

## Visual Rhetoric Analysis of Covid-19 Health Protocol in Indonesia

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### Abstract

For more than a year, residents in Indonesia have experienced difficult situations due to the Covid-19 pandemic, life did not run normally, and change was inevitable. One of the change most felt was the establishment of the Covid-19 health protocol consisting of 5M, 3T, and lockdown. These health protocol campaigns could be found all around us, everything became signs that have been communicated and perceived through language. *Langue*, a social product that is closely related to the speech communities in Indonesia. This *langue* leads to *parole*, how speech acts are used in their daily practice. This study examines on how does *langue* manifest to *parole* and how does the *langue-parole* of Covid-19 health protocol encounter with intersectionality. The object of study is visual rhetoric stored in online news and on social media from March 2020 until July 2021. The research method used here is mixing method which complies three specific sites, they are the site of production, site of the image, and site of audience. This study uses theories of *visual rhetoric*, *speech code*, and *langue-parole*. The results are that health protocol socialization as visual rhetoric being utilized to persuade the public to obey the rule, visual rhetoric defines the language as a system because it also explains the proof of logos, ethos, and pathos. *Langue* has also transformed during pandemic when speech communities make a strategy to code-switch their language. Meanwhile *parole* defines the language in practice, *parole* can be culturally distinctive or socially adapted.

**Keywords:** Covid-19 pandemic; Health protocol; Visual rhetoric; Langue; Parole

### Introduction

The Covid-19 pandemic has caught the attention of all citizens of the world, including Indonesia. Since the first case was released by the central government in March 2019, until 2021 the pandemic is still ongoing and has a major impact on society and the country. Until early November 2021, data on Covid-19 had been recorded, namely the deaths of 143,000 people with a total of more than 4 million positive cases. Currently, the vaccination period is still running, the number of doses given completely is more than 74 million or 27.9% of the

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entire population in Indonesia. Besides positive cases, deaths, and vaccinations which are the main concerns of Indonesia government and residents; sustainable handling also comes as an endeavor echoed by the government (Google News, 2021). Since the pandemic hit, the government has provided socialization in the form of campaigns, including 5M (*Mencuci tangan*/washing hands, *Memakai masker*/wearing masks, *Menjaga jarak*/maintaining distance, *Menjauhi kerumunan*/avoiding crowds, and *Mengurangi mobilitas*/reducing mobility), 3T (Testing, Tracing, Treatment), as well as social and public activities restrictions.

This socialization is conveyed in the rhetoric of government officials through many communication channels, ranging from official state documents, public hearings, news in the mass media, information on social media, including information that goes directly to residents' neighborhood (Kementerian Kesehatan Republik Indonesia, 2021). Socialization is presented in verbal forms, both in writing, orality, as well as visual material; spread widely to people's homes. It is also displayed in various forms, starting from mural, poster, illustration design on social media, infographics, and photo published in the mass media. Everything becomes rhetoric with the aim of persuading the public to comply with the health protocols addressed by the government. By referring this situation, we can imagine how often and massively this rhetoric is present in our daily lives. In the rhetoric related to the handling of the Covid-19 pandemic, visual text is more persuasive and speaks louder. The reason why visual text—in this study later is called as visual rhetoric—is stronger persuader than written or oral rhetoric is because visual rhetoric has a stronger level of engagement. The human brain is more able to absorb visual messages than writing, visual messages could send messages that are more complex. In addition, the sense of sight has a stronger appeal and can leave a strong impression on humans. Visual messages can also be accepted more universally, so that linguistic constraints are replaced by signs in this visual message. Also, humans are visual creatures, history has told that humans initially communicated through signs and symbols (Arnold, 2015).

Taking of the phenomenon of visual rhetoric of health protocols during the Covid-19 pandemic, this study examines how the visual rhetoric contains language systems and practices in speech communities in Indonesia. The language system known as *langue* and language in practice is *parole*. Research formulation that goes with the study is how does visual rhetoric manifest *langue* and *parole* whether through official government socialization, mass media apparatus, or local communities of interlocutors; and how does the *langue* and *parole* of Covid-19 health protocol encounter with intersectionality? The purpose of this study is to find out the meaning of the visual rhetoric that persuades the Covid-19 health protocol, to see the interplay between *langue* and *parole* which is implied from infographic texts, photos, and design illustrations. In addition, *langue* and *parole* are closely related to speech communities. This research also needs to explain that visual rhetoric relates to intersectionality. To answer this problem formulation, a theoretical foundation is needed, both from previous research as well as an appropriate theoretical basis for analyzing. The following is an explanation for the literature review of this study.

## Visual Rhetoric

In this case, especially talking about the Covid-19 pandemic, rhetoric is used not only to convey information from the messenger to the target audience, but also to persuade. Deliberative rhetoric is a type of rhetoric that aims to determine what actions the audience should and should not take. Deliberative rhetoric is a goal-oriented kind of rhetoric. It takes three main elements to design persuasive messages, namely logos, ethos, and pathos. Logos emphasizes logical evidence and rational use of argument, as well as the power of discourse. While ethos shows the credibility of the messenger to foster trust and further pathos emphasizes the emotional power implied by the rhetoric. According to the development of the media, rhetoric is not only conveyed by speakers/persuaders through verbal and written speech. We can also find it in interactive digital texts that combine words and visuals, text and talk in multimedia found in world wide web and social media. Online news and social media are the two main sites that convey information about health protocol during a pandemic through what is known as visual rhetoric (West & Turner, 2010). Visual itself is a spectrum that can be sensed, for Barthes visual is the text itself (McCabe, 2009). For example, text in the form of photography is a mechanical product that displays visual images in which we can know the representation of it called the "image of time". Two effects of photographic text are *studium* and *punctum*. Photography that has captured events during the Covid-19 pandemic aims to show what is invisible behind the lens. Photograph can ignite empathy and awareness of social reality (Saputra, 2021). As text is composed of words, it also composed of rhetorical images, and neither words nor images are innocent. Visuals from images or pictures help human communication to be more effective in the visual age. Visuals are not neutral, instead they hold persuasive power. Like words, visuals are also bound by time and space, in other words, visuals come from a specific situational context. Visual rhetoric is influenced by culture, social structure, and the current situation. Meanwhile, visual representation is the entirety of social control mechanisms that are closely related to power and authority (Tomlinson, 2016).

## Speech Code Theory

Speech code theory was initiated by Gerry Philipsen who views speech code as a social construction, symbols, and meanings that are exchanged by speech communities continuously. In this theory we can see how speech code can differ depending on history, including the distinctive influence of psychological, sociological, and rhetorical aspects, beyond the inherent cultural aspects therefore the speech code becomes distinctive, but at the same time it is possible to be multiple if it exists in the multisite. Interpretation and meaning of speech codes depend on who is the speaker, who sees and listens to the messages. In speech code theory, several stages are recognized until finally meaning can be obtained from a conversation, starting from the initiation, acknowledgment, negotiation, and reaffirmation (Griffin, 2012).

Speech code theory emphasizes six primary propositions, they are: distinctiveness, multiplicity, substance, interpretation, site, and force. Culture also has a distinctive speech code that is practiced by the community in it, sometimes taken-for-granted. Speech code will be

relatively permanent in a community, and it is recently realized that speech code communities meet and compare each other. Related to this situation, the proposition of multiplicity emerges, which indicates that everyone in the speech code community has different features each time they communicate with other speakers. Multiplicity depends on the setting in which this communication takes place. Moving on to the next proposition, substance. Speech code consists of cultural, psychology, sociology, and rhetoric substance. Next is interpretation where the importance of communication in speech acts is that all speakers can create and interpret what has been said, so it is necessary to also look at the existence of the site. The proposition on this site refers to the rules and conditions so that speech code can be conveyed and understood in a community of speakers. The last proposition is force, users need to pay attention to this proposition so that speech code can be studied, it can also be predicted, explained, and controlled by the speaking communities (Talkabouttalk, 2021). Therefore, starting from the six propositions, speech code is a constructive form produced by observers and analysts, all of which are speakers in a specific speech code community. Speech code speakers also always carry out enactment, naming, interpretation, and evaluation practices. These practices are open, not static, and contingent so that speech code speakers can construct and deconstruct; as well as ignore, change, and adapt speech code with specific purposes (Putra, et. al., 2017).

## Langue and Parole

Language cannot exist without the social facts that compose it. *Langue* is a language that is seen as a system found in the middle of society and is articulated by those who have agreed on this system, also exchanged by members of the speech community in a manner and consensus. Speech communities consist of a group of people who are connected by a particular social organization, they communicate with each other through various mediums, and have the same speech patterns which are usually manifested in their conversation. *Langue* is present as a social product, while *parole* is a language in use. *Langue* is composed of sign and this sign needs to be decoded by the interpretant, as *langue* can be interpreted as shared sign. *Langue* as a sign system then leads to the practice of language in daily life or *parole*. *Parole* becomes crucial in the practice of interpreting the sign because the style of speech, writing, including visual rhetoric are composed by the context of the *parole* which is articulated by the interlocutors (the speakers). *Langue* also depends on the sites where the *parole* is taking a place. *Parole* is therefore not a one-sided process of producing speech, writing, signing; the interlocutors also need to be able to identify speech circuits, the speech communities who listen to and make sense of the utterance (Elder-Vass, 2021).

In some circumstances, the communities even enable to use inherently vague linguistic terms to communicate specific meanings. This openness is closed by indexing to context in which *parole* being used. Individuals also can belong to various speech communities at the same time, but on particular occasion they identify themselves with only one community. Identification depends on what is important and/or contrastive in the circumstances. Various speech communities encounter in intersectionality given by geographical diversity of dialect.

Although this implies that those who live in each site coming from a homogeneous linguistic community, but one cannot avoid using a multidimensional model to accommodate *langue* and *parole*, hence it also raises the quest of identity. Intersectionality also sees how individuals that participate in a variety of communities are likely to have different forms of participation in each of them. This situation emerges due to the level of intersectionality between given linguistic circle (individuals who practice *parole*) and linguistic norms (*langue*) and the degree to which the norm is adopted as a standard in an official language (Elder-Vass, 2021).

## Methods

The paradigm in this research is constructivist, which has the aim of seeing social reality which is understood as a social construct. To reveal the research phenomenon in the form of visual rhetoric health protocol during Covid-19 pandemic, the researchers used a qualitative approach. Qualitative research focuses on data that is not impartial, it also examines the meaning of idiographic symbols and texts. Data is collected from virtual space which purposively taken from online news media and social media whose sources have been verified and have national coverage, considering that Covid-19 pandemic is a global issue. The texts taken were *in-situ* photograph that had been distributed by online news media, infographic, campaign poster, and illustration uploaded on social media. These data were examined through mixing methods so that they were valid. Mixing method itself is a visual research method initiated by Gillian Rose (2002) which focuses on three sites where the meaning of visual rhetoric can be found; first is the site of production, second is the site of the image itself, and third is the site of its audience. The site of production is which producer, in which apparatus visual rhetoric belongs to (government, mass media, or local communities). The site of image examines the source of images (photo, infographic, or illustration). Meanwhile the audience comes from the readers and netizens which the visual rhetoric of Covid-19 health protocol has been disseminated with. In each of these sites, it is also necessary to look at the modalities, both from the technological aspect, composition, and social. Technological aspect can be seen from the kind of medium which is new media (Internet for online news media and social media) utilized as a platform for conveying information and spreading the exposure. Other aspect is composition, composition here is considered as a visual language that is easier to grasp the idea than writing or oral language. The last is social aspect which highlights the period of Covid-19 pandemic strongly hit Indonesia and its residents (Rose, 2002).

## Results and Discussion

From the many visual rhetoric scattered in online news and on social media, the researchers focus on several items in Table 1 as data finding.

Table 1. Research Data of Covid-19 Health Protocol

TITLE	SOURCE	SITE OF PRODUCTION	SITE OF IMAGE	SITE OF AUDIENCE
<a href="#">Varian Delta Dapat Dicegah dengan Disiplin Protokol Kesehatan 5M dan Vaksinasi</a>	Twitter @ditpromkes (30 July 2021)	Online media/press	Hypertext, digital visual rhetoric, infographic	Readers/netizens (followers or non-followers)
<a href="#">FOTO JURNALISTIK: 75 Warga Positif Covid, Perumahan di Cilodog Depok Lockdown</a>	cnindonesia.com (29 June 2021)	Online media/press	Hypertext, digital visual rhetoric, photograph	Readers
<a href="#">Setelah Gelombang Vaksinasi Pertama</a>	Instagram @tirtoid (15 May 2021)	Official social media of news channel	Hypertext, digital visual rhetoric, poster	Readers/netizens (followers or non-followers)
<a href="#">Apa Itu 3T</a>	tirto.id (22 November 2020)	Online media/press	Hypertext, digital visual rhetoric, infographic	Readers
<a href="#">INFOGRAFIS: Yang Dilarang dan Tidak Saat PSBB</a>	cnindonesia.com (7 April 2020)	Online media/press	Hypertext, digital visual rhetoric, infographic	Readers
<a href="#">INFOGRAFIS: 6 Pembatasan PSBB untuk Cegah Covid-19</a>	kompas.com (13 April 2020)	Online media/press	Hypertext, digital visual rhetoric, infographic	Readers
<a href="#">7 Tulisan Nyleneh di Portal Lockdown Dampak Virus Corona Ini Bikin Mikir Keras</a>	hot.liputan6.com (8 April 2020)	Online media/press	Hypertext, digital visual rhetoric, photograph	Readers
<a href="#">Serius tapi Kocak. 10 Tulisan Spanduk Lockdown Ini Bikin Ngakak</a>	idntimes.com (31 March 2020)	Online media/press	Hypertext, digital visual rhetoric, photograph	Readers

Source: (obtained from data, 2021)

### Logos, Ethos, and Pathos in Covid-19 Health Protocol

From the findings in Table 1 above, the researchers collected three sites for each visual rhetoric. Mentioned before that the chosen analysis method is mixing method. Mixing method suggests that there are three sites that need to be explored, namely the site of production, the site of image, and the site of audience (Rose, 2002). Eight texts above as visual rhetoric delivered health protocol socialization that conveys campaigns of 5M, 3T, and mobility restrictions (lockdown). Talking on the site of production, we scrutinize the provenance of each site which all those health protocol campaigns come from. Health protocol campaigns originate from the production site in the form of online media within national scope and social media accounts. The visual rhetoric had been published in online news discussing Covid-19 pandemic, it had been published in online publications with a national coverage because it has news values, such as actuality, magnitude, impact, proximity, and prominence. In addition, news that contains visual rhetoric can only be published when it has passed the checking stage from the editor-in-chief or editor, besides that the journalistic work also requires verification. The online national media in this study are cnindonesia.com, Tirto.id, Kompas.com, Liputan6.com, and IDNTimes.com. All of them are online news channels that can be accessed by audience throughout Indonesia, the Covid-19 pandemic itself has been raised as the highlight news. In the site of image, I found the types of visual rhetoric that persuade the Covid-19 health protocol, namely poster/illustration design, infographic, and photo; all of them are hypertext and digital (Hocks, 2003). Then the last for the site of audience, I collected the types of audience who perceived the visual rhetoric of Covid-19 health protocol, they were readers who have read from online news channel and for those who have seen social media accounts, Instagram and Twitter, called as readers/netizens.

Looking at the three sites in mixing method leads to the aspects of how the visual rhetoric is made, what is the content of the persuasion, who is the subject, and through what medium the producer conveys the visual rhetoric. Who is the audience and are there factors to be considered so that the visual rhetoric can persuade the audience? These points need to be proven by understanding rhetoric itself. Rhetoric is a theory that emphasizes persuasion by showing evidence in the form of logos, ethos, and pathos. **Logos** lies in the logical design of messages and rational arguments in Covid-19 health protocol. The message conveyed is to suppress the rate of positive cases, to anticipate deaths from the pandemic, to support public health, and not to forget to strengthen Indonesian economy. In visual rhetoric of 5M, 3T, and social restrictions; the government refers to the scientific arguments given by the trusted institutions, such as WHO, the association of the medical profession and epidemiology, but it is a bit late because socialization has just done when positive cases emerge significantly. Initially, the government had not even begun to limit people's mobility, even though the government had delivered a campaign to wear masks. There is also one thing out of public concern regarding how the Indonesian government avoids the use of the term "lockdown". In fact, Indonesian government has created new terms to be applied in Indonesia, starting from *Pembatasan Sosial Berskala Besar/PSBB* (Indonesian large scale social restrictions), *PSBB transisi* (transitional PSBB), *Pemberlakuan Pembatasan Kegiatan Masyarakat Darurat/PPKM Darurat* (emergency public activity restrictions), to *PPKM Empat Level* (public activity restrictions in four levels) to control public mobility.



Picture 1. 3T Campaign “Tes, Telusur, Tindak Lanjut” in Bahasa Indonesia  
(Source: Kementerian Kesehatan Republik Indonesia, 2020)

Meanwhile, it is kind of hard to describe **ethos** because the amount of emotional content is rarely identified in these mediated mediums (through online media, social media, but not from direct communication). But if I look at the type of the medium, it focuses on the visual component which visual language is attractive and easier to remember. It also conveys sign to

be interpreted. Decoding visual rhetoric involves the interpretation of *interpretant* or recipient of the message. Interpretation often indicates person's frames of reference and is often influenced by myths from the outside world. The concept of myth is borrowed from Roland Barthes' semiotics. Myth is a perceived cultural reality among layers of signification. It carries a cultural signification in which semiotics code is perceived as fact, therefore people assume a degree of power and authority. Barthes looks for the relationship between language and power, therein lies the myth that can naturalize the world view. Therefore, myth always comes from human history and there is always a communicative intention in it (Hammouri, 2020).

The idea of **pathos**, it means the credibility of persuaders, we can see that the health protocol mostly released by the official government, and it distributes through mass media, social media, and goes down to the local committee in the neighborhood. Referring to pathos, what we need to know is who has the authority to convey and persuade Covid-19 health protocol to the public. It is not a matter of the amount of visual rhetoric are possibly spread out at this time, but rather what institutions are legitimate to persuade the public. We may be familiar with Covid-19 visual rhetoric, individuals can even create their own visual rhetoric regarding 5M, 3T, or social restrictions. However, in this circumstance, institutionalization and habitualization that emphasize the actors and which institution can control reciprocally Covid-19 health protocol. Furthermore, legitimacy in the production and distribution of visual rhetoric also emerges because it is a step that the symbolic world is created, and the recognition of symbolic reality is formed. Image is needed in proving pathos in Covid-19 visual rhetoric. From this, I conclude that visual rhetoric as a means in persuading health protocol to the public. Visual rhetoric is a visual-based artefact to communicate the idea of Covid-19 health protocol, to mitigate the risk, to restrict mobility, and to raise public health awareness (Berger & Luckmann, 1966).

In this case, the focus of *langue* which is based on intertextuality is its ability to delve into the previously existing visual rhetoric yet influence and reproduce future texts. So as a language system institutionalized by legitimated institutions during a pandemic, *langue* also studies situations where a pandemic has occurred on earth, because archives of these events remain and can be accessed in the media. The story of the plague that has been experienced by mankind starting from the 14th century to the year 2019 emerges as an access to information and from it generates rhetoric in anticipating, overcoming, and responding to campaigns for the Covid-19 pandemic. Referring to *The Conversation* (Griffin & Denholm, 2020), humans have faced various kinds of infectious disease outbreaks and Covid-19 is not necessarily the last one. With survival experiences and scientific developments, humans can better cope with pandemics. Several outbreaks have been experienced by humans, including The Plague or "Black Death" in the 14th century, Spanish influenza in 1918, HIV/AIDS in the 20th century, SARS during 2002-2003, Swine flu, Ebola, and now Covid-19. Various rhetorical visuals such as campaign posters, public advertisements, photos of the epidemic situation, and infographics can be accessed in the mass media, including news and research materials that have been released for the establishment of science. Many experts and researchers were surprised by the emergence of Covid-19, as a globalized world marked by overpopulation and density where people are so easily connected, humans and animals living close together, not to mention the effects of global warming facilitating the spread of infectious diseases. Therefore, humans are required to be vigilant and dare to tackle the threat of another pandemic



appearing in the future. It is also important that humans are willing to learn the history of the plague to deal with the next threat. This circumstance is inseparable from the function of intertextuality as an instrument between one text and another, from one discourse to another.

### *Langue and Parole in Covid-19 Health Protocol*



Picture 2. Visual Rhetoric Control the Public During Covid-19 Pandemic  
(Source: cnnindonesia.com, 2021)

Visual rhetoric of health protocol is used as *langue* or a language system related to the Covid-19 pandemic in Indonesia. The socialization of 3T (Testing, Tracing, Treatment); 5M (*Mencuci tangan*/washing hands, *Memakai masker*/wearing masks, *Menjaga jarak*/maintaining distance, *Menjauhi kerumunan*/avoiding crowds, *Mengurangi mobilitas*/reducing mobility); and social restrictions are the systemic *langue* and official terms used by the government and are delivered to the public. Indonesian residents understand them as a communicative and persuasive message to control public health. *Langue* becomes the norm, this socialization manifest in people's daily lives in Indonesia with the expectation set by the government those residents go to obey. Hence, visual rhetoric is a consensus that is jointly recognized in the speech communities. *Langue* in Covid-19 health protocol exists to establish the appropriate model of language behavior. This means that the government, mass media, and social media are institutions that have the authority to regulate the way of communicating during the Covid-19 pandemic. However, *langue* cannot be separated from the emergence of *parole* or language in use. Grammar needs to be scrutinized from the aspect of practice to examine how visual rhetoric is articulated in the daily lives of speech communities. *Langue* in the form of 5M, 3T, and social restrictions socialization is adopted and adapted in the language practice. That is why we often find situations where people do not obey the socialization contained visual rhetoric. There are residents who don't wear masks, don't wash their hands, people swarm, and make crowds. Even in the campaign of 3T, criticism is inevitable and goes for the government because the program cannot be successfully carried. The government is considered late in anticipating the pandemic and once the cases spike, the infrastructure is not ready. Covid-19

pandemic is far from being only a scientific or medical issue, the social context of pandemic turns an individual illness into public health concern. In other word, the impact of pandemic has been felt by most people and it creates control that restricts our everyday lives. This situation expressed through visual means. It shows that pandemic is an object for public policy, it falls on national government to take the measure to report, advice, and control (Delicado & Rowland, 2021).

Discourse is articulated through all the components in the visual rhetoric, from visual images to textual messages, as well as practices related to campaigns, especially during the Covid-19 pandemic. The diversity of visual rhetoric forms makes up a discourse on the Covid-19 pandemic, it proves that intertextuality is important. Intertextuality refers to the relationship of form from one visual rhetoric to another forms of text and imagery, also interdependent and relatedness of their meaning, therefore visibility requires intertextuality (Rose, 2002).



Picture 3. Covid-19 Health Protocol Situated in Parole  
(Source: hot.liputan6.com, 2020)

In addition, the location of *parole* emerges when the adoption and adaptation of the health protocol grammar is situated in public spaces. Residents discuss this Covid-19 health protocol not only using English-spoken terms, but in Bahasa Indonesia or local languages so that they can understand easier. The term that are initially unknown and foreign, such as “social distancing”, will be understood in native and local language, it comes as “*Ojo ngumpul-ngumpul*”. The rules for wearing masks and washing hands are often conveyed informally in people’s daily lives, as well as when social restrictions are enforced. At the beginning, people were still unfamiliar with the term “lockdown” and the government chose not to use it. We can see precisely in residents’ neighborhood, in their alley or street, “lockdown” is shifted to different terms. The evidence can be seen in the photos published in the online news media, residents wrote on the banners with the terms of “SLOW DOWN”, “LOCK DON'T”, “LAUK DAUN”, “LAGI LOCKDOWN, NEKAD SMACKDOWN”, or “ZONA MERAH”. These are the result of the practice of language. People transfer *langue* into *parole* when they adapt and adopt the visual rhetoric. People perceive adaptation and adoption from the systemic language to language in use. The proof can be funny, slang, creole, but remains perceivable in each speech code communities. *Parole* also intersects with intersectionality. As has been done by *Jaringan Pegiat Literasi Digital/JAPELIDI* (The Network of Digital Literacy Activists) which resume and produce

a variety of accurate information related to Covid-19, one of their works was the publication of “*Jaga Diri dan Jaga Keluarga*” (Take Care of Yourself and Take Care of Your Family) in 42 local languages, besides Bahasa Indonesia and Mandarin. Shared content includes digital poster and videographic. The content distribution was carried out through social media, Instagram and Twitter @japelidi, as well as through Whatsapp chat to Japelidi members totaling 163 people. This initiative by Japelidi also collaborated with other institutions, namely *Kementrian Pemberdayaan Perempuan dan Perlindungan Anak Republik Indonesia* (Ministry of Women’s Empowerment and Child Protection of the Republic of Indonesia), *Gerakan Nasional Literasi Digital Siberkreasi* (National Movement for Digital Literacy Siberkreasi), *Jaringan Radio Komunitas Indonesia* (Community Radio Network), and *Komunitas Berbeda Itu Biasa* (Berbeda Itu Biasa Community) (Satria, 2020).

What has been initiated by Japelidi and other collaborators shows the reality that public cannot avoid using a multidimensional model to accommodate this act of identity. Intersectionality focuses on questions of identity. Every speech code community participates is likely to have quite different degree of participation in each of them because visual rhetoric raises the focus of identity. By applying visual rhetoric in an intersectional community, it persuades more effective and resonates stronger with each speech community rather than the normative attempt. But sometimes, intersectionality in visual rhetoric of Covid-19 health protocol also comes with a contestation in which language occupy the most.

### Code-switching in Speech Communities

In a brief explanation, public communication in the global sphere is formed only in a small number of world languages, in which the communication structure related to the current pandemic situation is to replicate the existing linguistic hierarchy. This replication creates an avenue for English to disseminate terminology, acronyms, and phrases into other languages, including Bahasa Indonesia. Historically, Bahasa Indonesia has been known as a receptive language, it easily absorbs influences from foreign words and is considered to integrate other languages into a unified system or *langue*. This is because foreign adapted words are easily transformed into Bahasa Indonesian speech through phonological and morphological nativization. This situation illustrates the Covid-19 pandemic that has hit Indonesia. The Covid-19 pandemic has accelerated the dissemination process by involving the media as facilitators. What happens next is an event known as code-switching. English code-switching is used to fill the lexical gap because Indonesians may not possess lexicon to express new English pandemic terminology, such as: lockdown, restriction, social distancing, health protocol, efficacy, self-isolation, flattening the curve, herd immunity, suspect, probable case, or red zone. From the foreign and new lexicon, Indonesian speech communities then attempt to provide an Indonesian equivalent by paraphrasing the translation which serves as an effective communication strategy (Foster & Welsh, 2021).

The new situation during the Covid-19 pandemic has emerged foreign terms for Indonesian speech communities, especially the production of these terms from foreign language systems by global institutions, especially English by the WHO. Terms such as testing, tracing, treatment (3T); then social distancing, lockdown, and health protocol; everything becomes a new language system for Indonesian speakers. Apart from the different languages,

there is also a lexical gap between English and Bahasa Indonesia and often the mass media as facilitators of this terminology do not have enough time to find the right translation. The mass media as the producer of information related to the Covid-19 pandemic did not produce appropriate Indonesian translations, especially at the beginning of the pandemic. This situation also indicates how strong and authoritative English is as *langue* of terms related to the Covid-19 pandemic. English shows its position as a prestigious language and has a high sense of credibility. Indonesian speech communities want to overcome the gap, what is emphasized here is language that can be articulated in their daily lives (Foster & Welsh, 2021).

Speech communities produce language through institutionalization within a certain period of time. One of institutionalization of language is facilitated by the mass media, it begins by producing news and terminology related to Covid-19. In addition, an official institution known as the Indonesian Government's Language Center of the Ministry of Education and Culture (Badan Bahasa Kementerian Pendidikan dan Kebudayaan) (Foster & Welsh, 2021) has an important authority in disseminating the use of code-switching terms, namely: *jaga jarak*, *pembatasan wilayah*, and *protokol kesehatan*. This condition reflects linguistic changes from above, where words are introduced by the dominant social class, often with full public awareness. The practice of code-switching indicates that words are reinforced, emphasized, or clarified where the message has already been transmitted in one code of Bahasa Indonesia. Badan Bahasa and the mass media—In this research focusing on several names which are Kompas.com, cnnindonesia.com, hot.liputan6.com, and IDNtimes.com—create Indonesian words and phrases into the lexicon to counteract the flow of English. The code-switching situation of Indonesian speech communities showing the ability to adopt and adapt.

Code-switching also occurs not only in *langue*, this practice also penetrates into *parole* in speech code speaking communities. The lockdown term is not only changed to *pembatasan wilayah* or *karantina wilayah* that are still based on the language system, but also transformed into *parole* such as "SLOW DOWN", "LOCK DON'T", "LAUK DAUN", "LAGI LOCKDOWN, NEKAD SMACKDOWN", or "RED ZONE". Residents in Indonesia are even able to translate foreign terms into their respective regional languages which are adapted to the regions or provinces where they live as native speakers. The Network of Digital Literacy Activists (*Jaringan Pegiat Literasi Digital/JAPELIDI*) through their program against the Covid-19 hoax has produced visual rhetoric in the form of posters for the 5M health protocol in 42 regional languages in Indonesia. Some of them are posters of the 5M health protocol in Banjar, Balinese, Minang, Dayak, and Sundanese languages (Jaringan Pegiat Literasi Digital, 2020). Through the visual rhetoric, speech code speaking communities have adopted the practice of adoption through a democratic process. This manifests in the use of 42 regional languages posted in visual rhetoric that we can easily access and download. The situation shows that speech communities constantly practice code-switching as evidence that language is absorbed collectively, sometimes even language in the speech communities can replace and overrule government regulations. Code-switching reiteration becomes an instrument for language transformation. The use of code-switching makes it easier for speech communities to understand and interpret the visual rhetoric aimed at them, especially with code-switching as the target language speakers become broader. In addition, the practice of code-switching during Covid-19 pandemic is an ongoing phenomenon. When languages come into contact, it is inevitable that elements of one language will be switched, borrowed, or absorbed by the other language.

## The Strategy in Humorous Visual Rhetoric

One more interesting thing in this research is to discuss how the speech communities insert humor in their rhetorical texts. Not always the pandemic visual rhetoric contains text and imagery full of gloom and sadness, sometimes we can also find texts and images that are hopeful and humorous. Media consumption has the potential to relieve stress during the current pandemic situation. Humor needs to be considered as a component of coping. Coping efficacy is an important component of dealing with stress, coping is focused on improved emotional outcomes. Humor is one of the strategies used by the speech communities in telling their visual rhetoric. (Myrick, et. al., 2021). We can find many examples, especially in residential areas. Residents have worked together to prepare socialization of lockdown in their neighborhoods with posters, with signs at entrance gates, on installed banners. Not only did they write the message content as suggested by the government using standard or *langue*, but they also often played with *parole*. They wrote prohibition but with humor as below (Safi'i, 2020; Mandegani, 2020):

1. "RT 07 Suryowijayan menerapkan SLOWDOWN"
2. "Lagi LOCKDOWN, nekad SMACKDOWN"
3. "LOCKDOWN RT 13/02 Pinangranti. Kangen? *Video call* aja."
4. "Kamu di rumah aja ya, sayang..."
5. "Rebahan *is passion*. CALM DOWN. *Life must go on*."

Lockdown has been new and foreign to humans. The lockdown situation cannot be separated from Indonesians, it creates collective emotional stress, not to mention that it can have long-lasting effects on mobility and our livelihoods.

Therefore, residents as speech communities conduct messages to overcome the Covid-19 pandemic with the help of humor. The use of humor in a lockdown situation during a pandemic aims to make the lockdown more bearable. Humor varies from one country to another and is part of the culture. There are several types of humor, including local humor, universal humor, and contingency humor. Local humor is related to certain spatial and socio-cultural contexts, universal humor is humor without boundaries or barriers, while contingent humor arises from contexts determined by the media usually in the form of current political or social situations. Contingent humor is often based on anecdotes, situations, facts, or news reported by the press (Cancelas-Ouviña, 2021). The purpose of humor is to talk about Covid-19 pandemic with a parody, satire or sarcastic perspective, ironic comments, or exaggerated jokes. The benefits of humor are at different levels, either in individual, group, and organizational. Although humor does not always change reality, the insert of humor in visual rhetoric enables us to echo shared ideas and feelings in the society, it also relieves tension from conflict, and reduces discomfort in our everyday life.

## Conclusion

In this part, we would like to show the conclusion of this research. Visual rhetoric must be proven in three forms, they are logos, ethos, and pathos. Logos refers to the logical message delivered by the "speaker", or in this research, from the visual materials. Meanwhile, for ethos it is seemingly hard to describe because the amount of emotional content rarely identified in

these mediated mediums, or through online and social media, not from direct communication. Lastly pathos, it means the credibility of materials or speakers, we can see that the most health protocol released by official government, and it goes down to local committee, to mass media, to social media. Hence, we can see the aim of health protocol campaign as visual rhetoric is to persuade the public to obey the rule. It shows more communicative persuasion and easier for the public to grasp the idea of what is health protocol during pandemic.

In the context of *langue* and *parole*, visual rhetoric such as photography, campaigns, murals, illustrations, or infographic define the language as system or *langue* because those kinds of visual material also explain three sites: site of production, site of the image, and site of the audience. Moving to *parole*, *parole* defines the language in practice or how people use it in action in everyday practices. It doesn't always resemble with the very first system of language, it can be culturally distinctive or socially adapted. *Parole* comes with adoption and adaptation. What I show here my research is visual rhetoric no longer stands as an artefact, but the rhetoric. The analysis of *langue* to *parole*, people perceive adoption and adaptation from the systemic language to manifest language in practice. The proofs, *parole* can be funny, slang, or creole in practice, but it remains understandable in each speech code community. Why speech code? Because it is localized. We also consider the intersectionality. Visual rhetoric even raises the focus of identity. By applying visual rhetoric in an intersectional community, it persuades more rather than the normative attempt, yet sometimes it also comes with contestation, which "language" occupy the most. Intersectional in terms of *langue* and *parole* also showcases the practice of code-switching. When English no longer comes as the only language system, speech code communities tend to make strategy to overcome the gap between their native language and English. Code-switching emphasizes that language is not static, it is always open and naturally changing in the span of our lives, especially when we have been facing the significant circumstance such as pandemic.

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