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## Human Discrimination Against Arcanist in Reverse 1999 Dialogues: Van Dijk 3-Dimensional Analysis

Dhiva Alfath Al Dhani<sup>1</sup>, Khristianto<sup>2</sup>

<sup>1,2</sup>Universitas Muhammadiyah Purwokerto, Banyumas, Indonesia

\*Corresponding Author's Email: [alfathaldhani@gmail.com](mailto:alfathaldhani@gmail.com)

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### ABSTRACT

This study focuses significantly on the phenomenon of discrimination committed by humans against arcanists in the dialogue of the video game *Reverse 1999*. This study attempts to analyze the discrimination committed by humans against arcanists in the dialogue, explain the phenomenon of discrimination using Van Dijk's 3-dimensional theory, and identify patterns of discriminatory conversation in the dialogue of the video game. Van Dijk's three dimensions are separated into text, social cognition, and social context. Text structure, social cognition, and social context are important parts of Van Dijk's framework. These three dimensions then analyzed using three primary structures, namely microstructure, macrostructure, and superstructure. From the text, the author identifies that the issue of discrimination appears in the elements of semantics, and rhetoric through words with discriminatory intent. In terms of social cognition, the developers place the main focus on the arcanists by portraying them as a marginalized minority group. In the social context the author concludes that social realities regarding discrimination still frequently occur in society. In fact, this problem may worsen because of domination by the dominant group.

## 1. INTRODUCTION

Games are usually played for fun, so they are not typically played competitively or seriously, although some types of games can be competitive. Games usually consist of rules that determine how the game is played. There are various types of games, ranging from sports games and board games to video games. Video games are one of the most popular types of games. According to Esposito (2005), video games are games played using audiovisual devices and may have a narrative storyline. With their storylines and narratives, video games can be categorized as a "the new breed of modern popular literature" (Saptanto, 2021). Like literary works in general, the stories in video games aim to reflect social phenomena in the real world, such as discrimination.

One example of a video game is *Reverse 1999*. This game is a role-playing game (RPG) that presents various topics, especially the phenomenon of discrimination. In this video game, there are arcanists, a

group of creatures with magical abilities. This group often faces oppression from the human race, as they are perceived as evil. This negative perception stems from criminal acts committed by some members of the arcanist group. Despite the fact that some arcanists possess good qualities, humans continue to engage in discriminatory actions due to this negative perception. Using theories of discrimination and critical discourse analysis, the author aims to uncover the phenomenon of discrimination present in the dialogue of this video game.

According to Fulthoni et al. (2009), discrimination is differential treatment. Such differential treatment can be based on skin color, class, or ethnicity, and can also be based on gender, economic status, religion, and so on. According to Theodorson (1969), discrimination is unequal treatment of individuals or groups based on something that is typically categorical. Discrimination often begins with prejudice. With prejudice, we make distinctions between ourselves and others. In everyday life, we often tell “us” and “them” (Fulthoni et al. 2009). Discrimination occurs when beliefs about negative labels and prejudices turn into actions. Discrimination is the act of treating others unfairly simply because they belong to a particular social group.

This study applies critical discourse analysis theory. According to Van Dijk (2001), critical discourse analysis emphasizes power and inequality in social phenomena. Therefore, critical discourse analysis is used to analyze discourse in other fields, such as politics, race, gender, hegemony, culture, and social class. This theory can help the author explain the phenomenon of discrimination found in the video game dialogue. In order for the research to accurately explain the phenomenon of discrimination, the author applies Van Dijk's 3-dimensional critical discourse analysis. This analysis theory focuses on three elements, namely text, social cognition, and social context. There are three primary structures used in analyzing these three elements, namely microstructure, macrostructure, and superstructure (Eriyanto, 2001). Microstructure focuses on the analysis of text elements, including semantics, syntax, stylistics, and rhetoric. Macrostructure focuses on thematic elements (topics), while social cognition and social context can be found in this structure. The superstructure in this theory focuses on schematic elements, or the structure of dialogue.

There are several studies that the author uses as references in this research. The author uses research from Morelent et al. (2023), Shehata et al. (2024), Mahendra et al. (2023), and Wang and Catalano (2023) as references on the topic of discrimination. The author also used the research by Trianingsih and Akalili (2024) as a perspective on media framing of the phenomenon of stereotyping. In the research by Morelent et al. (2023), Mahendra et al. (2023), and Trianingsih and Akalili (2024), the authors attempted to explain the phenomena of discrimination and stereotyping not directly but through social reflection via literature. Meanwhile, Shehata et al. (2024) and Wang and Catalano (2023) studied the phenomenon of discrimination through direct discourse. Whether through literary media or direct discourse, these studies sought to uncover the phenomenon of discrimination through the critical discourse analysis theories they applied. Although direct discourse media and literature such as films or novels are very popular for discussion using critical discourse analysis theory, media such as video

games are still rarely considered for research. Video games, aside from being “the new breed of modern popular literature” (Saptanto, 2021), are also platforms that can create online discourse for their players. Research on social issues such as the phenomenon of discrimination is highly intriguing to discuss and explore as a research topic. Utilizing discrimination theory and Van Dijk's 3-dimensional critical discourse analysis, the author aims to analyze the phenomenon of discrimination present in the dialogue of the video game.

This study focuses significantly on the phenomenon of discrimination committed by humans against arcanists in the dialogue of the video game *Reverse 1999*. This study attempts to analyze the discrimination committed by humans against arcanists in the dialogue, explain the phenomenon of discrimination using Van Dijk's 3-dimensional theory, and identify the discriminatory conversation in the dialogue of the video game.

## **2. METHODOLOGY**

### **2.1. RESEARCH DESIGN**

This study employed a qualitative descriptive methodology. According to Creswell (2018), qualitative research aims to study or understand social issues. Descriptive qualitative research aims to describe the characteristics, qualities, and relationships between the activities or phenomena being studied. This study used qualitative data, which are not in numerical form and include verbal descriptions, field notes, photographs, and documents.

This descriptive qualitative research can be used to understand how discrimination against arcanists occurs in the dialogue of the 1999 video game.

### **2.2. DATA SOURCE**

This study consists of four chapters that the author selected from the video game "In Our Time" and "Tender Is the Night." Both stories take place in the same setting, and several incidents of discrimination against arcanists are depicted. The dialogues were taken from selected chapter that include examples of discrimination by humans against arcanists. In addition to including the dialogue in text form, the author included images to help readers understand the research.

### **2.3. DATA COLLECTION AND ANALYSIS**

This study uses recording, screenshot, and transcription techniques to collect data. The author records the dialogues in the video game, then takes screenshots of the recordings. After taking screenshots, the author transcribes the dialogues and analyzes the data using Van Dijk's 3-dimensional Critical Discourse Analysis theory and Van Dijk discrimination theory. After conducting the analysis, the author will draw conclusions from the analysis.

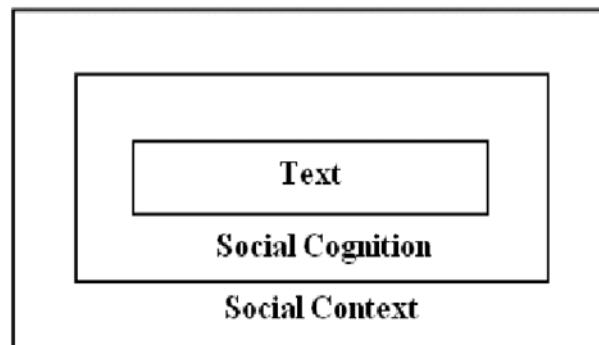
### **2.4. THEORETICAL FRAMEWORK**

This study applies Van Dijk's theory of discrimination and 3-dimensional analysis. According to Van Dijk (2001), critical discourse analysis emphasizes power and inequality in social phenomena. Therefore, critical discourse analysis is used to analyze discourse in other fields, such as politics, race,

gender, hegemony, culture, and social class. In his statement, Van Dijk explained the phenomenon of inequality or discrimination.

According to Van Dijk, discourse is not neutral. Rather, it is a tool used by dominant groups to construct and maintain stereotypes and prejudices, as well as to justify unfair treatment. Van Dijk outlines various strategies that dominant groups use to discriminate against oppressed groups. These strategies include presupposition and negative implicature, the use of stereotypes and negative topics, and the separation of "us" versus "them" (in-group versus out-group) to highlight the dominant group's positive identity and the oppressed group's negative identity. Van Dijk emphasizes that discourse is often used by dominant groups to maintain power and oppress other groups. This is done through verbal abuse, negative stigma, and presuppositions that made systematically by the dominant group towards minority groups.

Through his theory of discrimination, Van Dijk developed a three-dimensional analysis model to study the phenomenon of discrimination. Van Dijk's three dimensions are separated into text, social cognition, and social context. Text structure, social cognition, and social context are important parts of Van Dijk's framework. In terms of text, Van Dijk analyses how discourse strategies are used to describe a particular person or event. He also analyses how textual strategies are used to exclude or marginalize a particular group, idea, or event. In social cognition, Van Dijk analyses how the cognition of the text producer understands a particular person or event that is written about. In social context, Van Dijk analyses how discourse develops in society, the process of production and reproduction of events, and how a person is depicted.



*Figure 1 Van Dijk 3 Dimentional Model*

These three dimensions then analyzed using three primary structures, namely microstructure, macrostructure, and superstructure (Eriyanto, 2001). These structures are then described in the following table:

No.	Discourse Structure	Observed	Element
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1.	Macro Structure	Thematic: theme or a topic that is put forward x in a news.	Topics.
2.	Superstructure	Schematic: how the sections and sequences of news stories are arranged in the text as a whole.	Scheme.
3.	Microstructure	Semantics: meaning of wish emphasized in the news text. For example, by giving detail on one side or making it explicit one side and reduce on the other side.	Background, detail, intent, presupposition, and nominalization.
		Syntax: how - sentence (form - order) is selected.	Sentence form, coherence, and pronoun.
		Stylistics: how the choice of words used in the text news.	Lexicon.
		Rhetoric: how is the way the emphasis is done.	Graphic metaphor, and expression,

*Tabel 1 Van Dijk Structures Model*

Teun A. Van Dijk defines a topic as the macrostructure of a discourse. From the topic, we can identify the issues and actions taken by the text producer in addressing a problem. Actions, decisions, or opinions can be observed in the macro structure of a discourse.

Superstructure or schematic structure describes the general form of a text. The general form of discourse is structured into a number of categories or general divisions such as introduction, content, conclusion, problem solving, closing, and so on.

The most important aspect of discourse analysis is the meaning conveyed by the structure of the text. In discourse analysis, the meaning of words is a practice that is intended to be communicated as a strategy. At the microstructure level, there are semantics, syntax, stylistics, and rhetoric.

Semantics in Van Dijk's scheme is categorized as local meaning, which is the meaning that arises from the relationship between sentences that construct a particular meaning in a text. Semantics not only defines which parts of the discourse structure are important, but also leads to a particular side of an event. Semantics consists of background, detail, and meaning. Background can be used to justify the ideas presented in a text. Therefore, the background of a text is a useful element because it can reveal the intended meaning of the text's author. Details are the strategies the text creator uses to express their



stance in an implicit manner, and the detail element is related to the control of information presented by an individual. The meaning element examines whether the text is conveyed explicitly or not, and generally, information that benefits the text creator is explained explicitly and clearly. Conversely, information that is detrimental is explained in a subtle, implicit, and hidden manner.

Then there is syntax, which is an understanding of the patterns used as a means of combining words into sentences. Syntax is also part of grammar that discusses the structure of phrases and sentences. In syntax, there are coherence, pronouns, and sentence form. Coherence is the neat arrangement of facts and ideas into a logical sequence so that the message it contains is easy to understand. Coherence is used to connect information between sentences in a text. Pronouns are elements used to manipulate language by creating an imaginative community. Pronouns are tools used by text creators to indicate a person's position within a text. Sentence form is an aspect of syntax related to logical thinking, determining whether the subject is expressed explicitly or implicitly in the text.

Stylistic is the way writers express their intentions using language as a medium. Style exists in all forms of language, from spoken and written forms to literary and non-literary forms. Style is used in specific contexts by specific people for specific purposes.

The final element of microstructure is rhetoric. Rhetoric has a persuasive function and is closely related to how the message is to be conveyed. The use of rhetoric includes employing repetition, alliteration, as a strategy to attract attention or to emphasize a particular aspect for consideration. Van Dijk divides rhetoric into three parts: graphic, metaphor, and expression. Graphic elements typically appear through text sections that are formatted differently from the rest of the text. Metaphor is an ornament or embellishment of a news article or story; the use of a specific metaphor can serve as a key clue to understanding the meaning of a text. Expression helps to highlight or downplay certain parts of the text being conveyed. This expression may appear in the form of graphics, images, or photos, while in video games, expression typically emerges from the facial expressions of the characters displayed.

### **3. FINDINGS AND DISCUSSION**

#### **A. ANALISIS TEKS**

According to Teun A. Van Dijk's scheme, this text analysis is divided into three parts, macrostructure, superstructure, and microstructure, all of which are interconnected and complement each other (Eriyanto, 2001).

#### **1. MACROSTRUCTURE**

The theme or topic describes the core idea or message, which highlights important information that the developers of the video game *Reverse 1999* want to emphasize or reveal in the stories 'In Our Times' and 'Tender is the Night.' In 'In Our Times' and 'Tender is the Night,' the main topic or general theme taken by the developer is the story of Vertin's journey and his fellow arcanists in Chicago, America, before the 'Wall Street Crash' in 1929. In both story series, there are issues faced by the characters who are arcanists, including the following issues they face:

##### **a. Human Discrimination Against the Arcanist**

The Arcanists in the video game *Reverse 1999* are a race with magical abilities similar to wizards or witch. In the game's storyline, they face discriminatory treatment from the human race, both verbally

and physically. They are portrayed as a marginalized racial group with a small population compared to the human race. Their numbers are very few in the storyline, as many Arcanists have suffered violence or murder. The human race views them as a threat to the world due to their magical abilities.

In this video game, not all arcanists behave well; some are evil. The human group is traumatized by the criminal acts committed by some evil arcanists, so they generalize that all arcanists are evil. Although the arcanists who are with Vertin are good arcanists, they are also discriminated against by the human group simply because they are arcanists. The discrimination carried out by the human group in this video game is widespread, not only targeting the evil group represented by the Forget Me Not group in this story, but also affecting the Vertin group who are good arcanists.

b. "The Storm" Incident

In this video game, there is a term known as "The Storm," which refers to a widespread strange event that is considered to be the end of an era. The origin of this event is unknown, and it is experienced by both humans and arcanists. During this event, raindrops rise upward to the place where they fell, triggering the "storm syndrome," which causes strange occurrences and chaos. Within the next twenty-four hours, both living and non-living objects will be destroyed as a result. After the arrival of the Storm, the "reversing" takes place, where the present is rewound and brought to an earlier time period. Human groups will suffer negative effects from this event, while some arcanists with special abilities will be immune to it.

The occurrence of "The Storm" caused humans to feel suspicious and hated arcanists because they were considered to be the ones behind the disaster. Meanwhile, arcanists themselves could not even understand the origin of the event.

## 2. SUPERSTRUCTURE

In the story series 'In Our Times' and 'Tender is the Night,' the video game Reverse 1999 divides superstructure into five stages: opening, raising conflict, climax, anti-climax, and ending. The superstructure of the data collected is explained as follows:

### a. Dialog 1 from Chapter 1: Wretched Brats (In Our Times)

The dialogue is opened by Little Giant Tommy and Pumpkin Head Jame, who are surprised by what they find. They say, 'P-p-people come out of the suitcase?!' and "Agh, it's a weirdo's case! She knows dark magic. Run!"

Conflict arises in the dialogue as the children refuse to return Vertin's suitcase, saying, "No! Don't touch me! I'll give it to the officer!" and "Haha! Kiss my ass! You damn Basilisk losers."

The climax occurs when the two children are shocked by when APPLe is talking and they try to throw rocks at it. This is explained in Pumpkin Head Jame's statement, "That apple is talking! Ew!! Throw rocks at it!!"

The anticlimax shows the opinion about the children they met. He commented that "Looks like the generation we met is not quite friendly."

Finally, the ending presents Vertin's conclusion about the reason for the children's unfriendliness. Vertin states that "The subculture movement has indeed changed the social status of some arcanists. While in the 1920s... there are still many injustices."

### b. Dialog 2 from Chapter 6: The Rosa Killer (In Our Times)

In this opening dialogue an unknown person, later identified as Schneider, attempts to kill a group of humans on her list by calling out their names. She calls out, "James Clark, Peter Gusenberg, and Frank Gusenberg" and then shoot them one by one with her gun.

In Raising Conflict, Sonetto attempts to stop Schneider from murdering the group of humans.

She asks Schneider why she is committing these murders by saying, "Stop it! Why are you killing them?!"

In the climax, Sonetto is shown to be shocked by Adam Heyer's suicide. Before killing himself, Adam Heyer says, "You guys are also arcanists? Ha ha ... hahahaha ...! Damnable!" followed by "pap," the sound of a gunshot.

In the anticlimax, Schneider comments on Adam Heyer's suicide with the line, "What a pity. Is it because the arcanist's blood is so dirty... that he would rather die than go with you?"

In the ending, Schneider escapes from Vertin's group. She thanked them for helping to kill Adam Heyer by saying, "Umm. Although I like you very much, I still have to finish my task... This is the reward for killing Adam for me. Don't forget me."

### **c. Dialog 3 from Chapter 10: The Chew-Chew Potion (Tender is the Night)**

At the opening of this dialogue, Corps appears and asks Forget Me Not about the cooperation between arcanists and humans. Corps asked with "Hmm, let me see, umm, Mr. Forget Me Not. So, you are the one who will be working with us?"

The emerging conflict shows Corps interrogating Forget Me Not. Corps is suspicious of the arcanist's healing methods, even though Forget Me Not has been trusted by the authorities. Corps said, "Show me your doctor's license. Are you an expert in clinical diagnosis? How many patients have you treated?"

The climax shows Corps verbally insulting Forget Me Not. He underestimates Forget Me Not by calling him as a freak with the line, "What can this freak do? Playing house with some rotten roots and toad?"

The anticlimax shows Mrs. Durant asking Corps and Forget Me Not about medicine and food supplies. She asks them, "We haven't had any food for a whole night. We're starving, and can't stop thinking about eating... I don't know. They say it's cash."

The ending of the dialog shows Forget Me Not reassuring Mrs. Durant by telling her, "Don't worry, I promise everything will be okay, Mrs. Durant."

### **d. Dialog 4 in Chapter 12: About the New Era (Tender is the Night)**

In this opening dialog, the Corps is shown tasting the potion made by Forget Me Not. He feels familiar with the taste. He said "The potion ... tastes so familiar ... the smell ..."

In the raising conflict, Corps was mad because the potion he drank was beer. According to him, beer is prohibited under the authorities' regulations. He said "This is beer?! This is prohibited! Where did you get it?! I knew it, I knew we can't trust this insane people! Get them all!"

Climax presents Forget Me Not stated that he was not insane. He commented that the Corps' hypocrisy and authority over the applicable regulations were absurd. He commented with "Insane? No, we can't be more sane. We are neither insane, nor ever hysterical. Not to mention practicing hypocrisy, screwing money through all the ridiculous and absurd decrees."

Anticlimax features a follow-up comment from Forget Me Not. He asked Corps how he recognized that it was beer, given that the ban had been in place for almost ten years in the line "The prohibition has lasted for almost 10 years, how could you know it's beer right away?"

The ending features Forget Me Not blowing up the Corps with his magical abilities, and calling the Corps and the authorities' hypocrites with "What a hypocritical wretch!"

### **e. Dialog 5 in Chapter 12: About the New Era (Tender is the Night)**

In the opening dialogue, Mrs. Durant suddenly recognizes Druvis as Weyerhaeuser's

daughter. She exclaims, "I've met you! You are the daughter of the late Weyerhaeuser?!"

Raising conflict shows the journalist trying to take a photo of Druvis. They believe the photo will be very valuable. He says, "It's worth it if I take a photo of her before I die! Move! Let me take one!"

The climax shows the journalist's statement in Druvis' flashback story that the reason Druvis burned her family alive was because she was an arcanist. They state, "It is not possible that 20 barrels of gasoline could cause such a fire. It is dark magic, Miss."

The anticlimax shows Druvis' statement about his magical abilities and how there is no need to sell the woods to cover the bankruptcy. She states, "I have just learned a new 'arcane skill'... I can hear the sound of trees. I know there is a way... to make us all survive... No need to sell the woods. No need to level up trees. No need to file for bankruptcy... We can go back to the life we had... the kind of life they expected."

The ending dialogue shows Druvis' desire in a flashback to find out who the arsonist was in the incident that killed his family. She states, "I will find out the truth. I will find the arsonist. I will find the answer I never knew."

### **3. MICROSTRUCTURE**

There are several parts to semantics including background, detail, and intent.

#### **- Dialog 1 from Chapter 1 "Wretched Brats" (In Our Time)**

In the first dialogue, players will be introduced to the concept of arcanist magic and the bullying experienced by Vertin and APPLe. It is mentioned that as arcanists, Vertin and APPLe can come out of a suitcase found by Little Giant Tommy and Pumpkin Head Jame. Arcanists are described as having magical abilities, while humans do not. The scene is deemed odd by the two children, leading them to view the arcanist as a weirdo.

Dialog details are revealed regarding magical abilities, character identities and statuses, as well as social change. It is mentioned that Vertin's suitcase possesses magical abilities, which shocks Little Giant Tommy when someone emerges from inside it. The characters Little Giant Tommy and Pumpkin Head Jame are portrayed as antagonists, while Vertin and APPLe are depicted as protagonists. Social change is highlighted by APPLe, who mentions that the condition of arcanists was far worse forty years ago, indicating the time setting and the social developments within this world. The mention of a subcultural movement that altered the social status of arcanists, as well as the continued existence of injustice in the 1920s, signifies the presence of social struggles and transformation within arcanist society.

The sentence "P-p-people come out from the suitcase?!" intends the arcanists' magical ability that allows creatures or people to emerge from ordinary objects such as a suitcase. The mention of "dark magic" by Pumpkin-Head Jame implies the existence of dark magic, which is considered dangerous, particularly by human groups. Conflict arises from disputes related to the suitcase. Pumpkin-Head Jame insults Vertin and APPLe by calling them "damn basilisk losers." The use of the sentence "Ew!! Throw rocks at it!!" reflects the children's reaction toward arcanists, who are perceived as strange because of their magical abilities.

Graphics depict Pumpkin Head Jame sticking out his tongue in a mocking manner while pointing his index finger downward, as if signaling an order to submit. There is also the metaphor "Basilisk losers," intended to equate Vertin and the arcanists with strange creatures like basilisk lizards. The mocking expression is shown by Pumpkin Head Jame both visually and through the lines he delivers in the dialogue.



*Figure 1 Pumpkin Head Jame bullying Vertin*

### - **Dialog 2 from Chapter 6 “The Rosa Killer” (In Our Time)**

In the second dialogue, the player will focus on Schneider, who appears to be hunting and killing several characters such as James Clark, Peter Gusenberg, Frank Gusenberg, and Adam Heyer, who are from the human group. Adam Heyer's hatred for arcanists is shown when he commits suicide even though he has been saved by Sonetto. Before carrying out his actions, he even says, “You guys are also arcanists? Ha ha... hahahaha...! Damnable!” before shooting himself with a pistol. The dialogue implies a historical event in Schneider’s line, “Hate humans? Then tell me... in this massacre in history, who should be killed, human or arcanist?” which depicts the troubled relationship between humans and arcanists.

Several details emerge, including conflict and violence, tension between characters, and the theme of humans versus arcanists. Violence arises when Schneider attempts to murder several characters, including James Clark, Peter Gusenberg, Frank Gusenberg, and Adam Heyer, all of whom belong to the human group. His actions are driven by a past incident of violence that had befallen arcanists, as referenced in the dialogue: “in this massacre in history, who should be killed, human or arcanist?” The dialogue touches upon the strained relationship between humans and arcanists, as well as a history of violence and massacres.

Schneider’s question about “is it because the arcanist’s blood is so dirty ... that he would rather die than go with you?” reveals dialog intention with social stigma and identity conflict between humans and arcanists. Vertin rejects violence and firmly asserts that differences in talent or status (arcanist vs. human) must never be used as a justification for murder. She states, “No one should be killed ... Difference in talent is never, and never will be the reason to deprive people of life.”

Graphic shows the figure of Schneider appearing sympathetic and disappointed. There is the metaphor “arcanist's blood is so dirty” in his dialogue, attempting to illustrate Adam Heyer’s view of the arcanists. The expression conveyed in the dialogue is sympathetic, but also serves as a satirical reference to Adam Heyer’s suicide.



*Figure 2 Schneider's dialog*

### - **Dialog 3 Chapter 10 “The Chew-Chew Potion” (Tender is the Night)**

In the third dialogue, the player's focus will be on Forget Me Not's role as an arcanist needed by the authorities to cure “storm syndrome.” Although he has been trusted by the authorities, the Corps which is subordinate to the authorities, still suspicion towards him because he is an arcanist. He even equates the term “arcanist” with “con artist” in the phrase “A.K.A. con artist, right?” The Corps' trust as part of the human group reflects that they place more faith in medical science than in the magical healing of arcanists, even in desperate situations in this video game.

Details are found regarding the tension between healing methods, the severe condition of “storm syndrome,” and the negative stigma against arcanists. Corps believes that healing should be carried out through medical means and rejects the use of magical practices as a form of treatment. However, Forget Me Not argues that she has already obtained permission from the authorities, though Corps continues to be suspicious of him. Corps uses derogatory terms such as “freak” or “con artist” and questions Forget Me Not's abilities, reflecting the social stigma against arcanists as a group viewed with suspicion or negativity. This dialogue mirrors the reality of a world where arcanists are treated differently and face discrimination from authorities and the general public.

The intent shows Corps demeans Forget Me Not by equating her to a “con artist” and a “freak,” are repeatedly used by Corps to describe Forget Me Not, highlighting discriminatory and reflecting the social stigma, prejudice, and lack of trust toward arcanists compared to the medical profession. Corps represents a formal approach rooted in regulation, legality, and scientific methods, valuing individuals based on certification rather than the magical abilities possessed by Forget Me Not.

The graphics show Corps with an annoyed expression on his face. There is a metaphor used by Corps to describe the arcanists from his perspective. The expression displayed reflects Corps' frustration with the authorities' decision to seek medical assistance from an arcanist.



*Figure 3 Corps and Forget Me Not*

**- Dialog 4 from Chapter 12 “About the New Era (Tender is the Night)”**

In the fourth dialogue, taken from chapter 12 “About the New Era,” the player will focus on the conflict surrounding the prohibition of alcoholic beverages. The Corps opposes the use of beer as a remedy and accuses Forget Me Not and the arcanists of breaking the law. The Corps has been suspicious of them from the start, stating, “I knew it, I knew we can’t trust these crazy people!” as a statement that authorities and human groups should not entrust arcanists with the healing of “storm syndrome.”

Details are revealed regarding the decree of prohibition, the tension between the authorities and arcanists, and moral and social conflicts. Corps is extremely firm in enforcing this rule and responds aggressively when discovering that Forget Me Not has violated it. Corps represents the authorities, accusing and condemning Forget Me Not and her group as “insane people” for using beer as an ingredient in a magical antidote, demonstrating an intolerant attitude toward them. The alcohol ban serves as a symbol of strict social control and repression in this world. Corps opposes the use of beer even as an antidote.

The intent implies a semantic meaning of social and political conflict surrounding the alcohol prohibition law, which creates tension between the authorities and the arcanist groups. Corps refers to arcanists like Forget Me Not as “insane people,” demonstrating hostility, distrust, and negative judgment toward his counterpart.

In the graphic, Corps is shown looking upset over a legal violation. There is a metaphor in the use of the term “insane people” in the dialogue, referring to the arcanists. The expression conveyed through the dialogue text takes the form of a firm command.



*Figure 4 Corps upset over a legal violation*

#### - **Dialog 5 from Chapter 12 “About the New Era” (Tender is the Night)**

In the fifth dialogue, the player will focus on the background narrative connecting Druvis to the arson that claimed her family. She was accused by journalists and the public of having burned her parents alive using dark magic. However, Druvis III denied the accusations of using dark magic, asserting that she was born an arcanist and that her abilities were innate rather than a form of black magic. The tension between fact and accusation involving Druvis and the journalists is evident in this dialogue.

Several details are revealed in this dialogue, including the identity of Druvis as a part of Weyerhaeuser family, the accusations and public perspective regarding Druvis, and Druvis's clarification. There are strong rumors and controversy surrounding Weyerhaeuser's death, assuming that the family perished because Druvis used “dark magic” to start the fire. Journalists believe Druvis caused the fire using dark magic, accusing her of deliberately committing arson. These accusations are heavily biased and may represent a form of stigma toward individuals with magical abilities. Druvis denies ever studying dark magic and emphasizes that she was born an arcanist, meaning her abilities are innate and different from the negative connotation of dark magic.

The intent shows journalists representing the prejudiced public opinion, believe that the family tragedy was caused by Druvis using “dark magic.” These accusatory claims reveal the strong negative stigma against individuals with magical abilities, as well as the dramatic sensationalism built by the media.

In the graphic, the figure of Druvis is shown alongside dialogue from the Journalist. There is a metaphor in the sentence “it is dark magic,” which is intended to imply that the twenty barrels of gasoline mentioned by Druvis could not possibly have caused the forest fire. Visually, Druvis's expression appears neutral, while the Journalist's disbelief regarding Druvis's statement is conveyed through the text.



Figure 5 Druvis and Journalist dialog

## B. Social Cognition

In the dialogues analyzed by the author, the video game *Reverse 1999* highlights the issue of discrimination committed by humans against arcanists, which can be observed from thematic, schematic, as well as semantic and rhetorical aspects.

Thematically, the developers attempt to connect supernatural phenomena with the negative stigma attached to arcanists. The existence of such phenomena causes arcanists to be perceived as perpetrators of crimes, which even led to massacres of arcanists, as also depicted in the dialogues.

From a schematic, the portrayal of discrimination emerges during the raising conflict and climax stages. Tensions between the arcanists and human groups unfold most prominently at these two points.

From a semantic and rhetorical standpoint, the issue of discrimination is conveyed through dialogue texts. Discrimination is expressed through verbal and physical violence, described through background details, intent, and rhetorical elements of the text.

Through these three textual structures, the developers of *Reverse 1999* successfully reveal the issue of discrimination carried out by humans against arcanist. The developers place the main focus on the arcanists by portraying them as a marginalized minority group. Nevertheless, the arcanists serve as the protagonists in the story created by the developers. Meanwhile, in the dialogues analyzed by the author the human groups are depicted as antagonists who frequently insult and demean the social status of the arcanist.

## C. Social Context

Social context analysis examines how the text is further connected to the social structures and knowledge that develop within society regarding a particular discourse. The social context in this case is about addressing the question of how the discourse on discrimination develops within society.

The issue of discrimination experienced by the arcanists as a marginalized minority group is portrayed in the dialogues collected by the author. This discrimination is depicted through both verbal and physical violence, which are visualized in the video game through dialogue. The discrimination they face stems from the negative stigma attached to the arcanist race. According to Wreta (2022), stigma is something that always exists in society and can be accepted by anyone

who commits certain violations or deviations. The presence of stigma in a social environment leads to social inequality. Stigma can emerge in a social environment due to certain behaviors. When an individual's behavior is perceived as different from what others typically do, there is a possibility that stigma may arise from the surrounding community, either directly or indirectly.

As a reflection, the author draws a parallel issue of discrimination carried out by Chinese authorities against the Uyghur minority group. The first case is the negative stigma labeled upon the Uyghur ethnicity by the government and some segments of Chinese society. This stigma is rooted in various factors, such as fears of separatism and religious extremism. The Chinese government has often associated the Uyghurs with terrorism and separatism. Thousands of Muslim children in China's western Xinjiang region are being separated from their parents in a new study calls a "systematic campaign of social re-engineering and cultural genocide" (Withnall, 2019). Thousands of Uyghurs have been detained in so-called "re-education" camps, which the government refers to as vocational training centers. However, many reports indicate the presence of serious human rights violations within these camps. There is assimilation policies aimed at reducing cultural and religious differences between the Uyghurs and the Han majority. Chinese authorities have imposed strict restrictions on Uyghur religious and cultural practices, including bans on fasting during Ramadan, the use of the Uyghur language in schools, and the construction of mosques. All practices related to Uyghur identity are prohibited, clearly demonstrating the presence of identity-based discrimination in this case.

There are similarities in the discrimination experienced by both the arcanists and the Uyghur community. They are marginalized because of their small population and limited group size. In both instances of discrimination, the dominant group seeks to impose negative stigma upon the minority group with the intention of alienating them from the social status of the wider society. Discriminatory actions will persist as long as the dominant group and the negative stigma remain in power over minority groups.

#### **4. CONCLUSION**

Based on the research the author conducted on the text, context, and social cognition contained in the dialogues of the video game *Reverse 1999*.

At the macrostructure level, the main theme found is discrimination committed by humans against arcanists, which is also related to the "Storm Incident" phenomenon. Human prejudice becomes the primary reason behind the discrimination present in the two stories in this video game. The superstructure refers to the schematic or narrative structure.

In the superstructure, the discussed schema is the flow of dialogue from the opening to the ending. It begins with the opening, which usually introduces the characters, then moves into the rising conflict as several problems emerge, followed by the climax, which is typically marked by intense debate. After that, the tension decreases during the anticlimax, and the dialogue concludes with the ending.

The microstructure explains the text elements in detail through the discussion of semantics, and rhetoric. Through the text, the author not only understands the content of the text but can also identify how the developers of the video game *Reverse 1999* express the issue of discrimination through specific language or rhetoric, as well as the message they intend to convey.

From the perspective of social cognition, the developers of the video game attempt to highlight the negative stigma and violence inflicted by humans against arcanists by referencing events related to the massacre of arcanists and the discrimination by human groups.

In the context of societal reality, through articles the author concludes that social realities regarding discrimination still frequently occur in society. In fact, this problem may worsen because of domination by the dominant group.

This research is limited to themes and issues of human discrimination against arcanists. Therefore, the data is only taken from the stories "In Our Time" and "Tender is the Night," which address human discrimination against arcanists in video games. This video game is also new, so there are few references. However, there are many other stories besides the ones the author mentioned, so this video game is interesting to research further.

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