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SOCIAL DECEPTION THROUGH NARRATIVE RATIONALITY CELEBRITY DRUG USERS

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Abstract:
When arrested by the authorities, celebrities always insist that they use drugs to work, just as users, just trying, because of the work environment, deliberately targeted by the police or BNN, police engineering, they are framed. Jefri Nichol was one of the celebrities who made such a statement. The study aimed to assess the rationality of Jefri Nichol's drug-related narrative. The study used Walter R. Fisher's Narrative Paradigm and Barbara O'Keefe's Theory of Message-Making Logic. Methodologically, research is an interpretive paradigm with case study methods. The subject of his research was Jefri Nichol and his statements in the media as his object. The results of the study showed that Jefri Nichol's was inconsistent. Before the case, Jefri Nichol knew the negative impact of drugs on his life and career. After being caught in the narrative, drug use is just trial and error because of work. During the examination of the police, the court, and undergoing rehabilitation, Jefri Nichol produced a narrative of victimhood in which the final motive was reducing punishment, image, existence, and economy.

Keywords: Narrative Paradigm, Celebrity, Drug Users.
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INTRODUCTION

Celebrity drug users are not a new phenomenon in the country. There have been many incidents of artist arrests by the police or the National Narcotics Agency. In 2019, dozens of artists were caught using drugs, such as Zivilia band vocalist Zul, stage artist Nunung, Jefri Nichol, Aris Idol, etc. When arrested by the authorities, these celebrities always struggle for various reasons, such as preventing them from criminal charges. Nevertheless, in general, the comments that are always spoken from them are that their behavior of using drugs is more to the job. They are just as users and try because the work environment and friendships seem "coercive" to the word that the police or BNN deliberately targeted them, their arrest was a police fabrication, they were framed, and several other remarks.

Jefri Nichol, a role artist who was arrested for using drugs in his home on July 22, 2019, said that his reason for using drugs was that he could not sleep because the burden of his work as a role artist was so heavy. Therefore, he used drugs to help her get to sleep quickly. Because the night when he was arrested, Jefri claimed that he could not sleep, even though he had to do activities the next day again. Here are the confessions of Jefri Nichol published by cnnindonesia.com (Tuesday, 01/10/2019):

> "*I cannot sleep. If I cannot sleep will disturb the entire schedule (work), some friends offer to sleep, and curious about my stupidity the night I take the (marijuana) item*" he said.

The various symbols that make up the message are a narrative. In this regard, Roland Barthes (Herman, 2009) believes that the narrative's name is countless. The first and foremost thing in the narrative is that it is gathered from various genres and distributed in various elements, such as:

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brought by, spoken, written, fixed, or moving images, gestures or gestures, and a mixture of these elements. The reality of producing such a message or narrative can be identified as a lie. In this regard, Buller and Burgoon (Littlejohn, 2011: 228), in their theory of "Interpersonal Deception," conceptualize lies as manipulation of information, behavior, and imagery. The manipulation is done deliberately so that others can believe the false information they convey. Furthermore, the theory explains that the liar will carry out a strategy to manipulate information so that the recipient becomes unclear, incomplete, unrelated, and so on.

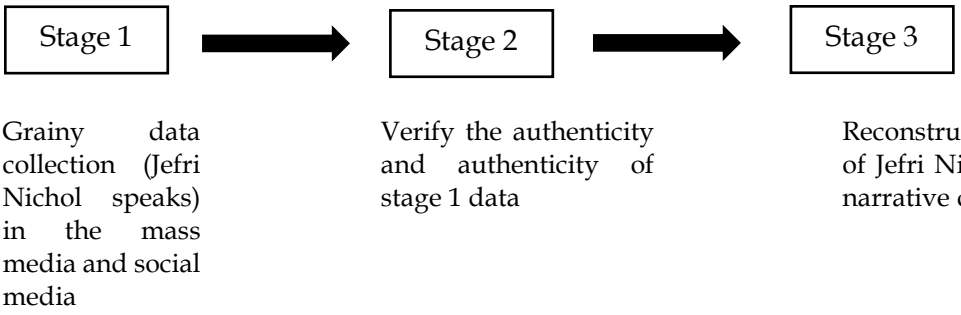
The formulation of the main problem of this study is: "how is the rationality narrative celebrity suspect narcotic" in this case, this study wants to understand the statements that Jefri Nichol conveyed in his capacity as a drug user artist in public (before, after arrest, and after the verdict) with an approach Walter Fisher's Narrative Paradigm.

METHODS

This research uses qualitative content analysis methods. According to Kasiyanto (Bungin, 2007: 161), interpreting the text in qualitative research is how researchers see the content of communication, read symbols, and interpret the content of symbolic interactions in communication. The subject of this study is Jefri Nichol, a suspected drug user whose object is his statement to the public through the media. The analysis unit is in text, photos, and videos, related to speech or statements from Jefri Nichol. These indirect statements are then spread in the mass media and social media.

Because this study analyzes ex post facto data, to maintain its reliability and validity, researcherscarry out verification steps in stages, including the rough data collection stage, data verification, and data reconstruction, the description of which can be explained as follows:

Figure 1. *Primary Data Collection Stages and Processes*



Source: developed by researchers

RESULT AND DISCUSSION

To understand this problem, this study uses the narrative theory from Walter R Fisher. In Fisher's view, the narrative relates to the "actions of thembolis" (it can be words or deeds), which have a sequence and mention for those who live, create, Or interpret it. The explanation is inspired by the view of Alasdair MacIntyre, who wrote: "Man is in action and practice, also in his fictions, essentially an animal of storytelling." her, 1987). In this case, the narrative can be viewed as relevant to both actual and fictitious creations, with life stories and stories of the imagination.

Fisher's narrative paradigm (1987) has five main assumptions: 1) Humans are essentially storytellers; 2). The paradigmatic model of human decision-making and communication is "good reasons," which vary in form among situations, genres, and media of communication; 3) The

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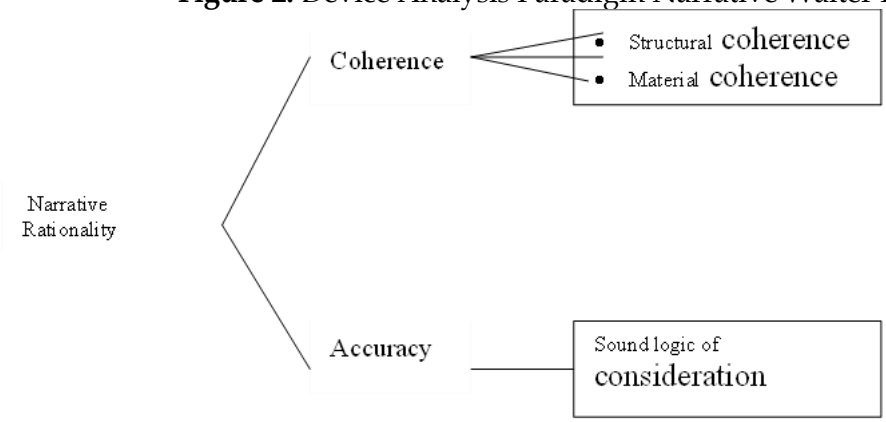
production and practice of good reasons are ruled by matters of history, biography, culture, and character; 4) Rationality is determined by the nature of persons as narrative beings their inherent awareness of narrative probability, what constitutes a coherent story, and their constant habit of testing narrative fidelity, whether or not the stories they experience ring true with the stories they know to be true in their lives; 5) The world as we know it is a set of stories that must be chosen among in order for us to live life in the process of continual re-creation.

According to Fisher (1987), narrative rationality is a standard of judgment or criterion in assessing whether a story is worthy of trust or not worth believing. As a creature of evil, where he believes that the world we inhabit is also inseparable from the story (narrative). We need a framework to judge which story is true, which is not, or which story should be believed. In this case, narrative rationality has a device of analysis referred to as coherence and truth (see chart 1). Coherence is the internal consistency of a narrative. A narrative becomes coherent if consistent and has the completeness of aspects of the story itself (all the pieces exist). Coherence is measured through elements such as structural, material, and characterological. Structural coherence is visible in that elements of the story flow smoothly. It has no coherence if it is confusing, truncated, or inconsistent. Material coherence relates to the condition of the two or more stories relating to the main story. At the same time, characterological coherence is belief in the characters involved or present in the story. At the same time, the truth (fidelity) or reliability (reliability) of a story is seen from the "ungues" aspect of the story and has a representation of reality. Social or not (West & Turner, 2007).

Figure 2. Device Analysis Paradigm Narrative Walter Fisher



Source: Wets & Turner, 2007

Narrator Sketch. Jefri Nichol is an Indonesian celebrity born in Jakarta on January 15, 1999. When the legal event happened to him, Jefri Nichol had just graduated from Junior High School (homeschooling), where he had previously attended vocational school with a major in Communication and Information Technology. Nichol's artistic career began when he starred in We Miss Dad's mini-series. Previously, he had been an advertising model and played a role in various television films (FTV). Nichol was then involved in variouccs electronic cinema titles (soap operas), including Garuda Di Dadaku Family (2015), Pesantren & Rock n Roll Rebon (2017), and others. In 2017, through the film Betting, Nichol was awarded the Maya Cup for the category of Newly Selected Actor in 2011.

In 2020, when Nichol went through legal proceedings related to the use and possession of marijuana, he was also involved in the Falcon Pictures problem because he was considered to have defaulted. In December 2020, the South Jakarta district court won the lawsuit against Falcon

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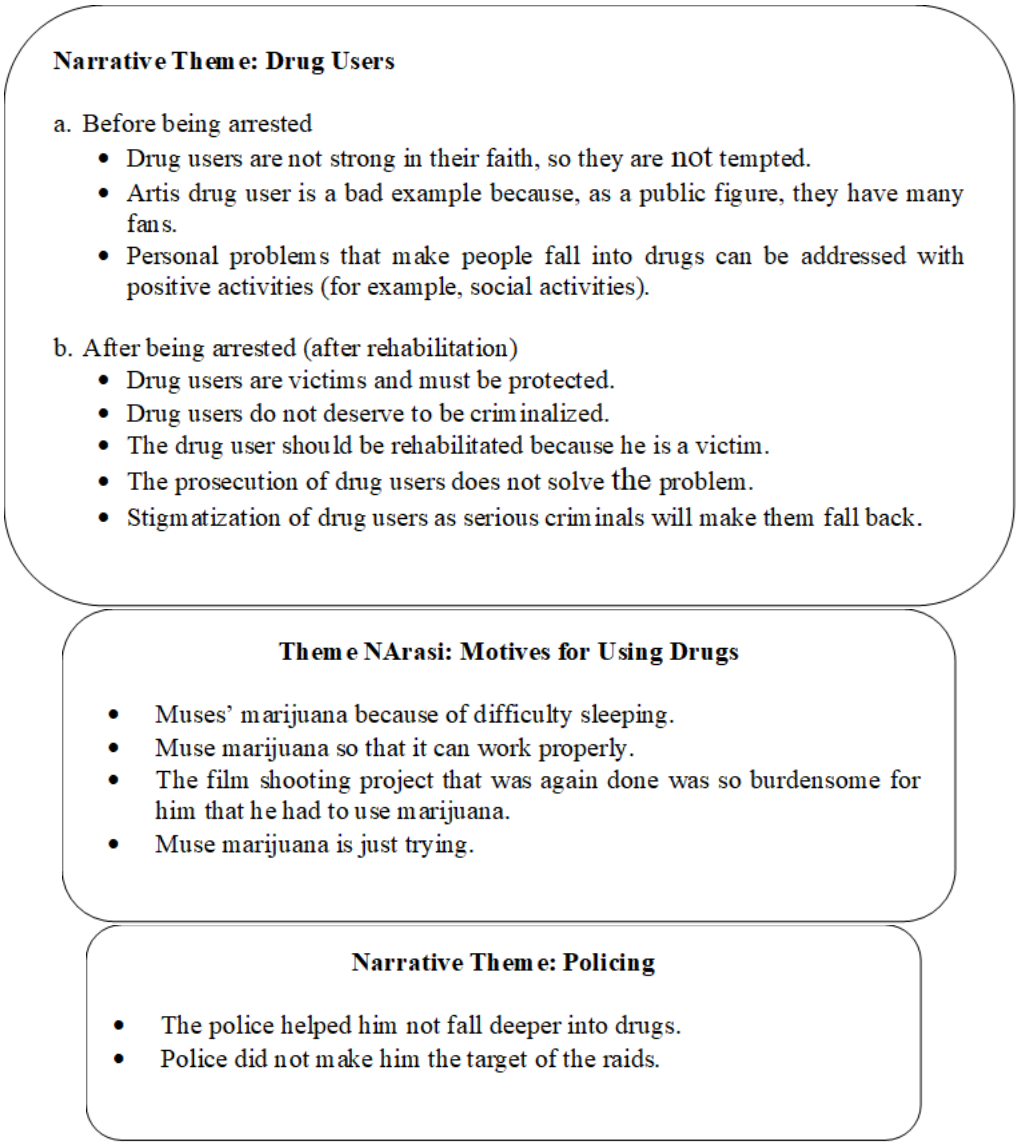
Pictures and sentenced the defendant, Jefri Nichol, to pay damages of Rp 4.1 billion. The titles of the films that Jefri Nichol has shot outside Falcon Pictures include Dear Nathan How Are Salma, Bebas, Habibie & Ainun, and Elyas Pical. Jefri Nichol has many fans who are, in fact, young women. Jefri Nichol fans are members of the acronym JNF from Jefri Nichol Fans, formed in 2016. They gather on various social media accounts, such as Instagram, Facebook, Twitter, etc.

Reconstruction of Celebrity Narratives. Efforts to explain the narrative of Jefri Nichol researchers divided into 4 (four) span times, namely: 1) the Narrative before Jefri Nichol was exposed to drug cases (Narasi Pra Projusticia); 2) the Narrative of Jefri Nichol when the case was handled by the police, starting from the moment of arrest, investigation, investigation until the case is declared P-21 (Narasi In Projusticia); 3) Narasi Jefri Nichol when his case is heard in Pn Jakarta Selatan until the verdict is issued (Narasi in Court); and 4) Narrative after the drug case was decided by a Jakarta Selatan (Narasi Pasca Verdict).mIn general, in the four contexts of the situation described above, the narrative themes and the content of Jefri Nichol's narrative

Figure 3. Jefri Nichol's Narrative



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Narrative Theme: Fans

- The fans did not leave him.
- Fans can forgive him.
- Fans can wait for his follow-up works after his release.
- Fans can appreciate the works of the film that is being shown
- Fans do not imitate his behavior/make his case a lousy example

Narrative Theme: Family

- Being grateful is always supported by the family.
- Feel sorry for what has brought to his outside in this matter.
- Her mother is always present to provide support.
- I want to get together quickly with the family, especially with his younger sister.

Narrative Theme: Profession & Works

- The production of the film stopped because of his actions.
- Sutradara, crew, and paRa players can forgive him.
- Kontrak-canceled contracts are handed over to the Manager for management.
- The audience can accept the film that will be released soon.
- Project film that is not done heavy (draining energy).
- I want to soon work again in the film industry.

Narrative Theme: Narcotics and Government Law

- Penempatan marijuana, as a class I narcotic, has no scientific basis.
- Hukum about marijuana in Indonesiahe has no scientific basis.
- The government should enforce the use of medical marijuana.
- The government hinders research on medical marijuana.
- Regarding the legality of medical marijuana, the government does not care about

Good Reason's Logic in Jefri Nichol's Narration. To understand whether Jefri Nichol's narrative is logical, it departs from the "good reasons" researchers do. A study from the perspective of narrative rationality. In this case, Jefri Nichol's narrative is approached by analyzing the questionable aspects of his coherence and fidelity. The assessment standard determines whether Jefri Nichol's narrative can be viewed rationally (Fisher, 1987).

Regarding the question of coherence, Jefri Nichol's statements about drugs tend to be contradictory. Before he was arrested, in an interview with the television media (Entertainment News – Net TV), Jefri Nichol's narrative was that drugs are dangerous substances. It should be avoided, especially by celebrities. From what he conveyed, there is a tendency that Jefri Nichol himself knows exactly about the dangers of drugs, especially for the survival and survival of his artistic career.

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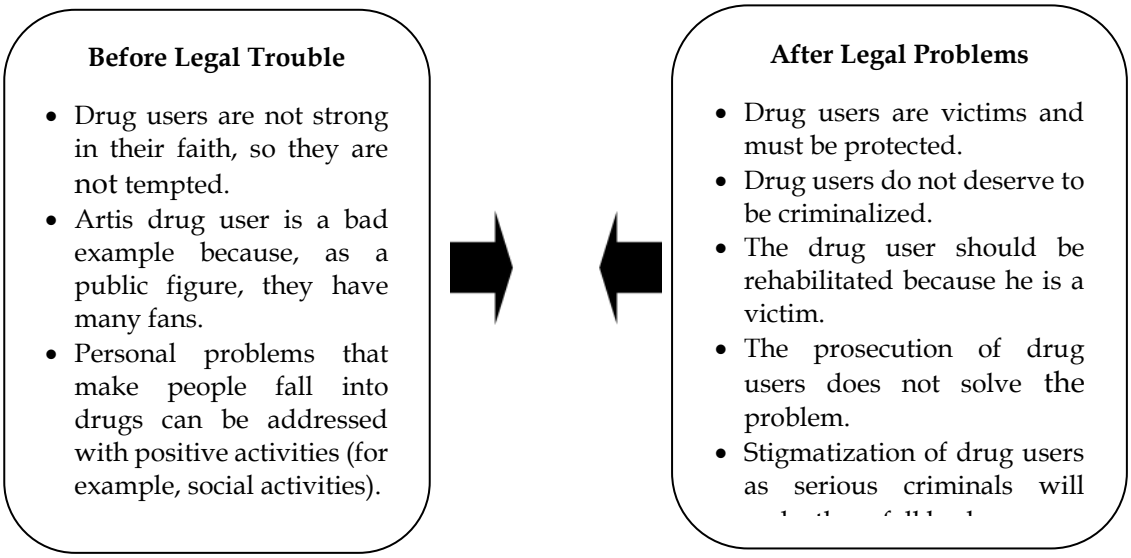

The problem of coherence (consistent) in Jefri Nichol's narrative also arises regarding the position of drug users in the law. Before the case, the narrative explicitly implied that drug users, including those of the I celebrant, were lawbreakers and were obliged to be held accountable for their behavior. However, after being arrested, the narrative conveyed by Jefri Nichol that he was a victim that should be healed, not criminalized. The narrative was consistently "fought" by him, even after serving his rehabilitation sentence.

Narrative Reprisals as An Act of Manipulative Rhetoric. Media, including social media, provides the most significant contribution to actors to represent the narrative related to legal cases that he did. In this case, Jefri Nichol is present in the invitation of each podcast that seeks to explore legal events that have been completed in his nature. In forums such as the YouTube podcast, Nichol tried to clarify and victimize the legal case he had lived in. This is revealed through statements asserting that his position is only as a victim, so he needs protection from Indonesian law.

The narrative produced by Jefri Nichol has more tendency to manipulate the public, especially his audience. Fisher called the tendency of such rhetorical statements "manipulative rhetoric." Fisher's conception (1987: 117) of manipulative rhetoric is that communicators have a purpose in the message produced, use communication strategies to achieve goals, and in this case, there are attempts to "play" and "work" the audience for the benefit of the communicator himself, rather than for the benefit of others. Usually done by choosing materials, materials, styles, and how to press (present) the speech.

CONCLUSION

From the coherence aspect, Jefri Nichol's narrative about drugs tends to be contradictory. Before being arrested, drugs were considered dangerous and should be avoided. At the time of his arrest, his narrative was that drug users were victims who should be cured, not criminalized. From the aspect of fidelity (truth) of this research, Jefri Nichol's narrative interprets marijuana as a drug to ward off insomnia that he experienced; his work as a film actor made him must consume ganja because the work was heavy. Before taking drugs, Jefri Nichol blatantly "rejected" the drug as a way out of the problems faced by artists. He took drugs as a way out of his problems. The consequence of his conviction was that he suffered financial losses and positive fan support; TheExocet players

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like Chicco Jericho, Ganindra Bimo, and Wulan Guritno do not consume marijuana, so their stamina is good while filming.

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