A dramatic analysis of Indonesian influencers' statements in responding to sexual harassment allegations

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ARTICLE INFO

ABSTRACT

This article aims to dig deeper and reveal the rhetorical strategies of three influencers who are alleged sexual harassment perpetrators in their statements on social media. Social media has given a way for sexual harassment victims to expose their perpetrators, including those who are public figures. However, the alleged perpetrators are also given the same platform to share their statements. Recently, there have been many sexual harassment allegations against social media influencers and celebrities. These public figures then used the same social media platforms they were already familiar with to publish their statements. The study uses qualitative assessment and observation on video statements from Indonesian influencers, Billy Joe Ava, Gofar Hilman, and Niko Al Hakim. Analyses were made based on Kenneth Burke's Dramatism theory, defining the pentadic elements, and assessing the guilt and redemption approach, as well as the identification strategy. Findings from the assessment reveal that in addressing the allegations, two pentadic elements are dominantly used, agent and scene, with the aim of identifying themselves with the audience, providing a background of the accusation, and hence maintaining influence on their audience. Moreover, scapegoating is the main redemption strategy, with variations in the chosen scapegoats.

1. Introduction

Sexual harassment is not something new, a lot of women and men alike have experienced it at one point in their lives, and either, kept quiet, told someone close to them about it, or reported it to the authorities. Recently, with the mass use of social media, there is now another way for sexual harassment victims to make their voices heard [1], exposing their perpetrators on social media [2]; [3]. In addition, technology has allowed silenced groups to express and share their stories [4]; [5]; [6]. Furthermore, with the mass use of social media, the public can join in the discussion, and fellow victims can share proofs and their own experiences.

In the past few years, there have been many cases of sexual harassment allegations reported through social media such as Twitter and Instagram, particularly those that were (allegedly) done by public figures, such as social media influencers and celebrities [7].

At the same time as sexual harassment victims are given a platform to voice their experiences, those who allegedly did the harassment are also given the same platform to share their statements, be it in the form of apology, clarification, and so on. Just in the past 2 years, there have been many clarifications from Indonesian public figures both to media and on social media.

In the first half of 2020, a YouTuber best known for his song covers, Billy Joe Ava, was exposed by a Twitter user @fannylucuterus, who posted screenshots of Billy Joe Ava's texts with a woman. The series of texts showed Billy Joe Ava asking the woman repeatedly to watch him as he masturbates [8].

Following the Twitter thread being viral, Billy Joe Ava posted two videos on his social media account. The first one is his apology, and the second one is his clarification. Interestingly, Billy Joe Ava then explained that his apology video was done under stress. This second video addressed the situation, the implication of the Twitter thread, and the actions he and his team are taking.

Another one of such clarifications was made by Gofar Hilman (Gofar), a musician, radio broadcaster, YouTuber and entrepreneur – known for starting Lawless, a clothing store, motorcycle workshop, and restaurant.

In June 2021, a Twitter thread was published by Twitter user @quweenjojo, detailing an account of a sexual harassment she experienced back in 2018 from Gofar [9]. Gofar allegedly inserted his hands under @quweenjojo's shirt and caressed her body, while he was performing on stage. The thread went viral leading to criticism from the public against Gofar and his business, Lawless, announcing that Gofar is no longer with the company [10].

Fig. 1. Twitter thread detailing Gofar Hilman's alleged sexual harassing behavior

Around two weeks after the news first broke, Gofar then uploaded a video on his social media account to address the situation.

Fig. 2. Gofar Hilman's video statement, titled "*Apa Kabar?*"

Lastly, a public figure that had to post a clarification video on his social media account is Niko Al Hakim, who the public generally know as Okin. He is a bassist of an indie band and an entrepreneur, but best known for being the ex-husband of a mega influencer, Rachel Vennya.

In October 2021, Okin received backlash from the public due to an Instagram Live he did with his friends El Nanda and Hassan Alaydrus, who is generally known as Baba. In the Instagram Live, Okin challenged his followers watching to leave a seductive comment, and the follower with the most sensual comment will be invited to join the Instagram Live.

An Instagram user and Okin's Instagram account follower, @ikaaayyu, did win and was called in the Instagram Live. Okin then proceeded to ask the follower to say out loud the comment she left earlier and to visually show the sexual act she mentioned in the comment.

This understandably outraged the public, and this led to a clarification video by Okin on his Instagram [11]. The video barely shows Okin's face, only a series of shots with his voiceover, and a clip of him apologizing to the challenge winner on a personal call.
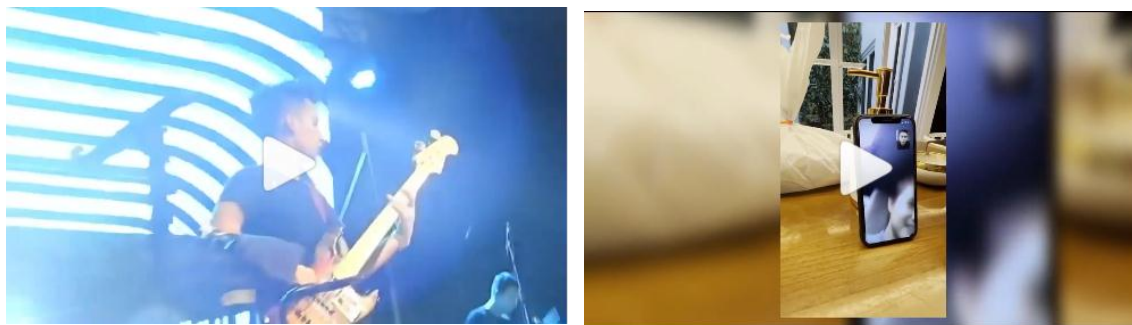

Fig. 3. Niko Al Hakim's video statement

Nowadays, there is an interesting phenomenon when both the sexual harassment victim and perpetrator have the same platform to say their peace. This gives an opportunity to the perpetrators to persuade audience to be on their side, or redeem their guilt by putting the blame on someone else. Sexual harassment perpetrators are given the golden opportunity to strategize the way they communicate to the audience, gaining their sympathy, and even scapegoating someone else.

In the past, there have been quite a few studies analyzing public figures' speeches or texts using Burke's Dramatism theory, both overseas and in Indonesia. However, these studies generally cover politicians in their address to the viewers, rather than statements from celebrities. For example, Dunn [12] assessed US President Barack Obama's farewell address using the pentad and found that out of all the pentad elements, Obama focuses on purpose, agency, while really putting emphasis on agents. Agents in Obama's speech is American citizens, who are the key players for democracy. The study also found that Obama's speech was strategized so that the audience identify themselves with past American heroes who fought for democracy. Meanwhile, Snee et al [13] analyzed US Lt. Governor John Fetterman's advertisement when he was running for US Senate in Pennsylvania. Snee et al found that Fetterman used Burkean identification to create a common ground and establish identification with the viewers. On the other hand, Rangoonwala [30] used the pentad to analyze Nelson Mandela's Rivonia Trial speech, finding that Mandela divided his speech into two parts, starting with a drama of an oppressive present and ending with a hopeful future, each with its own dramatistic pentad.

In Indonesia, studies on Burke's Dramatism theory were also done. Tobing & Dwiningtyas [14] analyzed the personal branding strategy of rapper and influencer Young Lex using the pentad. Other studies involving the Dramatism theory generally focus on media, such as the study on the movie Legend of the Guardians by Novitasari et al [15], who used the pentadic elements to assess the valiant and heroic values of the movie. Similarly, Christy et al [16] assessed the movie Crazy Rich Asians using the pentad to uncover orientalism view portrayed in the movie. The theory was also used to analyze street art and the graphic design community by Widagdo [17], as well as analyzing graffiti as a form of communication to uncover the meaning behind creating a graffiti art by Wulandari & Rahmat [18].

It can be concluded that Burke's Dramatism theory is a broad theory that can be used in analyzing different forms of text, not only speeches and videos, but also movies and art. As long as the aim is to understand the motives behind a certain text, a critic can easily apply the theory and corresponding

key concepts. Through the theory, these researchers were able to unearth hidden agenda/objective that public figures or text producers are aiming to achieve.

However, there is little discoveries or assessments on how public figures may, intentionally or unintentionally, applied the theory to identify with their audience, particularly when clarifying or apologizing for a past mistake. Some studies assessing public clarifications or apologies usually do not focus on the Burke's theory as the main concept to assess these clarifications, an example is Stein & Barton [19] who analyzed available apologies on YouTube, Google, and press outlets. They assessed these apologies quantitatively, focusing on mortification, but taking the image restoration strategy key concepts from Benoit [20].

Moreover, there have been very few studies on statements following a sexual misconduct or harassment allegations. This is where this study comes in, with the objective of comparing texts from various public figures accused of sexual harassment and possibly discovering the motives and patterns of said texts.

This article aims to dig deeper into the rhetorical strategies of the above alleged sexual harassment perpetrators in their address on social media, using the Dramatism theory by Kenneth Burke. By understanding the underlying strategies, audience will be able to be more critical when assessing public figures' clarifications or apologies, and not be too quick to forgive or be persuaded.

2. Theorical Framework

2.1. Dramatism Theory

Dramatism, a term coined by Kenneth Burke, is used to describe a relationship between language, or what an individual communicates, with their inner motives or purpose. The theory posits text as a form of action to achieve a certain objective, using the concept of drama to analyze the meaning behind an individual's words [21][22]. Moreover, it is argued that elaborates further that an individual's attitudes, judgements, and feelings are apparent in a text or language [23]. Therefore, it can be inferred that according to Burke, text is a tool used by individuals to express thoughts, feelings, and motives, as in a drama, to reach a specific goal.

The theory consists of key concepts in understanding the theory and its application better. These can be divided into the following: Identification, guilt, redemption, and the dramatistic pentad.

2.2. Identification

According to Burke [21], two unidentical people can identify themselves with each other, or be "consubstantial" with each other based on common interests. Each person has his or her own identity, or substance, which is a product of their social relations, ideologies, and contexts [24]. A person's substance includes their physical characteristics, talents, occupation, friends, experiences, personality, beliefs, and attitudes [22]. On the other hand, two individuals can still identify with each other if and when they are persuaded to believe so [21].

Identification is related to persuasion in that by highlighting identifiable qualities between a speaker and audience, the speaker establishes rapport with the audience, and then only can he or she persuade the audience [21]. The two are intertwined in that without identification there can never be persuasion [22]. It is the aim of rhetoric to create an identification, while as a traditional principle of rhetoric, "Speech is designed to persuade" [13]. Observing how the identification and persuasion are interconnected, the two seem to be interchangeable with regards to speech. We can conclude that a person communicating his or her ideas can use text to highlight a common ground, real or manipulated, with the audience, which will help him or her in persuading.

2.3. Guilt

Another key concept in Burke's theory is guilt, which he defined as the underlying emotion that induces motivation in humans [25]. It includes all negative feeling or emotion, tension, anxiety, or shame [22]; [13]. To Burke, guilt is closely associated with the social hierarchies of life and is caused when individuals do not conform to the social rules or "hierarchies" placed in society and relationships [26]. Anderson [27] explained that these relationships cover interactions in the workplace, with friends and family members, and in public, and that the hierarchies govern an individual's actions and

behaviors. Moreover, a person can have different roles and types of performances in the roles they play[27]. Going back to the concept of drama, it can be inferred that as each person plays a certain role in each of life's scenes, whenever that role is not met or not fulfilled, guilt occurs. In the context of public figures, when the role of being a role model and adored is not fulfilled perfectly, they would experience guilt.

2.4. Redemption

Burke sees guilt as an inherent part of individuals [28] and that each person's internal goal is to get rid of that guilt find suitable victims, so the person can experience redemption [25]. An individual can redeem himself or herself through a mortification and scapegoating. Mortification occurs when an individual makes himself or herself the victim, acknowledging his or her mistake and apologizing. Meanwhile, another form of redemption is scapegoating, which is using another individual as the victim [26]; [28]. According to Burke [26], mortification usually occurs when an individual cannot punish others, and the guilt is turned inwards. Therefore, an individual chooses mortification when he or she can no longer find another person, group, or situation as a scapegoat.

2.5. Dramatistic Pentad

Utilizing the concept of drama in investigating people's words, Burke introduced the dramatistic pentad, or five key terms as generating principle to make a statement about motives [21]. Each term in the pentad signifies a set of questions that a writer can ask and a critic can use to understand what is going on in a text [29]. In other words, these are the items that anyone can use to dissect a text, in any form, and uncover what is between the lines. In addition, each element in the pentad corresponds to a philosophical school or group [22]; [21]; [30]. The questions, corresponding philosophies, combined with careful observations of the dominant pentad elements, will help critics in further identifying the speaker's motive behind the text. These elements are outlined in Table 2.1.

Table 1.   Dramatistic Pentad Elements

Pentad Element	Questions	Corresponding Philosophy
Act	What happened? What is it? What took place?	Realism – "actions speak louder than words"
Scene	What is the background of the act? What is the situation in which the act happened?	Situational determinism – "I couldn't help it"
Agent	Who or what kind of person performed the act?	Idealism – "the mind and heart of the person is what matters"
Agency	What are the instruments or means used by the agent to perform the act? What are the steps by which the act was done?	Pragmatism – "let's just get the job done"
Purpose	What is the purpose or reason behind an agent's act?	Mysticism – "what is the real meaning of life?"

In more detail, act represents any action with a certain purpose [31]; [32], and answering the question of "What happened?" [22]; [21]. Without act, there is no situation to assess to begin with [30]. It can be concluded that, act is the reality of what occurs. For example, asking for forgiveness, showing regret, or getting caught doing something someone is not supposed to can be defined as the act. Scene is the background of the act [21]. Rangoonwala [32] explained that it can be defined as both physical environments of an act, as well as represent ideas such as cultural movements. Meanwhile, West & Turner [28] explained that scene is the context surrounding the act. Therefore, we can concur that scene is the contextual situation happening around the act, that can refer to both physical environments, but also the surrounding cultural and social nuances.

Agent describes the person who is performing the act [21], and therefore is dependent on what the act is. For example, in the act of asking for forgiveness, the agent is the person who is asking. Meanwhile, the roles can be reversed when the act is giving forgiveness, in which the agent will be the person receiving the apology. Furthermore, agency is the instruments used by the agent to perform the act, or how the act occurs. A speech that is focusing on agency, emphasizes on the course of action [31]. West & Turner [28] highlighted that possible forms of agency can include message strategies, storytelling, apologies, speech making, and so on.

Lastly, purpose can be defined as the reason for the agent in doing the act [31]. However, it is also cautioned that purpose is different from motive, and that motive can only be discovered using all five

terms of the pentad [31]. Fay & Kuypers [33] highlighted that a speech or text that puts a high importance on purpose emphasizes the ends rather than the means. It can be concluded that if a speaker uses purpose as the dominant term, he or she can, theoretically, justify his means through what the end result is.

As mentioned, a critic can evaluate the dramatistic elements to discover the motivations behind the speaker's text. Rangoonwala [32] outlined the step by step in doing this, starting with defining each term, and then examining the relationship between the terms. The critic will then be able to discover the dominating term, that is brought up the most or emphasized the most in a text [22]; [28].

Later in his research, Burke added another term, forming a hexad rather than a pentad, called Attitude. The term asks the question of how a person positions themselves in front of others [28]. Despite that, recent research noted that the pentad is enough as a tool to help critics assess a text. Anderson & Althouse [30] analyzed the use of the sixth element in assessing text and found that the attitude correlates with all philosophical schools and not exclusively to one of them, hence a pentad is enough.

2.6. Correlations Between Key Concepts

The key concepts mentioned above are interconnected tools that help critics in assessing a speaker's text, be it in the form of written words, speech, video, and so on. Firstly, a critic can analyze the speaker's motivations using the pentad and identifying the dominant pentadic element. This way, critics will understand the nuances and the "drama" or narrative that the speaker is conveying. Moreover, the critic can then analyze either the speaker's inner guilt and connecting it to how the speaker redeems that guilt – mortification or scapegoating, or on the flip side, the audience's guilt that the speaker tries to redeem. Also, as mentioned previously, the aim of rhetoric is to create identification. Therefore, a critic can then observe if the speaker manages to identify himself or herself with the audience, and if the text manages to persuade said audience.

3. Method

In trying to understand the rhetorical strategies utilized in responding to sexual harassment allegations, particularly by public figures, in relation to Burke's Dramatism theory, this study uses a qualitative approach with discourse analysis as a technique. This method is referred to as a critical method of inquiry, being used to identify, examine, and assess certain discourses in order to explore their impact and effects [34]. Using discourse analysis in this study allows for assessments and observations of responses being published by public figures with regards to sexual harassment allegations made against them.

Specifically, this study limits itself to social media influencers as the subjects, with relatively young audience, and who have had sexual harassment allegations made against them in 2020 and 2021. The nature of these public figures' jobs as social media influencers allows for more digital footprint on the Internet that can be tracked down and analyzed.

Between 2020 and 2021, there were three main sexual harassment allegation cases in the Indonesian social media landscape, namely the ones against Billy Joe Ava, Gofar Hilman, and Niko Al Hakim (Okin). In addition to being some of the most talked about cases during the period, each of these public figures have made statements the public on their own social media platforms, following sexual harassment allegations made against them. This study then assesses and observes the statements made by these influencers.

Analyses were made for each of these public figures' statements in addressing their situations, particularly on the videos they posted on social media. Table 2 shows the cases and specific statements analyzed.

Table 2.   Public Figures' Videos Assessed

Public Figure	Video Link
Billy Joe Ava	https://www.youtube.com/watch?v=hcacVoXG7So
Gofar Hilman	https://www.youtube.com/watch?v=THiPTESInWg

Public Figure	Video Link
Niko Al Hakim	https://www.kompas.tv/article/199203/okin-minta-maaf-usai-dituding-lecehkan-perempuan-saat-live-instagram

The assessment is made by first analyzing each video against the dramatistic pentad, identifying the (1) act; (2) scene; (3) agent; (4) agency; and (5) purpose, to discover the "drama" displayed by the speaker and the strategy used. Then, identification of the pentadic ratio is done, followed by the dominant pentadic element. In addition, for each video, the guilt and corresponding redemption method are identified. Ensuring the validity of the research, this study uses triangulation in its data collection and analysis, making sure that the data was collected from various sources, ranging from social media (both that of the public figures assessed as well as other posts on social media regarding the issues), news coverage from many media outlets, and credible journal to support the theoretical framework of the analysis.

Conclusions were drawn by assessing of any pattern of strategy shown through the pentadic ratio used, the dominant pentadic element used throughout the statements, as well as identification of guilt and redemption method. Applying the key concept of identification, the assessment determines what the speaker is trying to identify his or her audience with, and whether identification is achieved. Through these assessments, the study then concludes if there is any correlation between the public figures' statements with Burke's Dramatism concepts.

4. Results and Discussion

4.1. Billy Joe Ava

As a response to a Twitter thread started by Twitter user @fannylucuterus in 2020, Billy Joe Ava posted two videos on his Instagram account to address the situation. However, he mentioned in the second video that the first video was done in a pressured state of mind, and the second video is where he has his thoughts laid out better. Therefore, the analysis focuses on his second video, titled "*Hak Jawab*".

1) Defining the Pentadic Terms and Ratios

In this video, the act that Billy Joe Ava describes is addressing the scandal involving him and the text messages. Moreover, he also describes the scene of how the first video he posted was done due to pressure, even though he "did not do any physical sexual harassment," and that the leaked text messages are private. The agent described here is Billy Joe Ava himself, with the agency of clarification and extending an invitation to his exposer for a conversation. Moreover, in the video, he mentions that the video is his "right to respond against irresponsible parties," and that in his first apology video, "there were some words that were not accurate, and were twisted by those irresponsible parties." Therefore, Billy Joe Ava's purpose here can be seen as clearing his name.

Billy Joe Ava uses all pentadic elements to build his case, however, it is argued that the main pentadic ratios used are scene-agency and scene-purpose. He mentions repeatedly in his video that there are irresponsible parties who are "taking advantage of the situation and making things worse," which is describing the scene. He shares how with the video he is clarifying (agency), thereby clearing his name (purpose). All in all, from Billy Joe Ava's video, he mainly sets the scene, highlighting the background and context of the situation.
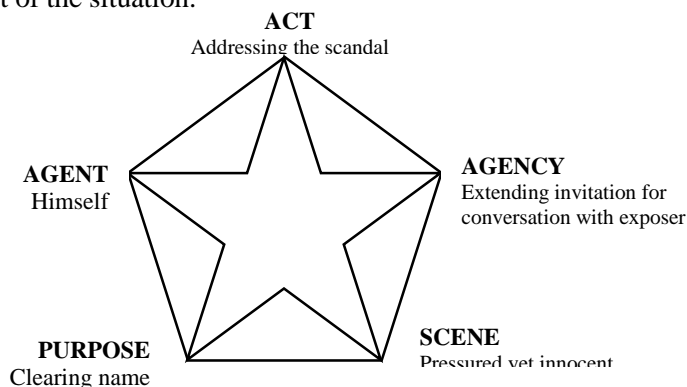

Fig. 4. Pentadic elements of Billy Joe Ava's statement

2) Identification

In an attempt to achieve identification with his audience, Billy Joe Ava establishes a common ground by highlighting that both he and his audience are humans who are imperfect. He does this through words such as "All of us are regular humans" as well as "We all have a past and are not free from sin." In doing so, Billy Joe Ava is saying that him and the audience are the same, the audience must have made mistakes in the past that they regret, so has he.

3) Guilt and Redemption

Analyzing Billy Joe Ava's video, it is seen that his guilt mainly stems from being exposed and therefore not being able to maintain his reputation as an influencer. Moreover, it is argued that his strategy of redemption is through scapegoating. Billy Joe Ava scapegoats the Twitter user exposing him, @fannylucuterus, thereby shifting his position as a victim. This is seen through his explanation, "The personal text messages that were distributed do not represent the whole conversation… and can lead to slander and hate speech, such as what was done by @fannylucuterus." He also highlighted how the leaked conversation happened in 2018, and insinuates that because it is only leaked 2 years later, this is a deliberate attempt from @fannylucuterus to defame Billy Joe Ava's name as a public figure.

4.2. Gofar Hilman

Following the Twitter story that broke in June 2021, Gofar Hilman posted a 7-minute long video on his Instagram and YouTube accounts. In this address, it is observed that he builds a case by setting three different dramas, each with its own set of five elements of the pentad. This is in line with the analysis of Nelson Mandela's speech by Rangoonwala [32] in which there is a transition in the dramatistic pentad within the same speech. It can be inferred that this is done with the aim of identifying himself with different groups of the public that formed following the sexual allegations.

1) Defining the Pentadic Terms and Ratios

Starting with the first part of his video at minute 0:01 – 2:50, Gofar's first act is addressing the accusation that he sexually harassed a fan in 2018. The scene he describes is quite straightforward, highlighting his role as a content creator and how much he misses creating content, almost as if he is being robbed of his occupation because of the accusation. He explains how he has not greeted his fans in 2 weeks, something unusual for him, and is glad to be back at the studio doing what he usually does. The agent in this first part is Gofar Hilman himself. Meanwhile, he explains in detail the agency through a storytelling approach, explaining what allegations are made, how he and his team are gathering evidence that he is innocent, and the implications of the allegations. He even goes on to highlight how there is a possibility that because of these allegations, he may need to leave his work, stop chasing his dreams, and stop creating content altogether. Lastly, his purpose is stated clearly in this first part, to clarify to his audience that he is innocent.

It is seen that one of the main pentadic ratios mentioned is agent-scene, in which Gofar repeatedly describes his role as a content creator and how he was not able to create content for the past 2 weeks because of the allegations. He also uses agent-agency ratio, by telling a story of what he has been doing in the past 2 weeks, including contemplating quitting his job. Therefore, in this first part of the speech, Gofar uses agent as the dominant element, before building his case further.
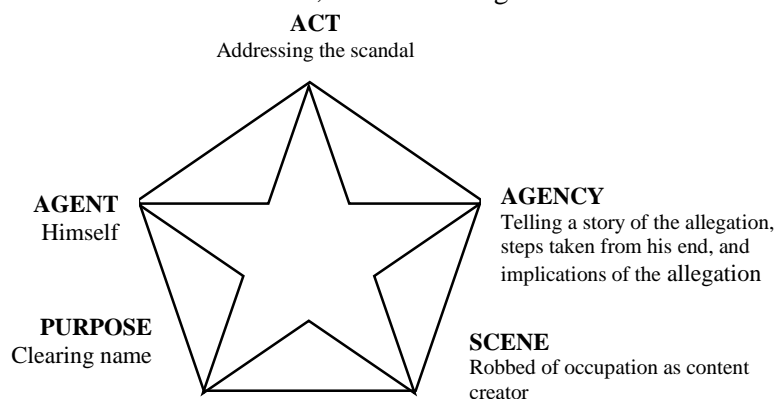

Fig. 5. Pentadic elements of the first part of Gofar Hilman's statement

In the second part of his video (minute 2:50 – 4:30), Gofar starts to describe an act stereotyping that he experiences. He narrates a scene in which it is very easy for the public who do not know him to stereotype him as a sexual offender because of how he looks, how he talks, and the content he posts online. It can be inferred that who Gofar sets as the agent here is the public, particularly those who are against him in this situation, with the agency of stereotyping and accusing him of being a sexual offender. Moreover, it can also be inferred that Gofar's purpose with this part of his address is to fight the stereotype and assumptions made about him.

The main pentadic ratios used in the second part are agent-scene and agent-agency. Agent is seen as the dominant element here as Gofar emphasizes that the public who are against him (agent) has their own narrative and sentiment towards him, just because of his appearance (scene). The public then easily stereotypes him (agency) as a sexual offender.
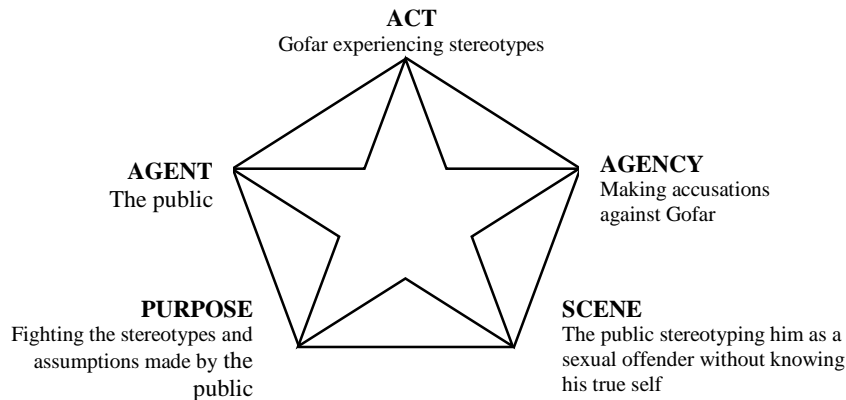

ACT
Gofar experiencing stereotypes

AGENCY
Making accusations against Gofar

SCENE
The public stereotyping him as a sexual offender without knowing his true self

PURPOSE
Fighting the stereotypes and assumptions made by the public

AGENT
The public

Fig. 6. Pentadic elements of the second part of Gofar Hilman's statement

Finally, in the last part of his video, at minute 4:30 – 7:02, Gofar shifts his speech to the final act, describing his support of freedom of expression for women. He sets a scene of how there have been comments on social media judging how the woman exposing Gofar dresses, dances, drinks and that she has tattoos. There were some debates online, with the public generally being divided into two groups, one who shared their support for the woman exposing Gofar, and another group who criticized the woman for not expressing herself through how she dressed, that she drinks alcohol and smokes, the events she went to, and so on. Hence, the latter group was actually against the exposer, and they are the agent of Gofar's part of the speech, with an agency of commenting on how the exposer expresses herself. Lastly, Gofar's purpose in this part of the speech can be seen as to gain empathy from women through emphasizing that he supports freedom of expression, including by women.

In this part, Gofar again uses agent-scene and agent-agency as the main pentadic ratios, emphasizing how those who are against the exposer are judging her based on appearances and lifestyle. The dominant pentadic element here is still the agent, because according to Gofar, they are the ones who is in the wrong by judging his exposer.
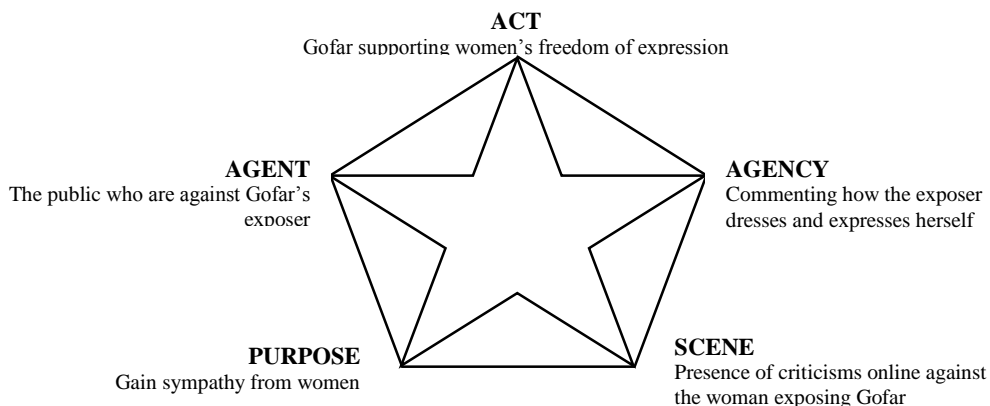

ACT
Gofar supporting women's freedom of expression

AGENT
The public who are against Gofar's exposer

AGENCY
Commenting how the exposer dresses and expresses herself

PURPOSE
Gain sympathy from women

SCENE
Presence of criticisms online against the woman exposing Gofar

Fig. 7. Pentadic elements of the third part of Gofar Hilman's statement

2) Identification

A few observations can be made about Gofar's three-part clarification. Firstly, it is observed that by dividing his clarification to these parts, Gofar tackles three different motives and aims to identify with different groups of people. In the first part, Gofar aims to reidentify himself with the audience, by focusing on the agent element. He aims to persuade the audience, especially his followers to see him as the content creator that they love. Ultimately, it is clear that in this first part, he wants to appeal to the ones who already adore him, but might be having second thoughts because of the situation, to still keep their sympathy. This is shown by how he repeatedly shares his passion for creating content, and how he thinks that he may need to stop doing what he loves because of these allegations.

Meanwhile, in the second part, Gofar's motive is to position himself as the victim of stereotyping and accusations by the public. He describes how he is the prime target for sexual allegations, because of his outer appearance and his content, thereby shifting the audience's focus from him as a perpetrator to him as the victim. At the same time, Gofar strengthens identification with his content viewers and followers, and with those who feel like they too have been stereotyped for having a certain physical appearance or style. In the last part of his video, Gofar attempts to identify with the women who maybe his followers, and those who support the woman exposing him. This strategy is executed through highlighting a common ground of supporting freedom of expression, which Gofar claims that he stands for.

3) Guilt and Redemption

Assessing his video as a whole, it is also observed that the main guilt that Gofar is trying to redeem is being accused of sexual harassment, hence not being able to fulfil his duties and dreams as a content creator. Furthermore, Gofar's redemption strategy is through scapegoating, victimizing himself and pointing the blame at the public for accusing and stereotyping him as a sexual offender. An avid communicator, Gofar's strategy is not to scapegoat the victim explicitly, because he knows this will spark even more public outrage. Instead, he spins the narrative in which he is a victim of society's stereotyping. Hence, he is scapegoating the public, particularly those who are against him and believing the exposer's story. However, it can also be concluded that indirectly, he is scapegoating the woman exposing him, as he implicitly says that he is an easy target to be victimized for sexual allegations.

On both his social media accounts (Instagram and YouTube), Gofar's video received positive feedback. It is argued that he manages to achieve the motives he intended for each part of his speech. A lot of the comments mentioned how they do not care anymore whether Gofar is wrong or right, but they will keep loving his content and hence will continue supporting him. Others highlighted how they respected Gofar's personality and authenticity, again mentioning how they do not really care if the allegations are true.

4.3. Niko Al Hakim (Okin)

As a response to the backlash he received following his Instagram Live with his friends El Nanda and Hassan Alaydrus (Baba). He responded by posting a video with a duration of 3 minutes and 27 seconds on his Instagram account. It is observed that similar to Gofar, Okin also tries to separate his statement into two parts or dramas, each having its own dramatistic pentad and overall motive.

1) Defining the Pentadic Terms and Ratios

The first part of Okin's statement is from the beginning of the video until timestamp 1:53). In this part, Okin describes the act of him addressing the sexually-nuanced challenge he gave his followers during an Instagram Live. He then narrates a scene in which he is usually a reserved and shy person. He sets this scene by drawing examples from his family vlogs and how he is usually quiet. Okin describes this context as him being afraid of saying the wrong thing or offending people if he does talk. He goes further in explaining the scene as the Instagram Live is something he would not normally do, but is something he is doing as a form of starting his newly single life. Okin highlights himself as the agent, with the agency of telling a story of who he is and who his fans know him to be. His purpose is showing that what he did was an honest mistake and he is apologetic about it. We can see this mentioned implicitly in this part of his statement, where he uses words such as "*I lost control in the conversation*" and "*I realized how wrong I was.. I apologized to the person directly the next day.*"

Assessing the five pentadic elements in the first part of Okin's speech, he uses agent-scene and agent-purpose ratios. In the former ratio, Okin narrates a story about himself (agent), while putting an emphasis on his personality and how his fans know him as, setting the scene of his usual behavior. In the latter ratio, Okin as the agent, gives out statements to show remorse on how he let himself behave uncontrollably and out of character. From these two ratios, Okin mainly highlights agent as the dominant pentadic element, focusing the statement on reintroducing himself to the audience.
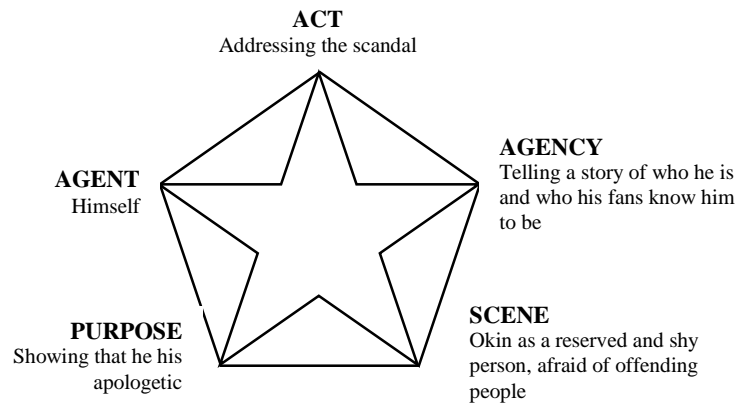
Fig. 8. Pentadic elements of the first part of Okin's statement

In the second part of the statement at 1:50 – 3:27, Okin shows a clip of him video-calling and apologizing to the follower who joined and "won" his Instagram Live challenge. Okin is barely seen in this video, only his hand holding the phone, while mainly the person the audience sees is his Instagram follower, @ikaaayyu. The act in this part of the video is still addressing the sexually-nuanced Instagram Live challenge. Moreover, continuing from the previous part of the video, the scene is Okin being apologetic and realizing his mistake, that he calls @ikaaayyu in person. There is an added context here that (insert follower name) does not feel offended and even feels that the public is overreacting. In addition, it is observed that there is a shift in agent and agency here, in that the agent is @ikaaayyu, with the agency of receiving Okin's apology and having a conversation with him. Similar to the first part of the video, the purpose of this part is showing Okin's apologetic behavior, even though the one who he allegedly offended is unbothered.

Analyzing all pentadic elements in the second part of Okin's video, it can be inferred that the main pentadic ratios used are scene-agent and scene-agency. @ikaaayyu repeatedly shares how the public is overreacting and sensitive, while Okin laughs in agreement in the background. Furthermore, as the scene is the public's overreaction to the matter, the agency is @ikaaayyu gladly accepting Okin's apology.
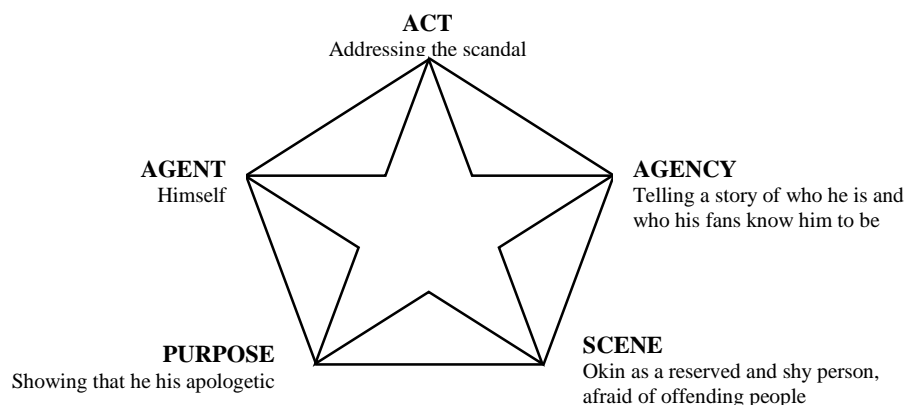

Fig. 9. Pentadic elements of the second part of Okin's statement

2) Identification

By closely examining the video, it can be seen that Okin aims to identify himself with his viewers through a common ground of "doing an honest mistake". He starts of his video with painting a picture of who he is usually, reminding his followers of what they know about him, and reintroducing himself

with the viewers that are not his followers. His strategy is to appeal to both, persuading both groups that he is a regular guy who may make a mistake.

Unfortunately for Okin, his statement does not manage to identify himself with those who were offended by his challenge. His admittance that what he did was wrong is immediately replaced by the second part of the video, in which he sets a scene of the public (particularly the group who were criticizing him) are too sensitive. His strategy, if successful, could only persuade those who either had no opinions on the issue, or who are die-hard Okin fans.

3) Guilt and Redemption

In the video, Okin states his guilt plainly, that he feels guilty he is not able to control himself and his words, like how he had always done prior. What is interesting is his redemption strategy. In the first part of the video, using phrases such as "*I realized how wrong I was..,*" the audience is made to think that Okin is applying mortification. However, there is a shift that occurs in the second part of the video, in which all of a sudden, it is the audience's fault of being overly-sensitive in responding to a "harmless" challenge. In addition, in both parts of the video, Okin mentions repeatedly how he was trying to tease Baba because he is easily embarrassed, and how the conversation during the Instagram Live was so fun that he lost control.

Although it can be confusing as to which redemption strategy he uses, the assessment concludes that Okin's main strategy is actually scapegoating. Firstly, he scapegoats the situation that he is in, he is with his friends, having a conversation that led him loose and out of control. Although he is not blaming his friends per se, he is blaming their conversation. However, observing the video closely, it was Okin who initiated the challenge in the first place, while Baba seemed reluctant and El Nanda had just joined the Instagram Live. Secondly, through @ikaaayyu's statement, he scapegoats the public for being too sensitive and could not take a joke. It is understood that this is a statement by @ikaaayyu, but Okin does not interject or tries to disagree, he just goes along. This clearly shows no mortification from Okin's end.

4.4. Summary

The table below summarizes the main pentadic ratios and redemption patterns used by the three public figures, when addressing the sexual harassment allegations against them.

Table 3.   Dominating Pentadic Terms and Guilt Redemption Patterns of Public Figures

Public Figure	Dominating Pentadic Term	Guilt Redemption Pattern
Billy Joe Ava	Scene	Scapegoating
Gofar Hilman	Agent	Scapegoating
Niko Al Hakim	Agent Scene	Scapegoating

5. Conclusion

This aim of this study is to understand the rhetorical strategies of public figures' statements in responding to sexual harassment allegations. Through discourse analysis, the study found that social media influencers analyzed in the study have used Kenneth Burke's Dramatism concepts to craft their statements, in hopes of removing their guilt and redeeming themselves, as well as persuading and getting sympathy towards themselves or even place blame on someone else.

Moreover, Burke's Dramatism theory and its related concepts, such as the pentadic elements, guilt, and redemption, were useful in identifying and breaking down the strategies in a critical manner. Upon assessing video statements from public figures who allegedly are sexual harassment perpetrators, the study discovered that the two main pentadic elements used are agent and scene. The public figures use agent firstly to reidentify themselves with the audience, reminding the audience of who they are, why they are relevant content creators. In addition, scene is used to point to the context of the accusations, providing a background of why or how the accusation occurred. Lastly, these public figures are seen using scapegoating as the main redemption strategy. It is found that the guilt may be different for each individual, however in all three public figures' statements, there is always a

scapegoat. The scapegoat can be the public for believing stories they heard, or the person exposing these public figures for allegedly harassing someone sexually.

In conclusion, Burke's Dramatism theory, in the context of clarifications and apologies, is useful to offer audience a more critical way of thinking, to not receive anything immediately but really dissecting a speaker's persuading strategy. However, the theory stops at the speaker, it is unable to determine how a speech or a text would influence the audience, if the audience will be persuaded or not. The pentadic elements, the identification, and the redemption strategies although can be used by a speaker, are by no means a guarantee that the text will be well-received by the audience. It is therefore more useful to apply the theory in texts that have been published, and as a tool for a third-party critic. Future studies taking on a similar topic as this study can look into going deeper on a specific public figure, and tracking the statements he or she produces following a scandal. Alternatively, broader studies are also beneficial, for example, comparing how women public figures differ from men in their dramatism strategies, or the differences in strategies based on speakers' age groups, and so on.

Acknowledgement

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