

# SEMIOTICS OF ROLAND BARTHES IN SYMBOLS SYSTEMS OF JAVANESE MARRIAGE

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## SEMIOTICS OF ROLAND BARTHES IN SYMBOLS SYSTEMS OF JAVANESE MARRIAGE

### Abstract

This study is aimed to explain the definition of symbols systems in Javanese marriage. The symbols patterns can be categorized into leaves symbols, vegetables symbols, flowers symbols, food and drinks symbols, Javanese traditional instrumental music (*gending-gending*), and thread of marriage processions. The substance of the symbols is advice, prayers, descriptions, parables, responsibilities. At first, an advice for a bride/ a bridegroom is to have a well foundation, always to love each other, to become a reassuring spouse, to think clearly, to have tender hearth, and to respect parents. The second, prayers are delivered in order a bride and a bridegroom have abundant halal fortune/wealth, have good offspring, keep away from barriers. The third, description is meant that the bride looks like a beautiful queen and a bridegroom is related to a handsome and dashing king. The fourth, a parable of marriage is alike to wade the ocean with big waves and storms. The fifth, a responsibility is due to a husband to seek good sustenance and a wife to manage it then they work together to obtain the goal of marriage. The connotative meaning is flourished become a myth that marriage ceremony is equipped with standard of symbols that will build the happy and everlasting marriage.

**Key words: Symbol, Meaning, Marriage, Javanese Culture.**

### INTRODUCTION

There is no society without culture, and no culture which is sustainable without supporting of the society. Culture is the product of the consciousness and capability of the society. There are elements of culture, such as language, knowledge systems, social organizations, religious systems, and arts. From these elements are formed the culture that is adjusted in the design of traditional ceremonies. Among the traditional ceremonies revived much attention is the ceremony of human life periodicity.

In the Javanese entourage, life chain ceremonies that received much affection were birth, marriage, and death (Sedyawati, 2006: 429). Of the three life

orbit ceremonies that are most welcome with joy and celebrated with great excitement is the wedding ceremony. Social status and economic stability do have a great influence on the size of the marriage ceremony. However, no matter how small the wedding ceremony, it is always done with more thorough preparation and a rousing procession than other ceremonies.

In every ceremony, a community always uses symbols as a means of communicating the message or meaning of the ceremony. As an animal *symbolicum* and homo *semioticus*, the presence of symbols is natural. It is caused by the symbol, which is present from the humans need to convey ideas, thoughts, messages, norms, rules, and hopes to each other. In their life, humans are always associated with symbols comprising the language they use, even every human being is also a symbol that carries a certain meaning.

Along with changing times, the processions for the wedding ceremony also experienced developed, especially in simplifying the facilities and the process. Therefore, more Javanese people do not know the proceeding, facilities, and processions of wedding ceremonies, especially understanding the meaning accommodated in each symbol in the wedding ceremony.

Etymologically, the term symbol is derived from the Greek *symbollein* which means to match parts of items split or broken into two parts. They are called *symboles* which then develop into the word symbols. Symbols are also often referred to emblems. Therefore, Purwodarminto, (1999: 941) equates the term symbol with an emblem.

Epistemologically, Ricoeur (1985: 402) defines symbols as forms that mark something else outside the embodiment of symbolic, secondary, and figurative forms, and which can be understood only through the first meaning. Langer (1985: 88-89) states that symbols are all mental activities of humans, as well as language. For Langer, language is only one form of symbolic activity. While Geertz (1968: 5) explains that symbols are objects, actions, events, properties that can act as a vehicle for a conception.

To understand the meaning of the symbol, semiotics of Roland Barthes is used as a theoretical reference to analyze it. In semiotics there are two things to

notice, namely signs and markers. For Saussure the sign is called referent or signified while the sign is called signifier. Similar to Peirce who termed *interpretant* for signified and object for signifier, the difference is that Saussure interprets "object" as a referent and mentions it as an additional element in the marking process. For example: when people say the word "dog" (signifier) in a curse tone, it is a sign of bad luck (signified). For Saussure, signifier and signified are a unity like two sides of a piece of paper (Sobur, 2006).

Saussure's thought about the sign is passed on by Roland Barthes. Saussure is interested in the complex way in which sentences are formed and the way in which sentence forms determined meaning, but the less interested in the fact that the same sentence could convey different meanings to people of different situations. For Roland Barthes, the interaction between the text with the personal and cultural experiences of its users, the interaction between the conventions in the text and the conventions experienced and expected by its users must receive attention. Barthes's notion is known as "order of signification", including denotation (the actual meaning according to the dictionary) and connotation (a double meaning born from cultural and personal experience). Here is the point of difference between Saussure and Barthes, even though Barthes still uses the signifier-signified term carried by Saussure.

In addition, further Barthes also sees another aspect of labeling, the "myth" that marks a society. Myth is the meaning of denotation in the second stage, namely the connotation meaning that has been agreed upon, so it becomes the meaning of the second stage denotation. In this stage comes the meaning of myth. "Myth" according to Barthes lies at the second level of signification, so after the sign-signifier-signified system is formed, the sign will become a new marker which then has a second sign and will form a new sign. In short, when a sign that has a connotation meaning and develops into a denotation meaning, then it will become a myth.

To explain Barthes's ideas about the meaning of semiotics, an example often proposed is the banyan tree. A shady and dense banyan tree creates a "sacred" connotation because it is considered to be a dwelling place for spirits. The

connotation of "sacred" <sup>1</sup> then develops into a general assumption attached to the banyan tree symbol, so that the sacred banyan tree is no longer a connotation but turns into a denotation at the second level of meaning. At this stage, the "sacred banyan tree" is finally considered a myth.

Relate to <sup>2</sup> the above explanation, this study aims to reveal the meaning of symbols in Javanese traditional wedding ceremonies from the perspective of Roland Barthes's semiotics. Specifically, the purpose of this study is to explain (1) the meaning of the leaves symbol in Javanese bridal ceremonies, (2) the meaning of flower symbols in Javanese wedding ceremonies, (3) the meaning of fruit symbols in Javanese wedding ceremonies, (4) the symbol meanings of food and drink in Javanese wedding ceremonies, (5) the meaning of the *gending* symbol in Javanese wedding ceremonies, and (6) the meaning of Javanese wedding ceremony procession symbols.

## THE METHOD OF THE STUDY

The Semiotics study of Roland Barthes in the Symbol of Javanese Traditional Wedding Ceremony is a qualitative study with the design of a field study. The use of field studies because the source of the data are the *dwija* (teachers) at Pawiyatan PERMADANI (Indonesian National Cultural Society Association) Tulungagung. As a secondary data source, researchers used several module books used in learning *Panatacara* and *Pamedhar Sabda* in PERMADANI Tulungagung. The module books are (1) Javanese Master of Ceremony, (2) Javanese Speech, (3) Javanese Literature, (4) *Padhuwungan* (Knowledge of creese), (5) Ritual and Traditional Procedures of Javanese, (6) Javanese values, (7) *Sekar Setaman* (flowers for offerings), and (8) *Sekar lan Gendhing* (Javanese musical instrument). These books are only used among Permadani residents and are not sold free of charge.

The data of this study are collected by in-depth interview techniques, participant observation, and documentation. Data analysis is performed with the Miles and Huberman flow models. The analysis model includes data collection, data reduction, data exposure, and verification. Data analysis is carried out since the data collection seems deemed saturated. While data reduction is carried out in the form of data classification, in accordance with the problem formulation and coding of the data. The data are then presented to be verified so that they get a final conclusion.

## FINDINGS AND DISCUSSION

Symbols in Javanese bridal ceremonies can be distinguished into symbols of leaves, fruits, food-drinks, *gendhing* (Javanese musical instrument), and a series of wedding processions. The following are the results of the research and discussion.

### *Leaves*

The leaves that are often used as symbols in Javanese wedding ceremonies are Plantain leaves, Banyan leaves, *Janur*, Reeds, *Apa-apa*, *Dhadhap*, and *Keluwih*. These symbols contain the meaning of prayer, the aims are (1) the bride

is given the gift of happiness like the king's family, (2) the bride is able to build a family that can protect the extended family and community, (3) the bride gets the guidance of true light so that they can build a peaceful, cozy, and happy family, and (4) the bride does not have any problems in raising a family.

The symbols in the Javanese bridal ceremony seen from Roland Barthes Semiotics have three types of meanings, namely denotative meanings, connotative meanings, and mythic meanings. For denotative meaning, we can understand it easily. But for the other two meanings we must understand it through the science of Semiotics, namely the science of the meaning of the sign. Plantain leaf, for example, is closely related to banana of plantain. Named the plantain because it is said that this banana is the favorite banana of the king and the palace people. The use of plantain leaves means a hope that the bride and groom can live in a happy life like a queen and a king (Permadani 5, tt).

In the ritual and Javanese Procedure (Permadani 5, tt) stated that the use of the *Janur* (young coconut leaf) is related to Javanese word meaning that *janur* means *sejatine nur* (true ray). So, the use of the leaf implies that God gives His light and gives His blessings so that the bride and groom can build a happy life physically and mentally. In Arabic, we often call it *sakinah* (serene), *wawaddah* (full of love), and *rahmah* (full of affection).

Banyan is a large tree with thick leaves. This tree is often used as a symbol of shelter and protection. The trees that are often found in these villages are often considered sacred. Banyan trees are saved because of myths and to preserve nature. According to him, there are two things that make this tree considered sacred, i.e.1) there is a belief that the banyan tree is home of spirits, and (2) this tree must be preserved because it is able to maintain the balance of the ecosystem. This is in line with Javanese local wisdom, namely *memayu hayuning bawana* (preserving the beauty of the world) (Endraswara, 2014: 64).

Another leaf which also complements the Javanese bridal ceremony is the betel leaf. Betel is a leaf from a plant whose stems are elongated and creep up. The taste of the leaves is normal for "*nginang*". If you turn it over, the color is different, but it tastes the same. Even though they are different (origin, gender,

etc.), they are one, one taste, intention and work. The meaning of the use of Betel leaves in a bridal ceremony is a prayer with the result that the bride and groom always unite in creativity, taste, intention, and work (Permadani 2, tt: 6).

The next leaf is *alang-alang* (obstruction), *kara* (*sakara-kara* obstacle), *apa-apa*(anything). Thus, the meaning is a prayer that the bride and groom in living married life do not face any obstruction or obstacles. In addition, the hope of meaning in reed that even when it's hit by the wind collapsed, they immediately raise up again. This implies that despite the problems of the bride and groom, it is expected that the bride will survive and immediately rise to achieve the goals of life.

About this reed, there is a myth which is flourished that leaf of reeds is to repellent danger. If the house or the place is put on reed leaves, jinn and spirits do not dare to disturb. Therefore, in the Javanese bridal wedding, reed is used and placed in front of the gate in order the bridal ceremony will not be disturbed or hindered.

The *serep* leaf is used as one of Javanese bridal ceremonial equipment because the word *serep* is synonymous with cool. So, the use of a *serep* leaf is a symbol of hope and prayer so that the bride and groom always live in a cool, assured, calm, peaceful, and happy family atmosphere.

### **Flowers**

In the book of *Sekar Setaman* (Permadani 7, tt), the flowers that become symbols in the Javanese bridal ceremony include roses, jasmine, *kantil*, and *kembar mayang*. These symbols mean hope and prayer that the bride and groom are always to live in love (roses), be together in joy and sorrow (*kantil*), and to please and to scent the family's name (jasmine).

Based on the above data, it can be seen that roses, jasmine, *kantil*, and *kembar mayang* have denotative, connotative, and mythical meanings. Roses are flowers with thorny trees and beautiful flowers. The color of the flowers is also various. In general, roses are symbols of love. Myth says that the rose is the name of a very beautiful queen, but she is arrogant and evil (Sophia, bahasa.tripod.com).



Aditya Eka Prawira (m.liputan6.com) explains the meaning of roses based on the color they have. First, red roses are a symbol of true love, romantic. This rose is suitable to be given to a lover as an expression of one's love to his lover. Second, the yellow rose is a symbol of friendship, joy, and healing. Yellow roses can be given to people who are close as friends, not lovers. Third, the purple rose symbolizes a splendor. This type of rose is suitable for someone who is charming at first sight. Fourth, pink roses represent a sense of love, gratitude, and deep appreciation. This type of rose is usually addressed by people as a gratitude. But this pink rose is also suitable for friends or relatives who are sick as a sign of tenderness and admiration. Fifth, white roses describe true love, purity, innocence, and sympathy. The white color also shows the atmosphere of spirituality. This rose can be used on the wedding day, but also suitable on the day of death. Sixth, orange rose; mix yellow and red. This type of rose indicates desire, passion and enthusiasm. This rose says "I'm proud of you" which is perfect for honeymooners.

Next is jasmine flower. Jasmine flowers emit a soft fragrance that gives the impression of soft, comfortable, and calm. This flower is often used as a symbol of sanctity, purity, simplicity, and beauty. The myth that developed in Javanese society, jasmine is a match mate. If someone who is still single steals (takes away) jasmine flowers worn by the bride, he will soon be found with his soul mate.

The following flower is *kantil* or white *cempaka*. *Kantil* means sticky, attached. This is advice and hope that the bride and groom always be together in joy and sorrow and will not be separated by anything but death (Permadani 2, tt: 8). In Java, there is also a myth that *kantil* flowers are believed to be able to detect the sanctity of the bride. If the bride is not chaste, the *kantil* flowers will not smell nice when it is worn, and the flower petals open or vice versa.

Denotative meaning of *kembar mayang* is twins flowers or similar flowers. This shows the bride and groom must have the same feelings, heart, and will build a happy family. The myth that developed in Javanese society states that *kembar mayang* are *kalpataru*, *jayandaru*, *dewandaru* trees assembled by nymphs in heaven (Permadani 2, tt: 7).

### ***Fruits***

Fruits used as symbols in Javanese bridal ceremonies are *cengkir* (young coconut), rice, plantain, *saba* banana, *kluthuk* banana, and golden banana. The meanings of these symbols are (1) advice that the bride and groom must focus, be steady, and be sincere (*cengkir*: think of the mind) in undergoing a married life, (2) prayer, that all need of the bride and groom will always be fulfilled by the Almighty God, and (3) description of the bridegroom has gone and found the bride of the princess (*Raja saba kepethuk emas*).

Bananas in Javanese are called *gedhang* which are the same as the word *gadhang* (hope), while the king means an authoritative, powerful, respected, and abundant wealth. The meaning contained is the hope that the bride and groom can live together like a happy king, have the authority, power, and abundant wealth. In addition, many bunches in plantain also is intended that the bride and groom will soon be blessed with children.

Young coconut in Javanese is called *cengkir*. The word *cengkir* according to Javanese tradition is an acronym of the mind *kencenging* (firm, steady mind). The meaning conveyed from the use of the ivory *cengkir* symbol is that the bride and groom live together in life are always based on a firm stance (firmly thought), not swayed by the situation in order to achieve a happy and valuable life. Complement of clove is sugar cane which means resolute heart (good heart). So, marriage must be with a firm mind and a good heart (Permadani 2, tt).

The purpose of the use of rice as a symbol in Javanese wedding ceremonies is that the bride and groom imitate the philosophy of rice, that is, the more filled the more bowing, the older the humbler. Another meaning is, because rice is a staple of Javanese food, the symbol of rice contains the hope that the bride and groom in building a family are always blessed with sufficient fortune by Almighty God.

The flourished stories in the community say that rice is a plant which grows from the body of Dewi Sri. Dewi Sri was a daughter of a king who was bewitched by her stepmother to become a snake. Another story states that Dewi Sri is the wife of Lord Vishnu. Therefore, Dewi Sri is known as the goddess of fertility or

the goddess of rice. Old Javanese people often hold celebrations after the harvest as an expression of gratitude to Dewi Sri. Central Java Language Center (Tim Balai bahasa. [www.balaibahasajateng.web.id](http://www.balaibahasajateng.web.id)) explained that rice in Javanese traditional wedding ceremonies means that both the bride and groom in carrying out domestic life are always fulfilled their food needs.

### ***Food and Drinks***

Food and drinks that are usually present in Javanese wedding ceremonies are rice, clear water, coconut water, *jadah*, and *wajik*. The meaning is that the bride and groom seek halal fortune, using a clear mind and a tender heart, and always being together in joy and sorrow.

Colored rice or colorful food served for bridal in feeding each other is a suggestion that the bride and groom look for halal wealth and eat halal food. In addition, the rice used for the procession of *dulang* (feed the food) is a suggestion that the bride and groom always get along well, love each other despite facing various trials in married life (Permadani 2, tt: 6).

Furthermore, clear water in Javanese wedding ceremonies is a symbol of hope that the bride and groom in living their married life will always be based on a clear mind and a tender heart so that family life can be peaceful, peaceful, and happy (Permadani 2. Tt: 7).

In Javanese culture, water is also a symbol of life and smoothness or flexibility. Water is a symbol of life because of the large role of water in life. It can even be said that without water there would be no life. In the Qur'an it is stated that God made everything alive because of water (*waja'alna min al-maa'i kulla syai'in hayyi*). In addition, water is also a symbol of flexibility. Water always follows the shape of the vessel which holds it. Inserted glass, glass-shaped water, inserted bowl-shaped bowl, and so on. This implies that the bride and groom must be able to adjust to the situation and conditions in which they are. Thus, they can accept and be accepted by anyone and anywhere.

Similar to clear water is coconut water. Coconut water is water derived from coconut fruit. Coconut water is holy, clean, and healthy. This is a symbol of the

holiness and cleanliness of the bride's intention to build a home. Coconut water is clean and fresh. It is pure without mixture. Coconut water illustrates the cleanliness of the intentions and purity of the love of the bride and groom.

*Uli* and *wajik* are two food made from glutinous rice. Sticky rice is a type of rice which when cooked is stickier than ordinary rice. *Jadah* and *wajik* are a special meal in a bridal ceremony. Because of its sticky nature, the two food are both illustrated as advice and prayers so that the bride and groom always love each other, be amicable, harmonious, calm-peaceful and are not easily separated by any temptation.

#### ***Javanese Traditional Instrumental music (gending)***

The music that accompanied the Javanese bridal ceremony procession included *ketyang sangyang*, *ketawang puspawarna*, *ilir-ilir*, *kodok ngorek*, *larasmaya*, *wilujeng ladrang*, *dhempel mijil*, *sri narendra*, and *umbul donga*. These songs have the meaning of worshipping the majesty of God Almighty (*ketyang sangyang*), describing the beauty of the bride (*ketawang puspawarna*), describing the journey of the suba manggala (*ilir-ilir*), describing the happiness of the bride and groom (frog *ngorek*), describing the beauty of the ceremony (*larasmaya*), describing togetherness and eternal love (*mijil dhempel*), and prayers that God bless the bride and groom so that they are able to foster a *sakinah* family (peaceful), *mawaddah* (full of love), and *rahmah* (full of affection).

Based on the Brathes semiotics, *gendhing* has denotative, connotative, and mythical meanings. For example, *Ketawang Sangyang* intends to ask the Almighty to give His blessings to the bride and groom and all those present at the ceremony. *Puspawarna* describes the atmosphere and circumstances of the bride who entered the ceremony area. The meaning contained is for the bride and groom both fragrant and harmonious in entire life so they can foster a happy family.

Furthermore, *Ilir-ilir* means fans created by a *sunan*. *Ilir-ilir* is the hope that the bride will be able to ignite the fire of enthusiasm to struggle and to build a happy family then be able to reduce anger that makes the household atmosphere becomes chaos. In addition, *ilir-ilir* also contains advice for all of us to live well

according to God's command and always try to achieve a better life in order to get happiness in living in the world and the hereafter.

The next song is the *Kodok Ngorek*. This song symbolizes that the bride and groom both feel happy because they are granted a gift from God in the form of a mate they love. Then it is proceeded with *Larasmaya gending*. This song contains messages of beauty, harmony and smoothness of life obtained by the bride and groom.

Further, *Ladrang Wilujeng* means *gending* of *ladrang* type that includes invoking for the safety of Almighty God. *Ladrang Wilujeng* contains advice to the youths to prepare themselves to achieve a prosperous life and good fortune.

Hereinafter, *Mijil dhempel* means to come together. It intends, perhaps the bride and groom will always band together and harmonious in order that they can achieve a happy life and soul in building a home. The following one is Sri Narendra used for *Kanarendran* carnival. Meaning, the bride and groom are expected to have the qualities of a king who protects, nurtures, and loves his people. Finally, *Umbul Dongo* is offering prayers to Almighty God. This music is a prayer request to Almighty God to always bestow His gift and give the bride and groom a happy family.

Regarding this *gending*, Endraswara (2014: 99) explains literature and *gending* are mystical vehicles when humans want to unite with God. By quoting *Serat Sastra Gending* by Sultan Agung, he said that literature is a delicate figure, cannot be seen while *gending* can be sensed through its beauty. So, literature will be easily impressed through *gending*.

### ***Ceremonial Procession***

There are a series of processions in Javanese wedding ceremonies, namely the bridal gathering, *siningepan sindur*, *bobot timbang*, *tanem jero*, *kacar-kucur*, drinking clear water, *sungkem*, *kirab kanarendran*, and *kirab kasatrian*.

Bridal gathering expresses the union of the bride and groom to start a new life that should be a lot of struggle in achieving goals, i.e. physical and spiritual happiness. *Sindur* is a prayer that expectantly the bride and groom in living a

family's life will always receive guidance thereby they are always in the truth and kept away from infirmity.

Weighing is a symbol that the bride and groom already have a balance in various ways; descendant, education, wealth, age and love. In addition, they also get the same love from their parents. *Tanem Jero* is a symbol that the bride and groom have been blessed to become a married couple. *Kacar-kucur* is a symbol that in a Javanese family, a man is obliged to earn a living for the family. *Dulang-dulangan* (feeding each other) is a symbol that they work together, love each other, appreciate each other, respect each other, despite encounter various trials. Drinking clear water (*ngunjuk toya wening*) is a symbol for all decisions through family life, always based on a clear mind and a tender heart. *Sungkem* is implied that to achieve a happy life in fostering a family, children must always adhere parents and ask for their parents' approval Permadani 2, tt; Suwarna, 2009).

The *Kanarendran* carnival is a symbol that a king and empress not only live luxuriously in the royal palace, but also agree to associate with the people, conceive the fate of the people, understand their suffering and then undertake policies that can overcome the problems faced by the people. Lastly, in the case of *kasatrian* carnival is aimed that king and empress, husband and wife must be organized to work together to build a happy home.

## CONCLUSION

Categorically, the symbol system in Javanese bridal ceremonies can be categorized into symbols, in the form of leaves, flowers, fruits, food-drinks, *gending*, and sequences of wedding processions. These symbols have denotative, connotative, and mythical meanings.

The leaves that are often used as symbols in Javanese wedding ceremonies are Plantain leaves, Banyan leaves, *Janur*, Reeds, *Apa-apa*, *Dhadhap*, and *Keluwih*. The flowers that are symbolic in the Javanese bridal ceremony include roses, jasmine, *kantil* and *kembar mayang*. Fruits utilized as symbols in Javanese bridal ceremonies are *cengkir* (young coconut), rice, plantain, *saba* banana, *kluthuk* banana, and *emas* banana. Food and drinks that are usually present in

Javanese wedding ceremonies are rice, clear water, coconut water, *jadah*, and *wajik*. The music that accompanied the Javanese bridal ceremony procession encompassed *ketyang sangyang*, *ketawang puspawarna*, *ilir-ilir*, *kodok ngorek*, *larasmaya*, *wilujeng ladrang*, *dhempel mijil*, *sri narendra*, and *umbul donga*.

The substance of these symbols is first, advice for spousal to supply themselves well, to always love one another, to be comforters, think clearly, and respect parents. Secondly, prayer for the bride and groom to be provided with adequate sufficiency in lawful livelihood, granted with offspring, and kept away from all hindrance. Third, the description that a beautiful bride is like a queen and a handsome, the groom seems a brave son as a king. Fourth, the parable that marriage is like wading an ocean encounters lots of waves and storms. Fifth, the responsibility of the husband is to earn a living and the wife is to manage it and they will work together to achieve the ideals of marriage. This connotative meaning then flourished into a myth that a marriage ceremony equipped with a standard symbol system will build a lasting and happy marriage.

# SEMIOTICS OF ROLAND BARTHES IN SYMBOLS SYSTEMS OF JAVANESE MARRIAGE

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