

Narrative Constructions in Instagram Feeds on COVID-19 Pandemics

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ABSTRACT

This study was done to investigate how narratives on issues or topics of serious concern focusing on COVID-19 pandemic, dated back from April to December 2020, were constructed in the selected Instagram feeds and the existing patterns of regularities could be identified in the narratives. To answer these two research questions, the writer uses theories from Labov (1967, as cited in De Fina & Johnstone, 2015) about narrative construction as the theory. The subjects of this study were the Instagram feeds of three influencers, namely: dr. Tirta, dr. Reisa and dr. Sonia. The findings showed that in general, all of the three doctors' narratives have five narrative elements: abstract, orientation, complicating action, resolution, and coda. However, two of dr. Sonia's narratives have four narrative elements: abstract, orientation, complicating action and coda. This is due to dr. Sonia's narratives that have less lines than dr. Reisa's narratives.

Keyword: Narrative, Instagram, Instagram feeds, COVID-19, Pandemic.

INTRODUCTION

In human life, people may have some ideas in mind and the desire to convey the ideas; which could be in the form of stories, worldview, perception, attitudes and way of life that are to be conveyed to other people. Mostly, the desire to convey the ideas appear in the form of stories. These sorts of stories could be more or less called narrative.

Narrative is a way that people use for telling a story. They are usually used in a very detailed way of storytelling. Cobley (2014) defines narrative as a movement from a starting point to an end point, with digressions involving the showing or telling of events in the plot. By using narrative, topics or issues of serious concern could be delivered to the target audience. Since the first encounter of the new coronavirus in Indonesia dated March 2, 2020, Indonesian media has been seriously spreading the news about this new kind of virus, known as coronavirus disease 2019 (COVID-19). There have been many media outlets in Indonesia, including social-media, that are trying to construct news about the spread of COVID-19, whether it is online or offline, printed or digital.

In this study, the writer chooses to focus on the narratives of COVID-19 pandemic taken from some influencers' – who are also serving as doctors: dr. Tirta Mandira Hudhi, dr. Sonia Wibisono and dr. Reisa Broto Asmoro who narrate it on their Instagram feeds. The reasons in using Instagram feeds because: (1) about 79%, which is around 63 million people of Indonesia's population are active users of Instagram, (2) Instagram is the fourth most popular social media platform in Indonesia as of January 2020, and (3) the average time for Indonesians to take on their social media accounts are 3 hours 26 minutes as of 2020 (Kemp, 2021)

In determining the doctors' Instagram account to be used as the data source, the writer applies these criteria: (1) have at least one million followers because these doctors can reach more audience and readers and (2) verified Instagram account because of the recognition as public figures and as the authentic presence of themselves by Instagram (Instagram, n.d.). There are three Instagram accounts that fulfill these two criteria: dr. Tirta's Instagram account with 2.2 million followers, dr. Sonia Wibisono's Instagram account with 1.1 million followers and dr. Reisa's Instagram account with 1.7 million followers.

There are two reasons why the writer wants to focus on the narratives of COVID-19 pandemic taken from the influencers' narratives on Instagram: (1) the narratives about the COVID-19 pandemic are a trending topic in Indonesia and (2) these narratives reflect the situation in the people's daily lives during the pandemic times. As the pandemic began to go deeper into the people's daily lives, affecting the working conditions of the people, the narratives written by these influencers are trying to reflect the conditions in the society.

This study focuses on (1) how narratives on issues or topics focusing on COVID-19 pandemic are structurally constructed in the selected feeds on Instagram and (2) the existing patterns of regularities in the narratives under study. The theory used for this research is shown below:

Narrative

Narrative has been one of the major themes in humanistic and social-scientific thoughts since the middle of the twentieth century. The essence of humanity and humanness, which has been long characterized as tendencies to rationalize the sense of the world, has increasingly come to be described as the tendencies of telling stories, making sense of the world through narratives.

The Narrative Model

According to Labov (1967, as cited by De Fina & Johnstone, 2015), narrative can be constructed by using six steps: (1) abstract, which is the summary of the narrative; (2) orientation, which is the introduction of the characters, setting and situation; (3) complicating actions, which is the situation leading to the climax; (4) result, which is the release of the tension, telling what happened; (5) evaluation of what is unusual about the narrative; and (6) code, which is the end of the narrative (in De Fina & Johnstone, 2015).

Labov and Waletzky (1997, as cited from De Fina & Johnstone, 2015) argue that any narrative needs at least two (2) narrative clauses.

For example:

"I punched this boy / and he punched me."

(De Fina & Johnstone, 2015)

According to Labov (1972), the narrative is not only any talk about the past nor any events; it is specifically talk about a sequence of clauses in which it is matched to a sequence of "events" that actually occurred (Labov, 1972, as cited in De Fina & Johnstone, 2015).

Labov and Waletzky (1972, as cited in De Fina & Johnstone, 2015) further state that fully developed narrative includes sets of clauses in the forms of six (6) functions, such as: (a) abstract, (b) orientation, (c) complicating actions, (d) resolution, (e) evaluation and (f) coda.

In the personal experience narrative, the abstract consists of one or two clauses at the beginning of the narrative which summarizes the whole story to come.

At the orientation phase of a story, the characters, chronological and physical context, and scenario are all introduced. Orientation is usually done at the start; however, it can also be done at other times if necessary.

Complicating action clauses are defined as narrative clauses that retell a series of events leading up to the climax, or point where the suspense is satisfied.

The clauses of resolution or result are used to release the tension and tell what finally happened in the narrative.

The evaluation clause may come as free clauses which give comments on the story from outside the perspective such as:

"... and it was the strangest feeling..."

(De Fina & Johnstone, 2015)

Evaluation may also occur in the clauses that attribute evaluative commentary to the characters in the narrative such as:

“I said, ‘O my God, here it is!’”

(De Fina & Johnstone, 2015)

Last but not least, the narrator may use a coda at the end of the narrative to declare that it is finished, perhaps providing a brief summary or relating the narrative's world to the present

METHOD

This study uses qualitative content analysis which serves as the approach of the study. This study is considered as a qualitative study as it deals with written words. As Denzin and Lincoln (2000, p.3) claim that an interpretive and naturalistic approach is used in qualitative research, qualitative researchers look at things in their natural environments, aiming to understand or interpret events in terms of the meanings people assign to them. The main data for this study were taken from the selected Instagram feeds of three influencers who are doctors. The writer took the narratives from the selected Instagram feeds of those respective influencers and analyzed their narratives based on Labov's theory of narrative as cited in De Fina and Johnstone (2015). The unit of analysis for this research is the narrative line. It may constitute one-phrase line, one-clause line, one-sentence line, or one-sentence paragraph.

FINDINGS AND DISCUSSION

The Constructions of the Narratives under Study

The constructions of the narratives under study are presented in Table 1. Table 1 shows that in general, the narratives of all three doctors follow five (abstract, orientation, complicating action, resolution and coda) out of six narrative elements. However, two out of eight narratives of dr. Sonia show four (abstract, orientation, complicating action and coda) out of six narrative elements.

Table 1: Table of Findings

Elements	dr. Tirta	dr. Reisa	dr. Sonia
Abstract	√	√	√
Orientation	√	√	√
Complicating Action	√	√	√
Resolution	√	√	√*
Evaluation	-	-	-
Coda	√	√	√

* the resolution in dr. Sonia's narrative does not appear in the first and fifth post

The Constructions of Narratives by dr. Tirta Mandira Hudhi

In the first post, dr. Tirta gives an overview of his activity in the pandemic. He starts by telling the readers in the abstract below, that he is having a direct discussion with the chairman of *Badan Nasional Penanggulangan Bencana* (National governing body of disaster prevention), Lt. Gen. Doni Monardo, as it is clarified in the abstract.

Abstract:

(1.1.1) *Berdiskusi langsung oleh ketua @bnpb_indonesia dan ketua gugus tugas covid 19 bpk LetJen Doni monardo (maaf saya copot masker karena sedang berbicara, jarak 2 m, swab saya negatif, aman)*

(Direct discussion by the chairman of @bnpb_indonesia and the head of the covid 19 task force Mr. LetJen Doni monardo (sorry I took my mask off because I was talking, 2 m distance, my swab was negative, safe))

The quotation above is the opening statement by dr. Tirta on his post. It is considered as the abstract because it contains the first clause of the narrative, giving a summary of the first post. The following is the orientation phase, in which dr. Tirta begins by telling the readers that what he did is in accordance with the president's instruction; on which Pak Doni is the one who bears the responsibility of the COVID-19 task force.

Orientation:

(1.1.3a) *Sesuai arahan presiden*

(As directed by the president)

(1.1.3b) *Covid menjadi bencana nasional*

(Covid is a national disaster)

(1.1.3c) *Sehingga pak doni skrng menjadi jenderal garda terdepan penanganan covid 19*

(So that Pak Doni is now a person in charge at the forefront of handling covid 19)

The quotation belongs to the orientation because dr. Tirta introduces the context of the story. As stated by the quotation above, dr. Tirta sets the context into the President's instruction of Covid-19 is a national disaster.

The quotation below serves as the complicating action of the narrative. In the quotation, dr. Tirta gives the climax of his narrative in which he has been entrusted with a position of an agent of change.

Complicating Actions:

(1.1.4) *Dipercaya oleh beliau menjadi agent of change, dan relawan merupakan salah satu amanah terbesar yang saya akan jaga ke depan*

(Being trusted by him to be an agent of change, and volunteering is one of the biggest mandates that I will guard in the future)

The quotation above, as the complicating action, gives the climax of the narrative; in which dr. Tirta has been given a role as an agent of change and a volunteer in the task force.

The resolution of the narrative clearly states that dr. Tirta is declaring that we are at war with the COVID-19 virus. The resolution itself is a release of tensions of the narratives.

Resolution:

(1.1.6a) *kita ini sedang perang bro*

(we are at war bro)

(1.1.6b) *musuh kita cuma 1: virus covid 19*

(our only enemy: covid 19 virus)

The clauses above mention that the only enemy in this war is the virus itself. Therefore, as the clauses are releasing the tension of the narrative by giving a conclusion, the quotation above can serve as the resolution of the narrative.

The following is the coda, in which dr. Tirta closes his narrative by giving a statement that Indonesia must win the war against Covid-19.

Coda:

(1.1.7a) *Indonesia kudu menang.*

(Indonesia must win.)

(1.1.7b) *Ga ada kata kalah.*

(There's no losing.)

(1.1.7c) *Hanya 1 kata: menang*

(Just 1 word: win)

The quotation above serves as the declaration that the narrative is finished. The declaration that Indonesia must win the war against Covid-19 is declared by dr. Tirta as the coda of the narrative to close the first narrative

The Constructions of Narratives by dr. Reisa Broto Asmoro

Beginning the fifth post, dr. Reisa wishes her readers to have a good activity.

Abstract:

(2.5.1) *Selamat beraktivitas semuanya* 🙏

(Happy working everyone 🙏)

The quotation above is the introduction of the whole narrative. It gives the summary of the fifth narrative by wishing the readers to have a good activity on the day.

The orientation phase in the following quotation serves as the reminder for the readers that the pandemic still exists, so dr. Reisa reminds her readers not to leave their houses if it is not necessary.

Orientation:

(2.5.2a) *Inget yaa pandemi masih ada, resiko penularan masih tinggi.*

(Remember, the pandemic is still there, the risk of transmission is still high)

(2.5.2b) *Kalo nggak perlu2 amat, nggak usah keluar rumah dulu please.*

(If you do not really need it, do not leave the house in the first place, please)

The quotation above reflects the context of the narrative, which is the pandemic that still exists in Indonesia. Through the orientation, dr. Reisa gives a reminder to only go out of home if necessary.

In the complicating action below, dr. Reisa gives a reminder if one needs to leave his house, he needs to follow the health protocol.

Complicating actions:

(2.5.2d) *Pokoknya kalo mesti kerja keluar rumah, inget pake masker terus ya.*

(Anyway, if you have to work out of the house, remember to wear a mask, okay?)

(2.5.2h) *Jangan lupa cuci tangan yg benar, trus jangan suka lupa megang2 muka dgn tangan kotor.*

(Do not forget to wash your hands properly, do not touch your face with dirty hands)

(2.5.2j) *Sama satu lagi, penting niieh, jaga jarak aman.*

(One more thing, it's important, keep a safe distance)

The complicating action above leads the readers to the climax of the narrative. It gives the readers the things to do if one should work outside his/her house.

The resolution and the coda are serving as the gentle reminder, to neither be over stressed nor too relaxed in facing the pandemic. In the coda, dr. Reisa sends her prayer to her audience once again.

Resolution:

(2.5.2m) *Nggak usah ketakutan berlebihan, biar nggak stress tapi ya jangan kelewat santuy juga.*

(You do not have to be too afraid, so you do not get stressed but do not be too relaxed)

Coda:

(2.5.3) *Stay safe & stay healthy ya lovely people* 🙏❤️

The coda here is a declaration from dr. Reisa that the narrative is already finished. She wishes the people to stay safe and stay healthy in the coda; expressing her goodwill towards people

The Constructions of Narratives by dr. Sonia Wibisono

The following is the abstract of the fourth post in which dr. Sonia tells the audience that the ICU sectors in every hospital are full.

Abstract:

(3.4.1a) *Teman teman, Smua ICU RS Covid FULL.*

(Friends, all ICU Hospital Covid is FULL)

(3.4.1b) *jangan keluar rumah kecuali urusan sangat penting, hindari kumpul2 gak penting ya* 🙏

(Do not leave the house unless it's very important, avoid unnecessary gatherings, okay?)

The quotation above is the abstract of the fourth post. In the abstract, dr. Sonia gives the summary of her fourth narrative. In the abstract, she tells that all the hospitals are occupied, so people must not leave their house unless it is important.

The orientation phase of the post makes the abstract clearer by telling the readers to take care of each other's health.

Orientation:

(3.4.2) *Kita harus jaga kesehatan masing2 dan disiplin selalu bawa LAVME spray anti virus.*

(We have to take care of each other's health and discipline, always bring LAVME anti virus spray)

The quotation above is the orientation of the fourth post. In the orientation, dr. Sonia introduces a product named LAVME anti virus spray, which is a healthcare product.

The following is the complicating action, in which dr. Sonia tells the readers to take care of each other's health and have discipline in following the health protocol.

Complicating action:

(3.4.8e) *Pilih tempat makan dan meeting outdoor dan terbuka.*

(Choose a place to eat and meet outdoor and open)

(3.4.8f) *Tetapi tetap jaga jarak karena dibawah 1 meter liur droplet saat bicara bisa terciprat.*

(But keep your distance because under 1 meter of saliva droplets when talking can be splashed)

The quotation above represents the complicating action of the narrative. It gives the climax of the narrative, telling the readers to carefully follow the health protocol whenever they go outside.

The following is the resolution of the fourth narrative by dr. Sonia, in which she wishes her readers that they would be able to avoid the deadly covid and help the doctors not to lose war against it.

Resolution:

(3.4.9a) *Dengan ini smoga anda semua terhindar dari covid yang mematikan dan membantu agar dokter indonesia tidak kalah perang dengan covid.*

(With this, may you all avoid the deadly covid and help Indonesian doctors not lose the war with covid)

The quotation above is the resolution of the fourth narrative, releasing the tension reached in the climax. In the resolution, dr. Sonia releases the tension by wishing her readers to be able to avoid the deadly virus.

The following is the coda of the fourth post, in which dr. Sonia gives her prayer that everybody should help following the health protocol, and to stay safe and healthy. She also calls for an action to prevent the pandemic from spreading.

Coda:

(3.4.10) *Semangat pencegahan dan hidup sehat bersama @lavmeantikuman spray anti virus.*

(The spirit of prevention and healthy living with @lavmeantikuman anti virus spray)

The quotation above is the coda. Through the coda, dr. Sonia declares that her fourth narrative is over. She gives her final statement to close the fourth narrative by giving the spirit of prevention and healthy living to the readers.

The Existing Regularities found in the Narratives under Study

In the narrative structures that have been collected, the writer has seen the existing regularities that exist on the narratives written by the influencers. There are differences that occur in the narratives.

The existing patterns of regularities found on the narratives of dr. Tirta Mandira Hudhi

In the narratives written by dr. Tirta Mandira Hudhi, there are some existing regularities found. The narratives written by dr. Tirta follows five out of six of Labov's narrative elements: abstract, orientation, complicating action, resolution and coda. The example of each element can be found in the following, beginning with the abstract:

(1.1.1) *Berdiskusi langsung oleh ketua @bnpb_indonesia dan ketua gugus tugas covid 19 bpk LetJen Doni monardo (maaf saya copot masker karena sedang berbicara, jarak 2 m, swab saya negatif, aman)*

(Direct discussion by the chairman of @bnpb_indonesia and the head of the covid 19 task force Mr. LetJen Doni monardo (sorry I took my mask off because I was talking, 2 m distance, my swab was negative, safe))

The abstract of dr Tirta, as seen in the example above, directly summarizes the whole narrative written by dr. Tirta. From the abstract above, the readers can see the main point that dr. Tirta is about to discuss in his narrative. There, dr. Tirta gives the thesis statement clearly in the beginning of the narratives to catch the readers' attention.

Next, the writer discusses the orientation of dr. Tirta's narratives. The example can be seen in the following:

(1.1.3a) *Sesuai arahan presiden*

(As directed by the president)

(1.1.3b) *Covid menjadi bencana nasional*

(Covid is a national disaster)

(1.1.3c) *Sehingga pak doni skrng menjadi jenderal garda terdepan penanganan covid 19*

(So that Pak Doni is now a person in charge at the forefront of handling covid 19)

As it can be seen above, dr. Tirta uses clauses to write the orientation of his narratives. He explains the context of each narrative, as it is shown in the example above by using one or two clauses that support his thesis statement written in the abstract previously.

In the following, the writer discusses the complicating actions of dr. Tirta's narrative. The example can be seen in the following.

(1.1.4) *Dipercaya oleh beliau menjadi agent of change, dan relawan merupakan salah satu amanah terbesar yang saya akan jaga ke depan*

(Being trusted by him to be an agent of change, and volunteering is one of the biggest mandates that I will guard in the future)

The quotation above is the example of the complicating action in dr. Tirta's narrative. He uses clauses to lead the readers into the climax of his narratives as well as long and short clauses to explain the series of events that happened in the narrative.

Having done with the complicating action, the writer discusses the resolution of dr. Tirta's narrative. The example can be seen in the following.

(1.1.6a) *kita ini sedang perang bro*

(we are at war bro)

(1.1.6b) *musuh kita cuma 1: virus covid 19*

(our only enemy: covid 19 virus)

As it can be seen from the resolution above, dr. Tirta also uses clauses to write his resolution in the narrative. He releases the tensions from the climax in the narrative through the resolution; which also gives alternative things to do to resolve the problem in the climax.

Last but not least, the writer discusses the coda of dr. Tirta's narrative. The example can be seen in the following.

(1.1.7a) *Indonesia kudu menang.*

- (Indonesia must win.)
 (1.1.7b) *Ga ada kata kalah.*
 (There's no losing.)
 (1.1.7c) *Hanya 1 kata: menang*
 (Just 1 word: win)

The quotation above represents the conclusions of dr. Tirta's narrative. As it has been discussed above, he uses clauses to end his narratives, making the readers get the main point of the narratives easily. Some of the codas are in the form of questions that dr. Tirta tries to ask the officials.

The existing patterns of regularities found on the narratives of dr. Reisa Broto Asmoro

In the narratives written by dr. Reisa Broto Asmoro, there are some existing regularities found. It follows five out of six of Labov's narrative elements: abstract, orientation, complicating action, resolution and coda. The example of each element can be found in the following. Beginning with the abstract, the example can be seen as follows:

- (2.5.1) *Selamat beraktivitas semuanya* 🙏
 (Happy working everyone 🙏)

The quotation above is the examples of the abstract from dr. Reisa's narrative. From the example above, it can be seen that dr. Reisa's abstracts begin in the first sentences of her narratives. There, she gives the summary of the whole narrative that she conveys to the readers. Next, the writer discusses the orientation of dr. Reisa's narrative. The example can be seen in the following:

- (2.5.2d) *Pokoknya kalo mesti kerja keluar rumah, inget pake masker terus ya.*
 (Anyway, if you have to work out of the house, remember to wear a mask, okay?)
 (2.5.2h) *Jangan lupa cuci tangan yg benar, trus jangan suka lupa megang2 muka dgn tangan kotor.*
 (do not forget to wash your hands properly, do not touch your face with dirty hands)
 (2.5.2j) *Sama satu lagi, penting niiih, jaga jarak aman.*
 (One more thing, it's important, keep a safe distance)

The quotations above represent the examples of the orientation in dr. Reisa's narratives. In writing the orientation, she uses longer clauses, supporting the abstract as the thesis statement of the narrative. As it can be seen above, some of the clauses are in the form of sentences. In the following, the writer discusses the complicating actions of dr. Reisa's narrative. The example can be seen in the following:

- (2.5.2a) *Inget yaa pandemi masih ada, resiko penularan masih tinggi.*
 (Remember, the pandemic is still there, the risk of transmission is still high)
 (2.5.2b) *Kalo nggak perlu2 amat, nggak usah keluar rumah dulu please.*
 (If you Do not really need it, Do not leave the house in the first place, please)

The quotation above is the example of the complicating action found in dr. Reisa's narrative. Through the complicating action, dr. Reisa slowly leads the readers to the climax of her narrative. There, she uses clauses, some of them in the form of sentences to write the complicating actions.

Having done with the complicating action, the writer discusses the resolution of dr. Reisa's narrative. The example can be seen in the following:

- (2.5.2m) *Nggak usah ketakutan berlebihan, biar nggak stress tapi ya jangan kelewat santuy juga.*
 (You do not have to be too afraid, so you Do not get stressed but do not be too relaxed)

The resolution, as seen above, releases the climax made in the complicating actions. She uses one full sentence, whether as a reminder or statement of her choice, leading to the end of the narrative.

Last but not least, the writer discusses the coda of dr. Reisa's narrative. The example can be seen in the following:

(2.5.3) Stay safe & stay healthy ya lovely people 🙏❤️

The quotation above is one of the codas of dr. Reisa's posts, which signals the end of the narrative. Most of dr. Reisa's coda are in forms of either wishes of staying safe and healthy to the readers or reminder from dr. Reisa to the readers of her narratives.

The existing patterns of regularities found on the narratives of dr. Sonia Wibisono

In the narratives written by dr. Sonia Wibisono, there are some existing regularities found. It generally follows five out of six of Labov's narrative elements: abstract, orientation, complicating action, resolution and coda. However, in the first and fifth post, there are four elements that appear: abstract, orientation, complicating action and coda. The example of each element can be found in the following, beginning with the abstract:

(3.4.1a) *Teman teman, Smua ICU RS Covid FULL.*

(Friends, all ICU Hospital Covid is FULL)

(3.4.1b) *jangan keluar rumah kecuali urusan sangat penting, hindari kumpul2 gak penting ya 🙏.*

(Do not leave the house unless it's very important, avoid unnecessary gatherings, okay?)

The quotation in the example above represents the abstract of dr. Sonia's narrative. She gives her thesis statement of her narratives; summarizing the whole narrative to come. Mostly, the abstracts found in dr. Sonia's narratives are in the form of longer clauses compared to dr. Tirta's narratives. The abstracts in dr. Sonia's narratives mostly have similar patterns with dr. Reisa.

Next, the writer discusses the orientation of dr. Sonia's narrative. The example can be seen in the following:

(3.4.2) *Kita harus jaga kesehatan masing2 dan disiplin selalu bawa LAVME spray anti virus.*

(We have to take care of each other's health and discipline, always bring LAVME anti virus spray)

The quotation above is the orientation of dr. Sonia's narratives. It is the supporting sentence to the thesis statement found in the abstract. The orientation above sets the context in dr. Sonia's narrative in forms of longer clauses as well as sentences.

In the following, the writer is going to discuss the complicating action of dr. Sonia's narrative. The example can be seen in the following:

(3.4.8e) *Pilih tempat makan dan meeting outdoor dan terbuka.*

(Choose a place to eat and meet outdoor and open)

(3.4.8f) *Tetapi tetap jaga jarak karena dibawah 1 meter liur droplet saat bicara bisa terciprat.*

(But keep your distance because under 1 meter of saliva droplets when talking can be splashed)

The quotation above is the complicating action of dr. Sonia's narratives. She leads the readers to the climax of the narratives. She uses longer sentences in the complicating action to make her point clearer compared to just shorter clauses.

Having done with the complicating action, the writer discusses the resolution of dr. Sonia's narrative. The example can be seen in the following:

(3.4.9a) *Dengan ini smoga anda semua terhindar dari covid yang mematikan dan membantu agar dokter indonesia tidak kalah perang dengan covid.*

(With this, may you all avoid the deadly covid and help Indonesian doctors not lose the war with covid)

In the quotation above is the resolution of dr. Sonia's narrative. She releases the tension in the climax, giving advice to overcome the pandemic together. Most of dr. Sonia's resolution uses longer clauses such as sentences; even though in the later narratives, she uses shorter clauses. Last but not least, the writer discusses the coda of dr. Sonia's narrative. The example can be seen in the following:

(3.4.10) *Semangat pencegahan dan hidup sehat bersama @lavmeantikuman spray anti virus.*

(The spirit of prevention and healthy living with @lavmeantikuman anti virus spray)

In the quotation above is the example of the coda in dr. Sonia's narrative. The codas of dr. Sonia's narratives are mostly written in forms of clauses, both long and short, and sometimes in the form of slogans such as found in the fourth and seventh narratives respectively. Through the coda, dr. Sonia marks the end of her narratives.

CONCLUSION

This study focuses on the narrative which were written by the influencers, namely: dr. Tirta, dr. Reisa and dr. Sonia. This study seeks to answer how the narratives are structurally constructed on the influencers' selected Instagram feed and the existing regularities are found on the influencers' selected Instagram feed. To answer those research questions, the writer used the theory from Labov (1967, as cited in De Fina & Johnstone, 2015) as the theory of this research. As the data used for this research, the writer took eight narratives from each influencer — twenty-four in total — to be analyzed.

The analysis was done by using the twenty-four narratives written by the influencers dated back from April to December 2020. From the findings, the writer found out that all three doctors' narratives consist of five out of six narrative elements: abstract, orientation, complicating action, resolution and coda. However, as for dr. Sonia, there are two out of eight of dr. Sonia's narratives consist of four out of six narrative elements: abstract, orientation, complicating actions and coda. This is due to dr. Sonia uses less lines compared to dr. Reisa's narratives.

For further research, the writer suggests further researchers to analyze similar narratives; not only as written narratives but also as spoken ones to make further researchers arrive at the most general interpretations to derive messages. The writer also suggests, if possible, to add the category of influencers such as public figures to see the relationship between the narratives written on each category of influencers.

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