

Big data analysis on historical tweets on Indonesian Heroes' day

Zudan Rosyidi^{*)}, Rahma Sugihartati, Septi Ariadi
Department of PhD on Social Sciences, Universitas Airlangga
Dharmawangsa Dalam Street, Surabaya, Indonesia
Email: zudanrosyidi@uinsby.ac.id, Phone: +62 81336389159

How to Cite This Article: Rosyidi, Z.R., et al. (2023). Big data analysis on historical tweets on Indonesian Heroes' day. *Jurnal Studi Komunikasi*, 7(2). doi: 10.25139/jsk.v7i2.6691

Received: 14-04-2023, Revision: 14-05-2023, Acceptance: 31-05-2023, Published online: 30-07-2023

Abstract The changes in the historical text on Twitter are starting point of this research. The moment of the Heroes' Day commemoration on Twitter becomes the entry point to analyse these changes. Therefore, this study analyses historical text tweets at that moment by paying attention to the context surrounding the users. The study uses a content analysis method, emphasising a qualitative approach. Two data collection techniques are used to obtain accurate and faster details: manual observation and data crawling by Python program. This study found three dominant text variations. The first is a text containing a narrative about Bung Tomo, public information about the Hero, and the word "ex" (*mantan* -Indonesian) to commemorate users' relations. There are ten dominant words used in the three variations of the text.

Keywords: big data; historical tweets, Indonesian heroes' day

INTRODUCTION

Bung Tomo is an icon of the struggle of Arek-arek Surabaya and the Indonesian nation to defend independence (Kusuma et al. 2021; Purmeica et al. 2021). Every year, Bung Tomo's photos and speech text narrate the 10 November Heroes' Day commemoration. This text is connected with other texts to maintain the value of nationalism.

This heroic text changed with the coming of Twitter. Bung Tomo no longer dominates the content of tweets. Twitter users make texts more varied according to their intentions and identities. It means that historical events have different meanings among users on Twitter. The differences result from using historical documents, which are no longer used as records but as mediators for the social reality developing in the digital space (Casalegno, 2004; Keightley & Schlesinger, 2014). Users use it to mediate historical events according to their contexts (Subrahmanyam & Mahel, 2010).

^{*)} Corresponding Author

Twitter provides an opportunity for users to present memories of historical events like in other digital media (Landsberg, 2004) quickly (Hoskins, 2009) in the form of "co-creation" and "co-production" (Jenkins, 2006). They make tweets based on their knowledge and information contained in their social networks. Sumikawa et al. (2018) said that using historical documents on Twitter corresponds to the characteristics of historical events in one region.

No social group or institution can direct users to produce the same meaning. Everything returns to the users (Khlevnyuk, 2018). The behaviour of these users shows that tweets are the result of dynamic thoughts that flow and are not static, one of which is marked by efforts to reproduce and reconstruct digital media content in accordance with their intentions.

Digital media has changed historical texts in three domains: ontology, nomology, and typology (Frosh & Pinchevski, 2008). Ontology is related to the origin and authenticity of documents. Nomology relates to laws and authorities entitled to archiving. Topology discusses the space that can be used to store archives.

The following impact of the change is that the authority to interpret texts is not only exercised by the state apparatus or academics. When social media is present, the meaning of history shifts to ordinary individuals with varied perspectives and ideologies in viewing and positioning historical events (Haskins, 2007; Khlevnyuk, 2018). This text represents a variety of multidimensional narratives and responses (Foot, Warnick, & Sneider, 2005; Risse, Peters, Senelart, & Maynard, 2014). Further, these individuals can create narratives with various historical information, such as nationalism (Levy & Sznajder, 2008).

The presence of various meanings of tweets cannot be separated from how individuals position and function on social media platforms with abundant data repositories. Another factor is the ability of digital media platforms to navigate and process data quickly so users can create and then represent themselves according to their imagination and the trends that occur among their networks (Hoskins, 2009). Other factors contributing to this activism are the economic, political, social, and cultural contexts internalised in individual and societal memories (Ali & Salim, 2019; Garde-Hansen et al., 2009). This context is also related to the actions of users to associate themselves with others (Dijk, 2007). These various activism settings have become a habit surrounding users interpreting Heroes' Day.

The communicative environment also plays a role in creating historical meaning. This environment is a direct consequence of the development of habitus, which leads to "glocalisation" (extensive global interaction) (Wellman, 2002). Individuals are connected to their spatial locality with the outside world, allowing them to re-narrate the social, cultural, and economic environment surrounding them as a collaborative process in the form of "co-creation" and "co-development".

In this research, the fluidity of information is an essential part of framing tweets' texts in celebrating Heroes' Day in 2019. Information that contains the value of struggle is no longer just a medium for users to share knowledge. Moreover, information is a form of power that enables users to produce shared meanings through media and a communicative environment (Castells, 2015). Thus, the meaning of Heroes' Day text on social media sites like Twitter is not monopolised by one mainstream.

Historical texts are studied in two forms of mass media, namely, old media and new media. In the old media, historical events become themes narrated in various ways. Edy (1999: 74-81) concludes that the old media presents three narrative forms in presenting past events. First is a commemoration reportage of past events such as birthday celebrations. The narratives made do not always connect the past with the present but rather as a product of historical writing that the public can consume with choices and interpretations. The second is a historical analogy. The relationship between past and present is made explicit. This type of media text explains developments or events by showing analogies. Usually, the motivation here is to learn from the past or provide some prognosis for the future. Third is historical contextualisation. This type of narrative contextualises events within a historical framework.

New media like Twitter produce new forms of historical events: profiles of individuals, communications, relationships and time (Jensen et al. 2010). They re-narrate historical events with new meanings to maintain the visibility of individuals or communities on social media through several moments, which are the talk of the town (Fafalios, 2020). Twitter offers a new perspective on understanding collective public memory and pursuing public history (Sumikawa & Jotowt, 2021).

The communicative environment also plays a role in creating historical meaning. This environment is a direct consequence of the development of habitus, which leads to "glocalisation" (extensive global interaction) (Wellman, 2002:11). Individuals are connected to their locality to the global world, which allows them to re-narrate the social, cultural, and economic environment that surrounds them. Eventually, this process changed the function of the historical text itself. Archiving is not the central part. Events in the past are juxtaposed with current events as two moments that go side by side (Hoskins, 2009). Thus, an event in the past does not stop flowing and is placed with various individual present events.

This study aims to identify and analyse how the historical text of the heroism of arek-arek Surabaya in November 1945 is used by users based on the differences in historical text tweets that are related to context to produce heroic meanings among Twitter users. Understanding these differences is important because many users express heroic values no longer based on national values. Instead, they prefer individualistic narratives. This digital activity has the potential to

threaten Indonesian nationalism, as written by Benedict Anderson, as the unification of individual interests as one nation. This phenomenon must be understood within the framework of maintaining nationalism in society.

METHODOLOGY

This study uses the content analysis method in collecting, analysing, and displaying data. The content analysis method contains an analysis of speech, writing, and audio-visual (Krippendorf, 2004). The same opinion was expressed by Einspänner et al. (2018), who stated that content analysis methods are related to efforts to identify and classify words, phrases, or other meaningful matter, such as images, sounds, or even numerical records.

Content analysis methods are grouped into two mainstream research methods: quantitative and qualitative. In the quantitative method, content analysis studies will place more emphasis on statistical data to test the hypotheses, assumptions, and theoretical constructs built by the researcher. Meanwhile, for the qualitative method, research is more directed at understanding the exact meaning through grouping or categorising words to build a particular concept. In several studies, this method leads to mixed methods, such as conversational structure through social network analysis (Magnani et al., 2011) and opinion analysis through sentiment analysis (Kumar & Sebastian, 2012; Nielsen, 2011), being examples of analytical methods. Meanwhile, Huang and Fethimiadis (2010) and Jansen and Chowdhury (2009) provide examples of combining content analysis methods in hermeneutics with statistics.

In this study, researchers focused on qualitative methods with a descriptive approach to describe a text's context (Eryanto, 2011). In this case, the researcher does not intend to look for relationships or test hypotheses but instead attempts to describe the meaning of the text and the context of the tweets. This view places the text of tweets not in separate empty spaces but in relation to other texts in a series of tweets to generate meaning.

The text has a broad definition. Piliang (2004) states that text is the product of every act of using language. Text produces verbal and visual signs such as advertising images, television, comics, film, fashion, dance, theatre, sculpture, architecture, and urban planning. Verbal text is divided into oral text and written text. The visual text includes pictures, illustrations, paintings, and computer-generated images. Among those included in this visual text are advertising, fashion, television, art, commodities, and architecture. In accordance with the focus of the research, researchers only use text in the form of written language.

In this study, the texts used are tweets made by users. The researcher made three groups of tweets that were analysed: tweets with content quoting Bung Tomo's statement, tweets that used the word or lexeme "ex" (mantan), and tweets that represented public personalities.

These three groups of tweets were chosen because they represent forms of reproduction, co-creation, and co-production of Hero's Day tweets. They are displayed synchronously by users who own Twitter accounts.

Although the analytical method used focuses more on qualitative aspects, in collecting data, the researcher also uses data collection techniques in the quantitative approach, crawling data. This technique is used to collect and download more complete data from a database (Fieldman & Snager, 2007). This technique was used because manual observation of the qualitative method using the search function on the Twitter application was deemed unable to identify and collect thousands of text tweets made on Heroes' Day 2019.

Although the analysis method focuses more on the qualitative aspects, data collection involves quantitative methods, such as data crawling. This technique collects access and downloads more complete data from a database (Fieldman & Snager, 2007). This is because manual observations using Twitter's search function could not identify and collect thousands of tweets and texts made on Heroes' Day 2019. Crawling involves using three hashtags (Table 1).

Table 1. Hastags used

No	Hastags
1	#haripahlawan2019
2	#AkuPahlawanMasaKini
3	#10November

Source: tirta.id and genpi.co (2023)

These hashtags were chosen because they were trending on 10 November 2019, based on online media news at tirta.id and genpi.co. The keywords used to obtain the tweets data. This word is identical to the History of Indonesia's struggle and contemporary diction often utilised by Twitter users.

Table 2. Keywords used

No	Keywords
1	pahlawan(heroes)
2	mantan(ex)
3	10 November (November, 10)
4	sejarah(history)
5	perjuangan(struggle)
6	Bung Tomo (Bung Tomo)
7	Soekarno(Soekarno)
8	Syahrir(Syahrir)
9	Hatta(Hatta)

Source: Author (2023)

Crawling data enabled a comprehensive classification of the tweets, compared the selected texts as data and traced the context (Table 2). This helped make conclusions related to the meanings made by users.

This data is then analysed with the RStudio program to get word frequency and cloud. Because the method emphasises qualitative methods, this word cloud data is not analysed using a quantitative framework such as sentiment analysis and computational semantic analysis. Researchers use this data to classify text tweets in a more comprehensive way to find the relationships between texts and the context.

Observations were made based on some Twitter accounts resulting from crawling data. The hashtag #haripahlawan 2019 got 5058 tweets, #akupahlawanMasaKini got 900 tweets, and #10november got 1090 tweets.

Observations were made to understand the context of a number of historical text tweets that users on Heroes' Day widely used. The context included two variables: the Twitter account owner's identity and the trace language used. The first context is related to background knowledge, while the second involves the language used through hashtags, tweets, re-tweets, and responses.

RESULT AND DISCUSSION

This research analyses three text variations of tweets. The first is the text of the tweets, which uses Bung Tomo's speech as a source for making tweets. The second is text tweets that contain public information. The third is the text of the tweets, which contain personal experiences compared to the value of heroism.

If traced, the three texts contain words that have something in common. The results of data processing at RStudio show that there are ten words that users on Heroes' Day 2019 widely used. The following is a table of word frequencies that users often use.

Table 3. Word Frequency

No	Word	Frequency
1	hari pahlawan(heroes day)	8857
2	pahlawan(hero)	3513
3	selamat(congratulation)	1914
4	November(November)	825
5	bangsa(nation)	811
6	Indonesia(Indonesia)	637
7	jasa(merit)	365
8	perjuangan(struggle)	337

Sources: RStudio (2023)

The ten words that are users' favourites on Twitter media can be related to the significance of Hero's Day for users. The spirit of the heroes' struggle against the invaders in November deserves to be respected for their struggle for Indonesia (Figure 1).

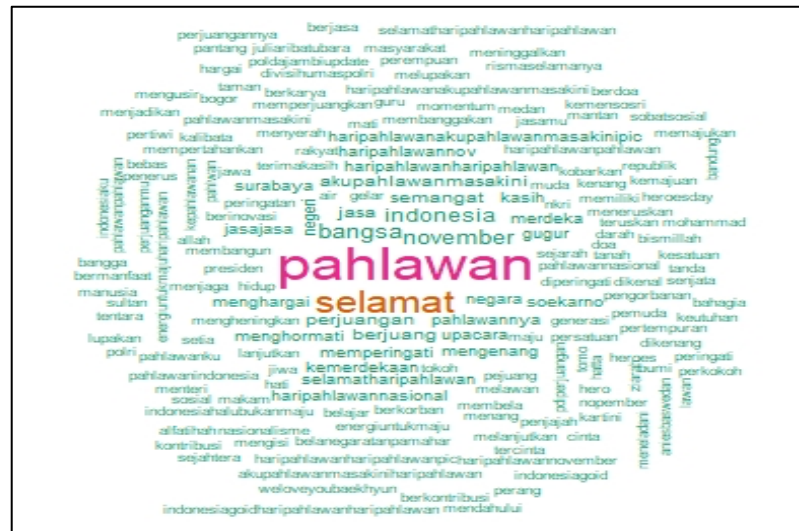


Figure 1. Heroes' Day Wordcloud Visualisation
Sources: RStudio (2023)

Bung Tomo Text: Fluidity of Heroes' Day Meaning

The availability of historical documents on 10 November 1945 on the internet has enabled users to produce and reproduce various texts. No one controls or edits the text that is made (Haskins, 2007), as happens in the mainstream media. Users are only limited by laws and regulations, in this case, the Information Technology and Electronics Law (*Undang-Undang Informasi dan Transaksi Elektronik*). Thus, a text's diction, structure, and content are entirely controlled by users.

As a historical icon of the battle of 10 November 1945, Bung Tomo is a historical text widely used to make tweets. The transcripts of Bung Tomo's speeches and photos are historical documents that users often select. They clip this historical document according to their intentions and knowledge, resulting in various tweets but with the same intention: celebrating Heroes' Day. These tweets can be classified into three themes, as shown in Table 4 below.

Table 4. The Themes Classification from Bung Tomo Quotes

No	Theme	Account Name
1.	Do not multiply opponents, but multiply friends	@AsaliaAnggraeni, @PDIPpasuruankab, @EM_UBOfficial
2.	Free or death	@RusmayantiLubis, @hipapindo, @ferdyanto1999, @Sony_Agustya, @ajaro_id, @kanim_surabaya, @assaidiyyah2_BU, @arandra6, @pajakpmaempat
3.	Will not surrender to anyone	@Ranimhdw_, @radiomercury96, @luplupbubble, @ripot58, @indhnnur, @PendisKemenag

Source: Author's analysis (2023)

As a response to one moment, the text of these tweets does not fully explain the entire events of 10 November 1945. Users take limited

photos or text of Bung Tomo's speech because a tweet has a maximum character limit. This weakness is covered by hashtags containing words related to Heroes' Day celebrations.

Accounts @ferdyanto1999 and @Sony_Agustya show that users dynamically create tweets. Bung Tomo's speech document flows into a text, as explained by Hoskins (Hoskins, 2009), following the position and function of the social media account owner to support the representation he constructs. Each of these tweets has a different choice of words even though the diction is in the same source, Bung Tomo's speech. The first account prefers a few words before the sentence "Our motto remains: be free or die (Semboyan kita tetap: Merdeka atau mati)", while the second account chooses to continue the sentence after which there is the word "Allah", which is one of the symbols of the Islamic religion when associated with other sentences in Bung Tomo's speech.

Different knowledge among users plays a role in sentence selection. For example, the @Sony_Agustya account has various tweets or re-tweets, but he does not forget to include text on his Twitter page during the momentum of Islamic holidays. Islam is part of his identity. When on Heroes' Day, the choice of sentences used uses symbols with an Islamic context.

In contrast to the @ferdyanto1999 account, which, judging from the Twitter profile photo, is a follower of Christianity. Unsurprisingly, his tweets stopped at the phrase "independence or death (merdeka atau mati)". At this point, the quote from Bung Tomo's sentence likely will not be continued because the sentence after it contains diction which becomes the identity of the Islamic religion.

Bung Tomo's words or speeches, which contain the word "neutral", are used by users with various identities. The word "neutral" means no symbols or values from the Islamic religion. Bung Tomo's speech was generally understood and known to the public through Islamic symbols through the words "takbir" and "Allah".

Other Tweets containing words synonymous with Islam are used by account owners who are identified as affiliated with Islamic educational institutions. Account @assaidiyyah2_BU is an account owned by Pondok Pesantren Assa'idiyyah 2 Bahrul 'ulum. This account creates tweets with the same content as the account @ Sony_Agustya. The same tweets can be found on the @arandra6 account. This account shows its Muslim identity by using photos of women wearing headscarves and several tweets with the theme of Islamic content.

Different knowledge among users plays a role in sentence selection. For example, the @Sony_Agustya account has various tweets or re-tweets, but he does not forget to include text on his Twitter page during the momentum of Islamic holidays. Islam is part of his identity. On Heroes' Day, he also uses symbols referring to the Islamic religion.

In contrast to the @ferdyanto1999 account, which, judging from the Twitter profile photo, is a follower of Christianity. Unsurprisingly, his tweets stopped at the phrase "independence or death". At this point, the

quote from Bung Tomo's sentence likely will not be continued because the following sentence contains diction which becomes the identity of the Islamic religion.

Bung Tomo's words or speeches, which contain the word "neutral", are used by users with various identities. The word "neutral" means no symbols or values from the Islamic religion. In general, Bung Tomo's tempestuous speech was understood and known to the public through Islamic symbols such as the phrase "takbir" and the word "Allah".

Other Tweets containing words synonymous with Islam are used by account owners who are identified as affiliated with Islamic educational institutions. Account @assaidiyyah2_BU is an account owned by Pondok Pesantren Assa'idiyyah 2 Bahrul 'ulum. This account creates tweets with the same content as the account @ Sony_Agustya. Sony_Agustya. The same tweets can be found on the @arandra6 account. This account shows its Muslim identity by using photos of women wearing headscarves and several tweets with the theme of Islamic content.

State institutions and companies, private companies, and political parties prefer words unrelated to a particular religion. This relates to the status attached to these accounts, which are public institutions.

Informative Text: The Emergence of Public Person

In their position as public persons, users choose and construct texts that are not only limited to narratives celebrating the commemoration of the national day but also to educate and provide information on values valid for strengthening national life and other values such as knowledge. The choice of text marks ideas or ideas that develop within the network (Schmidt, 2014), which are then processed to give rise to co-creation and co-production activism (Wellman, 2002).

One that emerged in the 2019 Hero's Day commemoration tweets was tweets with historical content that aimed to provide educational information. This form of socialisation is part of the main tasks and functions in public services organised by the state. However, these users voluntarily share their knowledge.

Crawling data reveals two forms of public information created by users. The first informative texts are tweets explaining the resolution of Jihad (resolusi Jihad). This religious fatwa was described as one factor that encouraged the Surabaya youths' heroism against the Allied troops. On the hashtag #hariPahlawan2019, there are at least 14 Twitter accounts that write about Jihad resolutions by reporting on the role of the clergy who issued Jihad fatwas to Muslims so that they flocked to fight the allied troops in the battle of 10 November 1945.

The text of Jihad's resolution tweets informs the public that behind the heroism of Surabaya's youth, there is a significant role of the clergy in the form of a Jihad fatwa to inflame the spirit of the people against the allied forces. This fatwa provides legitimacy that the resistance being

carried out is a form of holy struggle that defends the country and the Islamic religion. If people die, their status is as martyrs, so they will get heaven when they die in battle (Table 5).

As a discourse initiated by the religious organisation Nahdlatul Ulama (NU), the Jihad resolution content on Twitter social media is created by individuals with emotional ties to NU. One of the users named his account as @Netizen_NUjatim.

Table 5. Public Personal *Tweets* of Jihad Revolution

No	Tweets	Account Name
1	Jihad Fatwa and Resolution ignited Muslims' enthusiasm, and the Indonesian people, especially Nahdliyyin, in expelling allies that wanted to rule Indonesia again. This resolution inspired the events of 10 November 1945—Happy Heroes' Day.	@santri
2	The Nahdlatul Ulama Jihad Resolution is the essence of the country's heroes' movement in maintaining Indonesia's independence.	@Users_NUjatim
3	Starting with the Jihad resolution initiated by KH Hasyim Asy'ari, there was an Arek-Arek Suroboyo battle with allied troops. Although the number of victims was higher, the United Kingdom escaped from Indonesia.	@arifsholihan
4	Never Eliminate the Ulema Struggle. Although the General's death, Malaby had to be redeemed by the death of many soldiers and Surabaya-East Java people by British troops at that time.	@yayatsuprimasi

Source: Author's analysis (2023)

Another form of public personal text is tweeted about awarding hero titles 2019. Unlike the first public information text, which was dominated by accounts belonging to individuals, this second informative text is played more by Twitter accounts belonging to state institutions (Table 6). The @setkabgoid account as a state institution account first shared the first information about the title of a hero for individuals who contributed to Indonesian independence. Six people were designated as heroes in 2019.

Other users present the History of the struggle of the Indonesian people, which is not only related to the events and figures involved in the battle of 10 November 1945. They remind the public about the struggles of other heroes who have taken part in winning Indonesian independence.

They gathered various heroes close to everyday life and concluded them in a simple but effective narrative. Account @Young Wild and write

a tweet accompanied by a currency that has a hero image (Figure 2). These activities, like van Dijk's (2007) statement, "new practices gradually transform the way we collect, read, look at, or listen to our cherished personal items."

Table 6. Public Personal Tweets for Awarding Hero Title

No	Tweets	Links
1.	Every year, the President gives the title of National Hero as a sign of merit and honour. What is a national hero, and who is entitled to be called a National Hero? Check out the following video!	@setkabgoid
2.	Sixth, K.H. Masjkur is an Indonesian history actor from the Japanese era until the New Order. Masjkur played an essential role from the preparation for independence until maintaining Indonesian independence.	@kawanmensos
3.	Fifth, Alexander Andries Maramis. The Indonesian Ambassador to the Soviet Union and the former Minister of Finance in 1945 contributed to the struggle for Indonesian independence even after it.	@Kemlu_RI

Source: Author's analysis (2023)



Figure 2. Screenshot from @vigodamar's tweets
Source: @vigodamar (2019)

Ex (*mantan*) Text: the Shifting of Heroes' Meaning Context

Social media activism removes the boundary between private and public documents due to participation and attempts to connect with others (Dijk, 2007; Schmidt, 2014). Therefore, documents that are supposed to be personal are accessed and used by all friend networks when uploaded on social media.

This is seen by using the word "ex" (*mantan*). Combining it with other texts is used to interpret the heroes' day (Table 7). Long before the commemoration of Heroes Day 2019, it was present in users' tweets at some moments. Among thousands of texts, tweets contain some anomalies. For instance, they do not follow the general standard of heroes' day content identical to inviting the general public to

commemorate heroes' merit. They relate to personal life, such as the love life with the commemoration of Heroes Day.

Although different, the tweets received more than 100 favourite re-tweets from users on 10 November 2019. Some accounts were re-tweets more than once with the same theme. However, Twitter accounts using standard text do not contain this aspect.

On hashtag #HariPahlawan2019, the word "ex" (mantan) appeared 22 times. Each account owner uses this word with a narrative scheme to connect with Hero's Day's meaning. The following are the top five Twitter accounts liked by users:

Table 7. "Ex" (mantan) Text on #HariPahlawan2019

No	Tweets	Account Name
1	No need to remember that Ex is not a hero. @FSkroepp ~	
2	The 10 November is the day to remember the Heroes, not the Ex.	@arif_darev
3	Happy Heroes' Day. Heroes are remembered; ex doesn't!!	@zainul_arii
4	Come on, let's go. Instead of stalking the ex, let's read the poems for him and remember the Hero's merit.	@nndiansh
5	Remember heroes, not ex!	@taufanjuanda

Source: Author's analysis (2023)

Table 8. Ex (mantan) Text on #akuPahlawanMasaKini

No	Tweets	Account Name
1	Hello My friends; even though it is Sunday and you are still lazing around, remember today is 10 November. Yes, it is not an anniversary with the ex. It is #haripahlawan with enthusiasm	@teras_negeriku

Source: Author's analysis (2023)

For the hashtag #akuPahlawanMasaKini, three Twitter account owners use the "ex" (mantan) word. It has a similar pattern in using the "ex" word where each user relates love life with narrative heroism (Table 8). The third hashtag, #November10, was used by three users. They tend to link their past romantic lives with heroic narratives (Table 9).

The text containing the "ex" (mantan) word was not widely used by users in commemorating Heroes' Day in 2019. However, one of the tweets received the most attention than the heroic ones, with 472 favourites and 146 re-tweets. The Twitter account was @FSkroepp with tweets "no need to remember, ex (mantan) is not a hero" (Tak perlu dikenang berlebihan, Mantan bukan pahlawan).

Tweets from the @FSKroep account trending on Hero's Day show the relationship between users' knowledge and tweet content. This assessment is obtained by looking at the Twitter page filled with digital poetry related to their word experience. Almost all their daily activities can be related to their love life, processed into poetry or rhyme. At this

point, followers re-tweeting already understand that this account owner is knowledgeable in poetry.

Table 9. Ex (*mantan*) Text on #10November

No	Tweet	Account Name
1	Happy heroes day for those struggling; even @Rahmatpipik though you know the person is just an ex, you still have feelings and hopes. Please condition and let go because you may no longer be with them.	
2	The ex does not need to be remembered because not a hero.	@MiSekarwangi
3	Happy Heroes' Day. Remember your Hero and not your "ex"	@ecalesavsl
4	Happy Heroes Day. Remember your Hero, not your ex	@AfrezaDimas

Source: Author's analysis (2023)

Based on the total re-tweets and favourites obtained by @FSKroep, some accounts also carry the "ex" (*mantan*) word as a theme. Users make different diction and structure of the word tweets with the same meaning. They add, subtract, and replace words or reverse the sentence structure while the actual meaning remains. This activism was quickly carried out after the @FSKroep account created the tweets. Therefore, the user's network is directly or indirectly connected with the @FSKroep account. The connection clarifies the content similarity and the variety of knowledge and experience in the tweet's contexts. The context includes the users, topics described through the hashtag, re-tweets, and responses (Risse et al., 2014). In some cases, tweets have links to other platforms.

The connection between users and others leads to the emergence of fluidity in the meaning of the word "ex" (*mantan*). The word "ex" (*mantan*) and the word "hero" are perceived as the past that needs to be remembered and addressed differently in relation to what has been done and the impact that is being felt at the moment. The word "ex" (*mantan*) experiences reproduction or, in Wellman's thinking, experiences "co-creation" or "co-production".

Here, the Hero is a meritorious figure that deserves to be remembered, while the word "ex" (*mantan*) does not have a positive contribution; hence no need to be remembered. Heroes play a positive role in the nation that everyone can enjoy. In contrast, the word "ex" (*mantan*) does not have a positive impact, especially on the public.

CONCLUSION

This study found a variety of tweets that articulated the heroism of the Surabaya youths in November 1945. These tweets were not always synonymous with the heroic events of Indonesia's independence. Users can relate the historical text to contemporary events, which are perceived as the same because both contribute to the nation and state,

including romance. It means historical documents that are synonymous with a national heroic moment in the past become new knowledge along with the efforts of users to interpret it differently according to the representation of the identity and intentions of users.

The researcher found three tendencies of users in making tweets. First is the text of Bung Tomo's speech which is used variously according to the context of users' tweets. Religion, social institutions, state institutions, and political party institutions became the context for selecting phrases or sentences from Bung Tomo's speech. The second is an informative historical text related to the momentum of Heroes' Day. This text displays users with roles that share public information. Users' social affiliation plays a significant role in this function. Some tweets can be seen from the name of the Twitter account used. Third is the emergence of texts that do not say anything with heroic values, but users try to contextualise them with the momentum of commemorating Heroes' Day. Even though it was still small, this text became viral among users. The text used is the word "ex" (*mantan*).

REFERENCES

- Ali, M. N. S., & Salim, N. A. M. (2019). The Arts of Social Reality (Re) Construct Individual Mindset of Post-Independence Community Via Historical Documentary. *Humanities & Social Sciences Reviews*, 7(2), 270–275.
- Casalegno, F. (2004). Thought on the Convergence of Digital Media, Memory, and Social and Urban Spaces. *Space and Culture*, 7(3), 313–326. <https://doi.org/10.1177/1206331204264076>
- Castells, M. (2010). *The Rise Of The Network Society*. Oxford: Wiley-Blackwell.
- Castells, M. (2015). *Networks of Outrage and Hope: Social Movements in the Internet Age*. Cambridge: Polity Press.
- Chaer, A. (1994). *Linguistik Umum*. Jakarta: Rineka Cipta.
- Cook, G. (1994). *The Discourse of Advertising*. New York and London: Routledge.
- Deuze, M. (2007). Convergence Culture in the creative industries. *International Journal of Cultural Studies*, 10(2), 243–263. <https://doi.org/10.1177/1367877907076793>
- Dijk, J. van. (2007). *Mediated Memories in The Digital Age*. Palo Alto: Stanford University Press.
- Edy, J. A. (1999). Journalistic use of collective memory. *Journal of Communication*, 49(2), 71–85.
- Einspänner, J., Dang-Anh, M., & Thimm, C. (2014). Computer-Assisted Content Analysis of Twitter Data. In J. Burgess, M. Mahrt, & C. Puschmann (Eds.), *Twitter and Society*. New York: Peterlang.
- Fairclough, N. (1995). *Media Discourse*. New York: E Arnold.
- Fairclough, N. (2003). *Analysing Discourse Textual analysis for social research*. London: Routledge.
- Fieldman, R., & Snager, J. (2007). *The Text Mining Handbook; Advanced Approaches in Analysing Unstructured Data*. New York: Cambridge University Press.
- Foot, K., Warnick, B., & Sneider, S. M. (2005). Web-Based Memorialising after 11 September: Toward a Conceptual Framework. *Journal of Computer-Mediated Communication*, 11(4).
- Frosh, P., & Pinchevski, A. (2008). *Media Witnessing: Testimony in the Age of Mass Communication*. (Springer). London.
- Fafalios, P., Iosifidis, V., Stefanidis, K. et al. (2020). Tracking the History and evolution of entities: entity-centric temporal analysis of extensive social media archives. *Int J Digit Libr* 21, 5–17

- Garde-Hansen, J., Hoskins, A., & Reading, A. (2009). *Save As...Digital Memories*. New York: Palgrave Macmillan.
- Garret, P., & Bell, A. (1998). Media and Discourse: A Critical Overview. In P. Garret & A. Bell (Eds.), *Approach to Media Discourse*. Oxford: Blackwell Publisher.
- Haskins, E. (2007). Between archive and participation: public memory in a digital age. *Rhetoric Society Quarterly*, 37(4), 401–422.
- Hoskins, A. (2009). Digital network memory. In A. Rigney (Ed.), *Mediation, Remediation, and the Dynamics of Cultural Memory* (pp. 91–108). New York: De Gruyter.
- Jansen, B. J., Zhang, M., Sobel, K., & Chowdhury, A. (2009). Twitter power: Tweets as electronic word of mouth. *Journal of the American Society for Information Science and Technology*, 60(11).
- Jensen, M.; Caswell, T.; Ball, J. et al.(2010). TwHistory: Sharing History Using Twitter. In Open ED 2010 Proceedings. Barcelona: UOC, OU, BYU.
- Jenkins, H. (2006). *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics*. Cambridge: Polity Press.
- Keightley, E., & Schlesinger, P. (2014). Digital media – social memory: remembering in digitally networked times. *Media, Culture & Society*, 36(6), 745–747.
- Khlevnyuk, D. (2018). Narrowcasting collective memory online: "Liking" Stalin in Russian social media. *Media, Culture & Society*, 41(3), 317–331. <https://doi.org/10.1177/0163443718799401>
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology*. California: SAGE Publications Inc.
- Kumar, A., & Sebastian, T. M. (2012). Sentiment analysis on Twitter. *International Journal of Computer Science Issues*, 9(4), 372–378.
- Kusuma, E., Anwar, S., Risman, H., & Arief, R. (2021). Pertempuran Surabaya Tahun 1945 Dalam Perspektif Perang Semesta. *Jurnal Inovasi Pendidikan*, 1(12), 2825–2835
- Landsberg, A. (2004). *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture*. New York: Columbia University Press.
- Leach, E. (1976). *Culture and Communication: The Logic by which Symbols Are Connected. An Introduction to Structuralist Analysis in Social Anthropology (Themes in the Social Sciences)*. Cambridge: Cambridge University Press.
- Levy, D., & Sznajder, N. (2008). *The Holocaust and Memory in the Global Age*. Philadelphia: Temple University Press.
- Lim, M. (2018). Roots, Routes, and Routers: Communications and Media of Contemporary Social Movements. *Journalism & Communication Monographs*, 20(2), 92–136.
- Magnani, M., Montesi, D., Nunziante, G., & Rossi, L. (2011). Conversation retrieval from Twitter. In P. Clough, C. Foley, C. Gurrin, G. J. F. Jones, W. Kraaij, H. Lee, & V. Murdoch (Eds.), *Advances in information retrieval* (pp. 780–783). Berlin: Springer.
- Munandar, A., Subaryana, YB Jurahman, YB. (2021). Bung Tomo dan Peranannya dalam Mempertahankan Kemerdekaan Indonesia. *RINONTJE: Jurnal Pendidikan dan Penelitian Sejarah*, 2(2), 10-16
- Nielsen, F. A. (2011). A new ANEW: Evaluation of a word list for sentiment analysis in microblogs. *ESWC 2011 Workshop on "Making Sense of Microposts": Big Things Come in Small Packages*, 93–98.
- Pérez-González, L. (2013). Amateur subtitling as immaterial labour in digital media culture. *Convergence: The International Journal of Research into New Media Technologies*, 19(2), 157–175. <https://doi.org/10.1177/1354856512466381>
- Risse, T., Peters, W., Senelart, P., & Maynard, D. (2014). Documentary Contemporary Society by Preserving Relevant Information from Twitter. In W. Katrin, A. Bruns, J. Burgess, M. Mahr, & C. Puschmann (Eds.), *Twitter and Society*. New York: Peter Lang.

- Schmidt, J.-H. (2014). Twitter and The Rise of Personal Publics. In K. Weller, A. Bruns, J. Burgess, M. Mahrt, & C. Puschmann (Eds.), *Twitter and Society*. New York: Peter Lang.
- Subrahmanyam, K., & Šmahel, D. (2010). Constructing Identity Online: Identity Exploration and Self-Presentation. In *Digital Youth: The Role of Media in Development* (pp. 59–80). New York: Springer.
- Sumikawa, Y., Jotowt, A., & During, M. (2018). Digital History meets Microblogging: Analysing Collective Memories in Twitter. *JDCL '18: The 18th ACM/IEEE Joint Conference on Digital Libraries*, 10. Fort Worth, TX, USA.
- Wellman, B. (2002). Little Boxes, Globalisation, and Networked Individualism. In M. Tanabe, P. van den Basselaar, & T. Ishida (Eds.), *Digital Cities* (pp. 10–25). Berlin, Heidelberg: Springer.