

# MOZAIK

## H U M A N I O R A

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## Young People, Religion, and the Everyday Practice of Popular Culture: The Case of Urban Muslim Young People

### (Anak Muda, Agama, dan Praktik Budaya Populer dalam Keseharian: Kasus Anak Muda Muslim di Perkotaan)

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#### **Abstrak**

Artikel ini bertujuan untuk mengungkap praktik budaya populer dan agama anak muda Muslim perkotaan dalam kehidupan sehari-hari. Dengan memanfaatkan metode wawancara, diskusi kelompok terfokus, dan pengamatan partisipan, para informan yang berstatus mahasiswa di Jakarta dan Bandung, terutama Universitas Negeri Jakarta dan Institut Teknologi Bandung, memperlihatkan bahwa mereka memiliki pandangan yang beragam terhadap budaya populer, agama, dan relasi di antara keduanya. Di satu sisi, mereka memiliki anggapan bahwa sebagian budaya populer memiliki dampak negatif terkait praktik keberagamaan, budaya populer membuka peluang berkurangnya waktu seseorang untuk mendekatkan diri pada Tuhan. Di sisi lain, mereka tidak bisa melepaskan diri dari budaya populer dan turut mengonsumsinya dan menikmati posisinya sebagai konsumen. Selain itu, mereka menempatkan agama sebagai suatu hal yang tidak sepenuhnya dogmatik melainkan dapat dikompromikan dengan kondisi individual penganutnya, termasuk anak muda. Mereka dapat dikatakan berada pada tahap pengenalan terhadap diri dan agamanya sehingga memiliki kecenderungan lebih terbuka dalam menerima bentuk-bentuk budaya populer yang dianggap tidak sepenuhnya sesuai dengan agama yang mereka yakini. Konsumsi mereka akan budaya populer dan kesungguhan mereka akan agama mereka menegaskan bahwa anak muda di Indonesia ingin menjadi modern dan saleh pada saat yang bersamaan. Dengan demikian, anak muda Muslim kota di Indonesia menunjukkan bahwa mereka tidaklah menjadi "milik" eksklusif Baratisasi dan Islamisasi; mereka menciptakan identitas mereka sendiri yang berbeda.

**Kata kunci:** agama, anak muda, budaya populer, kehidupan sehari-hari

#### **Abstract**

This article aims to reveal popular culture and religious practices of urban Muslim youth in everyday life. By utilizing interviews, focus group discussions, and participant observation to informants who are students in Jakarta and Bandung, especially the State University of Jakarta and Bandung Institute of Technology, this research showed that they had mixed views on popular culture, religion, and the relationship between them. On the one hand, they assume that the majority of popular culture has a negative impact toward religious practices. Popular culture reduced the time for someone to get closer to God. On the other hand, they cannot detach themselves from popular culture and consume it. In addition, they put religion as something that is not completely dogmatic but can be adjusted with the condition of individual believers, including young people. They can be said to be in the stage of knowing themselves and their religion, thus having the tendency to be more open in accepting forms of popular culture that are not considered fully in accordance with their religious beliefs. Their consumption of popular culture and declaration of religion suggests that urban young people in Indonesia are aiming to be modern and pious at the same time. In doing so, urban Indonesian Muslim young people demonstrate that they do not exclusively belong to either Westernisation or Islamism; they are creating their own distinctive identity.

**Keywords:** everyday life, popular culture, religion, young people

## INTRODUCTION

Some studies have shown the importance of the youth cohort to popular culture production and marketing. Webster (2010:82) stated that many forms of contemporary popular culture in Indonesia are saturated with themes of love and romance as evident in the extensive use of words like *hati* (heart), *cinta* (love), *sayang* (affection), and *romantis* (romantic) in magazines, TV, film, radio, billboard, live performance, etc. In the sphere of cinema, Islamic films in Indonesia have been employed to propagate certain Islamic values (Hariyadi 2013b). The Islamic filmmakers attempted to educate Muslim young people to be good Muslims in accord with the wave of Islamisation. However, it is inaccurate to say that young people are passive agents who could do nothing but to accept and totally conform to whatever offered by popular culture producers. Urban Muslim young people are also able to negotiate the meaning of being Muslims even though Islamic movement activists, through forms of Islamic popular culture, including self-help books, have tried to persuade Muslim youth to apply Islamic laws in their daily life (Hariyadi 2013a). This article, which is based on my doctoral research, shows how Muslim young people perceive and practice popular culture and Islam in their everyday life. It also reveals how they relate the two seemingly distant camps, Islam and popular culture, each other as they try to become neither Westernised nor radicalised Muslims.

I need to address a question on how to understand young people. Some scholars employ the concept of transition to understand where young people belong and how they live their life. Notable examples are Erikson (1968) and Eisenstadt (1963). They define *youth* as that stage when people move from childhood to adulthood and ease their way out of the safe cocoon of the family. Henceforth they are in the middle of the identity-making process. Atwater (1988:12) argues that youth is a transitional period between adolescence and adulthood and that the category of youth belongs to a period of late adolescence that corresponds to the post high school and college years. Fornas and Bolin (1995) also define youth as a socially constructed category associated with the period between childhood and adulthood. Tanner and Arnett (2009:39) offer a new category, "emerging adulthood," which is a distinct period of development different from the periods of adolescence and adult. However, when they explain emerging adulthood as an extended period of development between adolescence and young adulthood, it is clear that they maintain the concept of transition as a central tenet to help them understand young people's lives.

White and Wyn (2008:10) argue that the concept of transition is not able to provide a deeper understanding of how social change has a big impact upon the meaning of youth and adulthood, and upon the pattern of everyday life. As the concept relies less on age as the defining feature of youth, it puts young people within particular historical conditions, and focuses on the meaning of social and cultural transformation to the young people (White and Wyn 2008:10-11). It acknowledges significant, distinctive experiences that separate each generation as well as linking to each other. The concept of generation also stresses the importance of the impact of specific circumstances on young people and the ways young people construct their generation. The importance of the concept of generation is that it does not see generations as separate groupings, but rather shows inter-related groupings

(Goodwin and O'Connor 2009:29) and looks at the dynamics of young people's relations with other generations in structures of social production (Naafs and White 2012:3).

Many studies of Indonesian young people confirm that there is an increase in young people's physical mobility, across all social classes and including both genders, which is often encouraged by parents, whether to seek job opportunities or further education (Naafs and White 2012:12). Indonesian young people are part of the global population of young people whose exposure to new information and communication technologies enables them to become more interactive and less hierarchical in their social relations (Bayat and Herrera 2010:10). They have an increasing opportunity to meet and communicate with new people and ideas (Smith-Hefner 2007:189). Thus Indonesian young people today are more mobile, more educated, and more exposed to new ideas than previous generations of young people. Certainly traditions, as well as religion, remain one of the most determining factors when young people have to make decisions; and respect to parents still lingers. Yet, as my study shows, Indonesian young people are becoming more able to thread religion and traditions with elements of modernity that they acquire to construct their identity.

The current resurgence of Islamic radicalism also targets young people, especially university students, since the proponents of the radical movements believe that, as university students are the most important layer of Indonesian Muslim young people, they are agents of change to Islamise Indonesia (Hasan 2010:53). The non-radical Muslim young people's organisations have expanded their membership and visibility at higher education institutions across Indonesia (Smith-Heffner 2007:189). Utomo and McDonald's study (2009) also found that the growth in the number of young Indonesians who become members of Islamic youth groups is not only occurring at the higher education level, but also at the level of secondary school. However, my research shows that, in the issue of identity construction, even though they are agents for Islamisation, they are also agents of popular culture that is heavily associated with the West.

I have discussed earlier that I disagree with the model of young people as merely a transition between childhood and adulthood since I see young people as a distinctive generation. Young people are within an important and distinctive time and space. Willis' work (1977) showed that young people in his study, working class "lads" in England, were more than able to produce their own culture within larger contexts of social relations, economy, and politics. Following this theory, I do not characterise young Indonesian Muslim young persons as passive objects of Islamisation or Westernisation. In the following sections, I show how Indonesian Muslim young people actively engage with popular culture and Islam in their everyday life.

## **METHOD**

One of my methods was interviewing, as it provided an opportunity to investigate individual perspectives in detail, and to have an understanding of the personal context (Ritchie 2003). I used a kind of structured conversation in order to enable interviewees to feel confident and comfortable about responding freely (Gray 2003:95).

The interviewees in this research were urban Muslim young adults in first to third year of undergraduate studies in State University of Jakarta and Bandung Institute of Technology. The interviews were held in two periods: November 2010-March 2011 and December 2011-January 2012. One of the reasons for the selection of interviewees was their age category: 18 to 21 years old. Although the general population in Indonesia, from almost all age groups, is keen to consume popular culture, people in the 18 to 21 year age bracket, particularly those who live in urban areas, are one of the most targeted by popular culture producers (alongside teenagers).

Another research method that I used was focus group discussion (FGD), which was held in December 2011. An FGD is an ideal way to study how different people think and feel about particular things, or to delve into the complexities of their opinions and attitudes (Stokes 2003:148). When the FGDs were held, it was less likely that they were able to predict the circumstances and content, and as a result, they were more spontaneous and showed more dynamism in their responses, even though some of the issues raised in the FGDs had been addressed before in interviews.

To support information that I had from interviews and FGDs, I conducted participant observation at various events and at various sites. Apart from engaging in activities appropriate to the situation, the purpose of participant observation is to take a closer look at activities, people, and physical aspects of a situation (Spradley 1980:14), and often to contrast what people say with what people do. I observed their public activities to gain a wider understanding of Muslim youths' behaviour in public, to learn how they are involved in the practices of popular culture in everyday life, and to compare what they said with what they did.

## **RESULT AND DISCUSSION**

### **The Practice of Popular Culture in Young People's Daily Life**

All informants that I interviewed during the fieldwork acknowledged that popular culture is becoming more and more significant in their daily life. Susan, an Accounting student at UNJ, said "It increasingly colours our life" (2011), and Okta, a Sociology student at UNJ told me, "Popular culture gets stronger in everyday life" (2011). Susan chose the word *colour* to express her thoughts since she felt that without popular culture would be *dry* (*kering*) and *boring* (original word). She added, "I cannot imagine the world without TV, music, Internet, phone, and magazines. It must be a miserable life! It is not even a life! I don't know how people lived their life and survived when there was no phone, TV, radio, and print media" (Susan 2011). After I asked Okta to explain to me what he meant by "getting stronger", he said, "Popular culture affects us a lot. The way we interact and communicate each other is deeply influenced by the existence of the telephone. If we lose our mobile phone, it seems like a big disaster. The way we spend our spare time is affected by TV; if there is no TV, we don't know what we can do" (Okta 2011).

Informants at ITB also acknowledged the very strong presence of popular culture in everyday life, to the extent that it could deflect young people from their faith. In the words of Haz, a student of Industrial Engineering, "It traps young people within the world of entertainment and makes them forget Allah" (2010). Aga of Geodesy

stated, "It looks like popular culture changes our behaviour, not all of it, of course, but to some degree. It happens particularly to young people. It even hypnotises and makes young people forget their own identity as Muslim" (Aga 2010). The above statements not only confirm a study by Nilan (2003) that Indonesian young people clearly engage with popular culture, but also show that they have various opinions on it, ranging from embracing to condemning it.

Even though some of my informants were concerned about the products and practices of popular culture, all of the research participants were consuming various forms of popular culture in their daily life. Gea, of Computer Engineering at ITB, was an activist at a Salman Mosque-based young people's organisation. Even though Gea believed that popular culture was mostly influenced by the West and therefore had many negative effects, she admitted that she liked to watch films, including Western films, particularly adventure and animated genres. When I asked her about this seeming contradiction between what she thought and what she did, she clarified,

Of course not everything from the West is negative. There are some good things we can learn. From adventure films, we can learn their spirit to explore the world and new ideas. From an animated series, like *Naruto* [a Japanese cartoon TV program], well, at least we can have fun. It is harmless entertainment compared to dumb, mindless, not so funny Indonesian *sinetron* [TV series]! (Gea 2012)

Given that some Islamists in Middle East and Iran have condemned *fun*, Gea's assertion of *fun* proved that Islamic groups have a variety of views in taking into account of *fun*. As Gea is an activist at Salman Mosque, it was appear that the Salman Mosque group belongs to the more moderate Islamic groups. Iin of Chemistry at ITB, who said that Western-inspired popular culture nurtured hedonism among young people, acknowledged that the enormous influence of popular culture was inevitable. She also said that, "If Muslim people enjoy too many entertainments, as offered by Western popular culture, they would have less time to do religious obligations." (Iin 2012). However, Iin herself watched Hollywood romantic comedy films, listened to Western pop music, and has a craze about mobile phone products and services. Haz, who was critical to the effects of popular culture, spends many times a day to browse the Internet either through his laptop or smartphone (Haz 2010). This confirms Barendregt's observation (2009:76) that Indonesian Muslim young people have an enormous passion for mobile communication technology and it partially explains why Indonesia is one of the fastest growing markets worldwide in terms of mobile communication.

Puji, of Engineering at UNJ, who was an activist at the UNJ Islamic Study Forum, acknowledged the negative effects of Western popular culture. However, he liked to play online games, some of which are produced by Western companies. He said that online games allow gamers "To face many challenges and be more creative" (Puji 2012). However, Puji restricted himself to non-violent games, such as *Journey*, *Chex Quest*, and *Barney's Hide and Seek* as well as *Road Block Buster*, an online game developed by an Islamic group. Puji's fellow student, Ary, in Economics, preferred

offline computer games to online games, and he watched Western and Asian (mostly Mandarin) films twice a week, at home (using VCD or DVD) or at a theatre. Ary did not mind playing relatively violent games as long as “there was not too much blood in it” (Ary 2012). Another UNJ student, Susan, did not like to watch Indonesian TV programmes as she was a fan of non-Indonesian films, either Hollywood or Bollywood productions (Susan 2011). Since her high school time, the *jilbab*-wearer had devoted special attention to Korean popular culture, ranging from food and shoes to music, film and TV series. Susan is only one of many Indonesian young people who have a craze for Korean popular culture. The craze exemplifies Shim’s finding (2006) that “the wave of Korea” was able to gain immense popularity in Southeast Asian countries, including the more religiously inclined societies like Indonesia, Malaysia and the Philippines. This was at least partly due to its hybrid character and the vision of modernisation inherent within Korean popular culture. The hybrid character of popular culture, either between non-religious forms of popular culture or between religious and non-religious one, is not without its critiques as few other informants questioning that un-Islamic forms of popular culture may sway people away from their religious obligations.

Across the differences of preference for different genres of popular culture, there is one shared form of consumption among all my research participants. Going to malls and other types of shopping centres is widely popular among my informants. All of them went to those places to just relax, to meet friends, or to purchase something at least twice a week. All of these examples are evidence that among Indonesian Muslim young people there is a rich diversity of popular culture practices, showing their passion for popular culture even though they could be critical about it.

### **The Practice of Islam in Young People’s Daily Life**

Based on my informants’ own statements, I categorise their Islamic observance into two groups: devout and ordinary. Most of them said that they were devout Muslims. It was notable that all ITB students stated that they were devout Muslims. Nevertheless, they acknowledged that they were either “still far away from being a perfect Muslim” or “trying to be a perfect Muslim.” Susan, the fan of popular culture, expressed one of the reasons why they felt that they were not yet perfect Muslims. In her words,

I practise the five mandatory prayers every day. I practise all five pillars of Islam, except the hajj. But I am still not a perfect Muslim. Being a perfect Muslim is very hard. Not only must one be able to do all the rituals, but also one must be able to perform one’s duty toward fellow Muslims, not only in Indonesia, but also all over the world. Someday I have to do that (Susan 2011).

Iin had a different reason:

In the eyes of my family and some of my friends, I was a rebellious girl. When I was in high school, I often rebelled against teachers. I resisted my

parents' attempts to put me in a *pesantren* (Islamic boarding school), even though in the end, I went there for a year. After I started my studies at ITB, I realised that my behaviour was not Islamic. That's why I joined a *halaqah* (a small informal Islamic mentoring circle that meets regularly). However, I feel that I am still looking for who I am, what kind of a good Muslim I have to be. I mean, I am a devout Muslim; I practise the five mandatory prayers and all other pillars of Islam but the hajj. But (I am) still far, far away from being a perfect Muslim. But I still don't know what a perfect Muslim should be like (Iin 2012).

Representing the group of "ordinary Muslims," Okta said,

Being a devout, not to mention perfect, Muslim is already hard. At the least, we have to be able to practise the five mandatory prayers every day. In a big city like Jakarta, although there is a mosque on every corner, sometimes it is still difficult to do that. The tight schedule and the traffic jams, which are common, often prevent us from doing that. We also need to take care of our own behaviour. People judge other people by their behaviour. But sometimes we cannot control ourselves. So as long as we haven't been able to control ourselves, we cannot say we're devout Muslims. I think I am a good Muslim, but I am still trying to be a devout Muslim (Okta 2011).

Aga of Geodesy had a similar tone when I interviewed him:

Claiming to be a devout Muslim is a brave statement. It needs consistency in practising Islam in all aspects of life. Not just doing all five pillars of Islam, but also showing our good behaviour. We read that there are some corrupt people who have been on the hajj more than once. How could we say they were devout Muslims? A devout Muslim should be a good role model for society. I myself couldn't make such a claim (that I am a devout Muslim). I still have many things to learn from my mentor, friends, and parents (Aga 2010).

For some of my informants, it seems that being a good Muslim is not only about practising rituals, but also entails being a good role model for society and being able to control one's behaviour.

As religion is a compulsory subject to be studied in Indonesia across all levels of education from primary school to tertiary level, it is normal that all of my research participants mentioned teachers as their learning source for the study of Islam. Some of them added informal Islamic teachers (*guru ngaji*), a religious circle (*majelis ta'lim*), and *pesantren* (Islamic boarding school) as their sources of information. It is interesting to note that media and information and communication technologies (ICT) were also sources of learning. Ary listed Islamic films and Islamic preaching on TV as his sources for learning about Islam, apart from *pesantren* and Islamic books. Puji told me that the emergence of ICT mediates their attempts to get a variety of sources of information, "I realise that currently we have many advantages over past

generations. Now, we have mobile phones and the Internet, which enable us to find many useful things for our daily life. Our seniors perhaps only depended on teachers, books, magazines, TV and radio for finding information" (Puji 2012). For research participants, even though traditional sources of learning such as parents, teachers and preachers were still important, new technologies are new sources of information which are very valuable for them if they want to know how to be better Muslims.

The tremendous capability of information technology could make traditional sources of Islamic knowledge less powerful than before. Even if they still prefer to consult their mentors or *guru ngaji*, the students acknowledge that technology makes their communication much easier than before. Swidhi, of Mathematics at ITB, reflected her gratitude and amazement about this:

One time, when I had a problem and needed to consult with my Islamic teacher, initially I felt down because he was out of town. Because I really wanted to have an answer, I sent him text messages, and I got answers without waiting too long for his return. Thank God, we live in the modern world with advanced technology! When I think again about this experience, I realise how good this technology is! (Swidhi 2012)

Barendregt (2009:81) has already observed the very positive attitude of Muslims users toward mobile technology and its impact on religious life. Bayat's study (2010:31) also confirms that media technology is a powerful medium through which communication among individuals is established to form the identities of modern Muslim young people.

Gole (2002:184) mentions the prominent role of new media technologies in developing a sense among Muslim young people that becoming modern young people and keeping up with signs of modernity, such as gadgets and lifestyles, are very important. Bayat and Herrera (2010:10) also argue that new information technologies have already changed the way Muslim young people learn, interact, and engage in social, political and cultural circumstances. Barendregt observed (2009:81) that the Salafi (adhere strictly to Wahhabism, one of the strictest interpretations of Islam) women in Yogyakarta, a big city in Indonesia, who veil in a strict manner and refuse to communicate face-to-face with males, use mobile phones to interact with their male colleagues without abandoning their principles. It is through information technology that Indonesian Muslim young people learn, communicate and involve themselves in the global waves of Islamic resurgence in their keenness to become distinctive Muslims.

The significant role of ICT in Indonesian Muslim young people's daily life makes them very aware of current issues concerning Islam at the global level. They realise how most media address terrorism, fundamentalism and radicalism when they discuss Islam. One of them, Gea, expressed her concern,

I was fortunate that in my boarding house, we subscribed to cable TV so we could access information from around the globe. Most news from the

West about Islam was not good. They portrayed us, Muslims, as if we're terrorists by nature. In a TV series that I watched when I had time, for example in an NCIS series, some terrorists who appeared were Arabic and it was assumed they were Muslims. Why did they never portray good Muslims as heroes? (Gea 2012)

Haz furthered this argument, "I think there was some kind of conspiracy among the Western media to corner Islam. And also, if there were violence in the name of Islam, we must question: who or what is behind it? Maybe anti-Islamic forces designed the violence" (Haz 2010).

Other informants agreed that the negative portrayal of Islam in the West was due to the unfair and unjust practices of Western media. Puji even said that this was "big lies, engineered by the West" (2012). Most of the research participants also believed that acts of terrorism were responsible for this negative picture. Ary commented, "There are some Muslims who do not understand the true nature of Islam, which is peaceful. They are the ones who are responsible for the negative images of Islam" (Ary 2012). Susan further suggested, "Islam is a really peaceful religion. The perpetrators of terrorism are not true Muslims. We can call them traitors of Islam! However, I must admit that sometimes the West engineered the images of violence by Muslims" (2011). It is clear to me that for my informants, Islam has no place at all for terrorism and radicalism. Okta (2011) said, "The radical groups do not understand the true nature of Islam which is peaceful". Swidhi (2012) said, "There is no relation between Islam and terrorism and radicalism. Radical groups, such as the Islamic Defenders Front, should not be allowed to live here. The government should really eradicate groups like the NII (Indonesian Islamic State)—a political movement established in 1949 that attempted to transform the newly founded Indonesia into a theocratic state with Islam as its basic principle—movement that recruits university students to become terrorists.

My observation of Salman Mosque at ITB and Nurul Iman Mosque at UNJ confirms this statement. There were many sermons in which the speakers (some of them senior university students) stated that true Muslims would not join terrorist groups, and urged members of the audience to stay away from the influence of Western popular culture. At this stage, we can see that the Indonesian Muslim young people in my study are developing a distinctive identity that belongs neither to the West nor to the radical Islamist camp.

## CONCLUSION

The prevalent discourse on youth in general in Indonesia tends to conceive that young people, as they are searching for identity, are vulnerable to the influence of modernity as well as religious resurgence. During my fieldwork research, my informants—university students in Jakarta and Bandung—did exhibit their passion for popular culture practices and products. They recognised the strong and colourful presence of popular culture in their everyday life. Research participants displayed their passion for consuming numerous forms of popular culture. Interestingly, they also proudly state that they are practising Muslims (with some variations in their

degree of understanding) and criticised Westernised popular culture for nurturing hedonism among the youth and deflecting them from their faith. However, I did not see that practicing Islam stops them liking popular culture, be that Western or other Asian popular.

Muslim young people did not merely become a target, as they, in their daily life, actively engaged with both popular culture – which is often characterised as a product and practice of Western culture – and Islam, which has undergone resurgence among youth. It proves that urban Muslim young people are not easy targets for both popular culture producers and Islamic groups. Indonesian urban Muslim young people are able to utilize forms of popular culture and Islamic-themed popular culture, i.e. *nasyid*, to form their identities as modern Muslim young people.

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# GAYA SELINGKUNG MOZAIK HUMANIORA

## A. Panduan menyiapkan naskah publikasi

Redaksi menerima kiriman artikel dengan ketentuan sebagai berikut.

1. Artikel belum pernah dipublikasikan oleh media lain.
2. Artikel orisinal tentang kajian ilmu humaniora, baik sastra, linguistik, sejarah, filsafat, filologi maupun kajian-kajian kebudayaan dan kemasyarakatan.
3. Artikel diketik dengan huruf Times New Roman ukuran 12, spasi 1 pada kertas ukuran A4 dengan pias kiri 3,5 cm, pias kanan 3 cm, pias atas dan bawah 3 cm. Panjang artikel tidak lebih dari 7000 kata, termasuk gambar, grafik, tabel, dan daftar pustaka.
4. Judul, abstrak, dan kata-kata kunci ditulis dalam Bahasa Indonesia dan Bahasa Inggris.
5. Artikel ditulis dalam Bahasa Indonesia atau Bahasa Inggris.
6. Sistematis penulisan artikel disusun dengan urutan sebagai berikut: (a) **judul**: komprehensif, jelas, dan singkat. Judul dibatasi tidak lebih dari 15 kata. Judul artikel, judul bagian, dan judul subbagian dicetak tebal. Huruf kapital digunakan untuk mengawali setiap kata dalam judul kecuali kata depan; (b) **nama dan institusi penulis**: nama ditulis lengkap tanpa gelar. Nama institusi ditulis di bawah nama penulis, disertai alamat lengkap institusi, nomor telepon institusi, dan alamat surel penulis; (c) **abstrak**: merupakan intisari artikel, terdiri atas 150–250 kata, dan dituangkan dalam satu paragraf; (d) **kata kunci**: di bawah abstrak dicantumkan kata-kata kunci (*keywords*) paling banyak lima kata dan ditulisurut secara alfabetis. Kata-kata kunci harus mencerminkan konsep penting yang ada di dalam artikel; (e) **pendahuluan** (tanpa subbagian): berisi latar belakang masalah, tujuan, tinjauan pustaka, dan signifikansi artikel (jika ada); (f) **metode**; (g) **hasil dan pembahasan**: disajikan dalam subbagian-subbagian; (h) **perujukan atau pengutipan**: ditulis menggunakan sistem pengarang-tahun (*author-date*) dan disarankan mencantumkan nomor halaman; (i) **gambar, grafik, dan tabel**: diberi nomor, judul, dan keterangan serta dikutip di dalam teks. Perujukan atau pengutipan gambar, grafik, dan tabel menggunakan penomoran, bukan dengan kata-kata seperti *di bawah ini*, *sebagai berikut*, atau *berikut ini*. Contoh: Struktur penulisan judul berita pada rubrik ekonomi harian *Kompas* disajikan dalam Tabel 4. Untuk gambar dan grafik, nomor dan judulnya diletakkan di bawahnya, sedangkan untuk tabel, nomor dan judulnya diletakkan di atasnya. Gambar, grafik, dan tabel merupakan data yang sudah diolah. Pencantuman tabel atau gambar yang terlalu panjang (lebih dari 1 halaman) sebaiknya dihindari. Tabel harus disajikan tanpa garis vertikal. (k) **simpulan** (bukan ringkasan atau pengulangan hasil); (l) **daftar pustaka** (bukan bibliografi): berisi pustaka-pustaka yang diacu dalam artikel, ditulis secara alfabetis dan kronologis menurut nama penulis tanpa mencantumkan gelar. Jika seorang penulis menulis lebih dari satu artikel/buku dalam tahun yang sama, di belakang tahun baik di dalam teks maupun di dalam daftar pustaka dibubuhi huruf kecil (a, b, dan c). Dalam daftar pustaka, penulisan nama depan pengarang boleh ditulis lengkap atau disingkat, misalnya Storey, John atau Storey, J.
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### **Buku**

Pengutipan dalam teks:

(Arivia 2003:25)

Penulisan dalam Daftar Pustaka:

Nama belakang penulis, Nama depan atau Inisial. Tahun. *Judul*. Kota tempat terbit: Penerbit.

Arivia, Gadis. 2003. *Filsafat Berspektif Feminis*. Jakarta: Yayasan Jurnal Perempuan.

### **Bunga rampai/antologi dan prosiding konferensi yang ber-ISBN**

Pengutipan dalam teks:

(Roth 2008)

Penulisan dalam Daftar Pustaka:

Nama belakang penulis, Nama depan atau Inisial. Tahun. "Judul." Dalam *Judul Buku Antologi*, disunting oleh Nama Lengkap (atau dengan Inisial) Penulis. Kota terbit: Penerbit.

Roth, Paul. 2008. "The Epistemology of Science after Quine." Dalam *The Routledge Companion to Philosophy of Science*, disunting oleh Stathis Psillos dan Martin Curd. London and New York: Routledge.

Jika yang dirujuk adalah bunga rampai secara keseluruhan, maka dituliskan sebagai berikut:

Psillos, S, dan Martin Curd (eds). 2008. *The Routledge Companion to Philosophy of Science*. London and New York: Routledge.

### **Jurnal cetak**

Pengutipan dalam teks:

(Istanti 2001)

Penulisan dalam Daftar Pustaka:

Nama belakang penulis, Nama depan atau Inisial. Tahun. "Judul." *Nama Jurnal* volume (nomor jika ada): rentang halaman.

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### **Artikel surat kabar cetak**

Pengutipan dalam teks:  
(Santoso 2004)

Penulisan dalam Daftar Pustaka:

Nama belakang penulis, Nama depan atau Inisial. Tahun. "Judul." *Nama Surat Kabar*, tanggal dan bulan diterbitkan.

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### **Makalah dalam pertemuan ilmiah**

Pengutipan dalam teks:  
(Sartini 2011)

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Sartini, Ni Wayan. 2011. "Strategi Linguistik dalam Wacana Politik." Seminar Nasional Politik Bahasa dan Bahasa Politik. Surabaya.

### **Laporan penelitian, skripsi, tesis, atau disertasi**

Pengutipan dalam teks:  
(Saputra 2003)

Penulisan dalam Daftar Pustaka:

Nama belakang penulis, Nama depan atau Inisial. Tahun. "Judul." Kota: Nama Institusi.

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