

Visual and Textual Elements through Peirce's Analysis of *Persib Supporters' Choreography* on the *Republikbobotoh* TV Youtube Channel

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ABSTRACT

This research analyzes the choreography of Persib supporters on the REPUBLIKBOBOTOHTV YouTube channel. Supporter choreography is important and influential in matches based on the meaning to be conveyed. The analysis of visual and textual elements, using Peirce's semiotic perspective, aims to find out the meaning conveyed by the choreography presented. In this research, the method used is descriptive qualitative method. The results show the various meanings and purposes of the choreography. Pennywise's choreography shows how a form of psychological threat aims to influence the opponent. The Viking choreography shows a pride that has a meaning of how a long journey of history is achieved. In the Wizard choreography shows how the Persib team must be able to control the game as a form of direct support in order to increase the motivation and mentality of the team.

Keywords: *Semiotic, Visual, Textual, Peirce, Choreography, Supporter, Persib*

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INTRODUCTION

Language is a tool for communicating or conveying a certain meaning. According to Sapir (1921), language is a purely human and non-instinctive method for communicating emotions, ideas, and desires through a system of voluntarily generated symbols. Language can be a way to express ideas or emotions that you want to convey. Supported by the statement, Jakobson (1960) said that language is the main semiotic system which functions to convey meaning through structured signs (phonetics, words and grammar) and functions as a foundation for other communication systems.

Semiotics is a science that discusses signs and symbols and their use or interpretation. According to Kriyantono (2021), semiotics is used to find out the meaning and hidden signs in an object. Therefore, semiotics is very suitable to be used to interpret the meaning contained in an object in this case Supporter Choreography and also interpret the relationship between the symbols (logos) used in Choreography. The semiotics used in this study is Charles Sanders Peirce's semiotics with his triadic model of signs consisting of representamen (the form of the sign), objects (what the sign refers to), and interpretants (the concept of meaning produced by signs).

Peirce explained that semiotics involves three parts: signs (representament), the object to which it is referred, and the process of understanding (interpretant). Semiosis, or the process of interpreting a sign, begins with recognizing a sign (representament), then identifying what the sign (object) means, and finally meaning through one's understanding and experience. For Peirce, each sign that a person interprets is connected to other signs in his mind based on his or her personal experience (Peirce, 1934). In this case, it means that the existing interpretation

is determined by personal experience or the background knowledge that a person has, allowing for different interpretations, but can be harmonized with the same background.

Pierce (1974) says that textual elements are composed of signs (symbols, indexes, icons) that convey meaning through their relationship to objects and interpretations. Supported by the statement from Barthes (1977), that textual elements are the units that make up a text, such as symbols, signs and language, which interact to create layers of meaning.

Donis (1974) suggests that visual elements are the basic components used in visual communication, such as line, texture, shape, color, and space, which combine to convey meaning in a design or artwork. In terms of supporters conveying support, one way is to convey their intentions and provide stimulation to the players they support. Berger (2008) said that visual elements function as tools for interpreting and seeing the world, as well as influencing how meaning is constructed from visual stimuli

The following is the idea of how triangles are understood: (1) A sign is something that is substantial and perceptible to the five human senses, in the sense that an object is something that is connected to something other than a sign. (2) A social example of a character or something associated with a character is the reference to the character (Object). (3) The interpreter is a type of human cognition that uses a sign or symbol and gives it meaning in their mind by taking into account the item connected to the sign (Yuliaswir & Abdullah, 2019). Interpretants are not only found in various social aspects, they are also found in sports, one of which is football.

Football is a living semiotic system where every play, rule, or strategy carries multiple interpretants based on context, perception, and cultural background. Football is the most popular sport in the world, especially in Indonesia. Nowadays, football is not just a sport but has also become an industrial field that involves various groups in society. Indonesia is one of the so-called football-crazy countries with supporters who are known to be one of the largest in the world, fanatical and also massive. Various football team supporter bases in Indonesia have high dedication and creativity in supporting their favorite teams.

Regarding football, this study deviates from Giulianotti's classification of football audience types in Munro (2006:5), which include fans, supporters, followers, bystanders, and flaneurs (who lack a clear objective). Because they view football as merely entertainment and lack club enthusiasm, spectators are people who are impartial about football-related issues. Football fans that just watch one game are known as supporters. Those that watch and support football teams because they follow are known as followers. Without the active involvement of football supporters in the stands, a football watching club would be incomplete. Flaneurs are individuals who lack a clear objective. The atmosphere of a football game played in a stadium with no fans is dull and uninspiring.

Persib is one of the football clubs in Indonesia that has a large supporter group known as Bobotoh. Taken from Sundanese, bobotoh means people who encourage or build enthusiasm for others. Bobotoh itself is a collection of several other Persib supporters groups. As the meaning implies, Bobotoh always provides support and enthusiasm wherever Persib competes. This is supported by a statement from the Asian Football Association that makes Persib as one of the most popular teams in Asia based on the support and loyalty of Persib supporters directly or in social media. There are many types of fanatical supporters in Indonesia. Fanaticism is an excessively passionate attachment to a cause or a point of view (Setiyawati & Setyawati, 2020), each of which supports their favourite from the area where they live. Support for their cherished team is fierce and militant among Indonesian football supporters. Numerous fan groups, most notably the Persib supporters group, also referred to as *Bobotoh*, could serve as an example in this respect. The militant category comprises 1) always attempting to be there at every match in whatever way feasible. 2) Total support for Persib. 3) accompany Persib to and from home matches. Militants are physically or mentally unwell individuals or groups who frequently express sorrow and a desire to return to their country of origin (Lukman & Parsa, 2019). *Bobotoh*, one of the supporters Persib Bandung club which is famous for His persistence provides support. Bobotoh fanatical in providing support.

Supporters are a group of people that gather to cheer for their favorite team. They are an important element of a football match (A.Hidayat et al., 2014).

Various ways of support are carried out, including the presentation of visual and textual elements shown by supporter. Berger (2008) said that visual elements function as tools for interpreting and seeing the world, as well as influencing how meaning is constructed from visual stimuli. Pierce (1974) says that textual elements are composed of signs (symbols, indexes, icons) that convey meaning through their relationship to objects and interpretations.

Supporter choreography plays an important role in supporting the team and conveying a message in a match, not only displaying certain movements but also displaying other visual elements in the form of certain images or patterns that form a certain object. Including the choreography used by Persib Bandung supporters, with a combination of images, colours, logos and text that need to be interpreted more deeply so that the intention is conveyed. Several forms of Persib supporter choreography are collected in a compilation which is presented or documented on the *REPUBLIKBOBOTOH TV* YouTube channel which will be discussed in this research.

METHOD

This research use qualitative descriptive method. Descriptive qualitative research, according to Hall and Liebenberg (2024), is a methodological approach that emphasizes giving thorough and in-depth explanations of participants' experiences without heavily depending on theoretical interpretation. Descriptive qualitative research prioritizes detailed and straightforward accounts of experiences. There is minimal to no theorization and the emphasis is on the participants' viewpoints. This enables inexperienced researchers in a wide range of fields to do descriptive qualitative research. Creswell (2018) Qualitative research is a method for exploring and understanding social or human problems by developing a detailed and comprehensive understanding. Qualitative research seeks to provide an in-depth understanding of emerging phenomena through comprehensive data collection.

The data collected in this research was taken from videos on the *REPUBLIKBOTOHTV* YouTube channel. The video is the result of a compilation of creative choreography from Persib supporters which is used as material for analysis. Selection of videos managed directly by Persib supporter leaders, which are the result of creativity during 2018 that received a lot of attention and appreciation with the link: https://youtu.be/_WEY_pUF4eU?feature=shared

FINDINGS AND DISCUSSION

From the data taken from the data source, three forms of Persib supporters' choreography were obtained which can be analyzed with Peirce's semiotic theory. First, there is Pennywise choreography that shows a clown character. The second is Viking choreography which is taken from the Viking tribe in the northern part of the earth. The last one is Wizard choreography which is taken from a wizard character in real life. The results of the finding and discussion analysis are as follows:

Table 1 Pennywise Choreography

Element	Representament	Object	Interpretant
Pennywise (Visual)	Clown Qualisign	Icon	Rheme
Don't play ground with us (Textual)	Legisign	Symbol	Argument

The Pennywise Clown character is included in the qualisign. The visual characteristics of the character, with a combination of colors and elements presented in the choreography, represent danger, fear, and threat. The imitation of the clown character from the film makes it categorized as an icon, which represents the character shown in the film. Possible interpretations of the meaning conveyed are not factual meanings, making it fall into the rheme category.

In the text 'Don't play playground with us,' it is included in the legisign because there needs to be an agreement on the meaning of the sentence based on the context of the related

film. The use of letters to form sentences that are agreed upon and understood in the context of the film makes it categorized as a symbol. Inaccuracy of the sentence structurally and grammatically, to understand it requires a logical background in order to know the meaning conveyed in line with the interpretant classification, namely argument.

Table 2 Viking Choreography

Element	Representament	Object	Interpretant
Viking Character (Visual)	Qualisign	Icon	Rheme
History Never Bought (Textual)	Legisign	Index	Dicisign

Viking characters shown in the choreography fall into the category. The combination of materials produces a character that contains color composition and texture. This Viking choreography is also an icon, as it represents the Viking nation in the northern hemisphere, like the first choreography. To understand the meaning of showing the choreography of a Viking holding two trophies, it allows for ambiguity in the sense to be conveyed, which means it falls into the rheme category.

In the text 'History Never Bought,' there is a need for agreement regarding the background knowledge rather than the context in which history cannot be bought, as is characteristic of the legisign category. Cause and effect, or in this case the cause of the formation of the choreography in the form of text, is included in the index category of how the relationship between cause and effect can produce the meaning to be conveyed. The harmony between the symbols or choreography shown and the interpretation that has a real relationship makes it fall into the dicisign category.

Table 3 Wizard Choreography

Element	Representament	Object	Interpretant
Witch Character (Visual)	Sinsign	Icon	Rheme
This is Not Friendly Match (Textual)	Legisign	Index	Argument

The selection of the wizard character to appear in the choreography reduces the uniqueness and actual specific details, as included in the sinsign classification. Almost similar to other choreography, this character is also an imitation of the witch character usually depicted in films or fairy tales. Included in the category of symbols in which the characters show characteristics other than the actual ones. The interpretation that arises from the witch's choreography is included in Rheme; even though the shape of the witch's character can be seen, it can still infer various possible perspectives.

In the text of the sentence 'This is Not a Friendly Match,' it can be categorized into legislation. There is a mutual agreement in the supporters' understanding regarding matches that cannot be considered just friendly matches. The common understanding of the object in question is in line with the classification of symbols, which prioritizes social and cultural agreements that are studied and agreed upon. Argument is an interpretant category contained in this choreography text; there is a logical reason for how supporters think the match is not just a friendly match.

Table 4 Pennywise Choreography

Representament	Object	Interpretant
	Pennywise clown character holding a red balloon.	The pennywise clown taken from the movie character "It" with an evil smile seems to be ready to finish off and scary for someone. In this case, it symbolizes that persib is feared and ready to defeat his opponent. The black cemetery as the background can scare the opposing team playing as if they will be made to die.

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The sentence 'Don't playground with us' in red.

The phrase 'Don't playground with us' refers to the movie 'it' which means not to play with the Persib team. The red color on the writing symbolizes courage and also symbolizes blood where the Persib team is ready to finish off its opponents.

Table 5 Viking Choreography

Representament	Object	Interpretant
	Viking holding two trophies	The historical Viking character is one of the symbols of Persib supporters, symbolizing courage, strength and warrior spirit. The two trophies held show the achievements of being twice champions achieved by Persib with persistent efforts. The various elements in the background whose placement looks messy show how hard and long a struggle, various kinds of obstacles have been overcome by the Persib team to achieve victory or glory. The black color shows the sorrow that has been passed.
	The sentence 'History Never Bought'	The phrase 'History Never Bought' which means that history is never bought, means that history, in this case, a team's achievements cannot be achieved instantly but must go through a long journey and hard struggle. This also insinuates that other teams suddenly appeared instantly.

Table 6 Wizard Choreography

Representament	Object	Interpretant
	Skull-faced wizard with hands controlling trophy	The wizard character shown refers to a real-world expert in black magic. His face, which looks like a skull, shows a threat to the opponent. A wizard controls the trophy with both hands, likening it to a witchcraft doll. Controlling this trophy means that the team is serious about fighting for the championship trophy, in this case the 'Piala Indonesia' competition. The black robe worn by the wizard contains the meaning of darkness and gives fear to the opposing team.



The sentence 'This is Not Friendly Match'

The sentence that says 'This is Not a Friendly Match' means that the match is not just an ordinary match. The meaning of this sentence refers to the 'Piala Indonesia' competition, which is often underestimated because this competition is a class of companion competition, not the main league of Indonesian football. Even though supporters think and want the team to play as it should in a competition, not a friendly match.

From the form of choreography presented, it produces various interpreted meanings. Starting from threats and masks to influence opponents, by presenting creepy characters. Forms of identity and pride in the history that is owned. Also, how the fighting spirit and strong mental persistence in facing every match without underestimating any opponent.

CONCLUSIONS

Based on the data findings, Persib choreography can be classified into visual and textual types, each analyzed through Peirce's semiotics by identifying the representamen, object, and interpretant. For the Pennywise choreography, the visual element showing the clown character is categorized as a *qualisign*, the object as an *icon*, and the interpretant as a *rheme*; while the textual element reading "Don't playground with us" is categorized as a *legisign*, with the object as a *symbol* and the interpretant as an *argument*. In the Viking choreography, the visual element portraying the Viking nation is a *qualisign*, the object is an *icon*, and the interpretant is a *rheme*; the textual part reading "History never bought" is a *legisign*, the object is an *index*, and the interpretant is a *dicisign*. Lastly, in the Wizard choreography, the visual portrayal of a black-robed wizard is categorized as a *sinsign*, with the object as an *icon* and the interpretant as a *rheme*; while the textual choreography reading "This is not a friendly match" is a *legisign*, the object is an *index*, and the interpretant is an *argument*. The relationship between visual images and text forms a powerful combination in conveying support for the Persib team. Choreography serves as a representation of the supporters' pride and passion, providing moral support and psychological pressure on the opponents. In the Pennywise choreography, supporters aim to intimidate the opposing team, recognizing the role of mentality in influencing performance. The use of iconic characters adds strength to the conveyed message. The Viking choreography emphasizes pride in history, achievements, and unwavering spirit, symbolizing strength and persistence. Meanwhile, the Wizard choreography with the phrase "This is not a friendly match" reflects direct encouragement and motivation for the Persib players to give their best effort. In conclusion, based on the interpretant analysis of the three choreographies, Persib supporter choreography expresses various forms of support: direct encouragement to the team, psychological intimidation toward opponents, and meaningful messages or resistance in response to current events.

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