



Public Library and Librarian Stereotypes in The Indonesian Film Kambodja

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Abstract

Purpose

This study aimed to describe the portrayals of a library and librarian in the Indonesian film Kambodja based on the suitability of historical facts and cultural aspects and to find out public perceptions and stereotypes about the image of librarians.

Method

This qualitative research study used a critical discourse analysis and the dispositive method towards the unit of analysis in the form of dialogues and film scene cuts. Data were obtained by watching, selecting dialogues and scenes, and making notes.

Results/Findings

It finds a portrayal of the public library, its operational activities, and worker according to the period 1955-1965 in the film. There are three representations of public libraries found in the film: a library as an information centre, a social place, and a quiet place. There are also three portrayals of librarian in the film: librarian is a female profession, has dominating power over library users, and is quiet and unapproachable.

Conclusion

The representations of libraries and librarians in the film show consistency and sustainability in how the media represents libraries and the librarianship profession, which influences public perception. Such knowledge continuously reinforced through the media shows that the public still needs to familiarize themselves with libraries and librarianship. The negative image in various media is a challenge that must be faced for the sustainability of this field and is expected to reflect how the public views libraries and their profession.

Keywords

library in film, librarian in film, public library, stereotype, critical discourse analysis.

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Abstrak

Tujuan

Penelitian ini bertujuan untuk mendeskripsikan penggambaran perpustakaan dan pustakawan dalam film Indonesia Kambodja berdasarkan kesesuaian fakta sejarah dan aspek budaya serta mengetahui pandangan publik serta stereotip terhadap citra pustakawan dengan menggunakan analisis wacana kritis dan dispositive.

Metode

Penelitian ini merupakan penelitian kualitatif dengan menggunakan paradigma sosial konstruktivisme dan metode analisis wacana kritis dan dispositif terhadap unit analisis berupa dialog dan potongan gambar adegan film. Data diperoleh dengan menonton, menyeleksi dialog dan adegan, serta membuat catatan adegan film.

Hasil/temuan

Ditemukan penggambaran perpustakaan, kegiatan operasionalnya, dan pekerjaannya sesuai kurun waktu periode 1955-1965 dalam film. Terdapat tiga representasi perpustakaan umum yang ditemukan dalam film tersebut: perpustakaan sebagai pusat informasi, tempat bersosialisasi, dan tempat sepi. Terdapat juga tiga citra pustakawan dalam film tersebut: pustakawan adalah profesi perempuan, memiliki kekuasaan yang mendominasi pengguna perpustakaan, serta pendiam dan tidak ramah.

Kesimpulan

Beberapa gambaran perpustakaan dan pustakawan dalam film Kambodja menunjukkan konsistensi yang berkelanjutan dalam cara media merepresentasikan perpustakaan dan profesi kepustakawanan yang memengaruhi persepsi publik. Pengetahuan yang terus menerus dikukuhkan melalui media menandakan terdapat masyarakat yang masih asing dengan dunia perpustakaan dan kepustakawanan serta dapat berdampak pada pemanfaatan perpustakaan oleh masyarakat. Citra negatif dalam berbagai media menjadi tantangan yang harus dihadapi demi keberlangsungan bidang Ilmu Perpustakaan dan Informasi, serta diharapkan dapat menyediakan refleksi mengenai bagaimana masyarakat awam memandang perpustakaan dan profesinya.

Kata kunci

perpustakaan dalam film, pustakawan dalam film, perpustakaan umum, stereotip, analisis wacana kritis.

المخلص

الهدف

يهدف هذا البحث إلى وصف تصوير المكتبات وأمناء المكتبات في الفيلم الإندونيسي كمبوديا بناءً على مدى ملاءمة الحقائق التاريخية والجوانب الثقافية وتحديد وجهات النظر العامة والقوالب النمطية تجاه صورة أمناء المكتبات باستخدام تحليل الخطاب النقدي والإيجابي.

الطريقة

هذا البحث هو بحث نوعي يستخدم نموذج البنائية الاجتماعية وأساليب تحليل الخطاب النقدي والوضعي لوحدة التحليل على شكل حوار ولقطات من مشاهد الفيلم. وتم الحصول على البيانات من خلال المشاهدة واختيار الحوار والمشاهد وتدوين الملاحظات حول مشاهد الفيلم.

النتائج

أن تصوير المكتبة وأنشطتها التشغيلية والعاملين فيها يتوافق مع الفترة 1955-1965 في الفيلم. هناك ثلاثة تمثيلات للمكتبات العامة الموجودة في الفيلم: المكتبة كمركز معلومات، ومكان للتواصل الاجتماعي، ومكان هادئ. وهناك أيضًا ثلاث صور لأمناء المكتبات في الفيلم: أمناء المكتبات مهنة نسائية، ويتمتعون بسلطة تهيمن على مستخدمي المكتبات، وهم هادئون وغير ودودين.

الخلاصة

تظهر العديد من صور المكتبات وأمناء المكتبات في الأفلام الكمبودية اتساقًا مستمرًا في الطريقة التي تمثل بها وسائل الإعلام المكتبات ومهنة المكتبات التي تؤثر على الإدراك العام. إن المعرفة التي يتم تأكيدها بشكل مستمر عبر وسائل الإعلام تشير إلى أن هناك أشخاص ما زالوا غير ملمين بعالم المكتبات وعلم المكتبات ويمكن أن يكون لهم تأثير على استخدام المجتمع للمكتبات. و تمثل الصور السلبية في وسائل الإعلام المختلفة تحديًا يجب مواجهته من أجل استدامة مجال علم المكتبات والمعلومات، ومن المأمول أن يوفر ذلك انعكاسًا لكيفية رؤية الأشخاص العاديين للمكتبات والمهنة.

الكلمات الرئيسية

المكتبة في السينما؛ أمين المكتبة في الفيلم؛ مكتبة عامة؛ الأفكار النمطية؛ تحليل الخطاب النقدي

INTRODUCTION

The image of libraries and librarians in the media has long been a concern in the Library and Information Science (LIS) field anywhere, including Indonesia. Based on historical sources, the first library establishment in Indonesia can be traced back to the Dutch East Indies Government through the inauguration of the Church Library in Batavia (Jakarta) in 1643 (Nurlidawati, 2014). However, the librarianship profession in Indonesia itself has yet to emerge. It was recognized as a professional position in 1988 after the State Minister for Administrative Reform (MENPAN) Decree stipulation. The development of this field goes hand-in-hand with developments in information technology and mass media, which has impacted the portrayal of libraries and librarians in increasingly diverse media in the modern age.

Duxfield and Liew (2022) concluded from previous literatures that the portrayal of libraries in fiction and popular culture reflects how the general public views libraries and their expectations towards library services. The images from this portrayal also influence public perception regarding libraries and librarians. There are various public views of libraries, ranging from a storage place of books collection filled with information and essential documents of a country or an institution and even becoming a meeting place for various communities. Meanwhile, librarians are still stuck with certain stereotypes about their behaviors, appearances, and profession. Shaffer and Casey (2013) found that the stereotype of the librarian profession is still far behind the library's stereotype. Hence, it could lead to misconceptions regarding the image of the library and the librarian profession.

Libraries and librarians' portrayals can be found in popular cultures, like films. Film is a mass communication medium that can convey mass messages to the public (Wahyuningsih, 2019). As a message conveyor medium through a combination of audiovisuals, the film story represents a social reality that exists in society. Ardiarini and Prasetyo (2021) cited Ardianto et al., that films also have informative, educative, and persuasive functions. This implies that the information and impressions presented in the film can construct reality and lead public opinion to something. Thus, libraries' and librarians' portrayals in films can influence public perceptions in viewing and understanding libraries and the librarianship profession.

LIS scholars and practitioners worldwide have conducted several thematic studies regarding the representation of libraries and librarians in films. Both studies concerned a single film or a selection of films released at a particular time or in a country. Shaffer and Casey (2013) analyzed the portrayal of libraries in popular international films; Mayesti, et al. (2018) analyzed the librarian figures portrayed in Indonesian films released in the 2000s; Jaeger and Kettlich analyzed and compared the representations of libraries and librarians in various Hollywood films from 1940 to 1970 (2020); furthermore, Kettlich and Jaeger (2020) continued their analysis of Hollywood films from the 1980s to the 2020s; while Xie and Chen (2021) analyzed the image of librarians in newspapers published in China and Taiwan.

Kambodja is a 76-minute film released in 2022, directed by Rako Prijanto and starred by several prominent Indonesian actors. This romantic drama genre film tells a story in Indonesia during the 1955-1965 period. The library's involvement as the setting for several scenes and the portrayals of the main character who works in the library is vital in this film. It is one of the reasons that intrigued an interest to take a deeper look into it. There has never been an Indonesian film featuring a librarian as the main character. Even though the film is set in the past, this research is not a setback of the library and librarian representation study, but rather a reflectional point on the evolution of the library and librarianship profession development in Indonesia and to identify which things could be further improved and developed for the future of this field.

Based upon those reasons, this research focused on the portrayal of libraries and the librarian profession in the early decades of Indonesia's independence as featured in the

Kambodja film. The research questions are how libraries and librarians are described, the public's perception of libraries and librarians, and the stereotypes of librarians found in the *Kambodja* film. Therefore, this study aims to describe the portrayal of libraries and librarians in *Kambodja* film based on the suitability of historical facts and cultural aspects and identify public perceptions and stereotypes of librarians' image using critical discourse analysis.

METHOD

This qualitative research aims to explore and understand the individual or group's take on meanings regarding social or humanitarian problems (Creswell, 2019). Qualitative research involves interpreting to produce meaning from data about a phenomenon; hence, it has an interpretive nature. Interpretive research assumes that reality is socially constructed, believing that in one event or phenomenon, various observable realities or interpretations enable them to construct meaning or knowledge of a phenomenon (Merriam & Tisdell, 2015). Therefore, this study uses the social constructivism paradigm contained in the film, which aims to understand the meaning formed through social interaction, historical perspectives, and cultural norms involved in human life.

This study uses critical discourse analysis, considering language a social practice (Wodak & Meyer, 2015). In the social practice context, discourse is a language that becomes a social event. It is a symbolic interaction that can be found in the form of oral speeches, writing or texts, pictures, diagrams, films, and even music (Haryatmoko, 2017). Van Leeuwen (2015) claimed that there are two differences in the relationship between discourse and social practice, specifically, discourse as a social practice or an instrument of power and control and discourse as an instrument of the social construction of reality. Meanwhile, critical discourse analysis requires these two aspects to be considered.

Jager and Maier (cited in Wodak & Meyer, 2015) expand the definition of discourse by adding non-linguistic actions and the creation of material objects. A discourse consists of dispositive elements in the form of a continuous development of knowledge synthesis in the form of discussion (discursive practice), action (non-discursive practice), and object materialization (Jager cited in Haryatmoko, 2017). This research examines dialogue and moving images; thus, the critical and dispositive discourse analysis developed by S. Jager and F. Maier based on the Foucauldian theory and approach is deemed to be the appropriate analytical technique for this research. The technique used to identify the knowledge contained in the discourse and how this knowledge is related to power relations in the power/knowledge complexity (Wodak & Meyer, 2015). Furthermore, the two kinds of power highlighted in this discourse are power as control and power as a threat.

FINDINGS AND DISCUSSION

Kambodja film is one of the films that depict libraries and librarians in Indonesia at the beginning of Indonesian independence. Set in 1955-1965 in Jakarta, *Kambodja* presents the main character, Danti, a woman who works in the library, and Bayu, a writer who often visits the library. Danti and Bayu are next-door neighbors in Ci Mei's boarding house. Both of them are married to others, but the absence of their partner eventually brings them closer as they often wait for their partners to come home in the living room together. Though the film genre is romance, by referring to Indonesian history when the film's story took place (1955-1965), the political elements flared up in Indonesia at that time had an essential role in the storyline of this film. *Kambodja* refers to the Indonesian name of the frangipani flower, which becomes the marking point of their meeting spot and foreshadows the ending of this film.

Public Library in *Kambodja* Film

As van Dijk stated, CDA should not limit itself to studying the relation between discourse and social structure but also can be used to study a social representation (Wodak &

Meyer, 2009). Representation is used to describe a concept that portrays a reality through the signs and symbols in cultural and media studies, which are generally concerned with the fact that media is constructed to convey messages through various symbols (Hobbs et al., 2019). The library depicted in the *Kambodja* film is implicitly a public library, which aims to provide access to information to all members of society regardless of age, occupation, and social status. As a matter of fact, in the 1950s, the existence of public libraries in Indonesia was trying to be revived and redeveloped to help eradicate illiteracy among the people (Nurlidawati, 2014). However, there are three discourses of public libraries found in the film, which are as follows: library as an information source, library as social space, and library as a quiet place.

The first discourse of a public library is "*library as an information source.*" It has been the most common notion of a library known to humans throughout its origin and development from ancient to modern times. From the first ever library in Ashurbanipal with its clay tablets collection to the vast collection of books and manuscripts in Alexandria Library, then the rise of libraries during the industrial revolution to store all printed literature, and progressing further to the emergence of digital collections in modern libraries, the intention to keep and preserve all worthy information across all mediums in one place is what has driven people to build a library. The knowledge behind the library's purpose is also implied in several 'libraries' definitions, which is an institution that collects printed and recorded knowledge in any form managed systemically to meet the intellectual needs of its users.

The first discursive practice reference to the public library occurs in Hendra's office at minutes 08.15-09.14 when Hendra criticized Bayu's writing and suggested he refer to the correct literature source since the state official reads the newspaper; hence, it encouraged Bayu to visit the library immediately. Bayu immediately visited the library after they had a conversation as follows:

Conversation Script 1.

Hendra : "What do you want to talk about, Bung Bayu? About state defence? You need to dig it properly. There are too many of your opinions in this manuscript."

Bayu : "This is an opinion column, Mr. Hendra; it is normal for my opinion to be included."

Hendra : "Opinion without accurate data and guidance is just fiction. Why not just write fiction, then?"

"Bung Bayu, this newspaper is read by state officials. Make it a habit to look for the right literature. Yes, indeed, this isn't a promotion test, but isn't it a place for freewriting, either? You understand, brother?"

Hendra's first line of Conversation Script 1 expresses concern regarding Bayu's manuscript submission to Hendra's newspaper editorial. Meanwhile, Hendra also gave his opinion by saying, "*You need to dig it properly. There are too many of your opinions in this manuscript*", as followed by Bayu's first line in Table 1 to defend this manuscript, which is suitable for the newspaper *opinion column*. Hendra also accused Bayu's manuscript of being filled with opinions based on inaccurate data and claimed it was a fictional piece. Moreover, based on Hendra's third line, it is known that the country's leaders read the newspaper. This indirectly revealed that Bayu's opinion contradicted or could offend the government. Therefore, Hendra rejected Bayu's manuscript to be published.

This conversation implied that both individuals have the knowledge of where to go to find a correct literature source to support their work, which refers to the library. At the library, Bayu did not talk at all at first. He performed some non-discursive practices, such as browsing through the library shelves to find the collection he needed. This action shows that Bayu knew how to navigate himself in the library, which is hard to do without proper experience. This indicates that he has prior knowledge of how to use the library

and its collections and has visited a library before.

The library Bayu visited has not stated the type of the library; instead, it could be deduced from the non-discursive practice and object materialization shown on the scene. Object materialization is the representation of objects produced in non-discursive practices that exist in films, which, in this case, related to libraries and librarians are as follows: at 09.15-09.30 minutes, Bayu is shown walking down the library hall to look for literature sources. The condition of the library collections, which were arranged on shelves, was not using any specific classification system yet. Library management has yet to be carried out as it is today. However, at 09.39 minutes, it was shown that the library also stored books and state documents.

As Bayu strolled between the shelves, the stack of organized books on each shelf could be seen on the screen. Although it has no call-number labels, it indicates that the library collection management has not referred to the classification system known today, such as DDC. Furthermore, other library visitors could be seen sitting in the reading room that was filled with reading tables and chairs. Based on the appearance, the other visitor seemed to be an adult. This scene implies that the library was open to the public, so it is safe to assume that the library in the film is a public library that provides access to information to all members of society regardless of age, occupation, and social status.

Based on the conversation above, it is safe to assume that between Hendra and Bayu, Hendra has a higher position and power in the editorial. Hendra's rejection could be related to the power of control matters concerned by CDA. Quoting van Dijk (Rozzaq & Ratnadewi, 2016), power as control can be a bad influence on some groups if it is happening too far or often, as those groups can control thoughts and actions in every conversation. Through this discourse, Hendra controlled and limited Bayu's thoughts and ideas regarding the nation's matters, which could piss the government off. It also shows how power as a threat works, seeing how Bayu was forced to revise his opinion in the manuscript.

This limitation led Hendra to suggest that Bayu find valid literature sources as solid support for his writing to be published. In response to Hendra's criticism, Bayu visited the library to find the literature (09.15-09.30). This shows how Hendra has influence over Bayu's actions that drove him to publish his works. The whole sequence of Bayu visiting the library to find the proper literature source after the meeting with his superior shows that the library is the place that provides accurate information needed by the public. It implies that Bayu viewed the library as the place that stores accurate information approved by the government standards, enabling them to be used as sources for Bayu's writings. It shows the library's function as an information source for the community, which includes political issues.

Looking back to the history of libraries in Indonesia, it began to develop as information services through collections they owned. The first library in Indonesia was a church library in Batavia, officially established on 27 April 1643. Then, in 1778, a special library was established in Batavia known as the *Bataviasch Genootschap van Kunsten en Wetenschap*, also known as the *Koninklijk Bataviasch Genootschap van Kunsten en Wetenschap* (KBGKW). Another special library, *Bibliotheek's Lands Plansurein te Buitenzorg* was founded in 1842. In addition, a public library *Volksbibliotheek*, which provided services to students, teachers, and the general public was also being established. The public library was pioneered in 1910, namely with the establishment of *Openbare Lesszalen*. The emergence of higher education institutions also encourages the development of libraries.

In 1948, the government established the State Library of the Republic of Indonesia. Between 1950 and 1960, the government again intensified the establishment of libraries by forming *Taman Pustaka Rakyat* (TPR), which was divided into three categories based on educational level from elementary to high school. In the 1950s, there were attempts to revive and develop libraries to reduce the illiteracy rate in the country. The Indonesian government also began to develop a character development program called "*Nation and*

character building” in 1950; therefore, libraries were filled with collections of doctrines regarding nation-building and state politics (Nurlidiawati, 2014). It indicates that there is an influence between government policies on library collections. Furthermore, *Kambodja's* film background is sets from 1955 to 1965, which is included in the period when the nation's character development agenda was announced. Thus, the public library in the film shows compliance with the government's policy and also becomes a public information source.

Furthermore, this film also highlighted the correct information as the one where it delights the state officials and is approved by the government standard. The availability of collections with "correct" information on states and political subjects indicates that government decisions and policies influence the library's collections management. This also implies that at that time, the public library services were not oriented towards catering to the information needs of users and became a tool to spread ideology and political understanding embraced by a government through its collections. Therefore, library regulations reflect and comply with the government ideology, policies, and regulations they are based upon. The finding of state intervention in library collections could also be found in the United States during the Cold War (1950s).

This discovery shows how almost every government, occasionally, has power over any public organization, such as libraries, as reflected in the film. It depicted the social structure, revealing the reproduction of power between the structure of the discourse and the structures of society (Rozzaw & Ratnadewi, 2016). The structure of society in this study is the public library as the information institution itself. Like every institution, the library also has its ideology on how to operate its services. Thus, it also exhibits the library's latent ideology to uphold compliance with the country's regulations, which seem to have stayed the same from how it appeared in the media in the 1950s to the media in the 2020s.

The second discourse found is "*Library as a social place*." This discourse reflects the existence of a public library as a social liaison to bridge social interaction and relations between public communities of different professions and generations. Garner (2014) also stated that the physical library is an important asset to society as it establishes connections between the people and the community's needs. Therefore, the library could function as a social meeting place. This notion could be seen through the discursive, non-discursive practice and the object materialization throughout minutes 09.45-12.30.

The discursive practice reference occurs at minutes 11.09-12.30 when Bayu and Danti had a conversation about their encounters at the library.

Conversation Script 2.

- Bayu : "I just found out that madam works in the library."
Danti : "Sorry for Mas Sena's attitude. He is quick-tempered, but he is a good person."
Bayu : "Oh, yes, yes, yes. I should be the one apologizing, Madam. Sorry, that night, I was too engrossed in typing by myself; I'm used to the fact that the next room is always empty."
"My name is Bayu. What is Madam's name?"
Danti : "You may call me Danti."
"Ci Mei said that the next room's resident is a writer and a singer. Are you a writer, sir?"
Bayu : "Don't I appear to look like a singer?"
Danti : "But you are typing, sir."
Bayu : "Yes. I am a writer. My wife, Lastri, she's the singer."
Danti : "A writer and a singer. What a compatible pair."

Conversation Script 2 shows that Danti and Bayu do not know each other at first, even though they live in the same house. In the dialogue above, Bayu refers to Danti as someone who works in the library. Based upon the historical records in Indonesia, librarians were officially recognized as professional positions in 1988 through the Decree of the Minister of State for Administrative Reform No. 18/MENPAN/1988. Meanwhile, *Kambodja*'s film is set in the 1955-1965 period. Hence, Danti, who works in the library, has yet to be known as a librarian.

What Bayu said indicates that he had seen Danti before but had no knowledge about her job until they accidentally met in the library. This part was shown in the non-discursive practice at minutes 09.45-10.22 when Danti and Bayu bumped into each other in between the library shelves, and then they stared at each other. Danti was about to put the books back on the shelf that was blocked by Bayu, who was reading a book in front of it. This encounter later would cause them to be close to each other. By looking at this, the difference in their action indicates the difference in their knowledge that is displayed through the way they hold the object's materialization—the books. Danti was holding the books with the intention of shelving them, which implies that she is working in the library. Meanwhile, Bayu held the book open to read it, which indicates that he was the visitor. Based on the conversation following behind, Bayu just realized what Danti's occupation is; while Danti already had knowledge about Bayu's profession, that is why Danti did not look surprised to see a writer visiting the library.

This sequence proves that the library has also become a meeting place, bridging the establishment of relationships between individuals with different professional backgrounds. Librarians or library staff who interact with library users are no exception to this. As Johnson (cited in Ismail & Chi, 2019) defined, a library is an open public space that gives free access to information resources and services for the community, and this encourages the community to gather and interact with one another. This depiction follows the role of the public library, which Goulding (cited in Audunson et al., 2019) concluded as not only a place to read, borrow, or access collections but also as a facility to connect individuals with other individuals, individuals with a community, and between community groups (Audunson et al., 2019).

Quite contrary to the previous discourse of public libraries, the third discourse found in the film is "*Library is a quiet place.*" According to Ismail and Chi (2019), the library is still considered to be set in a serious, restrained, and totally silence environment where the visitors also automatically behave silently. This atmosphere was displayed by the discursive practice, non-discursive practice, and object materialization found in the film. The discursive practice was displayed by the way Danti said "*excuse me*" by whispering to Bayu when they bumped into each other. This indicates that if someone is speaking or making any loud noise in the library, it will disturb the other visitors. Hence, talking in the library seems like a mistake that needs to be pardoned for whatever the reason is.

The whispering act could also fall into the non-discursive practice along with other non-discursive practices, such as the library visitors who were deep into reading their books in the reading room or in between the shelves without interacting with each other. The *Kambodja* film depicts the library as a place for reading books without showing any interactions between visitors and the librarian, except for one scene where Bayu confronts Danti. Unfortunately, the question asked is a more personal matter than related to Danti's work as a librarian. These acts display how both the librarian and the library visitors have knowledge that the library should be a noiseless place that requires no sound or noise coming from the visitors. This knowledge materialized into the objects found in the sequence, such as tables, chairs, and the book the visitors read in the reading room, which encourages people to read and supports this notion even more. The whole sequence of this scene just affirmed that library visitors are expected to behave silently when using the library (Aarts & Dijksterhuis, cited in Ismail & Chi, 2019).

The library also has not had many visitors, and the quietness is obvious. At minutes 10.42-10.50 and 55.00, few library visitors were shown, specifically Bayu. Furthermore,

Basuki (1994) described libraries as somehow having only a few users and only being available for certain circles. Even though the library featured in the film is a public library, there are not many visitors come and utilize the library, which is shown through the depiction of a deserted library. In another scene, there is only Bayu shown as a library user. The fact that many media still portrayed libraries as quiet and serious places throughout the years has proven that the library is a quiet place, and discourse has become common knowledge in the public's eyes.

Librarian in *Kambodja* Film

Libraries cannot be separated from the librarian or its staff. As the stipulation for the inauguration of the librarian profession as being recognized as a professional position occurred in 1988, Danti, who worked in the library in the period 1955-1965 in the film, cannot yet be recognized as a librarian. It is supported by Shaw's findings cited by Bogard and Rafferty (2021) regarding the lack of understanding of the British media in understanding the professional role of librarians, precisely confusion in recognizing the differences between library staff and professional librarians on their portrayals in the UK newspapers. Thus, Danti cannot be fully described as a librarian professional; rather, she refers to the library staff. There are three discourses of librarians found in the film, which are as follows: librarian is a female profession, librarian has dominating power over library users, and librarian is quiet and unapproachable.

The "*librarian is a female profession*" refers to the gender bias tendency towards the librarian, which is considered a female profession and only pursued by women. Jaeger and Kettlich (2020) found that since the 1930s and 1940s, the field and profession of librarianship in that decade was dominated by women, while there were only a few men in the profession and tended to occupy higher positions and salaries. The discursive practice of this discourse happened when Bayu talked to Danti about her job in the library. Bayu's knowledge about Danti's profession also could be deduced after Bayu saw the way Danti reshelfed the books, wrote some notes on several documents, managed some files on her work desk in the library, and closed the library. Such acts of non-discursive practices performed are common tasks for library workers. This knowledge is materialized through some items that Danti uses, such as document files and a bell found on her desk.

Danti's tasks were seen as administrative tasks that were easy, simple and did not need much energy to do, which at that time seemed suitable for women. The portrayal of character Danti's works and appearances also sustains the notion of this trait of librarian discourse. In Indonesia, the librarian profession is still dominated by women (Handayani et al., 2022). Furthermore, the librarian profession still does not receive the same respect as the male-dominated field despite having various requirements needed to become a modern librarian (Mars, 2018). Thus, the stereotype of the librarian as a profession for women is still closely associated with the librarianship profession.

The second discourse regarding librarians in this film is "*librarians have to dominate power over library users.*" This notion refers to the authority librarians have over the library services provided to users in the library, such as the operating service hours, loan system and regulations, etc.

Conversation Script 3.

- Bayu : "I am sorry, Madam. It is only one o'clock, but are you closing in already?"
 Danti : "Yes. I have personal matters. I cannot postpone it until this evening, Sir"
 Bayu : "What kind of matters, Madam?"
 Danti : "I want to move out of the boarding house before Mas Sena comes home. So, it would be better if I hurry."
 "Sometimes, faithfulness does not come from the person concerned. Nevertheless, rather, it comes from someone else's perspective."
 Bayu : "What do you mean, Madam?"
 Danti : "Ci Mei, she accused us of doing something inappropriate, sir."

"I cannot withstand being in this position. I... I want to take myself out of the problem."

Bayu : "Madam, can we meet once again? Before you leave the boarding house. Under the Kamboja tree."

As can be seen Conversation Script 3, the conversation above took place at 55.13-57.05 minutes, when Danti suddenly closed the library at 1 PM. Bayu asks Danti the reason why by saying, "*It is only one o'clock, but are you closing in already?*" as the starter of the discursive practice. This question came up from Bayu to Danti with the knowledge that the library is closing before the usual hour at 5 PM, which is not supposed to happen. At 10.28 minutes, a clock on the wall shows the time of the library closing hour, which happened at 5 PM. However, at 54.54 minutes, when Bayu heard the ringing bell, he asked why the library was closed when the clock was just pointing at 1 PM.

This scene suggests that Danti closed the library earlier than it should. Bayu knew Danti had the authority to open and close the library service as the only library staff working. The non-discursive practice could be found when Danti rang the bell as a sign that the library was about to close and the visitors were rushing to get out of the library. This implies that the usual library visitors, except Bayu, are well aware of the ringing sound of the bell, which is an object materialization of this knowledge and what it means without questioning why the library closed early.

On the other hand, Danti answered Bayu's question by saying that she was in a rush due to personal matters, as stated in Danti's first line in Table 3, "I have personal matters. I cannot postpone it until this evening, Sir", in a hurried tone. The line Danti said counted as discursive practice while busy tidying up her desk, which is a non-discursive practice. The line also stated why Danti decided to close the library before the official closing hour, as her matters must be settled immediately. This implied that Danti was the only library staff, as no one could keep library service open once she left.

Danti knew that her position as the only working staff of the library had many authority and responsibilities towards the library's operation and services. She is aware that the library's visitors use the library's service depending on her availability, but it turned out that she cannot postpone her personal matters anymore. Knowing that she decided to close the library early. And left the library visitors no choice but to obey the ringing bell's sign. This sequence perfectly displayed the power dynamic between library staff and users. By any means, library visitors are expected to behave and accept the decision made by the librarian; hence, librarians have dominating power over library users. However, Danti, as library staff, had abused her power and authority over library visitors' rights. The authority of the librarian or library staff has also contributed to the library's visitor hesitation to ask or question the librarian. Bostick (cited in McAfee, 2018) stated that there is a tendency for library users to see the library staff or librarian as intimidating, aloof, and too busy to assist them.

It's understandable that at the time where the film is set, the librarian was still not considered a proper profession by the government. There is no standard or code of ethics that rules how librarians should behave in the library and to the users since no formal education in library studies was available either back then. Therefore, it is safe to assume that the library staff work is not based on the user-centered information services principle. She has the authority to close the library service early, which was later confronted by Bayu as the library patron. It is demonstrated by Danti's action of closing the library early due to personal matters.

Danti's action then affects the library's patrons, including Bayu, who politely asks Danti why she rings the library closing bell. Regardless, in the film, no library users object to the early library closing apart from Bayu, as stated in Bayu's first line in Table 3. Danti's decision to ring the bell as a sign that the library was closing soon made the patrons have to get their belongings and leave the library. This also shows how a discourse could possess power as a threat depending on the influential people who use it. It may happen in

every personal identity and cause fear, as some people unconsciously have a “defeated” mental side (Wodak & Meyer in Rozzaq & Ratnadewi, 2016; Rozzaq & Ratnadewi, 2016). Hence, it could be seen as a threat to the library patrons as their right to spend time in the library has ended abruptly.

This also shows Danti's lack of responsibility in her work. Danti's problems made her neglect her responsibilities in fulfilling the community's need to use the library. In line with van Dijk's statement (cited in Chiang, 2015), power is a property of the relation between social groups or classes or between individual members of a society in which one party has the power to exert control over the other party that is proportionally limiting their social freedom of actions. As someone with authority regarding the library's opening and closing hours, Danti has a higher position. Power is usually based on socially valued resources such as wealth, position, status, authority, expertise, knowledge, or privilege (Chiang, 2015). Thus, Danti has power and control over the library service hours and its patrons based on her position and authority as the only library staff. However, when Danti closes the library any time she pleases, in this case, at 1 PM implies that Danti has abused her power and is unprofessional. It also confirms one of the libraries in the past, as stated by Basuki (cited in Maslahah & Rahmawati, 2019), the lack of competent human resources in managing libraries.

The sequence above also highlighted the third discourse of librarian, which is “*librarian is quiet and unapproachable.*” The lack of interaction between Danti and other visitors besides Bayu showed that there is minimum interaction between librarians and users, which could leave the impression that librarians are quiet and unapproachable. Moreover, the position of Danti's desk is located in the corner of the room, giving the impression that librarian is an isolated and unapproachable profession. Librarians with unfriendly and unapproachable images can also be found in various Hollywood films since the 1930s and 1940s, showing that librarians are portrayed as untouchable, rude, and tend to look down on library patrons (Jaeger & Kettlich, 2020).

Kambodja and the Image of Library and Librarian

The discourses regarding library and librarian found in this film are mostly not newly found discourses. Rather, they all have been circulated around and, based on the previous studies, have been portrayed the same way before. The barely changing portrayal of libraries and librarians in media through the years shows the power of a discourse could have over libraries and librarians' image. These images might be considered as stereotypes, which can help simplify and understand the things that were considered foreign or unknown to some people (Liang et al., 2022). Thus, the discourses shown in media represent a place, institution, and profession that can influence the public's perception of something, including libraries and librarians.

Continuous exposure to stereotypes through portrayals in various media can instill stereotyped thinking in the public's mind as the content consumer. Based on this film, the library is still seen as an information center and a social meeting place, but the image of the library's serious and quiet atmosphere is still attached to it. The deserted library with few visitors strengthens this point. Moreover, people might think that the public library is an uncomfortable place to hang around or just to have a discussion, which makes the library image intimidating. The same or even worse goes for the librarian's image through this film; it seems clear that librarian is seen as a profession for females who are not friendly, take no complaints, and are described as having an easy job with little sense of responsibilities and standards to uphold. This could make people underestimate the librarian profession and even librarianship studies.

Besides the power of discourse, the power over discourse should be a concern too. Though none of the individuals or groups has full control over discourse, there are some people who can influence it (Jager & Maier, 2014). In this case, the filmmakers, directors, and scriptwriters have a say in forming Danti's character along with her job in the library and shaping the library the way we saw in the film. They all have the power to determine

how library staff and the public library would be portrayed through this film. However, the filmmakers choose to portray it with the common public perception and images regarding library and librarianship rather than dig into it more. This finding implies that there are still misperceptions and a lack of understanding among the public against the concept of library and librarianship.

CONCLUSION

The *Kambodja* film briefly highlights the condition of libraries and the librarian profession in the period 1955-1965 in Indonesia. Based on research findings, most of these library and librarian stereotypes in this film have existed since ancient times. It shows the consistency in how the media represents the library and the librarianship profession, which has mostly stayed the same. The public library being portrayed as an information center has strengthened the discourse of the library being the society's irreplaceable information source; although the library is a quiet discourse still sustained, this notion somehow is broken by the discourse of the library becoming a social meeting place. Therefore, the library portrayal in this film is still painted in a positive light.

Meanwhile, the librarian's portrayal in this film tended to be portrayed in a negative light. Librarians or library staff are still perceived as a female profession that is quiet, unapproachable and tends to assert dominance over library users. The attachment of negative and old stereotypes towards libraries and librarians indicates that some people are still unfamiliar with and do not fully recognize the world of libraries and librarianship. It must be considered that libraries' use depends on representations and perceptions, both individually and publicly, of libraries and librarians (Green, 1994; Coker, 1993, cited in Fernandez-Ardevol, 2018). Therefore, the negative image of libraries and librarians in various media is not only a challenge that must be faced for the sustainability of this field but is also expected to reflect how the general public views libraries and their profession.

It proves how the media can sustain and retain discourses that lead to social representations. The barely changing library's portrayal and the constant appearance of the librarian's negative stereotype in this film prove how social representations can be sustained and retained through media communication and discourses. Hence, this film subtly carried out the power of preserving the discourse of public libraries and librarians' negative stereotypes. However, this negative stereotype can harm the public's image of libraries, librarians, and information science studies. Therefore, the awareness of filmmakers regarding this issue should be increased to make a better improvement on public perception of the library world and librarianship by hiring experts in this field to consult with. Librarianship scholars are also encouraged to pay more attention to the representation of this field by engaging in more studies about libraries, librarians, and librarianship in the media.

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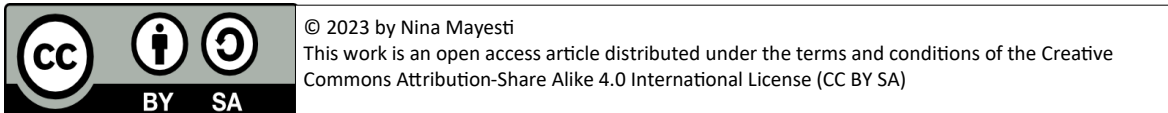
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