Semiotics Study Of The 2019 Jawa Pos Political Cartoon

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The general purpose of this study is to increase knowledge in the form of academic studies of the 2019 Jawa Pos newspaper political cartoon, and its specific purpose is to describe the denotation, connotation, myth and visual ideology of the Sunday edition of the Jawa Pos newspaper political cartoon in the sketch rubric. This study used a qualitative design. Everything related to the 2019 Jawa Pos newspaper political cartoon will be described qualitatively. The qualitative step taken was to collect, filter and analyze data to produce descriptive data in the form of words and notes related to its meaning. The research sample is the political cartoon of the January 13 and March 10 2019 edition of the Jawa Pos Newspaper. The results showed that visually, politicians occupy the top position in the drawing room. The size of the depiction was made much larger than that of the other public figures. Meanwhile, voter community figures were depicted as occupying a space position at the bottom. The depiction only showed half of the body, namely from the head to the waist. The meaning that is born from each image is determined in part by the meanings of other texts which appear to be the same. This is what is called intertextuality. Cartoonists and readers have carefully gathered various texts on politicians and voters to see the power of ideology with the intertextuality of various other texts / images.

Keywords: Semiotics Study, Political Cartoons, Mass Media, Visual Communication.

Introduction

The presence of cartoon works in printed mass media always carries messages with various signs. Cartoons are visual representations or symbolic works to bring laughter and / or criticism. Cartoons that are present in the mass media discuss current issues with critical content are often referred to as editorial cartoons. These cartoons usually talk about political issues or actual problems that make headlines from editors, so they can also be called as political cartoons. The presence of cartoons in newspapers is a form of public reaction (cartoonists) in responding to socio-political problems that occur. Readers will be presented with visual signs and words filled with symbols that are full of meaning. Entering the beginning of 2019, the Jawa Pos newspaper presented political cartoons. The presence of political cartoons in 2019 could not be separated from the reason that 2019 was a political year, namely the year of holding general elections simultaneously to elect the president and vice president, the People's Representative Council (DPR), the First Level of Regional People's Representative Council (DPRD *Provinsi*), the Second Level of the Regional People's Representative Council (DPRD *Kabupaten / Kota*) and election for Regional Representative Council (DPD). In this political event, various political activities took place, such as campaigns for political parties and campaigns of politicians participating in elections.

Visually, the Jawa Pos newspaper cartoons are very interesting to be explored because the message presented through visual signs presents a critical cartoon. Furthermore, the Jawa Pos newspaper is also a newspaper with a large number of circulations, which is circulating in all circles of society including the middle class who are assumed to be critical readers.

This research discusses the denotation, connotation, myth, and visual ideological analysis to get the depth of meaning conveyed in political cartoon narratives. This study of political cartoons is very appropriate to be studied using Barthes' semiotic theory because it is related to denotation, connotation, myth and ideology. This research is very important to do so that it can be used as a visual study and also a record of events in the form of cartoon images about various political events in the 2019 political year. 2019 was the year for the most complicated elections in the history of Indonesian elections, and it is called as the most complicated election in the world.

Semiotics Theory

The word "semiotics" comes from the Greek, *semeion* which means sign, or *seme* which means interpreting a sign. Semiotics deals with everything that can be seen as a sign. A sign is anything that can be used to replace something else significantly (Eco, 2009: 7). Roland Barthes developed two levels of sign distinction (staggered system), which allows the resulting meaning also stratified, namely the level of denotation and connotation. Denotative meaning, in this case, is the meaning of what is presented. Denotation is a sign whose marker has a high level of convention or agreement. Meanwhile, connotation is a level of sign that explains the relationship between a marker and a sign, in which a meaning that is not explicit, indirect and uncertain (meaning that it is open to various possibilities). Furthermore, in the second layer of meaning, Barthes called it a myth. Myth theory was developed by Barthes to critique the ideology of mass culture (or media culture). Myth as a second level of semiotic system takes the first level semiotic system as its foundation. In other words, myth is a meaning that experiences distortion due to the domination of certain social groups. If connotation is the meaning of the second order of signs, myth is the meaning of the second order of signs. Barthes showed that semiotics is indeed a formal approach (tends to be synchronic), but when semiotics is combined with ideology, we can get a synchronic-diachronic approach to ideology, because ideology is always related to certain societies (Sunardi, 2004: 86). The dominance of visual ideology is very dependent on the image system. There are two main types of image systems: the first is ideation systems, namely the articulation process of layers of ideological representations. The second mediation system is the tactical use of communication technology to distribute the representation.

Research Method

This study used a qualitative design. The subject of this research study is a political cartoon for the Jawa Pos newspaper in 2019. From a number of cartoons that were observed, cartoons published on January 13, 2019 and March 10, 2019 were selected as samples because these cartoons were present to show political issues surrounding the election. The object of this research was focused on the analysis of denotation meaning, connotation meaning, myth and ideology. The object of this research is based on the analysis of Roland Barthes' semiological theory.

The data that have been collected were analyzed in several stages. Data analysis according to Moleong (2001: 103) is the process of organizing and sorting data into patterns, categories and basic description units so that themes and hypotheses can be found as suggested by the data. Organizing and sorting the data was adjusted to the stages of Roland Barthes' semiotic analysis.

Results And Discussion

2019 was a new history of Indonesian politics. The new history is the simultaneous general election. Five ballots were given to each voter to determine their choice of electing the president and vice president, DPD members, DPR members, Provincial DPRD members, and Regency / City DPRD members. The implementation of this big political agenda drained a lot of energy and attention from the entire Indonesian nation. Big hopes were pinned for the elected leaders. Apart from carrying out the government mandate given by the people, they must also stand as statesmen who would prioritize the integrity of this nation.

In 2019, the Jawa Pos Sunday newspaper presented political cartoons. In particular, this cartoon was published in the sketch rubric. From a number of cartoons observed, cartoons published on January 13, 2019 and March 10, 2019 were selected as samples because these cartoons were present to show political issues surrounding the 2019 elections. These cartoons were further discussed using semiotic theory which discusses its meaning.

The Jawa Pos Sunday January 13, 2019 Cartoon Edition
The political cartoon for the Sunday January, 13 2019 edition of the Jawa Pos newspaper was present in the sketch rubric. This cartoon was created by cartoonist Pramono. This Political Cartoon utilized a one-panel storytelling method, meaning that cartoons did not use a strip-telling method that presents a panel-panel transition. With a panel measuring 10 cm x 17 cm, this cartoon presented illustrations, typography, colors and layouts.

Figure 1: Jawa Pos Sunday Cartoon, January 13, 2019 by Pramono

In denotation, this cartoon means that there are two main characters on the stage, one dressed in brown and the other wearing white and black. The two figures seemed happy to be on the stage. The two of them smile greeting each other with two finger and one finger symbols. The two figures both said: *uhh, we meet again,*

another election, another debate, another peaceful and cool-headed fight for programs. The figure in brown has a similarity with the national political figure, Prabowo Subianto, who was also the General Chair of the Great Indonesia Movement Party (Gerindra). Meanwhile, the figure dressed in white and black, is synonymous with the then incumbent presidential candidate Joko Widodo who is also a politician from the Indonesian Democratic Party of Struggle (PDIP). Referring to the 2019 political year, it can be concluded that these two figures, Prabowo Subianto and Joko Widodo, are presidential candidates who took the stage during the campaign period to gain popular support so that they could advance to the presidency.

The connotation meaning of this cartoon is the election of Prabowo Subianto and Joko Widodo as presidential candidates in the 2019 election. Prabowo was promoted and supported by the Gerindra Party, the Prosperous Justice Party (PKS), the National Mandate Party (PAN), the Democratic Party (PD) and the Berkarya (Work) Party. Support from the party that nominated Prabowo Subianto was part of the Indonesia Adil Makmur (Fair and Prosperous) coalition. Meanwhile, Joko Widodo was promoted and supported by PDIP, Golkar Party, National Democratic Party (Nasdem Party), National Awakening Party (PKB), United Development Party (PPP), People's Conscience Party (Hanura Party), Indonesian Unity Party (Perindo), and the Indonesian Solidarity Party (PSI) in the Forward Indonesia coalition. With the presidential threshold rule, only political parties with 20 percent of seats in the DPR or 25 percent of the national vote can nominate candidate pairs for president and vice president. Political parties must form a coalition to fulfill this rule, because no party has 20 percent of the seats in the DPR or 25 percent of the national vote. A coalition of parties was built to fulfill these requirements by presenting Prabowo Subianto and Joko Widodo respectively. According to a number of surveys, Prabowo's electability was in second place after the then incumbent presidential candidate Joko Widodo. The two figures had previously faced off in the same "battle" as presidential candidates in the 2014 election. At that time, the public was split in two between pro-Prabowo and pro-Joko Widodo. In order to prevent divisions and tension in society, this cartoon also writes its message in the dialogue of two competing characters by writing their last sentence: ... *peaceful and cool-headed...*

In mass media records, it was stated that the 2019 presidential election campaign had brought up a disturbing phenomenon with the emergence of 'word wars'. Two camps that are fanatical in supporting their respective candidates attacked each other every day, this campaign strategy seemed to have forgotten about programs advancing people's welfare. Prabowo's camp conveyed at-

tacks on various issues, such as state debt and the very low purchasing power of the people with a hyperbolic style. The Prabowo pair, who is a candidate for Vice President of the Indonesian Adil Makmur coalition, Sandiaga Uno, once said that there was tempeh that was as thin as an ATM card to illustrate the increasingly expensive price of daily necessities. The 'tempeh affair' then became a polemic for days because the stronghold of supporters of Joko Widodo-Ma'ruf Amin (presidential and vice presidential candidate for the Indonesia Maju coalition) took action to counter this argument. The war of words continued when the incumbent presidential candidate Joko Widodo made sarcasm at other politicians, who said there were "sontoloyo" (simpleton) politicians when responding to criticism of the village budget policy. Joko Widodo also threw another word: "genderuwo" (monster) politician to tease the opposing camp that tends to frighten the people through campaigns of various issues.

This cartoon presented the myths of progress, justice and prosperity. Schematically, this meaning can be described as follows: form (political cartoon image of the January 13, 2019 edition of the Jawa Pos newspaper), concept (influence and support for Joko Widodo and Prabowo as presidential candidates for the 2019-2024 period) and signification (the entire sign system of support for Joko Widodo with his campaign vision of Indonesia Maju (Indonesia Forward) and Prabowo Subianto with a vision of Indonesia Adil Makmur). If Barthes defines myth as "a type of speech", this cartoon image of Koran Jawa Pos can be called a myth in the sense that the cartoon was a way of talking about progress, justice and prosperity in Indonesia, about politics, about influence and support and the struggle for power of the presidential candidates for the 2019-2024 period. Campaigns of the vision and mission of the presidential candidate pair was also done by supporters in the mass media. Supporters of the presidential and vice presidential candidate pairs (Joko Widodo and KH. Ma'ruf Amin) campaigned with a tag line of "*Choose the experienced one, and Indonesia would move forward. The ones who have understood the problem and master the solution. Continue the good ones, fix the existing deficiencies*". Campaigned programs include: Cheap Groceries Cards, Pre-Work Cards and Indonesia Smart College Cards (KIP). Meanwhile, the supporters of Prabowo Subianto and Sandiaga Uno campaigned with the tag line as follows: "God willing, there are 2 benefits". With the main programs: affordable prices and better jobs availability.

Myth, as said by Barthes, is also historical. History serves as a "granary" sign for reading pictures. Experience or knowledge of history is a key factor to reveal the form of a myth. So first of all, what is historical is the concept (in this case the influence and support for

Joko Widodo and Prabowo Subianto), while the shape can be determined by the creator. The influence and support for Joko Widodo and Prabowo when elected as presidential candidates has a long way to go.

The ideology that is presented in the cartoon as a visual ideology shows that the two figures as presidential candidates are the best people with many supporters in each candidate. The two figures are the main focus or center of interest in the picture. Readers are invited to focus on observing these characters. It then visually gave birth to further views and observations of the two figures presented. The image of the main character in white who can be seen as an iconic figure of Joko Widodo and the one in brown is an iconic figure of Prabowo Subianto. Seen visually, binary opposition can be positioned in this cartoon depiction. Political figures or presidential candidates are depicted with a larger size than their supporters; presidential candidates are given a more regular touch of color, while the depiction of supporters is only a simple thin polish. Mastery of the field of the presidential candidates is made more than the supporters. Presidential candidates are placed at the top, while supporters are placed below.

The reading of this cartoon explains how the meaning of the cartoon is related to the dominant ideology in which the cartoon places the reader. Ideology includes the assumption that the presidential candidate is an influential figure, has many supporters, thus the presidential candidates campaigning are the best figures during the 2019 Presidential Election. On the other hand, the supporting community is a small community but has voting rights so they are present to provide support to their respective candidates.

If only this cartoon image is seen according to itself as something unique and discrete text, then the meaning will not necessarily be like that. But these cartoons are not only seen as standalone images. This image is part of Pramono's cultural, social experience as a cartoonist and the experience of readers. Cartoonists and cartoon readers are influenced by the reading of various issues, various news and information about the presidential candidates for the 2019-2024 period. The presence of various kinds of fanatical support by the voting community is a reflection of the idea for January 13, 2019 cartoon work.

Jawa Pos Sunday March 10, 2019 Cartoon Edition
In denotation, political cartoons for the March 10 edition of the Jawa Pos Sunday newspaper have the meaning that in the 2019 political year, many politicians came to meet their constituencies. Politicians have again conveyed their vision and mission as potential leaders, as party leaders so that their parties can win elections, or as representatives of the people. They were compet-
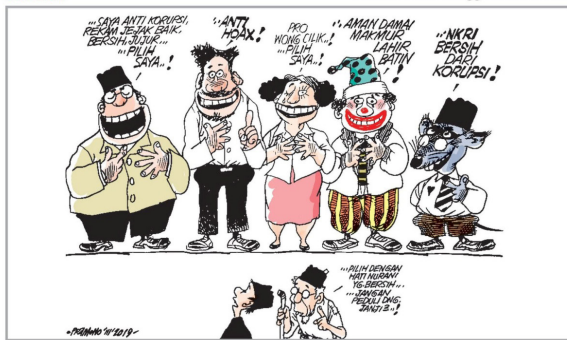
Figure 2: Jawa Pos Sunday Cartoon, March 10, 2019 by Pramono

ing to seek public attention, and hope that during the election they could get as many votes as possible. The characters that are present were depicted in this cartoon in various forms: fat, thin, male, female, even clowns and rats to convey their vision and mission as potential leaders or politicians competing in the 2019 Election. They competed with each other to deliver campaigns, starting from confessing as someone who is anti-corruption, has a good track record, someone who is clean and honest, someone who always spreads the truth and is certainly anti-hoax or fake news. They also conveyed that as leaders, they are leaders who support all the interests of the little people by mentioning pro *wong cilik* (the commoners). Clowns dare to promise a safe, peaceful, and prosperous society. The rat character is even more daring to say that he is someone who highly upholds and respects the Republic of Indonesia, he is the cleanest and anti-corruption figure. Seeing the campaign of these politicians, the grandfather (as can be seen in the cartoon) advised his grandchildren to choose a leader based on a clear conscience and not be influenced by lip services. This grandfather gave advice because he saw that his grandson could only be speechless when he saw the delivery of the politicians' vision and mission.

In the connotation context of this political cartoon, it can be interpreted as a contest between the visions and missions of the politicians participating in the 2019 elections. They competed for people's votes, namely to win the votes of the people who have voting rights during the election. All the politicians present with their big smiles, they show their teeth, they introduce themselves with all kinds of promises. They appear as if they are the people who understand the condition of society the most, understand the will of the people the most. Even though, they are the ones who always make the people far from being in a just and prosperous condition. Just look at the clown character, he is a character who likes to play, often laughed at because his 'eccentric' behavior offers inner and outer peace. Even a mouse who is a representation of a thief / corruptor proudly says that he is a clean and anti-corruption fig-

ure. It is clear that the promise-makers are those who deceive themselves and deceive the electing people. They act in various ways to be able to win the election. The promises that are spoken about self-statement as an honest, clean, good person, never spreading lies, defender of the commoners, claiming that they can provide justice to the voting community are only promises without clear evidence. Corruptors claiming to be anti-corruption figures are clearly only words so that their self-image will look good in front of voters, even though they are actually criminals. The promises conveyed are only imagery.

People who are novice voters are often fooled by these promises, so a grandfather who has had a long experience with elections tells his grandson as a novice voter to choose carefully and be careful not to make the wrong choice. The grandfather is very familiar with the campaign patterns of politicians who always make sweet promises that lead to a bitter situation after the politicians take their seats. The bitter things are: the politicians do not remember the promises that he/she made, forget the people, and even these politicians become criminals who steal people's money. Massive corruption done with the politicians' family; corruption with other fellow politicians for personal or group interests. People's welfare is only a promise. The grandfather's message to his grandson is a message to all voters during the election. This cartoon invited voters during the legislative and presidential elections to choose a candidate who really has a good track record, who has the achievement of fighting for the people's welfare. Voters are invited to be careful in making choices, invited to be more careful and critical in making choices.

The myth of the March 10, 2019 edition of the Jawa Pos newspaper is the people's welfare. This cartoon consists of a signifier of a political cartoon image presenting five politicians who will compete in the 2019 Election and present the people as the owner of voting rights. Five politicians were those who made campaign promises. The signification is the campaign of real politicians in front of voters who have the right to vote. Politicians convey their visions and missions directly in front of voters. The sign is a unity between the political cartoon images presented by the Jawa Pos newspaper March 10, 2019 in the sketch rubric and the presence of politicians who actually approach voters to get as many votes as possible. In other words, the political cartoon image of the Sunday March 10 edition of the Jawa Pos newspaper depicts the competition of politicians to win people's votes to be elected in the 2019 elections. The politicians who were present were fat, thin, male, female, even with a clown face, and mice vying for support.

Schematically, this meaning can be described as follows: form (political cartoon image of the March 10,

2019 edition of the Jawa Pos newspaper), concept (the intense competition of politicians to win the election) and signification (the intense competition of politicians to win the election and the high doubts of the voters about the campaign promises). If Barthes defines myth as "a type of speech", this cartoon image of the Jawa Pos Newspaper can be called a myth in the sense that the cartoon is a way of talking about politics, the campaign of politicians who find it difficult to gain the trust of voters. Politicians are seen as someone who often spreads lies during campaigns, and the people would tend to think that every statement of the politicians are full of falsehoods.

This cartoon also shows that many legislative candidates are competing for seats in Senayan (People's Representative). The number of candidates makes voters confused about choosing. Voters tend to know more about the presidential and vice presidential candidate pairs than the legislative candidates. This also cannot be separated from the news in the mass media regarding the presidential election compared to the legislative election. Politicians, both party chairmen and legislative candidates, have made an open campaign to directly visit voters to be carried out even with very tight competition between candidates. For legislative candidates, this is a way to remind potential voters. Meanwhile, for party leaders, this is an opportunity to reassure voters that they are eligible to be elected, especially for voters who are still doubtful or are novice voters.

The visual ideology of the Jawa Pos Sunday cartoon on March 10 2019 in the sketch rubric is the presence of five politicians competing in the 2019 election conveying their vision and mission in front of young voters and also elderly voters. Visually, this image presents binary opposition between politicians and voters. Visually, five politicians occupy the upper right of the drawing room. The depiction size is made ¾ part of the picture, while the people are depicted at the bottom with the depiction size ¼ part of the panel. Political figures are placed above, which means they have a position above, have power. The five politicians are depicted as obese figures, wearing long sleeves, wearing shoes, one female character, then a clown with a red round nose, and a politician in the form of a mouse. The technique of depicting political figures makes use of more colors than voter public figures. Political figures that campaign are depicted in their entirety from head to toe.

In this cartoon, the voting community as a source of power from a democratic country is positioned as a weak figure in front of politicians who have material and symbolic capital who hold power. The people are positioned as a small part of the interests of the politicians who sit as (candidates) for people's representatives. Therefore, in visual appearance, the weak community /

people are shown with a small size. Meanwhile, politicians as figures who have power are described as being bigger and stronger. The difference in size is also a sign of the dominance of politicians over the voters.

The reading of this cartoon explains how the meaning of the cartoon is related to the dominant ideology in which the cartoon places the reader. Ideology includes the assumptions that politicians are well dressed, deliver promises that are not supported with evidence, fat figures who like to sit and stand still, clown figures who love to deceive the people, and rats who love corruption, thus politicians campaigning for the 2019 elections are a character whose honesty must be doubted. On the other hand, the voters are people who are thin, small but have voting rights so that the small people are the only figures that are remembered just before the election. If only this cartoon image is seen according to itself as something unique and discrete text, then the meaning will not necessarily be like that. But this cartoon image is not only seen as a stand-alone image. This image is part of Pramono's cultural, social experience as a cartoonist and the experience of the readers. Cartoonists and cartoon readers are influenced by the reading of various issues, various news and information about corrupt politicians and the people's distrust of politicians who are depicted as fat bodies, depicted with clown figures and also the shape of a mouse. The presence of various voters' doubts and vigilance is a reflection of the idea for this March 10, 2019 cartoon. Cartoonists and readers have collected a variety of texts about corrupt politicians and public doubts as voters to see the power of ideology with the intertextuality of various other texts / images.

Closing

In denotation, the Jawa Pos newspaper political cartoon has the meaning that in the 2019 political year, many politicians have come to meet their constituency. Politicians have again conveyed their vision and mission as potential leaders, as party leaders so that their parties can win elections, or as representatives of the people. They were competing to seek public attention, and hope that during the election they could get as many votes as possible. In the connotation of this political cartoon, it can be interpreted as a contest between the visions and missions of the politicians participating in the 2019 elections. They competed for peoples' votes, namely to win the votes of the people who have voting right during the election. All the politicians present with their big smiles, they show their teeth, they introduce themselves with all kinds of promises. They appear as if they are the people who understand the condition of society the most, understand the will of the people the most. Even though, they are the ones who always make the people being far from a just and

prosperous situation.

Myth, as said by Barthes, is also historical. History serves as a "granary" sign for reading pictures. Experience or knowledge of history is a key factor to reveal the form of a myth. So first of all what is historical is the concept (in this case the campaign of politicians and public doubts about the vision and mission of prospective leaders), while the shape can be determined by the creator.

Visual Ideology presents politicians who expect to get a seat or power in the 2019 elections. This politician hoped to gain power with the various campaign promises he/she had brought. Visually, this image presents binary opposition between politicians and voters. Visually, politicians occupy the upper part of the drawing space. The size of the depiction is made much larger than that of the folk figure. Political figures are placed above, which means they have a position above, have power. The technique of depicting political figures makes use of more colors than the electoral public figures. Political figures who campaign are depicted in their entirety from head to toe. Meanwhile, voter community figures are depicted as occupying a space position at the bottom. The depiction only shows half of the body, namely from the head to the waist. Figures are not drawn to the feet. Even in the coloring technique, voter figures are depicted using very simple colors. The meaning that is born from each image is determined in part by the meanings of other texts which appear to be the same. This is what is called intertextuality. Cartoonists and readers have carefully gathered various texts on politicians and voters to see the power of ideology with the intertextuality of various other texts / images.

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