

Representation of Indonesian social and cultural ideology in the book *Sahabatku Indonesia BIPA 2: A critical linguistic study*

*Representasi ideologi sosial dan budaya Indonesia dalam buku “Sahabatku Indonesia BIPA 2”:
Kajian linguistik kritis*

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Abstract

This study aims to describe how Indonesian social and cultural ideologies are linguistically represented in the *Sahabatku Indonesia BIPA 2* textbook through a Critical Linguistics perspective. The ideological dimension in textbooks, particularly how social, moral, and national values are constructed through language choices, has rarely been studied in depth, necessitating an analysis capable of uncovering the role of language as a means of representing symbolic power in textbooks. This research method uses a descriptive qualitative approach with the Critical Linguistics analytical framework developed by Fowler. Data were obtained from reading texts, dialogues, and exercises in each learning unit and then analyzed at three levels: lexical choice, syntactic structure, and ideological discourse forms. The results show that this textbook consistently represents national values such as mutual cooperation, social harmony, cleanliness, modernity, and cultural nationalism. These values are conveyed through evaluative vocabulary choices, simple declarative and imperative sentences, and narratives that frame Indonesia as a developed, harmonious, and morally sound nation. This finding confirms that BIPA textbooks play a dual role: as a pedagogical tool and a cultural diplomacy tool that strengthens Indonesia's image in the eyes of the international community.

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan bagaimana ideologi sosial dan budaya Indonesia direpresentasikan secara linguistik dalam buku *Sahabatku Indonesia BIPA 2* melalui perspektif Linguistik Kritis. Dimensi ideologis dalam buku ajar khususnya bagaimana nilai sosial, moral, dan kebangsaan dikonstruksi melalui pilihan bahasa masih jarang diteliti secara mendalam, sehingga diperlukan analisis yang mampu mengungkap peran bahasa sebagai alat representasi kekuasaan simbolik. Metode penelitian ini menggunakan pendekatan kualitatif deskriptif dengan kerangka analisis Linguistik Kritis yang dikembangkan oleh Roger Fowler. Data diambil dari teks bacaan, dialog, dan latihan pada setiap unit pembelajaran, kemudian dianalisis pada tiga level: pilihan leksis, struktur sintaksis, dan bentuk wacana ideologis. Hasil penelitian menunjukkan bahwa buku ini secara konsisten merepresentasikan nilai-nilai nasional seperti gotong royong, harmoni sosial, kebersihan, modernitas, dan nasionalisme kultural. Nilai-nilai tersebut disampaikan melalui pilihan kosakata evaluatif, kalimat deklaratif dan imperatif sederhana, serta narasi yang membingkai Indonesia sebagai negara yang maju, harmonis, dan bernilai moral tinggi. Temuan ini menegaskan bahwa buku ajar BIPA berperan ganda: sebagai sarana pedagogis dan alat diplomasi budaya yang memperkuat citra Indonesia di mata internasional.

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A. Introduction

Indonesian has a strategic position and is increasingly in demand at the global level (Muzaki, 2024). In the past two decades, Indonesian has been studied not only by the diaspora or academic community in Southeast Asia, but also by educational institutions in Europe, America, and the Middle East, making it part of the strengthening of Indonesia's cultural network at the global level. Indonesia's status as the world's most populous country and its strategic role in Indo-Pacific regional cooperation have increasingly encouraged interest from other countries in learning this language as a means of communication, economics, and geopolitics. Furthermore, efforts to internationalize Indonesian are evident through government initiatives targeting this language as one of the official languages of ASEAN in the future. Language not only functions communicatively, but also symbolically as a marker of a nation's identity and political existence (Simpson, 2007).

The internationalization of the Indonesian language directly impacts the need for teaching materials that comprehensively represent Indonesia, making BIPA textbooks a strategic instrument in this process. Textbooks can serve as a bridge connecting foreign learners with both the Indonesian language and Indonesian culture. This aligns with Tomlinson's (2011) assertion that textbooks are not only pedagogical tools but also ideological tools that contain the values, identity, and worldview of the language-owning community.

However, the existence of BIPA textbooks as a medium for cultural representation is not free from various accompanying social and ideological issues. The cultural material presented in textbooks is generally the result of selection and filtering, so not all aspects of Indonesian society are presented proportionally. The representation of Indonesia that emerges often prioritizes harmonious, harmonious, and uniform values, while cultural diversity, social inequality, and the more complex dynamics of modern society are rarely presented. This selection of safe, normative, and ideal cultural topics reflects a process of ideological construction aimed at creating a positive image of Indonesia but has the potential to create a partial picture for foreign learners. Thus, the issue of social and cultural ideology is important to examine so that the function of textbooks as a tool for cultural diplomacy does not obscure broader social realities.

For foreign learners, BIPA textbooks are often the first and primary source of knowledge about Indonesia (Muzaki et al., 2024). Through reading texts, dialogues, and language skills exercises, learners are introduced to vocabulary, grammar, and communication situations considered representative of daily Indonesian life. Thus, textbooks not only emphasize linguistic aspects but also present a specific image of Indonesians, social norms, and cultural practices. Kramsch (2011) emphasizes that language and culture cannot be separated because language is a symbolic form that reflects the mindset and way of life of a community.

The importance of BIPA textbooks becomes even more prominent when linked to the strategic role of Indonesian in the international arena (Muzaki, 2021). The Indonesian government is promoting BIPA teaching in various countries through various policies as a form of cultural diplomacy (Pontoh et al., 2024). Textbooks are the primary instruments for ensuring that Indonesia's image is consistent with these objectives. Therefore, cultural representations in BIPA textbooks are not neutral but rather the result of an ideologically charged selection process. Many BIPA textbooks emphasize the values of politeness, hospitality and togetherness. This narrative constructs Indonesia as a polite and open nation that upholds social harmony. Such representations serve a pragmatic purpose: fostering positive attitudes toward Indonesia among foreign learners. However, on the other hand, they can obscure Indonesia's complex socio-cultural diversity, including contemporary social issues that rarely appear in textbooks.

Sahabatku Indonesia BIPA 2 is a teaching material designed by the Language Development and Fostering Agency for beginner to intermediate learners. This book contains not only functional texts but also social discourses that represent the values of Indonesian society. Themes such as mutual cooperation, cleanliness, traditional food, nature tourism, and health seem simple but actually contain social ideologies that are subtly embedded through language. Critical linguistic

analysis is crucial for understanding the hidden meanings of seemingly neutral texts.

According to Fowler (2013), language is not a passive system that reflects reality but an active tool that shapes our perspective of the world. The choice of lexis (vocabulary) and syntactic structure (sentence patterns) are strategies of social representation that affirm certain values and power within society. Thus, an analysis of BIPA textbooks from Fowler's perspective can reveal how Indonesian is positioned as a medium for disseminating national ideology, modernity, and public morality.

A ideological study was conducted by Yuhandra et al. (2024), who studied the ideology of Saudi Arabia's visionary news, Muhammad bin Salman. Laluna et al. (2024) studied patriarchal ideology in the male characters in the film *Ngeri-Ngeri Sedap*. Wendra and Tantri (2021) studied the representation of Pancasila ideology and Balinese values in the opinion texts of the Bali Pos newspaper. Research on ideology in textbooks has been conducted, including by Munishi (2018) examines ideology in the context of Albanian language policy. Li et al. (2025) studied the Representation of Xi Jinping in Chinese High School Ideology and Politics Textbooks. Wang (2016) studied ideology and national identity in Mandarin textbooks. Ulum & Köksal (2019) studied the ideology and hegemony of English foreign language textbooks. Hua et al. (2025) studied the construction of cultural and national identity in Taiwanese high school EFL textbooks.

A previous study has also been conducted on the ideological content of BIPA textbooks. For example, Fitria (2025) found that the *Sahabatku Indonesia* series highlighted Indonesian national culture through topics such as culinary, clothing, and customs, which functioned as a cultural branding strategy for Indonesia at the international level. Puspitasari et al. (2024) showed that Indonesian language textbooks for domestic students also contain Pancasila values constructed through moral and social narratives, thus demonstrating a similar pattern between national education and education for foreign speakers. This finding suggests that national discourse is embedded in language at various levels of education.

This study differs from previous studies in several ways. This study combined two domains: BIPA teaching and critical linguistic analysis. The main focus of this research is not only to explore emerging cultural topics but also to examine how social ideology and national values are represented linguistically through lexical choices, syntactic structures, and discourse forms in *Sahabatku Indonesia BIPA 2*. This approach allows researchers to uncover the mechanisms of language as a tool for representing symbolic power and national ideology, which has not been the focus of previous studies on BIPA. This study aims to describe Indonesia's representation in the book *Sahabatku Indonesia BIPA 2*.

B. Method

This study uses a qualitative approach with critical linguistic analysis developed by Roger Fowler. Linguistic analysis of critical discourse is based on the operation of language in a text as a channel for certain ideologies and social values. Language is never neutral, according to Fowler, but always reflects values, ideologies, and social relations. Linguistic analysis, therefore, has to focus on how language in and of texts operates as social representations and ideological resources. The analysis method departs from the assumption that every linguistic form, whether lexical or syntactic, has a social and ideological dimension that reflects power relations, cultural values, and certain worldviews.

Thus, this study aims not only to describe the linguistic elements in the *Sahabatku Indonesia BIPA 2* textbook but also to interpret the social and ideological meanings hidden behind those linguistic choices. This paradigm is in line with Fowler's view (2008) that critical linguistics is a form of social criticism through linguistic analysis and that language functions as a social act. The main data source for this study is the *Sahabatku Indonesia BIPA 2* textbook published by the *Badan Pengembangan Bahasa dan Perbukuan* (Akbar & Batubara, 2019). This book was chosen because it is

one of the official teaching materials widely used in BIPA programs in various countries and plays a strategic role in introducing the image of Indonesia to foreign learners.

Data were collected through a document analysis. Researchers identified lexical forms and syntactic structures that represent specific values or social constructs and then grouped the data into relevant categories. The data were then presented in thematic tables containing lexical categories, syntactic functions, and cultural representational contexts to support the interpretation. This study also used Fowler's approach to explore the relationship between linguistic forms and ideological meanings, considering the social and institutional context of textbook publication, particularly the role of the state through educational institutions in building a national image for non-native speakers.

Data analysis was carried out through three main stages, including: First, descriptive lexical analysis, in which researchers examined the choice of words used in the book. The analysis focused on how certain words represent cultural, social, or national ideological values. Second, syntactic analysis, in which researchers examined the syntactic structure patterns used to convey social messages. Third, ideological and representational interpretation, which is comparable to the analysis of the discourse semantic in that researcher interprets ideological meaning behind lexicosemantic choices. Ideology-critique is enacted by reading the text hermeneutically, linking the linguistic form with the social situation and institutional task. This step positions the book *Sahabatku Indonesia BIPA 2* as a linguistic product that functions to represent the national image in the global arena.

C. Results And Discussion

The language in the *Sahabatku Indonesia BIPA 2* book not only functions as a means of communication but also as a means of ideological representation. Through lexical choices, sentence structure, and narrative, this book subtly shapes foreign learners' perspectives on Indonesian society, culture, and national identity.

1. Lexis

The lexical choices in *Sahabatku Indonesia BIPA 2* can be understood through Fowler's perspective (2013), which emphasizes that language is not a neutral medium but a means of representing ideology, values, and social perspectives. Therefore, the vocabulary that appears in this book is not only new to foreign learners but also a reflection of Indonesian culture and society.

Table 1. Lexis in *Sahabatku Indonesia BIPA 2*

Unit	Vocabulary
1	<i>kosakata</i>
2	<i>gitar, piano, kursus musik, terfavorit, dan cukup</i>
3 and 4	<i>guru, resepsionis, tamu, pesanan, menginap, menyenangkan, mengajar, dan memberi ilmu</i>
7 and 8	<i>pengumuman, potongan harga, mengundang, hadir, terima kasih, pasar, pemerintah, aturan, pembeli, dan barang</i>
9	<i>badminton, tiket, peron, sesak, murah, dan baru</i>
5 and 10	<i>liburan, perjalanan, keluarga, teman, dan menyenangkan</i>

The Unit 1 vocabulary doesn't just identify equipment but helps create an image of the sort of society that would treasure art and aesthetic understanding. Here *terfavorit* indicate preference and popularity, while *kursus musik* and *cukup*: not too much, not too little. The vocabulary in Unit 2 explains how the teaching profession is made to seem unlike simply a job. Teachers are projected as an icon of dedication and deference. The word *menyenangkan*, which is juxtaposed with *pekerjaan*, emphasizes that work is considered ideal when it provides satisfaction, not just routine. Furthermore, in units 3 and 4, there is vocabulary that represents public interactions that are bound by rules. The presence of the words *pemerintah* and *aturan* indicates that traditional markets in

Indonesia are seen as social spaces that are under state supervision. The words *pemerintah* and *aturan* are a form of *framing*, which is how language frames daily activities within the framework of regulation and power. In units 7 and 8, there are words such as *badminton*, *tiket*, *peron*, *sesak*, *murah*, and *baru*, that present the socio-economic reality of society. *Badminton* was representative of a sport popular in Indonesia, *sesak*, and *murah*, were descriptive of the mass transportation system that is packed but inexpensive. The language here reinforces the idea that the (people) rely on public transit as part of their everyday (routine), not a luxury. In unit 9, there is vocabulary *liburan*, which is positioned not only as individual travel but also as a moment of happiness with loved ones. In units 5 and 10, there are vocabulary words such as *nasi* (rice), which symbolizes national identity as a staple food, while *kerokan* (scraping) presents a traditional health practice that is unique to Indonesia. This choice of words is a form of cultural ideological framing, because it shows that BIPA teaching cannot be separated from the representation of local culture (Susanto et al., 2024).

From a pedagogical perspective, the *Sahabatku Indonesia BIPA 2* textbook groups vocabulary based on themes to support language learning. Tinkham (1997) states that grouping vocabulary thematically can aid the learning process because it provides meaningful context. However, Waring(1997) warns that learning words in semantic groups can actually overload memory and slow down the acquisition process. This means that the success of this strategy depends on how the teacher presents it. Pérez-Serrano et al. (2022) add that the relationship between the meanings of words can either accelerate or hinder learning, depending on the repetition pattern used.

Thus, the word choice in *Sahabatku Indonesia BIPA 2* serves two purposes: First, as a pedagogical tool to help foreign learners understand basic vocabulary in real-life contexts. Second, as a representation of Indonesian ideology and culture, it emphasizes the importance of the teaching profession, demonstrates social order through government regulations, showcases cultural identity through traditional food and medicine, and emphasizes the value of family togetherness. This book thus not only teaches words but also introduces unique perspectives on Indonesian society. The results of this study align with Kred & Rabab'ah (2024), who stated that ideology is reflected in lexical choices. Thus, through lexical choices, this book serves as a tool of cultural diplomacy. This is in line with Pérez-Serrano et al.'s (2022) research, which shows that grouping vocabulary based on themes can improve the vocabulary mastery of second-language learners more effectively than semantic grouping.

2. Syntactic Structure of *Sahabatku Indonesia BIPA 2*

The syntactic structure in *Sahabatku Indonesia BIPA 2* is designed with the advanced proficiency level of beginner Indonesian language learners in mind. Therefore, the sentence patterns chosen are simple, repetitive, and easily recognizable. There are several main patterns: simple declarative sentences, imperative/prohibitive sentences, and compound sentences.

Table 2. Syntactic Structure of *Sahabatku Indonesia BIPA 2*

Types of sentences	Examples in Textbooks
Declarative Sentences	<i>Resepsionis menerima tamu.</i>
command/prohibition sentences	<i>Hindari makanan cepat saji! or Jangan merokok!</i>
and compound sentences	<i>Saya suka nasi goreng dan sate and Dia membeli tiket lalu naik kereta.</i>

Simple declarative sentences are the most dominant form, usually with a Subject + Predicate + Object/Description pattern. For example, *Resepsionis menerima tamu*, his type of sentence is effective for beginners because it directly displays the relationship between the actor and action without the addition of complex clauses. Pérez-Leroux et al. (2011) and Ravid and Tolchinsky (2002) show that simple sentences are processed and remembered more quickly by beginning learners than complex sentences.

Commands and prohibitions, for example, *Hindari makanan cepat saji! or Jangan merokok!* The imperative structure demonstrates a symbolic power relationship between the command's giver

and receiver. Through sentences like this, textbook authors, in this case the government, position themselves as the party with the moral authority to direct learners' behavior. In line with the findings of Pujiati (2024), imperative sentences are not only about structure but also about social position and the power relations implied in the utterance. The imperative syntactic structure in textbooks represents that the party giving the order holds authority in social interactions. In this context, the author or educational institution is the party that gives moral authority to BIPA learners.

Compound sentences are also introduced, for example, *Saya suka nasi goreng dan sate* or *Dia membeli tiket lalu naik kereta*. The use of basic conjunctions such as *dan* and *lalu* (and, then) shows the early stages of mastering the relationship between ideas. From a pedagogical perspective, this structure supports syntactic development without burdening learners with complex subordination. Pérez-Leroux et al. (2011) found that coordinative forms appear earlier and are easier to process than subordinative forms in second-language learning. This sentence structure also frames a specific social reality, describing Indonesian society as linear, concrete, and interconnected through daily activities. The sentence form is not only a teaching tool but also a means of representing the ideology of simplicity and social order that is considered ideal in Indonesian culture.

Thus, the syntactic structure of *Sahabatku Indonesia BIPA 2* does not only function as a pedagogical tool to facilitate language learning. It also functions as a means of representing Indonesian ideology and culture by emphasizing health norms, teaching politeness, and showing an orderly daily life. This is in line with Fairclough's (2015) statement that language is a social practice shaped by ideology, while also shaping ideology. The *Sahabatku Indonesia BIPA 2* book does not merely teach language; it also instills a perspective on Indonesian society.

3. Social and Cultural Representation in *Sahabatku Indonesia BIPA 2*

The *Sahabatku Indonesia BIPA 2* book depicts Indonesia not only as an object of language learning but also as a social and cultural construct. The choice of words, sentence structure, and narrative in this book serve as a means of representation that instills social, moral, and national identity values in foreign learners.

a. Representation of Tourism and Natural Beauty

This book highlights the image of Indonesia as a tourist destination. In *Unit 9, liburan*, for example.

“Pantai di Lombok memang sangat indah... Tahun lalu, saya dan keluarga pergi ke Raja Ampat. ... Pantai di Raja Ampat sangat indah. Lautnya jernih dan bersih. Kami juga tidak lupa untuk snorkeling” (Akbar & Batubara, 2019, p. 82).

Adjectives such as *indah*, *jernih*, and *bersih* are chosen to emphasize the excellence of Indonesian tourism. This representation instills the ideology that Indonesia deserves to be seen as a world-class destination. The results of research by Pratiwi et al. (2023) also found that BIPA materials often raise the themes of culture and tourism to instill national pride in the eyes of foreign learners. Thus, this book functions as an instrument of cultural diplomacy through language.

b. Representation of Collective Values

In *Sahabatku Indonesia BIPA 2*, there is a simple definition:

“Gotong royong berarti bekerja bersama-sama, tolong-menolong, dan bantu-membantu” (Akbar & Batubara, 2019, p. 57).

This sentence represents collective values as a very important part of social identity in Indonesian culture. By defining gotong royong through actions of mutual assistance and working together, this textbook instills the idea that togetherness is not only a moral choice, but also an expected social norm. This representation not only describes values, but also shapes how learners view the ideal society: solidarity, mutual assistance, and cooperation will become part of their way of thinking about Indonesians. Aryaningsih et al. (2024) systematically presented the value of gotong royong as a prioritized moral and social component in education. These findings suggest that working together, helping each other, and assisting each other are part of a consistent pattern of collective value representation in Indonesian educational materials.

c. Representations of Daily Life and Modernity

In *Sahabatku Indonesia BIPA 2* textbook also depicts an ideal social environment.

“Di depan rumah saya ada halaman. Di sana ada pohon mangga. Di belakang rumah saya ada warung Ibu Yayan. ... Di seberang rumah saya ada taman bermain” (Akbar & Batubara, 2019, p. 53).

The environment in textbooks is depicted as clean, orderly, and harmonious. Likewise, the markets are depicted.

“Pasar tradisional sekarang juga lebih bersih. Penjual dan pembeli sudah sangat mengerti tentang kebersihan pasar” (Akbar & Batubara, 2019, p. 31).

Both examples, lexically (*halaman, taman bermain, bersih*) and structurally, emphasize comfort, order, and a blend of traditional (*warung, pasar tradisional*) and modern values (*bersih, memahami kebersihan, taman bermain*). This representation instills the image of Indonesia as a developed and civilized nation. Tatin et al. (2024) showed that Indonesian textbooks often depict ideal environments for instilling ecological awareness, while Sultan et al. (2026) found that cleanliness is positioned as a moral responsibility of citizens. Thus, this BIPA text not only teaches language but also represents modernity and social morality through simple, yet ideologically loaded, language.

d. Culinary Representation and Cultural Nationalism

Indonesian cuisine is depicted as a national identity. For example, in Unit 5, *Makanan Kesukaan*.

“Ini adalah rendang. Rendang merupakan salah satu makanan khas Indonesia” (Akbar & Batubara, 2019, p. 38).

Furthermore, in the Indonesian Insight section:

“Rendang dan Nasi Goreng pernah dinobatkan sebagai makanan terenak di dunia versi CNN” (Akbar & Batubara, 2019, p. 46).

The use of the words *khas* and *terenak* serves a dual purpose: linguistically, it teaches cultural categories, but ideologically, it instills collective pride that Indonesian food culture deserves global recognition. The use of these words emphasizes certain socio-cultural values and positions, making the discourse appear natural and undeniable. Rockower (2012) also confirmed that countries use food as a diplomatic and branding tool, promoting iconic dishes to shape their national image internationally. By referencing international awards from CNN, the BIPA book adds external

legitimacy to these claims of pride, allowing foreign learners to accept the narrative of culinary pride as part of Indonesian identity and a soft power strategy.

e. Representation of Transportation and Efficiency

Representations of transportation and efficiency are found in the text 8 *Pengalaman Naik KRL*:

“Keadaan di dalam kereta cukup sesak. ... Namun, tempat tujuan bisa dicapai tepat waktu” (Akbar & Batubara, 2019, p. 73).

Initially, the sentence acknowledges the weakness of *cukup sesak*, suggesting difficult or less-than-ideal conditions in public transportation. However, the following sentence quickly reverses this with a positive focus: reaching the destination on time (*tepat waktu*). The phrase *tepat waktu* conveys ideas of efficiency, reliability, and modernity. Thus, the narrative structure conceals the problem while emphasizing the success: despite the crowded conditions, the public transportation system continues to function as promised by the government. In this text, the positive aspects are the main focus, while disruptions or weaknesses are only lightly mentioned. Readers are guided to view efficiency as a characteristic of Indonesian transportation systems. This narrative creates an image of a nation moving forward, although the reality may be more complex. The *Sahabatku Indonesia BIPA 2* textbook not only teaches functional vocabulary about transportation but also introduces foreign learners to ideological constructs of national progress. Language is used as a medium for constructing a social image of Indonesia as modern, orderly, and efficient, a symbolic representation of the national development ideology. In the context of critical linguistics, this text functions as a tool for reproducing ideology through linguistic forms that appear simple but are rich in social meaning.

4. The Hidden Ideology in *Sahabatku Indonesia BIPA 2* Textbook

a. Nationalism and culinary identity

The *Sahabatku Indonesia BIPA 2* textbook contains representations of Indonesian food as symbols of national pride. In its Indonesian Insight, it states the following:

Rendang dan Nasi Goreng pernah dinobatkan sebagai makanan terenak di dunia versi CNN” (Akbar & Batubara, 2019, p. 46).

The words *khas* and *terenak* were strategically chosen to instill the ideology of cultural nationalism: not only teaching vocabulary but also reinforcing the uniqueness of Indonesian cuisine that deserves pride and international recognition. Ichijo (2020) explains that food is a symbolic domain of the nation used to define and champion national identity. National food is often symbolically championed in everyday discourse and state policy, as food carries cultural dimensions, collective memories, and symbolic power. Meanwhile, Cabral et al. (2024) state that the use of culinary arts as a diplomatic tool, or gastrodiploacy, strengthens a nation’s cultural value on the international stage, and textbooks are often part of this strategy. Thus, in the BIPA textbook, the use of words like *khas* and *terenak* is not coincidental but part of an ideological framing that embeds culinary pride as a branding instrument for Indonesian culture in the eyes of foreign learners.

b. The Ideology of Mutual Cooperation as a Social Identity

The ideology of mutual cooperation in the *Sahabatku Indonesia BIPA 2* textbook is found in the text,

“Salah satu budaya masyarakat Indonesia adalah gotong royong. Gotong royong berarti bekerja bersama-sama, tolong-menolong, dan bantu-membantu. Kegiatan gotong-royong biasanya dilaksanakan pada akhir Minggu” (Akbar & Batubara, 2019, p. 57).

The text simply defines mutual cooperation (*gotong-royong*) and then adds a description of its routines (*biasanya dilaksanakan pada akhir Minggu*). This choice of declarative structure works ideologically, presenting mutual cooperation as natural, inherent, and always practiced in Indonesian society. There is no nuance of conflict, limitations, or diversity of practices; what is displayed is a collective understanding that mutual cooperation is the nation’s culture. Thus, the language in the text not only teaches vocabulary but also reinforces the narrative that Indonesian social identity is built on cooperation. Roekhan et al. (2024) suggest that the inclusion of *gotong royong* (mutual cooperation) in BIPA textbooks is a form of collective cultural ideologization aimed at shaping positive perceptions of Indonesia in the eyes of foreign speakers.

c. Health Ideology and Public Morality

This book also incorporates the public health ideology. For example, in the text, “Akhirnya, saya boleh pulang setelah dirawat selama 5 hari. Mulai saat itu, saya menjaga kebersihan rumah saya. Hal itu saya lakukan supaya tidak ada nyamuk lagi” (Akbar & Batubara, 2019, p. 94). This sentence embeds the ideology that public health and individual morality are personal responsibilities of the individual. By stating that after recovering, the narrator began maintaining the cleanliness of the house so that there would be no more mosquitoes, the book connects personal actions with collective health outcomes. This sentence structure serves as legitimacy, making hygiene actions both normal and moral in nature. Kraaijeveld & Jamrozik (2022) explain that health issues are often framed with moral values: behaviors that support health are considered good, whereas behaviors that neglect health are considered morally bad. Thus, the sentences in the BIPA textbook convey the ideology that health is not merely a medical or collective matter, but rather an individual moral responsibility; the textbook functions as an agent for disseminating public morality ideology through simple, seemingly neutral language.

d. The Ideology of Social Harmony in Daily Life

The ideology of social harmony in daily life in the *Sahabatku Indonesia BIPA 2* textbook was found in the sentence,

“Di depan rumah saya ada halaman. Di sana ada pohon mangga. Di belakang rumah saya ada warung Ibu Yayan. ... Di seberang rumah saya ada taman bermain” (Akbar & Batubara, 2019, p. 53).

This sentence presents the house, nature, neighbors, and public spaces as an orderly and peaceful whole. The repetitive syntactic structure gives the impression of order, as if the Indonesian social environment is naturally harmonious and inclusive. The implicit ideology is that Indonesians live together, complement each other, and are without conflict, although the reality is often more complex. This aligns with Yani’s (2019) findings, emphasizing the importance of harmony in multicultural community interactions as the foundation of a peaceful society. The representations in BIPA 2 book not only describe the environment but also instill the value that social harmony is an Indonesian identity.

Sahabatku Indonesia BIPA 2 textbook is not merely a language learning tool, but also a medium for representing Indonesian social and cultural ideology. Through its choice of vocabulary, syntactic structure, and narrative, this book presents an image of Indonesia that is modern, clean, religious, and harmonious. Words such as *khas* (unique), *terenak* (most delicious), *bersih* (clean), and *gotong royong* (mutual cooperation) are strategically chosen to frame cultural nationalism,

collectivity values, and public morality, as emphasized by Fowler (2013) that language is always laden with ideology. The representations presented in this book align with the findings of Pratiwi et al. (2023) and Roekhan et al. (2024), which show that BIPA teaching materials are often used as tools of cultural diplomacy to instill a positive image of Indonesia in the eyes of foreign learners. In addition, these results complement the studies by Tatin et al. (2024) and Sultan et al. (2026), which highlight that Indonesian textbooks depict a clean and orderly environment as a symbol of national modernity, and support the findings of Ichijo (2020) and Cabral et al. (2024) that food is a symbolic arena in the formation of national identity and cultural diplomacy. However, compared to previous studies, this study shows in greater depth how lexical and syntactic aspects function dualistically: as pedagogical tools and ideological means to shape learners' perceptions of Indonesia. Thus, this study enriches critical linguistic studies of BIPA textbooks by showing that every linguistic structure in them also reproduces the ideologies of nationalism, modernity, and social harmony.

D. Conclusion

Sahabatku Indonesia BIPA 2 shows that language teaching never exists in a value vacuum. Through its choice of words, sentence structure, and narrative, this book presents a positive, harmonious, and civilized image of Indonesia. The language in this book serves a dual purpose: as a pedagogical tool to introduce the Indonesian language to foreign speakers, and as an ideological means to shape the image of the nation in the eyes of international learners.

An analysis of the lexical choices shows that the vocabulary used is not only arranged based on ease of understanding, but also rich in social meaning. The words *guru* (teacher), *gotong royong* (mutual cooperation), *rendang* (a spicy beef dish), *bersih* (clean), *sehat* (healthy) and *tepat waktu* (on time)—give a picture of its society as being disciplined, religious, helpful and proud of its culture. Each unit is centered around topics of real-life that serves to tell a story about an easygoing, contemporary country profoundly rooted in traditional values. Through seemingly simple vocabulary, this book instills a collective identity that depicts Indonesia as a civilized and harmonious nation.

The sentence structure in *Sahabatku Indonesia BIPA 2* not only serves to convey language material but also shapes foreign learners' perspectives on life in Indonesia. Simple declarative sentences convey order and stability, imperative sentences emphasize social values and norms, and straightforward compound sentences illustrate balanced social relationships. Through these language patterns, learners not only learn to construct sentences but also absorb the values of discipline, togetherness, and politeness in the process.

Social and cultural representations in the texts present Indonesia as a peaceful and reassuring country. Natural beauty, mutual cooperation, cleanliness, orderliness, and traditional cuisine are positioned as part of a shared identity that is worthy of respect. Therefore, *Sahabatku Indonesia BIPA 2* functions as more than a textbook. It serves as a medium for introducing a way of life and a means of linguistic soft power that subtly builds an understanding and image of Indonesia in the global arena.

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