ANALYSIS OF POLITICAL CARTOON IN JAKARTA POST E-PAPER

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Abstract
This study was concerned on the way the author explores the hidden meaning and message in semiotics signification of President Jokowi cartoons in Jakarta Post e-paper. The writer focused on five cartoons of President Jokowi published by Jakarta Post e-paper and wanted to know about the hidden meaning and message that tried to convey by the Jakarta Post e-paper. Furthermore, this research covered an interdisciplinary study that scopes semiotics and Critical Discourse Analysis (CDA, in which the researcher tried to unhook the messages and explain the linguistic means of that construct the hidden message and ideology of the cartoons. In conducting the research, the researcher used Peirce's semiotic and Van Dijk's ideological square model. The researcher used purposive sampling in taking data. The total of the data analyzed was five cartoons. From the analysis, the message conveyed in the first cartoon criticizes to President Jokowi's decision which is rated as indifference. The second cartoon also criticizes President Jokowi rated as pretend to against china's exploration. Furthermore, the third cartoon criticizes President Jokowi controlled by some political parties. Meanwhile, the fourth cartoon criticizes President Jokowi as a President uneasily defeated in a political term, but ignoring the humanity, and the last cartoon criticizes about President Jokowi and Prabowo similarities with previous President in terms of attitudes. The researcher also got the linguistic as means of used to convey the message such as the choice of a figure of speech.

Key Words: Political Cartoon, Semiotics, Critical Discourse Analysis (CDA)

Abstrak
Penelitian dalam makalah ini berkaitan dengan cara penulis dalam mengeksplorasi makna dan pesan tersembunyi dalam penandaan semiotika sebuah kartun tentang Presiden Jokowi yang diterbitkan oleh Koran elektronik Jakarta Post. Penulis fokus pada lima kartun Presiden Jokowi yang diterbitkan oleh Koran elektronik Jakarta Post dan ingin tahu tentang makna dan pesan tersembunyi yang coba disampaikan oleh Jakarta Post. Selain itu, penelitian ini mencakup studi interdisipliner yang mencakup semiotika dan Analisis Wacana Kritis (CDA, di mana peneliti mencoba menjabarkan kaitan antara pesan dan menjelaskan cara-cara linguistik yang membangun pesan tersembunyi dan ideologi sebuah kartun atau karikatur. Dalam melakukan penelitian ini, peneliti menggunakan Rumus atau pemahaman semiotika yang digagas oleh Peirce dan model persegi ideologis oleh VanDijk. Peneliti menggunakan *purposive sampling* dalam pengambilan data. Total data yang dianalisis adalah lima kartun. Dari analisis tersebut, pesan yang disampaikan dalam kartun pertama adalah kritik terhadap keputusan Presiden Jokowi yang dinilai ketidak pedulian beliau dalam hubungan luar negeri. Kartun kedua juga mengkritik Presiden Jokowi yang dinilai berpura-pura menentang eksplorasi Cina. Selanjutnya kartun ketiga mengkritik tentang Presiden Jokowi yang dikendalikan oleh beberapa partai politik. Sementara itu, kartun keempat mengkritik Presiden Jokowi sebagai Presiden tidak mudah dikalahkan dalam politik, dan kartun terakhir mengkritik Presiden Jokowi dan Prabowo tentang kesamaan dengan Presiden sebelumnya dalam hal sikap. Peneliti juga mendapatkan linguistik sebagai alat yang digunakan untuk menyampaikan pesan seperti pilihan kiasan.

Kata Kunci*: Kartun Politik, Semiotik, Analisis Wacana Kritis*

INTRODUCTION

In order to communicate the human used language and sign. Human has a sign of system communication. This is what distinguishes between human and animal. Animal also communicate and even if has a sound system, but that system is not words of a sign. Therefore they do not have

language. Furthermore, a language and the sign in human logic expression is the basic principle that distinguishes to the animal language (Alwasilah, 1985: 7)

Sign takes the form of words, images, gesture, and an object. Language is the system of a sign to communicate. The system of a sign in language has an arbitrary relation and meaning of language object. Human uses the sign or symbol to communicate with other people who have the same feeling, idea, and desire (Ibid in Ayuni, 2012: 1). In terms of communicate, there is a sign system and symbol agreed by the communicator.

A symbol of language manifested by everyone in many forms, it is used in university symbol, logos, a billboard in an advertisement. All of a symbol in that form designed a meaning or an icon of design that made. The symbol of the design gives a message or meaning to their viewer, reader, or user itself.

The definition of language itself is various, some define the language refers to a means of communication. While others define language as a system of sign included gestures, vocal sounds, written symbols those encode information. Humans, like most animals, have verbal and non-verbal language. They communicate using language, signs, or even sound. However, what differs human languages and animals is cultural identities. Language closely related to culture, in which a language that can be used as a mean to convey the values, customs and beliefs within the group members and outside groups as well as to maintain the existence of the group. Therefore language discusses not only spoken or written matter but also includes a sign, then people should be more sensitive and critical of all signs conveyed consciously or unconsciously by the addresser even a trivial matter, seeing that it have information or message. Therefore, the branch of linguistic study, which covers the field of a sign, is semiotics, well known as the science of sign.

Discourse today has developed into multi-semiotic which is combining language and forms of semiotics. Advertisements, programs, news, in television are some examples from it. Discourse is constructed by the combination of visual images, kinds of music, and sound effects. In written text, it is common if we find diagrams, symbols, pictures that may support the context of the text or maybe they convey a hidden message. Even the corpus design of the text is a salient factor that may establish or reform society.

Joko Widodo (Jokowi), the president of Indonesia, is one of the hundreds of examples who becomes an object in a political cartoon. His policies and utterances that sometimes draw protests from various parties have made him target of cartoonists or whoever plays behind the cartoonists to create a version of his personality attached to mass media, for example is his statement about the punishment of two Australian people two Australian men, Bali Nine pair, Andrew Chan and Myuran Sukumaran for drug trafficking, despite pleas for leniency made by the government in Canberra and six former prime ministers. It is very possible in a couple of times progress into a new ideology in society. This breaks a concept of mass media, which is important to be balanced, accurate, neutral and objective.

Based on the explanation above, this study is really interested in investigating the ideology and messages inserted in Jokowi political cartoons published in Jakarta Post. Furthermore, this study needs to be done because people have the right to know that there is *power* playing behind text in media around us.

LITERATURE REVIEW
Discourse Analysis

Human has a variety of ways to communicate both orally and in writing. In communicating with one another, human beings have different purposes from each other: only to convey information, or just to express their opinions or exchange ideas.

M.A.K Halliday argues that *Systemic Functional Grammar* (SFG) is used the language as a source which has meaning and to analyze the language in the real use and focus in text and context (Gerot and Wignell, 1994: 6).

Halliday decides the SFG model of language in social context recognizes three general social functions, the theory is called metafunction (Martin and Rose, 2003: 6). Metafunction language includes ideational, interpersonal, and textual.

Gerot and Wignell (1994:12) state that ideational meanings are meanings about phenomena, about things (living and non-living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happenings and doings. These meanings are realized in wordings through Participants, Processes, and Circumstances. Meanings of this kind are mostly centrally influenced by the field of discourse. Lock (1996:9) explains, "experiential meaning (ideational) concerns with how language represents the experience and how it expresses our thoughts, feelings and it talks about actions, happenings, feelings, beliefs, situations, states, and those relate to circumstance of time, place, manner and so on". Martin, Matthiessen, and Painter (1997:5) add, "Ideational meaning involves looking for the process in the text".

Gerot and Wignell (1994:13) explain that interpersonal meanings are meanings which express a speaker's attitudes and judgments. These are meanings for acting upon and with others. Meanings are realized in wordings through what is called mood and modality. Meanings of this kind are most centrally influenced by the tenor of discourse. Lock (1996:9) explains: Interpersonal meaning has to do with the way in which we act upon one another through language-giving requesting information, getting people to do things and offering to do things ourselves and the way in which we express our judgment and attitudes about such things as likelihood, necessity, and desirability. While Martin, Matthiessen, and Painter (1997:5) state "interpersonal meaning involves treating the text dialogue basically this means dividing the text into things you can argue with". Textual meanings express the relation of language to its environment, including both the verbal environment – what has been said or written before (co-text) and the non-verbal, situational environment (context). These meanings are realized through patterns of Theme and cohesion. Textual meanings are most centrally influenced by mode of discourse.

The theory of discourse analysis above is in the same direction as appraisal attitude that is used by researchers to analyze political cartoon of President Jokowi. The theory of discourse analysis is an approach to support the Semiotics theory in the analysis. As submitted by Potter as cited by Sari (2013: 16) we see discourse analysis as a related collection of approaches to discourse, approaches that entailed not only practices of data collection and analysis, but also a set of meta-theoretical and theoretical assumptions and a body of research claims and studies. Data collection and analysis are a vital part of discourse analysis, but they do not, in themselves, constitute the whole of discourse analysis.

Semiotics

Semiotics – the science of signs – is an 'object language' that refers to itself and its workings, and that serves as a metalanguage since it can be used to analyze other systems of signs (Grossberg, Wartella, Whitney & Wise 2006:143; Hardy & Bryman 2004:567). A sign is something that makes total sense in the mind of one person, but at other times it is merely perceived as being beneficial to understand the connection between appearance and substance. Semiotics experiences itself as an object, as well as a subject. Any system of signs can be analyzed by semiotics, including language as a communicative system. The core of semiotics includes the study of language: Especially how it shapes the observer's

perceptions of and thoughts about the world. While language is being used as a model, the principles are mainly applied to the visual texts that are selected from MH magazine. In this way, the sign system is an authorized and realistic structure that resembles mathematics, since it contains a means to apply consistent operations on itself (as a sign system).

Within semiotics, there are two major models of how a sign is structured—the Saussurian model and the Peircean model (van Zoonen, 1994; Chandler, 2001). According to the Saussurian model, a sign consists of the *signifier* and the *signified*, and signification is the relationship between the two (Chandler, 2001). In Saussure's model, both the signifier and the signified are abstract rather than material. The signifier in Saussure's model is "the form which the sign takes" and a *signified* is "the concept it represents" (Chandler, 2001). A signified is not to be recognized as a referent; rather, it is a concept in the mind (Chandler, 2001). In other words, rather than an actual object, it is the notion of an object (Chandler, 2001).

However, people who have adopted Saussure's model now take the *signifier* as the material form of the sign, which can be seen, heard, touched, smelled or tasted. The signified, on the other hand, is still treated as a mental concept, but it is pointed out that it might as well refer to material things in the world (Chandler, 2001). Pierce's model consists of the representamen, the interpretant, and the object. The representamen is the mode which a sign adopts, which is similar to Saussure's signifier. The interpretant is how one makes sense of the sign, which is like Saussure's signified but it is itself a sign in the mind of the interpreter. The object is the thing that the sign stands for within objective reality (Chandler, 2001). According to Pierce, there were three kinds of signs: the icon, the index and the symbol (Rose, 2001). When the signs are at the iconic stage, the photographic images look just like the thing or person that are being represented, and the signifier and the signified at this stage are similar to each other. An example of an iconic sign is a portrait of a person representing the person portrayed (Dyer, 1982).

Signs at the symbolic stage have a conventionalized and clearly arbitrary relation between signifier and signified. In this stage, the signifier is not a cause or resemblance of the signified; people think of the signified when they see the signifier because they have learned that connection. A rose symbolizing love or passion is an example of a symbolic sign (Dyer, 1982; Rose, 2001).

Although Saussure and Pierce are considered the fathers of semiotics, Roland Barthes' writing led to the widespread use of semiotics in the cultural studies area (van Zoonen, 1994). From Barthes' perspective, signs could be denotive or connotative (Rose, 2001). Signs at the denotive level are easy to interpret (Barthes, 1977), but signs at the connotative level are subtle and more difficult to decode because they have a higher-level meaning (Rose, 2001). More specifically, denotation refers to the literal, obvious, superficial meaning of a sign (Chandler, 2001, Denotation, Connotation and Myth). Connotation, on the other hand, refers to the ideological and individual affiliation of the sign (Chandler, 2001, Denotation, Connotation and Myth). These associations are in relation to the interpreter's background such as class, age, and gender (Chandler, 2001, Denotation, Connotation and Myth). Therefore, signs in their connotations allow more room for interpretation than they can in their denotations.

In relation to the denotation and connotation is the notion of myth. A myth is a form of ideology. It converts things that happened into the natural phenomenon; it makes natural the way things are. In other words, myths are the dominant ideologies that people don't question (Chandler, 2001). Barthes (1967: 9) declared that:

Semiology, therefore, aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification.

The approach of semiotics analysis entails a critical change from "the simple interpretation of objects and forms of communication to investigations of the organization and structure artifacts and, in particular, an inquiry into how they produce meaning" (Dyer, 1982: 115). In other words, the semiotic analysis focuses on interpreting an image by looking at the signs within it. It allows researchers to make overt of what is usually hidden (Chandler, 2001). Conducting a semiotics approach helps a researcher to decode the signs and read the latent messages in an image.

Semiotics, like case studies, deal with a comparatively small amount of images. The result of the analysis only represents the data rather than a wider range of material. Its results are not generalizable; thus, the results "stand or fall on its analytical integrity" (Rose, 2001: 73). Because this study deals with a small number of images and looks in-depth into the signs of the images, semiotics is the most suitable method for this study.

Humans, like most animals, are able to communicate verbally and non- verbally. Humans use language in verbal communication and signs, symbols, sound or paralinguistic means to communicate a message. However, humans, unlike animals, have cultural identities. The semiosis (sign processing) takes place within this cultural orientation. Semiotics analysis provides the translator with means to deal with signs in a persuasive advertisement which reflectas cultural identity. (Winfried Nöth 1990: 476) emphasizes the usefulness of semiotics by

saying "…semiotics provides the theoretical tools for the analysis of signs and communication process in advertising…semiotics expands the analytic horizon from the verbal message in the narrower sense to the multiplicity of codes used in persuasive communication".

Peirce in Greenlee defines "a sign is anything which determines something else (it's interpretant) to refer to an object to which itself refers (its object) in the same way, the interpretant becoming, in turn, a sign" (1973: 228). In contrast to De Saussure, who focused on language, Peirce casts his net wide by including the following under the term sign: "…every picture, diagram, natural cry, pointing finger, wink, knot in one's handkerchief, memory, dream, fancy, concept, indication, token, symptom, letter, numeral, word, sentence, chapter, book, library (1973: 50).

Semiotic Triad
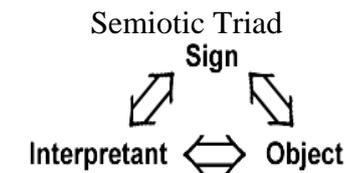
Source: Pierce's triad 1973

Peirce sees the sign, its interpretant, and an object in terms of a triangle. Each element is dependent on the other and can only be understood in relation to the others. The sign refers to something other than itself – the object, and is understood by somebody, in other words, it has an effect in the mind of the user - the interpretant.

Political Cartoon

A political cartoon is 'a satirical comment, usually humorous about a political person, event, institution or idea, and reflecting the cartoonist's own values or opinions on that issue' (School Programs Section, National Museum of Australia, 2002: 4). It should be noted that 'cartoon' is used here in the sense of visual, humorous text that may or may not include a verbal part (Mazid, 2000a, 2000b) and that 'political' is used in a

very narrow sense, because most social issues, for example, abortion, have political repercussions and most political issues, for example, 9/11, have social and cultural implications. There is already a wealth of research on humor at large and more specifically on political cartoons. For a history of a political cartoon on the two sides of the Atlantic, see Cuff (1945:87–96). Some studies address the relationship between (political) cartoons and reality, for example, Streicher (1967:427–445) argues that they are grounded in reality. For Mulkay (1988:197), humor, in general, derives from patterns of serious political discourse. "It is an inversion of the serious world, a response to the difficulties occurring in the course of 'socially coordinated production of the serious domain". A political cartoon can be a distortion of reality. Templin (1999:20–36) explores the images of Hillary Clinton in cartoons, arguing that it is the norm for cartoonists to employ satire and to distort the truth.

Cartoons can very well be sexist, as in the case of Hillary Clinton. The cartoon images of Hillary Clinton suggest "a backlash against the professional woman (Templin, 1999:20). Hillary Clinton seems to have become a favorite target of all types of humor for a study on jokes involving her, see Thomas (1997: 277-313). Wherever they might be on the true-untrue continuum, political cartoons can only be produced and perceived in a socio-historical background. It takes prior knowledge to be part of a social scenario selected by the cartoonist and reorganized to form the script which is essential to the realization of the humorous effect of a piece of humor. No matter how seriously they are taken, cartoons continue to reflect cultural attitudes, and values,nd record and perpetuate many commonly held beliefs. One research on political cartoons focuses on the mechanisms used therein for the production of the satirical and critical effect. Buell and Maus (1988: 847-858) argue that 'exaggeration and

distortion' are the cartoonist's 'stock-in-trade'. They conclude their analysis of the cartoons about the 1988 elections in the USA with the observation that most cartoons in the sample depict "frontrunners and oddities, and most of these were unflattering to the candidates". In addition to exaggeration, political humor at large derives from some incongruity, for example, between 'the gruesome and the innocuous' (Kuipers, 2002: 456), the serious and the unserious, which can result in 'outrage and amusement': when depicting conflicting parties, political cartoons involve 'degrading' enemies, for example, bin Laden and Afghan women, while upgrading personal and national values and images, for example, US national symbols (Kuipers, 2002:70-84). This is an extreme form of the representation of self and misrepresentation of others in Van Dijk's (1998: 110) ideological square other studies of political cartoons focus on what they can do. Cartoons are capable of communicating 'subtle, complex, multilayered messages about people and events in the details of how they are drawn-messages that would be difficult or impossible to express verbally'. A political cartoon, moreover, allows the cartoonist to express views that would be too 'extreme, mean-spirited', or 'politically incorrect' to express in an essay column (Gilmartin and Brunn, 1998: 536). The views expressed may identify with certain ideologies, clarify issues, contrast self with other, and/or reinforce certain positions and attitudes (Meyer, 2000: 310).

The effect of a political cartoon is therefore not simply and not always laughter. A political cartoon can be cathartic, resulting in an Aristotelian purgation or recognition, or in relief, or adjusting, resulting in behavioral or material change (Lively, 1942: 99-106). Relief can happen upon beholding a negative object or entity being ridiculed, so to speak. This much has been done on cartoons, but they have not received the

academic research attention they deserve, given their influence and popularity. Carrier (2000: 70-105) insists on the traditional divide between high and low art forms and does not allow 'comics' to be part of art history. The division is increasingly diminishing with more and more academic work on caricature and cartoon, as borne out by, among other things, the references of this study, the publications devoted to humor and cartoon and the expansion of disciplines and approaches such as CDA and semiotics to include semi-linguistic work on cartoon texts. These texts can cause not only amusement purgation and enlightenment but also conflict and harm.

Previous Study

The present research will investigate an analysis of political cartoons in e-paper of Jakarta post (a semiotic discursive approach). Related to issues in this analysis there have been some researchers are related to the topic of this research to studies are related and reviewed as followed, by Rani Indriati Ningsih (2013) with her research entitled *"A Semiotic Analysis of Satirical Cartoon in the Jakarta Post Newspaper Published in December 2012-February 2013"*. This research is aimed to show the variety of meaning and the reason. The researcher also analyzing the denotation level, analyzing the connotation level, and analyzing the relation with the myth.

The second researcher is conducted by Asri Hasanah (2003) with her research entitled *"A Semiotic analysis on Dagadu T-Shirt"*. This research aimed to find out the relation between linguistic and pictorial symbol in Dagadu design. Both characteristic are attempted to inform the audience about culture in Jogja. While in this research, the researcher is going to analyze A Semiotic Political Cartoon, to describe and find the hidden meaning.

ANALYSIS AND DISCUSSION
Analysis

The researcher used descriptive qualitative methods. Descriptive research is used to answer descriptive research questions: *What is happening? How is something happening? Why is something happening?*. Cresswell (1998: 5) states that a qualitative is can be undertaken when it needs to present a detailed view of a topic. According to Moleong (2003: 3), "qualitative method is a research procedure that results in descriptive data, either in written or oral".

Based on the theories above, the researcher used a descriptive qualitative method, in order to find out the messages that describe it, and also to find out the relation between Linguistic and political cartoon of President Jokowi political cartoons published in Jakarta Post E-Paper from 2014 to 2017.

This research was analyzed the President Jokowi cartoons published by *Jakarta Post E-Paper* from 2014-2017. The research focused on verbal (words or sentences) and visual signs which might reflect the messages or criticism toward President Jokowi.

This study used the data from the *Jakarta Post* online political cartoons at *Jakarta Post E-Paper* from 2014-2017. There were 3 cartoons which were analyzed in this study.

The *Jakarta Post* is the largest daily English newspaper in Indonesia. It is targeted at foreigners and educated Indonesians, although the middle-class Indonesian readership has increased. Noted for being a training ground for local and international reporters, the *Jakarta Post* has won several awards and been described as being "Indonesia's leading English-language daily". In this study, there were some barriers related to the process of gathering data using the *Jakarta Post* paper version, like the limited access from the researcher to subscribe the newspaper and the ever-changing political issue. So the researcher decided to use the *Jakarta Post*

online version to solve those problems in gathering data.

The data were collected from the online the *Jakarta Post* from 2014 – 2017. There are 10 cartoons. However, the researcher only took 50% ofom the population as the samples. The researcher used purposive sampling technique because it was looked for the hottest issues each year from 2014 to 2017. The total samples were three cartoons. In collecting the data, the researcher applied the following steps:

1. Searching the cartoons from the website of the *Jakarta Post.*
2. Downloading the cartoons;
3. Sorting and sampling of the President Jokowi cartoons, which consist of verbal and visual signs out;

After the researcher collected the data, they were analyzed. The cartoons were analyzed in term of both verbal (Discourse Analysis) and visual (Semiotics) signs. Visual signs were analyzed using Peirce's semiotic (1931-1935: 228). Meanwhile, the verbal signs were analyzed using (Gerot and Wignell, 1994: 6) ideological. There were some steps in this analysis.

The researcher described the political issue related to each cartoon. The researcher processing the signs in each cartoon using Pierce's semiosis analysis model, then followed by discussion. For example, in a political cartoon published by the *Jakarta Post* on March 18th, 2012: Semiosis Process in SBY Program of Self-Pity.

The sign refers to an object understood by the person. In this case, tears as sign refer to water that coming out from eyes when someone is in a state of high emotions, or when the eyes of someone get dust or injured. This object has effects on interpretant; the researcher analyzed the sentences or words in the cartoons using Discourse analysis theory. The researcher applied discourse analysis to analyze the hidden meaning that implicit in President Jokowi cartoons. The

researcher drew conclusions and suggestions.

Discussion

This sub-chapter discusses the findings through their deep analysis that covers non-verbal and verbal analysis. This sub-chapter shows how the data was examined and elaborated so that the hidden messages were obtained. In analyzing the non- verbal signs in the cartoons, it is based onhe Peirce's semiotic theory (1931-1935: 228). Each sign has passed the semiosis process which considers the sign, object, and interpretant. While in analyzing the linguistic components (verbal) in the cartoons, it is based on the Van Djik CDA's theory (1998: 130). There are eight components that have been analyzed. They are meaning, proportion structure, formal structure, formal structure, discourse form, argumentation, rhetoric, action, and interaction. The detailed explanation can be seen below.

Cartoon 1

Cartoon on Saturday, April, 29th 2015

The context of the cartoon based on political issues as follows. This cartoon appeared toward capital punishment Duo Bali Nine which is Australian. In this cartoon showed the Australian Minister of Foreign Affair Julia Bishop standing behind President Jokowi. It is showing the intervene from Politic Opposition of President Jokowi. In this cartoon President Jokowi Said *"Nothing personal Julie,*

General aversion to loud noises". On it, President Jokowi wearing earplug to cover his ear. Meanwhile, in 2015 when Indonesia gave the capital punishment to Duo Bali Nine, President Jokowi as if denied the diplomatic offering by Julia Bishop. And this situation drew President Jokowi does not care about the diplomatic.

The Hidden Message Analysis

This cartoon criticizes the indifference and human right, made by President Jokowi. This cartoon also wants to show the readers that there wsere an Independence and assertiveness of President Jokowi to make a decision. The hidden messages above were resumed from the non-verbal and verbal analysis below.

Non-Verbal Analysis

There are four signs that are indicated as a sign; grinning, enjoying using earplug, Political Opposition interference the president Jokowi, and Disappointed face of Julia Bishop. They are indicated as a sign, and then turned into an object and interpretant through a cognition process.

From the analysis, it can be said that grinning as the first sign is interpreted as a pleasure, joy, or happiness. The second sign is enjoying using earplug. In the study of body language, it can be interpreted as an indication of indifference and does not care. Political Opposition Interference is a sign of President Jokowi's rival. While another sign that shows a disappointed face of Julia Bishop is also interpreted how angry Julia Bishop when her diplomatic offering was denied.

Verbal Analysis

On this cartoon, there are three phrases which have been analyzed using Van Djik's theory. They are:
1. *Nothing personal Julie*
2. *a general aversion to loud noises*
3. *Political Opposition*

After each phrase wa s analyzed, some subcomponents and evidence were found. The phrase *nothing personal Julie* means to try to explain and clarify the situation. At glance, people will think that the sentence is intended to show the situations in Indonesia. But those who have a global view would look more critically and understand the parts (every sign whether verbal or non-verbal in the cartoon) as support of the whole. Each object not only has its own reality and uniqueness, but also an integral part of the overall. Realizing that in an effort to obtain the hidden message of the sentence, it can't be obtained by simply analyzing linguistically. Examining and comparing the verbal (text) with non-verbal (visual) in order to analyze the incongruity among them is needed.

Based on the analysis, there are some means of asserted and used to convey the ideology of the cartoon. The theme of the cartoon is a political condition in Indonesia, while the topic is about President Jokowi's decision criticized by the cartoonist. While the sentence *General aversion to loud noises,* express that President Jokowi does not care about a diplomatic offering.

In phrase *Political opposition,* analyzed President Jokowi has a rival in politic. Meanwhile, the political opposition against President Jokowi's decision.

Therefore, in this cartoon non-verbal signs have a significant role in shaping the messages. However, the researcher also found another message that is implicitly conveyed by the cartoonist. The gestures of President Jokowi that have been analyzed show President Jokowi is indifference.

Cartoon 2
Cartoon on Saturday, May 09th, 2015

The context of the cartoon based on political issues as follows. It came with an issue about President Jokowi's during his reign, an anti-china issue was growing stronger when he became president of Indonesia. President Jokowi accused to be an accomplice of China Nation. This issue directed to Tens of thousands of workers from the bamboo curtain who coming into Indonesia.

In Jakarta, President Jokowi states "we are not anti-China". In fact, have been found about 41.365 workers from China who worked in Indonesia legally, or illegally in January 2014 till May 2015. This situation makes President Jokowi images tarnished and many people do not trust him anymore. But with the fact above, we can see that before President Jokowi served as President of Indonesia, Chinese worker has been worked in Indonesia.

Meanwhile, this condition got much criticism from people. Seeing from the many workers from China that working in Indonesia, especially in building development where the worker of it dominantly using Chinese workers. In this cartoon showed President Jokowi holding a sword and shield, fighting with a dragon that reads China on the body, as we know the China Republic has famous with Dragon. Meanwhile, behind President Jokowi standing two people who support him to face the dragon, and one of them said *"Wow! Just Look At JOKOWI Go!"*.

The Hidden Message Analysis

This cartoon criticizes and quips President Jokowi as the Leader who more concerned with Chinese worker than Indonesian worker, some people feel disappointed with President Jokowi's decision that using outsider than an insider, even though, the skill of Chinese worker same with Indonesian worker. This cartoon also wants to show the readers that there was a gaffe between the Leader of Indonesia and Political opposition who wants to destroy President Jokowi's government.

Non-Verbal Analysis

There are three signs that are indicated as a sign; Dragon, President Jokowi who face the Dragon, and society supporting President Jokowi facing the dragon. They are indicated as a sign and then turned into an object and interpretant through a cognition process.

From the analysis it can be said that the interpretant of Dragon is cannot be defeated, predatory, strong, and China's Symbol. The picture of President Jokowi who face the dragon is also a sign of struggle. It proposes that the president of Indonesia trying to struggle for society. Another sign is Society supporting President Jokowi facing the dragon, it is interpreted as a society of Indonesia trust and support the leader of Indonesia to facing china's exploration.

Verbal Analysis

On this cartoon, there are 3 sentences which have been analyzed using Van Djik's theory. They are:
1. "Wow! Just Look At JOKOWI Go!".
2. CHINA
3. Joint exploration

In the analysis was found that there are some tools asserted and used to convey the ideology of the cartoon. The utterances "Wow! Just Look At JOKOWI Go!" , implies that trust of society to President

Jokowi who struggle Indonesia from China's exploration that maybe make a social change in a country. Then the big word CHINA that written on Dragon body implies that China was a big country, superpower, and a country that should be feared. Meanwhile, the implies of the paper that written Joint Exploration refer to Chinese explorer who want to try to explore Indonesia, that looks like fear with what President Jokowi doing.

Cartoon 3

Cartoon on Saturday, January 30th, 2014
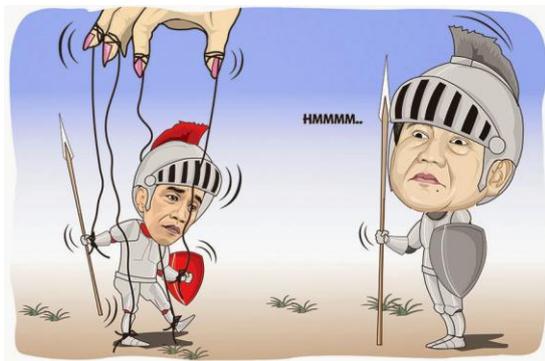
The context of the cartoon based on political issues as follows. It appeared with a complex issue for an election of President of Indonesia in 2014, wich two candidates of it there are Joko Widodo and his rival Prabowo who become stronger candidates for President of Indonesia. In this cartoon showed President Jokowi and Prabowo preparing to war and both of them using armor, and something that inelegant seen from President Jokowi's stronghold. He uses Red shield that became the color of pride some political parties. Meanwhile, from both of side seen president Jokowi as a doll actuated with a rope and held by someone's hand.

The Hidden Message Analysis

In this cartoon, the cartoonist criticizes the character of President Jokowi which is childish, can be controlled. While the analysis of non-verbal and verbal will be served below.

Non-Verbal Analysis

In this cartoon, there are three signs that are indicated as a sign; Red Shield, Rope that controlled President Jokowi, and Women's hand that controlled the rope. All of these are indicated as a sign and then turned into object and interpretant trough a cognition process.

Based on the analysis, the symbol of Red Shield is interpreted as a statement "Can not be defeated". The next sign is the Rope that controlled President Jokowi; it is a sign of controlling action. As well as the rope, Women's hand that controlled the rope here can also be interpreted as an acton of controlling the rope that can be interpreted as the most powerful person behind President Jokowi.

Verbal Analysis

On this cartoon, there is one sentences and phrase that can be analyzed using Van Djik's theory.

1. Hmmmmm...

In the analysis, a verbal sign of "Hmmmm" has two meaning. The first one is Mr. Prabowo understand the conditions experienced President Jokowi, and the second one is Mr. Prabowo feel angry.

Cartoon 4

Cartoon on Sunday, January 30th, 2015

On the picture seen President Jokowi is receiving a call from the prime minister of Australia Tony Abbot at the president's office. The issue is still associated with Toni Abbott appeal about the cancellation of the death penalty of duo Bali Nine which

are Australian. In this cartoon showed the Australian prime minister said "Don't forget the aid", and casually replied by President Jokowi with "Don't forget the boats". From the statements of Tonny Abbot and President Jokowi, seen both of them do not want to concede, they each reveal the good of each. Australia already has given a humanitarian aid for the tsunami disaster in Aceh, and as well Australia indebted to Indonesia regarding the problem of "Boat Refugees" which is much accommodated by Indonesia.

The Hidden Message Analysis

The cartoon shows President Jokowi as a Leader of Indonesia not easily defeated in the political term. While the analysis of non-verbal and verbal will be served below.

Non-Verbal Analysis

There are two signs that are indicated as a sign; the regular expression of President Jokowi, and the paper that written Bali 9. They are indicated as a sign and then turned into an object and interpretant through a cognition process.

The analysis shows that President Jokowi under pressure from the Prime Minister of Australia Tony Abbott. Mr. President saw regular with the appeals. With a regular face that seen on Mr. President Face sign is interpreted as Indifferent person.

Verbal Analysis

On this cartoon, there are two sentences which have been analyzed using Van Djik's theory. They are:
1. "Don't Forget the Aid"
2. "Don't Forget the Boats"

In the analysis was found that there are some tools asserted and used to convey the ideology of the cartoon. The utterances "Don't Forget the Aid", implies that Tony Abbot as Prime Minister of Australia tries to pressing President Jokowi to cancel the punishment of Duo Bali Nine, retrieve the assistance that has been given to Indonesia related Australia for tsunami disaster in

Aceh. Meanwhile, the utterance "Don't Forget the Boat" implies that Mr. President ready to pressing by Tony Abbot because Mr. President already has something to face him, that is regarding the problem of "Boat Refugees" which is much accommodated by Indonesia.

Cartoon 5
Cartoon on Saturday, December 22th 2014

The context of the cartoon based on community issues as follows. The cartoon was published in late 2014 to criticize or mocked both candidate President of Indonesia as illustrated by Jakarta Post E-paper which one before President Jokowi became a leader for this country, a time when they become a candidate of President for Indonesia. On the cartoon showed that Jokowi and Prabowo have tentacles, on Jokowi's tentacles written "Sukarno Dynasty" meanwhile on Prabowo's tentacles written "Suharto Dynasty". From the cartoon above and some outstanding issues, Jokowi consider to be similar in terms of leadership with President Sukarno, as well as Jokowi, Probowo also considers to be similar in terms of leadership with President Suharto.

The Hidden Message Analysis

Through the cartoon above, the cartoonist wants to convey a piece of information about the issues attached to Jokowi and Prabowo. Seen the cartoons that published by Jakarta Post E-paper above indicating Indonesian people's mind about patterns of governance of Jokowi and Prabowo similar with the pattern of previous presidential administration, that is

President Sukarno and President Suharto. Both of the previous Presidents really famous in their time, they famous with their regime and While the analysis of non-verbal and verbal will be served below.

Non-Verbal Analysis

There are three signs that sare indicated as a sign. First, regular and calm expression of Jokowi, second, metal brandishes logo by Jokowi's hand, and the last is the tight expression of Prabowo. They are indicated as a sign and then turned into an object and interpretant through a cognition process.

From the analysis there are similarities between Jokowi and Sukarno, then Prabowo and Suharto. From the table above showed the attitude of Jokowi who always smile, humble and populist make Jokowi become the leader who highly favored by the society of Indonesia, as well as The previous President Sukarno, he was very loved by his people, and his humble attitude makes him be respected. Meanwhile, Probowo attitude who showed brave, arrogant and serious make remind us with President Suharto.

Verbal Analysis

On this cartoon, there are two sentences which have been analyzed using Van Djik's theory. They are:
1. "Sukarno Dynasty"
2. "Suharto Dynasty"

In the analysis was found that there are some tools asserted and used to convey the ideology of the cartoon. The utterances "Sukarno Dynasty", refer to the similarities of Jokowi with President Sukarno in terms of attitude. As we know that Jokowi was a humble person and highly loved by his people, especially poor people of Indonesia because Jokowi always struggle for them. Meanwhile, the same thing showed in President Sukarno attitude. Furthermore,

the utterance "Suharto Dynasty" refer to Prabowo attitude who look like arrogant, serious, and assertive in making a decision, this attitude reminds us with the previous President that is President Suharto. The similarities between Prabowo and Suharto is not a coincidence, Prabowo is the son-in-law of Suharto and they are equally involved in military organizations, this thing makes Prabowo following the attitude of Suharto in leadership.

CONCLUSION AND SUGGESTION
Conclusion

From the analysis of each cartoon that published by the Jakarta Post E-paper which exists on this research, it would be summarizing that the publisher wants to convey and clarify the issues that revolved in society about President Jokowi. This issues began to circulate before President Jokowi became candidate President of Indonesia. Negative issues that revolve highly strong.

Meanwhile, there are many positive issues that growing to coincide the negative issues. Seen from the attitude, President Jokowi gets a good place in the heart of society. By his humility and his firmness, President Jokowi becomes famous among the little people.

Hereafter, the analyzed data of this study were President Jokowi political cartoons what were taken from *www.thejakartapost.com/channel/cartoon/* from 2014-2017. There are five cartoons in total. As for the result of the research, was found the hidden messages, as means of that were used to convey the messages and also the ideology of the *Jakarta Post*.

The message that was conveyed in the first cartoon is criticizing to President Jokowi decision which is rated as indifference, and does not care. The second and the third cartoon also criticize President Jokowi is rated as pretend to against china's exploration. Furthermore, the third cartoon criticizes about President Jokowi who controlled by someone or some political parties. Meanwhile, the

fourth cartoon criticize President Jokowi as a Leader of Indonesia not easily defeated in political term but ignoring the humanity, and the last cartoon criticize about President Jokowi and Prabowo similarities with previous President in terms of attitude, that is President Jokowi attitude similar with President Sukarno, and Prabowo's attitude similar with his in-law President Suharto. The researcher also got the linguistic as means of used to convey the message such as the choice of the figure of speech. The dominant rhetoric among five cartoons is forms of irony which function for satirizing.

Suggestion

The suggestion for the next researcher who wants to conduct further research about CDA (ideological square) - semiotics in a political cartoon that they get data which consist of two or more parties that are against each other more clearly in order to conduct deeper and maximum analysis on the research.

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