

**AUDIENCE RESEARCH OF REALITY TV PROGRAM: *ORANG –
ORANG PINGGIRAN* IN GUBENG, KELURAHAN PUCANG SEWU**

A THESIS



Firza Aidil Ardiansyah

120912188

**English Department
Faculty of Humanity
Universitas Airlangga**

2016

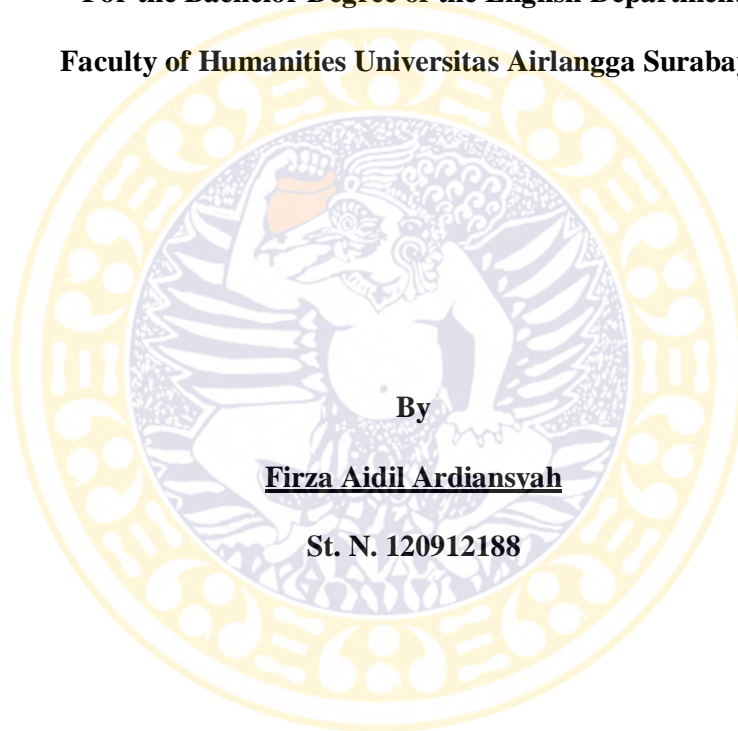
**AUDIENCE RESEARCH OF REALITY TV PROGRAM: *ORANG –
ORANG PINGGIRAN* IN GUBENG, KELURAHAN PUCANG SEWU**

A THESIS

Submitted as partial fulfillment of the requirements

For the Bachelor Degree of the English Department

Faculty of Humanities Universitas Airlangga Surabaya



By

Firza Aidil Ardiansyah

St. N. 120912188

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA**

2016

DECLARATION

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university. And to the best of this candidate's knowledge and belief, it contains no material previously published or written by other person except where due reference is made in the text of the thesis.

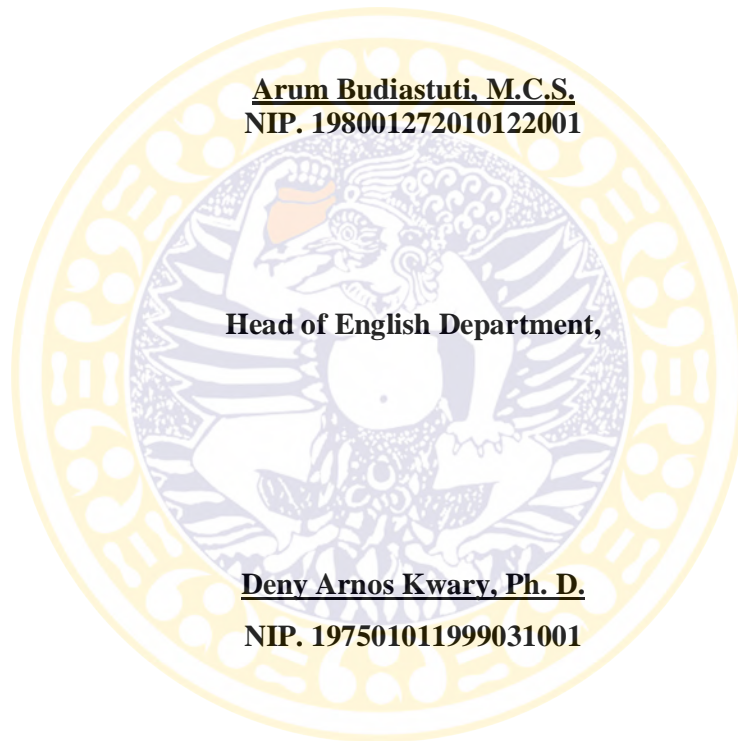


Surabaya, 11 January 2016
Writer,

Firza Aidil Ardiansyah
120912188

Approved to be examined
Surabaya, 11 January 2016

Thesis advisor,

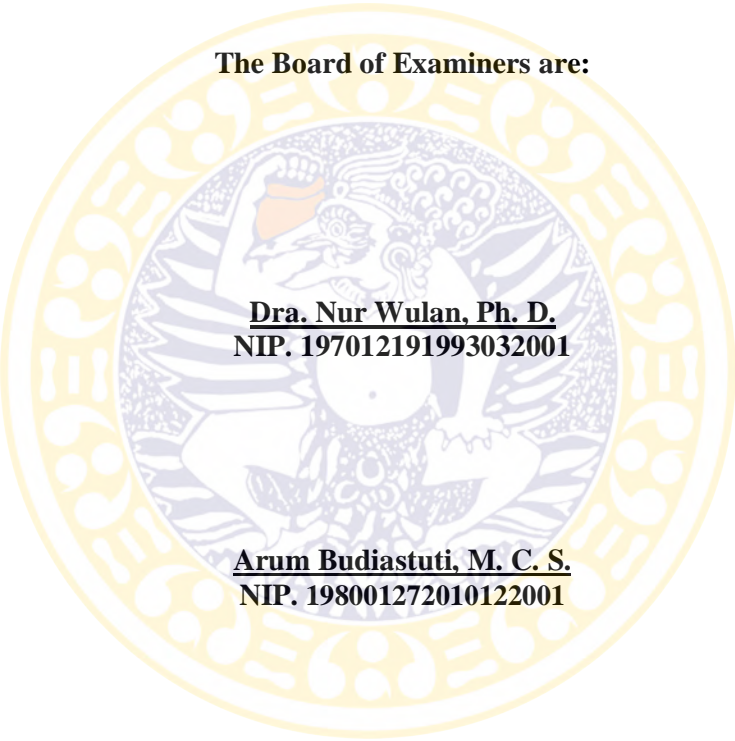


ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA
2016

**This thesis has been approved and accepted by the Board of Examiners,
English Department, Faculty of Humanities, Universitas Airlangga**

On 11th of January 2016

The Board of Examiners are:

The seal of Universitas Airlangga is a circular emblem. It features a central figure, likely a deity or a personification of wisdom, holding a book and a torch. The figure is surrounded by intricate patterns and symbols. The seal is rendered in a light yellow color.

Dra. Nur Wulan, Ph. D.
NIP. 197012191993032001

Arum Budiastuti, M. C. S.
NIP. 198001272010122001

Dadung Ibnu Muktiono, M. C. S.
NIP. 139090992

ACKNOWLEDGEMENTS

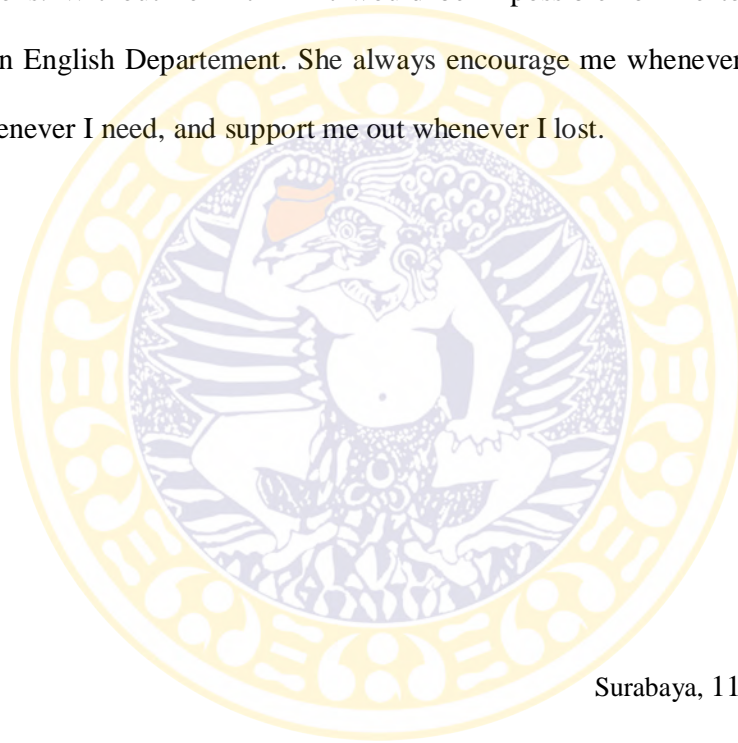
First of all, my deepest gratitude sent to the almighty Allah SWT for the blessing given to me, so I can finish this very final stage of my study in college. Endless gratitude will be dedicated to Allah SWT for this finished thesis. My gratitude is also given to my father and mother who never stop supporting me and encouraging me to finish this thesis and complete my study in order to achieve better future for my life. My parents who never stop believing in me makes me keep working and trying to do my best. They are the reason why I am still standing here and be who I am today, without their motivation and support I would not get enough spirit to finish this thesis.

This thesis will not be finished without the helping of my beloved lecturers in Universitas Airlangga for everything they taught me. Especially to my thesis advisor, Mrs. Arum Budiastuti who patiently guided me in writing my thesis and doing my research. Countless gratitude is served for her kindness help as my advisor. Also to other lecturers who kindly gave me valuable lessons so I can be a better student and a better person in general; Mrs. Dewi, Mrs. Diah, Mr. Puguh, Mr. Dadung, Mrs. Viki, and other lecturers whom I cannot mention.

I also want to dedicate this thesis to my best pals I have ever had, my struggling-mates who were also in running of finishing their theses; Ucup and Ridho. I do hope they will get a bright future ahead of them. Also, my partners in UKM Sinematografi UA who make my life in college wonderful and colorful.

They give me such amazing experience and unforgettable memories. I am so grateful to meet them and have a chance to work and cooperate with them, so I can achieve life experience as well as work experience as the modality for the future.

For the last thing I also want to give my fully gratitude with my beloved one, Bons. Without her I think it would be impossible for me to continue my study in English Departement. She always encourage me whenever I down, help me whenever I need, and support me out whenever I lost.



Surabaya, 11 January 2016

Firza Aidil Ardiansyah

TABLE OF CONTENTS

Inside Cover Page	i
Inside Title Page	ii
Declaration page	iii
Advisor Approval Page	iv
Examiner’s Approval page	v
Acknowledgment	vi
Table of Contents	viii
List of Figures	x
Abstract	xi
CHAPTER 1 INTRODUCTION	1
1.1. Background of Study	1
1.2. Statement of the Problem	8
1.3. Objectives of the Study	8
1.4. Significance of the Study	8
1.5. Definition of Key Terms	9
CHAPTER 2 LITERATURE REVIEW	10
2.1. Theoretical Framework	10
2.1.1. Reality TV	10
2.1.2. Audience research	13
2.1.3. Stuart Hall’s Encoding decoding	15
2.2. Review of related studies	16

CHAPTER 3 RESEARCH METHOD.....	20
3.1. Research Approach	20
3.2. Population and sampling	21
3.3. Data Source	23
3.4. Technique of Data Collection.....	24
3.5. Technique of Data Analysis	25
3.6. Scope and Limitation	27
CHAPTER 4 ANALYSIS	28
4.1. Findings.....	28
4.1.1. Dominant-hegemonic position.....	32
4.1.2. Negotiated position	38
4.1.3. Oppositional position	42
4.2. Interpretation of Finding	46
4.2.1. TV watching experience and self identification	46
4.2.2. Voyeurism and Exploitation of low class people.....	51
4.2.3. Life Experience and knowledge vs. authenticity of the program.....	54
CHAPTER 5 CONCLUSION	59
5.1. Conclusion.....	59
WORKS CITED	62
APPENDIX	65

LIST OF FIGURES

Figure 1.1

Tabel of Respondents initials, sex, occupation, ages, frequency of watching, decoding position..... 32



Abstract

Orang-Orang Pinggiran is a type of Reality TV program that raises poverty as the main issue. Various opinions emerged during the airing of this program since 2012, some people supported this program while others rejected. This program promotes poverty to the public in a similar way to the term of *Slum Tourism* or *Poverty Tourism*. The objects of this study were the audiences from *Kampung* area in *kelurahan Pucang sewu* in Surabaya. They live nearly in similar state to the protagonist character portrayed on the reality show that have low income salary and difficulty in order to survive each day because all of them are working at low level job. This research has two main focuses; the first is to investigate on how people in sub-district *Gubeng, kelurahan Pucang Sewu* which is dominated by low income family often called as “*Kampung people*”, interpreted poor people in this reality show, while the second is to examine how television watching experience affected them to indicate their social class and social position in their cultural setting. This research utilized Stuart Hall’s encoding and decoding as the theory in analyzing the data. The data is categorized into three hypothetical positions; the dominant position, negotiated position, and oppositional position. The qualitative approach was also used in this study as the research methodology. As the technique of data collection, the author used snowball sampling and in-depth interview. The finding of the study indicated that most of the respondents are in dominant and negotiated position, and only one respondent was categorized as having oppositional position. Life experience and knowledge of television production are influential factors affecting their responses. The respondents admitted that the representation of poverty in the show happened in society. Nevertheless, some of them were aware that television has some manipulation to make the show becomes more entertaining and profitable. They identified themselves different than people portrayed in Television show in term of social class. All of the respondents attempt to create a gap between themselves and others. In terms of social class; they argued that they have better social position within the society.

Keywords: Audience, Poverty, Reality TV, Social Class, Kampung