



The Film Dirty Vote from Roland Barthes' Perspective

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Abstract: Dirty Vote is a documentary film that will appear ahead of the 2024 General Election. The aim of this study is to understand the descriptive nature of the documentary film Dirty Vote in depth using the concept of Roland Barthes' Semiotics with three aspects, namely denotation, connotation and myth. The data source for this study is watching the documentary film Dirty Vote which was uploaded directly from the YouTube Center for Indonesian Law and Policy Studies. The method used is a qualitative content analysis study which emphasizes discourse analysis. The results of this study found that the documentary film Dirty Vote has relevance to Roland Barthes' concept of semiotics, where in the documentary film Dirty Vote there are explicit words, words, signs or symbols, and implied images and hopes for something that has not happened from several words, signs or symbols and images

Keywords: Elections, Film, Roland Barthes and Semiotics

1. Introduction

On February 14 2024, Indonesia held General Elections. Where in this matter is the election of the President and Vice President, the Indonesian People's Representative Council, the Indonesian Regional Representative Council, the Provincial Regional People's Representative Council and the Regency or City Regional People's Representative Council. As substantively it has the same essence as the statement that general elections are a series of events carried out by citizens who adhere to a democratic state system over a certain period of time and involve the role of institutions, groups and society. Basically, it is part of a democratic system because it allows the people to elect leaders who can meet the desires of various people and meet their needs (Arasid et al., 2022).

In the context of the 2024 Election, in the process right before and during the quiet period for the 2024 Election, there is a phenomenon that can attract public attention, namely a documentary film Dirty Vote broadcast on the YouTube media account of the Indonesian Center for Law and Policy Studies (PSHK), and has reached 2, 5 million views (Yulianti, 2024). The documentary Dirty Vote became a trending topic on Twitter and other social media platforms with more than 450 thousand posts. Many public and influential figures commented on this film on the internet (Ki, 2024). Initially films were entertainment, films were able to quickly transcend borders and reach wider classes. Films have the ability to reach many social segments, making communication experts aware that films have the ability to influence their audiences (Mudjiono, 2011).

In line with the understanding that film is a contemporary communication tool that is useful for conveying messages in an entertaining way while conveying messages that can change the perspective, way of thinking and insight of the audience. According to Pratista, films usually consist of two main components: narrative and cinematic. These two components are interconnected and work together to form the film. A film cannot be made if only one of them stands. While the cinematic element is a method for processing it, the narrative element is the material that will be processed. The elements that make up a film as a whole are called narrative elements. These elements consist of elements such as characters, problems, conflict, location, time, and others. On the other hand, cinematic

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elements, or often referred to as cinematic style, are the technical elements that make up a film (Widiyatmika et al., 2019).

Since its initial broadcast on YouTube on February 11, the documentary film *Dirty Vote* has received a lot of attention from the general public (INDONESIA, 2024). Film as expressed by Walter Benjamin articulates all the problems of modern-form giving. In short, Benjamin said that film has the ability to provide the clearest and most direct picture of the life of modern society. He believes that modern does not mean the era in which all the great stories are promoted. On the other hand, what is meant by modern is the newest, which is always changing. As a result, the film not only depicts what happened, but also the process of making what happened (Siregar, 2011).

Film is a medium of artistic expression used by artists and film people to convey various messages to the public through the medium of stories. Films have significant communication power (Manalu & Warsana, 2021). When films become entertainment media, films have many purposes, such as being information media, educational media, and communication media. Apart from that, films are often a way for communicators to convey important messages to mass audiences (Angela & Winduwati, 2019). In other words, one of the media that is very important for building culture, resilience and society is documentary films (Novan Andrianto & Hasan Ismail, 2022).

The emergence of documentary films has never occurred in the previous election period, this will only appear ahead of the 2024 election. The appearance of *dirty vote* films has been widely rumored to be an attempt to hamper the voting process for one particular pair of candidates. This can be seen from the content of the film which shows more of what is considered fraud by one of the candidate pairs in the election. It is not surprising that the appearance of the film *Dirty Vote* has influenced the public's view of the characters in the film, including government institutions who commented on *Dirty Vote* with one eye. In fact, by the film makers, *dirty voting* is said to be just a democratic medium created by the nation's children.

Many researchers have used films as the object of research study, some previous research, such as the film *The Platform*, aims to describe the message contained in the film. (Prima, 2022). The film *Parasite* describes the representation of poverty in South Korea (Angela & Winduwati, 2019). The film *The Social* describes the negative impact of social media (Novan Andrianto & Hasan Ismail, 2022). The film *Yowis Ben* describes Javanese culture, customs and traditions and has a tourism promotion orientation (Manalu & Warsana, 2021). Film *Range of Stories* that describes the content of motivational messages (Ramadhani et al., 2023). *Remo Dance Film* (Ngremong) which describes signs that can interpret meaning (Basri & Sari, 2019). *Sang Kiai's* film describes the value of character education (Widiyatmika et al., 2019).

From several previous studies on the film, so far no one has studied the film from a political communication perspective. The film *Dirty Vote*, which appeared before the General Election, represents a form of political communication from certain parties regarding the course of the General Election process in 2024, which is considered different from previous elections. This difference can be felt from the president's open support for one particular pair of presidential and vice presidential candidates, who is known to be the president's son. Apart from that, differences can also be seen from the polemic of the Constitutional Court's decision regarding the age limit for presidential and vice presidential candidates, which is still related to one particular pair of candidates. Therefore, with the appearance of the film *Dirty Vote* ahead of voting time in 2024, it has become a separate story regarding the election phenomenon in 2024.

On this basis, the author has an interest in conducting a descriptive research study on the documentary film *Dirty Vote*, how does the film *Dirty Vote* look from a content analysis perspective? Then the author also describes his point of view on the technical production of the film. The concepts used in the research study of the documentary film *Dirty Vote* use Roland Barthes' semiotic concept, namely connotation, denotation and myth (Wibowo, 2013). Connotation can be interpreted as a word that has a figurative or non-actual meaning, while denotation can be interpreted as an actual meaning. A myth is

a hope or something that needs to be done, not just something that needs to be proven (Kevinia et al., 2024).

2. Materials and Methods

Research on the object of the Dirty Vote film uses descriptive qualitative methods which can describe and describe the research object comprehensively (Creswell, 2016). Meanwhile, in the approach aspect of the method, the author uses a qualitative content analysis study approach which places more emphasis on discourse analysis. Where researchers try to construct reality and understand its meaning so that this research pays great attention to processes, events and authenticity. Also, the qualitative content analysis study approach places more emphasis on discourse analysis.

Discourse analysis is an approach to analyzing discourse that exists or is contained in communication messages both contextually and textually (Ahmad, 2018). Qualitative content analysis is also known as Ethnographic Content Analysis (ECA), which is a combination of objective content analysis and participant observation. That is, researchers put certain statements in the right context for analysis by interacting with documents or even conducting in-depth interviews (Wibowo, 2013).

Content analysis in this research was carried out in stages, namely first, dividing the story in the film into three parts, namely opening, content and closing, according to the existing duration. The second stage is to carry out an analysis of each part of the story in the film Dirty Vote, and finally it is connected to discourse analysis theory. In this research, the theory used is Rholand Barthes' discourse analysis with three core meanings, namely connotation, denotation and myth. In this research, the analysis also includes film production techniques as an inseparable part of dirty vote films.

The data sources in this research are primary in the form of dialogue and story ideas in films, which were collected by observing the documentary film Dirty Vote which has been broadcast, while secondary data obtained through literature study is in the form of books, journals and articles. Meanwhile, the data collection technique uses a purposive technique, only selecting data that is relevant to the research study as intended. The results of data collection are analyzed, processed including presentation, reduction and interpreted carefully and comprehensively by drawing connections between the data that has been reduced and the theory used to become results and conclusions.

3. Results and Discussion

Etymologically, Dirty Vote contains two words, namely Dirty and Vote. The textual writing uses English. There are separate meanings in English: Dirty means dirty and Vote means choose. However, if you combine Dirty and Vote into (Dirty Vote) then translated into Indonesian, Dirty Vote textually means Dirty Vote. In the words Dirty Vote, whether the words are separated or combined do not reduce the contextual meaning contained substantively and qualitatively in the content. The reason is that the words Dirty Vote were used as the title of a documentary film released by the PSHK Indonesia YouTube Channel while the election stages were underway. The construction of the documentary film Dirty Vote is a manifesto that has the law of cause and effect in responding to social reality. So the documentary film Dirty Vote is a scientific work that is equipped with documents and illustrated visually. Instead, in the Dirty Vote documentary, each stage has data and evidence displayed, so that the data and evidence become objects of power to attract attention and convince the audience or viewers.

Even in studying the technical aspects, as a practitioner who has been involved in the world of shooting, especially at the Indosiar TV station, including drama, non-drama and news programs for almost 30 years, I tried to analyze the documentary film Dirty Vote based on my perspective, which started my career as a Production Assistant (PA), Program Director (PD) and finally as head of studio news. This documentary film, which is almost two hours long (01:57), was relatively simple in its shooting process, where it was only done completely in the studio, with a multicam concept, using a large videotron screen, the talents of three people took turns giving presentations in a natural style that

just flowed like documentation of an event. , including natural gimmicks between them when in and out of frame. Even shooting was done with a lighting system that was less than optimal. The level of difficulty is precisely in the part of collecting videos and making analytical charts as presentation material data, including preparing a rundown for a long-duration program in the documentary category. Paying attention to the flow of the images plus several times there were 'leak' shots of the shooting atmosphere which were deliberately included as part of the film plot, I assume that the multicam shooting process used 6 cameras, with blocking (camera placement).



Figure 1. Shooting technique

Cam 1: leftmost position, the Sony PMW200 camera type uses a port jib tool, namely a camera pulley tool that allows the camera to move up/down, swing right/left smoothly, it can also be fast, depending on the needs of the show. However, this is done manually by the cameraman. Cam 2: middle position, Sony PMW200 camera type uses a tripod, functions as the master camera. Cam 3: right position, Sony PMW200 camera type uses a tripod, functions as the opposite of cam 1 as per the crossing shoot principle of the multicam concept.

Cam 4: position to the right next to cam 3, a small type of camera, Sony Mirror less uses a tripod but is more often removed, functions as a handheld camera (moving images are held directly by the cameraman) so the cameraman can freely move to the left, middle or right corners according to show demands. Cam 5: the rightmost position next to cam 4, a small camera type, Sony Mirror less using a tripod but several times removed, functions as an alternative image, especially low angle from the right corner.

Cam 6: position behind the row of cameras, right angle and at a height (high angle) and some distance away. Even though there was never a "leak" or never appeared on the screen, I assume a Sony Mirror Less camera was also used. The overall image does not appear to have the slightest distortion, this shows that there is no use of a wide lens which usually causes a concave effect in the resulting image. So my guess is that the cameraman operating cam 6 is really looking for a position far back and at a height that allows him to cover the entire shooting area.

Based on the type and type, the 6 cameras consist of; 3 Sony PMW200 cameras and 3 Sony Mirror less cameras. Meanwhile, in terms of audio use, it was clear that the three talents were using clip-on type wireless mics, namely small mics that were clipped to the clothes/coats worn plus transmitter devices that were also clipped to the back of the waist. Next, the sound waves will be received by the receiver device and entered into the multimic system. This concept is ideal for talent to move according to the demands of the

show. The use of lighting is simple so the results are not optimal as I mentioned at the beginning. As is the "pro" standard, a studio shooting with a multicam concept generally uses a rigging system, namely a lighting system that hangs above the studio/shooting area.

The shooting process for Dirty Vote was carried out using the lighting's floor. Five types of lights using stands were placed on the studio floor, all with poor three-point lighting standards. It can be seen where there is no back light, all the lights are directed at the shooting area haphazardly, not focused on the object. One big lamp in the middle which functions as a key light becomes redundant because the object keeps moving to the right and left. The two lights on the right and left which function as fill lights also become out of focus when the talent object is standing in the left/right corner. Moreover, the two small lights at the back right and left which might function as back lights tend not to function because they have no impact on the talent object. In my opinion, there should be at least three back lights placed (with stands) behind the Videotron, focusing on the left, middle and right corners. While the key light and fill light should be added, just three is not enough. So it's not surprising that the faces of the three talents, namely Zainal Arifin Mochtar, Feri Amsari and Bivitri Susanti, look dull and dark, plus maybe they have minimal make up. However, the documentary film Dirty Vote is technically shot based on three main systems, namely the shooting system (blocking camera), the sound system (audio) and the lighting system (lighting).

Meanwhile, studying the aspects of semiotic concepts in the Dirty Vote documentary film, we can also describe that a few minutes before the Dirty Vote documentary film takes place, specifically the initial prologue, three legal experts and subjects in the Dirty Vote documentary film convey a message of invitation to the public or viewers that "please use this film as a basis for your condemnation" then a further statement that "this film is considered to be able to educate the public about how fraudulent our elections are and how politicians have played with the voting public just to win their interests", "this fraud must not be allowed in the name of smooth elections". "This film is a monument, a bill, a monument that we will remember that we had a big role in giving birth to the person named Jokowi" (Mochtar et al., 2024). The three legal experts involved in the Dirty Vote documentary are Bivitri Susanti, Feri Amsari and Zainal Arifin Mochtar (Azizah, 2024).

We also understand in the context of political communication that the media has a big, very strategic role, such as Arifin's statement that one of the goals of political communication is to carry out political education or political socialization. To do this, various communication channels can be used, one of which is the media (Arasid et al., 2023). In line with Panuju's understanding, films not only have the ability to entertain audiences, they also have the ability to convey messages directly through images, dialogue and acting. Therefore, films can be a very effective tool for spreading any idea, mission and campaign (Prima, 2022).

Before examining further substantively and qualitatively the contents of the documentary film Dirty Vote in the initial prologue, the author has the view that as per Roland Barthes' semiotic concept, there are three elements, namely denotation, connotation and myth. Denotation is defined as the actual meaning. Connotation can be defined as a word that contains a figurative meaning or not its actual meaning. While a myth is a hope or something that needs to be done, not something that needs to be proven (Kevinia et al., 2024). Denotation is what a sign can describe about an object, while connotation meaning is how it is described. The connotation is subjective so its presence is not realized. Meanwhile, signs can work through myths. Myth is how culture can explain or understand reality or events, natural phenomena. Myths are the product of a social class that has dominated (Wibowo, 2013).

The meaning of the message conveyed in the initial prologue before the documentary film Dirty Vote contains the words "this fraud must not be tolerated in the name of a smooth election" is a denotation, that is, it has a true meaning in the view of the three legal experts above, secondly in the words "This film is a monument, bill, monument

what we will remember is that we had a big role in giving birth to the person named Jokowi" is a connotation, because it has the figurative word giving birth, giving birth here means that Jokowi, who we have chosen at this time, becomes president according to our wishes, thirdly in the words "this film is considered to be able to educating the public how rigged our elections are and how politicians have been playing tricks on the voting public just to win their interests" is a myth. The understanding of the film in this case is the documentary film Dirty Vote as a means or media channel for political communication which is relatively capable of providing education to the public on electoral issues and contains hope or something that has not yet happened.

Meanwhile, the opinion of the Chairman of the Press Council, Rahayu, is that the documentary film Dirty Vote is not a journalistic product. However, this film does not mean it contains fiction or fake news. The reason is that the material presented by three experts, namely Bivitri Susanti, Zainal Arifin Mochtar, and Feri Amsari, is a series of court facts and records of events in the presidential election as well as academic analysis. (INDONESIA, 2024). Director Dirty Vote Laksono said "There are times when we become supporters of presidential and vice presidential candidates, but today I want to invite everyone to watch this film as citizens," the film was made in about 2 weeks, which includes research, production, editing, until release. Its creation, he added, involved 20 institutions, including the Alliance of Independent Journalists (AJI), Bangsa Mahardika, New Indonesia Expedition, Ekuatorial, Indonesian People's Faction, Tulisem, Indonesia Corruption Watch, JATAM, Lokataru, LBH Pers, WALHI, Kurawal Foundation, and YLBHI (Mawangi, 2024).

The Minister of Communication and Information (Menkominfo) Setiadi gave his opinion regarding the documentary film Dirty Vote, stating that "Yes, let the public be smart in judging it. Besides, it's too long, who wants to watch it. The public has their opinion, go ahead. After all, the people are smart and it will be proven later by vote counting" (Bestari, 2024). Likewise with Habiburokhman's opinion, TKN responded as follows: "That in a democratic country everyone is free to express their opinions. "However, we need to say that most of what the film conveys is slanderous, hateful narratives that have an assumptive tone, and are very unscientific," (Saptohutomo & Meiliana, 2024). Freedom of expression is one of the foundations of democracy. Without freedom of expression, democracy towards stability in this nation's system will not be successful (Nugroho & Samsuri, 2013).

Critical public awareness of information media can be the key to overcoming potential threats to the integrity of a democracy, ensuring a wise and critical response ahead of elections (Sumarni, 2023). From several points of view that have been described above, we find two different points of view, firstly, the thesis of the documentary film Dirty Vote comes from several research institutions or organizations outside the government as mentioned above, then secondly, the anti-thesis of the documentary film Dirty Vote comes from among Prabowo Gibran supporters. Of course, in this case it creates a blundering perspective for the audience or the public, because whether the thesis or anti-thesis of the documentary film Dirty Vote, if we look closely, there is no element of coercion to vote for one particular presidential and vice-presidential candidate. However, several opinions in assessing the documentary Dirty Vote provide attention and consideration in determining the choice of presidential and vice presidential candidates.

Then, we can also see several indications of Roland Barthes' semiotics in the documentary film Dirty Vote in the scenes and meanings which are divided into three, namely denotation, connotation and myth. In the author's view, there are several signs or symbols that have been described, such as the explanation that the concept of a sign cannot be researched and described descriptively, but if we are sure that the events and objects being studied are truly signs, of course we can "describe" the characteristics. the sign (Trabut, 1996). In line with several assumptions, the release of the documentary film Dirty Vote is part of a sign of anxiety that is manifested through works of art which contain objects or data that have been presented in the film. From the author's

perspective, we can also see several indications of Roland Barthes' semiotics in the documentary film Dirty Vote, including in Figures 2 (e to l) namely :



(2.a)



(2.b)



(2.c)



(2.d)



(2.e)



(2.f)



(2.g)



(2.h)

Figure 2. Semiotics in the Film Dirty Vote

3.1. Denotation

As several images have been presented above, we can examine and find the denotation contained in the image, as in Figure 2.a where First Lady Iriana Jokowi holds up two fingers. Figure 2.b shows that the person selling it continues with the previous one and the person selling it wants to make fundamental changes or improvements. Figure 2.c shows that there are four finger movements. Figure 2.d shows a picture of presidential candidate Prabowo being carried and on a pile of sacks by Jokowi. Figure 2.e shows a picture of Jokowi carrying a pig in a barrel. Figure 2.f shows that Gibran is a constitutional illegitimate child. Figure 2.g shows that but I was still sleeping, so suddenly the senior woke up and said that Gibran was allowed to nominate. I was a little angry and even said I'll sue you later. Because you disturbed my dream about how beautiful democracy in Indonesia would be. Now that it has been awakened, it feels like democracy is getting worse. Then in Figure 2.h, three legal experts watched presidential and vice presidential candidate No. 2 (Prabowo Gibran) registered with the KPU after the MK Decision.

3.2. Konotation

Meanwhile, in the study within the framework of thinking about the connotations in Figures 2.a to 2.h which have been mentioned above, the author has the perspective that Figure 2.a The two-finger sign or symbol of First Lady Iriana Jokowi indicates partiality towards the presidential and vice presidential candidate pair No. 2 (Prabowo Gibran). Figure 2.b shows that the word selling in question means various types of vision, mission and programs of each presidential candidate offered to the public. Figure 2.c shows that the four-finger movement is a symbol or offer to combine coalition forces between presidential candidates No. 01 and No. 03 namely (Anis Muhaiman and Ganjar Mahfud). Figure 2.d shows that there is a sign or symbol in the picture of presidential candidate Prabowo being carried and on a pile of sacks by Jokowi which means that the social assistance delivered to the public is a form of campaign to build Prabowo's image and win the presidential candidate. Figure 2.e shows that the sign or symbol of Jokowi carrying a barrel and a pig inside has a meaning, whoever supports him will get a position or position. Figure 2.f that the word Gibran is an illegitimate child of the constitution means that the appointment of Gibran as vice presidential candidate No. 2 through bad legal mechanisms and forced constitution to stimulate Gibran to become vice presidential candidate No. 2. Figure 2.g shows that the sentence "Still sleeping and disturbing the beautiful dream of democracy" means that the democratic political system in Indonesia was originally fine, but when Gibran became vice presidential candidate No. 2 is not okay. Figure 2.h shows the expression on the face of disappointment with the Constitutional Court's decision so that Gibran becomes vice presidential candidate.

The documentary *Dirty Vote* attempts to explain how the practice was planned from the start, crashing around the rules without regard for public criticism, moral values, or democracy. The film displays data and information covering the latest events. In line with the opinion of Maulana, a researcher at the Association for Elections and Democracy, that "This film summarizes and depicts allegations of election fraud well and is easily digested by voters. This film is a depiction of public unrest regarding the stages of holding elections which are characterized by conflicts of interest, potential fraud, and going against the rule of law. elections which have actually been advocated for by civil society groups" (INDONESIA, 2024).

3.3. Mytos

Studying myths in this research, the author has a perspective in Figure 2.a that the two-finger sign or symbol of First Lady Iriana Jokowi is a hope for the public to choose the presidential and vice presidential candidate pair No. 2 (Prabowo Gibran). Figure 2.b shows caution in selecting presidential candidates. Figure 7 shows that the four-finger movement is a symbol or offer if the votes in the 2024 presidential election are divided into two rounds or each vote is below 50%. So it requires great strength or a combination

of coalitions to defeat presidential candidate No. 2 (Prabowo Gibran) who has the potential to win. Figure 2.c shows that the signs or symbols in the picture of presidential candidate Prabowo are efforts made by Jokowi to the public in the hope of increasing votes and electing presidential candidate and vice presidential candidate No. 2 (Prabowo Gibran) especially to people who are pro Jokowi. Figure 2.d shows that the hope of using pork barrel politics is to gain support among the elite and provide incentives or positions for them. Figure 2.d restores the independence of the Constitutional Court without pressure from the interests of certain political groups. Figure 2.e: Restoring the MK's role as it should be without bias towards the interests of certain political groups. Figure 2.f shows the neutrality and integrity of the role of law enforcement officials.

Also, if we look at the documentary film *Dirty Vote*, there is language that contains actual or explicit meaning and contains non-actual or implied meaning. This is no different from the opinion which states that not all perceptions about the world can be seen explicitly by the creator or audience. Neuroscientist theory states that the brain has a dual memory system, namely explicit and implicit. Visual message designers need access to perceptual content as well as implicit memory to create messages that have experiential and communicative impact (Smith et al., 2021). We can also pay attention to the reactions in the facial expressions or gestures of three legal experts to the results of the Constitutional Court's decision which indicate disappointment. There is a statement from the results of previous studies which states that the Constitutional Court can play a role in realizing substantive democracy by means of progressive law. The Constitutional Court has a history of issuing progressive decisions that can support substantive democratic manifestos (Sadzali, 2022).

4. Conclusions

Films can be used as a means to channel knowledge, insight, information and education to the public. In the documentary film *Dirty Vote* there are two classifications that can be grouped, namely *tesa* and *anti-thesis*. One of the *tesa* in the film *Dirty Vote* can be seen from the documentary footage of the president and the president's mother posing with two fingers ahead of the 2024 election. Meanwhile, the *an-thesis* in the film *Dirty Vote* is interpreted as the unusualness of the current government's support for one of the candidate pairs in the election. But these two classifications do not contain an implicit invitation to choose or even don't choose one of the presidential and vice-presidential candidates in the 2024 election.

Also based on the results and discussion of this research study, there is relevance of Roland Barthes' semiotic concept in the documentary film *Dirty Vote*, namely there are aspects of denotation, connotation and myth. In the denotation aspect in the *Dirty Vote* documentary there is an indication of understanding a word that has a real or explicit meaning. Meanwhile, the connotation in the *Dirty Vote* documentary contains indications of understanding a word that has a meaning that is not actual or implied, the connotation of the *Dirty Vote* documentary also contains signs or symbols that are expressed through gestures or body movements and images that have an implied meaning. Then in the mythical aspect in the *Dirty Vote* documentary there is a hope or something that has not happened.

Content analysis in a film has limitations in terms of the depth of the author's analytical power, as the subject and main instrument of research. Apart from that, with observational data collection techniques, the results of this research certainly have a large subjective assessment. However, it can be said that the implications of the release of the film are more emphasis on aspects of attention and careful consideration for the public in choosing presidential and vice-presidential candidates in the 2024 elections. The release of the documentary film *Dirty Vote* can contribute to knowledge in the community regarding manifesto signs or symbols originating from from anxiety and the series of events leading up to and stages of the election as proven by data.

5. Patents

This section is not mandatory but may be added if there are patents resulting from the work reported in this manuscript.

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