Fantasy Theme on The Replication of *Yang Terdalam* on TikTok

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ABSTRACT

This study aims to explain the fantasy theme on the replication of the song Yang Terdalam. The background of this research is the high trend of the replication from December to January 2022 on TikTok. Users on TikTok have their own identity. Identity is an absolute requirement for a user to participate in social networking services. In addition, participation is an indicator of active users in digital culture or a culture where people can produce and consume, distribute and replicate memes in their own way. This shows that users as cultural prosumers do both production and consumption in replicating memes. They dramatize messages into fantasy chains to create effective, fun, entertaining communication and build relationships between users. The author applied a descriptive approach and a conversational analysis method with fantasy theme analysis techniques. User comments are narratives that explain the dramatic message conveyed by the user. The research object is three video replications on TikTok. The results showed three fantasy themes, namely resistance to performance hegemony which was built by two types of fantasy, there are constructive satire on ugliness and metaphors of anime characters, objectification of disabilities, and domestication of women. This suggests that a fantasy can be a situation where the rhetoric is repeated within the group. When fantasy becomes a rhetorical vision, users have created dramatization.

Keyword: Fantasy Theme; Meme; Replication; TikTok; Prosumer.

INTRODUCTION

One of the top trending searches in TikTok from December to January 2022 is the replication of *Yang Terdalam*, an official music video by Noah, an Indonesian band (Google Trends, 2022). There had been an increasing activity of users as cultural prosumers, indicating their enthusiasm in being part of the trend. This phenomenon is mainly attributed to two primary factors. First, in order to navigate on TikTok, individuals must have a defined identity, which is considered as an absolute requirement for participation in the world of Social Networking Service (Tufekci, 2008). Second, participation is an indicator of an active community in digital culture or a culture where people can produce as well as consume, spread and replicate memes in their own way.

The TikTok virtual space that has been constructed allows users to immerse themselves in the simulated space. Piliang (2004) considered it as a construction of reality through archetypes without any reference, which thus makes the simulation seem to present the fantasies, images, and imaginations of the passing parodies. This third factor perceives it in a way that the further a person interacts in a virtual space, the more difficult it is for him to distinguish between what is fantasy and what is real.

This research was conducted based on three reasons to reinforce its noteworthiness and relevance to the current phenomenon. First, it is based on the fact that Tiktok ranks as the top three platforms (see Graph 1) mostly demanded by internet users globally (Briskman, 2022). Backlinko notes that this year's total downloads of TikTok have exceeded 3 billion (Dean, 2022) with monthly active users of 1 billion (Newsroom TikTok, 2021). On average, a user spends 52 minutes per day accessing TikTok. Indonesia is in second place with 87.5 million active users after the USA as the top rank (TikTok Stats and Trends, 2021). The second reason is based on the idea that such a community is fluid as they are not limited by place, time, ideology, social strata, and education. Lastly, today's virtual community is demonstrating its identity as a counter-community and pressure community through the creation of fantasy themes. A community always strives to create effective, fun, and entertaining communication and build relationships with other members. Communication by dramatizing messages has become a fantasy chain in TikTok replication.

The concentration of meaning through the exchange of fantasies has created a symbolic convergence of the individual over the sign produced in the replication of *Yang Terdalam*. Dramatization creates a fantasy chain that forms cohesion and is followed by the presence of a rhetorical vision. The fantasy theme in symbolic convergence is relevant to the replication of *Yang Terdalam* as the current phenomenon. This third argument serves as the basis for this research, which thus leads to the formulation of the following research questions: how does the series of fantasy themes in the dramatized version of *Yang Terdalam* replicate the chain of fantasy and create a shared reality in society? This question is expected to answer the research objectives by discovering fantasy themes in the unit of analysis, then feeling the fantasy chains dramatized by users through the comments column. This way, researchers can find a series of fantasy themes on the replication of *Yang Terdalam*.

The research gap regarding the fantasy theme in TikTok is observable through the research that conducted by Kusumajanti, Efianda, & Maryam (2015), Jarrell (2011), Indriani & Prasanti (2020), Heryanto (2015), Handayani, Sarwoprasodjo, & Matindas (2017), Elsakina (2016), Caldwell (1992), Armstrong (2015), Mawaddah (2020), Mutiaz, (2019), Oro, Andung, & Liliweri (2020), Patria (2019), Prasanti & Indriani (2018), Shahreza (2021), Suryadi (2010), and Temple (2011).

Yang Terdalam is a popular song released by Peterpan, and Indonesian band, known today as Noah. This song is included in Noah's first single album *Second Chance Taman Langit* which was released in 2003. This album sold more than 650 thousand copies in Indonesia. At the end of 2021, Noah repackaged this video clip by placing actors Iqbal Ramadhan, Rheno Poetiray and Difki Khalif as the main figures. The music video was initially released by Peterpan 2003 and was remade by Noah at the same location. From December 17, 2021 to February 11, 2022, *Yang Terdalam* received 35.266.279 million views and was the first trending item on YouTube for two weeks. Being trending and going viral, this song that Noah brought to popular stage is principally a musical poetry. *Yang Terdalam* implies a sense of loyalty to a life partner, particularly by the describing someone struggling with past memories.

LITERATURE REVIEW

FANTASY IN SYMBOLIC CONVERGENCE

Symbolic convergence theory was brought about by Ernest G. Bormann based on research on small groups conducted by Robert Bales. Bormann explained that this theory creates, maintains, and enables people to reach an association that shares similar empathy and way of thinking, which is symbolic because it is related with human tendencies to interpret signs. Symbolic convergence provides an overview of the dynamic tendencies in social interaction systems that cause communicative practices and forms to develop (Bormann, 1982).

Symbolic convergence also explains how two or more people have an emotional investment and commitment to the symbols they convey in one goal. The process of symbolic convergence occurs due to interactions between individuals who discuss experiences and these associated individuals create mutually agreed meanings and symbols. This situation creates a collective symbolic awareness through the process of communication between individuals.

Heryanto in his research argued that in symbolic convergence, communication begins with communicators (fantasizers), communicating (fantasizing), then disclosing fantasy themes to groups (2015). The meaning-making of the group is not limited to the small or large number of group members, its vision and mission, and goals, but also the community and society at large.

Borman (1982) highlighted fantasy as the key to this theory by underlining the concept of fantasy in symbolic convergence theory, instead of referring to fictitious stories or fantasy stories through films or animation. His observations on group interactions with Bales revealed a dynamic process of sharing fantasies and the creation of symbolic convergence experiences for members.

The moment when the communicator gets caught up in the sympathetic participation of a public drama is known as a fantasy chain. The result of this symbolic sharing is a common social reality for the participants who explain their experiences in the form of narratives, analogies, metaphors, irony, and word games. Fossil remains of shared group fantasies can be found in the text of spoken or written messages in the form of fantasy themes or fantasy types, which was arranged by Bormann into a method, known as FTA.

As an analytical method, fantasy theme can be described as follows. (a) Fantasy themes. Bormann defined fantasy themes as dramatized messages in the form of jokes, analogies, or a play on words to liven up interaction in a group. Fantasy themes are often narratives about living people or historical figures or about imagined futures. As a result, the presence of a fantasy theme will lead to fantasy chains. (b) Fantasy chains. Fantasy chains are generated from the responses of group participants after discussing a fantasy theme, which increases the intensity and enthusiasm in an interaction. Bormann explained that the fantasy chain makes participants share their experiences with each other into symbolic convergence, and that the fantasy chain creates a common understanding basis to help a group to produce a sense of empathy in communicating. (c) Fantasy types. Fantasy types are resulted from the development of a modified fantasy theme by way of telling previous fantasy theme in different situations, with different characters, and different settings, but using the same plot of the story. (d)

Rhetorical Vision. Rhetorical vision is gained from the development of a fantasy theme that expands and leaves groups discussing the fantasy theme that affects society at large.

The fantasy block model is an intellectual product representation that content creators must own. This model serves as a form of fantasy interaction and symbolic reality from the analysis on fantasy theme in this study. The podcast subjects and podcasters involved in this research as a whole have their own intellectual product. However, in the activities of building and creating fantasy in the podcast content they produce, the rhetorical vision construction in the four areas must be well connected towards social cohesion.

The fantasy block model created by Setiawan, Hero, and Hidayat (2021) as a finding, can help investigate digital activities and creativity related to interactions between humans in cyberspace. As a model, the fantasy block model can also serve as a reference for anyone wanting to benefit from their creative mind in the digital age through the use of various available platforms.

The ever-pervasive social cohesion in cyberspace is a real form of social logarithmic work in establishing interactions with the intellectual product consumed. The acceptance and sustainability of digital content is also derived from the pre-built social cohesion not in terms of the number of audiences but from the responses given in the form of comments, reviews, reposts, and direct interactions with creators.

HYPEREALITY

Hyperreality is a concept in post-modernism that refers to the process of the evolution of notions of reality, indicating things that are "more real than real". Hyperreality describes the way in which simulated or artificial productions of "real life" run their own world to construct reality. Hyperreality is thus a result of reality where what is real is produced according to a certain model and in turn appears more real than what is real (Hikmawan & Azwar, 2019). As a consequence, the distinction between the real and the representation collapses.

Baudrillard's postmodern world is described as the one in which previously important boundaries and distinctions — such as those between social classes, genders, political leanings, and once autonomous realms of society and culture — lose power, thus annihilating between the real and the unreal, the public and the private, illusion and reality. For Baudrillard, postmodern culture is marked by an endless stream of fascinating simulations and images, a hyperreality in which anyone is bombarded by images and information. For Baudrillard (1988), today's everyday reality is hyperrealistic, and thus people live in aesthetic hallucinations of reality.

In Baudrillard's view, hyperreal occurs when the real encounters the similarity of its dreamlikeness version where the real implodes. This implosion in Baudrillard's work (1988) refers to a process that ends in the collapsing boundary between the real and the simulated clusters, as seen in the relation between the media and social life, which eventually leads to the expression "Television is the world". Television makes simulations of real-life situations (Haryono, 2020), although not with the aim of representing things, but to run itself. News programs, for example, are one example where real events are conjured up in such a way as to blur the boundaries between reality and simulation.

In the realm of hyperreality, imitation is referred to as a simulacrum, or conditions where the simulation becomes more real than the real thing (Santoso & Wedawati, 2019). Even the measure for reality becomes the simulation itself. Simulacrum as one of the central features of contemporary culture is often attached to postmodern cultural ideas.

Baudrillard (1988) divided simulacra into three levels. The first level is filled with real fakes. Falsification at this level still indicates the reality that surrounds the sign. At this level, falsification is not intended to control the people in the simulacra area.

The second level is where the fake looks exactly like the real one, which indicates a production of the original. The third level is the fake reproduction and simulation as if they were real and true.

In today's world, the concept of a simulacrum has been considered as an attempt to fulfill the community's need for a sign, as is observable in Disneyland (Kurniasih, Sunarto, & Christomy, 2020). Disney presents a simulacrum of mainstream America, where the American urban landscape is transformed into symbolic and imaginary. In this mock version of urban American life, there are no guns, no drugs, and no fear, a far cry from the reality of the New York streets. Disney World creates visual culture simulations that serve as new models for public spaces, whose principles are reflected in the rise of virtual reality centers.

METHOD

This research applied a qualitative approach and a conversational analytical method using descriptive techniques. User comments were deemed as a narrative or stories that explain the dramatic message conveyed by the user. It analyzed three video replications of Yang Terdalam uploaded in TikTok. The creator's point of views were examined to find out, understand, and explain how they perceive the world and define situations. Events, behaviors, jokes, and other symbols conveyed by users were interpreted using an interpretive paradigm and FTA as the analytical method to operationalize symbolic convergence theory. Bormann (1982) suggested that research must start with evidence related events to gather the manifestations of the content of the communication message. This is the essence of the evidence needed to carry out a fantasy theme analysis. Selecting the message body manifest is an important step in providing the required data because message serves as research artefact. The subsequent step is finding and describing the narrative of the dramatized message that has been assembled in the rhetorical vision group.

The analysis began by thoroughly observing the replication video of *Yang Terdalam* and determining the fantasy theme of the video as a way to identify the fantasy chain for the dramatic message that users conveyed through the comments column. Comments that were related with a fantasy chain group were collected. Dramatic comments that were not related with a fantasy chain were eliminated, and not included in further analysis. At the analytical stage, the findings on fantasy themes and chains were interpreted based on socio-cultural experiences in society.

FINDINGS AND DISCUSSION

FANTASY THEME 1: RESISTANCE TO HEGEMONIC BEAUTY STANDARD

The replication video created by @takiyaediofficial implies a fantasy theme of resistance to hegemonic beauty standard as observable through the title text that appears 13 seconds at the start of the video and the narration displayed in the plot for 55 seconds. Good-looking men have a greater chance to attract women. In his replication video, @takiyaediofficial pointed out this idea by highlighting more than one woman who got attracted to him (see Figure 1.1). The principle of hegemonic beauty standard always pinpoints hair-do, wardrobe, body shape, and communication skills as a set of personal survivability. The idealized beauty standard is created by the media which constructs the hegemony of mass culture, and @takiyaediofficial is fighting against this ideology.

FIGURE 1. *Replication* by @takiyaediofficial

In this video, men are shown to be fighting against the hegemonic beauty standard. However, in socio-cultural setting, men have never been subjected to beauty standard as they are always provided with two choices: physical appearance and financial prowess. A less attractive man will survive if he has financial prowess, and vice versa. The comments column resulted in two fantasy chains conveyed by users. The fantasy theme is a constructive satire on the state of ugliness and anime simulacra, which were outlined in the following fantasy chain analysis.

CONSTRUCTIVE SATIRE ON UGLINESS

A sense of satire in this fantasy chain reveals an irony of the current conditions and a ridiculous sense of doubt. The user directly expressed an idea "*I swear got the sense of this video. Keep going bro*," which is reinforced by the phrase "*... even though it's not really real*" which leads to the true meaning. This is intended to convey constructive satire on the ugliness as experienced by the creator.
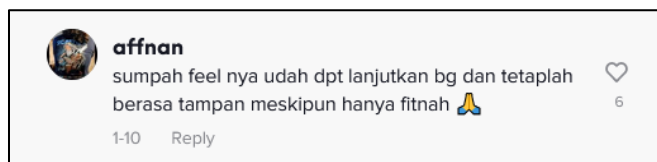
FIGURE 2. Comment from @ affnan

The efforts made to meet the demands of a visual society seem to have been defeated by men with less attractive men who have been able to attract women's hearts. The next comment provides a patron to represent, *"You are the rival of Andika Kangen Band [emoticon] [emoticon]"* (see picture 1.3).
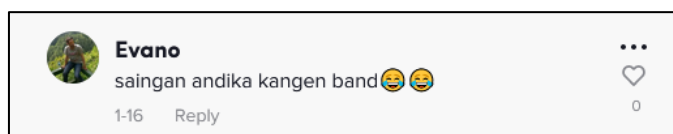

FIGURE 3. Comment from @evano

Andika's stardom symbolizes deconstruction of the concept of good looks. The ugly stereotype creates a minority group in society. This group is excluded for being considered not in accordance with the norms, and thus they are not accepted in society. Andika's ability to easily hook women could not shift the stereotypes attached to him, because ugliness remains an endless misery for a lifetime.

METAPHOR OF ANIME CHARACTERS

The second fantasy chain is the metaphorical content of anime characters as observable in the following comments. The first is a comment uploaded by @muhammadokta, "How come we have a suntanned local version of Tokyo revengers [emoticon]." Tokyo revengers refer to a Japanese shōnen manga series.
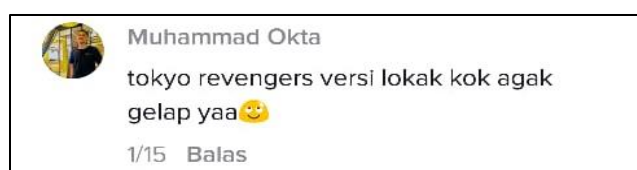

FIGURE 4. Comment from @muhammadokta

FIGURE 5. Visual Comparison of Draken's characters (Tokyo Revenger Episode 6 Death of Draken Tokyo Manji, n.d.), Tokyo Revengers Draken 2 (n.d.), and TikTok account @takiyaediofficial)

Draken as an anime character is tall with blonde hair, and a dragon tattoo on the left temple. The user tried to find similarity to receive support and recognition from other users who consume this video. This comment was reinforced by a similar comment, "Brother, there is no Emma Hinata in Bandung ravengers." This seems to validate the similarities between the two women in the video and the anime characters of Emma and Hinata in Tokyo Revenger. That is, the image of Emma and Hinata appears from the user's behavior imitation of Draken.

FIGURE 6. Comparison of Draken's Figure Visualization

Second, the comment, "I *like the low budget Lancelot the most*". Here Lancelot is one of the hero characters in the Mobile Legend game that shares the same hairstyle. Low budget is a phrase to indicate an attempt to imitate an appearance without any sufficient financial prowess to achieve the same resemblance of an idol. Lancelot as a character in this legendary mobile game has an attractive appearance and is a romantic knight who carries a dashing sword with charming clothes in black gold. However, Lancelot from the fantasy chain in the comments on the @takiyaedofficial account attempted to resemble this character by wearing a golden yellow and wavy hairdo.

The above behavior is referred to as a cosplayer. They wear clothes, accessories, and makeup to resemble anime, manga, fairy tales, games and cartoon characters. Among fans, cosplayers are also known as Coser. A cosplayer is a person who pursues an artistic hobby imitating imaginary characters. Its scope includes, involvement in the creation of costumes,

makeup, imitation of expressions, body language, imitation of behavior, and understanding design profiles.

This culture was initially introduced by westerners who wore costumes or masquerade parties on big celebration such as Easter and Halloween. Then this tradition came to Japan in 1978 in a science fiction convention meeting. Cosplay serves as a social gathering for a group of people who are fans of anime or manga by dressing up in certain costumes to resemble an anime or manga character at certain events or at festivals. This behavior serves as a form of mimicry as described by Bhabha (1994).

Social costs function to pay for the primary manifestations of Coser lifestyles, such as fashion, appetite, choice of where to live, ways of consuming things, and others (Bre, 1997). Coser is even willing to spend a lot to create the intended image using some goods, which indicates the consumption of an item not based on need but desire.

In terms of cosplayers, wants refers to the attempt to seek for the pleasures and comforts deemed as personal identity. The social costs in the intended category also take the form of costs spent to make a series of costumes on a character. However, basically the majority of those who participate in cosplay are teenagers who still depend on their parents. Hence, some of these cosplayers tried to apply the economic principles of making the smallest investment to achieve the maximum profit, although this is not always the case. Some cosplayers do use the smallest amount of capital but are failed to make big profits considering that the buyers are fellow cosplayers as well. Therefore, cosplayers do not pay too much as long as they get the results they want.

FANTASY THEME 2: OBJECTIFICATION OF DISABILITIES

The second fantasy-themed narrates objectified disability. @jissjoss11's 29-second video shows a person walking with imperfect legs in a slow rhythmic music. In the objectification, the figure is purely described as mere instrument. The figure becomes a kind of disposable tool over his useful life and only becomes inspirational simply because of his disability, even though he does not give up and can perform daily tasks as the non-disabled people.

FIGURE 7. Replication by @jissjoss1

The provided fantasy chain about the object of inspiration is represented in the comment, "Keep up the good work! Never give up [emoticon]," showing the social construction of the view that the disabled are a group of individuals who are helpless, not independent, sad, and need help from normal people. Oftentimes, the media even positions disabled groups in subordinate and marginalized positions. Young (2014) referred to this label as inspiration porn. Persons with disabilities have always been objects of inspiration and have been dehumanized because their life dimensions have been singled out because, they don't live solely assigned to inspire.

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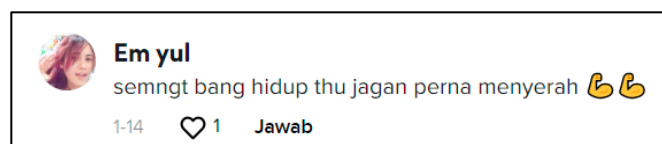semngt bang hidup thu jagan perna menyerah 💪💪
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FIGURE 8. Comment from @yulfoeh

Discriminatory attitudes and treatment, where persons with disabilities are considered second-class citizens due to inability to perform daily tasks, to pursue good education, to enjoy tourism and entertainment equally as others, to access health services optimally, and the like. This includes the literal meaning of disability, which consists of two-word formations: namely Dis (meaning not), and Ability (meaning sufficiency to do things). Thus, they are considered to have no abilities, no skills, and different from the norms.

The media has so far assumed that a person's inability or limitations are natural and stick to the individual. Limitations are not seen as social constructs and environmental impacts or policies that are not inclusive. The media represents the paradigm that disability is a body. This paradigm pushes the media to wallow in a reductive mode in representing the disabled because disability is seen as inherent in the individual, and thus individuals with disabilities who succeed or never give up are considered inspirational. This simplification makes people forget to consider the structure and factors that since the beginning has made it difficult for groups with disabilities to achieve success. Instead of helping people with disabilities claim their rights as normal citizens, the media prefers to love them, lest they be laughed at. This kind of mode takes place every time and for years by the media and in fact it never has an impact on public policy or the social position of persons with disabilities (Zhang & Haller, 2013).

FANTASY THEME 3: DOMESTICATION OF WOMEN

The third research object visualizes the domestication of women, who were represented doing other activities. In domestication, society views that women should be at home and take care of housework.

FIGURE 9. *Replication* by @wenieepranasta

Home dress is a speculative medium in identifying Indonesian women's narratives. There has been a shifting meaning and new commodification in home dress, since it has been labeled as clothes for mothers, a group of women who are socially categorized as a result of the process of domesticating roles in a patriarchal society. Home dress is an exploration to understand women's issues and domestication through mapping of body mobility based on social meaning.

A woman wearing a home dress on social media will be labeled as an ignorant woman, is pretentious, has a lot of whims, and is mannerless. People will comment as, "what are you going to do with it". Conversely, if men do the same thing, they will be branded cool, strong, brave, great and other compliments.

The New Order's gender ideology designed the ideal woman as an obedient wife and a good mother. In the ideology of New Order, motherhood, a good woman is portrayed as obedient, silent, and the caretaker of the family. Representation of women's relations with men is present in women's organizations. During the reform era, domestication is expected to disappear, although now, it is still operating in real-life situations.

The philosopher Simone de Beauvoir (2016) held that "one is not born, rather becomes a woman", that women are not merely born but women are a process of becoming and this process never ends. Being a woman with diverse expectations from culture makes women always in a position that can never be settled. She has to keep moving, changing according to cultural expectations. This is what makes women feel constantly watched, valued and judged in every action.

In a patriarchal culture, women become the second sex or other who cannot participate even in matters that concern their lives. They have no right over their body, as it does not belong to them. Simone de Beauvior strongly opposed the treatment of women by society. Women are not born but molded by culture. With the excuse of protecting women, then women are imprisoned, shackled and thrown out of all recognition that is equal (Riyanto, 2018).

Memes are a medium for fighting for ideologies and ideas, but they can also perpetuate ideology. Social construction has given privileges to men, which eventually has subjugated the position of women as the other, a company, subordinate, and the second sex. It is not surprising that the replication of messages through memes or satire on social media places women as the 'main suspect'.

Stereotypes and stigmatization have overwhelmed women's lives to the most trivial level, including creative matters on social media. Even though everyone has their own capacity to be creative through memes, the presence of women in the public sphere is constantly debatable until today.

The domesticated culture of women is likely to instill the notion that women are born to be at home, do the household chores in the kitchen, and to be an obedient wife inside the bedroom, although in fact, household chores are no longer the sole responsibility of women, as they have gained access to science, politics, social and other public sphere, which are no longer labelled as men's area. In principle, men and women are equal as they are both domestic creatures, who play an equal role in this life.

TABLE 1. The Rhetorical Characteristics of Fantasy Themes

Fantasy Theme	Rhetorical Characteristics
Resistance to appearance hegemony **Fantasy Type:** a. Constructive satire on bad conditions. b. Anime Character Metaphor	Constructive satire from the audience on the bad condition of a man in *Koreanness style*, walking and holding hands with two women.
Disability objectification	Viewers view that the disabled are groups or individuals who are powerless, not independent, sad, and need help from ordinary people.
Domestication of women	Viewers view that a woman should be at home and take care of the housework.

The fantasy theme in this study develops when users are actively involved in dramatizing, elaborating, and modifying narratives in groups. The fantasy theme which was positively received by other fellow users, was followed by the creation of a fantasy chain reaction.

This fantasy chain leads the reader to the formation of a fantasy theme. Bormann, Cragan, and Shields (2001) defined the type of fantasy as, "A standard scenario that uses a well-known, dramatic form to explain new events". Bormann used the phrase "fantasy type" to refer to different narratives in different situations. In essence, the fantasy type tells a narrative with the same plot and a common theme that appears frequently.

According to Rybacki, fantasy type in a narrative repeats itself continuously. Even though there may be differences in the storytelling of characters, settings, and plots, the narrative is still based on groups that have the same basic or core story. When the repetition of the story has provided sufficient basis, the same story is not necessarily be repeated because

the audience already knows which parts are missing. This is also the reason why the fantasy type serves as the main trigger.

The fantasy theme is obtained from the dramatization of the message and the response to the message. The responses which are then elaborated and mutually reciprocated are referred to as fantasy chains. Some of these processes of dramatizing messages, responses, and elaborations create a rhetorical vision. Bormann also extends the rhetorical vision in small groups to society with the rhetorical vision in small groups to society with a wider culture. In Force of Fantasy, Bormann (1985) explored rhetorical visions in pre-civil war America and analyzed other historical events, such as the release of American hostages held in Iran at Ronal Reagan's inauguration in 1982. Symbolic convergence theorists then applied it to analyze groups and a fantasy-based community to understand the creation of shared consciousness and meaning through communication. Since the 1970s, writers have used symbolic convergence theory to study fantasy and rhetorical visions in small groups, virtual communities, and interpersonal relationships.

Bormann applied this method to research the rhetoric of groups of religious fanatics from the start of the Massachusetts Bay Colony in 1972, on the first paper published using fantasy theme analysis entitled "Fantasy and Rhetorical Vision: The Rhetorical Criticism of Social Reality". Since then, this methodology has been applied to a wide range of subject matter from television programs to the communist party.

This theory begins by focusing attention on the relationship between dramatic messages, the fantasy chains between group members, and the shared fantasies that emerge from the process of convergence. According to Bormann, the activity of dramatizing messages is one that contains all forms of imaginative language, including figures such as speech as metaphors, parables, wordplay, personification, words with multiple meanings, as well as analogies, anecdotes, allegories, fables, or narratives.

The most important element of message dramatization is that they are always set at a certain time and place (either in the past or in the future), rather than a communication regardless space and time of the group. The basic communicative dynamics of symbolic convergence theory is the expression of a message that has been dramatized which in turn gives rise to a shared state of group fantasy for its members. In symbolic convergence theory, fantasy is a creative and imaginative interpretation of events that actually occur through stages of modification and then appears as the fulfillment of one's psychological or rhetorical needs.

The fantasy theme analysis in this study has finally explained and interpreted the symbolic reality of TikTok users. In addition, the analysis of this fantasy theme has the advantage of emphasizing narrative on user comments because fantasy creates a real-life drama just like a theatrical show, in which the actors interact directly with the audience.

The fantasy theme is the dramatized message to trigger a fantasy chain. Even though the message is the same as the theme, what makes it difference is that the theme has become part of the group's awareness through dynamic communication in the process of fantasy chains and fantasy sharing. Foss (2004) described that, in principle, fantasy contexts are designed to explain the essential elements of the theme in a rhetoric. The fantasy theme retells a story about a group's experiences that raises the construction of reality for the participants.

As this fantasy theme develops, the members of the group then share their common consciousness with each other or share the reality they experience from their respective perspectives to serve as a basis in communicating with one another and reach a common understanding. In this context, Bormann articulated that sharing awareness and having fundamental basis to communicate with each other in creating community and discussing their shared experiences actually aims to achieve mutual understanding.

The rhetorical power of stories about groups lies in the audience. This power is evident in its ability to create a strong sense of identification between members and their group. In some cases, it even allows them to identify what the group has felt at past events that they cannot feel on their own. As Bormann wrote, when speakers choose and see from their point of view in interpreting someone's actions, then he has started to reshape the pieces of his experience and organize those experiences.

Individuals in the group sometimes become very enthusiastic to begin using dramatic communication to share their enthusiasm with other members of the group. This enthusiasm is in the form of comments about the events they experienced in the past, their current situation, and their future wishes. After they listen to comments from their friends, other group members will be attracted to participate in commenting related to the topic being discussed.

This fantasy theme is created when a member of the group comments on a person or event that arouses the enthusiasm of other members. This comment then triggers them to participate in responding to their own experiences according to the context being discussed. These comments and responses to a person's behavior or existing events indicate that group members have formed and organized their experiences. Hence, it is clear that fantasy themes are in the form of comments on existing events as the talk of group members in describing their experiences of the event. The fantasy theme consists of dramatizations of different agents showing that the fantasy is taking place. This fantasy consists of dramatic charm, setting, action, saga, and rhetorical community.

This dramatized charm does not describe the fixed personality of an individual, but the personality that is built from the main character in a dramatic statement. Thematic setting refers to the detailed setting in the context of the drama. It is related to a theme of action alone, referring to the plot being played out in a setting by dramatic charm. A saga then ensues as the community's accomplishments are celebrated in the play. Finally, a rhetorical community will emerge when group members share a common rhetorical vision.

The fantasy theme as the finding of this study is divided into several forms of rhetorical vision construction. The rhetorical vision constructed based on Symbolic convergence theory in this study is divided into four topics; fantasy themes, symbolic cues, types of fantasy, and saga (Arianto, 2012; Bormann, 1973; Littlejhon & Foss, 2009; Suryadi, 2010), which are presented in the form of fantasy chains.

Bormann in Suryadi (2010) defined fantasy chain as dramatized messages to get responses from communication participants, thereby increasing the intensity and enthusiasm of participants in sharing fantasies. When fantasy develops, a fantasy chain occurs. The intensity and enthusiasm of the participants in sharing their fantasies in this study did not only come from the continued increase in the number of audience (airplay). However, it is also

accepted that the subject is converted into energy to continue to consistently produce TikTok content that maintains and continues to develop fantasies to keep rolling.

Referring to the abovementioned pattern, the three fantasy themes referred to in the subject's content are comedy for life, story from behind, and legacy. These three themes originate from several types of fantasy developed from symbolic phrases and saga that support these fantasy themes. Therefore, the narration and rhetoric carried out by the subjects refer to the fantasy theme that has been developed and becomes the intellectual product of each subject. Intellectual product is a rhetorical vision that is presented through a social cohesion approach to podcast topics that is attempted to relate to the social reality of the audience of the research subjects. Organically, intellectual products approach the audience of each subject so that narratives and rhetoric in podcast content are continuously produced as closely as possible to the social reality of the audience.

In the era of digital disruption, creators can freely reproduce content creatively. A creative and smart content serves as an intellectual product that may serve as a reference and be redistributed by their audience. This principle is called user generated content (Van Dijck, 2009).

Fantasy type as happened in @takiyaediofficial's replication occurs when group members share the same scenario or fantasy plot outline. Littlejohn (2002) described the type of fantasy as a situation about the memorable topic of the group that is incessantly discussed. In this context, Bormann (1985) and Foss (2004) articulated that the situation in group memory is an archetype that has been created and can be used to assimilate foreign ideas to share group reality.

The type of fantasy in detail can be expressed as a situation where a rhetoric is expressed repeatedly in the group. When fantasy types emerge as living proof, a community has become so familiar with certain specific dramas. These three things do not have to appear in detail to show the emotional reactions that are behind the fantasy implied in the drama. Instead, everything needed is some type of symbolic cue that alerts group members to the presence of that fantasy type.

As Bormann (1985) put it, when a group of people have shared fantasy themes, they have united their emotions and memories with meanings and emotions that can be managed through special symbolic cues that have been mutually agreed upon. A classic example of symbolic gestures is the joke, where a single word or term can make all who understand laugh and leave those who do not understand completely confused.

CONCLUSION

The analysis on fantasy theme in replication of *Yang Terdalam* revealed the following points. First, resistance to hegemonic beauty standard is built by two types of fantasy, namely constructive satire on ugliness and metaphor of anime characters. Another noteworthy point is the fact that the fantasy theme is in the form of objectification of the disabled. The theme of the last fantasy is the domestication of women. All of these fantasy themes take place under a fantasy chain built by the user through each comment. In dramatization that causes fantasy chain or in a dramatic message that attracts the user's attention, then they share fantasy.

Everyone gets excited, interrupts each other, laughs, and shows emotion. This research can be studied in an in-depth to explain, interpret, and evaluate that is spontaneous, whether in the form of words, phrases, slogans, or nonverbal signs that the user imagines.

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