a critical point of view.

Issues regarding disability are always related to the struggle for disability rights. People with disabilities always experience discrimination in their daily lives. Discriminatory treatment or attitude based on disability is contrary to human rights (Ollerton and

Horsfall, 2013). These are violations because they are directly related to a person's identity as a person with a disability. Throughout history, someone who has a different body or is seen as 'different' has been regarded as unwanted and unacceptable as part of the community (Couser, 2009; Rothman, 2003; in Widinarsih, 2019).

Likewise, Komeng's comedy depicts discrimination against people with disabilities. Daus Mini is treated like a non-human item, namely a 'suitcase'. The same goes for people with disabilities. Treating people with disabilities as an object is considered to have violated fundamental human rights.

Throughout history, people with disabilities have always experienced discrimination. They are considered weak, because they are different, unwanted and not accepted as part of the community. The most famous discrimination against people with disabilities throughout history was the Nazi operation in Germany, called the 'Euthanasia Operation' or 'T4 Action' program. It was a program to slaughter those considered 'low race', including people with disabilities. Apsari (2018), in his research, states that people with disabilities experience social inequality because they do not get jobs for their welfare.

Therefore, to protect persons with disabilities from violence, both physically and psychologically, it is necessary to have rules in broadcasting TV programs. The Indonesian Broadcasting Commission (KPI) role is significant in this case. Individuals or institutions can report TV shows that contain violence against persons with disabilities. Efforts to protect persons with disabilities in TV shows must be multi-dimensional. On the one hand, the public must report and be educated so as not to make fun of people with disabilities in any form, especially on social media. On the other hand, TV companies must pay close attention to the program's impact that will be broadcast if they have to invite people with disabilities to the event. KPI must also be firm by warning television stations, such as the directors, producers, crew, and actors, if there are indications of violence against persons with disabilities (pertuni.or.id, 2015).

CONCLUSIONS AND LIMITATIONS

Persons with disabilities have always been targets of discrimination throughout history, especially in the current digital era. Discrimination against persons with disabilities is no longer in the form of physical violence but is subtly attacking or what Bourdieu calls symbolic violence. Symbolic violence is communicated through TV programs that are now broadcast not only on television but also on social media such as YouTube. This study investigates "Ngobrol Asal", an entertainment program aired by TransTV through its YouTube channel. It entertains the audience by presenting jokes.

The 'Ngobrol Asal' program becomes an arena to distribute or communicate messages through jokes. Unwittingly, the program has indications of symbolic violence against persons with disabilities. Daus, the main character of the program, is described as a small child who has not been able to contribute to society like an adult. Komeng's jokes described Daus as a disgrace or shame, unwanted by the group. This habitus is legalized, so certain groups experienced discrimination through television programs, including those screened by TransTV. The television station might need to maintain profitability, but it ignores the impact of the programs on people with disabilities.

Through the "Ngobrol Asal" program, discrimination against persons with disabilities was seen from the use of 'joke' language and symbols. Therefore, the 'Ngobrol Origin' program indicates the symbolic violence committed by Komeng against Daus Mini. Through the social media YouTube, this symbolic violence continues to be reproduced by the owners of capital for their benefit, creating a habitus that dominates certain groups to maintain its position.

Therefore, the role of KPI and the community is vital to creating a disability-friendly environment in TV broadcasting. Even if it is a comedy program, the TV must pay attention to the program that will be broadcast to avoid shows that contain violence against persons with disabilities. KPI as a broadcasting institution must set program standards, suggest behavior, supervise implementation, impose sanctions on broadcast violators, and coordinate between the government, TV parties, and the public; in this case, make broadcasts free from violence against persons with disabilities.

It should be emphasized that this research is not intended to attack or blame a particular party but rather to describe symbolic forms of violence. The 'Ngobrol Asal' program is an interesting phenomenon to study, and it has become a scientific field to be criticized more deeply. However, there are shortcomings in this study, such as episodes that show only a few acts of symbolic violence. Therefore, this research can be used as a reference for further analysis.

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