

Diction and Discourse Dynamics: A Critical Analysis of Roy Suryo's Opinion on The Broadcasting Law

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ABSTRACT: The purpose of this study is to examine more deeply the text, along with the ideological and social contexts underlying the opinion piece. This research employs a qualitative approach, using Norman Fairclough's theoretical perspective. The findings reveal that the textual dimension contains both explicit and implicit linguistic features, indicating strong semantic content. The sentences used in the text can be categorized into two main types: declarative and interrogative sentences. In the dimension of discursive practice, the opinion piece aims to build public collective awareness so that citizens are actively involved in overseeing public policies—particularly those concerning the right to information, freedom of expression, and freedom of the press. In terms of sociocultural analysis, there is an institutional involvement of the House of Representatives (DPR) and the Indonesian Broadcasting Commission (KPI) in “intervening” in matters related to journalistic content. This raises serious concern, as a healthy, free, and responsible press is being “silenced.” If press freedom is curtailed, one of the key pillars of democracy—the press’s role in providing checks and balances—will be significantly undermined.

Keywords: Critical Discourse Analysis, Norman Fairclough, Opinion, Broadcasting Law



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INTRODUCTION

Since Indonesia's independence, the broadcasting sector has become one of the most important means of communication—not only for conveying information, but also for delivering messages that significantly impact the social, political, and cultural life of the people (Kholik, 2021; Zuhri, 2021). The Indonesian broadcasting system reflects a hybrid of liberal and authoritarian models, highlighting public and community broadcasting alongside commercial dominance (Masduki, 2017). In the early years of independence, broadcasting media in Indonesia were almost entirely controlled by the state, with state-owned television and radio stations dominating the broadcasting landscape (Anom & Waluyo, 2016). This results in limited variation in the content and viewpoints presented to the public. However, entering the reform era in the late 1990s, Indonesia's broadcasting sector underwent significant changes, particularly with the emergence of private

broadcasting stations, which provided opportunities for media plurality and a wider variety of content accessible to the public.

In Indonesia's socio-political context, broadcasting has the capacity to shape public opinion, influence perceptions of social issues, and even serve as a tool to reinforce certain ideologies related to existing power structures (Kholik, 2021; Murtadha, 2018; Riana, 2023; Ridwan, 2022). Therefore, the broadcasting sector plays a crucial role in shaping Indonesia's political and economic dynamics, necessitating careful and deliberate regulation. The development of broadcasting regulations in Indonesia has consistently been a matter of public debate, often sparking intense discussions—particularly when it involves restrictions on freedom of expression and efforts to monitor the media. Regulatory development in this sector has been complex and contentious, especially since the fall of Suharto in 1998. During the Old Order regime, the ruling elite implemented a monopoly system that allowed only one television station, Televisi Republik Indonesia (TVRI) (Widyatama & Zsolt Polereczki, 2021). This issue goes beyond the technical aspects of broadcasting; it also relates to democratic values, information transparency, and the public's right to freely access information (W. Andriansyah & A. Kusnadi, 2024). When new regulations or revisions to broadcasting laws are proposed, various segments of society—including media practitioners, academics, press freedom activists, and public figures—often respond critically, fearing that such regulations may be used as tools to suppress public voices and increase state control over media narratives (Lasonda et al., 2024). In this context, the emergence of opinions from public figures such as Roy Suryo becomes particularly relevant. With a background as a telematics expert and former Minister of Communication and Informatics, Roy Suryo's perspectives carry significant weight in public discourse, making them highly worthy of in-depth analysis through a critical discourse analysis approach.

The Critical Discourse Analysis (CDA) approach, particularly Norman Fairclough's model, offers a suitable analytical framework for examining the text. It allows for a deeper understanding of the underlying ideologies and power structures embedded in the language of the opinion piece. CDA is an approach that is often used by researchers and academics to review and analyze opinion texts, editorials, or articles that discuss various social, political, and cultural issues that develop in society (Fee & Fairclough, 1993). This approach is based on the understanding that discourse, including opinion texts, cannot be viewed solely as linguistic or linguistic products, but must also be seen as a reflection of the broader social, ideological, and power relations contexts that encompass and shape these texts. In the CDA, researchers sought to uncover how these texts were influenced by, and at the same time influenced, broader social, political, and cultural structures (Fairclough, 2003). Basically, CDA is not only focused on linguistic analysis, but also connects it to a broader social context, so that it can help uncover the ideologies, interests, and power relations contained in the texts analyzed. CDA analyzes various aspects of language, such as transitivity, modality, transformation, and classification, to reveal ideological positions in texts, including news media (Fan, 2019). By analyzing the dimensions of text, discursive practices, and social practices in Roy Suryo's opinion, this study aims to uncover how language constructions are used to criticize, influence, or even maintain positions in the arena of public discourse.

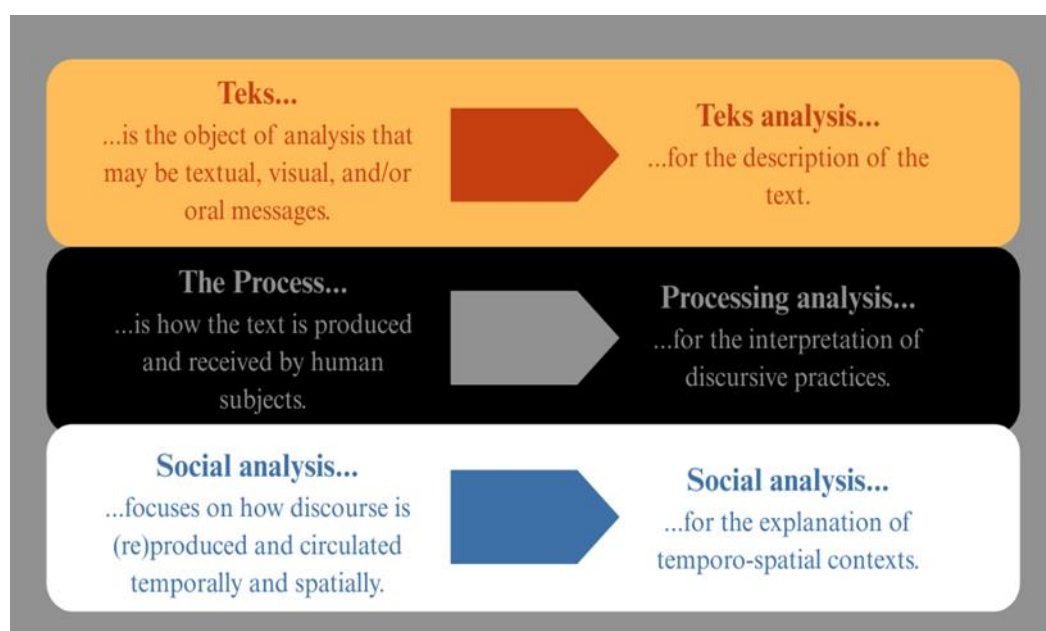
According to Fairclough, CDA consists of three interrelated dimensions: the textual dimension, the discursive practice dimension, and the socio-cultural dimension (Fee & Fairclough, 1993). The textual dimension focuses on the linguistic features of the text, such as vocabulary, grammar, and structure, with the understanding that texts represent particular ideologies. Linguistic analysis, therefore, becomes a tool for uncovering these embedded ideological meanings. The discursive practice dimension involves the processes of text production, distribution, and consumption—examining how the text is created and how it is interpreted by readers within specific social contexts. Meanwhile, the socio-cultural dimension examines the broader social, cultural, and political conditions that influence the text's creation and reception (Eriyanto, 2001). By integrating these three dimensions, Fairclough's CDA offers a holistic approach to understanding discourse, allowing for a deeper exploration of the ideologies, interests, and power relations that are at play in a given text.

There are several studies similar to this one, including a study entitled "Analisis Wacana Kritis Fairclough pada Pemberitaan Selebriti di Media Daring" by Rengganis Cenderamata and Darmayanti. This research focused on the critical discourse analysis of news coverage regarding the migration of celebrity Mulan Jameela across four different online media platforms. The study concluded that the role of the media in news reporting cannot be separated from the ideological practices it upholds (Cenderamata & Darmayanti, 2019). Another relevant study is "Analisis Wacana Kritis pada Catatan Najwa Berjudul Trias Koruptika", written by Siti Ummi Habibah. This research aimed to examine the ideological constructions embedded within the text, as well as to analyze the social context that influenced the emergence of the Catatan Najwa episode titled "Trias Koruptika". The findings revealed that at the textual level, the note expresses disappointment and criticism; at the level of discursive practice, the ideology conveyed was well-received by the public; and at the socio-cultural level, the background of the text's emergence was linked to a corruption case involving the Chief Justice of the Constitutional Court (Ummi Habibah, 2020).

Most of the research still focuses on news analysis or media impressions in general. Studies of public opinion from figures with direct authority and experience in the field of broadcasting, such as former ministry officials, are still relatively rare. In fact, the opinions of such figures have great potential in shaping public opinion and influencing policy discourse. The absence of a study that specifically dissects opinions from the perspective of critical discourse—especially in the context of the debate on the revision of the Broadcasting Law—leaves an important gap in the study of media discourse in Indonesia. Although this study has similarities in theoretical framework with previous studies—namely the use of Norman Fairclough's CDA model—the object of the study offers a new dimension. By analyzing Roy Suryo's public opinion regarding the revision of the Broadcasting Law, this study not only provides a deeper linguistic understanding of the construction of discourse in media opinion but also fills in gaps that have not been touched much in previous studies. The novelty of this research lies in its focus on the discourse of opinion from technocrats in the context of broadcasting policy, as well as efforts to uncover the dynamics of power relations and the ideologies implied in it. Thus, this study contributes theoretically and practically in enriching the discourse on language, power, and public policy in the realm of Indonesian broadcasting

METHOD

This study employs a qualitative methodology using Norman Fairclough's model of Critical Discourse Analysis (CDA). The primary data source is Roy Suryo's opinion piece titled "Ada Apa 'Apanya' Draft UU Penyiaran?", published online on (TribunNews.Com, 2024). Secondary data includes related news articles and supporting documents concerning the Draft Broadcasting Law. Data collection was conducted through literature review and text documentation, with the researcher focusing on identifying both the linguistic structures and the social contexts surrounding the discourse. The data analysis follows Fairclough's three-dimensional framework (see Figure 1), consisting of: 1) Textual analysis, which involves examining the diction, vocabulary, and structural features of the opinion piece; 2) Discursive practice analysis, which explores how the opinion is produced, circulated, and interpreted within its media context and 3) Socio-cultural practice analysis, which investigates how the opinion relates to broader political, ideological, and power structures, and how the discourse contributes to shaping public perceptions of broadcasting policy in Indonesia (Fairclough, 1989; 1993) By integrating these three stages, the study aims to uncover the complex interplay between language, ideology, and power in the context of media discourse surrounding the Draft Broadcasting Law.



RESULT AND DISCUSSION

This study analyzes an opinion piece titled "Ada Apa 'Apanya' Draf UU Penyiaran?", which serves as the primary object of analysis. The research adopts Norman Fairclough's Critical Discourse Analysis (CDA) framework, encompassing three analytical levels: the textual dimension, the discursive practice dimension, and the socio-cultural practice dimension. The analysis does not merely examine the opinion text in isolation, but also explores how the text is produced,

disseminated, and interpreted within broader social and cultural contexts. By doing so, the study aims to provide a comprehensive understanding of the ideological and power dynamics embedded within the discourse.

Text Dimensions

In the textual dimension of Norman Fairclough's Critical Discourse Analysis framework, the focus is on the elaboration of linguistic elements that appear explicitly in a text (Fairclough, 2003). This analysis involves identifying and interpreting various components of the language used by the author, such as word choice that reflects a particular attitude or ideology, as well as syntactic structures and sentence forms (See table 1).

Through this approach, readers are encouraged not only to comprehend the explicit content or message of the text, but also to examine how language is strategically employed to construct social representations, convey values, and influence public opinion.

Table 1. Linguistic strategy and function

Categories of Linguistic Strategy	Examples of Diction/Sentences	Functions in Text
Emotive and Provocative Diction	<i>terusik, mendadak, RUU Cilaka, cave-cawe, saling sengkarut</i>	Arouse the emotions of readers, show discomfort or threats to democratic values and freedom of the press.
Ideological/Critical Diction	<i>berpotensi memberangus kebebasan pers, ketidakpastian hukum</i>	Implicating the author's ideological position on policy, showing a critical bias towards legislative authority.
Contextual Diction	<i>UU Pers No. 40/1999, RUU Ciptaker, Komisi I dan Baleg DPR</i>	Linking discourse to relevant legal and political historical contexts, reinforcing arguments based on legal precedents.
Metaphors or Popular Terms	<i>cawe-cawe, RUU Cilaka</i>	Using terms that are close to the community to convey criticism in a subtle but impactful manner.
Connotative Phrases/Attitude Affirmations	<i>tumpang tindih, sangat merugikan masyarakat</i>	Insert an implied meaning that affirms the author's position on a particular issue.
Argumentative Declarative Sentences	<i>"Masyarakat pers terusik..." / "Ini terjadi karena beberapa pasal..."</i>	Giving a firm and concise statement, presenting the argument as an indisputable fact.

Rhetorical Interrogative Sentences	<i>"Mengapa Jurnalisme Investigasi ini menarik? Ada apa (apanya?) dibalik itu semua?"</i>	Inviting readers to think critically, questioning policy logic without having to answer explicitly.
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1. Diction Usage

The following is an illustrative description that highlights how diction—or word choice—is used strategically within a text. This approach centers on the linguistic aspects of discourse, emphasizing how specific words are deliberately selected and employed to construct meaning, communicate ideas, and shape the reader's perception of a particular issue or topic. In this context, diction is not viewed as a neutral or arbitrary choice; rather, it serves a strategic function in framing the message the author intends to convey. Through this lens, language becomes a tool for reinforcing particular viewpoints, ideologies, or attitudes embedded within the discourse.

Masyarakat pers terusik, selama ini kebebasan pers di Indonesia sudah dirasakan nyaman dan "on the track" dengan UU Pers No. 40/1999 yang ditetapkan semenjak 23/09/1999 lalu dan dirasakan sudah sesuai dengan jiwa dan semangat reformasi, mendadak ada usulan dalam Draft RUU Penyiaran baru yang sedang digodok di Komisi 1 dan BaLeg (Badan Legislasi) DPR-RI.

In the opening sentence of the opinion piece, we encounter word choices that signal conflict and potential issues, such as "terusik" (disturbed) and "mendadak" (suddenly), which serve to emphasize the abrupt nature of the developments. The drafting of the Broadcasting Law was reportedly carried out in a hasty and unanticipated manner, catching much of the press and the public off guard. The word "mendadak", in general, denotes something that occurs suddenly and without warning. For instance, when a driver is traveling on a highway and the vehicle ahead comes to a sudden stop, the unexpected action provokes shock and confusion. Similarly, the use of "mendadak" in the text mirrors this sense of abruptness and lack of preparedness, reinforcing the idea that the legislative process lacked transparency and public engagement. The construction of discourse involves various lexical and linguistic elements that contribute to its coherence and structure. As Ismayilova (2024) explains, discourse consists of concepts and frames, with concepts comprising a nucleus, a perinuclear zone, and a periphery—each expressed through specific linguistic units. These units are not chosen randomly, but are carefully selected to reinforce the author's intended meaning and influence the reader's interpretation of the issue.

Furthermore, our observations reveal notable findings regarding the diction used in the second paragraph of the text. The choice of words in this section functions not only as a means of conveying information but also carries connotative meanings that reflect the author's stance, perspective, or even underlying ideology toward the issue at hand. As such, the lexical choices in the second paragraph merit closer examination, as they reveal how the text is constructed to influence the reader's perception and guide their interpretation toward the core substance of the discourse being critiqued. This strategic use of language underscores the importance of analyzing not just what is said, but how it is said, in shaping public understanding and response.

Ini terjadi karena beberapa pasal dalam draft RUU Penyiaran itu dinilai berpotensi memberangus kebebasan pers, misalnya ada larangan utk menyiarkan konten eksklusif jurnalisisme investigasi sebagaimana yg dimuat pada Pasal 50 B Ayat (2) huruf (c) RUU Penyiaran tertanggal 27 Maret lalu.

The revision of the Broadcasting Law currently being drafted in Indonesia raises serious concerns regarding the sustainability of press freedom. Several articles in the draft carry the potential to criminalize journalistic practices, thereby restricting journalists' ability to carry out their professional duties independently and critically (Octora, 2018). This concern aligns with our findings in the second paragraph of the opinion piece, which includes the phrase "berpotensi memberangus kebebasan pers" ("potentially stifling press freedom"). This diction reinforces the conclusion that the draft law poses a threat to democratic progress and freedom of expression in Indonesia. Given the potentially detrimental impact on the press's role in holding power accountable, it is both reasonable and necessary for journalists and media practitioners to respond critically to the legislative process. Their vigilance is essential in ensuring that the Broadcasting Law does not become a tool for suppressing dissent or weakening democratic oversight.

In the fifth paragraph, the author employs diction that is explicitly stated yet carries meanings that are far from simple. The chosen words possess a strong semantic dimension, functioning not only as vehicles for conveying information but also as carriers of nuance and implicit messages that reinforce the author's perspective. In other words, the diction in this paragraph operates on both denotative and connotative levels—delivering surface-level meaning while simultaneously embedding deeper ideological content. This layered use of language has the potential to shape how readers interpret the issue being discussed, subtly guiding their understanding in accordance with the author's viewpoint.

Memang anehnya pada konsideran draft RUU Penyiaran tsb sama sekali tidak mencantumkan Undang-Undang Pers yg sudah ada sebelumnya, sehingga hal ini dalam sistematika Penulisan Draft RUU akan berpotensi Tumpang tindih sekaligus ketidakpastian hukum yg diaturnya.

The use of the phrase "tumpang tindih sekaligus ketidakpastian hukum" ("overlapping and legal uncertainty") in the fifth paragraph highlights potential legal issues arising from what is perceived as an imprecise legislative process in drafting the Broadcasting Law. This phrase implies that the policymakers—in this case, the House of Representatives (DPR)—may have demonstrated a flawed understanding of journalistic governance. The critique is rooted in the fact that the regulation of journalism falls under the authority of the Press Council, not the Indonesian Broadcasting Commission (KPI). Consequently, the choice of this phrase reflects the author's concern about jurisdictional overreach and the potential erosion of institutional clarity in media regulation (hadiwibowo, 2024; Pers, 1999). Therefore, all matters related to journalism should be addressed through the Press Council institution. Beyond the broadcasting sector, similar concerns about transparency have also been observed in other legislative processes. (Razy & Fedryansyah, 2020) It depicts the conflict between civil society movements and the government during the drafting of the Omnibus Law, highlighting issues such as a lack of political communication, limited participation of lower-class citizens, and the influence of specific interest groups.

In the sixth paragraph of the analyzed text, it can be found that the use of phrases that have a provocative nature or deliberately arouse the emotions of the reader. This phrase is used by the writer to emphasize a sharp opinion or criticism of a certain policy or party. The use of this kind of phrase is not only intended to convey information, but also to arouse awareness, provoke reactions, or even create an emotional impulse for readers to be critical of the issue raised.

Sebab contohnya sudah sering, misalnya dalam RUU Cilaka yg akhirnya jadi UU Ciptaker sekarang, banyak sekali terjadi ketidaksesuaiannya dalam pelaksanaan dan sangat merugikan masyarakat.

Frasa "RUU Cilaka" used to criticize the draft of Broadcasting Law (RUU) which is considered detrimental to the wider community. This is inseparable from previous experience related to the draft of the Job Creation Law (RUU Cilaka). The Job Creation Law is seen as having a lot of bad impacts on society. Critics argue that the law favors business interests more than workers, particularly in areas such as severance pay and compensation (Ollyvia Cantik Nur Annisa, 2023; Singhs et al., 2023). The Government and the House of Representatives should make substantial revisions to the Job Creation Law while still prioritizing the involvement of the community and environmental organizations in efforts to protect and manage the environment (Azhara & Mardhatillah, 2023). The use of sarcastic phrases illustrates the concern that if the Broadcasting Law is passed, it could bring significant harm to society, akin to the controversy surrounding the Job Creation Law (RUU Cilaka). This is particularly alarming for the press, which has long struggled to promote transparency and accountability within Indonesia's political landscape. The choice of provocative and cynical language reflects a critical and pessimistic stance toward the legislative process and its anticipated impact on the public—especially journalists and media professionals who play a crucial role in monitoring and safeguarding democracy in Indonesia.

In the ninth paragraph, if you pay close attention, the choice of vocabulary or diction used by the author in the text is not neutral but implies a certain meaning that has an ideological or emotional content. The choice of words is not just a form of ordinary language expression but reflects the writer's point of view and attitude towards the issue being discussed. As follows.

Oleh karenanya bilamana mendatang dalam RUU Penyiaran justru akan diberikan tambahan kepada KPI utk "cawe-cawe" dalam Urusan materi Jurnalistik ini, dikhawatirkan malah bisa terjadi saling sengkabut alias tumpang tindih kepentingan dari dua lembaga yg sebenarnya sudah punya tupoksi masing2, yakni Dewan Pers dan KPI.

The use of the term “cawe-cawe” draws particular attention due to its implicit connotation of inappropriate intervention or unwarranted involvement by external parties in a domain that should remain independent. In this context, the term refers to the alleged interference of the Indonesian Broadcasting Commission (KPI) in journalistic matters, which ideally should be governed by press freedom and journalistic autonomy. According to the Great Dictionary of the Indonesian Language (KBBI), “cawe-cawe” means to help with work, organize, or handle a matter, semantically implying interference. Moreover, within Indonesian political discourse, the term often carries a negative connotation, interpreted as a form of power-driven intervention that blurs the boundary between oversight and domination, thereby raising concerns about excessive control over independent institutions (Marasabessy, 2024). Therefore, the use of the word “cawe-cawe”

In the text, it is not just a lexical choice but has discourse implications that indicate a potential violation of the principles of journalistic independence.

2. Use of sentences

Furthermore, based on the results of an in-depth analysis of the opinion text, it can be observed that the sentence structures employed by the author exhibit distinctive grammatical characteristics. These grammatical features can generally be categorized into two main types that complement each other in articulating the author's intentions and ideas. Both forms reflect deliberate choices in language structure, aimed at reinforcing the argument and clarifying the author's stance on the issue being addressed. Conform to the exposure (Fairclough, 2003) Both forms of sentences show relational value, which is related to social relationships reflected in the text of the discourse. First, there is a declarative sentence. Second, the question sentence. Below is an example of a declarative sentence found in the second paragraph.

Ini terjadi karena beberapa pasal dalam draft RUU Penyiaran itu dinilai berpotensi memberangus kebebasan pers, misalnya ada larangan utk menyiarkan konten eksklusif jurnalisme investigasi sebagaimana yg dimuat pada Pasal 50 B Ayat (2) huruf (c) RUU Penyiaran tertanggal 27 Maret lalu.

Declarative sentences are employed to convey information while simultaneously implying a critical evaluation of the contents of the Broadcasting Law draft. These sentences typically consist of a main clause that outlines the underlying reasons for the emergence of problematic articles, followed by explanatory clauses that provide concrete examples to support these concerns. The use of diction such as “dinilai berpotensi memberangus” and “larangan untuk menyiarkan konten eksklusif” carries negative connotations, reflecting opposition to the perceived restrictions on press freedom. Textually, such sentence structures illustrate an intentional effort to shape public opinion by using argumentative language framed as factual statements.

Second, there are questionnaires that are used to provoke curiosity or emphasize a problem. Question sentences are used strategically not as requests for information, but as rhetorical tools to convey criticism and build opinions. For example, the question in paragraph seven.

Mengapa Jurnalisme Investigasi ini menarik? Karena selain yg ada di media cetak dan online, Visualisasi tayangan jenis ini di media elektronik memang menempati posisi tersendiri bagi masyarakat.

Based on the data we found, the form of questions asked in the text is not intended to invite or expect a direct answer from the reader literally. Instead, these questions are used as a rhetorical strategy to emphasize and affirm that the existence of investigative journalism has a very significant and irreplaceable position in people's lives. In other words, the question serves not to unearth new information, but to reinforce the author's point of view that investigative journalism is an important instrument in maintaining transparency and public accountability. This strategy was soon followed by a series of affirmative statements outlining the important contributions and values of investigative journalism, thus reinforcing previously asserted claims and establishing an

understanding that the prohibition of this form of journalism could be considered a serious threat to press freedom.

Meanwhile, towards the closing of the article, the author deliberately presents several questions that are rhetorical in nature, namely questions that are not intended to be answered directly, but to arouse readers' awareness, strengthen arguments, and emphasize concerns about the issues being discussed. The presence of these questions is a sign that the opinions conveyed are not only informative, but also reflective and argumentative. This is clear in the following quotes or data which show how the author uses the interrogative language style to sharpen his criticism and invite the reader to think more deeply about the issues raised.

Ada apa (apanya?) dibalik itu semua? Mengapa justru terkesan akhir2 ini Reformasi makin jauh dari Harapan, Demokrasi dikebiri dan malah Korupsi, Kolusi, Nepotisme makin menjadi-jadi? Siapa lagi yg bisa mengkritisi kalau Pers yg Sehat dan Bertanggungjawab malah dibungkam? Miris, benar2 Indonesia Emas 2045 akan menjadi Indonesia Cemas kalau demikian.

These questions contain evaluative content and aim to arouse the reader's emotions and critical awareness of the current socio-political conditions. Its grammatical structure makes use of passive forms and a strong rhetorical style and ends with irony in the phrase "Indonesia Emas 2045 akan menjadi Indonesia Cemas". Thus, the use of the question structure in this text is not just to convey information, but to build a sharp discourse of criticism of state policies that are considered to threaten press freedom and democratic principles.

Dimensions of Discursive Practice

Fairclough's critical discourse analysis, the dimension of discursive practice focuses on a thorough understanding of how a text or discourse is produced, disseminated, and received by the reader. This aspect includes a deep understanding of the social, cultural, and institutional contexts that influence these processes (Eriyanto, 2001). The production of texts does not occur in a vacuum, but is motivated by various social, cultural, and institutional factors that shape the way the text is created. By considering the entire context surrounding the production, dissemination, and reception of the text, critical discourse analysis seeks to uncover the hidden meanings, ideologies it contains, and the power dynamics involved in Fairclough's discursive practice (Eriyanto, 2001). A comprehensive understanding of the dimensions of discursive practice is essential for critically analyzing discourse and uncovering the associated power relations

In this case, the opinion written by Roy Suryo is the result of a discursive production by a figure who has a strong background as a former member of the House of Representatives of Indonesia, a member of Commission I, and the Legislation. Roy Suryo's strategic position as a former legislator who has been directly involved in media and broadcasting affairs gives legitimacy to his criticism. He wrote with the main purpose of voicing concern over the contents of the draft Broadcasting Law which is considered to threaten press freedom. The production of this text is inseparable from the political and social interests to remind the public to be aware of the potential for infiltration of articles that can weaken investigative journalism, as well as to encourage the public to be critical of the direction of legislative policies that are considered non-transparent. This is reinforced by the findings (Indrawan, 2017) Political communication and public opinion are

intertwined, with the media playing an important role in shaping public opinion and influencing people's behavior, especially in the digital age.

This text is distributed through digital mass media and is addressed to a wide audience, including the press, civil society, and policy makers. In the distribution process, the author uses a critical, informative, and persuasive rhetorical language style. He inserted explicit references to articles, presented the history of investigative journalism in Indonesia, and provided concrete examples of the impact of the field that journalists have experienced. This strategy strengthens the position of discourse as an effort to shape public opinion while leading readers to the conclusion that the Broadcasting Law poses a serious threat to democracy. Opinion texts reveal the importance of understanding textual content and context, including situational and sociocultural factors, in communicating messages effectively and shaping public discourse (Rahmawati, 2016).

In the consumption stage, this text can be interpreted in various ways. Readers who come from critical journalists or civil society tend to grasp the author's warning message and support concerns about potential press repression. On the other hand, political actors involved in the formulation of the law or those who support the revision may see this text as a form of resistance or even provocation. However, this text is generally a discursive practice that seeks to build the collective consciousness of the public, so that they are actively involved in overseeing public policies, especially those related to the right to information, freedom of expression, and freedom of the press.

Dimensions of Sociocultural Practices

In addition to considering the content and structure of the discourse itself, the third dimension in discourse analysis according to Norman Fairclough includes the study of the social, cultural, or political context outside the discourse that plays a role in influencing the discourse (Eriyanto, 2001). In understanding a discourse, both oral and written, it is not enough to study the internal elements of the text or transcript, but it is also necessary to consider the external factors that shape and underlie the emergence of the discourse. Social, cultural, and political contexts outside of discourse are often important elements that determine how discourse is constructed, reproduced, and understood by readers. Social backgrounds, dominant cultural values, and ongoing political conditions can be contextual elements that need to be carefully analyzed to gain a more comprehensive understanding of discourse.

The opinion written by Roy Suryo was born in the socio-political context of post-reform Indonesia, which is experiencing symptoms of democratic decline, especially in terms of freedom of expression and freedom of the press. This text reflects concerns about the return of the practice of authoritarianism through regulations that appear formal but are full of power interests. The criticized draft of the Broadcasting Law is considered a form of control over the spaces of criticism that have been guarded by investigative journalism. Ideologically, this text is based on the spirit of reform and democratic values, where a free, healthy, and responsible press is the main instrument of public oversight of state administration. Apart from that, (Doly, 2016) indicates that the importance of the revision of the Broadcasting Law is due to the ineffective implementation of the network broadcasting system, the weak institutional status of public broadcasting institutions, and inadequate regulation of private broadcasting.

Within the broader social structure, the text illustrates the tension between state institutions—particularly the legislature and broadcasting authorities—and elements of civil society, notably the press community. Roy Suryo underscores the distinct functions and roles of the Press Council and the Indonesian Broadcasting Commission (KPI), criticizing proposals to grant KPI authority over journalistic content as problematic forms of power intervention. He argues that any revision of the Broadcasting Law must be grounded in transparent and justifiable needs, rather than in hidden agendas aimed at curbing press freedom. This discourse highlights critical issues regarding the limits of state authority in regulating and supervising the media. Efforts to extend state control over the media industry may be perceived as encroachments on freedom of expression and the autonomy of the press. Such developments suggest a troubling regression in Indonesia's democratic progress, where the space for open and independent journalism is increasingly “dikebiri” (curtailed), in contradiction to the spirit of democratization. It is particularly alarming when a free, responsible, and critical press is silenced in its efforts to monitor and expose corruption, collusion, and nepotism—practices that undermine public accountability. Restrictions on press freedom threaten one of the central pillars of democracy: the system of checks and balances in which the media plays a vital role. Undermining this function could severely impact anti-corruption efforts and diminish the overall quality of democratic governance in Indonesia. Thus, this opinion piece should not merely be read as a critique of legislative policy but as a broader representation of the ongoing struggle to safeguard democratic values in the face of regressive pressures.

The critical narrative put forward by Roy Suryo reflects the concerns also voiced by various elements of society, especially the journalist community, academics, and civil society organizations. They assessed that the revision process of the Broadcasting Law that runs without transparent democratic supervision has the potential to cause inequities in the institutional structure of broadcasting. In this context, the Indonesian Broadcasting Commission (KPI) is feared to acquire excessive authority and overlap with the functions of the Press Council, thereby blurring the line between institutional oversight and intervention in independent journalistic work. This assessment shows that there are concerns about the deterioration of national media governance which has been maintained through the principles of democracy and press freedom. This finding further raises broader questions about the direction of media regulation going forward. Until now, the plan to ratify the revision of the Broadcasting Law has not been continued as a result of the high wave of public rejection. If referring to the last revision of the Broadcasting Law which was passed in 2002 through Law Number 32 of 2002, then it is natural to conduct a review. The digitalization of broadcasting in Indonesia has not been realized because there is no legal umbrella that regulates it, so balanced policies and regulations are needed between private and public interests (Maulana, 2020). However, any future regulatory revision and formulation process must be carried out in a transparent manner and involve critical consideration of the impact, both for the government as the authority holder, and for civil society as the parties who will be directly affected. In this framework, the analysis of critical discourse on Roy Suryo's opinion not only unravels the structure and context of discourse but also becomes a reflective foothold to see how the current media discourse has transformed into a field of contestation between democratic values, civil liberties, and the legitimacy of state power. The most crucial challenge in this context is to keep the critical discourse space alive as a fundamental element in a participatory and civilized democracy.

Limitations and Cautions

This study is limited to the analysis of a single opinion text using Norman Fairclough's three-dimensional framework, which may not fully represent the diversity of media discourse on press freedom in Indonesia. The findings are based on a qualitative interpretation and do not include perspectives from media producers or audiences. Additionally, the research does not incorporate longitudinal data or comparative analysis with other media or time periods, which could provide a more comprehensive understanding of how ideological influences evolve across different contexts.

Recommendations for Future Research

Future studies are encouraged to analyze a broader range of media texts, including news articles, editorials, and social media discourse, to provide a more comprehensive understanding of how ideological power operates across different platforms. Comparative studies across multiple time periods or involving different media institutions could also reveal shifts in discourse related to press freedom and democratic values. Furthermore, incorporating audience reception analysis or interviews with journalists and policymakers may enrich the findings and offer more practical insights into the dynamics between media discourse and sociopolitical structures.

CONCLUSION

Based on the results of the analysis, it can be concluded that behind the discourse of opinion written by Roy Suryo on the text dimension there is a desired meaning and perspective as well as the interests that are being fought. The opinion criticized the process of drafting the Broadcasting Bill and highlighted the potential threats to press freedom in Indonesia, using distinctive linguistic characteristics to convey criticism and critical analysis of a problem. This can be seen in the choice of vocabulary, sentence structure, and cohesion used to strengthen arguments and emphasize the problems raised. Furthermore, in the dimension of discursive practice, it can be understood as a form of discourse action that is structured and influential, based on his background as a former legislator who has a deep understanding of the world of broadcasting. In his opinion, he expressed concern about the draft Broadcasting Bill which is considered to have the potential to threaten press freedom and invited the public to be more vigilant against efforts to restrict the space for criticism through regulations. The dissemination of this writing through online media expands the reach of readers and strengthens the message that is to be conveyed. With a sharp, logical writing style and building arguments through concrete data, these opinions not only criticize, but also shape public opinion. In the process of acceptance, this paper can influence various circles, especially civil society and press personnel, to be more involved in overseeing policies related to the right to information and freedom of expression in Indonesia. As for the sociocultural dimension, there is an institutional role of the DPR and KPI to "campur tangan" in matters of journalistic material. This is seen as a potential intervention against press freedom and freedom of expression. It is very worrying that a healthy, free, and responsible press is precisely "dibungkam" or restricted freedom.

This research has implications to strengthen the framework of critical discourse analysis of Fairclough's model that language is a social practice that is full of ideological meaning and certain interests (not neutral). This discovery also opens opportunities for further research, related to how the public responds to the discourse that develops in the media through qualitative studies based on interviews or digital ethnography.

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