

A Context Analysis of Written Genre within *Spanduk Lukis Khas Lamongan*

Naufal Fachrur Rozi

STKIP PGRI Sidoarjo, email: naufalfachrurrozi23@gmail.com

Abstract

Communally, every individual has a tendency to communicate in various forms with probability to own its particular force. In contrast, in every form of communication, misinterpretation is a common issue that exists in society, thus it needs a further analysis to overcome it completely. This research aims at finding the context analysis' elements of the written genre within Spanduk Lukis Khas Lamongan. This research employs a critical discourse analysis with major concentration on Paltridge's theory of context analysis' elements in 2006. The result shows that written genre within Spanduk Lukis Khas Lamongan had all of Paltridge's theory of context analysis' elements, namely (1) the setting of the text; (2) the focus and perspective of the text; (3) the purpose/s of the text; (4) the intended audience for the text, their role, and purpose in reading the text; (5) the relationship between writers and readers of the text; (6) expectation, conventions, and requirements for the text; (7) the background knowledge, values, and understanding; and (8) the relationship the text has with other texts. As a conclusion, Spanduk Lukis Khas Lamongan is a vivid embodiment of written genre that needs to be understood contextually.

Keywords: Context Analysis, Written Genre, Spanduk Lukis Khas Lamongan, Discourse Analysis

INTRODUCTION

Manifesting one's intention to communicate can take various form. Every embodiment of communication holds its own background and reason that wait to be explored and to be examined. Inch et al. (2006) emphasize that the barrier of communication is limitless. Communication can be manifested in the form of speaking, writing, sign, symbol, and any possible realms in the future. Consequently, due to one's subjective point of view, understanding meaning and force can lead into an issue. The study that was done by Castillo (2015) entitled *Meaning, What is It* indicates the gap in society. Language in society is contingent to the speaker and the speaker holds an authority to define whether what they said is correct or incorrect. Language, meaning, and force are relied to the framework of being used to be practically involved by groups in society. These particular and specific points of view often lead individual to misinterpret the actual meaning and the actual force of one's intention. As the consequence, this phenomenon of misinterpretation often leads an interlocutor to be failed in engaging to the process of communication. Fundamentally, there must be an attempt to overcome the misinterpretation and it is well-known in linguistics realm that conducting an analysis is one of its ways. Hence, in an attempt to minimize the

probability of creating a loop of misunderstanding, discourse analysis is arrived as a lifelong solution to overcome it.

Conceptually, discourse analysis refers to the term discourse in general. There is a communal statement in society that discourse is placed at the highest position in grammatical hierarchy. Crystal (2008) defines discourse as a continuous stretch language in which its capacity is larger than a sentence. Discourse is also known as a set of utterances which has an ability to constitute any recognizable speech or writing works. Concerning on its form, discourse is able to be portrayed in numerous forms, such as essays, paragraphs, sentences, and words. All those writing works have a specific purpose when they are expressed. Moreover, Darna (2009) proposes an idea that discourse analysis is the vivid embodiment of effort and decomposition to give an explanation of a social reality. The social reality is intended or is being done by speaker with an intention to deliver a specific purpose to get what its desired. Practically, under the umbrella of linguistics, discourse analysis relies on the framework of how text can work and can function is socio-cultural practice. Moreover, it is illegitimate to nonchalantly characterize discourse analysis as the embodiment of how one's using language in speech and writing solely. In wider understanding, discourse is an avid type of linguistics with major concentration on social practice. Progressively, discourse analysis captures its probability of being a tool with a feature to provide society an implicit and an explicit interaction. It is in a sustainable goal of building a communication in the midst of society, thus the arrival of discourse analysis brings an adequate move for everyone to convey what they are intended to say (Fairclough, 1995; Kridalaksana, 2001; Wodak & Meyer, 2001; Paltridge, 2006; Sudar, 2017).

Discourse analysis is being polarized into two main categories, namely spoken discourse and written discourse. Firstly, spoken discourse can be envisioned as an embodiment of discourse with concern on expressing utterance vocally. There is a value of interactivity that needs to be included in spoken discourse. Spoken discourse needs two or more people to be practiced and it is related to the fact that spoken discourse has a broader basis of language phenomenon in society. Spoken discourse lies under the notion that was initiated by Cornbleet and Carter in 2011. Spoken discourse is reflecting the premise that any speaking-related realms take place in real time, in face to face interaction, and in interactional situation of daily conversation. Secondly, the term

written discourse is referred to the process of transferring an information with pre-requisite criteria that the words are mandated to be written down. Furthermore, on its social practice, written discourse holds a interconnection with the framework of genre in linguistics. For written discourse, clarifying the specific subject matter is a must. Written discourse also employs a deep exploration of the structure of language used in an order to give purpose to one's writing works. Practically, under the concept of written discourse, there are three principles that are needed to consider, namely (1) building logical development; (2) utilizing linguistic resources; and (3) scrutinizing internal coherence of the sentence. Those three principles are used to widely examine the exact meaning behind the written text. Furthermore, written discourse is also strongly related to the principle of coherence and appropriateness of one's written text in being understood contextually. In written discourse, building up a context needs a sustainable support from various realms, such as (1) meaning and logical sequence of the text; (2) the structure of the sentences; (3) word linking; (4) punctuation; (5) the utilization of vocabulary that used to write the text; and (6) grammar accuracy. Hence, written discourse can be defined as the branch of discourse with major concentration on structure of language and language feature on its written form (Asher & Simpson, 1994; Titscher et al., 2000; Fairclough, 2003; Paltridge, 2006).

Concerning about the fact that discourse mainly relied on specific context, it needs a contextual analysis to explore both spoken and written discourse. In discourse, analysis holds a beneficial contribution to deeply examine the force behind every discourse analysis. Eriyanto (2011) emphasizes that types of analysis in discourse can be categorized into five main types, namely (1) action analysis; (2) context analysis; (3) history analysis; (4) power analysis; and (5) ideology analysis. Firstly, action analysis in discourse lies on an assumption that discourse can be seen as utterances that are able to influence, to debate, to refute, to persuade, to react, and to understood consciously. Secondly, context analysis in discourse grows up from the premise that examines on how every produced discourse can be understood and can be interpreted in certain specific contexts (e.g. interlocutors, audience, situation, communication development, and social relationship). Thirdly, history analysis mainly concerns ro the period of time and event in which the discourse takes place. It deals with how period of time and event can develop and cannot develop within a discourse that was produced. Fourthly, power

analysis mainly examines every discourse that appears in multidimensional forms. It deals with the naturalist paradigm of a discourse. It mainly decides whether a discourse is built naturally or not. Fifthly, ideology analysis mainly panders on the framework of one's ideological practice or one's ideological reflection of a particular vision. Ideology analysis can be vividly captured on mass media. Hence, all of those types and paradigms of discourse analysis have its own characteristics to be utilized (Edmonson, 1981; Cook 1986).

Specifically, the concern of this research relies on context analysis in written genre form of discourse with *Spanduk Lukis Khas Lamongan* as the object to analyze. The aim of this research is to find context analysis' elements of written genre *Spanduk Lukis Khas Lamongan*. This research employs eight elements of context analysis to be understood in deep, namely (1) the setting of the text; (2) the focus and perspective of the text; (3) the purpose/s of the text; (4) the intended audience for the text, their role, and purpose in reading the text; (5) the relationship between writers and readers of the text; (6) expectation, conventions, and requirements for the text; (7) the background knowledge, values, and understanding; and (8) the relationship the text has with other texts. Thus, this research widely explores all of those principle of context analysis' elements as the major concern.

METHOD

Respondent

The main research respondent which also works as the data source of this research is a written genre in the form of *Spanduk Lukis Khas Lamongan*. This research grows from linguistic phenomenon under the realm of discourse analysis. Hence, research respondent or subject in this research is written genre in the form of *Spanduk Lukis Khas Lamongan*. There are three criteria in choosing the data source. Firstly, written genre *Spanduk Lukis Khas Lamongan* has an interesting value of its manifestation. Secondly, written genre *Spanduk Lukis Khas Lamongan* symbolizes a historical value of a place. Thirdly, written genre *Spanduk Lukis Khas Lamongan* is widely recognized by Indonesian as this country's signature.

Instruments

Due to the fact that this research employs a critical discourse analysis with concentration on context analysis, hence the instrument of this research deals with the proper utilization of Paltridge's parameter of context analysis' elements in written genre. The source of data, written genre *Spanduk Lukis Khas Lamongan*, is being analyzed by Paltridge's parameter (2006). Thus, due to the framework of this research that embodies review of related literature, utilizing Paltridge's parameter of context analysis' elements in written genre as an instrument is the best option.

Procedure

Mainly, this research employs data collection procedure with a major concentration of indirect data collection. Indirect data collection procedure is in line with the main framework of this research, namely critical discourse analysis with major concentration on context analysis of written genre within *Spanduk Lukis Khas Lamongan*. Firstly, the research obtains the source of data or research subject to analyse, namely written genre within *Spanduk Lukis Khas Lamongan*. Secondly, the researcher specifically employs the framework of Paltridge (2006) to analyse it by using eight elements of context analysis. Thirdly, the researcher provides the result and the conclusion in narrative form. Hence, those are the sequenced procedure that works under the research of context analysis of written genre within *Spanduk Lukis Khas Lamongan*.

Data Analysis

Dealing with data analysis, there is a must to study relevant and related literature helps to analyse the research data. In this research the relevant and related literature must be able to cover the framework of discourse analysis with major concentration on context analysis of written genre within *Spanduk Lukis Khas Lamongan*. Based on critical discourse framework of Paltridge's theory (2006), the process of context analysis consists of eight main elements, namely (1) the setting of the text; (2) the focus and perspective of the text; (3) the purpose/s of the text; (4) the intended audience for the text, their role, and purpose in reading the text; (5) the relationship between writers and readers of the text; (6) expectation, conventions, and requirements for the text; (7) the background knowledge, values, and understanding; and (8) the relationship the text has with other texts. Thus, this research revolves its main concentration to widely examine written genre within *Spanduk Lukis Khas Lamongan* through the proper utilization of

context analysis that is initiated from Paltridge's theory in 2006. Thus, interview with the maker of the discourse is not practically mandated. Data analysis of this research relies on context analysis' elements that are captured in written genre *Spanduk Lukis Khas Lamongan*. Furthermore, this research aims at describing every element that attached to the context analysis of written genre within *Spanduk Lukis Khas Lamongan*, namely. In order to verify the analysis, this research also employs related literature to properly answer the formulation of the problem.

RESULTS AND DISCUSSION

Context Analysis' Elements of Written genre *Spanduk Lukis Khas Lamongan*

The result comes in agreement that out of eight elements of context analysis, the written genre *Spanduk Lukis Khas Lamongan* had all of it. The result also indicates that the decision of observing *Spanduk Lukis Khas Lamongan* under the umbrella of discourse analysis is a proper decision. Thus, through these following explanations, every context analysis' element is being explored in further.

The Setting of the text

In a very fast-paced answer, it is a communal understanding for Indonesian that the setting of *Spanduk Lukis Khas Lamongan* can be easily represented in the realm of Indonesia's street food. Under the theory of Paltridge's discourse and genre, the written genre or spoken genre always have a setting. Dealing with setting in written genre, it can be captured through typical location where the written genre commonly appears. It is a communal belief that the use of *Spanduk Lukis Khas Lamongan* is well-known for Indonesian street food's seller. Commonly, the seller of pecel lele, soto lamongan, penyetan, seafood utilizes *Spanduk Lukis Khas Lamongan* to create a vivid statement that they are the seller of Indonesia's food (Iswandi, 2019; Putra, 2018; Adiakurnia & Asdhiana, 2017; Paltridge, 2006).

Dealing with its working hour, the most indicative phase of the day for the setting of *Spanduk Lukis Khas Lamongan* is night working hour. Easily, people can recognize the authenticity of *Spanduk Lukis Khas Lamongan*'s identical combination of shocking neon color and eye-catching visualization when they see the canvas-based banner at night. Hence, it is an undeniable truth that the setting of *Spanduk Lukis Khas*

Lamongan commonly works at night working hour and the spot to find out the setting is in around Indonesia's local street.

The Focus and Perspective of the Text

At the very beginning, as quoted from Hartono, the initiation of creating *Spanduk Lukis Khas Lamongan* is not more than just an option to have an affordable banner with interesting design and visual. It mainly focuses to provide an alternative option for street food's seller with limited budget. Time flies and it turns out to be an identity for street food's seller. Thus, the initial focus of providing affordable banner turns out to be a movement of creating an identity (Putra, 2018; Adiakurnia & Asdhiana, 2017).

Despite of its shifting focus, visually, the existence of *Spanduk Lukis Khas Lamongan* and its identical characteristics are quite helpful for the street food buyer. Big-sized font, shocking neon color, unique visualization, and clear content are enough reason to identify the fact that *Spanduk Lukis Khas Lamongan* is really helpful. Hence, the focus of *Spanduk Lukis Khas Lamongan* reaches to the sense of informative visualization for future buyer. It is due to the fact that the common working hour of street food's seller is at night.

The Purpose/s of the Text

In analyzing the framework that deals with the purpose of *Spanduk Lukis Khas Lamongan*, the researcher polarizes it into two interpretations. The first interpretation of understanding the purpose of *Spanduk Lukis Khas Lamongan* has a strong bond with the purpose of the street food's seller (i.e. the user of *Spanduk Lukis Khas Lamongan*). The second interpretation of understanding the purpose of *Spanduk Lukis Khas Lamongan* deals with the purpose of the buyer. It is also related to the buyer's interest in deciding to stop at the street food stall that uses *Spanduk Lukis Khas Lamongan*. Moreover, both of those purposes are being clarified in these following explanations.

Firstly, in understanding the purpose of *Spanduk Lukis Khas Lamongan*, defining the intention of *Spanduk Lukis Khas Lamongan*'s costumer (i.e. the street food's seller) is a must. An act of utilizing *Spanduk Lukis Khas Lamongan* for the street food's seller is not solely concerned about the product's longevity and cheaper price. In defining the purpose of *Spanduk Lukis Khas Lamongan*'s costumer, an act of exploring

the context in wide scope is a must. Iswandi (2019) in his scientific article entitled *Analisis Interpretasi pada Spanduk Pecel Lele Khas Lamongan* points out that the use of *Spanduk Lukis Khas Lamongan* is not solely functioned as the common banner. It provides deeper value. Using *Spanduk Lukis Khas Lamongan* is being envisioned as an identity for the street food's seller. Thus, the concept of an identity refers to the effort that the street food's seller had in building a trust to their costumer. *Spanduk Lukis Khas Lamongan* symbolizes the humility of Indonesia's local society.

Secondly, it is also essential to note about the purpose of *Spanduk Lukis Khas Lamongan* for the buyer. In a perspective of product value, it can be said street food stall with *Spanduk Lukis Khas Lamongan* has its magnet of giving trust to customer that the product that they sell has an affordable price. Dealing with its radiance of humility, there is a tendency in society with short attention span to spontaneously think that street food stall with *Spanduk Lukis Khas Lamongan* offers affordable product. The minimalistic visualization under the *Spanduk Lukis Khas Lamongan* works like a tangible conviction for customer to spend their money for their product. Hence, *Spanduk Lukis Khas Lamongan* has a purpose for the buyer in which it is mainly related to the realm of building costumer's trust.

The Intended Audience for the Text, Their Role, and Purpose in Reading the Text

Shocking neon colour, interactive visualization, big-sized font are seen as the most tangible indicator of whom the intended audience that the street food's seller tries to target. Commonly, street food with a base of *pecel lele*, *sambelan*, and seafood operates its working hour at night. Due to the fact of street food stall that utilizes *Spanduk Lukis Khas Lamongan* has a working hour at night, an eye-catching impression to attract the audience is a must. Furthermore, in the perspective of audience (i.e. consumer), the process of finding the proper food to have a dinner is known for its numerous consideration. For instance, in the setting of night's food craving, the combination of shocking neon color, interactive visualization, big-sized font become an easiest way for the intended audience to cherry-pick the street food stall to have a dinner with.

Spanduk Lukis Khas Lamongan really helps the audience to pick which stall of street food they are going to choose. It is due to the fact that *Spanduk Lukis Khas*

Lamongan serves sharp, short, and effective information of what things they do sale. Communally, it can be concluded that the intended audience of street food stall that utilizes a *Spanduk Lukis Khas Lamongan* mainly comes from the costumer with a short attention span, especially at night. The existence of *Spanduk Lukis Khas Lamongan* is mainly facilitated its short attention span an effective information in the form of canvas-based banner.

The Relationship between Writers and Readers of the Text

Explicitly, the relationship between writers and readers of the text emphasizes on economic-based relationship between street food's seller as the writers to the buyer as the reader. On a serious note, this economic-based relationship is being captured through the main function that *Spanduk Lukis Khas Lamongan* had to begin with. The street food's seller that utilizes *Spanduk Lukis Khas Lamongan* is initially purposed to create a belief within the readers or the buyers of their product. Out of its identical identity, the utilization of *Spanduk Lukis Khas Lamongan* builds a trust within the buyer of street food's seller that the product that they sell is trustworthy.

In this scenario, the notion of trustworthiness is strongly related to the value that grows under the relationship between writers and readers of the text. For instance, through the use of *Spanduk Lukis Khas Lamongan*, both writers and readers assume that (1) street food with *Spanduk Lukis Khas Lamongan*'s banner is the embodiment of Indonesia's cuisine; (2) street food with *Spanduk Lukis Khas Lamongan*'s banner is well-known for its affordable price; (3) street food with *Spanduk Lukis Khas Lamongan*'s banner is the manifestation of Indonesia's unique identity. Hence, there is a sense of belonging that can be captured within the relationship of writers and readers of *Spanduk Lukis Khas Lamongan*.

Expectation, Conventions, and Requirements for the Text

In analyzing expectation, conventions, and requirements for the text, the researcher lies his major concentration in understanding the characteristics that build *Spanduk Lukis Khas Lamongan* to begin with. Visually, costumers expect the painter of *Spanduk Lukis Khas Lamongan* to be able in providing a canvas-based banner that represents Indonesia's common street food hallmark. Costumers demand several

expectations and requirements in which the canvas-based banner that they ordered must be in the form of the authentic *Spanduk Lukis Khas Lamongan* (Putra, 2018; Adiakurnia & Asdhiana, 2017).

Moreover, dealing with the authenticity of *Spanduk Lukis Khas Lamongan*, there are several eye-catching characteristics that are being owned by *Spanduk Lukis Khas Lamongan* solely. Firstly, dealing with the material, the decision of using canvas-based material is the result from the painter's consideration in choosing the proper base to paint and to draw. Secondly, the authenticity of *Spanduk Lukis Khas Lamongan* also lies under the size option of the maker. Hartono, a well-known *Spanduk Lukis Khas Lamongan* maker, told CNN Indonesia about the common size of *Spanduk Lukis Khas Lamongan*. The option size is vary and it is based on costumer's intention, but commonly the size is in around 100 cm up to 200 cm. Thirdly, the authenticity of *Spanduk Lukis Khas Lamongan* is vividly manifested in the palette of colors that is being used in coloring the *Spanduk Lukis Khas Lamongan*. Commonly, according to Iswandi (2019), the option of combining the palette of colors in *Spanduk Lukis Khas Lamongan* revolves in a process of mixing three shocking neon colors as one unity. The option of mixing three layers of color becomes a very vivid authentic value of *Spanduk Lukis Khas Lamongan*. Iswandi (2019) adds that there is one place (i.e. Brebes) that solely utilizes two colors combination. Fourthly, the final expectation of the authenticity of *Spanduk Lukis Khas Lamongan* is concerning on the visualization of the menu. Commonly, the painter of *Spanduk Lukis Khas Lamongan* serves a visualization of the menu in a cartoon embodiment, especially in drawing animals.

In brief, the researcher concludes that those four authentic characteristics become a very valid expectation from every *Spanduk Lukis Khas Lamongan*'s costumer. Costumers of *Spanduk Lukis Khas Lamongan* has a tendency to choose the entire concept of *Spanduk Lukis Khas Lamongan* because they strategically want to create a local nuance, especially for Indonesians. Moreover, those authentic characteristics also calculatedly important in helping the costumer who open their street food stalls at night. It becomes an eye-catching signature of the written genre *Spanduk Lukis Khas Lamongan*.

The Background Knowledge, Values, and Understanding It is Assumed the Writer Shares with Their Readers, including What is Important to the Reader and What is Not

The arrival of a lifelong signature of Indonesian's street food can be manifested through the unique value that *Spanduk Lukis Khas Lamongan* was already served. As retrospect, the existence of *Spanduk Lukis Khas Lamongan* has its long way of struggle until it becomes a hallmark of today's street food. The arrival of a lifelong signature of Indonesian's street food named *Spanduk Lukis Khas Lamongan* is mainly initiated by Hartono. Hartono, a well-known painter of *Spanduk Lukis Khas Lamongan*, provides a long story of mastering his business of providing Indonesian food seller an interactive canvas-based banner.

Starting the journey in 1992, being a painter of *Spanduk Lukis Khas Lamongan* is really out of Hartono's league. To begin with, the idea of being the painter of *Spanduk Lukis Khas Lamongan* is an impulsive move of him. Hartono is mainly intended to help his colleague solely. His colleague has a street food stall and the arrival of Hartono in Jakarta is mainly aimed to work with his colleague. Two years of working with his colleague lead a very big question on Hartono's mind. He stated that he wants to expand something. He does not want to end up spending the rest of his life as a helper, thus he is intended to create a business of his own. Opening a street food is what he is intended to do, but there is a barrier. Hartono tells CNN Indonesia that he needs a canvas-based banner for his street food stall. Hartono directly calls his old friend, Teguh Wahono. Unexpectedly, his old friend refuses to help him in making the banner because his old friend believes that Hartono can make it by his own.

Unexpectedly, Teguh Wahono's refusal of helping Hartono leads into the hidden-talent that Hartono had to begin with. Hartono's proficiency of painting the canvas-based banner is being expanded all across the city. In 2008, he successfully scored 730 costumers that trust his service in making *Spanduk Lukis Khas Lamongan*. On a serious note, the glory that Hartono had in finding his hidden talent is not an easy path. He is known for his long way struggle. Putra (2018) from CNN Indonesia emphasizes that Hartono faces numerous obstacles during his journey as the painter of *Spanduk Lukis Khas Lamongan*. Hartono faces challenge in having an authority to open a stall. Due to the strict policy back then, Hartono has to change his area of opening the

stall more than three times. In 1997, he unwillingly left Jakarta to Kutabumi Tangerang. Furthermore, in 1999, he asked to leave again and he was sent to Marga Jaya Bekasi. From Marga Jaya Bekasi, he was asked to leave again to Pekayon, In 2008, he finally found his calm phase and he was able to stay at Pekayon to continue his business of making *Spanduk Lukis Khas Lamongan*.

Hence, the history of *Spanduk Lukis Khas Lamongan* marks three decades of perseverant movement in this upcoming 2022. Three decades also refer to the fact that the signature of Indonesia's street food does really exist. *Spanduk Lukis Khas Lamongan* is not simply seen as a banner of information. In wider scope, *Spanduk Lukis Khas Lamongan* is gave birth to the iconic movement of Indonesia's street food union. It becomes one of Indonesia's heritage in cuisine due to its authenticity.

The Relationship the Text has with Other Texts

Like a pioneer or a stepping-stone, the relationship that *Spanduk Lukis Khas Lamongan* holds to other texts. *Spanduk Lukis Khas Lamongan* is widely expanded to numerous possible contributions. It is important to concern about the fact that *Spanduk Lukis Khas Lamongan* is no longer functioned for publishing information about what-to-sell. In deeper value, it resurrects the truth that *Spanduk Lukis Khas Lamongan* is representing the whole distinctive indicator in street food's seller community.

As Hartono pointed out, it almost hits three decades of the *Spanduk Lukis Khas Lamongan*'s existence. There is an undeniable fact in our local society that *Spanduk Lukis Khas Lamongan* is seen as the most obvious symbolism of street food's seller. Right now, the scope of street food's seller that utilizes *Spanduk Lukis Khas Lamongan* as their property becomes wider. It is no longer used for pecel lele, seafood, or penyetan solely. Mostly, street food's seller utilizes *Spanduk Lukis Khas Lamongan* to give a statement that they sell affordable product. It also leads into the fact that the utilization of *Spanduk Lukis Khas Lamongan* brings a possibility of lower budget for every street food's seller in managing their businesses. Thus, its relationship is strongly related to any related documents that deal with management and financial plan.

One interesting point to bring to the surface is the latest trend of indie brand in fashion industry. Several local brand uses *Spanduk Lukis Khas Lamongan*'s signature as one of their fashion pattern. It turns out extremely interesting that the power that

Spanduk Lukis Khas Lamongan had is currently occupying multidimensional form. For instance, local brand that uses the signature of *Spanduk Lukis Khas Lamongan* is Kamengski (i.e. instagram account @kamengski_stuff). Kamengski sells several shirts and accessories that are in *Spanduk Lukis Khas Lamongan*'s signature print. Thus, it fuels the fact that *Spanduk Lukis Khas Lamongan* is able to reach various type of relationship.

CONCLUSION

As a result, based on the result of the context analysis on written genre within *Spanduk Lukis Khas Lamongan* that was obtained, the researcher concludes that *Spanduk Lukis Khas Lamongan* is a vivid embodiment of written genre that needs to be understood contextually. Written genre *Spanduk Lukis Khas Lamongan* has numerous essences of its avid manifestation. It holds various forces that reflect its value, its background, and its symbolism for Indonesia, especially the ones from Lamongan. Hence, the researcher suggests for the future researcher to conduct a wider critical discourse analysis with concentration on written genre *Spanduk Lukis Khas Lamongan*.

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