THE POWER OF THE VISUAL LANGUAGE OF EDITORIAL CARTOONS AS A MEDIUM FOR SOCIO-POLITICAL CRITICISM IN INDONESIA

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Abstract
This article is a part of the dissertation research generated from a literature review of some previous relevant research. From the study, the author found that the visual language of editorial cartoons has the power to deliver criticism without causing controversy. The political dynamics in Indonesia since the era of the Orde Lama to post-reform showed a difference in the characteristics of the cartoonists in conveying criticism through their cartoons. In the period of the Orde Lama, a critique in the editorial cartoon is expressed in a very satirical and direct way addressed to the person or group that is criticized. In the Orde Baru period, the criticism expressed through cartoons does not target directly the President Suharto or people nearby. Post-reform criticism in an editorial cartoon is again performed openly and targeted directly the intended figures including President Susilo Bambang Yudhoyono. Even in a certain way and cartoonist in processing a way capable of directing criticism became an accusation or abuse. Nevertheless, as hard as any criticism is described through the editorial cartoon controversy or not cause chaos in society. That is why until now the editorial cartoons are still being the most important part in the mass media as a medium for conveying criticism.

Keywords: power, editorial cartoons, visual language, medium, criticism.

INTRODUCTION
This research is a part of a research dissertation which examines the visual ideology of editorial cartoons of newspapers in Indonesia’s political dynamics. In addition to the spread of the ideology through verbal language, ideology may also spread through cartoons. Based on the research of Elisa Colina Naghy (2010), the cartoon was able to redirect the ideology. Initially directed through understanding how information and images displayed. From this understanding then that affect the interpretation of the audience’s response to the events shown in the cartoon. Here the picture as another language that is used to spread the ideology is called visual language. According to Neil Cohn (2007: 35-36), visual language is a language that we have in addition to the verbal language of sounds and language marked by gestures.

Editorial cartoons used newspapers as a message in visual form in addition to the verbal message. Editorial cartoons not only functioned as a part of the mass media opinion but also serves as a comment or criticism of a person or event that occurs daily and community highlights. In contrast to other works of fine art, through a distinctive visual language, editorial cartoons featuring satire and criticisms are humorous and follow the rules of journalism. How to communicate satire and criticisms as it becomes an editorial cartoon uniqueness so that rarely caused controversy.

In the academic context, some research done earlier as objects of inquiry from various perspectives theory. Through this paper will explain some previous research that is relevant to the author’s dissertation research. As for research that examined, among others: the study of Priyanto Sunarto (2005) about the visual metaphor of editorial cartoons and Wagiyono Sunarto (2008) about the myth and counter-myth of Soekarno and his ideology in political caricatures. Research of Ferry Darmawan and Yasraf A. Piliang (2015) about cartoonist visual communication through online political cartoons, analysis of Taufan Hidayatullah (2007) about the meaning of political cartoon the work of Pramono R. Pramoedjo and research of Noval Sufriyanto Talani (2012) about illustrations corruption in the rubric Opinion Kompas.

In particular, the literature review was conducted to explain the power of the visual language of editorial cartoons. As long as this editorial cartoon many understood as a part of the mass media the opinions only. But when are reviewed again the editorial cartoon has a visualization system of grammar as well as verbal language. Gunter Kress and Theo van Leeuwen (2006:1) revealed that many studies ignore the visual grammar. The same as the language describing how words combine clauses, sentences, and texts, a way of describing visual elements—people, place and other things—incorporate visual statements that have a greater complexity or lower and the extension is a way of explanation in visual grammar.
To know the power of the visual language of editorial cartoons, the author uses the theory of Kress and van Leeuwen in search of the meaning of visual design through the visual grammar. The results of this definition then outline the power of the visual language of editorial cartoons in delivering a socio-political critique.

FINDINGS AND DISCUSSION

Based on data from the previous research found that there is three editorial cartoon publication periods. First, the editorial cartoon published in the era of Soekarno, in particular, the end of parliamentary democracy and the guided democracy. Priyanto Sunarto (2005) and Wagiyyono Sunarto (2008) examines the editorial cartoon published in the era of Soekarno. Furthermore, the editorial cartoon published during the Soeharto reviewed by Taufan Hidayatullah (2007). Finally, the editorial cartoon published in the era of post-reform examined by Ferry Darmawan and Yasraf A. Piliang (2015), and Noval Sufriyanto Talani (2012). Darmawan and Piliang researched political cartoon online while the editorial cartoon in the newspaper examined by Talani. Example of editorial cartoons that appeared in each period will be described in more depth to explain his strength in delivering socio-political critique that occurred at that time. However, before it will be outlined in advance the findings from each of the previous research and will then be presented with the powers the visual language of editorial cartoons.

Priyanto Sunarto in his research found that there is a high relationship between editorial cartoon and partisanship of the media with the political situation and the culture that supports it. Inter-relation aspect of the fine arts, political, social and cultural value of her time coloring look metaphors in editorial cartoons attempted by emotive stance. The political system presents to affect the expression of the cartoons. The visual characteristics of the editorial cartoon in the times of parliamentary democracy, liberal political system reflects the underlying appearance of cartoons, and the selection of appropriate community cultural metaphor overshadows. That kind of political system makes the metaphor in cartoons, outright or utilized for taunting. A variety of metaphors that appear in the cartoon reflects the openness of the system of symbols and values of society which gives opportunity to metaphors and expressions of emotive stance. An editorial cartoon in the emotive position can describe the attitude of ideological and political newspapers which published it (Sunarto, 2005:218-219).

In addition to functioning as the carrier of a message, editorial cartoons can also form and remodel the myth of someone who highlighted in the cartoon. For example, the myths and counter-myth of Soekarno and its ideology in the cartoon. Through the research results Wagiyono Sunarto, we know that the phenomenon occurred since the formation of the myth of the Soekarno era national movement years 1927-1965 its cons and then maintained its position from the year 1966-1967. Media that have political affiliations to Soekarno tend to become defenders and continue to strengthen the myth of Soekarno. According to Sunarto (2008:206) at the time of Soekarno, the cartoon became a tool for attacking his political opponents both domestically and abroad. Because of the press when it is partisan. However, changes occurred during the transition from Soekarno to Soeharto’s post G-30-S/PKI; the cartoon became a means to attack the Soekarno, ideology, and his group. Even the cartoons continued to form an opinion for ending the power of Soekarno.

In the era of Soeharto called Orde Baru era, there was a difference in the political system known as Pancasila democracy. This system is in contrast to the political system at the time of Soekarno which embraced parliamentary democracy and guided democracy which have an impact on the openness of the mass media. During the reign of Soeharto Government intervention against the mass media to affect the content and the existence of them. The press is required to maintain the State ideology of Pancasila and order of society if there is a reverse impact on banning or disabling publishing. Mainly when the media spread the doctrine of Marxism-Leninism-Communism (Sen and Hill, 2001:44-45). The political situation as it also influenced the editorial cartoon published newspapers. Research results from Taufan Hidayatullah found that in the political cartoon work Pramono R. Pramoedjo there are two different characters. First, the cartoon that signifies a compromise with the situation that happened during the new order. Second, the cartoon that is free of “pressure” so that it looks more straightforward (Hidayatullah, 2007:125-126). Informing the difference is prudence cartoonist in portraying the characters in the Orde Baru regime like Soeharto, Umar Wirahadikusumah, or Ismail Saleh into cartoons. Submission of indirect criticism leading up to the figures but instead directed to officials around him. Pramoedjo was careful to keep the harmonization of relations between the mass media by the Government.

A radical change occurred after the end of new order regime in May 1998. Delivery of criticism through editorial cartoons are very open and leads directly to a person or event destination. Even at some
stage expression of criticism in cartoons tended to be sarcasm. Change the way the cartoon was criticized through research findings Noval Sufriyanto Talani. In his research, Talani's analyzes the illustration in the Kompas newspaper Opinion page, especially regarding the issue of corruption that occurred during the year 2011. The number of cases of corruption involving members of the Democratic Party makes the cartoonist showing his criticism directly to the party figures including President Susilo Bambang Yudhoyono. Visualization of corruption in the rubric Opinion Kompas is the result of the interpretation of the media through the cartoonist to highlight corruption event happened. An editorial cartoon was drawn by various lexical representation levels (visual) in the style of the diverse visual language both satire or sarcasm (Talani, 2012:200-202). Broadcast message through the illustrations not merely lexical representation structure seen from being used, but also look at the signs of what to use and how signs were managed and were composed of language styles will illustrate what used as a messenger of a message.

The freedom to convey criticism through cartoons can also be seen in political cartoons online. Based on the results of the study of Ferry Darmawan and Yasraf A. Piliang (2015:203-204) on online political cartoon shows that in political cartoons online there are participants that act as interactive communication follow-up to the picture with the readers. Visual messages are delivered directly to the deaths reported, in this case, called subjective modalities. The cartoonist did a visual communication through political cartoons so free including highlighting the ruling as President Susilo Bambang Yudhoyono. The depiction of the characters in cartoons is iconic create messages easily recognized because it describes the actual situation. Here is visible in the cartoonist's freedom of expression. In a fierce criticism delivered cartoonist shows guarantees to express his ideas freely.

Based on the findings of the studies above can be formulated that editorial cartoons into a means of practical social and political criticism. Proven editorial cartoons until now is still a crucial part of the newspaper. In fact almost all newspapers, magazines, or television as TV One uses as its editorial cartoon. The criticism delivered through editorial cartoon depicted not only symbolically but also metaphorically. A character in the cartoon is usually drawn following its original face or through simplification of form but not reduce the similarity between pictures with characters drawn to facilitate the audience recognize him.

How the delivery of such a message related to the reliability of a message. The meaning of a message will affect the audience's knowledge. Kress and van Leeuwen (2006:154) stated that the reliability of messages related to what we see or hear is true, factual, real, or is it a lie, fiction, or anything else outside of reality. The object depicted facing towards the audience intended to involve them in visual interaction. Often a character is drawn in the editorial cartoon also leads to the audience so the interaction between image and viewer. The meaning of a picture that displays the object as it is called the significance of communication because there were contact and distance between the participant (in the picture) with the viewer and the presence of a point of view in the cartoon (Kress and van Leeuwen, 2006:45).

From the results of the study of literature, the authors find that the visual language of the editorial cartoon has three strengths in conveying criticism, namely the power of symbolic, representational, and metaphor. A third strength is present in the editorial cartoon. But one of the more prominent of that power on the strength of others. Below there are 20 editorial cartoons (see Figure 1) of the previous research which is considered to represent the three powers above. The cartoons appeared in different times. The image on the first row until the row is the third cartoon published in the era of the Soekarno and Soeharto. Two lines below it is the image of the post-reform especially in the leadership of President Susilo Bambang Yudhoyono. The author does not address the entire cartoon one by one but explains some of the pictures only for discussion of the three represents the power of the visual language of editorial cartoons.
THE SYMBOLIC POWER OF EDITORIAL CARTOON

Visual expression system in editorial cartoons from various symbols. The symbols were in the form of images, text, or a combination of both (see Figure 2). In Figure 2.1 editorial cartoons have no writing. But a collection of a variety of symbols in the cartoon was able to build a lot of stories. The picture is the work of Sibarani on newspaper “Bintang Timur” the year 1957. He compiled a diverse composition of symbols such that it forms part of the face. Elements of a face made up of other objects of substitution, and the face is facing towards the audience. There is no single meaning of the cartoon. Each viewer can interpret each existing symbol itself and gained an impression different to other audiences. Cursory image impression is funny but mainly this very cartoon satire. When observing the picture in more detail then it will be found something disrespectful and cruel. The naked woman who urinated on the person beneath her represents irreverence and makes someone like a cigarette to representation of cruelty. Not to mention when you connect it with other symbols such as pictures of cars, people, bags, flowers, and others will make a cartoon has a lot of stories. Refer to the description of the cartoon “Great Leader” directing people to the assumption of the behavior of a leader. So this work of editorial cartoons Sibarani criticizing a leader by revealing his behavior.

In contrast to the previous image, the editorial cartoon in Figure 2.2 combines symbol image by writing even though his writings in limited quantities only on books and knives. Observe the symbols on the cartoon-like images of seats, caps, clothes, baton, glasses, books, and the knife will make the audience easily recognizes the entire property that has President Soekarno. The viewer can interpret these images with the expiration of the powers of President Soekarno. Writing “G-30S” and “MANIPOL” represents issue coup on 30 September 1965 by the Communist Party of Indonesia (PKI) failed and the teachings of Soekarno, who don’t need to read. The cartoon became a sort of a counter myths over the then considered very powerful in absolute terms.
Figure 2. The power of symbolic in Editorial Cartoons
(2) An Editorial Cartoon in the newspaper “Harian Abadi” in 1951 in Sunarto (2008:296)

From the perspective of visual grammar, both cartoon interactively has the distinction of meaning. Two of the above picture above represent just a cartoon first interactive relationship between observer with images. Interactive meaning of an image is to notice any contact, social distance, and attitudes found in cartoons (Kress and van Leeuwen Monday, 2006:149). The position of the face forward and as if gazing to the observer showed a contact. Moreover, the figure of people drawn in cartoons a majority towards the audience so that it shows the presence of interaction resources (attitude) individual images. The depiction of the face with the angle of view close up make a social distance in the cartoon is close (see Figure 2.1). Like a sentence, both the picture in Figure 2 as a comparison between active and passive sentences.

REPRESENTATIONAL POWER

In addition to have the power of symbolic, the editorial cartoon also has a representational power. The power of using symbols that resemble the original reality. The existence of a similarity with people or objects makes it easier to understand the message in the picture viewer. In semiotics, the similarity between signifier and signified is called icons (Piliang, 2004:194). See the cartoon in Figure 3 is straightforward observers recognize the character in it, namely Soekarno and Susilo Bambang Yudhoyono. Figure 3.1 displays activity of the then currently hitting the empty barrel with a background of three people are standing and the trees. This picture is critiquing the opinion later stated the presence of foreigners who wanted to destabilize Indonesia who borrows a proverb “tong kosong nyaring buninya.” But then the statement of the then-unproven so what he was saying was like an empty barrel that reads aloud.

Figure 3. The power of representational in Editorial Cartoons
Source: (1) An Editorial Cartoon in the newspaper “Indonesia Raya” in 1955 in Sunarto (2005:171)
(2) Political cartoons on the website www.inilah.com the year 2010 in Darmawan and Piliang (2015:201)

The cartoon in Figure 3.2 highlights of Yudhoyono’s Government policy Bill privileges. Through the techniques of a digital image, facial resemblance to the original image on the viewer makes it easy to identify the figure in it. In this case, the editorial cartoons highlighted the attitude of Yudhoyono. With the power of this message in the editorial cartoons became quite clear and easy readable critique of intent. Audiences will be no longer struggled to find the meaning of the picture because it’s easy to understand his symbol.

THE POWER OF METAPHOR

Another strength of editorial cartoons that posses are his ability to divert criticism object with something else. For example, the personification of the rat is a diversion from the corruptor or event of corruption. Redirects can use replacement or result, analogy, comparison, and the similarity of the object (Sunarto, 2005:28). Figure 4.1 displays four characters in cartoons. Three people were eating food and another look at them. On the table are available packed in the form of chicken meat with a cloth that reads “Dana SD Inpres.” Editorial cartoon work of this Pramono R. Pramoedjo critiquing misleading Government officials help funds for presidential instruction elementary school. The actions of the characters are cartoon eating chicken meat into other objects distracting situations of abuse of authority against the presidential instruction elementary school. The figures in the pictures do not represent someone precisely so that it is not clear who did the misleading official presidential instruction elementary school fund. However, in the cartoon satire to officials deeply felt.

CONCLUSION AND SUGGESTIONS

Based on the above literature review can provide an understanding that editorial cartoons became a means of a socio-political critique of the Messenger. Display of humour in cartoons made criticism more memorable and invited smiles from people who see it. Visual expression system used will
have an impact on the style of delivery of criticism in an editorial cartoon. From previous research data, there is three editorial cartoon publication time periods, i.e., the era of Sukarno, Suharto, and post-reform. In every time of its publication, we will find a unique style of criticism from each cartoonist. Through the theoretical visual grammar approach, this article found that the visual language of the editorial cartoon has three powers, namely the power of symbolic, representational, and the power of metaphor. The symbolic power of an editorial cartoon is the ability to display the criticism and take advantage of various symbols in it as a form of mastery cartoonist efficiently utilize existing symbols. The use of a symbol that has similarities to a person or thing in a cartoon would make it easy for observers to understand the messages in it. That’s the power of editorial cartoons are representational. The power of metaphor is the power to divert criticism with something else through replacement or result, analogy, comparison, and the similarity of the object. Through the power of these three visual languages that make editorial cartoons became the means effectively to convey criticism so that his presence is significant for the mass media.

REFERENCES