

# THE INSINUATION AGAINSTS POWER THROUGH A SONG “2019 GANTI PRESIDEN”

(A Critical Discourse Analysis)

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*Abstract—This paper aims to describe the result analysis of song lyrics created by Johny Sang Alang entitled “2019 Ganti Presiden” by using Norman Fairclough’s critical discourse analysis approach as a major theory. This song creates and appears when the political situation heats up. In 2019, Indonesia will have the presidential election. This study includes text lyrics song (description), discourse practice (interpretation), and social practice (explanation). The results are as follows: 1 the text structure of lyrics consists of 3 discourse units: the title of a song, a sequence of lyrics, conclusion, 2. The results of interpretation show what happened, who was/ were involved. What relationship to the raised issue, and what role language can be expressed through the interpretation of the discourse practice .3. The situation when the song was produced and the condition of the people in Indonesia related to political issues, economic, social and cultural interests.*

**Keywords:** *Insinuation, power, critical discourse analysis (CDA), song.*

## I. INTRODUCTION

The song “2019 Ganti Presiden” is a controversial song. This song has been arising in the middle of 2018 until now. It can make the Indonesia political situation heats up. It is not only a political situation but also social, culture and even economic aspect can be affected by this song. This year called political year because in 2019 there is a presidential election in Indonesia. It is the greatest moment that is highly anticipated by the people in Indonesia. Basically, from the side of the song, the songwriter talks about everyday problems, social criticism, and the desire of most people in Indonesia.

## II. LITERATURE REVIEW

### **The characteristic of Fairclough’s critical discourse analysis.**

Fairclough’s CDA approach assumes that language is a part that is not integral in social life, interconnected with other elements within social life, so discourse analysis must also pay attention to outside issues linguistic. Discourse as a social practice, according to Fairclough (1989), has three implications: (1) discourse cannot be separated from society, (2) discourse is social processes, and (3) discourse processes in accordance with those conditioned in society. Discourse is influenced by social conditions, and conversely, social conditions are also influenced by discourse. Based on these implications, Fauzan (2015) concluded that the phenomenon linguistics is social, while social phenomena are also linguistic. Linguistics is social because linguistics cannot escape the influence of the environment at all social. Social conditions are also linguistic because of language

activities in a social context not only a form of expression or reflection of social processes and practices but also is part of the social process and practice.

CDA characteristics, according to Fairclough (1989, 1995), are also supported by van Dijk (1997, 2008), Fairclough and Wodak (1997), Eriyanto (2001), Badara (2012), and Sumarlam (2015) consists of actions, context, history, power, and ideology.

1. **Action.** Discourse is understood as an action, socialized as a form of interaction which has a purpose, is expressed consciously, controlled, not something outside control or expressed outside awareness.

2. **Context.** CDA views language as a social practice, so Fairclough positions its social context as a very important part in CDA, and CDA itself becomes a link between text and social context. The context that needs attention in analyzing discourse is the context of social situations, social practices, and intertextuality the occurrence of a process of mutual influence (dialectic) between language and social. Van Dijk (2008) divides context into three major groups: setting, participant, and communication events. Discourse must be considered in the context of time and place events, related to past and future events. The context of participants shows who is involved in the event and the identity of the ideology adopted, the purpose of the discourse, and the knowledge it possesses.

3. **History.** It becomes an important thing in CDA. CDA puts the discourse in certain social contexts mean that discourse is produced in certain contexts and not understood without including the context surrounding it. CDA is not just looking know when the event happened, but also want to know more about why the event happened. The socio-political situation, The atmosphere at the time of the incident, and things others surrounding the occurrence of the event are important aspects in the historical context.

4. **Power.** The power context becomes the main point in CDA. In this context, the dominant group (having a power) has a great opportunity in making possible to influence the other group (having no power) to do everything based on what they want.

5. **Ideology.** CDA aims at hidden ideologies in the use of language. Ideology is a central study in CDA. Eriyanto (2001) says that text, conversation, and others are forms of ideological practices or reflections of certain ideologies. According to Badara (2012) ideology has two opposing meanings positive and negative. Positively, ideology is perceived as a worldview (worldview) which states the value of certain social groups to defend and advance their interests. Negatively, ideology is seen as something false awareness, namely the need to commit fraud by twisting people's understanding of social reality. Discourse is not understood as something neutral and takes place naturally because in every discourse ideology is always contained to dominate and seize influence.

From the explanation above it can be understood that CDA does not only rely on one single approach but always multidisciplinary. CDA tries to expose ideology based on positive self-portrayal strategies and negative depictions against other parties.

Furthermore, this CDA will focus on three analyzes, namely text analysis (description), analysis of discourse practices (interpretation), and analysis of social-cultural practices (explanation). The three analyzes are presented as follows:

a. Text Analysis (Description)

Analysis at the level of text description focuses more on the use of language to track the themes raised in the news that reflect ideology. The use of language includes the use of words, metaphors, and sentence structures used by text producers.

b. Analysis of Discourse Practices (Interpretation)

Analysis of discourse practices (the process of interpretation) is done by looking for the meaning relationship between text interpretation and context interpretation. Text interpretation is done inside four levels: utterance, speech meaning, local coherence, and discourse integrity. At the level of speech (surface of utterance), researchers identify the use of words and sentences with using phonological and grammatical knowledge. At the level of the meaning of speech (meaning of utterance), researchers identify utterances using semantic knowledge and pragmatics. At the local coherence level, researchers identify linkages between words and sentences using an understanding of the use of cohesion.

Furthermore, at the level of discourse integrity, researchers identify text globally with use schemata. Interpretation of context is carried out on two levels: the context of the situation and intertextuality. In the context of the situation, the researcher identifies the context of the situation by observing social influence on the text. At the level of intertextuality, researchers investigate intertextuality of text by comparing the existing text with the text that appears first.

c. Analysis of Socio-Cultural Practices (Explanation)

Analysis of socio-cultural practices (explanations) is an analysis of the relationship between practices discourse and social context. This analysis aims to find an explanation for the results of the interpretation of the level of interpretation and level of interpretation. At this level, researchers analyze and explain the relationship between trends in the text, complexity in discourse practices, and also processes in social change.

At this stage, the researcher looks for an explanation of the results of the interpretation by referring to Socio-cultural conditions around the text are produced. Socio-cultural conditions, according to Fairclough (1989), divided into three parts: situation, institutional, and social. The situation is a unique situation when a text is created. Institutional is the influence of organizational institutions against the text produced. Social is a macro in society, like a system politics, economic system, or community culture.

### III. METHOD

The CDA framework developed by Fairclough (1989, 1995) has three-dimensions (three levels) consisting of text analysis, analysis of discourse practices, and analysis of socio-cultural practices. Text analysis includes three functions, namely the function of representation, relation, and identity. Discourse Analysis practice is related to how to produce and consume text. Practice socio-cultural, analyzing three things, namely economics, politics strength and ideology), and culture (also with values and identities) as well affect lifting the media and its discourse. Discussion of socio-cultural practices includes three levels, namely the level of the situation, institutional, and social. Situation level related to producing and context of the situation. The institutional level is related to the influence of both institutions internal or external. Social levels are related to more macro situations, such as political systems, economic systems, and the cultural system of society as a whole. The methods developed include: (1) linguistic descriptions of texts in terms of language, (2) interpretation of the relationship between the production process and the consumption of text with text (interpretation of intertextual relationships) and (3) explanation of the relationship between discursive processes (production and consumption of text) and social-cultural processes. Thus, Fairclough's analysis is directed at how to connect the text with the macro context.

### IV. RESULT AND DISCUSSION

#### 1. Description

Text can be understood as a series of structured language statements. The song lyrics "2019 Ganti Presiden" are a text because in the song there is a language statement, concretely in the form of strings of words and lines of sentences compiled by the songwriter. In this case, the analysis of text description in the form of textual analysis, which relies on the text being reviewed, namely the lyrics of the song.

In analyzing, the following are the complete text/song lyrics. Numbering is carried out by the writer for practical purposes of analysis and facilitates referral.

1. *Dulu kami hidup tak susah*

We have an easy life before

2. *Mencari kerja sangat mudah*

Looking for the job is easy

3. *Tetapi kini, pengangguran*

now, we are jobless

4. *Semakin banyak nggak karuan*

More and more

5. *10 juta lapangan kerja*

10 million of job vacancies

6. *Tetapi bukan untuk kita*

But not for us

7. *Kerja, kerja, kerja, buruh asing yang kerja*

Work, work, work, the foreign worker do the work

8. *Anak- anak bangsa tetap nganggur aja*

The local people do not work

9. *Di sana sini orang menjerit*

everywhere people scream

10. *harga-harga selangit hidupnya yang sulit*  
The price grows up and life is so difficult
11. *Sembako naik, listrik naik*  
Sembako increase, life fare increase
12. *Di malam buta BBM ikut naik*  
The fuel price rise secretly at night
13. *(buset)...*  
Gosh..
14. *Pajak mencekik usaha sulit*  
The tax is irrational, our business dying
15. *Tapi korupsi subur pengusahanya makmur*  
But the corruption grows well, live prosperously
16. *Rumah rakyat kau gusur, nasib rakyat yang kabur*  
You evict our housing, our fate is fading
17. *Awas awas kursimu nanti tergusur*  
Be careful your throne is in danger
18. *Beban hidup kami sudah nggak sanggup*  
We have enough
19. *Penggennya cepat-cepat tahun depan*  
Can't wait for next year
20. *2019 ganti presiden*  
2019 let's change the president
21. *Kuingin presiden yang cinta pada rakyatnya*  
I want a merciful president
22. *2019 ganti presiden*  
2019 let's change the president
23. *Kuingin presiden yang tak pandai berbohong*  
I want the one who is not good in lying
24. *2019 ganti presiden*  
2019 let's change the president
25. *Kuingin presiden yang cerdas gagah perkasa*  
I want a smart and powerful one
26. *2019 ganti presiden*  
2019 let's change the president
27. *Bukan presiden yang suka memenjarakan ulama*  
Not the one who loves imprisoned the ulama
28. *Dan rakyatnya*

And his people

29. *Beban hidup kami udah nggak kuat*

We give up, it is unbearable

30. *Maunya cepat-cepat tahun depan.*

Can't wait for next year

This textual analysis including grammatical aspect and lexical aspect.

#### 1. Grammatical aspect

Discourse devices commonly used to support discourse cohesiveness in terms of grammatical aspects include references, substitution, ellipsis, and conjunction.

##### a. Reference

Halliday and Hasan (in Hartono 2000: 147) divided the references into three types, namely: and (3) comparative references. This song describes two references only, namely personal references and demonstrative references.

##### 1) Personal reference

The persona reference includes the three classes of self-pronouns namely pronoun I, pronoun II, and pronoun III, including the singular and plural. Personal references are realized through pronouns persona (person pronouns). A personality pronoun is a pronoun used to refer to people. Personal pronouns can refer to oneself (the first pronominal personal), referring to the person whom you are talking to (second person pronouns), or referring to the person in question (third-person pronouns).

##### a. First pronominal personal

(21), (23), (25) in **ku**ingin Presiden yang.....

Except that, there are plural first pronominal personal, in line (1) and (29) "**Kami**", Line 6 "**kita**".

##### b. Second pronominal personal

(16) Rumah rakyat **kau** gusur.

(17) Awas awas kursimu nanti tergusur.

##### c. Third pronominal personal

(21), (28) there is Rakyatnya.

–nya refers to the president.

##### 2) Demonstrative reference

There are two kinds of demonstrative reference, namely temporal demonstrative and locational demonstrative.

##### a. Temporal demonstrative

Temporal demonstrative related with the time.

(1) **Dulu** kami hidup tak susah.

(3) Tetapi **kini**, pengangguran

(12) di **malam** butaBBM ikut naik.

##### b. Locational demonstrative

Temporal demonstrative related to the place.

(9) **Disana sini** orang menjerit.

##### b. Substitution

Substitution is one type of grammatical cohesion in the form of replacing certain lingual units (already mentioned) with other lingual units in the discourse to obtain distinguishing elements.

There is a substitution in the word **tak susah** in line replace *sangat mudah* in line 2. It has the same meaning “**easy**”.

c. Ellipsis

Ellipsis is the omission of a word or series of words.

(9a) *Disana ..... sini orang menjerit.*

(9b) *Disana **dan** disini orang menjerit.*

(25a) *ku ingin residen yang cerdas ...gagah perkasa.*

(25b) *ku ingin residen yang cerdas **dan** gagah perkasa.*

d. Conjunction

Conjunctions are words that link other words, phrases, or clauses together.

In line (3) and (6) there are some conjunctions, **Tetapi**.

(28) **Dan** rakyatnya.

2. Lexical aspect

The lexical aspect of discourse or lexical cohesion is a kind of cohesion in discourse that is related to inter-elemental relations in discourse systematically and not grammatically. Semantically, there are a number of lexical cohesion to realize the integrity of a discourse, namely repetition, synonym, antonym, hyponym, collocation, and equivalence. In this case, songwriter doesn't use all aspects. He only uses repetition, synonym, and collocation.

a. Repetition

Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer and more memorable.

Sentence repetition

In this lyric, there is a sentence which is fully repeated. The sentence repeated is the same as the title of the song.

(20), (22), (24), (26) **2019 Ganti Presiden**.

some of lyrics (Clause use) are repeated:

(21) **Kuingin Presiden yang** cinta pada rakyatnya

(23) **Kuingin Presiden yang** tak pandai berbohong

(25) **kuingin presiden yang** cerdas gagah perkasa

b. Synonym

Synonyms are words that have different forms but have the same or similar meanings or definitions. Synonyms can also be called words or equivalent words.

Here is a sentence that has the same meaning.

(19) **Pengennya cepat-cepat tahun depan**

(30) **Maunya cepat-cepat tahun depan**

c. Collocation

Collocation is a particular association in using word choices that tend to be used side by side. The words that collocate are words that tend to be used in a particular domain that supports a particular theme. Remembering the song "2019 Ganti Presiden" with the theme of innuendo to a power, the words are chosen and used side by side certainly support this theme.

(3) **Tetapi** kini, pengangguran

(5) 10 juta lapangan kerja

(8) Anak-anak bangsa tetap nganggur aja

(10) harga-harga selangit, hidupnya sulit

- (11) sembako naik, listrik naik
- (12) di malam buta BBM ikut naik
- (20), (22), (24), (26) 2019 ganti Presiden
- (21) kuingin presiden yang cinta rakyatnya
- (23) kuingin presiden yang tak pandai berbohong
- (25) kuingin presiden yang cerdas gagah perkasa

## 2. Interpretation

Interpretation is an analysis of discourse practice, namely the analysis of relations between text and discourse practices by looking at the text as a production process.

It was discussed earlier that the text here is the lyrics of the song "2019 Change the Presiden". This Song Text is based on the writing procedure of each two stanzas as a series of sentences, and there is one stanza consists of one sentence only. The procedure for writing the lyric is free. The pattern in the text of this song consists of 15 patterns.

### 1. *Dulu kami hidup tak susah, mencari kerja sangat mudah.*

This song started by using word "Dulu". Dulu means time in the past. Then, kami here refers to Indonesian (the people who live in Indonesia) because song creates in Indonesia. In the last time, under the previous government, they lived well, easy in looking for a job.

### 2. *Tetapi kini pengangguran, semakin banyak nggak karuan.*

Nowadays, the people in Indonesia are difficult for looking at the job. There are many jobless.

### 3. *10 juta lapangan kerja, tetapi bukan untuk kita.*

For about 10 million employment in Indonesia, but most of them are not for Indonesian. It means that the employees come from the foreign country.

### 4. *Kerja kerja kerja, buruh asing yang kerja, Anak-anak bangsa tetap nganggur aja*

The word work has a specific meaning. The song writer only observes the foreign employee/ worker going to work. In another hand, work is a jargon which is used by the government now. This special word written three times, it means that this word is often spoken but useless. The foreign people work in Indonesia, but the local/ domestic people not, they are jobless.

### 5. *Di sana sini orang menjerit, harga-harga selangit hidupnya yang sulit*

Wherever they are, the basic community needs are increase. It makes their life difficult.

### 6. *Sembako naik, listrik naik, Di malam buta bbm ikut naik*

The songwriter makes some examples of public complaints, such as sembako (sembilan bahan pokok), electricity and BBM (Bahan Bakar Minyak) or fuel oil are increase.

Based on the decision of industry and trade minister in Indonesia No. 115/ MMP/ KEP/2/1998, Sembako means 9 people's basic needs, namely rice, sugar, oil, meal, egg, milk, corn, salt, and LPG.

### 7. *(buset)*

The word gosh here is the way to show the people's tired because there are many problems.

8. *Pajak mencekik usaha sulit, Tapi korupsi subur pengusahanya makmur*

Another example is about tax. Tax in Indonesia is also increasing. This situation affects the people who have the business, especially small business. They have difficulties in running their business. In another hand, the corruption grows well.

9. *Rumah rakyat kau gusur, nasib rakyat yang kabur, Awas awas kursimu nanti tergusur*

The next example of public complain is about the public houses removed by the government. Then, the songwriter uses *awas kursimu*, it means that the society make aware to something. In this case, *kursimu* means the position of power (President), the highest position in Indonesia. That position is in a dangerous position. It can remove automatically.

10. *Beban hidup kami sudah nggak sanggup, Penggennya cepat-cepat tahun depan*

because of all those things, the society feel so sad, give up, and bored. They want something new for the next year. This song creates in 2018, the next year means 2019. It will discuss in the next lyric.

11. *2019 ganti presiden, Kuingin presiden yang cinta pada rakyatnya*

2019, this year there will be a great moment in Indonesia. Based on “UU No. 7 tahun 2017” about Pemilu, it will be a president election. It will be held on April 17th 2019. Ku here means the songwriter. The songwriter invites people to change a president. He wants a president who loves society.

12. *2019 ganti presiden, Kuingin presiden yang tak pandai berbohong*

2019, in this year there will be a great moment in Indonesia. Based on “UU No. 7 tahun 2017” about Pemilu, it will be a presidential election. It will be held on April 17th ,2019. Ku here means the songwriter. He wants an honest president.

13. *2019 ganti presiden, Kuingin presiden yang cerdas gagah perkasa*

14. 2019, in this year there will be a great moment in Indonesia. Based on “UU No. 7 tahun 2017” about Pemilu, it will be a president election. It will be held on April 17th 2019. Ku here means the songwriter. He wants a smart and strong president.

14. *2019 ganti presiden, Bukan presiden yang suka memenjarakan ulama Dan rakyatnya*

2019, in this year there will be a great moment in Indonesia. Based on “UU No. 7 tahun 2017” about Pemilu, it will be a president election. It will be held on April 17th 2019. Ku here means the songwriter. In this era, he thinks that the president often imprisons “ulama”. Ulama is the Islamic religious leader. In Indonesia, Islam is a major religion.

According to the lyrics, not only “Ulama” who entangled in the case, but also all of the society.

15. *Beban hidup kami udah nggak kuat, Maunya cepat-cepat tahun depan.*

This lyric is almost the same with a lyric on line 10. this related to the affirmation of people's desire.

From the explanation above, it can be seen that the title “2019 Ganti Presiden” is a negative impression. In this interpretation, there is an intertextual text. It is a relationship among the song lyrics. In summary, these lyrics show the suffering from society. There are many under pressure from the president. They want to change the situation by changing the leader, in this case, change the president.



The result of interpretation. According to Fairclough (1989), there are four dimensions to show the result of interpretation, such as: (1) What's going on, (2) Who's involved, (3) What relationship is at issue, and (4) What's the role of language.

#### 1. *What's going on*

The song "2019 Ganti President" is an interesting song. It raises in a political year in Indonesia before having President election.

#### 2. *Who's involved*

The main person here is the songwriter. He is Johny Alang or also known as Sang Alang and lives in Kemang Pratama, Bekasi City, Indonesia. Sang Alang is a musician who started his career debut as a street singer. He is a rocker in 1990, era.

Then, The President (Government) and the society in Indonesia are also discussed in this text.

#### 3. *What relationship is at issue*

The media (Printed or electronic) always give an interesting news. A controversial news becomes public attention, even more controversial, the news is more interesting. This song is one of the hot issues which attracts public attention.

#### 4. *What's the role of language*

Language using (Text structure, sentence structure, vocabularies selection) in a text gives effect to the public's opinion and perception. If someone or a particular person is reported to be negative/positive continuously and repeatedly, then the public will be affected/perceived as what is often reported. This is the power of language which is used by someone in getting discourse involvement and the media in building the hot issue. Some people who think negatively of the president produce a song as a form of dissatisfaction with their leadership and express their desire to replace the president in the next era.

### IV. CONCLUSION

This study was conducted to reveal the insinuation to the leader of the current government through a sensitive song. There are three conclusions in this study, namely:

1. The structure of the text consists of three units, such as title, song lyrics, and conclusion
2. The results of interpretation show what happened, who was/ were involved. What relationship to the raised issue, and what role language can be expressed through the interpretation of the discourse practice.
3. The situation when the song was produced and the condition of the people in Indonesia related to political issues, economic, social and cultural interests.

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