



# SEMIOTICS ANALYSIS OF AHOK-DJAROT'S CAMPAIGN VIDEO ON YOUTUBE SOCIAL MEDIA FOR THE SECOND ROUND OF THE 2017 DKI JAKARTA GUBERNATORIAL ELECTION

Muhammad Alhada Fuadilah Habib<sup>1</sup>,  
Asik Putri Ayusari Ratnaningsih<sup>2</sup>  
Michael Jeffri Sinabutar<sup>3</sup>

<sup>1</sup>Universitas Islam Negeri Sayyid Ali Rahmatullah Tulungagung

<sup>2</sup>Universitas Airlangga

<sup>3</sup>Universitas Bangka Belitung

*Email : habibhada@gmail.com*

## Abstract

This study focuses on the messages conveyed in Ahok-Djarot's campaign video on Youtube social media for the second round of the 2017 DKI Jakarta gubernatorial election by exploring and analyzing the elements of the icons, the indexes, the symbols, the lyrics, and the storyline using Peirce's semiotics based on the visual methodology. Various messages that have been conveyed through the video with the title "Video Kampanye Ahok-Djarot: Pastikan Pancasila Hadir di Jakarta" (Ahok-Djarot's Campaign Video: Ensure Pancasila is Present in Jakarta) are very interesting to study because the video has become a viral video during the heating up political climate for the second round of the 2017 DKI Jakarta gubernatorial election. A form of support for Ahok-Djarot and also a form of criticism for the current condition of Jakarta articulated through a 2-minutes video with visual images as well as audio lyrics with subtitles packaged interestingly. The results obtained from the analysis are; when Ahok-Jarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election is mapped, it has three main scenes and each scene tries to convey a message to the public, especially the Jakarta citizens. The first scene shows that the current condition of Jakarta is still intolerant and tends to discriminate against minorities. The second scene tries to show that Jakarta should really hold the motto "Bhineka Tunggal Ika" (Unity in Diversity) and should not just use it as a mere motto. The third scene tries to show that Ahok-Jarot are the suitable leaders for the Jakarta citizens because Ahok has worked for Jakarta and has put real efforts for Jakarta. Moreover, Ahok-Djarot is a pair of candidates who can solve the problems described in the previous scene. In general, the issue raised in this controversial video is the issue of intolerance currently considered as a big problem for the Jakarta citizens.

**Keywords :** *Semiotics, Intolerance, Political Campaign, Youtube Social Media, Ahok-Djarot, Jakarta*



## **BACKGROUND OF THE STUDY**

This study is a semiotic analysis of the 2017 Jakarta gubernatorial and deputy gubernatorial candidates' campaign video for the second round of the 2017 DKI Jakarta gubernatorial election, Basuki Tjahaya Purnama (Ahok) and Djarot Saiful Hidayat (Djarot). This study seeks to uncover and explore the messages and meanings conveyed in the political campaign video uploaded on one of the popular social media, namely, Youtube. The 2-minutes video with the title "*Video Kampanye Ahok-Djarot: Pastikan Pancasila Hadir di Jakarta*" (Ahok-Djarot's Campaign Video: Ensure Pancasila is Present in Jakarta) is very interesting to study because it has become a very controversial and viral video on social media, especially when the political climate in Jakarta heats up due to the DKI Jakarta local leaders election for the period of 2017-2022.

This study only focuses on messages or images conveyed in the video that has been widely spread not only on Youtube social media but also other popular social media such as Facebook, Instagram, and Twitter by analyzing the elements of the icons, the indexes, the symbols, the lyrics, and the storyline. Through this analysis, it will reveal the meaning of the signs in the video as the messages to be conveyed; why the messages or issues were raised in the campaign for the second round of the 2017 DKI Jakarta gubernatorial election, and how the messages or issues can appear on social media as an effort to strengthen the candidates' images.

This study is important to conduct because the current political activities are not only owned by political elites, but also by every citizen. Every citizen has the right to take part in political activities, one of the examples is to support the candidates running in the election. The support provided for the candidates is not only in the form of voting during the voting process but also in the form of

active participation in the campaign process in various ways and currently, the most popular way is to use social media. Various kinds of creative ways done through social media are considered very effective to persuade or influence the public to participate in the voting process according to the messages conveyed by the leader candidates in social media. With the various citizens' posts on social media, it can be seen clearly that they are very active in the effort to participate in the success of the local leader candidates' campaigns. The posts most often used for campaigns through social media are videos, memes, articles, and photos. Even, the posts spread through social media sometimes are hyperbole often referred to as "hoaxes" in order to build positive images for the supported candidates.

Senator Mercado (Cangara 2009, p.128) said that social media have become one of the levers to deliver campaigns by the political elites at this time. It can be said that the relationship between media and politicians cannot be separated, not only journalists who need politicians as the sources of information but also the politicians need media to deliver various kinds of political messages to be conveyed to the public. It is also supported by the statement of Agung Laksmmana (2012) who is a Practitioner and Secretary-General of Public Relations of Indonesia said that in the US political campaign, Senator Barack Obama was a successful phenomenon in 2008. Youtube has become an advertising medium for the presidential candidates, both from the Democratic and the Republican parties. Youtube was used maximally and very extensively, especially by Senator Barack Obama, as in writing one of his famous speeches - "Hope Action Change". Laksmmana (2012) added that Senator Obama was able to attract more than 4.5 million hits, an extraordinary number of visitors for a political video with the duration of 37 minutes 39 seconds.



This study is very interesting because the campaign conducted through Youtube social media is a form of the latest trend campaign as a form of popular culture due to the influence of the information technology development. Ahok-Djarot's campaign video shown on Youtube social media emphasizes the element of "speech" or "monologue" by imitating or adopting the speech style that Bung Tomo used when moving the Surabaya youths' fighting spirit against the British army on November 10th, 1945. In general, this video tells that the Indonesian country was formed and was fought for by various racial, ethnic, tribal, cultural, and religious backgrounds.

The main message of this video is to implement or to perform the motto "*Bhineka Tunggal Ika*" (Unity in Diversity) in Jakarta and to reject various kinds of discrimination based on SARA. At the beginning of the scene, it is described the problems in Jakarta that the citizens are still intolerant, especially in religious matters. At the end of this video, it tells about the support for Ahok-Djarot to become Governor and Deputy Governor who can solve the problems in Jakarta city.

As stated by Rubi Kholifah (2017), a spokeswoman of the *baja* (steel) team for Ahok-Djarot's win, that the video entitled "Video Kampanye Ahok-Djarot: Pastikan Pancasila Hadir di Jakarta" was uploaded by Ahok-Djarot's team on their Youtube social media account on April 09th, 2017 (GaruDa DiDaDaku, 2017). Besides being uploaded on Youtube social media, a snippet of the video was also uploaded on Ahok's Twitter social media with the hashtag #Beragamitu-BasukiDjarot (Salim, 2017). This 2-minutes video, which has been uploaded to Youtube social media and has been able to be accessed freely by all internet users, has attracted the attention of the public, especially those who are against Ahok-Djarot. It has only been uploaded in a day, till Monday (April 10th, 2017) at 04.45 West

Indonesian Time, the video has been watched by more than 1 million Youtube social media users and the video has become a trending topic on Twitter with the hashtag #KampanyeAhokJahat. Not only on Youtube and Twitter social media, but other social media such as Instagram and Facebook also contributed to the viral of Ahok-Djarot's video campaign for the second round of the 2017 DKI Jakarta gubernatorial election (Kumparan, 2017).

The political campaign media in the form of audiovisual obviously was able to attract the attention of the public. This is proven by a large number of viewers of the campaign video in just a short time. This kind of condition can be understood because it can be assured that almost all Indonesian citizens from various circles already have smartphones that can be used to access the internet easily. In addition, campaign media in the form of videos are more easily accepted by the senses and thus making prospective voters are more interested in watching the videos. These kinds of political campaigns with video models uploaded on social media are indeed more effective because the videos convey the messages in verbal and nonverbal forms simultaneously with very attractive packaging. According to Herwibowo (2008, p.4) in his book entitled "Youtube: A Success Story", during the summer of 2006, Youtube has become the fastest growing website and has been occupied the position of the fifth most popular website, surpassing the popularity of MySpace. According to a survey conducted on July 16th, 2006, 100 million video clips are viewed on Youtube every day. This is still added with 65.000 new videos uploaded every 24 hours. Youtube site is accessed by almost 20 million visitors per month on average. According to Nielsen/Net Ratings, about 44% of Youtube visitors are women and 56% of Youtube visitors are men. Based on age, the dominant visitors are aged 12 to 17 years. Youtube's prominence in the online video market



is very high. According to the website Hitwise.com, Youtube leads the online video market in the UK by 64%. Seeing such conditions, it is not surprising that Youtube social media is chosen as political campaign media by the leader candidates to attract the attention of the public (prospective voters).

Starting from a common phenomenon regarding the number of advertisements as one of the media for political campaigns that are present in the days leading up to the general election, the authors see that the campaign videos are media for constructing the images of political figures to attract the attention of the public (prospective voters). When the election is approaching, the leader candidates who will compete for the seat will struggle to conduct activities that can boost positive images among prospective voters.

For example, by visiting various public places, delivering speeches with sweet promises, conducting social activities, visiting marginalized citizens, and conducting various other positive activities. Through social media, videos of the positive activities done by the leader candidates will be presented or shown to a wide audience to create positive images in order to gain attention and support from prospective voters. Political campaigns are a continuous re-creation and transfer of symbols of significance through communication (Rakhmat 2001, p.173). Then, Imawan (1999 in Cangara 2009, p.276) added that campaigns are persuasive efforts to invite other people who do not agree or who are not convinced of the ideas offered by the leader candidates so that prospective voters support and choose them.

As the election approached, various verbal, non-verbal, and visual campaign messages were trying to be conveyed to the public. However, what is often seen are the numbers written in very large, the faces of the politicians or the local leader candidates are set in large photos, political

promises written in large fonts (Tinarbuko 2009, p. 31). Then, there is a question that arises whether the numbers, the photos, and largely written promises show the real works to do the tasks as a leader. This emerging phenomenon also describes the candidates who think instantaneously in achieving their goals to win the election. With the mainstay of wearing skullcaps (small, round hats that fit closely on the top of the head and especially worn by some religious men) visualization, a row of academic degrees, and helping the poor citizens are believed to be able to boost the image of the candidates. However, in reality, this is not the case. Political campaigns that only put the photos of the candidates on banners will portray that the candidates are not populist. First, one's popularity must be built by making real works for citizens. Without those real works, the candidates will only waste money, time, and energy to get ready to be bankrupt. For the voters, the most important thing is real works, not a look or just a famous name. The image of the leader wanted by the people can only be built through videos of real actions (heroic actions) packaged with interesting scenarios, neat storylines, camera effects that seem real and original as well as a touch of video editing that make audiovisual displayed becomes more attractive. The image of the leader candidates expected by the citizens now can be easily created through videos posted or shared with a wide audience through the help of popular social media, one of them is Youtube.

Some notes that can be seen are many politicians, leader candidates or party leaders are pursuing popularity through campaigns media, specifically political advertising. Even though the reality on the field says otherwise (inversely or irrelevant to the images depicted in media). According to Tinarbuko (2009, p.37), many of the candidates are actually doing very well in the field, but in reality, they were not chosen by the voters in the



election. Thus, it can be said that in order to be elected in the election, the quality of the images of the politicians or the candidates is far more important than just doing real works or taking real actions without the help of the media in showing the works or actions. The quality of the images of the politicians or the leader candidates can be proven through videos of real works that give benefits to the citizens that are shown through the media to a wide audience.

Based on various phenomena and political communication that occurred, the authors are interested in Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election because its broadcast is specifically for social media users, as well as the presence of ethnic and religious elements that are included in the political issues raised. One more thing that concerns the authors is that the video is a controversial and viral video among social media users not only on YouTube, but also on Twitter, Facebook, Instagram, WhatsApp, Line, and Websites (Kumparan, 2017).

Viewing video as a product of visual culture, then, attention will be focused on the effects of published images (Gillian Rose 2001 in Budiharjo & Aryani 2009). This understanding was emphasized by John Storey (2007 in Budiharjo & Aryani 2009) who opines that culture is understood as published daily texts and practices. It means that culture is never separated from the contribution of everyday life and the environment where humans live. Thus, culture is produced and practiced elsewhere, as stated by Twaites that culture as a place to produce meaning is not an expression of meaning (Sachari 2007 in Budiharjo & Aryani 2009).

The authors want to reveal the meaning behind the signs, language, and storyline used in the video and also how the personal concept that Ahok-Djarot want to create in the campaign video as a political campaign. The authors use a qualitative research method. This procedure includes the

direct observation of the video and then searching for information from other sources in the form of articles, journals, or other videos discussing or reviewing the same case (Strauss & Corbin 2009, p. 5). It is deepened by using a visual methodology, semiotic analysis of Peirce's approach expected to be able to give meaning to each image, language, or scene in the video, and in the end, it can be examined intertextually by comparing other texts.

## THEORETICAL FRAMEWORK

Discussion of the messages contained in Ahok-Djarot's campaign video on Youtube uses Peirce's semiotic analysis with three stages, those are textual, textual interpretation, and intertextuality. By using these three stages, it will be able to find the hidden meaning behind the signs. The first stage is an analysis of the textual devices of the object studied, including the icons, the indexes, the symbols, and also the description of the storyline contained in the video. Basically, signs can be seen from two aspects, those are verbal signs and visual signs. Verbal signs are approached from the variety of languages, writing styles, themes and understandings obtained. Visual signs are seen from the way they are shown, whether they are iconic, indexical, or symbolic (Tinarbuko, 2008).

Added by Danesi (2004, p.34s) icons are signs designed to represent a reference source through simulation or equation (it means, the reference source can be seen and can be heard in icons). Indexes are signs designed to indicate a reference source or relate to each other with a reference source. While symbols are signs designed to encode a reference source through accordance or agreement (Usrah, Habib, Fakhurrrazi, 2021).

Meanwhile, Octavianus (2015) provides additional information regarding the meaning of



icons, indexes, and symbols. Icons are signs that have the "appearance" resemblance as it already exists in reality. There are two ways to depict icons, those are illustrative (according to the original form) and diagrammatic (in the form of simplification). Then, indexes are signs that point to the meaning. Indexes are also often referred to as "hints". Furthermore, symbols are signs that function as the representative of a bigger thing behind it. Symbols also usually indicate a mutually agreed meaning.

## ANALYSIS

This section will explore Ahok-Djarot's campaign video from the point of view of Charles Sanders Peirce's Semiotic Theory which will go through 3 stages of discussion (analysis), those are; textual, textual interpretation, and intertextuality. At each stage, it will be studied by looking at the elements of the icons, the indexes, and the symbols to obtain the meaning behind Ahok-Djarot's campaign video for the second round of the DKI Jakarta gubernatorial election.

### a. Textual Analysis

Textually, the scenes contained in the video are divided into several scenes making the video easier to be analyzed. The authors choose several scenes that have deep meanings. The first scene is a scene that shows an atmosphere of chaos due to anarchic demonstrations or protests conducted by men who wear skullcaps and turbans, mostly in white clothes with a background banner that reads "Destroy China". The chaos also causes women and children trapped in their cars and they looked frightened because the demonstrators are carrying long woods that were banging on the car door. This chaotic scene is followed by the action of a woman wearing a bomb-proof dress confidently

walking towards a black box on the street.

**Picture 1 :** A demonstration action scene performed by men in skullcaps and turbans



Source : Youtube

The icons in the first scene are the actors performing anarchic demonstrations by men in white clothes and wearing skullcaps and turbans that are typical of Muslims fashion style in Jakarta. Furthermore, the index in this first scene is that Jakarta is indicated as a city that is still intolerant, especially in terms of ethnicity and religion. The symbol is in the form of the banner "Destroy China" which is the background for demonstrations by Muslims symbolized by a cap and a turban.

The second scene is a scene that depicts that the Indonesian country is made up of various and diverse races, ethnicities, tribes, religions, and cultures. At the beginning of the second scene, it is depicted that a badminton athlete who is a Chinese ethnicity has succeeded in making Indonesia proud by becoming a champion in the international badminton tournament. Furthermore, the video also shows various ethnicities in Indonesia and also displays various kinds of arts originating from various cultures in Indonesia. Not to be

**Picture 2 :** A scene of people in various religions praying in a room



Source : Youtube



missed, the video shows various religious leaders who are seen standing and praying simultaneously in a room.

The icon in the second scene is a depiction of various races, ethnicities, tribes, religions, and cultures that exist in Indonesia, they are described as Indonesian citizens under the motto "*Bhineka Tunggal Ika*" who live in harmony and peace in diversity. Furthermore, the index element is clearly visible in the prologue spoken by the narrator "We will also show that *Bhineka Tunggal Ika* is really not a mere jargon, but has been implemented in Jakarta". Furthermore, the narrator who according to Kumparan (2017) is voiced by Djarot Saiful Hidayat continues his prologue "Don't ask where you come from, don't ask what your religion is, but ask what you have done for Jakarta". From the script/text voiced by the narrator, it is very clear that the video is trying to convey a message to promote diversity in Jakarta. Then the symbol element is shown in the display of regional cultural arts of Indonesia as a symbol of diversity.

The third scene is a scene showing that the pair of local leader candidates for DKI Jakarta, Ahok-Djarot, are the candidates who care about the citizens and they are liked by most Jakarta citizens from various backgrounds. This is shown through a scene where the gubernatorial candidate, Ahok, is welcomed by the Jakarta citizens upon his arrival. It is also described that the deputy gubernatorial candidate, Djarot, has mingled with the citizens and is waiting happily for the arrival of Ahok. After Ahok go out of the car, then Ahok-Djarot together mingled with people from various circles. The video also shows the figure of a man wearing a white skullcap, which is typical of Jakarta's Muslim fashion style, warmly welcomed the arrival of Ahok-Djarot in the middle of the crowd. The scene of Djarot carrying a child of the Jakarta citizens further emphasizes the impression that Ahok-Djarot really care about the citizens.

**Picture 3 :** The scene when Ahok-Djarot are mingling with the Jakarta citizens



Source : Youtube

The icon in the third scene is the warm welcome from the Jakarta citizens for the arrival of the gubernatorial candidate, Ahok. The citizens look happy and look nice to accept Ahok's arrival among the Jakarta citizens who come from various backgrounds. The index in the video is clearly seen in the scene where there is an old man wearing a white shirt and a skullcap who warmly welcomes Ahok-Djarot's arrival among a crowd of citizens. The symbol shown in the video is a white skullcap symbol typical of Jakarta Muslims' clothing worn by an old man. The white skullcap symbolizes that Muslims also support and welcome Ahok-Djarot as the gubernatorial and the deputy gubernatorial candidates for DKI Jakarta. In addition, there is a hashtag #BeragamituAhokDjarot displayed in the video further emphasizing that the pair of local leader candidates for DKI Jakarta, Ahok-Djarot, is trying to be symbolized as a couple who is pro-diversity.

### **b. Textual Interpretation**

The second stage is the textual interpretation stage to find the meaning contained in the video that has been described in the first stage. This video has a visual message conveyed in a speech style with a passionate tone and style of speech typical of Bung Tomo's speech. Bung Tomo's speech style when he gave the spirit of struggle to the Surabaya youths against the British troops on November 10th, 1945 was used as the narrator's



speech style in the video. The video also frankly admits that the speaking style (monologue) used is indeed imitating Bung Tomo's speech style by inserting Bung Tomo's scene during a speech. With this speech style, it illustrates that the video is trying to remind Indonesian citizens of the struggle against colonialism by various groups (ethnics, races, and religions). In addition to the speech style, the lyrics in the speech that was delivered also frankly give an appeal to the Jakarta citizens to make the motto "*Bhineka Tunggal Ika*" implemented and not just become a mere motto.

**Picture 4 :** The photo of Bung Tomo during a speech that was shown in Ahok-Djarot's campaign video



Source : Youtube

The content of the speech conveyed in of Ahok-Djarot's political campaign video for the second round of the 2017 DKI Jakarta gubernatorial election is as follows;

*"My fellows, all citizens of Jakarta, the time is getting closer. Be a part of this historical event and we will show that Pancasila {Indonesian political philosophy} is really present in Jakarta. We will also show that Bhineka Tunggal Ika is really not just a motto but has been implemented in Jakarta. Don't ask where you come from, don't ask what your religion is, but ask what you have done for Jakarta." (source: Youtube)*

If we look closely, the content of Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election carries the theme of diversity, especially the motto "*Bhineka*

*Tunggal Ika*". The first scene in the video explains the background in the form of intolerance between, races, ethnicities, and religions in Jakarta. This intolerant condition is clearly described in the first scene where a group of men wearing skullcaps and turbans conducts an anarchic demonstration that causes chaos and a lot of damage. This group of men who wears skullcaps and turbans is a picture of Muslims shown in the video is considered intolerant. The men in skullcaps and turbans with the majority wearing white clothes is clearly a depiction of Muslims who live in Jakarta (Isbat TV, 2016). Thus, it can be said that the video is trying to illustrate that the Jakarta citizens, who are predominantly Muslim, still have intolerance problems with other religions considered as minority groups.

**Picture 5 :** A photo of students' typical clothes at Daarul Rahman Islamic Boarding School, Jakarta



Source : Isbat TV, 2016

In the first scene of the video, the banner "Destroy China" is also displayed as a background for the demonstration carried out by men in skullcaps and turbans. This condition clearly illustrates that there are still many people in Jakarta who are intolerant, especially in terms of ethnicity. At the end of the first scene, a woman in bomb-proof clothes is also depicted confidently trying to defuse a bomb on the street. This scene is shown right after the demonstration scene and it is located on the same street. Thus, it can be said that the video is trying to state that the consequences or



adverse effects of intolerance are an act of terrorism (symbolized by a bomb) so that it can threaten and endanger the safety of the all Jakarta citizens.

**Picture 6** : A photo of a woman trying to defuse a bomb on the street in Ahok-Djarot's campaign video



Source : Youtube

In the second scene, the video tries to illustrate that Indonesian citizens who come from various races, ethnicities, tribes, religions, and cultures contribute together to the progress of Indonesia. At the beginning of the second scene, it is shown that an Indonesian badminton athlete who is a Chinese ethnicity succeed in making Indonesia proud in the international championship. The badminton athletes manage to become a winner in the international badminton championship and receive support and happy cheers from all Indonesian citizens. Ahok-Djarot's campaign video in the second scene, of course, tries to show that the Chinese ethnicity who in the previous scene is discriminated in a demonstration with the banner written "Destroy China" actually succeed in making Indonesia proud in the international championship. In this scene, a teammate of the Chinese ethnicity athlete in a badminton match is a man from the Javanese ethnicity, so it can also be said that this scene is trying to show that the ethnic difference is not a barrier to unite and work together to make Indonesia proud.

Furthermore, in this second scene, various kinds of arts are also displayed as regional cultural treasures in Indonesia, for example, *barongan*

**Picture 7** : Expressions of Happiness from Indonesian athletes who successfully become champions in the international badminton championship in Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election



Source : Youtube

dance, Javanese *gending*, *ondel-ondel*, mask dance, and many others. Furthermore, this scene also displayed people who wear traditional clothes typical of various ethnicities in Indonesia. Then, this scene also shows religious leaders who wear the typical clothes of their respective religions and pray in their respective religious ways. This diversity is shown in the second scene in Ahok-Djarot's campaign video to illustrate that Indonesia consists of various races, ethnicities, tribes, religions, and cultures that should unite for the progress of Indonesia.

**Picture 8** : Various Indonesian cultural arts in Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election

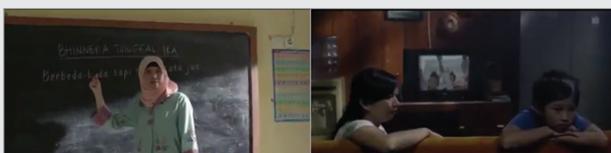


Source : Youtube



During the performances of various Indonesian cultural arts, it is also displayed families and schools as educational agents for children. In the video, the figure of a teacher who is teaching students at an elementary school is shown with the background of the motto "*Bhineka Tunggal Ika: Berbeda-beda Tapi Tetap Satu Jua*" on the blackboard. This scene, of course, becomes a symbol that a teacher must teach diversity to students so that students as the next generation of the nation can respect the differences that exist in this country. Then, the family scene shown in Ahok-Djarot's campaign video also has the same meaning that the family as a primary educational agent for the children must be able to teach or instill the value of diversity for children. The television symbol that is on in the middle of the family, which shows a violent demonstration/protest (performed by men in skullcaps and turbans), further clarifies the message that this video wants to convey. The message is of course a threat or a reminder that if the family as a primary educational agent for children fails to instill the value of diversity, later it will emerge generations who are brutal and do not respect diversity.

**Picture 9** : Scenes of a school and family as educational agents for children in Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election



Source : Youtube

In the third scene, the figure of Ahok-Djarot appears to be accepted by all circles, especially the lower and middle class in Jakarta. This picture of course conveys the meaning that Ahok-Djarot are figures who can protect the lower-class and middle-class citizens. Moreover, this pair of candidates is symbolizing diversity in accordance with the country's motto, "*Bhineka Tunggal Ika*"

because Ahok is a Chinese ethnicity who is Christian and Djarot is a Javanese ethnicity who is Muslim. Thus, the issue of diversity can be said to be very suitable to boost the image of the DKI Jakarta gubernatorial and deputy gubernatorial candidates, Ahok-Djarot, for the second round of the 2017 DKI Jakarta gubernatorial election.

### c. Intertextuality

The third stage is contextual interpretation or intertextuality, which is integrating the relationship between the textual meaning of the video and its context or the relationship between certain texts with other texts. At this stage, the authors will connect various texts related to the video of the object of study to find the meaning behind the signs. The important thing to remember is not to look for absolute truth, but to come up with expressions that give meaning to the idea of something. According to Piliang (in Tinarbuko, 2008) the objectivity lies in the degree of logic; one interpretation makes more sense than the other.

If it is related to the context, the first scene which shows the figure of men wearing skullcaps and turbans mostly wearing white clothes typical of Muslims is a depiction of Muslims conducting "411" and "212" demonstrations. The authors use the action of "411" and "212" references for the depiction of Muslims in the video because the actions of "411" and "212" are demonstrations that are directly related to the case of the district head election of DKI Jakarta done by Muslims to imprison Ahok because he is considered to have committed an act of blasphemy against Islam during a speech to the people of Kepulauan Seribu. During a visit to Kepulauan Seribu, Ahok admitted that he came to review the grouper cultivation empowerment program. However, during his speech, Ahok mentioned Surah Almaidah verse 51, causing turmoil for Muslims because he is considered to have committed blasphemy



against Islam religion (BBC, 2016). The excerpt from the speech which later became viral after being uploaded by Bani Yani to Youtube social media are as follows;

*"It's possible that in your heart, you don't choose me because you were lied to by using Surah Al Maidah 51. That's your right. If you feel you can't vote for fear of going to hell, you'll be fooled, oh it's okay because this is your personal call" (source: Youtube).*

**Picture 10** : Left: A photo of the "411" demonstration action; Right: a photo of the demonstration at the beginning of Ahok-Djarot's campaign video



Source : Youtube

Thus, it can be said that Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election, when viewed from the context, wants to convey a message that there are many Jakarta citizens who are intolerant. For example, Muslims considered being intolerant used as the icons in the first scene. The Muslims who held the "411" and "212" peaceful actions were described as intolerant because they were deemed not to accept a candidate for a leader from another religion.

Furthermore, the scene when a woman confidently tries to defuse a bomb on the street when viewed from the context, the bomb is an illustration of the bad consequences caused by an intolerant attitude. Intolerance is described as having bad consequences and threatening the Jakarta citizens. The bomb symbol is very clear as a symbol of danger, terrorists, and also bad threats that can arise at any time as a result of intolerance. The intolerance described in the video when viewed

from the context is intolerance in terms of religion, especially in the "411" and "212" actions. The demonstrations done by Muslims, especially the "411" ended with an unwanted event, that is chaos carried out by unscrupulous protesters. The perpetrators of the demonstration did a riot at the end of the event, which was around 19.00 WIB, resulting in the atmosphere of the demonstration being no longer conducive. To reduce or prevent the chaos from getting bigger, the police sprayed tear gas to disperse demonstrations that were no longer conducive. This chaos took place right at the end of the "411" peaceful action and the video also shows that the chaos symbolized by a bomb was shown right after the demonstration by men wearing skullcaps and turbans. Thus, when viewed in the context of Ahok-Djarot's campaign video, it tries to show that intolerant attitudes, such as those done by Muslims who staged the "411" action, can create major threats such as chaos and terrorism.

**Picture 11** : A photo of chaos at the end of the "411" peaceful action



Source : BBC, 2016

Then for the second scene, when viewed from the context, it conveys the message that the images of various races, ethnicities, and religions in the video represent the current condition of the Jakarta citizens who come from various backgrounds. The Jakarta citizens are described as a very plural society originating from various regions in Indonesia.



Then for the second scene, when viewed from the context, it conveys the message that the images of various races, ethnicities, and religions in the video represent the current condition of the Jakarta citizens who come from various backgrounds. The Jakarta citizens are described as a very plural society originating from various regions in Indonesia.

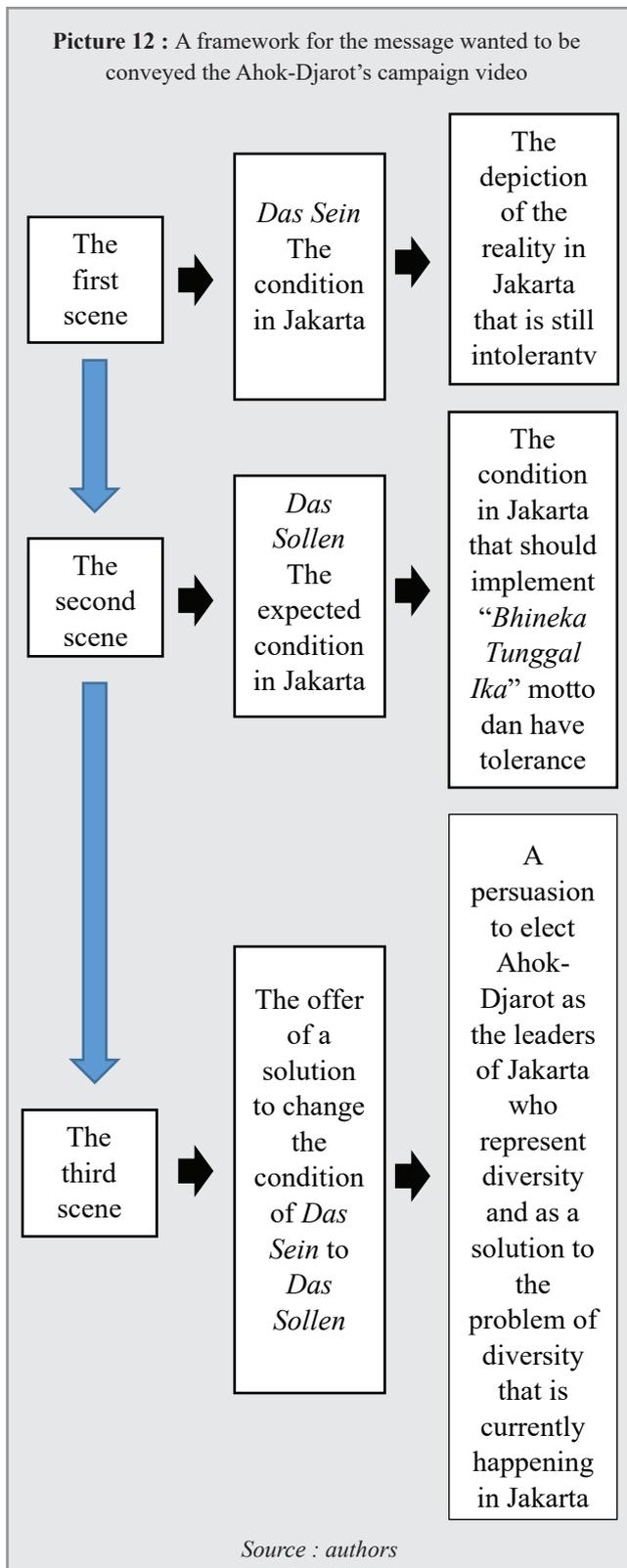
This fact is supported by an article written on the official website of *Pusat Penelitian Kemasyarakatan dan Budaya (P2KK)*, the center for social and cultural research, states that Jakarta is a very plural area in Indonesia (P2KK Admin, 2011). In fact, Iowl stated that 80% of the Jakarta citizens are migrants from various provinces in Indonesia (Iowl, 2014). Thus it is very clear that the display of various kinds of ethnicities, religions, and cultural arts in the video is a representation of the Jakarta citizens, especially the prospective voters.

The second scene also shows a scene of the Chinese and the Javanese ethnicities are working together as a team and they win an international badminton championship. This picture, of course, represents Ahok-Djarot who comes from the Chinese and Javanese ethnicities. The message to be conveyed in this scene, when viewed in the context of the DKI Jakarta gubernatorial election, of course, would like to convey that do not look at or choose a gubernatorial candidate just because of the same ethnicity or religion. However, choose a gubernatorial candidate based on achievements that have been done in real so that the gubernatorial candidate can make proud the Jakarta citizens.

Furthermore, still in the second scene, it shows that the depiction of formal educational institutions and also families are required to teach the children the importance of diversity, especially the motto "*Bhineka Tunggal Ika*". It is because if the slogan is not firmly implemented in the next generations, it will be described in the future as a dangerous

condition for the Jakarta citizens in the form of anarchic actions, acts of terrorism, and many others. This scene when it is viewed in its context contains a message that parents and teachers should choose Ahok-Djarot pair which is considered

Picture 12 : A framework for the message wanted to be conveyed the Ahok-Djarot's campaign video



Source : authors



to represent diversity. By choosing Ahok-Djarot, it is considered that they will teach students about the importance of diversity that must be firmly planted in the minds of every Jakarta citizen. In other words, this scene wants to convey the message that teachers and parents should choose Ahok-Djarot in the second round of the 2017 DKI Jakarta gubernatorial election to teach the children to respect diversity.

The third scene, which is the last scene or the closing scene when viewed in context, it contains a message that Ahok-Djarot is a very suitable leaders for the Jakarta citizens. They represent diversity as the motto of Indonesia, "*Bhineka Tunggal Ika*". They are future leaders who care for the citizens and are loved by all citizens from various racial, ethnic, tribal, religious, and cultural backgrounds. So, the campaign video persuades to vote for Ahok-Djarot in the second round of the 2017 DKI Jakarta local leaders election because this candidates pair is very suitable to overcome the problem of diversity (in the sense of discrimination against minorities) in Jakarta. That is the message wanted to be conveyed in the last scene in Ahok-Djarot's campaign video for the second round of the 2017 DKI Jakarta gubernatorial election.

## CONCLUSION

From the results of the analysis above, it can be concluded that Ahok-Djarot's campaign video that raises the theme of diversity issue actually has 3 main scenes that want to be conveyed to the public. These scenes are conveyed through the icons, the indexes, the symbols, the lyrics, and the storyline packaged neatly and attractively. The first scene is "the background scene" of the diversity issue raised in the video. In the first scene, it is explained the problem of the diversity that currently haunts the Jakarta citizens. Then the

second scene is an "ideal condition" or a condition that should be present in Jakarta. The second scene shows the diversity of races, ethnicities, tribes, religions, and cultures that live side by side in harmony and even together to make Indonesia proud. Furthermore, the third scene is a scene that offers a "solution" for the Jakarta citizens to change the condition of Jakarta that is currently intolerant to an ideal condition, that is tolerance. The solution offered is to choose Ahok-Djarot as the leaders of Jakarta because they represent diversity for the Jakarta citizens.

## REFERENCES

- Admin\_P2KK. (2011). *Jakarta Kota Multikultur, Mengapa Tidak?*. Retrieved from <http://pmb.lipi.go.id/jakarta-kota-multikultur-mengapa-tidak/> accessed date April 28, 2017
- Agustina, W., Mustika, A., Teresia, A. & Sufa, I. (July 16-22, 2012). Berpacu Menuju Putaran Final. Tempo, p.38.
- BBC. (2016). Pidato di Kepulauan Seribu Dan Hari-hari Hingga Ahok Menjadi Tersangka. Retrieved from <http://www.bbc.com/indonesia/indonesia-37996601> accessed on April 28, 2017
- Budiardjo & Aryani. (2009). *Iklan: Penempatan Pencitraan dan Penggambaran: Insight Journal of Communication & Media Studies*. (4th Edition No.100/H3.1.7/KD/2009). Surabaya, Indonesia: The Department of Communication Science Faculty of Social and Political Science Universitas Airlangga.
- Cangara, H. (2000). *Komunikasi Politik Konsep Teori dan Strategi*. Jakarta, Indonesia: PT Rajagrafindo Persada.
- Danesi, M. (2002). *Pengantar Memahami Semiotikan Media*. Yogyakarta, Indonesia: Jalasutra.



- GaruDa DiDaDaku. (2017). *Panasss!! Menyoal Iklan Video Kampanye Ahok-Djarot*. Retrieved from [https://www.youtube.com/watch?v=eG\\_fiwAQv-0](https://www.youtube.com/watch?v=eG_fiwAQv-0) accessed on April 20, 2017
- Herwibowo, Y. (2008). *YouTube: A Succes Story*. Yogyakarta, Indonesia: B-rirst.
- Iowl. (2014). *Mengapa Masyarakat Jakarta Disebut Masyarakat Majemuk*. Retrieved from <https://brainly.co.id/tugas/4110356> accessed on April 28, 2017
- Isbat TV. (2016). *Ini 5 Pakaian Santri di Pesantren, Ternyata Biasa Kita Pakai!*. Retrieved from <http://www.dakwah.web.id/2016/04/pakaian-santri-pesantren.html> accessed on April 26, 2017
- Kumparan. (2017). *Ketua MUI: Video Kampanye Ahok-Djarot Sebaiknya Dihapus*. Retrieved from <https://kumparan.com/ananda-wardhiati-teresia/ketua-mui-video-kampanye-ahok-djarot-sebaiknya-dihapus> accessed on April 25, 2017.
- Laksamana, A. (2012). *Global Village, YouTube dan Aplikasi PR*. Retrieved from <http://thepr-world.com/360/opinion/200-global-village-YouTube-danaplikasi-pr> accessed on April 28, 2017
- Octavianus, T. (2015). *Analisis Tanda (Ikon, Indeks dan Simbol) Pada Film Kingsman : The Secret Service*. Retrieved from <http://2112022thomasoctavianus.blogspot.co.id/2015/03/analisis-tanda-ikon-indeks-dan-simbol.html> accessed on April 26, 2017
- Rakhmat, J. (1989). *Komunikasi Politik Khalayak dan Efek*. Bandung, Indonesia: PT Remaja Rosdakarya.
- Reupload Channel. (2017). *Video Kampanye Ahok-Djarot Pastikan Pancasila Hadir di Jakarta*. Retrieved from <https://www.youtube.com/watch?v=b3L9ad1vZmk> accessed date April 20, 2017
- Salim, S. (2017). *Video #BeragamItuBasukiDjarot, Kesalahan yang Tak Perlu*. Retrieved from <https://seword.com/politik/video-beragam-itubasukidjarot-kesalahan-yang-tak-perlu/> accessed on April 25, 2017
- Strauss & Corbin. (2003). *Dasar-dasar Penelitian Kualitatif*. Yogyakarta, Indonesia: Pustaka Pelajar.
- Tinarbuko, S. (2009). *Iklan Politik dalam Realitas Media*. Yogyakarta, Indonesia: Jalasutra.
- Usrah, Cut Rizka Al, Habib, Muhammad Alhada Fuadilah, Fakhurrrazi. (2021). Para Pemuda Ramuan Ajaib (Kontsruksi Kecantikan Anti Aging dalam Iklan Sk Ii R.N.A Power Airy Tang Wei's Secret to Look Younger-Looking Skin). *Jurnal Sosiologi Dialektika Sosial*, Vol 1, No 1, <https://ojs.unimal.ac.id/dialektika/article/view/3801> accessed on April 25, 2021.
- Video Kampanye Keberagaman Ahok-Djarot. (2017). *Video Kampanye Keberagaman Ahok-Djarot Tuai Kontroversi*. Retrieved from <https://kumparan.com/muhamad-iqbal/video-kampanye-keberagaman-ahok-djarot-tuai-kontroversi> accessed on April 25, 2017