



REPRESENTATION OF COVID-19 WITHIN CHILDREN'S CYBER LITERATURE

Encik Savira Isnah

University State of Surabaya, Surabaya, Indonesia
encik.19025@mhs.unesa.ac.id

Suyatno

University State of Surabaya, Surabaya, Indonesia
suyatno@unesa.ac.id

Heny Subandiyah

University State of Surabaya, Surabaya, Indonesia
henysubandiyah@unesa.ac.id

Article history:	Abstract:
Received: 8 th March 2022	Since the Covid-19 Pandemic coming, children's literacy has been carried out through digital media. Children's cyber literature takes the opportunity as a way of delivering education about Covid-19. This paper is based on the assumption that Covid-19 is presented specifically in Children's cyber literature. However, we haven't know the form and meaning of representation yet. The content of critical thinking focused on Foucault 's theory is therefore relevant to unpacking problems within the literature. This theory builds on these hypotheses to unveil how children's stories are made with intelligence. The results show that Covid-19 representated as happiness for children and suffering for adults, discipline, silence outside the home, death, worry, all online based, panic buying, lockdown, and compliance. These representations produce the meaning that there is an awareness of adult power and creates child cognition.
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1. INTRODUCTION

Since the Covid-19 pandemic hit the world, many studies have been carried out related to this disease. Most of the research talks about the pandemic's relationship to health, economy, social life and psychology, but few see the existence of covid 19 as a discourse in a literary work, especially children's literature. This should be a novelty study because, during a pandemic, children are one of the human groups affected by the pandemic, Li Duan's research shows that pandemics have a significant psychosocial impact on children (Li Duan, Xiaojun Shao, Yuan Wang, Yinglin Huang, Junxiao Miao, Xueping Yang, 2020). Children are prone to depression and need activities such as learning and entertainment activities to refresh themselves.

Luckily, we're in the 4.0 era, where everything is provided on the basis of cyber. The Internet thing, they said it. Children's cyber literature is a category of children's literature that is beginning to be recognized for its presence in the world of literature and art. Literary work on the Internet, computers and peripherals, cyberspace, etc. may also be seen as part of cyber literature (Don D'Amassa, 2005). Genres may be story-telling, short movies, children's music, and so on. The existence of cyber literature for children is very interesting to be used as a research area, seeing the need for cyber literature, especially in this pandemic.

What children see will affect cognition which will be used as a basis for dealing with the situation. Seemin in his research assumes that the representation of Muslims in his works affects the way children interact with their Muslim friends (Raina, 2010). John Locke's term, which is called "blank slete" on Foucault paper's explained that every child has the same ability to learn (Foucault, 1979). This means it is our responsibility as adults to offer the best in children's consumption, because most children learn from adults (parents).

Now Covid 19 is the headline in life. Children need to get a clear discourse about Covid-19, in order to have the right understanding to understand this pandemic so that they can survive. This discourse appears in many domains, from newspapers, digital mass media to advertisements. For children it is not interesting to enjoy newspapers or mass media, they tend to enjoy Youtube. Besides that, printed children's literature has not moved quickly to take the covid-19 phenomenon in its work. Because print requires a more complicated and long process to reach the reader. But how does the children's cyber literature on YouTube present the phenomenon of the Covid-19 pandemic?

Based on the urgency above, it is important to conduct research on the representation of covid-19 in children's cyber literature for several reasons. First, in the cultural industry, there is always an ideology that wants to be forced on children through their cultural products (5), so there is a suspicion what exactly is the children's cyber literature

trying to convey about Covid-19? Second, is there an ideology that you want to indoctrinate into children? This is what the author will examine in the title of Representation Covid-19 within Children’s Cyber Literature.

2. MATERIALS AND METHODS

I used critical content analysis based on Foucault concept about discourse to answer my research questions, how the covid 19 discourse is displayed in children’s cyber literature. In "Critical Discourse Analysis," the word "critical" focuses on analyzing and exposing power regimes through the study of language and discourse. It thus becomes the realistic application of critical theory as an instrument for the social construction of the real world. In my research, I conducted a 'critical content analysis' of how the texts are based in the social, cultural and political contexts in which they are written and read. (Galda, L. Ash, G.E., & Cullinan, 2000). I have concentrated on the word "critical" within the parameters of this analysis as a thorough examination and reflection of children's literature to analyze texts on cultural representation issues.

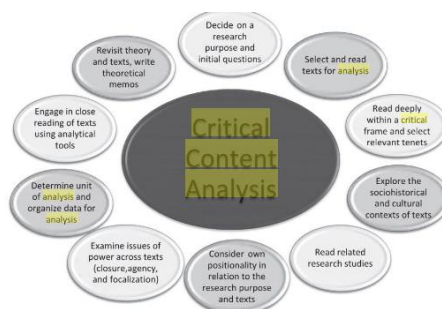


Diagram 1. The way of Critical Analysis Content

The diagram shows the way of critical content analysis work (Raina, 2010). Beach (Beach, R., Enciso, P., Harste, J., Jenkins, C., Raina, S., Rogers, R., 2006) further clarifies that, Critical discourse research theories and techniques can provide insight into not just what is written and illustrated, but how they are written and illustrated. Writers and illustrators make decisions that privilege some viewpoints and marginalize others, intentionally or not. Unpacking dominant world views-neoliberalism in this book-is an vital activity to ensure that multi-perspective learning spaces are created through reading global children's literature.

In cyber literature, we not only analyse the pictures and tthe text as apart, but also as a unity, cannot be apart. Thats why the author said this is the novelty of the research. Brier said on his theory called cyber semiotic, Cybersemiotics proposes to solve the dualistic paradox by starting in the middle with semiotic cognition and communication as a basic sort of reality in which all our knowledge is created and then suggests that knowledge develops into four aspects of human reality (Brier, 2010).


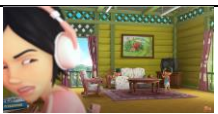
The data in this approach may be a wider description of text that includes any correspondence between sender and recipient and may include visual images or the relationship between text and images as research conducted by White and Marsh (White, M., & Marsh, 2013). Relevant content analysis is based in compelling focus Curiosity in knowing the meaning of the issue.

Data from this research are snapshots of photos taken from children's cyber literature videos entitled Upin Dan Ipin and the structure of the plot. It was chosen on the basis of the largest number of viewers and subscribers until 30 September 2020 (social blade, 2020). In Indonesia, upin-ipin are in the top ranks for the group of children (more for children). Upin and Ipin works of Malaysian descent tell the story of twin boys 5 years of age who live with Kak Ros and Opah (grandma) and have friends of various races. MNC TV and Youtube (Les’ Copaque) aired.

3. RESULT & DISCUSSION

In this chapter, the author will explain the forms of representation of Covid-19 in the Upin-Ipin edition of the "Perintah Kawalan Pergerakan" which are then analyzed with Foucault's concepts of discourse. The author will divide the forms of representation in the following table, to make it easier to analyze their content.

Table 1. Classification of representations in the Upin-Ipin edition of Perintah Kawalan

No.	Representation	Content	Scene	Text
1.	Happiness for Children and Suffering for Adults	 Picture 1  Picture	1:20 1:24	Children: playing, laughing Kak Ros: Ganggu akak kerja sekolah, pusing ni!
2.				

2.	Discipline	   Picture 3 Picture 4 Picture 5    Picture 6 Picture 7 Picture 8	2:20 2:35 3:02 5:13 10:07 6:25	
3.	Silence Outside	   Picture 9 Picture 10 Picture 11	0:40 0:45 0:50	No teks
4.	Death	  Picture 12 Picture 13	4:08	Opah: Covid-19 bisa bawa kematian Upin-ipin ekspresi terkejut
5.	Worry	 Picture 14	5:26	Opah: darimana dapat duit, kedai unkel Mutu pun tutup?
6.	All Online Based	  Picture 15 Picture 16	1:18 5:24	Kak ros: kita bisa jual dalam aplikasi online ni je
7.	Panic Buying	  Picture 17 Picture 18	5:10	Children: Woah banyaknye akak belanje
8.	Government Control	 Picture 19	1:51	No teks
9.	Obedience	   Picture 20 Picture 21 Picture 22   Picture 23 Picture 24	3:35 10:07 6:40 3:35 4:13	

4. DISCUSSION

The story begins with Upin-Ipin playing, running (see picture 1), while Kak Ros (adult) is doing school work (picture 2). The audio visuals that appear convey that children really enjoy the holidays given due to the existence of the Covid-19 pandemic, on the other hand adults (kak Ros) don't really enjoy the holidays given, because online assignments from their schools must be completed immediately. The Covid-19 discourse is depicted in an interesting dualism by the upin-ipin story, one party is happy the other is not happy. The reason adults (Kak Ros) are not happy is the behavior of the children when they play, they are noisy so that it disturbs their concentration in learning. On the other hand, children also need a place to play indoors, because of the Covid-19 conditions. The concept of discourse

was conveyed by Foucault as a form of reducing the meaning of discourse (Foucault, 1972). The Covid-19 discourse is reduced to a pleasant condition for children, even though it is being discussed in the mass media as a deadly disease.

Covid-19 is represented through pictures and stories as the cause of discipline. Through pictures 3-8, a form of discipline in the health protocol presented by Sis Ros is shown, such as; using sanitizers and masks, the children stay at home, keep their distance, do not shake hands and wash their hands. The authors allow these forms of discipline to be present, as an effort to produce meaning for the consumer (child) to imitate to obey. The author borrows a health expert's way of thinking and is then conveyed through the character Kak Ros. In this case, Foucault's thoughts about the power of the producer of meaning (the author) appear consciously to control children's thinking (Foucault, 1979). Kak Ros is not a health expert, but in the story it is she who is considered insightful and powerful by the children's characters. For children, Kak Ros's command is a must. So that in this scene the children become obedient and disciplined, because they are afraid that Sis Ros will be angry, not because they are afraid of being infected with corona. This also shows that adult characters have power over children, similar to Edward Said's concept of orientalism (Said, 1978) about the West controlling the East only because the East was conditioned powerless.

Pictures 9, 10, and 11 show a quiet atmosphere when Covid-19 hits. In fact, what happened was not as silent as the picture told. Traders, scavengers, police and many others are still working. Covid-19 is discussed as another form of death. Opah's dialogue with Upin-Ipin in pictures 12 and 13. shows that if you get Covid-19 you will get sick and lead to death. Even though the data shows that many have survived from Covid-19 (kementrian kesehatan Malaysia, 2020). But this scene is conveyed by the author to invite the audience (children) to agree that Covid-19 creates silence outside the home. This discourse intentionally produces knowledge for consumers (children)(Said, 1983) that Covid-19 is silence.

In fact, Covid-19 brings concerns about survival. In picture 13, Opah is told to calculate their household finances. Opah is worried that the pandemic income will decline because people's purchasing power is low and the shops will temporarily stop operating. Luckily Kak Ros has the idea to sell online in a food marketplace. Online is also a representation of Covid-19 in this story because it is related to the existence of restrictions (lockdown). Restrictions are also the author's way of describing Covid-19, as can be seen in picture 19. Shopping in large quantities is identified with Covid-19.

It was said that Kak Ros spent more than usual (picture 17-18), not because of hoarding or running out of things, but so that you didn't have to leave the house too often. In cultural theory, this is categorized as panic buying. Covid-19 coverage in the mass media caused panic for some people, according to Adorno, the discourse in the news had an element of deliberation and cooperation with power holders for the benefit of control (Theodor W, 1991).

There are various ways to find out the contents of a literature, one of which is through the form and storyline. If a story seeks to convey the discourse and it is conveyed through the main character, then the character must follow a certain pattern so that the reader arrives at the discourse planned by the author (Fairclough, 1992). This research finds interesting things behind the representation of Covid, which implies the power of adults in pictures 20-23. In the pictures, the adult characters are allowed to rule, for example only adults can go out, only adults can eat with their hands and feed children with their hands. However it is written smoothly and not patronizingly but still leaning on the pillar of teaching. Namely presenting the story from ignorance to experience or wisdom, or so-called The Story of Passage. In the story plot, the awareness of adults in this case the writers and publishers understand the growth and psychological condition of the audience (children), because in the story they really consider the psychological situation of the characters, and treat them as subjects. However, there is one scene that shows the presence of Mail, (the child character) who in the story can leave the house because he works as a trader. According to the Author, this can cause confusion for the audience. Thus the author consciously utilizes his power as an adult to direct the path of his characters, manipulate and manipulate the plot characters and story settings in order to achieve their goals, namely teaching and conquering children.

The various types of representations produced show that discourse produces knowledge and social practices and the power relations inherent in it. Discourse also shapes subjectivity by defining body, mind, and subjective life. Judith Butler stated that regulatory power does not only act on the subject but also tries to form the subject, meaning that being the subject of regulation is subject to being subjected to the regulation and at the same time being a regulated subject. (Judith Butler, 2004). Power systems in turn create subjects by regulating their lives through a series of restrictions, prohibitions, regulations, controls or even individual protection related to the political structure of these subjects, which are formed, defined and reproduced according to that structure. The rules in turn discursively re-create, propagate and re-institutionalize to ensure that the subject meets and conforms to social, cultural and political necessities in its social cognition and practice

5. CONCLUSION

In the Upin and Ipin's children's cyber literature edition of *Kawalan Perintah Pergerakan* found representational forms of Covid-19, such as, happiness for children and suffering for adults, discipline, silence outside the home, death, worry, all online based, panic buying, lockdown. , and compliance. These representations produce the meaning that there is an awareness of adult power, both through characters and authors to conquer children in the form of stories, which utilize Covid-19 discourse to provide teaching. Second, the Covid-19 discourse became a social practice. Social practice is not merely a reflection of reality and is independent, but is always in a dialectical and active relationship with

reality and can even transform it. So otherwise, can influence and shape social practices. The implication is that social structure as part of reality is also dialectically related to social discourse or practice. Thus, discourse has an effect on the building of social structures and at the same time contributes to the creation of social continuity or social change. And it is instilled in children (through consumption) who are in the process of finding meaning.

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