

No.	Keterangan	Tanggal
1	Lingua Cultura: Akreditasi Sinta 2	-
2	Bukti submit artikel pada sistem OJS	24 April 2024
3	Bukti korespondensi hasil reviu	5 Juni 2024
	Lampiran: surel, content review form, artikel	
4	Bukti korespondensi article-accepted (+ bukti sebagai corresponce-author)	12 Juni 2024
	Lampiran: surel	

Judul Artikel:

AUDIENCE INTERPRETATION OF THE FILM “KAMISAMA WA BALI NI IRU”
CONCERNING RELIGIOSITY, GENDER, AND ECONOMIC CODES

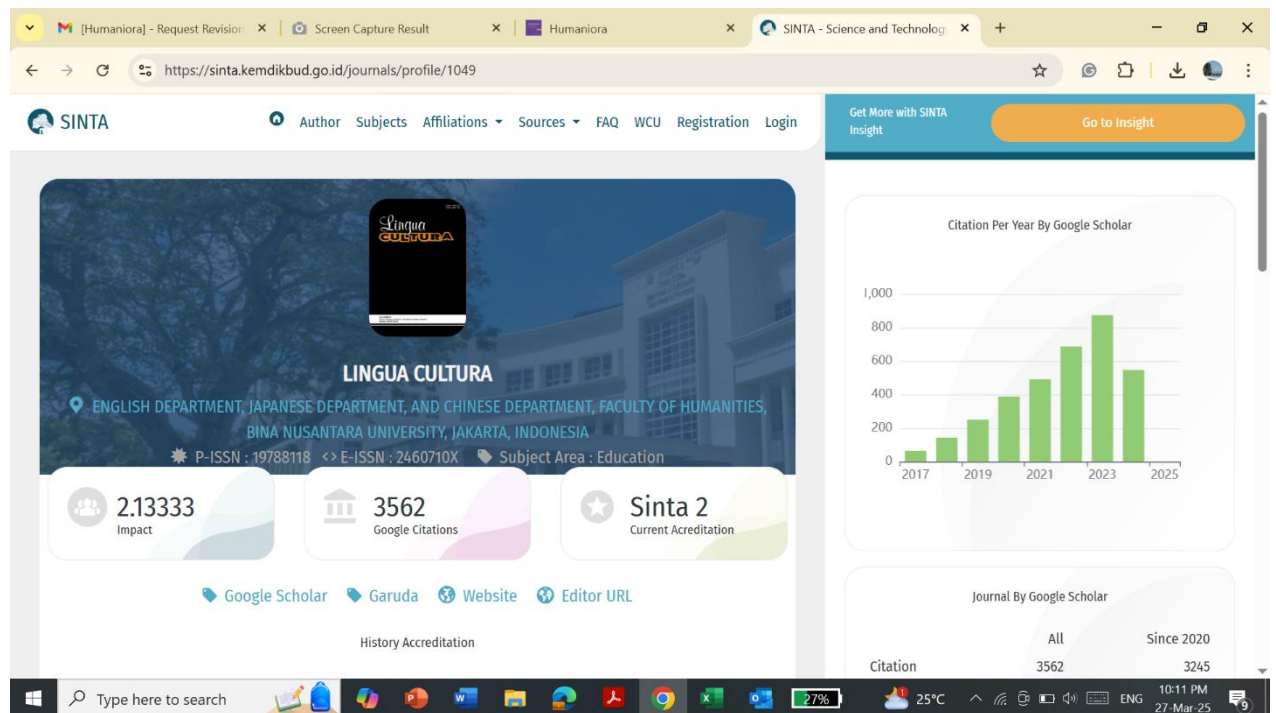
Jurnal:

LINGUA CULTURA, Vol. 18 No. 1; DOI: 10.21512/lc.v18i1.11432

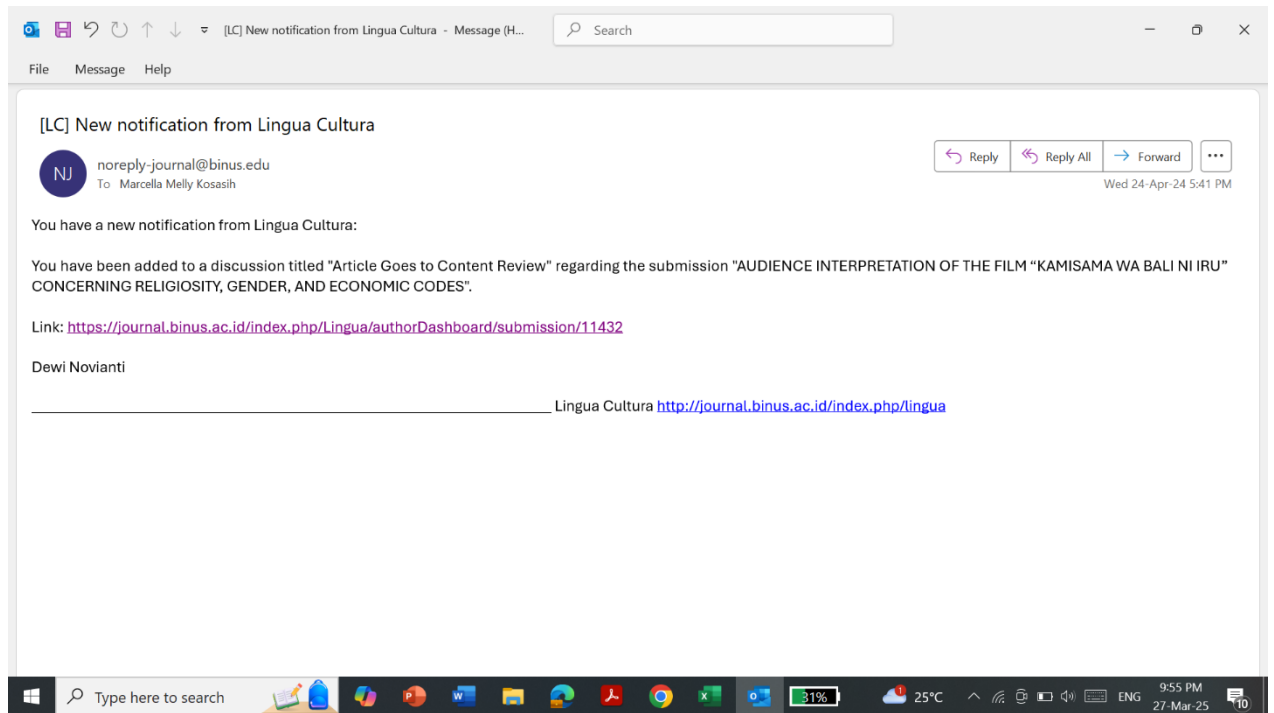
Penulis:

1. Marisa Rianti Sutanto (Correspondence Author)
2. Marcella Melly Kosasih

1. Lingua Cultura: Akreditasi Sinta 2



2. Bukti submit artikel pada sistem OJS



3. Bukti korespondensi hasil reuiu

Lampiran: surel, content review form, artikel

Tulis

📧 Kotak Masuk 18

☆ Ber bintang

🕒 Ditunda

📌 Penting

➤ Ter kirim

📄 Draf

📁 Kategori

👤 Sosial 19

📊 Info Terbaru 3.440

💬 Forum

📌 Promosi 401

✓ Selengkapnya

Label +

← 📧 🕒 🗑️ 📧 📧 ⋮

18 dari 40 < >

[Lingua Cultura] - Request Revision - 11432

Kotak Masuk ✕

✕ 📧 📧



Dina Nurfitri <dnurfitri@binus.edu>

kepada melly_kosasih@yahoo.com, saya, Lingua

📧 5 Jun 2024, 15.50

☆ 😊 ↩️ ⋮

🗑️ Terjemahkan ke Bosnia ✕

Dear Mr./Ms. Marcella Melly Kosasih, Marisa Rianti Sutanto,

We have reached a decision regarding your submission to Lingua Cultura, "AUDIENCE INTERPRETATION OF THE FILM "KAMISAMA WA BALI NI IRU" CONCERNING RELIGIOSITY, GENDER, AND ECONOMIC CODES".

Our decision is to: Accept with revision, please revise the manuscript according our reviewers comment.

This article review process was conducted in Double Blind Review, which the author does not know who the reviewer and vice versa. This article is sent to you to be fixed in accordance with the results of the review in Papers Evaluation Form. Publication Editor will wait for the revision of articles until the deadline for the publication of the journal.

Please kindly send the revision (marked with different colour for the revision) within two weeks since receiving this e-mail so it can be proceeded to the next publication process.

Thank you very much for your cooperation.

Regards,

Dina Nurfitri

Journal Publication Editor

Please follow, like and subscribe our social media account for your updated information

Website <http://research.binus.ac.id>

Twitter www.twitter.com/binusresearch

Instagram www.instagram.com/binusresearch

FacebookPage www.facebook.com/binusresearch

Youtube bit.ly/BinusResearch

4 Lampiran • Dipindai dengan Gmail ⓘ

📄 📧



Marisa Rianti Sutanto <sutantomarisarianti@gmail.com>

📧 8 Jun 2024, 11.43

☆ 😊 ↩️ ⋮

kepada Dina

Dear Ms. Dina Nurfitri

Thank you very much for the decision. Through this email, please allow us to send you the revisions that we have worked on according to the review results listed on the Papers Evaluation Form.

We look forward to hearing from you soon.

Best regards,

Marisa Rianti / Melly Kosasih

📧 Virus-free www.avast.com

Satu lampiran • Dipindai dengan Gmail ⓘ

📧



↩️ Balas

➡️ Teruskan

😊

11432 - Review: AUDIENCE INTERPRETATION OF THE FILM "KAMISAMA WA BALI NI IRU" CONCERNING RELIGIOSITY, GENDER, AND ECONOMIC CODES

Title - The title represents, describes, or reflects the paper's contents*

- ☒ Yes
- ☐ No
- ☐ N/A

Detail comments on the Title: * **The title is appropriate, that is, it covers the research topic discussed.**

Abstract - The abstract describes briefly research problem(s) and objective(s) *

- ☒ Yes
- ☐ No
- ☐ N/A

Abstract - The abstract presents the research method in brief *

- ☒ Yes
- ☐ No
- ☐ N/A

Abstract - The abstract presents succinctly the most important or relevant finding *

- ☒ Yes
- ☐ No
- ☐ N/A

Abstract - The abstract presents the novelty/originality *

- ☒ Yes
- ☐ No
- ☐ N/A

Abstract - The abstract has three relevant keywords at least *

- ☐ Yes
- ☒ No
- ☐ N/A

Detail comment on the Abstract: * **Keywords still does not give rise to terms that better describe the contents of this research.**

Keywords can also be in the form of phrases.

Ex : film tourism, audience interpretation, religiosity code, gender code, economic code

Introduction - The introduction briefly presents the importance or urgency of the research*

- ☒ Yes
- ☐ No
- ☐ N/A

Introduction - The introduction describes the state-of-the-art and novelty of the research*

- ☒ Yes
- ☐ No
- ☐ N/A

Introduction - The introduction presents the research objectives clearly*

- ☒ Yes
- ☐ No
- ☐ N/A

Detail comment in the Introduction: *** The introductory part has described the territory of the research field globally, has clearly raised research problems and questions.**

Method - The method is clearly and systematically described*

- ☒ Yes
- ☐ No
- ☐ N/A

Methods - Data collection is clearly described*

- ☒ Yes
- ☐ No
- ☐ N/A

Methods - Data analysis is clearly described*

- ☒ Yes
- ☐ No
- ☐ N/A

Methods - If any, all mathematical formulas are numbered consecutively*

- Yes
- No
- N/A

Detail comments on the Methods: *** The method describes how audience perception data is collected and processed to answer research questions.**

Result and Discussion - Data presentation and explanation valid and reasonable*

- Yes
- No
- N/A

Result and Discussion - Tables and figures are used effectively and efficiently*

- Yes
- No
- N/A

Result and Discussion - Discussion / analysis is relevant to research results*

- Yes
- No
- N/A

Detail comments on the Result and Discussion: *** The results and discussion sections explain clearly and lead to the conclusions of this research.**

Conclusion - The conclusion restates the research problem(s)/topic*

- Yes
- No
- N/A

Conclusion - The conclusion presents a summary of the main finding(s)*

- Yes
- No
- N/A

Conclusion - The conclusion presents the research implication(s)*

- Yes
- No
- N/A

Conclusion - The conclusion presents the research limitations and suggestions for the future research*

- Yes
- No
- N/A

Detail comments on the Conclusion: * **The conclusion section explains the results and limitations of research answers, implications and suggestions for future research.**

Figures and Tables - Figure and table captions should clearly describe the contents and can be understood without reading the body text*

- Yes
- No
- N/A

Detail comments on Figures and Tables: * **The tables that appear make it easier for readers to understand the research data.**

Reference - References are relevant to support the research *

- Yes
- No
- N/A

Detail comments on the References: * **The references referred to are in accordance with the topic of this research.**

Contribution to science (originality)*

- Very Good
- Good
- Average
- Poor

Originality*

Very Good Good Average Poor

Systematics*

- Very Good
- Good
- Average

- Poor

Writing*

- Very Good
- Good
- Average
- Poor

Result*

- Accepted
- Accepted with Minor Revision
- Major Revision
- Rejected

Overall Comments* This research has provided valuable input to the world of film that leads to the progress of tourism.

The strength of this research lies in the diegetic aspect which was chosen as the basis for assessing audience perceptions by grouping audience opinions based on the three codes seen (religious, gender and economic codes).

The weakness of this research is the small number of viewers used as data. For this reason, in the future, quantitative research needs to be carried out to strengthen the conclusions of this research.

11432 - Review: AUDIENCE INTERPRETATION OF THE FILM "KAMISAMA WA BALI NI IRU" CONCERNING RELIGIOSITY, GENDER, AND ECONOMIC CODES

Title - The title represents, describes, or reflects the paper's contents*

- Yes
- No
- N/A

Detail comments on the Title: * **The title represents and describes the paper's contents.**

Abstract - The abstract describes briefly research problem(s) and objective(s)*

- Yes
- No
- N/A

Abstract - The abstract presents the research method in brief *

- Yes
- No
- N/A

Abstract - The abstract presents succinctly the most important or relevant finding*

- Yes
- No
- N/A

Abstract - The abstract presents the novelty/originality*

- Yes
- No
- N/A

Abstract - The abstract has three relevant keywords at least*

- Yes
- No
- N/A

Detail comment on the Abstract: * **The abstract briefly describes the problem, research object, and findings, but in the abstract, it is challenging to explain novelty or originality.**

Introduction - The introduction briefly presents the importance or urgency of the research*

- Yes
- No
- N/A

Introduction - The introduction describes the state-of-the-art and novelty of the research*

- Yes
- No
- N/A

Introduction - The introduction presents the research objectives clearly*

- Yes
- No
- N/A

Detail comment in the Introduction: *** The background comprehensively explains the research, including urgency, novelty, and objectivity.**

Method - The method is clearly and systematically described*

- Yes
- No
- N/A

Methods - Data collection is clearly described*

- Yes
- No
- N/A

Methods - Data analysis is clearly described*

- Yes
- No
- N/A

Methods - If any, all mathematical formulas are numbered consecutively*

- Yes
- No
- N/A

Detail comments on the Methods: *** The method is explained in detail, including instructions on how to collect and analyze data.**

Result and Discussion - Data presentation and explanation valid and reasonable*

- Yes
- No
- N/A

Result and Discussion - Tables and figures are used effectively and efficiently*

- Yes
- No
- N/A

Result and Discussion - Discussion / analysis is relevant to research results*

- Yes
- No
- N/A

Detail comments on the Result and Discussion: *** The results and discussion are presented clearly and comprehensively, providing a thorough analysis of the findings.**

Conclusion - The conclusion restates the research problem(s)/topic*

- Yes
- No
- N/A

Conclusion - The conclusion presents a summary of the main finding(s)*

- Yes
- No
- N/A

Conclusion - The conclusion presents the research implication(s)*

- Yes
- No
- N/A

Conclusion - The conclusion presents the research limitations and suggestions for the future research*

- Yes
- No
- N/A

Detail comments on the Conclusion: *** The conclusion provides an answer to the original research question.**

Figures and Tables - Figure and table captions should clearly describe the contents and can be understood without reading the body text*

- **Yes**
- No
- N/A

Detail comments on Figures and Tables: *** The captions for tables are clear and descriptive, allowing readers to understand the contents without needing to refer to the body text.**

Reference - References are relevant to support the research *

- **Yes**
- No
- N/A

Detail comments on the References: *** References are relevant**

Contribution to science (originality)*

- Very Good
- Good
- Average
- Poor

Originality*

Very Good Good Average Poor

Systematics*

- **Very Good**
- Good
- Average
- Poor

Writing*

- Very Good
- **Good**
- Average
- Poor

Result*

- Accepted
- Accepted with Minor Revision
- Major Revision
- Rejected

Overall Comments* The article follows the guidelines for writing scientific articles. The theory and methods are clearly described, and the results and data analysis are presented reasonably. This article provides valuable new insights into the audience reception of literary works, specifically films, and is deserving of publication.

AUDIENCE INTERPRETATION OF THE FILM “KAMISAMA WA BALI NI IRU” CONCERNING RELIGIOSITY, GENDER, AND ECONOMIC CODES

Abstract

“*Kamisama wa Bali ni Iru*” is a film by a Japanese director released in 2015 in the comedy-drama genre. This article aims to interpret the film “*Kamisama wa Bali ni Iru*” according to the audience’s perception, whether the Bali expressed in the film reflects Balinese ethnic identity. The film is almost entirely set in Bali, which is the space where the events in the film take place. Through a review of the narrative of “*Kamisama wa Bali ni Iru*” on the diegetic aspect, three things are dominantly reflected in the events of the film in the Balinese ‘space’, namely religiosity, gender, and the economy of society. By referring to the audience reception method, the audience who acted as the giver of meaning to the film text were nine young adults of Balinese ethnicity. Audience interpretation is understood through interviews, with questions set through the codes that appear in the scenes of the film, namely the codes of religiosity, gender, and the economy of society. The results of the interviews with the nine viewers are a reproduction of meaning into a new text, and the results of the viewers’ answers are categorized according to three positions: “dominant”, “negotiated”, and “oppositional”. ~~The results of the audience’s interpretations show that the film tends to cause misperceptions of Balinese ethnic identity according to the codes of religiosity and economy. However, the audience affirmed the gender code in this film as a representation of Balinese society.~~ The novelty of this research is that it proves that the movie *Kamisawa wa Bali ni Iru* can be a medium to introduce Bali, although it needs to be supported by explanations to avoid misperceptions regarding codes of religiosity and economy.

Keywords: ~~audience, Bali, code, film~~ audience’s interpretation, code of economy, code of gender, code of religiosity, ethnic identity

INTRODUCTION

Bali is one of the international tourist destinations. Bali is an island and one of the provinces in Indonesia. Bali’s international fame often overcomes international recognition of Indonesia. Bali’s title as the island of gods and goddesses shows Bali’s identity as a region whose society is religious. Balinese people adhere to the Hindu beliefs, specifically known as Balinese Hinduism (Hynson, 2021, p. 3).

The internationalization of Bali is also reflected through films that use Bali as a setting. *Eat Pray Love*, an American film released in 2010, is an example of a phenomenal example of film work with a filming location in Ubud, Bali. The choice of Bali as a film setting was even made in 1926 by a German-Russian

director named Walter Spies for his film *Bali Indonesien: Sanghijang und Ketjaqtanz* (Mulyadi & Sunarti, 2019, p. 350). *Toute la Beauté du Monde*, by French director Marc Esposito, released in 2006, is also a film with Bali as the filming location. The film *Kamisama wa Bali ni Iru* (or *Bali Big Brother*) is one of two films by Japanese directors who chose Bali as the setting for the film’s narrative.

Kamisama wa Bali ni Iru is a film by director Lee Toshio released in 2015 in the comedy-drama genre. This film is an adaptation of a novel by Kuroiwa Sho entitled *Dekasegeba Daifugo* which tells the story of a young man from Osaka, Japan, who wanders to Bali and successfully becomes a wealthy businessman. The film *Kamisama wa Bali ni Iru* begins with a scene of the main character Terukawa Shoko

who intends to commit suicide by jumping off a cliff located in Bali. Shoko is a young businesswoman who is broke and in debt. She comes to Bali and in her desperation meets Aniki. In Japanese, Aniki is a nickname for an older brother, and in this film refers to the main character, a Japanese businessman who successfully builds his business in Bali. Aniki is an extremely wealthy and generous person like *kamisama* or god as stated in the film title *god exists in Bali*. Aniki's characteristics inspire Shoko and at the end of the story, Shoko manages to rise from her slump. *Kamisama wa Bali ni Iru* is almost entirely set in Bali, especially the Jembrana region. Bali as a setting, not only acts as a place where events take place but as a space for the events in the film to take place. As a space, the cultural and social background of Balinese society is also reflected in the film. The choice of Bali as the action space for the Japanese major characters shows the closeness of Bali to Japanese society, as one of the most popular tourist destinations for Japanese tourists (Ery et al., 2022, p. 132; Pickel-chevalier & Yanthy, 2023, p. 3).

This article refers to Kim and Park's research (2021, p. 1) which examined the social influence of the film *Eat Pray Love* on the audience and the audience's attitude towards the film, which they categorized as a tourism film, and the audience who became the object of research were residents living in the Ubud area. Therefore, this article also intends to interpret the film *Kamisama wa Bali ni Iru* according to the audience's perception, namely whether the Bali expressed in the film is a representation of Bali in the socio-cultural life of the audience, or in other words, whether the representation of Bali in the film reflects Balinese ethnic identity. However, unlike *Eat Pray Love* which was shown in Indonesian theaters, *Kamisama wa Bali ni Iru* was only shown in Japan. This causes the popularity of *Kamisama wa Bali ni Iru* among Indonesians, especially Balinese, to be far below that of *Eat Pray Love*. This became an obstacle to

obtaining an audience that specifically resided in the Jembrana regency as the film's shooting location. Therefore, the audience designated as the subject of research is those categorized as ethnic Balinese in the age range of 20-30 years. The audience in this age range is referred to as young adults who have independence of thought and sufficient cultural experience.

Furthermore, Mulyadi and Sunarti (2019, p. 352) through the results of their literature study, stated that the film *Eat Pray Love* as a phenomenal work has become a reference for the local community to promote Ubud to tourists. Like *Eat Pray Love*, the film *Kamisama wa Bali ni Iru* belongs to a category of popular culture related to tourism called film-induced tourism, which is one of the subcategories in the tourism industry related to the location of a film or TV series (Liu et al., 2020, p. 1). Thus, this article also intends to find out whether the film *Kamisama wa Bali ni Iru* can also be used as a reference to promote Bali even if it is limited to Japanese tourists, which is understood through the perceptions of the audience.

As mentioned above, Bali is the space for the events in the film to take place, causing the cultural and social setting of the Balinese people to be reflected in the film. Through a review of the narrative of *Kamisama wa Bali ni Iru* on the diegetic aspect, three things are dominantly reflected in the events of the movie in the Balinese 'space', namely religiosity, gender, and the economy of society. Religiosity tends to appear at the beginning of the narrative, especially in the actions of Aniki who expresses admiration for this. Gender can be seen through Aniki's relationship with the minor characters who are Balinese women. The economic aspect of society is expressed through the scenes of the lives of the minor characters, especially the children, and the scenes set in the school. If identity is understood as representation (Sutanto et al., 2020, p. 99), it is possible to know whether the narrative events that reflect

these three things are codes that represent Bali according to the interpretation of the audience.

METHODS

This article refers to the audience reception method, which centers on the film's audience as the focus of the study with the idea that the audience as the subject of research has the freedom to give meaning to the text (Debby et al., 2020). As explained earlier, this article aims to prove whether the representation of Bali in the film *Kamisama wa Bali ni Iru* reflects the true Balinese ethnic identity. When a narration is dominated by a certain content (in this film, Bali is a space that dominates the narrative), the audience will gain meaning concerning that content (Sutanto & Kosasih, 2023, p. 225). Thus, the audience's perception regarding the representation of Bali can be used to determine whether this film can act as a valid reference to promote Bali tourism.

To be able to determine whether the film can act as a valid reference, an audience that can provide valid information is needed. For this reason, the audience that was determined as the subject giving meaning to the film text were those who were Balinese and experienced life in Balinese culture and society and belonged to the young adult category. Nine viewers with these criteria were chosen. The technique of obtaining the information from the nine viewers was carried out by interviewing, recording the results of the interview, and then conducting a study of the answers given by the viewers.

The interviews with the viewers referred to the questions based on the space in the film, namely Bali as a setting and how Bali is described in the film. The questions asked were to confirm the portrayal of Balinese identity in the film, which was determined according to the encoding/decoding model. This study model can be understood as a process of how messages stored in films can be connected and then read by the audience

(Langdridge et al., 2019, pp. 592-593). In films, the stages of the encoding/decoding process can be explained as follows (Xie et al., 2022, p. 193). The first stage is the encoding process by the director, which is when he captures meaningful information from the surrounding world. The second stage is the transmission of codes through the film, which is the process when the director converts the information he has obtained into symbolic codes that are reflected through *mise-en-scène*. The third stage is the decoding stage by the audience, which is when the audience as the recipient of information through the film, interprets the codes they find in the film through the reflection of *mise-en-scène*. The fourth stage is the reproduction of meaning by the audience, which is the stage when the audience reinterprets the codes that appear through *mise-en-scène* and narrates them back into a new text.

Of the four stages above, the study conducted in this article is in the third and fourth stages, as the first and second stages have been completed in the form of the film *Kamisama wa Bali ni Iru*. The questions given to the viewers were set according to this third stage, which was preceded by the reception of the film codes by the research team (who are also the audience). The researchers then determined the codes that appear in the form of *mise-en-scène* that allegedly represent Balinese identity. These codes are scenes that reflect religiosity, gender, and the economy of society. Furthermore, the results of the interviews with the nine viewers constituted the reproduction of meaning into a new text, namely through the process of reviewing the answers given by the viewers and compiling a narrative of the results of the interpretation of the viewers. After carrying out the fourth stage, the last step was to categorize the viewers' answers according to three positions, namely "dominant decoding position". "negotiated decoding position". and "oppositional decoding position" (Xie et al., 2022, p. 195). "Dominant" is the position of viewers who affirm the information provided,

and “negotiated” is the position of viewers who reject the information provided. Referring to the categorization results, it is possible to conclude whether or not this film can act as a valid reference to promote Bali.

RESULTS AND DISCUSSION

This section presents a study of the audience’s perceptions regarding Balinese identity as reflected in the film *Kamisama wa Bali ni Iru*. As stated above, the questions posed to the viewers were limited to three issues, namely religiosity, gender, and the economy of society. These three issues are codes expressed through *mise-en-scène* in the film’s narrative.

As stated above, the audience who acted as informants were nine young adults and Balinese. The criterion of Balinese ethnicity was determined by the condition that the viewers were born as residents and actors of Balinese culture. Regarding the young adult criterion, the nine viewers are in the age range of 20-29 years. For the following analysis, the nine viewers are referred to as viewer 1 (20 years old, male), viewer 2 (20 years old, female), viewer 3 (21 years old, male), viewer 4 (21 years old, male), viewer 5 (21 years old, female), viewer 6 (21 years old, female), viewer 7 (22 years old, male), viewer 8 (23 years old, female), and viewer 9 (29 years old, male).

In the film, Aniki and Shoko are the main characters. The relationship between them occurs because Ryo introduces Shoko to Aniki after Ryo thwarts her intention to commit suicide. The religiosity questioned to the viewers refers to the following two scenes. The first scene takes place at 00:23:03. The *mise-en-scène* in this sequence begins with a shot of Aniki and Shoko visiting a statue craftsman's place. In that place, there are various forms of statues by carvers. Shoko then buys a Buddha statue at Aniki’s request “to put in the room and ask for blessings from him every day”. Seeing Shoko carrying the Buddha statue which she

puts in an eco-bag, Aniki then reprimands Shoko. He criticizes Shoko’s behavior as a Japanese who does not show respect for the Buddha statue. The second scene starts at 00:24:34 with the setting in a locally designed restaurant. The *mise-en-scène* shows Aniki having a business conversation with someone, and Shoko sitting at a different table in the restaurant. Then, the camera shifts focus to Shoko in a close-up on one half of the screen (00:25:53) while the other half shows a waitress who is about to perform a ritual of offering *banten* in the courtyard of the restaurant. Aniki then moves and sits across from Shoko with his eyes on the courtyard. The camera then takes a shot from the opposite direction, zooming in on the waitress who is offering *banten* with Aniki looking at her in the background. After finishing her ritual, the waitress goes back inside the restaurant. Then Aniki approaches her and gives her a wad of money.

The religiosity expressed in the first scene is the relationship between art and belief that cannot be separated in Balinese Hinduism. Sculpture as an art product in Bali is one of the expressions of sacred art (Parmajaya, 2020, p. 61). Works of art that are categorized as sacred art are believed to correlate with the existence of *taksu* (spirit) in the work (Suardana et al., 2023, p. 1239). Aniki’s reprimand to Shoko for putting the Buddha statue into an eco-bag and then carrying it shows an expression of the sacred code on the statue so that it should not be treated the same as inanimate objects in general. The religiosity reflected in the second scene is the *banten* ritual. *Banten* is an offering or element of *upakara* held as a medium to connect humans with God their creator, and is an expression of Balinese culture (Arini, 2022, pp. 124, 128; Sudana et al., 2020, pp. 23-24). The action of the waitress performing the ritual of offering *banten* followed by Aniki’s action of giving some money expresses a high code of religiosity regarding the offering of *banten*, namely the causal relationship between the waitress’ action and Aniki’s action which seems

to be an appreciation of the girl's action. These two scenes serve as a reference for the question posed to the viewers, namely whether the religiosity expressed in these two scenes reflects Balinese identity.

Concerning the first scene that expresses the sacredness of the statue through Aniki's action, five viewers (viewers 1, 2, 5, 6, 7) affirmed Aniki's admonition to Shoko who should treat the Buddha statue as a sacred object. Specifically, viewer 7 explained in accordance with what has been described in the paragraph above that "there are statue craftsmen in Bali who produce works with *taksu* value so that the statues they make have the energy". Viewer 5 also emphasized that "in Bali, statues (in the form of gods) are sanctified". Four viewers (viewers 3, 4, 8, 9) gave the opposite perception, that many sculptural works in Bali are intended for commercial purposes as souvenirs, so the statue purchased by Shoko is of that type. Viewers 8 and 9 explained that the *mise-en-scène* of the statue-maker's place that Aniki and Shoko visit reflects the Balinese people's diligence in producing artworks with the technique that they have inherited from generation to generation. Furthermore, viewer 8 argued that the statues that represent Bali are not Buddhist statues, but a variety of Hindu deities.

Regarding Aniki's action of giving the waitress a wad of money after she performs the ritual of offering *banten*, seven viewers (viewers 2, 3, 4, 5, 6, 7, 8) considered the action inappropriate. In comparison, two viewers (viewers 1 and 9) did not question the action. However, among the seven viewers who blamed the action, three viewers (viewers 6, 7, and 8) found Aniki's action tolerable. While the seven viewers stated that Aniki's action was not at the right moment, they considered that such a *mise-en-scène* could lead to the perception that the activity of performing and offering *banten* was done in the hope of earning financial rewards. They further stated that offering *banten* or praying as such is a daily routine of

Balinese people who always get closer to God. Strong criticism was made by viewer 5 who said "Giving money is unethical because even though for foreigners the act of offering *canang* (another name for *banten*) is mesmerizing, it is unethical when someone prays and then is rewarded with money. Bali's economic conditions are not so low, so giving money seems insulting." Furthermore, the reason why two viewers did not take issue with Aniki's actions was that they tended to have a positive view of Aniki's characteristics, which seemed to appreciate Balinese traditions. For three viewers, although they belonged to the category that disapproved of Aniki's action of giving money to the waitress, they considered that the action could be interpreted as tipping.

The expression of religiosity through the depiction of *banten* was also identified by seven viewers (viewers 1, 3, 4, 5, 6, 8, 9) in the *mise-en-scène* at 00:04:21 which shows Shoko accidentally stepping on a *banten* in Aniki's villa and getting a reprimand from Aniki and at 00:13:41 which shows Shoko intending to throw away the *banten*. The identifications by the seven viewers are opinions that emerged outside of the questions given to the nine viewers. Regarding the *mise-en-scène* starting at 00:04:21, viewers 1, 4, 6, and 8 stated that the incident of *banten* being stepped on is a common occurrence in Bali. Therefore, Aniki's reaction of admonishing Shoko that her behavior was creating a bad image of Japanese people was seen as an overreaction. Nevertheless, viewers 1 and 8 provided detailed explanations that the *mise-en-scène* showing the domestic worker's alertness in removing the *banten* that was stepped on by Shoko, confirms the interpretation of the expression of the sacred value of *banten*. For the *mise-en-scène* at 00:13:41, when Shoko intends to throw away the *banten* at Aniki's house and gets a strong reaction and prohibition from the workers there, viewers 3, 5, and 9 interpreted it as follows. For viewers 3 and 9, as *banten* is a material that can be thrown away, the strong reaction to Shoko is

an unnatural expression to show, as *banten* that has been offered can be thrown away moments later. However, viewer 5 affirmed the *mise-en-scène* expression, that as one of the symbols of Hinduism, *banten* should not be thrown away carelessly.

The gender issue that is posed to the viewers refers to the scene at the beginning of the film when Aniki invites Shoko to his house at 00:11:05. As stated earlier, Aniki is narrated as a very wealthy businessman. Aniki's house is described as spacious and luxurious. As Aniki enters his spacious courtyard and is followed by Shoko, the *mise-en-scène* shows three women welcoming Aniki. Through the costumes, language expressions, and faces of the three women, it can be understood that they are of Balinese ethnicity. The three women along with Aniki walk towards the house while joking around. The camera zooms in on Aniki's gesture of embracing and patting the three women's buttocks. The code reflected through this scene is whether the female figures in the *mise-en-scène* show a marginalized existence against men. This is the reference for the question posed to the viewers. Women in Bali are said to be still bound by the culture of a patriarchal society, which results in gender inequality (Ariyanti & Ardhana, 2020, p. 283; Masrurroh, 2022. P.104; Pickel-chevalier & Yanthy, 2023, p. 4). The three Balinese women, whom Shoko initially mistook for Aniki's wives, are the domestic workers employed by Aniki. The *mise-en-scène* of Aniki's actions towards them allows for interpretation as legitimizing the existence of Balinese women who are marginal to men.

On the question of Aniki's attitude towards the Balinese female workers, seven viewers (viewers 1, 2, 3, 4, 6, 7, 9) viewed the *mise-en-scène* as an expression of a common attitude. As stated by viewers 1, 2, 6, and 9 the expression of the women accepting Aniki's action "represents Balinese women who are innocent and naïve" and "represents Balinese people who are friendly". Viewers 3, 4, 6, and 7

even emphasized that Aniki's action, which shows male dominance over women, is part of the Balinese patriarchal culture, as seen in their statements, "men are the main actors," "men can act more freely towards women," and "Aniki shows economic security." Only two viewers (viewers 5 and 8) found Aniki's actions towards his female domestic workers to be abusive, and the harshest criticism was expressed by viewer 5, that the *mise-en-scène* gave the impression that "Balinese tend to be inferior to East Asian visitors, so the women become lower in social strata".

The question posed to the viewers regarding the depiction of the Balinese economy refers to the following three scenes. The first is the scene at 00:31:20 when Aniki and Shoko stop their car when a group of elementary school children are about to cross the road. Some of the children appear to be wearing only flip-flops despite their school uniforms. The scene continues at 00:32:05, with Aniki stopping the car in the elementary school yard with two large baskets filled with shoes. Aniki distributes the shoes to children who do not have shoes. Aniki's action affirms the figure of Aniki who is characterized as generous towards the poor people around him, represented by the shoeless elementary school children. The second is the scene at 00:46:08. The *mise-en-scène* that begins at the minute is a flashback that expresses the character Ryo examining the eyes of elementary school children. Ryo is described as a Japanese ophthalmologist who is motivated by Aniki's generous behavior, so he follows Aniki's steps to live in Bali and volunteer. The third scene takes place at 01:15:33 when a small local boy steals Aniki's bag, then quickly runs away as his action is noticed by Shoko. The story goes on to say that Aniki and Shoko manage to chase and catch the pickpocket. The kind-hearted Aniki does not punish the little boy but buys him food. The scene relates to the scene at the beginning of the film (00:03:00) which depicts a boy

stealing Shoko's bag, and both incidents are committed by the same boy.

Although the three scenes seem to focus on the generous characteristics of Aniki and Ryo, the three scenes give an impression of Bali's economic condition as a poor region, which is characterized by the following codes: the inability of elementary school children to buy school shoes (first scene), the absence of local health experts to serve the needs of the community, especially elementary school children (second scene), and the existence of the pickpocket boy (third scene). This depiction seems to contradict the references which state that Bali is a province in Indonesia with a relatively low poverty rate, at an average of 4% (Rasyid et al., 2020, p. 1072; Said & Sasongko, 2022, p. 345). The relatively low poverty rate is accompanied by a relatively declining unemployment rate in Bali in the period 2007-2014 (Radila et al., 2021, p. 1055). Thus, the question presented to the viewers is whether the *mise-en-scène* in the three scenes shows Bali's identity as an area with a low economic level or as an area with relatively poor people.

Regarding the code for the economic condition of society shown in the first scene, namely the expression of poverty through elementary school children who do not have shoes to go to school, all nine viewers stated as follows. Three viewers (viewers 1, 4, and 7) responded that the *mise-en-scène* of the children in flip-flops was like criticism of Bali's economic success thanks to tourism, that although Bali is known as an international tourist destination, its economic growth has not been evenly distributed throughout the region as there are still underdeveloped areas far from urban areas. Specifically, viewers 1 and 2 mentioned Karangasem as an area with relatively low welfare. They emphasized the statement that Bali's high economic growth has not been able to evenly reach the poor (Said & Sasongko, 2022, p. 349). Viewers 2 and 6 also affirmed the unevenness of economic conditions, although both provided additional

explanations that the depiction of Bali's general conditions differed.

The other four viewers (viewers 3, 5, 8, 9) negated the *mise-en-scène* as a reflection of Balinese economic identity. Viewers 8 and 9 highlighted the *mise-en-scène* at 00:32:35 which shows the appearance of a female teacher wearing a civil servant uniform. The female teacher's dialog with Aniki explains that she has known Aniki for a long time due to the assistance Aniki has often provided for the elementary school. Viewers 8 and 9 stated that although the film is set in 2015, the *mise-en-scène* is irrelevant as a portrait of poverty in Bali, as there has been an education grant program through the *banjar* (village-level government) since 2005. For this reason, the civil servant uniform worn by the teacher is a depiction that emphasizes that the school is among those who have received the education grant. According to viewer 9, the reality of children wearing flip-flops as a symbol of the inability to buy school shoes did occur in Bali, but this was in the 1990s.

Next, concerning the second scene expressed through Ryo's action of devoting his skills as an ophthalmologist to volunteering, a code that expresses that the existence of foreigners is needed to contribute to the welfare of the Balinese people, the viewers stated as follows. Five viewers (viewers 2, 3, 5, 8, 9) negated the scene as a reflection of the condition of Balinese society, that local health workers and government attention are sufficient to not rely on foreigners' help. Viewers 3 and 8 provided additional explanation that Ryo as a common volunteer in Bali needs community acceptance of their existence through volunteering. Viewer 9 also added that the real function of foreign volunteers is to broaden people's knowledge. In contrast, four viewers (viewers 1, 4, 6, 7) interpreted the scene as a criticism of the condition of Bali where the government and the people have not been able to provide health assistance to areas that are still underdeveloped or less prosperous, so the

contribution of foreigners becomes crucial. More critically, viewer 6 criticized the local people who, according to him, tend to be complacent about foreigners' aid, thus lowering their own social status, many of whom merely become workers for foreigners.

The last part is the third scene which is characterized by the *mise-en-scène* of a small boy stealing Aniki's bag. To this scene, six viewers (viewers 3, 4, 5, 6, 8, 9) negated it as a depiction of Bali. They emphasized that Bali is an island in Indonesia known as a safe area. Viewers 5 and 9 explained the reason for judging Bali as a safe region, namely because of the Balinese belief in *karmaphala* as one of the five beliefs that are guidelines for life in Hinduism. *Karmaphala* can be simply interpreted as the result of an individual's good or bad deeds. Therefore, the act of stealing, especially by a child, is an anomaly. Viewer 9 added that the behavior of small local children who tend to disturb tourists' comfort is limited to asking for small objects such as candy, pens, or books. Viewer 8 even explicitly stated that in her lifetime she had never seen a pickpocketing incident by Balinese ethnic locals occur in Bali. Only three viewers (viewers 1, 2, and 7) responded positively to the scene. All three viewers stated that the scene reflected the unequal welfare of the Balinese people, and was a criticism of the exploitation of Bali as an international tourist destination.

Furthermore, referring to the results of the analysis above, the nine viewers' interpretations of each code: religiosity, gender, and economy, can be described through the following tables.

Table 1 Religiosity code: first scene

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	√	-	-
Viewer 2	√	-	-
Viewer 3	-	-	√
Viewer 4	-	-	√
Viewer 5	√	-	-
Viewer 6	√	-	-

Viewer 7	√	-	-
Viewer 8	-	-	√
Viewer 9	-	-	√
Total	5	0	4

Table 1 shows the viewers' interpretation of the religiosity code reflected in the first scene, which expresses the sacredness of Balinese sculpture. The interpretation results show two positions: "dominant" and "oppositional" which are almost balanced. This result shows that the Balinese identity reflected in this scene is still acceptable as a representation of Bali.

Table 2 Religiosity code: second scene

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	√	-	-
Viewer 2	-	-	√
Viewer 3	-	-	√
Viewer 4	-	-	√
Viewer 5	-	-	√
Viewer 6	-	√	-
Viewer 7	-	√	-
Viewer 8	-	√	-
Viewer 9	√	-	-
Total	2	3	4

Table 3 Religiosity code: third scene

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	-	√	-
Viewer 2	-	-	-
Viewer 3	-	-	√
Viewer 4	-	-	√
Viewer 5	√	-	-
Viewer 6	-	-	√
Viewer 7	-	-	-
Viewer 8	-	√	-
Viewer 9	-	-	√
Total	1	2	4

Table 2 shows the results of the viewers' interpretation regarding the religiosity code represented through the action of a waitress performing the *banten* ritual and Aniki's giving money. The viewers tend to be oppositional, disapproving of Aniki's action which is considered to give a negative perception of the sacred *banten* ritual for Balinese people. However, viewers who

tolerated the action referred to the custom of tipping. Table 3, concerning the religiosity code about the *banten* phenomenon expressed by seven viewers, shows that the depiction of the tradition concerning *banten* still seems inappropriate to represent the *banten* tradition. Thus, according to the results in Table 2 and Table 3, the religiosity code represented through the *banten* tradition can lead to misperceptions in viewers in general.

Table 4 Gender code

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	√	-	-
Viewer 2	√	-	-
Viewer 3	√	-	-
Viewer 4	√	-	-
Viewer 5	-	-	√
Viewer 6	√	-	-
Viewer 7	√	-	-
Viewer 8	-	-	√
Viewer 9	√	-	-
Total	7	0	2

Table 4 shows the results of the viewers' interpretation of the gender code that specifically pertains to the treatment of women. The results in the table show that patriarchal consciousness is still dominant, which is reflected through the majority of answer positions: "dominant". For this reason, the scene at 00:11:05 is interpreted as a positive relationship between Aniki (a foreigner) and Balinese women (locals), which means that the majority can accept the scene as a representation of Balinese society.

Table 5 Economic code: first scene

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	√	-	-
Viewer 2	-	√	-
Viewer 3	-	-	√
Viewer 4	√	-	-
Viewer 5	-	-	√
Viewer 6	-	√	-
Viewer 7	√	-	-
Viewer 8	-	-	√
Viewer 9	-	-	√
Total	3	2	4

Table 5 shows that in terms of the economy reflected through the scene of elementary school children wearing flip-flops, even though the poverty rate in Bali is stated to be relatively low, four viewers rejected the scene as a representation of Bali's condition, while three viewers affirmed the scene as a criticism of the inequality of public welfare in Bali. With two viewers in the "negotiated" position, it can be concluded that the scene seems less acceptable as a representation of Bali according to economic codes.

Table 6 Economic code: second scene

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	√	-	-
Viewer 2	-	-	√
Viewer 3	-	-	√
Viewer 4	√	-	-
Viewer 5	-	-	√
Viewer 6	√	-	-
Viewer 7	√	-	-
Viewer 8	-	-	√
Viewer 9	-	-	√
Total	4	0	5

Table 6 shows the viewers' interpretation of the contribution of foreigners (Japanese) in supporting the welfare of Balinese people. The interpretation results show two positions of the viewers: "dominant" and "oppositional" which are almost balanced although "oppositional" tends to be more in number. These results suggest that the scene at 00:46:08 is less acceptable as a representation of Balinese life.

Table 7 Economic code: third scene

Viewer	Dominant	Negotiated	Oppositional
Viewer 1	√	-	-
Viewer 2	√	-	-
Viewer 3	-	-	√
Viewer 4	-	-	√
Viewer 5	-	-	√
Viewer 6	-	-	√
Viewer 7	√	-	-
Viewer 8	-	-	√
Viewer 9	-	-	√

Total	3	0	6
-------	---	---	---

Table 7 deals with the economic code of local poverty represented through the figure of a child pickpocket, which was rejected by the majority of the viewers. For the six viewers who rejected it, this code seemed to correlate with religiosity. Their belief that Bali is a safe place can be explained by their belief in *karmaphala*. Therefore, while the scene can be seen as a reflection of the persistence of poverty in certain areas of Bali, the majority of the audience affirmed “safe” as Bali’s reputation.

CONCLUSIONS

As stated earlier, this article aims to understand whether the film *Kamisama wa Bali ni Iru* represents Balinese ethnic identity according to the interpretations of the younger generation audience. Based on the results of interviews with nine Balinese viewers on questions divided according to three codes, the following conclusions can be drawn.

Regarding the scenes reflecting the religiosity code, the audience tends to assess the scenes as not being representative of Balinese society, based on the “oppositional” and “negotiated” positions of the audience which tend to be greater in number than the “dominant” position, according to the conclusions of Tables 1, 2, and 3. Whereas in the scenes reflecting the gender code (Table 4), the audience gave affirmation as scenes that can represent Balinese society. Then, according to Tables 5, 6, and 7, the audience in the “dominant” position is relatively less than in the “oppositional” and “negotiated” positions, which shows that the tendency of the audience's interpretation is that the scenes reflecting the economic code cannot be stated as representing the socio-economic life of Balinese people.

Thus, answering whether the film *Kamisama wa Bali ni Iru* can function as a medium to promote Bali, and referring to the results of the interpretation of the younger

generation audience, the film tends to cause misperceptions of Balinese ethnic identity according to the codes of religiosity and economy. However, the audience affirmed the gender code in this film as a representation of Balinese society. Therefore, the film can still be a tool for teachers in schools or campuses to introduce Bali to foreign students by providing more detailed assistance and explanation of the things that can cause misperceptions as mentioned above.

This research aims to understand ethnic Balinese audiences' interpretations of *Kamisama wa Bali ni Iru* regarding the Balinese setting in which the events of the film take place. Achieving this goal at the same time becomes a limitation of this research. Future research could expand the scope of the audience by including Indonesians other than those of Balinese ethnicity, to compare whether the interpretations of non-Balinese audiences would yield the same results as those in this research, thus allowing for a deeper anthropological understanding of the influence of the audience's ethnic background.

REFERENCES

- Arini, I. A. D. (2022). Kontemplasi: Tata Susila Pembuatan Sarana Upacara (Banten) Pada Kehidupan Masyarakat Bali. *Jnanasiddhanta: Jurnal Teologi Hindu*, 3(2), 124–132.
<https://doi.org/10.55115/jnana.v3i2.2245>
- Ariyanti, N. M. P., & Ardhana, I. K. (2020). Dampak Psikologis Kekerasan dalam Rumah Tangga terhadap Perempuan pada Budaya Patriarki di Bali. *Jurnal Kajian Bali*, 10(01), 283–304.
<https://garuda.kemdikbud.go.id/documents/detail/1976549>
- Debby, Y., Intan, T., Hartiana, P., & Krisdinanto, N. (2020). Desakralisasi Film Horor Indonesia dalam Kajian Reception Analysis. *ProTVF*, 4(1), 1–19.
<https://doi.org/10.24198/ptvf.v4i1.24171>
- Ery, A. P., Ridwan, M., & Handoko. (2022). Geo-Homestay Potential Of

- Jeneponto Regency As A Preference For Destinations For Japanese Tourists. *Tourism Economics, Hospitality and Business Management Journal*, 2(2), 131–141.
<https://doi.org/10.36983/tehbmj.v2i2.368>
- Hynson, M. (2021). A Balinese ‘Call to Prayer’: Sounding Religious Nationalism and Local Identity in the Puja Tri Sandhya. *Religions*, 12(668), 1–15.
<https://doi.org/10.3390/rel12080668>
- Kim, S., & Park, E. (2021). An Integrated Model of Social Impacts and Resident’s Perceptions: From a Film Tourism Destination. *Journal of Hospitality & Tourism Research*, 20(10), 1–28.
<https://doi.org/10.1177/10963480211011641>
- Langdridge, D., Gabb, J., & Lawson, J. (2019). Art as a Pathway to Impact : Understanding the Affective Experience of Public Engagement with Film. *The Sociological Review*, 67(3), 585–601.
<https://doi.org/10.1177/0038026118822822>
- Liu, Y., Chin, W. L., & Nechita, F. (2020). Framing Film-Induced Tourism into a Sustainable Perspective from Romania, Indonesia and Malaysia. *Sustainability*, 12(9910), 1–28.
<https://doi.org/10.3390/su12239910>
- Masrurroh, I. S. (2022). Kesetaraan Gender Perempuan Bali dalam Pandangan Amina Wadud. *Jurnal Hawa: Studi Pengarus Utamaan Gender Dan Anak*, 4(1), 104–115.
<https://doi.org/10.29300/hawapsga.v4i1>
- Mulyadi, R. M., & Sunarti, L. (2019). Film Induced Tourism dan Destinasi Wisata di Indonesia. *Metahumaniora*, 9(3), 340–356.
<https://doi.org/10.24198/metahumaniora.v9i3.25810>
- Parmajaya, I. P. G. (2020). Seni Sakral dan Sekuler Suatu Problema Dalam Kehidupan Sosial Religius: Perspektif Yadnya Umat Hindu di Bali. *Kamaya: Jurnal Ilmu Agama*, 3(1), 59–76.
<https://doi.org/10.37329/kamaya.v3i1.377>
- Pickel-chevalier, S., & Yanthy, P. S. (2023). Annals of Tourism Research Gender, Work, Tourism and Higher Education in Bali. *Annals of Tourism Research*, 100, 103574.
<https://doi.org/10.1016/j.annals.2023.103574>
- Radila, I. D., Priana, W., & Wahed, M. (2021). Analisis Pengaruh Pertumbuhan Ekonomi, Pendidikan, dan Kemiskinan terhadap Pengangguran di Provinsi Bali. *Jurnal Syntax Admiration*, 2(6), 1054–1065. <https://doi.org/10.46799/jsa.v2i6.252>
- Rasyid, M., Kristina, A., Yuliani, T., Madura, U. T., & Balikpapan, U. (2020). Poverty conditions and patterns of consumption: An Engel function analysis in East Java and Bali, Indonesia. *Asian Economic and Financial Review*, 10(10), 1062–1076.
<https://doi.org/10.18488/journal.aefr.2020.1010.1062.1076>
- Said, R. T. N., & Sasongko, G. (2022). Analysis of Poverty Determinants in The Bali Province 2015-2020. *Media Trend: Berkala Kajian Ekonomi Dan Studi Pembangunan*, 17(2), 343–356.
<http://dx.doi.org/10.21107/mediatrend.v17i1.17020>
- Suardana, I. W., Muka, I. K., & Ruta, I. M. (2023). Implication of Technology in Traditional Sculpture Production in Batubulan Village Sukawati Bali. *Proceedings of the 4th Borobudur International Symposium on Humanities and Social Science 2022 (BIS-HSS 2022)*, 1235–1241. https://doi.org/10.2991/978-2-38476-118-0_140
- Sudana, O., Nyoman, I. D., Putra, N., Wirdiani, A., & Ayu, D. (2020). E-Upakara, Bebanenan Learning Information System with Tree Diagram Model. *Scientific Journal of Informatics*, 7(1), 23–32.
<https://doi.org/10.15294/sji.v7i1.21620>
- Sutanto, M. R., & Kosasih, M. M. (2023). “Gundala” an Indonesian Superhero Film and its Influence on Audiences’ National Identity. *Humaniora*, 14(November), 223–232.
<https://doi.org/10.21512/humaniora.v14i3.9808>
- Sutanto, M. R., Sobarna, C., Risagarniwa, Y. Y., & Saleha, A. (2020). Redescription of Maiko and Geiko Identities: Metaphorical Reading in Suo Masayuki’s Maiko wa Lady. *PalArch’s Journal of Archaeology of Egypt / Egyptology*, 17(6), 74–84.
<https://doi.org/10.1016/j.annals.2023.103574>

84–101.

<https://archives.palarch.nl/index.php/jae/article/view/708%0A>

Xie, Y., Yasin, M. A. I. Bin, Alsagoff, S. A. B. S., & Ang, L. H. (2022). An Overview of Stuart Hall's Encoding and Decoding Theory with Film Communication. *Multicultural Education*, 8(1), 190–198. <https://doi.org/10.5281/zenodo.589479>

4. Bukti korespondensi article-accepted
(+ Bukti sebagai correspondence-author)

Tulis

Kotak Masuk19

Ber bintang

Ditunda

Penting

Terkirim

Draf

Kategori

Sosial19

Info Terbaru3.442

Forum

Promosi404

Selengkapnya

Label+

ling

[Lingua Cultura] - Editor Decision - 11432

Kotak Masuk x

Dina Nurfitriadi dnurfitria@binus.edu>

kepada melly_kosasih@yahoo.com, saya, Lingua

Rab, 12 Jun 2024, 11.45

Terjemahkan ke Bosnia

Dear Mr./Ms. Marcella Melly Kosasih, Marisa Rianti Sutanto,

We have reached a decision regarding your submission to Lingua Cultura, "AUDIENCE INTERPRETATION OF THE FILM "KAMISAMA WA BALI NI IRU" CONCERNING RELIGIOSITY, GENDER, AND ECONOMIC CODES".

Our decision is to: Accept the submission. Since we have accreditation form from Ministry of Research, Technology, and Higher Education, we have article processing charge (APC) to the authors Rp. 2.000.000. Please send the APC to BINUS BCA account (see attachment) and later send us the payment proof.

This article will be published in July 2024 (Lingua Cultura 18.1). We will inform you for the further information. Thank you for your cooperation and contribution to our journal.

Thank you for your attention.

Regards,
Dina Nurfitriadi
Journal Publication Editor
Please follow, like and subscribe our social media account for your updated information
Website <http://research.binus.ac.id>
Twitter www.twitter.com/binusresearch
Instagram www.instagram.com/binusresearch
FacebookPage www.facebook.com/binusresearch
Youtube bit.ly/BinusResearch

Satu lampiran • Dipindai dengan Gmail

REVENING GIRD

PDF 6678.pdf

Marisa Rianti Sutantodis sutantomarisarianti@gmail.com>

kepada Dina

Rab, 12 Jun 2024, 19.52

Dear Ms. Dina Nurfitriadi

We are very grateful to hear your good news. The following attachment is our proof of payment, hopefully it can be received well. Thank you very much for your attention.

Best regards,
Marisa Rianti / Marcella Melly

Satu lampiran • Dipindai dengan Gmail

BERHASIL

12/06/2024 19:42:02

Ke 5271706678

UNIV BINA NUSANTARA

Rp. 2.000.000.00

artikel an marisa dan marcella

Dina Nurfitriadi dnurfitria@binus.edu>

kepada Amelia, saya

Jum, 21 Jun 2024, 16.31

Terjemahkan ke Bosnia

Dear Ibu Marisa,

Bukti pembayaran artikel Lingua cultura nya sudah kami terima. Kami akan mengabari kembali apabila artikelnya sudah terbit, terima kasih.

Regards,
Dina Nurfitriadi

Satu lampiran • Dipindai dengan Gmail



Marisa Rianti Sutanto <sutantomarisarianti@gmail.com>

Sen, 24 Jun 2024, 11:42



kepada Dina ▾

Dear Ibu Dina,

Terima kasih untuk abstrak artikel kami yang telah dimuat dalam in-press Lingua Cultura.

Hanya, nama corresponding author (penulis pertama) dan second author tertera terbalik, tidak sesuai dengan yang tertulis dalam manuscript (juga sewaktu kami melakukan submission). Penulis pertama seharusnya: Marisa Rianti Sutanto, penulis kedua: Marcella Melly Kosasih.

Mohon kiranya Ibu dapat membantu untuk melakukan revisi, karena akan sangat berpengaruh terhadap pelaporan kinerja penelitian kami di institusi.

Terima kasih untuk perhatian Ibu.

Regards,

Marisa Rianti



Virus-free www.avast.com



Dina Nurfitri <dnurfitria@binus.edu>

Sen, 24 Jun 2024, 11:49



kepada saya ▾



Terjemahkan ke Bosnia



Dear Ibu Marisa,

Baik bu, sudah kami perbaiki. Selain itu, artikel Ibu masih dalam proses editing jadi masih banyak perbaikan yang akan kami lakukan. Mengenai urutan nama di OJS, kami tidak mengutak-ngatik sama sekali sesuai dengan submission awal dari penulis. Berarti correspondingnya Ibu Marisa ya bu? Ditunggu konfirmasinya ya bu, terima kasih.

Regards,

Dina Nurfitri

From: Marisa Rianti Sutanto <sutantomarisarianti@gmail.com>

Sent: Monday, June 24, 2024 11:42 AM

To: Dina Nurfitri <dnurfitria@binus.edu>

Subject: Re: FW: [Lingua Cultura] - Editor Decision - 11432

Dear Ibu Dina,

Terima kasih untuk abstrak artikel kami yang telah dimuat dalam in-press Lingua Cultura.

Hanya, nama corresponding author (penulis pertama) dan second author tertera terbalik, tidak sesuai dengan yang tertulis dalam manuscript (juga sewaktu kami melakukan submission). Penulis pertama seharusnya: Marisa Rianti Sutanto, penulis kedua: Marcella Melly Kosasih.

Mohon kiranya Ibu dapat membantu untuk melakukan revisi, karena akan sangat berpengaruh terhadap pelaporan kinerja penelitian kami di institusi.

Terima kasih untuk perhatian Ibu.

Regards,

Marisa Rianti



Virus-free www.avast.com



Marisa Rianti Sutanto <sutantomarisarianti@gmail.com>

Sen, 24 Jun 2024, 12:41



kepada Dina ▾

Dear Ibu Dina,

Terima kasih untuk responnya yang sangat cepat.

Betul Bu, saya, Marisa Rianti Sutanto, yang sebagai corresponding author.

Sekali lagi, terima kasih banyak untuk bantuan Ibu.

Best regards,

Marisa Rianti



Amelia Gunawan <amgunawan@binus.edu>
kepada Yanti, Febrianus, Nikita, Harley, Paxia, Dina, saya ▾

Jum, 5 Jul 2024, 18.08 ☆ 😊 ↩ ⋮

📎 Terjemahkan ke Bosnia ✕

Dear Ibu Dina,

Untuk dana nya sudah masuk ke rekening 6678 ya bu

12/06/2024	DEP Cash Deposit Transaction	2.000.000,00	CR	IDR	TRSF E- BANKING CR	1206/FTSCY/WS95031 2000000.00artikel an marisadan marcellaMARISA RIANTI
------------	------------------------------------	--------------	----	-----	-----------------------	--

Terima kasih atas bantuan dan kerjasamanya.

Rgds,
Amelia Gunawan
Management Accounting Univ Kemanggisian
R.221, Bina Nusantara Inggris Campus
Jl. Kebon Jeruk Raya No 27 Kemanggisian,
Jakarta Barat - 11530.
T. 6221-5345830 ext. 1276



↩ Balas

↩ Balas ke semua

➡ Teruskan

