Prabowo Subianto's Representation in the 2019 Presidential Election and 2024 Presidential Election in Mojokdotco Posts on Instagram: Multimodal Discourse Analysis

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Abstract

This research is motivated by how Prabowo's figure is represented in the Mojokdotco Instagram account in the context of the 2019 and 2024 presidential elections. Prabowo's representation in this account is, of course, inseparable from certain aims, objectives and interests. This research aims to compare Prabowo Subianto's personality in Mojokdoco's Instagram posts in the 2019 and 2024 presidential elections using multimodal discourse analysis. Mojokdotco's posts were analyzed using the Kres and Leuween model of multimodal analysis theory. Kres and Leuween's Multimodal Analysis prioritizes analysis on lexical and visual aspects. Lexical aspect analysis will focus on the use of word connotation, overlexicalization and lexical choice features. Then, visual analysis focuses on the use of participant features, iconography, gaze, composition, setting, distance, and salience. The method used in this research is a qualitative method with a descriptive paradigm. This research will focus on revealing the lexical and visual meanings displayed in an infographic about Prabowo. The results of this research are that there is the use of various visual features in Mojokdotco's uploads in the 2019 and 2024 presidential elections about the figure of Prabowo Subianto.

Keywords: Multimodal Discourse Analysis; Prabowo; Presidential Elections;

INTRODUCTION

The rapid spread of information creates new social problems in society. The public is faced with blurring information, so it is difficult to differentiate between correct and incorrect information. This problem creates the possibility of division between communities. The division caused by social media is a new phenomenon in modern society. Fairclough[1] stated several characteristics of social change caused by phenomena in society. First, changes occur in the way social control is carried out. In the past, weapons and physical strength were the main factors in social control, so they became the main factors in forming societal paradigms. This is very different in today's era. Currently, which party can control technology and information can make them social controllers of society. Of course, control through

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[1] Fairclough, N., *Language and Power* (diterjemahkan Oleh Indah Rohmani dengan judul Language and Power: *Relasi Bahasa, Kekuasaan, dan Ideologi)*. (Malang: Boyan Publishing, 2003).

technology and information must be kept from the discourses spread in society. Second, language is used as a very determinative tool to control problems in social practice. Third, language becomes a medium for realizing individual or group goals and desires through designed techniques.

Language practices in social media are a very effective medium for perpetuating certain interests and ideologies. Van Dijk[2] stated that language is a very effective tool for controlling society. Of course, this is a great opportunity for certain parties to design patterns of providing information so that they can control society's paradigm. Especially during the Presidential Election, each party tried to manipulate people's subconscious through language practices on social media.

One of the most popular social media providing information related to the presidential election is Instagram. Instagram is considered to be a very interesting medium for carrying out social practices through language and visuals. Instagram provides features that can convey messages through caricatures, images and videos supported by text. Therefore, Instagram can be a medium that can become a political tool to convey the goals and ideology of certain individuals, groups or groups.

One of the Instagram accounts that uses text and visuals to disseminate information related to the presidential election is Mojokdotco. Mojokdotco is a news account that uses text, caricatures, images and videos in its uploads. Each upload contains information related to the phenomenon being discussed. It is not uncommon for Mojokdotco to convey political criticism through the use of text and visuals. This makes Mojokdotko's upload one of the accounts that utilizes language and visual practices in disseminating information related to the presidential election.

Furthermore, Mojokdotco became one of the media that consistently reported on the presidential election. Especially in the 2019 and 2024 presidential elections, Mojokdotco always reports if there is news related to this matter. The news uploaded by Mojokdotco cannot be separated from the presidential and vice-presidential candidate pairs. All their activities that invite controversy will be interesting news to upload. Of course, in each upload, Mojokdotco utilizes various discourse tools to provide information directly or indirectly.

This research focuses on uploads of the figure of Prabowo Subianto. Prabowo is a figure who has participated in the presidential election three times. Of the three presidential

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[2] Van Djik, T.A., *Discourse and Power* (New York: Palgrave Macmillan, 2008).

elections he participated in, the 2019 and 2024 presidential elections were the presidential elections that attracted much public attention. In the 2019 presidential election, Indonesia's political situation was very heated due to the competition between Prabowo and Jokowi. Prabowo is considered a figure who is mostly supported by Islamic figures, while Jokowi is a figure whom nationalists support. Second, in the 2024 presidential election, Prabowo is still running as a presidential candidate who is supported by the majority of political parties. In conventional media, Prabowo's figure is widely discussed. This is because his political style has changed from being a strict and authoritative figure to a more relaxed and humorous figure.

From this argument, the choice of Prabowo as the research object in the Mojokdotco upload was motivated by several factors. First, Prabowo participated in the 2019 and 2024 presidential elections. Based on his participation, Prabowo is the only figure who participated in both presidential elections consecutively. Second, changes in political style. The change in Prabowo's political style is very clear. In the 2019 presidential election, Prabowo still described himself as a military man who was firm, serious and tough. He still carries his background as a former soldier into his character. We can see this from the choice of clothes; at that time, Prabowo was still wearing Soekarno's typical suit, which symbolizes struggle and discipline. He showed something different in the 2024 presidential election; his branding changed from a firm figure to a more relaxed and humorous one. We can see this from his clothing, demeanour, and way of speaking, which has begun to lose its military aspect. Third, the availability of information about Prabowo is very abundant. In the midst of the heated political situation, Prabowo is one of the candidates who is always being discussed. The news was almost never missed during the presidential election campaign. These three aspects are the main factors why this research focuses on the figure of Prabowo Subianto.

Based on this background, a theory that can express intentions, interests and ideology is needed. Disclosure of intentions, interests and ideology is needed to describe the representation of Mojokdotco's uploads regarding Prabowo's figure in the 2019 and 2024 presidential elections. The theory used to reveal Prabowo's re-centring in Mojokdotco's uploads is multimodal discourse analysis.

MULTIMODAL DISCOURSE ANALYSIS

At the beginning of its development, western linguists tended to prefer the use of monomodal. This can be seen from the uniformity of page thickness in media found in all

writing genres, including literary novels, academic writing, as well as official documents and reports, all of which are made without illustrations. To create an image of the subject, the medium used to display the image is a canvas painted with oil paint. From this discussion, monomodality is a language that discusses language[3].

The presence of comic strips in mass media, company documents, university documents, and government documents that have sophisticated illustrations, layouts, and typography undermines the dominance of monomodal as a science for discussing language. This change inspired semiotic experts in the 20th century to change the monomodal view to multimodality. Multimodal developed in the 2000s from Michael Halliday's idea of recognizing language as a social semiotic system. Furthermore, semiotic scholars attempted to formulate a theoretical framework that could be applied to all modes of semiotics. Krees and Leeuwen[4] focus on multimodal studies based on a social semiotic framework on images; they point out general terms for semiotic modes which are influenced by sociocultural domains with different semiotic modes, namely multimodality.

Bezemer et al. (2012) put forward three basic theories that are interconnected in multimodal. First, multimodal is assumed to be representation and communication that is always depicted in various modes to make meaning. Multimodal focuses on analyzing and describing the meaning-making resources that people use in different contexts (visual, speech, gesture, text, and three dimensions depending on the domain of representation). Second, multimodal assumes that social resources can shape the meanings (social, individual, and effective) demanded by different societies. Third, organize meaning through the selection and configuration of their modes.

Multimodality emphasizes action, namely the importance of social context in the formation of meaning. This opens up the possibility of knowing, analyzing and theorizing how people create meaning in different ways. Krees and Leeuwen[5] expand language and semiotic systems into a social semiotic framework that paves the way for multimodality to develop. Krees and Leeuwen also expand on the principles established between language and visuals.

Multimodal analysis has become an important part of language research. It is all because of the various techniques, theoretical frameworks and methodologies used to carry

[3] Kress, G. & van Leeuwen, T., *Multimodal Discourse The Modes and Media of Contemporary Communication*. (USA: Bloomsbury, 2010).
[4] *Ibid*
[5] Kress, G. & van Leeuwen, T., *Reading Images: the grammar of visual design*, (New York: Routledge, 2006), 35.

out the analysis. Language research involving other things such as gesture, gaze, clothing, visual arts and aura, image and text relationships and layout, and cinematography has had challenges in recent decades. Multimodal analysis of communication and its overall form focuses on analyzing the interaction and integration (combination) of two or more semiotic sources that appear together in communication[6].

Traditional linguistic accounts assume that there is only one way to describe meaning, namely speaking. In contrast to these questions, multimodal sources can be used to create meaning with any sign. Traditional linguistics defines language as a system that works in various articulation systems. Krees and Leeuwen[7] describe four areas that dominate meaning-making. They call it strata to show the relationship with Haliday's school of functional linguistics and the flow of appropriate descriptions of different semiotic modes. The four semiotic mode actions are discourse, design, production and distribution.

Discourse is socially shaped by knowledge of several aspects of reality. Discourse that is socially constructed means that it has developed in a particular social context, whether it is a broader context (west-east cultural context) or not (family environment), a context that has been explicitly developed (newspapers) or not (conversations at the dinner table). Design is an element that is between the content of expression. Design, on the conceptual side, is an expression, and expression, on the other hand, is part of the conception. Design is used as a semiotic source for all semiotic modes and combinations thereof. This design also adds something new to realize changing communication situations because knowledge is socially constructed into social interactions[8].

Production refers to the arrangement of expressions as material for semiotic articulation. This set of expression abilities consists of technical abilities (hand and eye abilities) and abilities that are not related to the semiotic mode but are related to semiotic media. Sometimes, product design takes much work to separate. Linguists have the same view on language: building expression not only through adding meaning that is realized in writing without losing the basic meaning. Distribution tends to be seen as something other than an element of semiotics or something that does not add any meaning[9].

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[6] Halloran, K. & Smith, *Multimodal Texs Analysis, Multimodal Analysis Lab* (Singapura:National University Singapura, 2012), 1-13.

[7] Kress, G. & van Leeuwen, T., *Multimodal Discourse The Modes and Media of Contemporary Communication*, (USA: Bloomsbury, 2010).

[8] *Ibid*

[9] *Ibid* 6-8

These four levels can be used at the same time, for example, in everyday conversation, combining elements such as discourse skills with pragmatic production[10]. In the picture, there are important points related to the multimodal level expressed by Krees and van Leeuwen, such as linguistic elements, which focus on language; art, which focuses on images; and communication studies, which focus on discussing forms of publication and distribution[11].

Kress and Leeuwen[12] argue that images, colours, music, typography, and all other visual modes are similar to language as a whole. To understand the communication approach in representing language and also the forms of communication used by most people such as images, gestures, eye gaze, body posture, and the relationships created therein.

We can see the contemporary form of multimodal discourse in T.V. news, magazines and visual media, which must be distinct from the discourse aspect. Krees and Leeuwen[13] stated that multimodal discourse is a unity like discourse and language. It is the same as discourse: it is built from aspects of reality that originate from society's social knowledge.

MULTIMODAL DISCOURSE ANALYSIS OF THE KREES AND LEEUWEN MODEL

In their analytical framework, Krees and Leeuwen[14] need to sequence the analysis explicitly steps one by one to use their theory. However, they explain in detail the important points that must be considered when analyzing visual texts. Two important stages will be used in analyzing a multimodal system, namely:

VISUAL ANALYSIS STAGE

The first stage to analyze visual language is to carry out the multimodal discourse analysis stage. Noriega (2012, 43-49) states there are seven stages of multimodal discourse analysis proposed by Krees and Leeuwen, namely: (1) participants, (2) distance, (3) angle, (4) gaze, (5) modality, (6) composition, and (7) framing. All elements that are used as material for analysis will be explained in more detail.

1. **Participants**

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[10] *Ibid* 7-9

[11] Kaidl, K., *Perspectives on Multimodality: Multimodality in the Translation of Humor in Comics; in Perspective on Multimodality*, (Amsterdam: Jhon Benjamin Publishing Company, 2004).

[12] Kress, G. & van Leeuwen, T., *Reading Images: the grammar of visual design*, (New York: Routledge, 2006), 13.

[13] Krees & Leeuwen, *op.cit.*

[14] *Ibid*

According to Kress and van Leeuwen[15], there are two types of participants involved in a visual text: (1) represented participants and (2) interactive participants. First, represented participants are images of people, objects, products, animals, and characters depicted in a visual text. Second, interactive participants consist of two types: representing participants who interact with each other in the text or represented by participants interacting with text consumers[16].

Two participants who look at each other are called reacter and phenomenon participants if they both carry out a transaction. Non-transaction participants consisting of one or more participants who do not look at the participant are called reacters. Next, there are description participants (circumstances), also known as second participants, if they are removed, they can eliminate the information in the image.[17]

Represented participants can be understood as objects in the picture; They can be living objects or non-living objects. Interactive participants are people who see the "viewer". The relationship between the motorcycle taxis and objects in the image and how the objects interact. To analyze this participant, the movement/movement of the object from where he came from and where he is moving. The relationship between objects in this image can be a transactional or "nontransactional", "bi-directional", or "conventional" relationshi[18].

2. Distance

Distance refers to how close or far the participant is from the viewer. According to Kress and van Leeuwen, the participant's distance indicates the level of intimacy with the audience. Their proximity to the camera simulates proximity to the real world, signalling a more intimate relationship with the viewer.

Just as humans create drawings, human participants who draw must also choose whether or not to be seen by the observer and choose whether to be far or close to the observer. This also applies to other objects in the image. Choosing distance can also lead us to differences in the relationship between the represented participant and the observer. The frame size is always related to the human body. A close shot (close up) will show the subject from head to shoulders. Medium Close Shot will show from the waist up. Meanwhile, a long shot will show the entire body of the subject.

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[15] *Ibid* 14

[16] *Ibid* 48

[17] *Ibid*

[18] Hermawan, B., Multimodality: Menafsir Verbal, Membaca Gambar, dan Memahami Teks. *Jurnal Bahasa dan sastra*, 13(1), (2013).

After knowing the depiction of the participants in the picture, we can see the frame of the subject. If the frame size of the subject is a close shot, then the interaction between the participants in the image can be understood as close (intimate). If the subject frame image is a medium shot, then the interaction between the participants in the image can be agreed to be neither too intimate nor too formal. Finally, suppose the subject is depicted in a long shot frame. In that case, the interaction between the participants in the image can be said to be formal (understandable to each other)[19].

Jauh   Netral   Intim
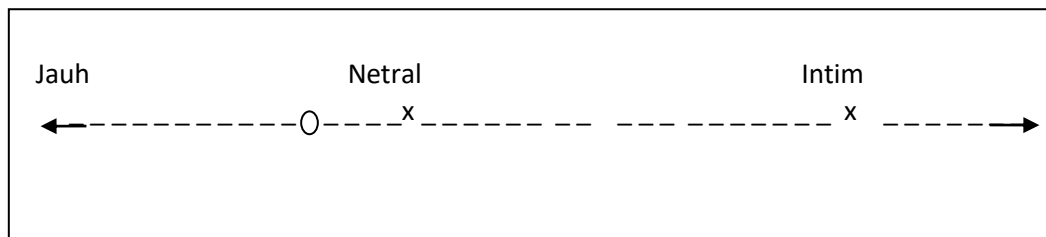
The distance between participants and viewers and the text simulates closeness to the real world; this closeness shows how real something is represented in a multimodal system. The closer the distance, the more intimate the relationship created with the audience.

3. **Angel**

Kress and van Leeuwen[20] explain that the interaction angle is the angle at which the viewer interacts with the participants in an image. There are two types of interactions: (1) those that occur in the angular plane of the horizontal axis moving from left to right, and (2) those that occur in the angular plane of the vertical axis moving from top to bottom. A slanted view in the horizontal plane can show the participant detached from the participant, while a straight view engages the participant in the picture. The top-down angle on the vertical plane can indicate a sense of superiority on the part of the participant and make the image of the participant look down on him. In contrast, the bottom-up angle can indicate a sense of inferiority on the part of the participant involving the participant in the image. There is also a neutral interaction angle in the image that shows that the participants and the audience are the same, peers, etc. In combination with distance, angles have the potential meaning to suggest a certain level of intimacy. The degree of interaction angles with short distances creates an artificial friendship between viewers and participants.

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[19] Kress, G. & van Leeuwen, T., *Multimodal Discourse The Modes and Media of Contemporary Communication*. (USA: Bloomsbury, 2010), 114-125.

[20] Kress, G. & van Leeuwen, T., *Reading Images: the grammar of visual design*. New York: Routledge, 2006), 135-140.

4. Gaze

Facial expressions and views are closely related to the interaction you want to build with the audience or between participants. There are two types of "gaze" views according to Kress and van Leeuwen [21], namely. (1) request, the object representation looking directly at the viewer demands something from the viewer, and (2) offer, the object representation looking at the viewer identifies something it wants to offer to the viewer. Gaze interpretation (direct direct gaze) is also mediated by facial expressions[22].

Three types of relationships emerge between creators and observers of images. First, the relationship between the participants is represented; this relationship is created through gesture, gaze and body movements between participants. Second, the relationship between interactive participants (observers) and represented participants. The relationship between the interactive participant and the participant represented in the image shows a vector dance of eyes facing directly towards the observer. Third, the relationship between interactive participants. Something that interactive participants (participants who communicate in images) do to each other through images[23].

The relationship that exists between the picture and the observer can produce two types of pictures, namely, demand pictures and offer pictures. Demand pictures are pictures in which the participants realize the visual "you/you" through eye gaze that is directly directed at the observer. Offer Pictures are pictures that The participant is implementing without looking directly at the observer. If the participant looks directly at the reader, the vector that is formed is the eyeline (direction of gaze), which connects the participant and the observer. Meanwhile, demand pictures will give rise to another vector, namely a gesture. They are looking with disgust, or frowning[24].

5. Composition

Composition involves the layout of items on a page, and their arrangement will be highly influential in the analysis step. The layout also describes the information conveyed; there are three ways of conveying information: given and new, ideal and real, and centre. These three principles of presenting information do not only display images but combine the presentation of image and text information.

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[21] *Ibid.*

[22] *Ibid.*

[23] *Ibid.*

[24] Kress, G. & van Leeuwen, T., *Multimodal Discourse The Modes and Media of Contemporary Communication*. (USA: Bloomsbury, 2010), 116-118.

First, given and new or left and right, the presentation of information from the left and right is related to the information placed on the left or right of the visual composition. Suppose an image or layout is created with a horizontal axis by placing elements on the left while other different elements are on the right. In that case, the elements on the left are represented as given, and the elements on the right are represented as new. Given is defined as information that the observer already knows. Meanwhile, new is designed as something that is obeyed to be not approved. If the left element contains an image and the right element contains text, then the image is given, and the text is called new[25].

Second, ideal and real or upper and lower. If, in a multimodal text, there are elements placed at the top, then the top position is ideal. Conversely, if an element is placed below, then that position is said to be real. Information is ideal if it is presented as the main information. Then, the real value is displayed as more specific information. Usually, the top of the page is occupied by text, and one or more images occupy the bottom[26].

Third, elements formed from the centre to the edge are called the centre. The centre places one element in the centre, and other elements are placed around the middle element. The element in the middle is called the centre, and the ones around it are called the margins. The element in the middle is the centre of information, while the elements surrounding it are additional information[27].

RESEARCH METHODS

This type of research is content analysis using qualitative methods. In other words, it aims to reveal the meanings of various qualitative information with in-depth descriptions through three stages of analysis: (1) visual analysis and (2) inter-mode relations. This is in line with Cresswell's[28] statement that qualitative research seeks to explore and understand the meaning that comes from the research problem.

The data source in this research is the social media Instagram because Instagram provides data in visual and verbal mode, which is called multimodal discourse. The form of data is an upload from the Mojokdotco account, which contains news about politics. The data that will be taken later is data from presidential election uploads about Prabowo. Uploads about Prabowo's figures regarding the 2019 and 2024 presidential elections were selected,

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[25] *Ibid.*

[26] Kress, G. & van Leeuwen, T., *Op.cit.* 186-193.

[27] *Ibid.*

[28] Cresswell, J.W., *Research Design: Pendekatan Kualitatif, Kuantitatif, dan Mixed*, (Yogyakarta: Pustaka Pelajar, 2013).

each of which was the most popular upload and had a multimodal analysis aspect that could be described.

Before collecting data, researchers took several steps to ensure that the data analysis techniques and data collected were in accordance with multimodal discourse theory. The data in this research uses the Kress-Leuween model of multimodal discourse analysis theory. Therefore, researchers feel it is necessary to carry out the following stages to ensure that the analytical theory that researchers use is in accordance with the principles of multimodal analysis.

Chart 1. Principles of Multimodal Analysis in Kress-Leeuwen
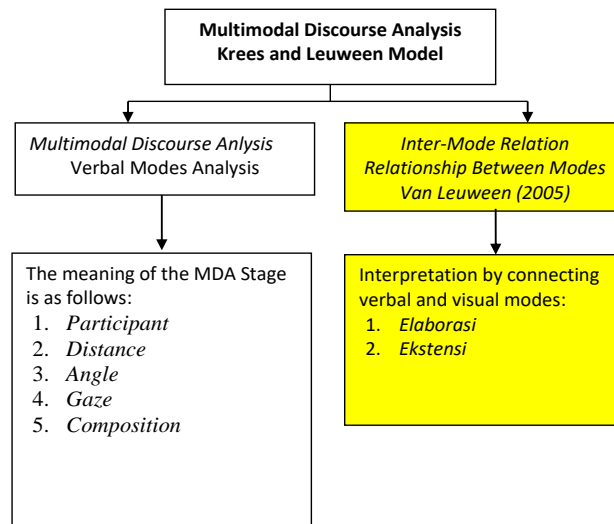
RESULTS AND DISCUSSION

A. Data Analysis 1 (2019 Presidential Election)

Data analysis begins by describing the multimodal elements contained in

Mojokdotco's uploads. The multimodal elements contained in one data contain other information and meaning that can be analyzed through lexical, visual and inter-mode relations. Lexical analysis is used to analyze text, and visual analysis is used to analyze images.

Figur 1. *Emosi, Prabowo Pakai Makian Mata di dengkul, Dan Gebrak Meja. Ma'ruf Amin: Sabar*

In data one, there is a visual storytelling structure; the storytelling depicted by the illustrator is a non-projective agentive narrative. The structure of the story is indicated because there is no verbal interaction between the participants. The interactions carried out by participants are only limited to action and reaction gestures. However, in data one, there is the character Mila, who can talk visually with other participants without getting a response back from the person she is talking to (transactional).

The interaction began with an angry Prabowo giving action. This can be seen from facial gestures that show firm facial lines and mouth gestures. The reaction was given by Ma'ruf Amin with a calm expression and looking in a different direction. Mila immediately gave her response through a verbal feature marked in the comments column.

Next, data four will be analyzed using a multimodal approach. There are three stages of analysis, namely lexical, visual, and inter-mode relations.

LEXICAL DATA ANALYSIS

At this lexical stage, four aspects of analysis are involved: word connotation, overlexicalization, Structural Oppositions, and Lexical Choices. Table 1 below shows data from these four aspects.

Tabel 1. Analisis Leksikal *"Emosi, Pak Prabowo pakai makian mata di dengkul dan gebrak meja, Ma'ruf Amin: Sabar"*

Text On Data Two
Emosi, Pak Prabowo pakai makian mata di dengkul dan gebrak meja, Ma'ruf Amin: Sabar
Prabowo mengaku heran ketika banyak orang yang meremehkan massa di GBK. Ada yang bilang massa yang datang Cuma 15 ribu. Prabowo merespon dengan makian: "... yang bilang di GBK 15 ribu orang matanya didengkul".
Ketika kampanye di Stadion Kridosono, Prabowo kembali "emosi". Ia menggebrak meja podium sehingga salah satu mik patah. Prabowo ingin Polri dan TNI netral. Selain itu, Prabowo meminta kepada angota TNI dan Polri untuk tidak membela kepentingan asing.

Melihat Prabowo warah sampai memaki dan menggebrak meja, Ma'ruf Amin merespons dengan tenang. "Jangan kita cepat emosi. Ya, sabar, santun".

No	Aspect	Data
1	*Word Connotation*	*"mata di dengkul"* (eyes on knees)
2	*Overlexicalitation*	*"Marah, emosi,dan makian" (Angry, emotional, and cursing)*
3	*Structural Oppositions*	There are two individuals shown arguing with each other, namely Prabowo and Maa'ruf Amin. Words of emotion, *anger*, and curses were used for Prabowo. Calm words were given to Ma'ruf Amin.
4	*Lexical Choices*	In this text, the author only uses general (informal) terms that are easy for readers to understand, including *"talking, sipping, being patient, being polite."*

First, the word connotation is found in the phrase "eyes on the knees". This phrase has the connotation of meaning "unable to see something according to reality" because it is impossible to place the eyes on the knees. If it is true that the eyes are located on the knees, then can the eyes see as well as if they were placed in the proper place? This is the meaning that Prabowo wants to convey to express his frustration as a form of protest against the words of a person or group. The author does not provide information about who the group is in its entirety and is only represented by the triple point punctuation "...".

Second, the words "anger, emotion, and cursing" are words that receive more emphasis or overlexicalization. Words contain negative meanings and should be avoided by everyone. The words are emphasized for Prabowo, giving the impression that Prabowo is still not free from his temperamental nature, which often explodes. The author seems to ignore the background and reasons for Prabowo expressing his emotions, and can everyone who expresses his opinion be said to be angry, emotional and cursing? Prabowo's way of speaking is using a high pitch when giving a speech.

Third, there are two individuals shown arguing with each other in the text above, namely Prabowo and Maa'ruf Amin. Words of emotion, anger, and curses were used for Prabowo. Meanwhile, calm words were given to Ma'ruf Amin. We can clearly feel meanings like fire and water. This is emphasized by the presence of Mila in the visual aspect, who immediately comments by joking, "Speaking while sipping hot tea, sir. Of course, Mila's statement and choice of words for both parties can be used as analysis to see the author's side with Ma'ruf Amin and add to the negative impression of Prabowo.

Fourth, none of the lexical choices contained in this text use formal (formal) terms. All the words used are words with terms that are easily understood by readers (informal),

"talking, sipping, being patient, being polite, and so on". The use of terms that are equivalent to the reader means that the author's authority over the reader is not really felt, nor does the author place his authority above the reader.

VISUAL DATA ANALYSIS

Data one contains all the visual aspects that will be analyzed. These aspects are (1) Participant, (2) Iconography, (3) Setting, (4) Compositions, (5) Distance, (6) Gaze, and (7) Modality. All data from this aspect can be seen in Table 3 below.

Table 3. Analisis Visual *"Emosi, Pak Prabowo pakai makian mata di dengkul dan gebrak meja, Ma'ruf Amin: Sabar"*

No	Aspect	Findings
1	*Participant*	- First Participant Prabowo - Second Participant Ma'aruf Amin - Third Participant Mila
2	*Iconografi*	- Clothes
3	*Gaze*	Nontransactional Participant one showed an angry gesture visible from his facial expression and mouth expression. Participant Two faces a different direction from Participant One. Transactional Participant Three spoke to Participant One, who was marked in the comments column, "*Speaking while sipping hot tea, sir, hee hee-*"
4	*Composition*	*Ideal and real* Presentation of information from top to bottom -Ideal The main elements placed at the top are marked with the title "*Emotions, Pak Prabowo uses curses with his eyes on his knees and bangs on the table, Ma'ruf Amin: Patience*" and visualization. *-real* More specific elements in the form of text or news content
5	*Setting*	Participant One is at the top of the picture Participant Two is in the lower left position.
6	*Distance*	The distance between the participant and the observer is close because this participant is depicted in a close shot with a dominant size. Participant 2 is depicted in a close shot because it is in the front of the frame but smaller in size. Participant Three is depicted in a medium shot because Participant Two is in the same position as Participant Two, but he is depicted in a size that is not the same as Participant Two.
7	*Salience*	-Color

		Purple (visual background), orange (text background for news content related to Prabowo), white (text background for news content related to Ma'ruf Amin), and pink (background for Participant Three's comment column)
8	*Modality*	*Hyper Real* Because it uses maximum colour (far from black and white)

First, the participants in Data One are national figures who are fighting in the 2019 presidential election, except for Mila, who is the embodiment of Mojokdotco it self. Participant One is Prabowo, the presidential candidate from the Indonesia Adil Makmur coalition. Participant Two is Ma'ruf Amin, Jokowi's vice presidential candidate. Participant Three is Mila, the visual representation of Mojokdotco.

Second, the clothes that the illustrator wears on the participants are the only iconography that can be analyzed in data one. The clothes attached to the participants carry information in the form of certain values and meanings that the illustrator deliberately created. Participant one's clothing wore a brown shirt. Brown shirts are closely related to patriotism and the masculine side. The choice of brown shirt on Prabowo's figure is a concrete form of clothing that he often wears every day. Participant Two wore all-white clothes, which suited his profession as a cleric. These white clothes symbolize purity and wisdom. Participant Three wore an orange t-shirt, which gave a relaxed, youthful and expressive image.

Third, the gaze in data one explains to the reader how the participants interact, both with each other and with observers. The gesture shown by participant one is the expression of someone who is annoyed. This can be seen from the depiction of his sharper eyes, veins popping out of his forehead, and a mouth that bites in a snarl. The eye vector gesture looks outside the frame, an interaction that wants to be built on something outside the image, namely the audience and the other parties, which makes the participants feel the same way. Participant Two has a shadier gesture and faces in a different direction from participant one. The illustrator used these gestures to depict different views between participants. Participant Three has a cheerful expression while looking at his cellphone; there are comments that the participant made via the comments column specifically for him. Participant Three's gestures also illustrate how observers read this news.

Fourth, the data composition provides information in an ideal and real way. The information begins by displaying a visual of participant one and the title "Emotions, Mr. Prabowo uses curse eyes on his knees and bangs the table, Ma'ruf Amin: Patience" at the top

(ideal). Furthermore, at the bottom, more specific information is presented in the form of (real) text content, which represents several opinions of participants and authors.

Fifth, the settings in this data cannot provide what the situation and events that are taking place in the picture look like. Participants are only depicted in certain positions in the picture. Participant One is in the top right position; the top position shows emphasis on the observer being able to focus on the message conveyed through participant one's gesture. Participant Two is in the lower left position; this position creates a calm impression and is different from the impression shown at the beginning of the picture.

Sixth, distance: The distance between a participant and a close observer because this participant is depicted in a close shot with a dominant size. This shows the intimacy between participant one and the reader. The close relationship between the observer and participant indicates that there is a message to be given to the observer, such as emotions. Participant 2 is depicted in a close shot because it is at the front of the frame but with a smaller size. Just like participant one, participant two had a fairly intimate relationship with the observer. Participant Two is different from the participant who brings the information you want to emphasize. This is characterized by the small size of the two participants. Participant Three is depicted in a medium shot because Participant Two is in the same position as Participant Two, but he is depicted in a size that is not the same as Participant Two.

Seventh, salience is shown by the use of various colours in the background. The colours used will include purple (visual background), orange (text background for news content related to Prabowo), white (text background for news content related to Ma'ruf Amin), and pink (column background participant comment three). The purple colour chosen as the basis for this image is to give a feminine impression so that it can attract the attention of female readers. The nature of women is like soft feelings, while what is reported in data one are actions that women do not like, namely emotions and anger. This kind of regulation of feelings can give rise to hatred for traits that are contrary to a woman's instincts. White is used for Ma'ruf Amin's statement, which the author quotes. The white in this image has a contrasting impression and steals the reader's attention. The pink colour in Mila's background is something interesting.

B. Data Analysis 2 (Pilpres 2024)

Data analysis two begins by describing the multimodal elements in Mojokdotco's uploads. These elements contain information and other meanings that can be analyzed

through lexical, visual and inter-mode relations. Lexical analysis is used to analyze text, and visual analysis is used to analyze images.

Figur 2. *Diminta Berjoget Gemoy, Prabowo: Joget? Nanti Saya Dimarahi*

The interaction in data two begins with providing a news title. Below the title is a visual depiction of Prabowo dancing with several supporting ornaments so that the visuals focus more on Prabowo's figure. Apart from this, there are pictures of the supporters in black and white. Looking at the use of linguistic and visual modalities, this data is worthy of analysis. Next, data four will be analyzed using a multimodal approach. There are three stages of analysis, namely lexical, visual, and inter-mode relations.

LEXICAL DATA ANALYSIS

At this lexical stage, four aspects of analysis are involved: word connotation, overlexicalization, Structural Oppositions, and Lexical Choices. Table 4 below shows data from these four aspects.

Table 4. Analisis Leksikal *Diminta Berjoget Gemoy, Prabowo: Joget? Nanti Saya Dimarahi*

Teks pada Data Dua		
Diminta Berjoget Gemoy, Prabowo: Joget? Nanti Saya Dimarahi		
No	**Aspect**	**Finding**
1	*Overlexicalitation*	*"Dancing, Angry"*
2	*Lexical Choices*	In this text, the author only uses general (informal) terms that are easy for readers to understand, including "dancing, excited, angry."

First, the words "Dancing" and "Angry" receive more emphasis or overlexicalization. The word "Joget" gives the impression that Prabowo is a relaxed figure. This is his attempt to eliminate the impression of stiffness and firmness. The word dancing can give the impression that Prabowo is a relaxed person who also likes entertaining things. The word joint is often

associated with the word memory, which adds to the impression that he is someone who is not stiff and relaxed.

Second, the lexical choices contained in this text do not use formal (formal) terms. All the words used are words with terms that are easily understood by readers (informal): "dancing, excited, angry". The use of terms that are equivalent to the reader means that the author's authority over the reader is not really felt, nor does the author place his authority above the reader.

ANALYSIS DATA VISUAL

Data two contains all the visual aspects that will be analyzed. These aspects are (1) Participant, (2) Iconography, (3) Setting, (4) Compositions, (5) Distance, (6) Gaze, and (7) Salience. All data from this aspect can be seen in Table 3 below.

Table 3. Analisis Visual *Diminta Berjoget Gemoy, Prabowo: Joget? Nanti Saya Dimarahi*

No	Aspect	Finfing
1	*Participant*	Partisipan satu Prabowo Partisipan dua (tidak langsung) Para Pedukung
2	*Iconografi*	- Pakaian - Efek
3	*Gaze*	Nontransaksional Partisipan satu menunjukkan gesture berjoget
4	*Composition*	*Ideal and real* Penyajian informasi dari atas ke bawah.
5	*Setting*	Judul berada pada bagian atas Visual berada pada bagian bawah
6	*Distance*	Jarak partisipan satu *medium shot* dengan posisi yang agak ke bawah.
7	*Salience*	*Latar* Hitam kecoklatan

First, the main participant in data two is Prabowo Subianto. Prabowo is supported by two participants who do not have a special role in this post. Second, the iconography used in the upload is clothes and effects. Clothes are a very interesting icon to discuss. The clothes worn by Participant One were of two types, namely a jacket, white shirt and black trousers. The jacket worn by participant one is blue. This is used to give a calm and gentle impression. A blue jacket is perfect for reversing a firm and emotional impression. White shirts and black trousers are closely associated with President Jokowi. This indicates that young people are

the people chosen by President Jokowi to continue the programs that President Jokowi has carried out. This is in line with the vision it carries, namely sustainability.

Third, the gaze shown in data one is nontransactional. This is indicated by the absence of conversation balloons accompanying Prabowo's visuals. Prabowo is shown visually dancing. This is closely related to the topic being discussed. The main topic in this upload is another Presidential Candidate's allusion to Prabowo because he often dances. Fourth, the composition of data two provides information in an ideal and real way. The information begins by displaying the title Asked to Dance Gemoy, Prabowo: Dance? Later, I will be scolded at the top (ideal). Next, at the bottom, a visualization is presented, which is separated by a white line. Even though there is a separation between the title and the visuals, the topics raised are related to each other.

Fifth, the setting in Data 2 can be seen from the position of Participant One, who is on a stage. The visual depicts the atmosphere of the presidential candidate's campaign or debate. Mojokdotco used this setting to strengthen the stigma that Prabowo often dances during campaigns or debates.

Sixth, distance: The distance between the participant and the observer is moderate because this participant is depicted in a normal shot with a size that is not too dominant. An interesting thing to note is that the reader's view sees the visual of Participant One looking down slightly. This kind of view provides the reader with the highest authority to judge the topic raised. Seventh, salience is demonstrated by the use of colours that tend to be dark. The use of colours that tend to be dark in the background makes the modality displayed very low. A striking difference is in Prabowo's image, which is given a coloured effect. The colour effect gives the impression that readers have to focus on the activity that Prabowo is doing, namely dancing.

CONCLUSION

This research succeeded in concluding several things related to Prabowo's representation in uploads to the Mojokdotco Instagram account. First, the lexical use of the two uploads analyzed has its purpose and function. In data one, several linguistic aspects were found, namely word connotation, overlexicalization, Structural Oppositions, and Lexical Choices. In data two, only two aspects were found, namely overlexicalization and Lexical Choices. Several factors, namely influence the differences in the use of linguistic aspects of the two data: (1) the use of the number of words, (2) topics discussed, (3) the number of active participants, and (4) the style of conveying information.

Second, the visual aspects contained in the two data have several differences. This difference can be seen from the following findings. In the first data, this research found aspects of the use of visusal modules such as (1) Participants, (2) Iconography, (3) Settings, (4) Composition, (5) Distance, (6) Gaze, and (7) Modality. In the second data, this study found visual modalities such as (1) Participant, (2) Iconography, (3) Setting, (4) Compositions, (5) Distance, (6) Gaze, and (7) Salience. This difference is caused by several factors, namely, the style of uploading and the way of communicating ideas.

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