

Technologization of Discourse Indonesia's Food Estate in Documentary

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Abstract. In the current era of globalization, power and hegemony play a significant role in shaping discourse. Technologization of discourse is used to establish consensus and hegemony. This study aims to analyze the discourse practices of an Indonesian production house and a documentary activist. Through the Limbung Pangan narrative, documentary productions serve as a means to voice struggles of marginalized voices, particularly in the context of government policies and environmental and human rights issues. Utilizing Norman Fairclough's critical discourse analysis model, WatchdoC's documentaries challenge the dominant narrative and offer alternative advocacy content, using YouTube as a medium for information dissemination. WatchdoC stands out as a documentary activist, impacting public policy and debate within the socio-political landscape. This study reveals that WatchdoC's hegemonic practices are constructive, countering capitalist ideologies in the Joko Widodo regime. The technological discourse within the documentaries involves interviews with discourse technologists from various sectors, challenging the government and industry to adopt more public-oriented policies that uphold justice and human rights.

Keywords: Fairclough, Food Estate, Documentary, Indonesia, Technologization of Discourse

1 Introduction

Power and hegemony are powerful discursive tools in the current era of globalization. Whether intentionally or subconsciously, discourse for those in power leaves traces of the text's features, allowing discourse practitioners to identify the characteristics of how the reader interprets. Antonio Gramsci developed the term hegemony, which means ideological construction by the dominant party to reach a consensus from the controlled party through moral, intellectual, and political leadership, which incarnates itself in the form of a monopoly on texts and their interpretations. The process of achieving and restructuring hegemony is pursued by the technologization of discourse. Discourse technologization is a means to build hegemony by consensus in the discourse order. Institutions or organizations as part of the general struggle [8].

The technologization of discourse influenced Foucault's idea, essential in exercising power and influence over people's lives and opinions through certain linguistic tools. So, it relates to the power of text from an expert/technologist who can effectively realize discourse, social position, experience, or certain expertise in conveying it to the audience [3]. Using the discourse

technolog's perspective may have personal goals with words and concepts metaphorical and rhetorical. The ideas associated with power are always metaphorical when applied in interactions and discourses, implying a hidden agenda as a manifest or embodiment of power. The Common sense of an event to be delivered. [9].

The number of information elements such as text, graphics, audio, and visuals which increases along with technological advances, has affected the character of each message or information sent to be delivered. These elements can help information so that the public does not misinterpret it [17] It takes a text game effort to persuade through manipulation, namely influencing feelings. This kind of manipulation is very commonly used in Western media, skillfully implying the handling of objects and thoughts originating from experts with significant challenges to impose a specific 'worldview'. The goal of manipulator profit is described by various terms of coercion from social influence such as persuasion, propaganda, dogma, brainwashing, thought reform, etc.

This study aims to dismantle the discursive practices of an institution production house in Indonesia and a documentary activist WatchdoC. WatchdoC is a pioneer by idealistic television journalists who disseminate their work intending to build a critical public. The influence of business logic and competing interests in the mainstream media tradition are diluting journalists' idealism. This condition makes the media further away from reform, increasingly commercial with businesses that increasingly conglomerated with sister companies that are increasingly complete with entrusted interests.

WatchdoC's documentary always gets controversial as an attacker against government policy, especially related to environmental and human rights issues. One of his documentaries, titled "Sexy Killers", reveals the names of politicians owned by the coal industry, including the presidential candidates in the last 2019 elections. Their presence becomes counter-hegemony to information produced by contemporary media on behalf of the government [1]. Through the power of narrative, documentary products become a tool to convey messages of a struggle for those who do not have space to speak out.

WatchdoC got the Special Prize 2021, the Gwangju Prize for Human Rights, and the Ramon Magsaysay category award for Emergent Leadership on August 31, 2021. These two awards are for everyone who works to protect the earth, democracy, and human rights. The award was given to WatchdoC for their "unwavering efforts as independent media, journalistic investigations full of energy, documentary filmmakers, digital activists seeking media transformation in Indonesia, and their visionary commitment as media actors and in shaping generations. It means that businesses can make films that can change how authorities criticize them. It makes the people very aware of the critical social, political, or economic problems of the untold story. WatchdoC has a good atmosphere from the point of view of the Indonesian documentary film business, information dissemination, and freedom of information in the online landscape [16]. Documentaries are just as crucial as journalism [20]. Eric Sasono says that WatchdoC's job as a documentary activist is to look into problems that hide behind the news for the soft news programs [26].

Cecilia L. Lazaro (RMAF Trustee) in the Ramon Magsaysay Award said WatchdoC combines the tools of investigative journalism, documentary filmmaking, and digital technology. WatchdoC's advocacy is to create public awareness of human rights, social justice, and the environment [2]. For WatchdoC, this is a social contract between WatchdoC and society, an

effort to change the landscape of Indonesian media and its commitment to the vision of the people as media makers and media shapers themselves.

However, given the media's always-questionable neutrality, this condition allows for the hegemony that constructs there to be relevant. There is harmony in making documentary films and performing journalism, where interviews and direct quotations from sources are present as factual. Expository arguments are used by experts or authorities to develop common sense and rationality in their audiences. It is an opportunity for filmmakers to provide a method for viewing documentary truth [14]. Discourse creativity begins to play filmmaker, where the results of the interviews collected then became the technologization of discourse.

Gramsci's theory conceptualizes ideology that flows downwards (hegemony), leading to efforts to organize struggles with the oppressed against a single source of power, namely counter-hegemonic fights. This study focuses on the counter-hegemony carried out over the WatchdoC documentary film.

2 Method

Fairclough CDA views discourse as a social practice. The data collection is taken from Limbung Pangan's documentary. The literature review uses the CDA Norman Fairclough approach. The Fairclough CDA procedure includes three-dimensional levels, including a description of discourse from the characteristics of text practice; discourse practice consists of the production and interpretation of text relationships and interactions and explanations of interactions and socio-cultural contexts. This study emphasizes the interpretive perspective of the discourse practices to reveal the meaning of the hegemonic discourse implicit from hidden intentions.

Journalistic works include documentaries and photographs depicting real-world circumstances, events, and facts. The fact that many people discuss films on news programs has increased their importance as new journalistic works [21]. Documentaries wrestle with the truth of the case and how to capture reality as accurately as possible. For documentary filmmakers, the truth is discovered rather than imposed. The primary purpose of a documentary film is to enlighten, inform, persuade, and provide insight into the world. However, the documentary is not a replica of reality but an explicit social representation of the world occupied, even based on factual aspects encountered. Nichols classifies documentary films with six genre terms like sub-genres: poetic, expository, observational, participatory, reflective, and performative. Each mode may arise partly as a response by filmmakers to perceived limitations in other modes, partly as a response to technological contingencies and institutional constraints or incentives, and partly as an adaptation to very different films [21] and [29].

The criticism used in cultural studies, media studies, and film theory; these concepts cut across disciplines and approaches and can operate as a bridge- as a focus for dialogue between which the perspectives of one can draw in the development of the other. Language and semiotic modes (such as body language and visual images) view from elements of social practice that are dialectically related to further details; forms of activity, social relations, institutional structures, people with knowledge, and material beliefs [8].

Discourse orders are social structures of semiotic distinction – particular social orders of relations between different ways of making meaning, that is, other discourses, genres, and styles. One aspect of this order is domination: some ways of making meaning dominant or mainstream in a given discourse setting, while others are marginal, oppositional, or alternative.

Fairclough has three dimensions: The text practice to obtain information about the discursive process of organizing language in specific texts. Discourse practice is part of the hegemonic struggle that contributes to the reproduction and transformation of the discourse order. The focus is on how communicators take discourse and forms concerning their power relations. Thus, in viewing language as discourse and as a social practice, one can include the idea of analyzing texts or production and interpretation processes and analyze the relationship between texts, processes, and social conditions, both conditions directly from the context—situational and more detailed conditions of institutional and social structures [8]. Fairclough sees dialectics (the opposition between reality and discourse) towards discourse and social change based on his view of the position of ideology in society. So, discourse builds common sense or natural discourse that shapes the meaning of identity, social relations, and representation. In this case, text consumption in discursive and socio-cultural practices becomes a power in an unstable state that must always be fought for to be maintained or changed.

CDA Fairclough aims to examine the relationship between discourse and ideology, namely a set of beliefs, attitudes, and behaviors that shape perspectives about the world. The main problem is that neither ideology is a property of the structure of society nor a property of events. A satisfactory account must be found between the dialectics of the structure of society and events. Parameters of social change show discourse shaped by structure but can also reshape discourse to reproduce and change people's knowledge of objects, including power relations related to ideology. Formation discourse marks a power struggle between participants in social interaction.

Documentary films not only convey knowledge with nuances of advocacy but also arouse criticism and emancipate the audience. The emphasis on the narrative text is also shown in WatchdoC's work with the expository genre. Based on the explanation above, the researcher decided to use the theory of critical discourse analysis model of Norman Fairclough in dismantling the critical discourse behind the narrative and depiction of criticism built by WatchdoC through documentary films.

Fairclough's CDA aims for interdiscursive, which has a strong affinity for recontextualization because interdiscursive frequently suggests that elements are imported from other discourses. It is where the focus of the novelty of the research study lies because interdiscursivity will represent WatchdoC's critical discourse in the narration of documentary film texts. In addition, from 3 dimensions, Fairclough can guide the proof of the researcher's assumption that when criticism is present as a WatchdoC film discourse, a contribution of meaning appears hidden behind the text. The characters' interactions and their trips with the people who live in the field seem designed to make the audience care about them. Based on the documentary's conversation with the director, the live-in system was also used to make the footage. The director is a constant in the movie so the actors can talk to them directly. The director makes himself a part of the subject's experience, not just a viewer.

3 Results And Discussion

During the New Order, the government and entrepreneurs contributed to creating local component suppliers. They were responsible for domestic technology investment because BUMN operations are not driven by issues of competitiveness and efficiency but by political interests and goals. Where the increasing state intervention and industrial policies that are protective of preferential treatment and cronyism show (Bocek, 2021). It is the same conditions

experienced by Indonesia again. Social disorder in the name of policy food estate has been taken by President Joko Widodo's government. It later became a discourse packaged by WatchdoC in its documentary, *Limbang Pangan*.

Project policy food estate is the government's response to FAO's (Food and Agriculture Organization) warning that a global food crisis is possible. The COVID-19 pandemic has finally become the government's impetus to accelerate the availability of food stocks in short supply due to the widespread conversion of agricultural land to non-agricultural or infrastructure functions. The program encourages modifying old farming methods, and then adapting new ones without abandoning the ancient farming traditions. The goal Food Estate can increase the amount of agricultural production through the use of appropriate technology to meet national food needs. The development concept was to carry out agriculture, plantations, and livestock in an area in an integrated manner. Ironically, the government is deforesting large forest areas, including customary forests. Industrial activities, which are generally the direct cause of deforestation, it dominated by extractives with permits to build industrial plantation forests in natural forest areas [24]. One of the program location's food estates in the so-called Papua province Merauke Integrated Food and Energy Estate (MIFEE), resulted in the usurpation of customary forest land rights and violations of indigenous peoples' rights.

Based on the representation in the WatchdoC documentary, three plot focuses were to find the story's core. First, the realization of printing rice fields carried out during the era of President Joko Widodo, known as the Food Estate, invites conflict because it involves forests on a large scale. Second, farmers' complaints about food failures ultimately remind them of the local agricultural systems that have become their ancestral heritage. Lastly, the rules on terms of work and working hours for farmers have shifted the profession of farmers to laborers. WatchdoC opposes the constructed capitalist discourse towards the government and entrepreneurs and the humanist discourse of farmers and indigenous peoples who defend forests and opposes the government's capitalist attitude—quoting the statement of Sri Sultan Hamengku Buwono X (in cultural strategy) [22] Globalization opens opportunities for acculturation processes, but local geniuses will perish if foreign cultures dominate this. Siltation will eventually destroy local cultures, resulting in the loss of national or ethnic identity. They interpret policy events as Food Estate will and have harmed all living things. This is a pipe dream about people's well-being because it does not close social and economic gaps. The meaning of welfare and development which the government carries out is not fully oriented towards the public but benefits the government. This view implies that if Indonesia is prosperous, it is not the farmers and the people who are profitable.

For filmmakers, "communicative and interactive" actions are needed where interactions form toward understanding, not getting results [8]. The point is to make it easier for the audience to understand and shorten the story scheme. This process continues the discursive practice, which involves the technologization of discourse made from genre hybridity. Hybridity will break down the burden of the audience's limited energy and time because authentic visuals must be captured through; interviews, infographics, animations, songs, and videographics.

Discourse practices will dismantle the order of discourse, articulated together, and depend on existing discourse in socio-cultural practices [8]. In the end, humanism becomes a view that is not only reconstruction but also an ideology of WatchdoC. Currently, humanist ideology is also leading to a movement. It requires collaboration between communities, institutions, and academics, not just introducing this ideology but inviting the public to do something. By involving figures or resource persons competent in their fields, WatchdoC summarizes their

rhetoric and produces documentary work, aside from representing an institution or group, the figures or sources in WatchdoC-selected documentaries. They also act as discourse technologists who create discourse because they have privileged access to scientific information and intervene in discursive practices. Documentaries have authority with such representations of figures and statements because they carry an aura of truth. According to Fairclough, this is where the internal shift occurred 'policing discourse practices that are usually subject to scrutiny, correction, and sanction [8]. WatchdoC shifted its role as a filmmaker/researcher by presenting discourse technolog as external experts based on knowledge, knowledge, and truth. The following is a discourse technology featured in the WatchdoC documentary:

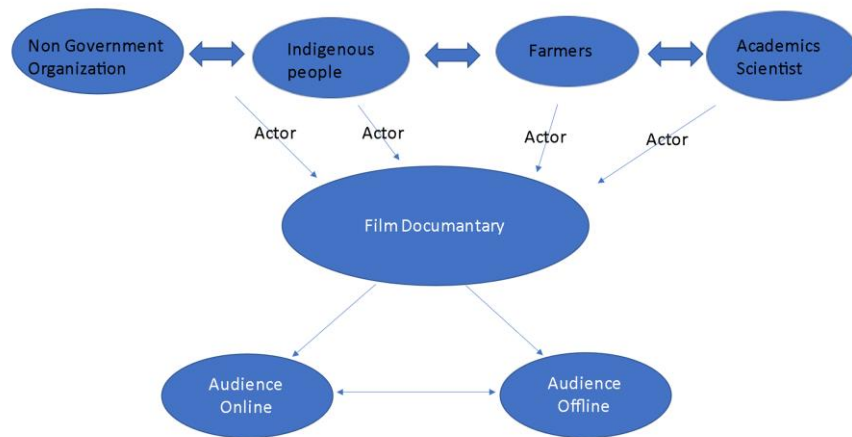



Figure 1. Technologization of discourse in WathdoC ‘s documentary films.

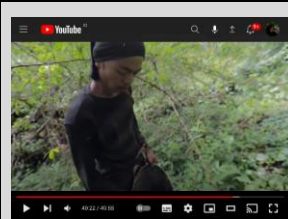
The findings above prove that WatchdoC is orienting towards statements by competent figures in their fields to generate expository arguments. The goal is to strengthen the reproduction of ideas *filmmakers* reject or accept. The view is present in sequential, clear, and detailed explanations that provide insights and can direct the logic of truth to the audience. Where WatchdoC designs and redesigns from discourse technologists, Fairclough calls this activity a discursive technique.

Table 1. Online Interviews in Limbung Pangan, (WatchdoC, 2022)

	<p>It seems to be a public secret that the Food Estate Project has its own interests already existed before the project started.</p> <p>Then the law creates its own work, and we analyze it.</p> <p>as one of the rules that smoothed the investment then also</p>
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The interviews are conducted to gather opinions and information on a specific topic. This conversation activity also includes narrative explanations of the situation and conditions at the event location. The interview was conducted online (via the network) and quotes to represented in the documentary. Interviews conducted with affected residents are ethnographic in line with the visuals. As the role of presence in the field, WatchdoC dialogued with the resident conduct. The emphasis is on the behavioral meaning of what we want to know. According to Bronislaw Malinowski, ethnographic purposes are used to understand perspectives and relationships the indigenous people with everyday life and gain a perspective on their world [30]

Table 2.: Interview with indigenous peoples (WatchdoC, 2020)

	<p>Suhadi: This is the harvest... this is just from one tree yet another tree</p> <p>Filmmaker: but this is not the season, is it?</p> <p>Suhadi: Yeah, just a little bit, If the season comes, five baskets can be full.</p>
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The description of the interactions between characters and their travels with the residents in the field appears to present itself directly to arouse the audience's empathy. According to the interview in the documentary, the live-in system is also used to create the footage. The director is a recurring theme throughout the film, providing direct interaction with the characters. The director also positions himself as a participant who shares the experience rather than as an observer. The live-in concept allows the filmmaker to observe and delve deeper into the events and actors used as subjects in the film. *It will be easier for the filmmaker to build a sense of attachment to the characters [27] construct stories, and foster human interests in the audience, apart from interviews found in representations, voice crew, and diversity footage.*

In the end, the narrative in this documentary becomes the main concern because, in practice, the context of the meaning of the documentary can be dismantled, bearing in mind that the narrative is not neutral. Suspicion arises based on what it represents for the *filmmaker*, for example, character, experience, knowledge, hopes, fears, and interests. The description of narrative construction shows reproduction and articulation in the choice of words, ideas, concepts, and beliefs. The narrative also indicates the effect of the power relations owned by the actors. According to [11] mental representations associated with filmmakers will eventually be revealed through dialogue spoken by actors, hidden or open socio-political messages conveyed by writers and directors, and so on.

The discourse practice is part of the hegemonic struggle that contributes to the reproduction and transformation of the discourse order. The focus is on how communicators and text producers take discourse and forms by paying attention to power relations, including in the struggle for the meaning of words. Discourse practice is part of the hegemonic struggle that contributes to the reproduction and transformation of the discourse order. The focus is on how communicators and text producers take discourse and forms by paying attention to power relations, including in the struggle for the meaning of words.

Through documentaries, WatchdoChas become an essential source of all kinds of truths the media hides or does not discuss. It is where the work compares the message of hegemony to the support of the media alternatives to a small group that grows to become dominant and will

undoubtedly be more voiced. Filmmakers can negotiate their positions and offer various types of aesthetics in documentaries [15].

In line with his critical views, it is also possible for film producers to exercise hegemony over groups and audiences. The perspective of Gramsci's hegemony from the language will reveal that power and power struggles rely on agreement rather than coercion. Coercion is a consensus-organizing process of subordinating awareness without violence. Based on culture and intellectual persuasion [12]. Gramsci believes intellectual actors are essential in forming and maintaining hegemonic power relations. Not only traditional academics and scholars but also artists, writers, and other cultural producers who help shape public discourse and cultural norms.

Activist movements can challenge this dominant narrative and seek to promote alternative ideas and values that challenge the status quo. In doing so, they may seek to become intellectual organisms that promote a different vision of society and mobilize public opinion in support of their cause. By doing this, they may also seek to challenge the hegemony of dominant groups and create space for alternative ideas and values to gain traction in society. In this study, WatchdoC acts as an intellectual actor by carrying out the ideology of humanism. Humanism is a stream that aims to revive a sense of humanity and aspire to a better social life. The concern is with the nature of knowledge (epistemology), the nature of being (ontology), the nature of argument (logic), the nature of morality (ethics), and the nature of expressive forms (aesthetics) [32]. Currently, the development of humanism has led to various intellectual movements. However, it remains faithful to its core principles, such as the importance of human dignity and rights, the value of reason and science, and the need for a just and equal society, not just leading to religious dogma and superstition.

Protest movements in Indonesia rise to resist the liberal development policies and the destruction of culture and environment through capitalist intrusion and land (or sea) grabbing from the government [4]. Environmental issues and violations rights of indigenous people caused by the food estate project are global and cross-border, necessitating collective action. As a result, the foundation for international regimes and organizations was laid [24]. Previous studies related to WatchdoC show that findings give rise to domination and hegemony, emphasizing the portrait of corporate and government arrogance and unwillingness to compromise so that social conflict dynamics occur among farmers. The oppressive action was chosen because it did not get the consent of the farmers [28]. Communities and communities such as NGOs collaborate to create a unified message with opposition and resistance to domination. The presence of WatchdoC packaged the documentary into a documentary context and ended up collaborating with them, not in the name of partnership or empowerment.

Their Indonesian production house WatchdoC uses public theaters and a YouTube channel as channels to promote and discuss topics related to hegemony and power relations. This is an example of how people who make cultural products can use their work to challenge popular ideas and make room for other ways of thinking. By promoting critical thinking and dialogue around important social and political issues, WatchdoC contributes to developing a more engaged and informed society. Through their work, they help create space for alternative voices and perspectives to be heard, which is integral to building a more democratic and just society. By using explanatory elements, it recognized that it could make it easier for people to receive messages and create complexity that cannot be explained by ordinary audio-visual or visual means. It is also role-storytelling-friendly; Watchdog developed it to be audio-friendly, where the theater of mind of audio takes precedence over video [23].

This propagandistic message is very clearly offered by WatchdoC to the general public, including discourse technologists in the same circle of vision it. WatchdoC hegemony discourse technologists to present the truth and unite the spread of humanist ideology among the public. In Indonesia, capitalist agriculture emerges from capitalist development, shaping the nature of agricultural producers through the figures of landowners, traders, capital, and financiers. Exploitation carried out by the capitalist class against tenant farmers, farm laborers, and small farmers ultimately forces them to continue to make improvements. [13] Under Joko Widodo, the practice of liberalization was followed by land grabbing. The food production system has changed from being based on household and tradition to being based on corporations (food estate). People think that local communities are left out because they do not have enough money and unparticipate in liberalization. [22]. WatchdoC practices a new form of digital activism that presents collaborations between art, creativity, activism, and advocacy. YouTube supports filmmakers in developing collaborative action and interactive documentaries with other strategic stakeholders, such as production houses, NGOs, individual activists, social communities, and educational institutions [25]. Without realizing it, greed, exploitation of labor, and competition (between people, businesses, and nations) are understandable and considered suitable for society because they contribute to an efficient economy [11]. The philosophy of work for sustainable development in agriculture should be based on community culture, focusing on human-centered development as a means and self-sufficiency as a goal. Based on the awareness process, the emphasis is on community empowerment, building local wisdom, and driven by community involvement. The goal is to change the development paradigm from traditional to alternative for the betterment of smallholders.

The existence of YouTube has become an alternative medium for information diffusion in seizing public space by offering alternative advocacy content while taking advantage of its growing trend of *cyberculture* post-reform. Almost every one of his works is always awaited and gets various kinds of responses: *likes*, *dislikes*, and comments. This indicates that WatchdoC has succeeded in positioning itself within the social fabric of Indonesia. According to [26] WatchdoC sets itself as a documentary activist from social movements related to independence in the socio-political context of public policy ideas and public debate.

This study shows that WatchdoC's hegemonic practices are constructive, from the selection of sources to propagandistic narratives to spread against forms of capitalist ideology in the Joko Widodo regime. But as an activist for Indonesian digital documentaries, the propagandistic form of a movement is, in a sense, its aim also to raise awareness and create a call to action on specific social, political, or environmental issues. On the other hand, documentary activists can function as a tool to advocate for change, and from a digital aspect, that makes it more effective to reach a wider audience and spread messages more quickly. Like a supervisor, the WatchdoC agency reminds the government of mistakes and arrogance in leading the country. At the same time, the people are invited to be independent so they are not completely dependent on the government. The shift in the meaning of propaganda does not always end in violence or the wrong meaning.

4 Conclusion

The technologization of discourse of the WatchdoC's documentary involves excerpts from interviews involving discourse technologists from the public, NGOs, academics, and specific communities related to discourse. The selected technolog discourse is part of a team with the

same vision of carrying out a humanist ideology. Discourse WatchdoC documentaries are propagandistic and challenge the dominant structure by challenging the government and industry to consider more public-oriented policies that accommodate justice and human rights, especially for indigenous peoples, activists, and workers. For audiences and communities to raise awareness and create calls to action on specific social, political, or environmental issues, awaken critical thinking. The use of accumulated narratives of characters in films is used to represent symptoms of social criticism messages that show that WatchdoC is free and able to make its workspace for criticism of government social policies that are considered unfair.

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