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Towards Indonesia's 2024: A Multimodal Analysis of Presidential Election Online Posters

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Abstract. This study focuses on online posters about 2024 presidential election of Indonesia. The aim of this study is to analyze online political posters made for the campaigns of the elections. Four online posters of presidential candidates for the 2024 election have been chosen randomly. The visual devices are analyzed using Kress and van Leeuwen's (2006) model and political discourse analysis is used to determine the primary discursive methods that are utilized in the effort to sway the voting behavior of the American populace in a particular direction. The results show that the posters share some characteristics while distinguishing themselves in other others. These devices are reflection of the respective parties or candidates' ideologies. Quotation, repetition, uplifting language, and concise phrases are some of the defining characteristics of the written texts that appear on the election posters. The phrases and sentences have been selected as well as the wording for the purpose of making them more effective.

Keyword: multimodal analysis, political posters, political discourse, Kress and Van Leeuwen

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1 Introduction

Moving towards the 4th Industrial Revolution, language and knowledge become the biggest weapon of human being. Language is utilized not only for the purpose of describing the environment that surrounds us but also for the purpose of constructing and sustaining social relationships. With this notion, language is also a potential tool used to exercise power. Language has the potential to be an effective tool for control in totalitarian states; but, even in democracies, power is still wielded through the use of language. Those who hold political power and control the media are in a position to exert influence over language and to shape social narratives. On the other hand, power frequently instigates opposition and demonstrations and serves as the foundation for competing discourses. Even in situations like these, language provides a means to comprehend and alter the power systems that lie

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beneath the surface. Language is also an exceptional and potent means of exerting influence over the social, economic, and educational situations of an individual and to the societal circumstances as a whole. In addition to playing a significant part in the formation of an individual's or group's identity, language also has the ability to influence whether or not they will be accepted as members of society. The battle of exercising power through language has started to undergo its process in Indonesia, following the upcoming presidential election. Despite having to wait for another year, the citizens have slowly been introduced to presidential candidates through various means of advertisement. This effort deploys distinct methods of persuasion in order to convince the public to vote. Some are linguistic, in which case they include the utilization of verbal devices, or non-linguistic, in which case they involve the utilization of visual, color, and orthographic devices. Candidate's statements and presentations of their economic visions for the future make significant use of these methods, regardless of whether they are linguistic or visual. One of the popular means of campaign in Indonesia is digital advertisement. The popularity of digital advertisement is increasing as it is frequently supported by a multitude of new data sources, which enables advertisers to more precisely identify the audiences they wish to reach (Dommett, 2019). Therefore, it is conceivable to not show a single message to all voters (as would be the case with a billboard), but rather to target various messages to various voters.

Few studies have been conducted in order to analyze political campaign. Spenkuch and Tonatti (2018) analyzed the use of banner to alter people's vote in America's presidential election. The study concluded that campaign banner is proven to be effective as it can alter voters' choice of the candidate. In some cases, electoral poster campaigns are proven to have appealed and persuaded voters depending on the constituent elements of the posters (Benderbal, 2018). Another mean of political campaign, i.e. billboards have also been analyzed using Kress and van Leeuven's model. Barosso (2018), suggested that political billboards employed social manipulation through text, talk and messages. In addition, Lirola (2016) analysed the use of political posters during Ireland's election campaign and concluded that politicians are continuously portrayed favorably, with prestige and a formal demeanor, which encourages people to support the party they stand for because they have faith in them as political leaders. This article aims to analyze linguistic and non-linguistics strategies in selected political posters of 2024's Presidential Election candidates using Kress and van Leeuwen's (2006) model, focusing on online posters. The intention of writing this article is to provide a study of how mass media are utilized to influence and sway public opinion. Voters should therefore exercise greater caution and discernment when the time for voting arrives. It is recommended to evaluate the candidate's plans, track record, and accomplishments as to oppose to their campaign posters and commercials.

In 1978, Halliday made a big advance in the field of image analysis by adopting a method called Systemic Functional Grammar. Halliday argues that language is a set of systematic tools for communicating ideas in certain social contexts. He brought up the theory to clarify the relationship between text and image, and between the image and the language employed in it (in the form of a slogan, for example). Then, a new method, visual grammar, developed by Van Leeuwen and Kress on the foundation of systematic functional grammar as visual grammar enables one to decipher the meaning of visuals without resorting to words (Cheng and Liu, 2014). According to Paltridge (2012: 167, Elaf and Hussien 2020), in order to read, comprehend, and analyze a text, we must not only stick to words, phrases, or sentences, but additionally to other modalities, such as photographs, films, video images, and sounds. This is the case because we are multimodal beings. People are more likely to become absorbed and engrossed in whatever activity or circumstance they are experiencing if the modalities in question are effective and inspirational.

A multimodal analysis, according to Van Leeuwen and Kress (2006; Al-Azzawi and Abid Saleh, 2021), consists of three main parts, namely information value, salience and framing. These three main parts can be divided into smaller focuses. The information value is further divided into centered and polarized. Salience can be either maximum salience or minimum, while framing can either be maximum connection or maximum disconnection. Detailed of each part is summarized as follow:

Centered: an element or picture is placed in the center of the composition. Polarized: no element may be seen in the center of the composition. Triptych: an element in a centered composition is placed either on the right or left above and below the center. Circular: an element is placed both above and below and to the sides of the center, and further elements may be placed in between these polarized positions. Margin: an element in a centered composition is identical or near-identical, so creating symmetry in the composition. Mediator: the center of a polarized centered composition forms a bridge between Give and New and/or Ideal and Real, so reconciling polarized elements to each other in some way. Given: the left element in a polarized composition or the left polarized element in a centered composition. New: the right element in a polarized composition or the right polarized element in a centered composition. Ideal: the top element in a polarized composition or the top polarized element in a centered composition. Real: the bottom element in a polarized composition or the bottom polarized element in a centered composition. Salience: the degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its color, its tonal values, its sharpness or definition, and other features. Disconnection: the degree to which an element is visually separated from other elements through frame lines, pictorial framing devices, empty space between elements, discontinuities of color and shape, and other features. Connection: the degree to which an element is visually

joined to another element, through the absence of framing devices, through vectors and through continuities or similarities of color, visual shape, etc.

To analyze this political discourse, van Leeuwen stated that it is important to know someone's social distance, relation and interaction in order to understand their interpersonal relationships. Thus, van Leeuwen's political discourse analysis is adopted in this research. In his model for political discourse, van Leeuwen (2006), adopted his approach to see how actors are represented in discourse. Role of the social actors as agent or patient is evident in political posters when politicians are the agent who speak their political plan and agenda. Nomination – as unique identity of the social actors represented when names of the politician are mentioned several times in the posters. Functionalism appears as the functional of the politician is to represent their ideology and to persuade people to give their votes. Lastly, identification, which reference to social actors in terms of what they do or what they are, is evident when the politician is linked to political party.

2 Method

This article is purely written using qualitative descriptive method. Data are selected randomly from social media platform by searching keywords with the used of twitter hashtag #pemilu2024. Four online posters are obtained to be analyzed, from two candidates of 2024's presidential election, A Muhaimin Iskandar and Ganjar Pranowo. Non-linguistic and linguistic features are discussed with van Leeuwen's multimodal approach, and then followed by the analysis of text using political discourse analysis approach.

3 Result and Discussion

The analysis of each data will begin by providing an overview of each campaign in which each poster appears, describing its main visual and linguistic features, and comparing and contrasting the various texts using Kress and van Leeuwen's model (2006), followed by political analysis with the purpose of demonstrating the interplay between verbal and visual clues.

Figure 1. Online Poster of 2024's Presidential Election Candidate 1 (Poster 1)

The above poster is a poster of 2024's election candidate, A. Muhaimin Iskandar. The social actor stands on the left side of the poster (given), yet the eyes the viewers most likely to focus more on the most salient element of the composition, which is the text. The lighting of the poster is toned down into black and white, blending all the elements into one harmony with maximum framing. The actor appears to be facing the crown while smiling, giving the impression of an approachable leader.

With regards to the written text, the text is written bold font on the right side of the poster, giving the text more salience than the agent. The sentence "*Berbaurlah dan hiduplah dengan nadi masyarakat*", takes the form of imperative sentence. This sentence is written with the intention of inclusivity, welcoming all citizens to vote for the candidate regardless of their background.

Figure 2. Online Poster of 2024's Presidential Election Candidate 1 (Poster 2)

Different from poster number one, actor on the second poster appears on the right side (New according to Kress and van Leeuwen's (2006) model). When a person sees the poster for the first time, their eyes are likely to be pulled to the most salient elements of the poster, which in this case is the large image of the candidate. According to the (framing) feature, the background color of the poster is white, in contrast with his green shirt. However, the contrast gives emphasis on the text written next to him. Muhaimin appears to be wearing *sarong* around his neck and a *peci* hat on his head, giving impression that he is down to earth and religious. There is a satisfying smile on his face, which is another indication of self-confidence which is a "visual invitation" (Kress & van Leeuwen, p. 123) to interact with the actor.

Moving on to linguistic elements, the words '*Panglima Santri*' writing is the biggest in size and added by the bolding, giving it more significance than other linguistic elements of the poster. The candidate's use of direct quotation in the text creates a stronger sense of solidarity between themselves and the viewers. Furthermore, the candidate is portrayed at a "close personal distance," creating a "imaginary" relationship between the viewer and the candidate, allowing the viewer to "imaginarily come as close to public figures as if they were...friends" (Kress & van Leeuwen, p. 125-126). By placing the party name to the left side of the composition, the political actor is disassociated from his political party. The element's position at the top of the poster confers informational significance. For a functionalism, the actor's function is to represent ideology of the political party, in this case, the ideology of PKB. The poster lowers the position of the actors to appeal for the public, especially from prospectus Muslim voters by emphasizing religious value through the linguistic elements of the poster.

Figure 3. Online Poster of 2024's Presidential Election Candidate 2 (Poster 1)

As far as the poster's informational value is concerned, it should be read from the center to the margin. As Ganjar Pranowo is in the poster's center, emphasizing that he is the most prominent social actor depicted and thus the most salient element of the composition. One distinct point of the poster is that

it does not use real picture, rather a caricature-like drawing and the dominantly-red background connect the linguistic and non-linguistic elements into a wholistic composition. The point of light on this poster is on his face. He looks somewhere outside of the poster with a friendly smile acts as a vector that join the visual with the text written on his right side. Kress & Leeuwen (2006) considers this as an offer image, as he does not interact with the audience by not looking at them.

Similar to previous figure, the candidate's use of direct quotation in the text to interact with the viewers. The slogan *'semangat mengabdi, membangun negeri'* is the second most salient element of the composition, placed on right top with contrast of white color writing on a bright red background. From political point of view, Ganjar Pranowo is not only the agent, representing his party's political program, but also the leader who (as his picture shows) takes on a father figure for Indonesia. As the nominational feature, the name of the candidate is mentioned once and occupies a significant amount of space. The color red, which dominates the poster, reveals the candidate's political affiliation despite the absence of party identification. The combination of a caricature-like image and a hashtag (#) suggests that the politician is targeting millennials as potential voters. On the poster, the candidate serves as an agent by listing his accomplishments. These actual accomplishments are essential to persuade millennials, who are more educated and politically conscious than previous generations. (Kemenpppa, 2018).

Figure 4. Online Poster of 2024's Presidential Election Candidate 2 (Poster 2)

As viewers look at the poster, their eyes will be drawn into the text, positioned in the center and takes up most of the space, making it the most salient element of the composition. Followed by the text,

picture of candidate is placed on the bottom right (New and polarized, according to Kress & Leeuwen (2006)). According to the (framing) feature, the background color of the poster is dark blue, in contrast with his white suit which is in harmony with the written text. Ganjar is the only social actor in the text. He looks right at the crowd and asks them to do something, like vote. The bottom right side of the poster has a bright background that stands in contrast to Ganjar's picture, which has been turned into black and white colors. He wears his governor's official uniform.

In regards with the text, the color chosen for the text is visually more emphasized than any other elements of the poster; it often symbolizes serenity, stability, inspiration, or wisdom. As previous posters have included, this poster uses quotation mark to build direct connection with the viewers. His name is written in orange, followed by his current position in a smaller size.

For the political analysis, the candidate is the only social actor present on the poster. His role as an agent is emphasized by the use of direct quote, challenging the voters to give him their votes as he is ready to serve the country. The candidate's name is listed without any indication of his political affiliation. However, his current position as the governor of Central Java is clearly written to add to his credibility.

Compare and contrast: Similarities and differences of all posters

Table (1) summarizes the image analysis of all posters. The four figures are analyzed in accordance with Kress & van Leeuwen's (2006) model, which indicates the position of the candidate in the poster, whether in the center, the margin, or both, as well as its salience (the degree to which an element attracts attention).

Table 1. Image analysis of all four posters

Composition	Poster 1	Poster 2	Poster 3	Poster 4
Information values	Polarized/given	Polarized/margin	Polarized/new	Polarized/new
Salience	Maximum	Maximum	Maximum	Minimum
Framing	Connection	Connection	Connection	Connection

Comparing the four posters according to visual devices, the first candidate appears on the left side and top right on the second poster. Meanwhile, the second candidate occupies right side on both posters, towards the center on first poster and bottom right on the second. As for salience feature, as stated by Kress and van Leeuwen's (2006) model, is "the degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its color, its tonal values, its sharpness or definition, and other features." Three posters have maximum salience by size, while poster four draw more attention to the text instead of the candidate. In terms of framing,

all posters have maximum connection. The red, blue, green and white are employed in ways that complement other components. However, neither candidate uses the same colors consistently.

Political analysis of the posters is presented in table (2) below.

Table 2. Image analysis of all four posters

Criterion	Poster 1	Poster 2	Poster 3	Poster 4
agent / patient	Agent	Agent	Agent	Agent
Nomination	Named	Named	Named	Named
Functionalism	-	Religious	-	-
Identification	-	PKB	PDI-P	-

As far as the political analysis is concerned, A. Muhaimin Iskandar and Ganjar Pranowo represent their respective political parties. As for the nomination (number of times the candidate's name appears on the poster), each candidate's name appears just once. However, the term *'ayah'*, which means 'father,' is added to candidate's name on poster number three, and the official title is added on poster number four. Only Poster 2 clearly demonstrates functionalism, whereas the others do not. On poster 2, where the party's name is prominently shown, identification is apparent. However, the red hue on poster number three conveys sufficient information about the party's name, despite its absence from the text.

4   Conclusion

The four posters' written language demonstrates a variety of linguistic tactics that can be used to express a political message to convince voters to vote A. Muhaimin Iskandar and Ganjar Pranowo. The language is distinguished by the use of quotation marks, upbeat language, and condensed phrases. Some letters are written in bold characters to highlight what is important in the posters. Candidate 1 targets voters by appealing through religion and social aspects while candidate 2 targets viewers who are parts of the millennial's generation. This generation is more aware of how politic works in Indonesia, thus adjusting the linguistic and nonlinguistic elements of the poster to cater the audience. The various visual and linguistic characteristics that are present in the posters demonstrate that the poster is an example of a multimodal text that is framed within political discourse. As a result, the poster is an effective tool that is utilized in election campaigns in order to point out the political influence and potential power a party may have. It is also a type of text that is used to convince people to vote and to convince prospectus or swayed voters of deciding which candidate to vote by the way that he or she is constructed linguistically and visually. Both of these purposes are served by the text type known as the persuasive essay. As a result, the poster, as a subgenre within political genres, is not only characterized in terms of its structure and the multimodal elements that produce it, but also in terms of the political context that frames it. This is because posters tend to be used in political

campaigns and demonstrations. Because of this, the analysis that is offered in this writing is not just a contribution to the field of discourse studies, but also to the field of political science and, in a broader sense, to the field of the social sciences.

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