

Political Dress Code of Hadi Rudyatmo and Ahmad Purnomo in Mayoral Candidacy of Surakarta: An Derrida's Deconstruction Analysis

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Abstract — This study aims to determine the hidden meaning behind the use of lurik clothes and caping by the mayor and vice mayor of Surakarta. Incumbent pair, FX Hadi Rudyantmo and Ahmad Purnomo in each campaign use lurik clothes and caping. This study uses interpretive paradigm with a guided understanding of the text with Derrida's theory of deconstruction. This theory is deliberately used to meet aphorism that may arise from the text. The data analyzed is a photo of the couple's campaign in the form of photos in newspapers, billboards and stickers. The results show that the selection of campaign constants is based on a very big ambition to return to power. Outwardly do wear the clothes used by parking and masak shop in the city of Solo, which is imagined as a form of empathy a leader to the small people, or Wong cilik. But the reading with Derrida's theory of deconstruction is not a suit of sincerity and empathy, but entirely a political dress. The outfit that actually signifies a very strong political lust, not a movement about the simplicity of dress, and more to political imagery.

Keywords — *Deconstruction; Dress Cod; Campaign; Politics.*

I. INTRODUCTION

The dynamics of regional politics become more active in the run-up to the election of regional heads. A necessity that periodically occurs within a five-year cycle. The political rationale based on direct elections by the people gives the candidate a personal opportunity to win in an election, without using indirect mechanisms by the legislature. And also without using mechanism must be carried by political party. An individual candidate can follow the political consultation under certain conditions, according to the election law.

In that context personal qualities really determine the election of a candidate. But in that context also political efforts to membranding candidates will be done in such a way that the image is always positive look in the candidate. One of the imaging political projects is done is the mayor's dress code. Political image here is that the image is constructed nature of the good or bad is always reported in

accordance with the facts in the head voters about the candidates, and the program is affected by the impression kua candidates and the criteria used in evaluating the candidates voters. The image formed through political communication will affect the audience in perceiving one's view of the leader. Not only at the level of the individual alone, the strength of his political communication in shaping the image of a leader can also affect a region of the leadership of that leader. At this level the clothing is politically assigned to communicate in other forms to the public.

In a fashion, in addition there are values that want to be promoted or communicated through what is displayed. Fashion is a form of individualistic expression. Fashion and clothing is the way individuals use to distinguish themselves as individuals and express some of its uniqueness. The use of color is one way of expression (Claik, 1993).

To understand Fashion and clothing as communication is not enough just to understand communication as simply sending messages. In this case the garment, which is part of Fashion or clothing, becomes the medium or channel that a person uses to express something to others in order to encourage a change in that person. Garments are a medium for sending messages to others. Someone sends a message about himself through Fashion and the clothes he wears. Based on everyday experiences, clothing is chosen according to what will be done on that day, how a person's mood, who he will meet and so on.

Fashion and / or clothing as a communication is a cultural phenomenon in which culture can be understood as a marking system, as a way for beliefs, values and ideas and experiences communicated through practices, artifacts, institution. In this case fashion, clothing, and clothing are the means by which humans communicate, not just things like feelings and moods, but also the values, expectations, and beliefs of the social groups that the society follows and reproduces; not first of all being a member of the group and then communicating membership but the membership is negotiated and built through communication.

In the nomination, FX Hadi Rudyatmo and Ahmad Purnomo wore a lurik motif and cape head covering. Fashion and clothing becomes an important point in a political campaign, because the clothing will also talk a lot about the figure who wear it. He did not face the political face of the mayor's mayor suddenly, but there was a certain intention of the costume. Therefore, in this research, one thing that becomes a foothold is the exploration of the possibility of meaning deconstructively to the selection of the mayor's costume.

II. THEORETICAL FRAMEWORK

DERRIDA'S DECONSTRUCTION

The existence of a deconstruction approach was first developed by a French philosopher Jacques Derrida, and later followed by such figures as Paul de Man, J. Hillis Miller, and even Levi-Strauss. However, in fact, these figures do not have a single view, nor in the practice of approaching (read: review) literary works, although of course also have elements of similarity. Deconstruction approach can be applied in reading literature and philosophy work. According to Derrida, Saussure's theory which sees a coherent connection between speech and the element of writing (signifier, significant) and the meaning referred to (signified, signifies), actually never existed. We have never had a certain meaning of the forms of language expression,

but only the effect of visible meaning, of pseudo-meaning. Since language contains an uninterrupted distinction, there is no basis for relating a particular meaning, and even only to certain meanings of meaning, to a narrative, either in the form of pronunciation, writing, and interpretation (Nurgiantoro, 2007).

But deconstruction rejects all, for in Derrida's view a presence is thought to have produced a marker for another marker whose work is like a mirror, reflecting the shadows in which the shadows are never present or absent. In a text we can present the gaps in the new presence present due to the remnants of the presence. In the text there are signs associated with other texts, where the truth of the text can be found, invented, and fabricated by the text itself. With the possibility that the text can do engineering it, then the text, then makes the text as an object that has a double face so that he can reject the existence of a unity of meaning to the text and thus there is no autonomous meaning in a text.

The open texture of the double face, then allows us to bring up other meanings that are different or even contrary to the dominant meaning, discovering other meanings that have never been unthinkable or forgotten before. These meanings may be present to deny something affirmed by the text, so it seems as if the text is losing meaning. But in fact the deconstruction that is destroyed is not the meaning, but the claim that one meaning is posited is more correct than the other meanings contained in the text. In the meaning deconstruction goes continuously so that there is a delay of meaning due to the emergence of a new interpretation of meaning.

The delay in the search for meaning is known as the difference. With a difference, it allows us to look for another perspective contained in a text by re-enabling other logic that is repressed in the text. In deference text is also used as resistance to speech domination, Al Fayyadh in his book, Derrida explains difference as a "difference" is only a strategy to show implicit differences while offering a challenge to the totality of meaning in the text. As a strategy, difference can be found in any system of thought, an institution of interpretation, history, or anything that seeks to standardize meaning, gives a single interpretation of reality, or presents a model of reading of all things. With the above quotation we can see the difference as an attempt to find the meaning of another meaning contained in a text. Although difference is judged as something that is not absent or absent, but in the presence of difference, then we can question the dominant assumptions in the text and test it with new possibilities that are radical or even absurd.

In looking for multiple possibilities we should look at metaphors as linguistic activities that enable us to flip through the original notion by creating new logic completely different from the original logic, so that we will see words with more plural meanings. By diverting that meaning does not mean that we need no meaning, but we are then led to see that meaning does not always come in a single form of presence, but the meaning can be present from fragments of presence as the shadows reflected through the mirror where the shadow -the shadow is absent or absent because it is hidden, forgotten, or repressed by the dominating meaning.

III. DISCUSSION

GARMENTS & COMMUNICATIONS

Clothing that we wear can display various functions. As a form of communication, clothing can convey an artifactual message that is nonverbal. Clothing can protect us from bad weather or in certain sports from possible injury. Clothing also helps us to hide certain parts of our bodies and therefore clothing has a function of modesty. According to Desmond Morris, in *Manwatching: A Field Guide to Human Behavior*, clothing also features the role of cultural display because it communicates our cultural affiliations. Identify the country or region of a person's origin of the clothes they wear. Clothing can show the national and cultural identity of the wearer (Ibrahim, 2007). In the context of Surakarta mayoral election, lurik motifs and capings are intended as the candidate's cultural identity.

Cleverly it was observed by Prof. Douglas Kellner by saying humans needed things to communicate with other humans and to understand what was going on around him. Communication can only be shaped by a structured system of meanings (Berek, 2014). In this connection, clothing then becomes a symbol that communicates a particular group to another group or the wider community outside the group. Certain types of clothing symbolically bind their bearers to "what should be" in speaking and acting in society.

Within that framework, often clothing is often regarded as a mask to manipulate the body, as a way of building and creating self-image. Apparel builds personal habits, as an important tool for communicating with its environment; clothing formed and adapted to specific conditions. An important role of a creator or clothing designer influences the clothing identity, as well as the user's body image (Claik, 1993).

According to Simmel, two important social trends in fashion shaping. If one of these trends is lost then fashion will not be formed. The first tendency is the need to unite

and the second is the need to be isolated. Humans seem to need to be social and individual at the same time, and fashion and clothing are a way for it to be negotiated. And when the need to differentiate himself or his group from the other is bigger than fashion will grow faster. In contrast, when society is more or less stable than fashion less likely to change (Ibrahim, 2007).

In a fashion, in addition, there are values that want to be promoted or communicated through what is displayed. Fashion is a form of individualistic expression. Fashion and clothing is the way individuals use to distinguish themselves as individuals and express some of its uniqueness. The use of color is one way of expressing.

Talking about fashion or clothing actually talks about something very close to us. No wonder, if in the words of Thomas Carlyle, clothing becomes a "symbol of the soul" (emblems of the soul). Clothes can show who the wearer is. In the famous words of Umberto Eco, "I speak through my cloth". (I'm talking through my clothes). The clothes we wear make a statement about our clothing. Even if we are not the kind of person who cares about clothes, people who meet and interact with us will still interpret our appearance as if we are deliberately creating a message. This statement brings us to the communication function of the clothing we wear in our daily lives, both in formal and informal settings (Barnard, 2011).

In this study, the clothing of Rudy-Purnomo couples is the text chosen as the material for the assessment and application of the theory of deconstruction, because according to Derida the text has an open structure that allows us to find new interpretations so that the meaning of the text will always be delayed. If we see the text as a Logos practice, then we will be required to see the text as an object that has a universal truth that is objective with the presenting of a single knowledge. With the Logos, the reader is directed to a prominent meaning that obscures the other subordinate markers also present in the text due to the dominance of the singular meaning. The singularity of meaning contained in the text will cause the text to be dominated by a single mode of attendance.

In the deconstruction of one of the things in question is the existence of binary opposition. If observed poster of mayor of Surakarta FX Hadi Rudyatmo and Ahmad Purnomo shows the binary opposition. The capings worn by Rudy-Purnomo's candidate are a typical cover to the farmers. Capings are used when farmers are going to the rice fields or their fields to protect their heads from the heat of the sun. The designs are wide, and some are in

accordance with the tastes and needs of the farmer. Farmers are generally located in the countryside or rural areas. Farmers will not be found in urban areas. Surakarta city almost no territory in the form of rice fields or fields, so that the caping of farmers will not be found in everyday life. The people of Solo are not farmers, so their days are days without caping. This is where aphorism happens, by rapping a caping symbol to identify objects that are not the reference. The use of caping is a failure to memaknasi how the business membranding candidate mayor to be a figure imaged closely with the bottom of the elegantly. The reason is the arbitrary rape of symbols.

Then is the use of lurik clothes. Striated dress is clothing that is cross-class society or cross-caste. Despite the bias of meaning, lurik turned out to be a fabric with a wide function and used by various ages as well as castes. Lurik often appears not only in daily activities or households, but even appearing in Javanese ceremonial sacrifices. The lurik that appeared at the royal ceremony was precisely the symbol that this palace originally came from the people. But the use of striated by the palace raised the striated image of ordinary folk fabrics. Culture carnival commonly occurs in Javanese society for example, is now identified with the palace, but the carnival is also done by ordinary people and it comes from the common people's tradition. Formerly the outfit of the palace either outside or inside, using lurik. But it was only after World War II that there was a distinction. Although different, it is only from materials and additional accessories, eg striated court of silk and there is additional gold, while the ordinary people there is no additional it. Javanese culture is basically the same, only now there is a kingdom. This is just a form of development.

In the context of the election of the mayor of Surakarta, what Rudy-Purnomo imposed displayed binary opposition when it came to the context of usage. It is true that lurik is a cross-caste dress, but when the moment is a power contestation then what happens lurik displays no longer the representation of ordinary people. He then becomes an ambitious body wrapper. The view of deconstruction overseeing the shirt is uniform power from mere empathy to the little people.

IV. CONCLUSION

In view of deconstruction, what the Rudy-Purnomo couple do more is the cultural endeavor to present the self-image as a commoner. But the effort is very funny because it rapes the cultural identity of a group of peasant communities and is placed in a contrasting space. Caping that he wore hit a common logic that more see the city of

Surakarta as a city where the profession of farmers is not there at all. The urban community is mostly filled with jobs as employees, traders, factory workers and other informal sectors. All the work is not farming at all. Then the striated shirt used, also more imaging that is not based on facts, but rather to the imagination as a leader who seemed wise in the reign. The outfit that actually signifies a very strong political lust, not a movement about the simplicity of dress, and more to political imagery.

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