

Baim Wong's and Atta Halilintar's Personal Branding through Religious Messages in YouTube Contents

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Abstract

This study aims to determine how personal branding forms and the meanings contained in the content shared by Atta Halilintar and Baim Wong using Roland Barthes' Semiotic analysis. The era of disruption provides unlimited space for many people to connect with each other. YouTube is one of the social media that offers a space for relationship and expression, where it is possible for someone to do personal branding in order to show their characteristics and give a different impression from others. Just like Baim Wong and Atta Halilintar, on their personal YouTube channel. Both Atta Halilintar and Baim Wong have a sharing content, both of which show the act of sharing to people who are financially vulnerable. Along with the massive amount of shared content being posted, their actions have been in the spotlight because they were able to touch the religious sentiments of the audience, especially in the midst of a pandemic. Although not a content category for religious creators, both have succeeded in instilling religious messages that tend to increase their popularity and followers on YouTube. Using a qualitative approach, this research involves semiotics as an analytical method to interpret the hidden meaning behind the content by Atta Halilintar and Baim Wong. The results show that religious sentiment is used to emphasize the character of capitalism, because it shows poverty as a commodity.

Keywords: Personal Branding, Religious Messages, Content Creator, Youtube, Baim Wong, Atta Halilintar.

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Personal Branding Baim Wong dan Atta Halilintar Melalui Pesan Keagamaan di Konten YouTube

Abstrak

Penelitian ini bertujuan untuk mengetahui bagaimana bentuk *personal branding* dan makna yang terkandung dalam konten berbagi Atta Halilintar dan Baim Wong menggunakan analisis Semiotik Roland Barthes. Era disrupsi memberikan ruang gerak tanpa batas bagi banyak orang untuk terkoneksi satu sama lain. YouTube menjadi salah satu media sosial yang menawarkan ruang untuk berelasi dan berekspresi, dimana hal ini memungkinkan bagi seseorang untuk melakukan *personal branding* dalam rangka menunjukkan ciri khas dan menampilkan kesan yang berbeda dari orang lain. Begitu pula yang dilakukan oleh Baim Wong dan Atta Halilintar, dalam kanal YouTube pribadinya. Baik Atta Halilintar maupun Baim Wong memiliki muatan konten berbagi, dimana keduanya mempertontonkan aksi berbagi kepada orang-orang yang rentan secara finansial. Seiring masifnya konten berbagi yang diposting, aksi keduanya menjadi sorotan karena mampu menyentuh sisi sentimen religius khalayak, terutama di tengah kondisi pandemi. Meskipun bukan kategori

konten kreator religi, keduanya berhasil menanamkan pesan-pesan religius yang bertendensi menaikkan popularitas dan pengikutnya di YouTube. Menggunakan pendekatan kualitatif, penelitian ini menggunakan semiotik sebagai metode analisis untuk menafsirkan makna tersembunyi dibalik konten berbagi Atta Halilintar dan Baim Wong. Hasil penelitian menunjukkan bahwa sentimen religius digunakan untuk mempertegas watak kapitalisme, karena mempertontonkan kemiskinan sebagai sebuah komoditas.

Kata-kata kunci: *Personal Branding, Makna Pesan Religius, Content Creator, YouTube, Baim Wong, Atta Halilintar.*

INTRODUCTION

The digital world, which is marked by the increasing number of internet users, provides space for all forms of communication and information to move more freely. That is, the presence of digital-based information technology has made the public aware that because it brings convenience in finding information to entertainment (Arianto, 2021). This phenomenon is accompanied by the development of various dialogues or communications in virtual spaces.

One of the interesting things is the dialogue that identifies the religious messages in the online spaces that are so fluid. The internet is seen as a mass media that is able to convey da'wah messages in a broad scope and unlimited space (Rustandi, 2020). In this context, religious messages are often displayed by social media users, especially content creators on one of the most accessible platforms, namely YouTube. Reported based on the news report from wearesocial.com, YouTube is one of the most frequently accessed platforms by social media users in Indonesia after WhatsApps, Facebook and Instagram. YouTube, in this case, pays more attention to making videos with a longer duration than other platforms, such as

WhatsApps, Facebook and Instagram. Therefore, content creators will be more facilitated to record their activities in an unlimited and flexible duration.

Communication that appears through religious messages delivered by content creators show a response to the rise of religion in the public sphere which is increasingly massive, especially in the 21st century (Tapotubun & Rahmah, 2021). These messages are conveyed implicitly through actions and words that are clearly recorded on their YouTube platforms. Two content creators who massively share their social action activities (sharing with others) with inserted religious messages are Baim Wong and Atta Halilintar. Holding the top 5th position as content creators with fantastic income and successfully catching public's attention, both Baim Wong and Atta Halilintar often emphasize sharing activity with others. This activity includes distributing money or goods to people with lower middle socioeconomic status who are financially vulnerable.

Further, both Baim Wong and Atta Halilintar's content on YouTube has undergone several changes. Atta Halilintar started his career as a content creator by sharing his family's daily life.

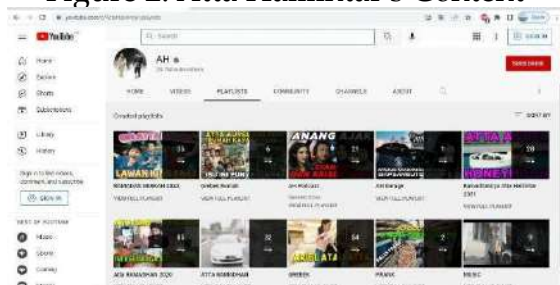
Figure 1. The First Atta Halilintar's Content



Sources: Screenshot of Atta Halilintar's First Vlog before become Famous, Uploaded 3 years ago

Figure 1. shows the content of Atta Halilintar's daily life with his family and some of fun moments when collaborating to create content with artist families. When faced with pandemic conditions, Atta Halilintar's content underwent a change in content.

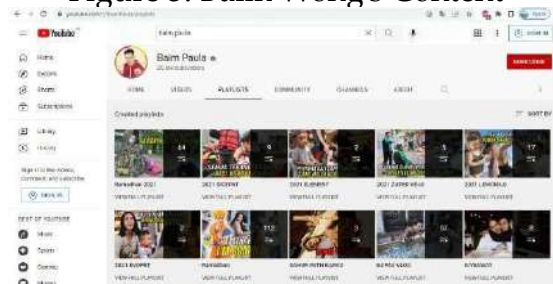
Figure 2. Atta Halilintar's Content



Sources: Screenshot of AH Youtube Channel, uploaded June 11st 2020

Based on the screenshot above, which was taken from Atta Halilintar's Youtube channel, it can be seen that shared content is produced at certain moments, in this case it can be seen through playlists created during pandemic conditions and during Ramadan. Besides Atta Halilintar, Baim Wong also chose the same moment in producing his sharing content on YouTube.

Figure 3. Baim Wong's Content



Sources: Screenshot of Baim Paula's Youtube Channel. Uploaded June 11st 2020

Figure 3. above shows some of Baim Wong's playlists, which shows a change in content that can be seen from the difference in the titles of the uploaded content. Changes in content content can also be felt by browsing the first content uploaded by Baim Wong before starting content sharing. Figure 4. The First Baim Wong's Content



Sources: Screenshots of Live TODAY!! First Vlog 4 MILLION SUBSCRIBER_ Makasih Bosquee!!, uploaded April 2nd 2019

Figure 4. above shows that from the beginning of his career, Baim Wong often shared endorsement content and stories about daily life after marriage, as time went on Baim Wong began to take opportunities to share social experiments, including sharing content that was increasingly massively produced during the pandemic.

The momentum that Atta Halilintar and Baim Wong chose in producing shared

content, along with the moment where almost all content creators create shared content in order to help communities affected by the pandemic. Some content creators who also did the same thing and had become a trending topic were Arif Muhammad, Doni Salmanan and Agus Ariawan. So don't be surprised if there are similarities in the name of the title of the content and even the content, even though using different targets or objects. Tapotubun and Rahmah in their research discuss this similarity phenomenon using Hommi Bhabha's idea of mimicry, which is a pragmatic resistance effort in countering discourse with facial shapes that seem to be the same (Tapotubun & Rahmah, 2021).

The activities carried out by Baim Wong and Atta Halilintar in sharing content on their YouTube, were able to touch the religious sentiments of the audience.

Figure 5. The religious expressions of the viewers in Atta Halilintar's sharing content.



Sources: Screenshot of Atta main ikoy. Mimi Dateng ke Aurel Youtube Channel, Uploaded Agust 3rd 2021

Figure 5 shows the religious expressions of the audience who also pray for the goodness of Atta Halilintar in the content of his sharing action. Besides Atta Halilintar, Baim Wong's sharing content also has many comments that have the same tendency.

Figure 6. The religious expression of the viewers in Baim Wong's sharing content.



Sources: Screenshot of Pemulung Yang Langsung Dikasih Tempat Tinggal, uploaded February 24th 2021

Figure 6 shows the audience's religious expressions as outlined by various comments in Baim Wong's sharing content. This religious expression shows that both Atta Halilintar and Baim Wong are content creators who perpetuate religious values to share with others. The shift in content carried out by Atta Halilintar and Baim Wong shows a process of forming personal branding. Personal branding refers to the process of developing, utilizing, and classifying personal information that is shared with others so that they can easily recognize and understand a person's

identity (Jacobson, 2020). Furthermore, the content shared by Atta Halilintar and Baim Wong managed to lead the audience's opinion to relate it as part of a religious message that should be imitated. The content shared by Atta Halilintar and Baim Wong can be categorized as religious values, where their behavior in the content reflects the behavior of a person who is in accordance with the religious teachings adopted in dealing with God. Sharing activities with others carried out by the two content creators is an act that is included in the aspect of faith, namely as things or work that is done voluntarily and is permitted by religion (Novianti & Munir, 2017).

The content shared by Atta Halilintar and Baim Wong has a combination of form and content style that is able to produce stylistics to communicate informally with the audience, authentic, dynamic and spontaneous, so that they are successful in influencing the audience to take the same action (Aji, 2022). The existence of interesting stylistics and religious sentiments that are presented have made Atta and Baim Wong get more subscribers, compared to content creators who are concerned with sharing religious issues, such as Syam El Marusy, Husain Basyaiban and Habib Husein Ja'far.

Seeing the response given by the audience as well as the increasing popularity of these two content creators through sharing activities, a dichotomy emerges whether this action is a form of altruism, or merely commodification. Based on this background, this research is interested in knowing how the form of personal branding and the hidden ideology of the sharing action carried out by Atta Halilintar

and Baim Wong, uses semiotic analysis. Through semiotic analysis, we are invited to uncover the existence of ideology and meaning contained in cultural practices, signs and symbols that Atta Halilintar and Baim Wong are trying to show on their YouTube channel. This research is also one of the academic responses to the study of communication science in response to the global religious discourse that is emerging in the virtual space and is widely discussed by academics from various disciplines.

LITERATURE REVIEW

The discourse on the formation of personal branding among content creators using semiotic analysis has been carried out by various academics from various perspectives. In this context, this research tries to position itself to complement previous studies which are certainly relevant to be a reference in determining the standing position of the research to be carried out.

The research that related to the same issue was carried out by Salsabila (2021), with a research focus on how Bang Ogut's personal branding in forming markers and signifiers through the *Mudacumasekali* youtube channel. Using semiotic analysis developed by Ferdinand De Saussure, the results of this study suggest that there are meanings of markers including illustrations, animated taglines, case examples, terms or quotes, situation comparisons, steps (tutorials) using a website or application and questions in the comments column. Then, there is the meaning of the markers in Bang Ogut's personal branding as creator content in the field of self development,

including language style, facial expressions, style of dress (fashion), studio set up and high computer specifications through the *Mudacumasekali* YouTube channel (Salsabila, 2021).

Furthermore, in the focus of research on the representation of Syahrini's artist in virtual space (instagram), Listyorini (2020) stated that Syahrini uploaded photos on Instagram was a form of front stage to visualize his appearance. Meanwhile, the real identity (back stage) tends to be hidden behind the Instagram screen. Based on Charles Sanders Pierce's semiotic analysis used in this study, it can be seen that Syahrini shows her glamorous identity through symbols of wealth such as clothes, bags and shoes from well-known brands. Syahrini's posts on Instagram can be categorized as a form of self promotion to gain popularity (Listyorini, 2017).

Youtube as a Personal Branding Media

Advances in technology and information supported by digital technology encourage the emergence of new media. Previously, printed media used printing technology, and electronic media used transmission signal technology, while new media use digital technology in computers to convey messages to a wide audience (Vera, 2016).

The internet is a form of new media. The existence of the internet has brought major changes to human civilization because it is not only in terms of the dissemination of information that is different, but also in terms of human communication. This is what is called the communication revolution. Audience is no longer a passive

object that only receives information, but also as an active object that creates and disseminates information. This causes the dominance of the media as the only content provider to no longer be the main source of information because audience can also create the content itself (Tamburaka, 2013).

New media allows one to create, modify and share contents simply by using their smartphone and internet network. In the end, the virtual world in the internet has become a new place for public through sharing services such as Facebook, Twitter, Instagram, Youtube, and others (Komisi Penyiaran Indonesia Pusat, 2013). Social media has become part of the lifestyle of today's modern society. It is not only used to distribute contents that have been created by content creators, but also has a fundamental portal to create a virtual network of friends and media to share data, such as audio and video (Nasrullah, 2016). Even the use of social media is now almost equal to television.

One of the most frequently accessed social media by Indonesian people is YouTube. The presence of YouTube is an alternative for people who want different contents from the contents available in mainstream media. YouTube is an American online video sharing and social media platform that was launched in February 2005 by Steve Chen, Chad Hurley, and Jawed Karim and is under the auspices of Google. The role of YouTube has grown to become a distribution channel for various groups, from content creators to advertisers, as a means of sharing, informing and inspiring internet users around the world (Abraham, 2011). So that, anyone can upload videos, watch videos,

and comment on videos on YouTube.

In line with this mission and along with the development of trends, content creators take advantage of this free platform no longer just to share videos with each other, but also as a media to form personal branding.

Personal branding is a process in which a person highlights his unique skills, personality, and character, which are then packaged into an identity that has more power (Agustinna, Purnama, & Abdurrahman, 2017; Pertiwi, Purbohastuti, & Nurhayati, 2020). An individual intentionally forms an image of himself to control others in the way they see him. The identity that is displayed in the public through personal branding is what will be remembered by the public (Stevani & Widayatmoko, 2017).

The eight main concepts that are used as references in building one's personal brand (Imawati, Solihah, & Shihab, 2016; Montoya, 2002), include: (1) Specialization (*The Law of Specialization*). A personal brand is said to be good when it has the ability or expertise that is specialized or specialty owned by the individual. (2) Leadership (*The Law of Leadership*). A personal brand that is equipped with a person who has leadership qualities and has credibility will be seen as a leader who masters the field. (3) Personality (*The Law of Personality*). A good personal branding should be based on a personality that is real and is not made up. (4) Distinctiveness (*The Law of Distinctiveness*). This concept is in line with the concept of specialization, in order for someone to have a good personal branding, he must highlight a different side from the others which needs to be

displayed in a different way so that it can be remembered by the public. (5) Visibility (*The Law of Visibility*). When someone wants to form a personal branding of himself with a certain concept, then he must be consistent with what he wants to highlight. (6) Unity (*The Law of Unity*). The life of the person behind personal branding must also be in line with his daily life and predetermined attitudes. (7) Persistence (*The Law of Persistence*). Personal branding is not a short process, it takes a long time to grow, so it is important for individuals to keep an eye on trends but stay firm on the personal brand that has been formed from the start. (8) Goodwill (*The Law of Goodwill*). If personal branding is hoped to last longer, someone must continue to display positive values in order to maintain a good name and also become a person who is useful to society.

When personal branding is developed successfully, it will form an image in the community according to what the individual wants. That is why, consistency is needed in forming personal branding.

Baim Wong and Atta Halilintar are two celebrities as well as content creators who have many subscribers on their personal YouTube channels. Baim Wong is known as a youtuber who likes sharing fortunes to people in need through social experience. Likewise with Atta Halilintar, through his YouTube channel, often distributes gifts to his subscribers through giveaways.

Those contents attract the attention of the audience which is indicated by the increasing number of subscribers. It was noted that in December, Baim Wong's channel was followed by more

than 19 million subscribers. Meanwhile, Atta Halilintar has surpassed 28 million subscribers, and is one of the YouTubers with the most subscribers in Southeast Asia.

The social actions displayed by both of them on their respective YouTube channels cannot be separated from their ways of branding themselves. Through social activities, they try to form a better self-image.

Religiosity on Social Media

Humans recognize the existence and absolute dependence on the Holy One, who is lived as a power above humans and beyond human's control, to get his help, by carrying out teachings, ceremonies, and actions in accordance with His teachings together (Jalaluddin, 2012). This is part of the obedience of an ummah and the fear of man towards his God.

Religiosity has five dimensions (Ancok & Suroso, 2011; Aviyah & Farid, 2014), including: (1) Ideological Dimension. This dimension relates to religious beliefs that are trusted and believed by the people. The belief structure in various religions is categorized into three parts, namely warranting beliefs, purposive beliefs, and implementing beliefs. (2) Rituality Dimension. This dimension includes religious activities or rituals carried out by the people, including worship, praying, being involved in religious activities, fasting, and other religious activities. Religious practice consists of two patterns, namely ritual (activity) and obedience (involvement). (3) Experiential Dimension. This dimension relates to personal religious experiences,

feelings, perceptions, and sensations that a person feels when interacting with God. There are ways that individuals can do in living their religious experiences, including attention, cognition, trust or faith, and fear. (4) Intellectual Dimension. This dimension relates to people's expectations of religious figures who, at least, have knowledge of religion, such as the basics of beliefs, rituals, and traditions. (5) Consequential Dimension. This dimension is the scope of the previous four dimensions which contains the consequences that will be obtained by a person when that person has committed to the religion he has chosen.

Baim Wong and Atta Halilintar, previously not known as religious figures, have changed their image after uploading many sharing videos. Baim Wong is famous for his social experiment actions by impersonating other people. Meanwhile, Atta Halilintar is famous for being a YouTuber who gives a lot of giveaways or gifts to his fans. They use social media, namely YouTube to form a religious impression to the community.

The Theory of Dramaturgy

Self-image or image captured by others cannot be separated from how we show our best side in front of them. Humans tend to show 'other figures' outside of their original personality because they want to give a good impression and, in order, to achieve the desired goals. This is called as dramaturgy. Erving Goffman mentioned that dramaturgy is a stage play, where individuals have differences of characters in front of the stage and behind the stage or in personal life (Fitri, 2015). If

an actor succeeds in playing a certain role, then the audience will see the actor's figure from the actor's point of view, making it easier for the actor to bring the audience to the performance goal (Martiana, 2016).

Humans are the main actors who try to combine personal characters with characters that they want to show to the audience through their own drama performances (Suneki & Haryono, 2017; Widodo, 2010). Dramaturgy theory explains that human identity is unstable and can change. This identity will change depending on who the human interacts with. Before interacting with other people, a person will prepare in advance with various preparations, such as finding out who he will talk to at first, what topics of conversation will be discussed, what kind of impression or image he wants to display in front of the person. It aims to leave a good impression and image in order to achieve the goal. When we are able to give a good impression to others, then others will follow our wishes.

The action or behavior that we display when we are interacting with other people is the front stage where the process gives meaning to that person takes place. Meanwhile, the back stage is the side where other people do not know our real personality because we only show it when there is no audience. The division of character or nature that we display is influenced by what goals we want to achieve. Like a celebrity who has to look good in front of the audience, but as an audience we do not know what the celebrity goes through when there is no longer a camera in front of him.

As Baim Wong and Atta Halilintar do,

as celebrities as well as YouTube content creators, they try to give a good image in front of the audience so that viewers continue to watch the contents that they upload, and furthermore it is related to economic value. Although they are known for their prank contents, they also show their humanity through sharing videos. Baim Wong and Atta Halilintar both upload their social action contents, namely by sharing money with those in need. This action attracts the public's interest so that not a few of them feel touched by their action. Even though both of them do not have a religious image, they try to give religious messages in every video that they share, namely by always saying not to forget to be grateful to God and always worship. From this, we can see that both Baim Wong and Atta Halilintar are showing new branding.

METHODOLOGY

This study uses a qualitative descriptive approach, where the results of the research are descriptive data both in written and spoken words from people and observed behaviors (Ariani, 2019; Margono, 2005). The objects of this research are video clips (scenes) from Baim Wong's YouTube channel, entitled '*Pemulung yang Langsung Dikasi Tempat Tinggal*' and Atta Halilintar's video entitled '*Atta Main Ikoy, Mimi Dateng ke Aurel*'. The video was taken directly from Baim Wong's and Atta Halilintar's YouTube channels. The selected videos are videos uploaded in 2021, having a large number of views, and containing sharing activities. The scenes taken focus on the sharing activities of Baim Wong and Atta Halilintar

which are added to the religious messages that they convey.

Then these scenes were analyzed using Roland Barthes' semiotic analysis. According to Roland Barthes, there are two systems of meaning, the first level of meaning system is denotation, and the second level of meaning system is connotation.

Denotation presents explicit codes, namely meanings whose signs appear to the surface based on the signifier and the signified. While the connotation will present codes whose sign meaning is implicit. Connotation contains subjective or intersubjective meanings that are generated when the sign meets the reader's feelings or emotions, values that arise as a result of cultural, scientific, and ethical constructions (Ariani, 2019). Connotation is determined by two places, namely sequential places (order, organization), and a place where meaning is developed by layers and a place of grouping certain areas of the text that make up the signifiers (Sugiyono, 2014). So, if explained briefly, then denotation is what the sign describes on an object, while connotation is how to describe it.

Roland Barthes is known as a semiotic figure who has the concept of mythologies or myths. The connotative meaning of some signs can also be said as a myth that emphasizes meaning. Myth is not just history, it is even said that in myth, there is also a dominant ideology that is currently developing (Ariani, 2019; Chandler, 2007).

RESEARCH AND DISCUSSION

Baim Wong and Atta Halilintar are two content creators who are known as

people who like to share. Both of them often upload videos showing their social activities by helping people in need. Baim Wong is also known as a content creator who likes to do social experiments by disguised as another figure to help others.

Based on the meaning of denotation, connotation, and myth in the video uploaded by Baim Wong entitled '*Pemulung Dikasi Rumah*', the researcher found several signs that lead to the implied meanings that Baim Wong wants to convey through this video.

Figure 7. The Snippet of Scene 12



Source: Researcher's analyzed data

In the scene, it is told that Baim Wong is in disguise as an aide, and the target this time is a scavenger. In his dialogue, Baim Wong said "*Hari ini saya akan menjadi ajudan bos selama satu hari. Bos mau apa saja saya akan turutin*" (today I will be the boss' aide for one day. Boss, whatever you want, I will follow).

Baim Wong's disguise is not just a gimmick, but there is an implied meaning that he wants to convey to the public, namely that he wants this disguise to be a form of differentiating between himself and other content creators. This is included in the main concept in forming personal branding, namely distinctiveness. A person must have a characteristic or something that is highlighted so that it is easily remembered by the public.

The scene above also shows the actions

of Baim Wong who still carries his identity as an ignorant content creator, but he uses that ignorance to help people by means of social experimentation. In the footage, it shows Baim Wong who is in a respectful attitude, like an adjutant paying respect to his superior. Here, Baim Wong positions himself as an aide, while the scavenger is the boss. Coupled with the emphasis on the sentence "Siap Boss!" which shows that Baim Wong, as an adjutant, is ready to be ordered by the scavenger. By not abandoning this ignorant nature, what Baim Wong does is also included in the concept of personality in forming personal branding, because what he shows is the true nature of Baim Wong.

All this time, Baim Wong is known as a prankster by being ignorant to his celebrity fellows or even to people he does not know. However, through the videos that he uploaded about social experiments like this video, Baim Wong does not only want to be known as a prankster, but also as a better person through his actions that help others and often gives religious messages to remind each other that humans must not forget his duty to God. As in the snippet of the scene below.

Figure 8. The Snippet of Scene 13



Source: Researcher's analyzed data

From a total of 30 scenes in more than 26 minutes, there are 4 scenes where Baim Wong keeps reminding Pak Irwan not to forget the five daily prayers. Baim Wong

believes that the fortune that Mr. Irwan received and his meeting is part of Allah's plan, so as a human being it is obligatory to continue to worship Him. The repetition of words such as "*Sholatnya gimana ?*", "*Makanya sholatnya banyakin ya*", "*Jangan takut datang ke masjid, orang mau ke masjid itu mau dari segala kalangan nggak akan dicurigai. Cuma ketakutakannya Bapak aja*", and "*... Kita itu bangun masjid untuk orang-orang sholat di sana, supaya kita itu dapat pahala juga. Jadi misalkan Bapak di situ, yang bangun masjid dapat pahala juga ...*", "*Sholat atuh. Saya pun juga sama kok, belajar, sholat terus. Abis ini sholatnya jangan ditinggalin ya*", "*... are some messages from Baim Wong to Pak Irwan. In Surah Al-Khauthsar verse 1-2 which reads "Indeed, We (Allah) have bestowed upon you abundant blessings, therefore, establish prayer and sacrifice sincerely for your God" (Ahmad, 2019). That is, the messages conveyed by Baim Wong include the dimension of rituality (always reminding about obligations as people who have religion, one of which is prayer) and ideological dimensions (belief that Allah SWT has arranged all the best for His people).*

Figure 9. The Snippet of Scene 24



Source: Researcher's analyzed data

It is not only Pak Irwan who receives assistance, but Baim Wong also gives money to other scavengers when they meet on the road. This attitude shown by Baim Wong is a visibility that when someone is forming

a personal branding himself, then he must be consistent with what is highlighted. The scene shows that Baim Wong is still wearing the style of an aide who is serving his superior (Pak Irwan) plus a mask and sunglasses that cover his entire face so that even the scavengers do not know who the adjutant is. Not to forget, Baim Wong also gives encouragement and prayers to the scavengers to always be healthy.

The next video is the video uploaded by Atta Halilintar, which has been watched by more than seven hundred thousand viewers, with the title '*Atta Main Ikoy, Mimi Dateng ke Aurel*'. The word 'ikoy' itself was first popularized by content creator Arief Muhammad because he often asked his assistant named Ikoy to process assistance for his selected followers (Instagram followers). Unlike the giveaway system, to be able to get 'ikoy' from Arief Muhammad, a person simply writes his wish in a message via Instagram's direct message feature, then Arief will randomly select the message and immediately provide assistance as requested in the message.

This video was uploaded five months ago, when the policy of Social Restrictions (PPKM) in Indonesia was being strictly enforced, so that people who did not have jobs and fixed income had been badly impacted by this policy.

Figure 10. The Snippet of Scene 2



Source: Researcher's analyzed data

The screenshot above shows the

money that has been taken by Atta Halilintar at the ATM. The camera is intentionally taken to zoom in to focus on the amount of money that Atta Halilintar has taken to distribute to his neighbors behind his neighborhood whom he feels they need it. This is a form of charity. Alms is one of the practices recommended in Islam which is also stated in the Qur'an Surah Ath-Thalaq verse 7. In that verse, it is explained that Allah SWT orders His people to help each other with the wealth that they own (Bustomi, 2016). By giving charity, a person will always remember that the treasure he has now is actually not entirely his right, but there are also the rights of others, and promised great profits by Allah SWT. This is a form of religious message in the dimension of rituality.

In the next scene (scene 3), Atta Halilintar invites his YouTube audience to help people who are in trouble due to PPKM. In his dialogue, he said, "*Gue punya itung-itungan. Kalau 1 orang membantu 10 orang, anggaplah di Indonesia ini ada 50 juta orang dari 260 juta orang yang punya rezeki berlebih, 1 orang bantu 10 orang berarti 50 juta orang membantu 10 orang lain, masalah PPKM di Indonesia solved. Kalau kamu mau join movement ini, let's go! 1 untuk 10 orang, apalagi 1 bisa untuk 100, 500, 1000, jauh lebih baik*". This message is included in the category of consequential dimensions, when a person has decided to embrace one religion, then he must carry out the Shari'a and teachings in accordance with what is ordered in his religion. The dialogue excerpt above also shows the leadership side of Atta Halilintar because he first sets an example and then invites the audience and fans to participate in the "1 for 10"

sharing movement.

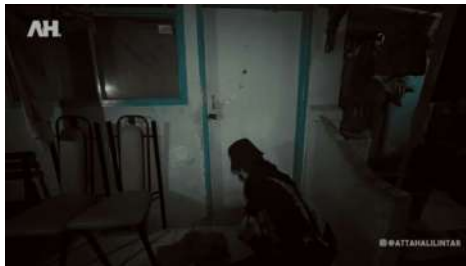
In the 12-minute video, 11 of the 21 scenes show Atta Halilintar performing an “ikoy” action by slipping some money under the doors of people’s houses.

Figure 11. The Snippet of Scene 5



Source: Researcher’s analyzed data

Figure 12. The Snippet of Scene 6



Source: Researcher’s analyzed data

Figure 13. The Snippet of Scene 7



Source: Researcher’s analyzed data

From the large number of scenes that show Atta Halilintar’s actions when distributing money to residents by slipping money under the doors of the residents’ houses, the concept of visibility is very prominent in the formation of Atta Halilintar’s personal branding. Atta wants to be known as an artist who likes to share with others, either it is through a giveaway in the form of goods, or by also distributing some money to people in need (not just to

the fans).

Figure 14. The Snippet of Scene 18



Source: Researcher’s analyzed data

The scene above shows several residents who are grateful to Atta Halilintar for helping residents who are in trouble due to PPKM.

This is one of the concepts of a good name in the formation of personal branding. A good name is needed so that the image that you want to form can last longer. A person must continue to display positive values and be a person who is useful to society in order to maintain his good name. Atta Halilintar is known as a content creator who likes to share giveaways to his subscribers, this time Atta Halilintar is also enlivening the “ikoy” trend to help the residents around his house who are having trouble earning income during the COVID-19 pandemic. This means that the activities that he is doing now are activities to maintain his good name, so that he is still known as an artist who likes to share with others.

Roland Barthes Semiotic Analysis

Unit of Analysis: Atta Halilintar’s Content ‘Main Ikoy, Mimi Dateng ke Aurel’ (Scene: 1:48/12:51)

On the denotation analysis, the screenshot on the side shows Atta Halilintar holding money that has been withdrawn from an ATM, to be distributed

to his neighbors who are behind his house complex. This activity is carried out at night, at bedtime.

Based on connotation analysis, how much money you have becomes a sign and symbol of a person's economic security. This scene also wants to emphasize the social status/stratification that Atta Halilintar is a financially secure person. The existence of money was deliberately highlighted clearly, to emphasize that the sharing activities that Atta made were real.

(Scene : 3:04/12:51)

Based on the denotation analysis, in this scene Atta Halilintar wears a jacket with a dark color and is not too flashy. Atta also wore a mask and hat that slightly covered the front of his head, making his face not easily recognizable by others. This scene also shows Atta walking down a resident's house while inviting the audience to share.

"Gue punya itung-itungan. Kalau 1 orang membantu 10 orang, anggaplah di Indonesia ini ada 50 juta orang dari 260 juta orang yang punya rezeki berlebih, 1 orang bantu 10 orang berarti 50 juta orang membantu 10 orang lain, masalah PPKM di Indonesia solved."

On the connotation phase, the scene that Atta wants the audience to see and think that his statement about the invitation to share is exemplary. This invitation also includes a form of lighter, to touch the empathy and religious sentiments of the audience. So that the audience can judge that this gift can be interpreted as a form of alms and his sincerity in helping residents affected by PPKM.

Atta's sharing tends to be oriented

to how much material we have (economic capital). Even though sharing can be done in many ways (not having to use money), it can use energy, ideas and various other innovations.

(Scene : 4:10/12:51)

This scene shows Atta was doing sharing activities by going to people's homes and putting money in front of the door, after placing it in front of Atta's door then knocking on the door of the house so that the owner of the house immediately takes the money. In the picture, it can be seen how the shape of the houses of the residents who are the targets of the sharing action looks like. In this action Atta also emphasized that the more concerned about the condition of his house, the more money the owner will receive.

In this scene, Atta shows his very well-planned sharing. Seeing the way he knocked on the door after putting his money, indicated that Atta wanted his actions to be known by local residents. Indirectly, this action will add an image that can be used to increase the quality of personal branding as an influencer. This scene also shows signs of pious practices that are political in nature. Through the show, it is clear that Atta brings a religious narrative to do good. While on the other hand the action is inseparable from the interests of content and attracting AdSense (Scene 9:34/12:51)

This scene shows the involvement of RT (head of neighborhood) and RW in the action of (head of community) sharing Atta with residents. It was seen that the local RT and RW were helping Atta to collect data on residents who were in the lower middle class category and were affected by PPKM.

The RT and RW also introduced residents' identities, such as age, occupation and other economic backgrounds. This scene also shows the moment where RT, RW and residents say thank you as a form of gratitude for the assistance that has been given to residents in need in the neighborhood where Atta lives. The top crew clearly covered this moment before parting and saying goodbye to end the sharing activity.

The involvement of the RT and RW in helping the Atta sharing action seemed to want to emphasize that the action was a success and was well received by the residents. In this scene, indirectly normalizes the direct cash assistance provided by the government, where the orientation of the assistance provided positions the community only as objects that are easily subject to and controlled by economic power or resources. This sharing action also perpetuates empowerment practices that are top-down (not placing the beneficiary community as a subject, such as the bottom-up approach). Because it is top down, the bargaining position of the community becomes weak.

Unit analysis: Baim Wong's Content

'Pemulung yang Langsung Dikasi Tempat Tinggal'

(Scene: 6:53/26:08)

On the denotation analysis, In the scene, Baim Wong is seen paying his respects to Mr. Irwan, a scavenger from Banyumas. In this scene Baim disguises himself as an aide who will obey his boss' every request. Mr. Irwan became the target of Baim's social experiment in sharing

content. In this scene Baim said:

"Hari ini saya akan menjadi ajudan bos selama satu hari. Bos mau apa saja saya akan turutin."

Dalam scene ini, Baim Wong menawarkan kepada Pak Irwan untuk membeli gerobak, namun karena tidak mengetahui cara membelinya, Pak Irwan kemudian meminta dibelikan Handphone.

On Connotation analysis, Baim wants to show sharing in the form of pretend play, so that it becomes more interesting to watch.

(Scene: 9:31/26:08)

In this scene, Baim Wong invites Mr. Irwan into his car to buy a cellphone. On the way to buying a cellphone, Baim Wong asked Mr. Irwan if he regularly prayed five times a day. Mr. Irwan also admitted that his prayers were still hollow. Hearing his answer, Baim also advised Mr. Irwan to improve his prayer, because his meeting with him was with the permission of Allah.

In this scene, Baim Wong wraps his sharing action with a religious narrative. Baim's advice to Mr. Irwan conveys the message that a person's success depends on how he relates to God.

(Scene: 12:29/26:08)

In this scene, Baim Wong invites Mr. Irwan into his car to buy a cellphone. On the way to buying a cellphone, Baim Wong asked Mr. Irwan if he regularly prayed five times a day. Mr. Irwan also admitted that his prayers were still hollow. Hearing his answer, Baim also advised Mr. Irwan to improve his prayer, because his meeting with him was with the permission of Allah.

On connotation notes, Baim Wong in this scene wraps his sharing action with a

religious narrative. Baim's advice to Mr. Irwan conveys the message that a person's success depends on how he relates to God.

(Scene: 12:29/26:08)

On denotation notes, this scene shows Baim and Mr. Irwan at the cellphone store. Baim later found out that the reason Pak Irwan doesn't have a cellphone is because he can't buy the pulse.

The assistance provided by Baim still positions Mr. Irwan as an object with no bargaining power. Considering that Mr. Irwan cannot afford to buy the pulse, the purchase of a mobile phone does not suit Mr. Irwan's needs.

(Scene: 21:55/26:08)

The scene shows Baim and Pak Irwan talking in the car. Hearing the story of Mr. Irwan who has no place to live and lives alone on the streets, Baim finally offers him a place to live.

This scene begins to show Mr. Irwan's background so that he deserves to be the target of Baim Wong's sharing content. In addition, this scene shows that one's poverty and helplessness on the other hand are interesting to be covered. Of course, a scene like this is not much different from the form of content sharing that is often done by other influencers.

Unit of Analysis: Follow up Baim Wong's content *Dapet Rumah Baru, Tapi Barang Hilang Dicolong Orang!!*

(Scene: 5:44/12:24)

The scene, which is a continuation of the previous video, shows that Baim finally found a boarding house that was still empty for Mr. Irwan. Although previously he had refused because he was inferior, Mr. Irwan

finally accepted Baim's helping hand. Every month, Baim said he would pay for Pak Irwan's boarding house.

Baim showed his seriousness to provide a decent place to live for Mr. Irwan. This also confirms that the way of life moving on the road and not having a place to live like Mr. Irwan's is considered unnatural. So in this case Baim is trying to provide a place to live for Mr. Irwan.

(Scene: 10:49/12:24)

In this scene, it shows Baim who is giving money to Mr. Irwan to buy necessities such as clothes, food and prayer tools that were previously lost in his cardboard which was left on the side of the road. Baim reminded Mr. Irwan to pray diligently.

This scene shows that every aid has prerequisites that must be met. This direct assistance model also perpetuates cultural poverty, because it allows the target to continue to depend on aid without realizing their potential that can be developed for a more sustainable life.

Myth

Shared content produced by Atta Halilintar and Baim Wong on their YouTube channel, represents pragmatic interests through godliness practices and religious sentiments. Through religious sentiments, the act of sharing is identified as a noble movement, but behind this action Atta and Baim Wong emphasize the character of capitalism, by showing poverty as a commodity. Youtube in this case has facilitated the formation of social relations mediated by images that form a false reality (Debord, 1994). In a further context,

Atta Halilintar and Baim Wong are part of the charitable movement agents who make false reality in the form of character exploitation and powerlessness as an object of entertainment.

CONCLUSION

The conclusion from the results of the analysis that has been carried out is that it is found that both Baim Wong and Atta Halilintar, in forming their personal branding, use social and religious approaches. Baim Wong uses a social experiment approach and Atta Halilintar uses the 'ikoy' trend. The main concepts in the formation of personal branding that stand out in each scene shared by the two are the concepts of distinctiveness, personality, visibility, and good name (good will). These concepts are wrapped with dimensions that make up religiosity, namely the ideological dimension, the ritual dimension, and the consequential dimension.

Through Roland Barthes' semiotic analysis, Atta Halilintar and Baim Wong's sharing content can be seen as a form of pragmatic interest that perpetuates the ideology of capitalism and neoliberalism by exploiting characters into entertainment content. But on the other hand, the content of Atta Halilintar and Baim Wong is a response to the revival of religious discourse in virtual spaces that cannot be ignored.

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