



CHAPTER III

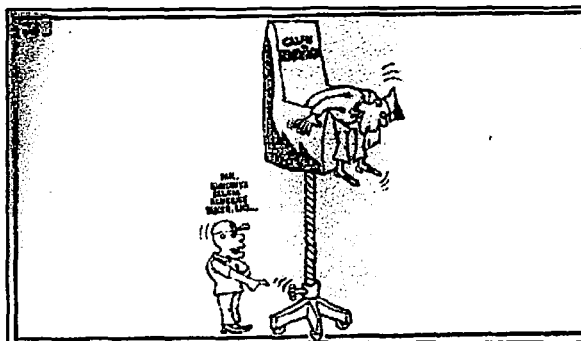
PRESENTATION AND ANALYSIS OF THE DATA

This chapter will present the data along with the analysis of the data which will subsequently answer the research questions. After the analysis, the writer will also interpreting the finding based on the results.

III.1. Data Analysis

The writer will present and analyze 18 caricatures which are taken purposively from a book entitled *Sketsa di Tanah Merdeka*. The writer will answer the research questions through this analysis.

1. Data 1 (21 January 1992)



Pengumuman Daftar Calon Sementara (DCS) telah tiba
(The announcement of Temporary Candidate List has come)

Text : a. “Pak, kuncinya belum kenceng bener, lho...”

(“Sir, the lock is not really tight yet...”)

b. The writing on the chair: ‘Calon Sementara’ (Temporary Candidate).



- Picture : a. A man is neatly dressed wearing ‘kopiah’ (rimless cap) sitting on a very tall chair. His face expression shows anxiety.
- b. The chair is inscribed with a phrase ‘Calon Sementara’ (Temporary Candidate). It is a kind of desk chair and has a lock under it.
- c. A man standing nearby wearing a casual dress and a hat is pointing at the chair’s lock.

Analysis:

Stylistic Features:

- The text uttered by the man has conversational feature.
- The feature of assonance is also visible in that text, because there is a repetition of the vowel /e/ sound:

“Pak, kuncinya belum kenceng bener, lho...”

- The feature of metonymy appears in the text because the word ‘kursi’ (chair/seat) has two meanings which are closely related. The word ‘kursi’ is used to refer to something used for sitting on and the meaning remains the same until now. While in political context, ‘kursi’ is used to refer to a position in the government.
- The text has the feature of irony, because the meaning is actually different from the one which is intended by the caricaturist. Besides, it tries to make allusion to the situation.

Rhetorical Figures:

- The description of the chair is closely related to replace the description of official position in government or parliament. Therefore it is a metaphor.



- There is a hyperbole figure in the description of the chair because the real description of a chair is not that tall.

Situational Context:

Field : The man who is wearing a hat is trying to warn or even to make allusion toward the man on the chair which is one of the temporary candidates in parliament. Since he is still one, he must be cautious of anything that might get him off the seat or position of parliament which is represented by the chair. His anxiety of falling down from his 'seat' (position) can be seen from his face expression.

The text uttered by the man with a hat can be literal or ironical. It is literal if we interpret it without considering any political context. However it is ironical if we interpret it wholly as caricature in political context in the same manner with the caricaturist' point of view. The caricaturist tries to show the reality that being a legislative or parliament functionary is the most desirable position, because someone can get many 'facilities' of being in that position. Therefore, if someone has already become a temporary candidate, he/she will try his/her best not to get off from that position.

Tenor : According to the picture, there are two participants who interact with each other although one of them doesn't say anything, he only gives response with his anxiety expression and gesture. The first participant is a common citizen while the second man is an official who is chosen to be a temporary candidate. There is no special event or relationship in that interaction because the first man as a common citizen only gives warning or comment of what he sees toward the



second one who is going to be a people's representative. Therefore, the text uttered is conversational.

In this data, the caricaturist and the reader are also the participants, in which the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel of the interaction is spoken and the format is dialogue although it looks like monologue. The stylistic features of conversational, assonance, metonymy, and irony appear in the text. Those features give more emphasis of the problem and the object conveyed. While in the picture, the rhetorical figures are metonymy and hyperbole. Those can be seen from the description of the chair that gives certain symbolization and humor effect.

But if we see the caricature as a discourse which is produced by the caricaturist, the channel is written text and picture and the format is monologue. The caricaturist intends to makes allusion indirectly toward political field.

2. Data 2 (2 February 1992)



Masa Jabatan Anggota Legislatif hampir habis
(The period of legislative member is almost over)



Text : a. “Empuk, pak? Ingat berdiri, ya! Ambeien, lho...”

(“Is it comfortable, sir? Remember to get up! You may get hemorrhoids...”)

b. The writing on the chair: ‘DPR’ (Dewan Perwakilan Rakyat) which in English means Legislative Assembly.

Picture : a. A clean-shaven boy who is casually dressed, trying to greet, give command and warn a man who is sitting on a chair.

b. A man is sitting on a chair wearing a neat suit and ‘kopiah’ (rimless cap). His eyes are trying to look at the boy glancely.

c. The chair looks taller than usual.

Analysis:

Stylistic Features:

- Since the text uttered by the boy consists of short and fragmented utterances, the text has conversational feature.
- The text is meant to criticize because it contains mockery. Therefore, there is a cynicism feature in the text.

Rhetorical Figures:

- The description of a chair is closely related to replace the description of official position in Legislative Assembly. Therefore, it is included as metonymy.
- The description of a man and the chair is a hyperbole because the chair is made to look higher than the usual size which represents the high position of the legislative member.



Situational Context

Field : Since the period of legislative member is almost over, the boy gives comment or even warning to the legislative member in the picture. His warning may become a kind of mockery because the boy with his naive mind is freely speaking spontaneously without a doubt. He warns that if the man continuously feels comfortable sitting on that chair, he may get hemorrhoid because the common belief says that if one is sitting too long on a chair, he or she could get hemorrhoid. But the man pretends not to hear the warning because he does not want to get up from the chair.

What the caricaturist is trying to convey is that the people who has already become a member of Legislative Assembly and already enjoyed the comfort and facilities given in that position, people may not want to get off from that position.

Tenor : According to the picture, there are two participants who interact each other although one of them doesn't say anything, he only gives response with his eyes expression. The first participant is a boy and the second is a Legislative Member. The boy is common citizen who tries to give warning to the second man. There is no special relationship in that interaction since there is no special event and purpose. The boy talks spontaneously in short utterances, therefore the text uttered is conversational.

In this data, the caricaturist and the reader are also the participants, in which the caricaturist as the producer and the reader as the consumer.

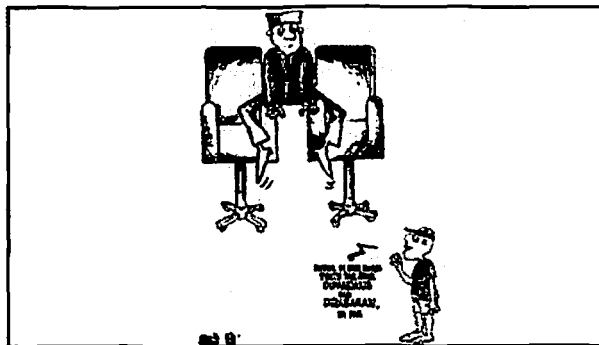
Mode : The channel of the interaction in the picture is spoken and the format is dialogue although it looks like monologue. The features of conversational and



irony appear in the text, while the rhetorical figures of the picture described are metaphor and hyperbole. Those features and figures give more emphasis on the topic discussed. The symbolization of the chair does not give certain special effect except as an attribute.

Moreover, if we see the caricature as a discourse which is produced by the caricaturist, the channel is through written text and picture and the format is monologue. The caricaturist intends to give mockery effect at a certain political event.

3. Data 3 (16 October 1992)



Banyak Menteri yang dicaleg-kan

(A number of ministers are being nominated as Temporary Candidates)

Text : a. “Duduk di dua kursi tentu tak enak dipandang dan dirasakan, ya pak”.

(“ Sitting on two chairs is certainly uncomfortable and improper, isn’t it Sir”)

b. The writing on the first chair is ‘legislatif’ (legislative) while on the second chair is ‘eksekutif’ (executive).



Picture : a. A clean-shaven boy who is casually dressed with a hat is giving comment on a man who is sitting on two chairs.

b. A man who is neatly dressed with a 'kopiah' (rimless cap) sitting on two chairs at the same time that makes him look awkward. The man looks confused.

Analysis:

Stylistic Features:

- The text uttered by the boy has informal feature.
- There is a parallelism feature in the text:

“Duduk di dua kursi tentu tak enak dipandang dan dirasakan, ya pak”.

The words ‘dipandang ‘ dan ‘ dirasakan’ have the same function and structural pattern in the sentence. They functioned as verb in passive form. They also have the equal meaning.

- The alliteration and assonance features are also visible:

“Duduk di dua kursi tentu tak enak dipandang dan dirasakan, ya pak”.

There is an alliteration because of the repeated initial consonant /d/ sound.

There is an assonance because of the repeated vocal /I/ and /Λ/ sound.

- The text is meant to be an irony because the meaning of the sentence is contradiction to the literal meaning intended by the caricaturist.

Rhetorical Figures:

- It is similar to the previous analysis, in which the picture of the chair represents an official position in legislative and executive. Therefore, it is a metonymy.



- The description of the chair is a hyperbole because the real description of having two positions at the same time in political context is not explicitly sitting unpleasantly on two chairs at the same time.

Situational Context:

Field : The boy is giving comments or making allusion toward the man who has been in the executive position as a minister and legislative position as temporary candidates. Literally, if someone sits on two chairs, it will be looked very unpleasant. While figuratively, the person would be considered as a greedy person.

The latter is the most appropriate description of this caricature and it is exactly what the caricaturist would like to convey. He is trying to express the reality that most government official nowadays are shameless and greedy. They do not really care with the people who criticize them.

Tenor : There are two participants who interact with each other although one of them doesn't say anything. He only gives response with his confused facial expression. The first participant is a boy as a common citizen and the second is a minister who is also a temporary candidate. Since the second one is a minister who should give a good example to the people and is also going to be a legislative official who will become the representative of the people, the first one has rights to give comment on what he sees explicitly and implicitly. There is no special relationship between them but the comment is uttered in rather complete and longer form of utterance, therefore, the text is informal.

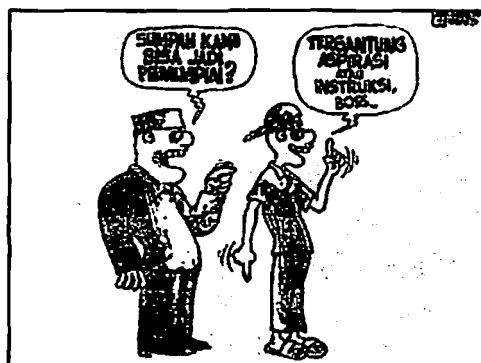


In this data, the caricaturist and the reader are the participants, in which the caricaturist as the producer and the reader as the consumer.

Mode : The channel of the interaction is spoken. The format is dialogue although it looks like monologue. The features are informal, parallelism, assonance, alliteration, and irony which give more emphasis in the text. Rhetorical figures in the picture are metonymy and hyperbole which also give certain effect on the picture described.

Moreover, if we see the caricature as a discourse which is produced by the caricaturist, the channel is through written text and picture and the format is monologue. The caricaturist intends to make a kind of allusion toward a political event.

4. Data 4 (29 October 1993)



Hari Sumpah Pemuda tiba dengan isu regenerasi kepemimpinan

(Youth Pledge Day has come along with the Issue of Leadership Regeneration)

Text : a. "Sumpah kamu bisa jadi pemimpin?"

("Would you swear that you can be a leader?")



b. “Tergantung aspirasi dan instruksi, boss”

(It depends on the aspiration or the instruction, boss)

Picture : a. A man is neatly dressed wearing ‘kopiah’ (rimless cap). His hand is pointing to the youngman in front of him. He is asking something to that young man.

b. A youngman is wearing a very casual dress and a hat along with slippers. His left hand is pointing up and the right hand is pointing down.

Analysis:

Stylistic Features:

- As can be seen, the texts uttered by both men are short. Therefore, the texts have conversational feature.
- The second text (uttered by the young man) has parallelism feature because the words ‘aspirasi’ (aspiration) and ‘instruksi’ (instruction) are grammatically parallel:
 “Tergantung aspirasi dan instruksi, boss..”
- There is an assonance feature in the second text because there is a repetition of the vocal /I/ sound as follows:
 “Tergantung aspirasi dan instruksi, boss..”
- The second text also has ellipsis feature because each of the words, ‘aspirasi’ (aspiration) and ‘instruksi’ (instruction), often appears in a form of phrase which is contained of two words. If one of the words is eliminated, the meaning still remains the same:



~ 'aspirasi rakyat' (people aspiration) → 'aspirasi'

~ 'instruksi atasan' (superior/senior instruction) → 'instruksi'

Rhetorical Figures:

- The picture of 'pointing hand' suggests two or more meanings. Therefore; it is considered as visual pun figure. Pointing hand done by the first person literally means to point directly at the person in front of him whom he is asking to. While pointing hand done by the second person do not seem to point at something in particular existing above or under him. Those pointing hands (right and left hand) symbolize his words, which are abstract (aspiration and instruction).
- Pointing hands done by the second man is an antithesis figure because the main object (right and left hands) points at opposite direction and ideas.

Situational Context:

Field : According to the illustration that says about leadership regeneration, senior official or superior is looking for a new leader to replace his position. Therefore, if he finds one, he will ask him whether he can be a leader. Then, the new generation, which is going to be a leader, responds that to be a leader depends on people's aspiration or senior's instruction. The new generation is the young man in the picture who doubtlessly answers the question based on the real condition happening in political field.

The caricaturist is trying to make an allusion in this case. If we would like to have a new leader, then he/she (the new leader) has to be different from the former and is expected to bring a better condition for many people so that he/she



can represent people's aspiration. However, in reality, a leader still obeys his senior. Therefore, the condition would not get any better because every action and policy made by the leader is still more for the advantages of the seniors than the people's.

Tenor : There are two participants who interact with each other. The first participant is meant to be a former leader or senior official who is looking for a leader from the new generation. The second participant is a young man who is common citizen. He is asked to be a leader by the first participant. Moreover, the utterances in the text are conversational. Besides that, there is no special event in this caricature because the dress of the young man is too casual to be in formal event or occasion.

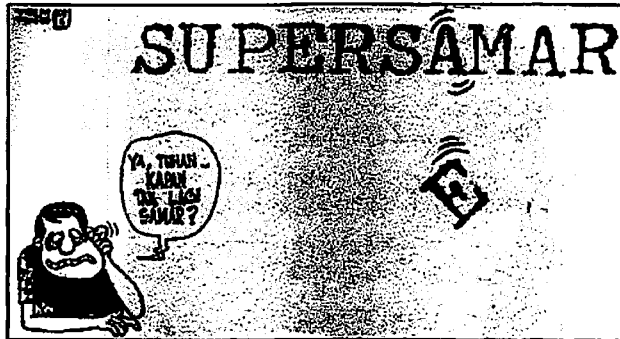
In this data, the caricaturist and the reader are also the participants, in which the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel of the interaction is spoken and the format is dialogue. The features are conversational, parallelism, alliteration and ellipsis which are expected to give certain effect. While the rhetorical figures appear in the picture are visual pun and antithesis that are expected to make the object more prominent.

The channel of the caricature is through written text and picture, while the format is monologue. The caricaturist intends to mock at the government officials who often ignore people's aspiration



5. Data 5 (29 March 1994)



Jendral (Purn) M. Yusuf yang merupakan salah seorang pemegang kunci keberadaan Supersemar asli, menyatakan ketidaktahuannya dan mengharapkan untuk tidak mempermasalahkannya sampai berlarut-larut (The retired general M. Yusuf, who becomes one of the key figures as the existence of the authentic Supersemar, explains his ignorance and hopes that the case of Supersemar will not be further questioned)

Text : a. "Ya, Tuhan.. Kapan tak lagi samar?"

("Oh God...When is it no longer obscure?")

b. There is a writing on the background: SUPERSEMAR, which is an abbreviation from the words/ phrase Surat Perintah Sebelas Maret (the March 11th Mandate). But the second 'A' letter is replaced by the second 'E' letter. The abbreviated words SUPERSEMAR changes into a phrase 'super samar' (super obscure).

Picture : a. There is a man with his confused face expression talking with himself.

b. There is a replacement of 'E' letter into 'A' letter.



Analysis:

Stylistic Features :

- Since the text uttered consists of short and fragmented utterances, the text has conversational feature.
- The background text uses assonance feature because there is a repetition of the vocal /ʌ/ sound in the word: ‘samar’.
- The text uttered is in a form of question and it has the feature of erotema because there is no answer expected for that question.
- There is satire feature contained in the text uttered as it criticizes human weakness and it also expects rehabilitation or improvement of the political condition.

Rhetorical Figures :

- There is no certain rhetorical figure appearing in the caricature.

Situational Context :

Field : The man in the picture is giving comment on the existence of the authentic SUPERSEMAR which is considered obscure. He is wondering whether the case of SUPERSEMAR would no longer be obscure. From the background text, letter ‘E’ is replaced by ‘A’ to make an allusion about the nature of SUPERSEMAR which is continuously ‘samar’ (obscure).

The cariturst is criticizing the problem of SUPERSEMAR , especially the key figure of it who is trying to ignore and runaway from the problem. This man is considered weak because he is trying to cover the importance of someone who



has big power at New Order era and ignoring the truth which is much more important for the sake of this country.

Tenor : In the picture, there is only one participant. He is a common citizen who pays attention to the political event happening in this country. The text uttered by him is conversational.

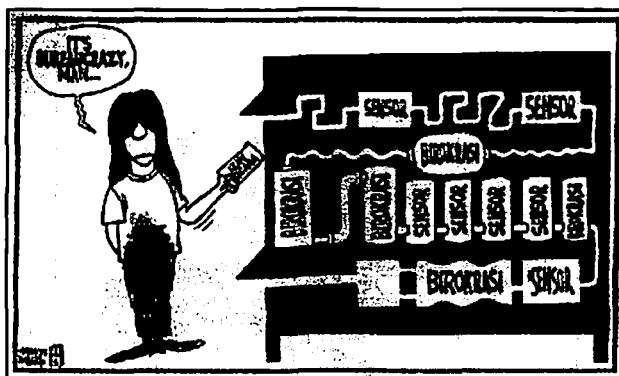
In this data, the caricaturist and the reader are also the participants, in which the caricaturist as the caricature producer and the reader as the consumer.

Mode: The channel in the picture is spoken and the format is monologue. The stylistic features are conversational, assonance, erotema and satire, which are expected to be able to bring certain improvement and awareness in the society. The description of “A” replacing “E” is expected to give humorous effect and certain allusion.

The channel of the caricature as a discourse is through written text and pictures, while the format is monologue. The caricaturist intends to give criticism that expects certain improvement although he knows that it is far from possible.



6. Data 6 (16 June 1995)



Polemik Soal Perizinan

(Polemics about giving Permission)

Text : a. "It's bureaucrazy, man..."

- b. There are two terms: 'birokrasi' (bureaucracy) and 'sensor' (censor), inside the construction.
- c. The text on the card says 'izin bicara' (permission to speak).

Picture : a. A young man with long hair with gloomy expression is holding a card which is inscribed 'izin bicara' (permission to speak).

- b. A construction looks like a house is nearby.
- c. There is a kind of procedures inside the place that looks like a complicated chemical process.

Analysis:

Syilistic Features :

- Since the text uttered by the young man is in English colloquial style, which is popular among the youngster in Indonesia, the text has conversational feature.
- The text uttered also contains cynicism feature because it is meant to mock at bureaucracy.



Rhetorical Figures :

- The description of an object, which looks like a house with its complicated procedures of bureaucracy inside it, is a symbol of typical governmental office in Indonesia with its complicated bureaucracy. Therefore, it is a metaphor.

Situational Context :

Field : The young man is complaining about the bureaucracy system that must be put up with in order to get the 'permission to speak' from the government. Bureaucracy in this country, especially in the New Order Era, is very complicated. We must go through too many systems which are considered unnecessary and complicated which is similar to the description in the picture.

The caricaturist is trying to criticize the government bureaucracy through the text uttered by the young man. In this case, if one would like to have any kind of speech in public, then he/she must make a text of his/her speech and give it to a certain department which makes some corrections and censors to the text given. After getting through such complicated process, the permission would be given. It is obvious that in New Order Era we can't freely speak in public.

Tenor : There is only one participant in the picture. He is a young man, a common citizen. He complains freely in English. Therefore, the text is conversational.

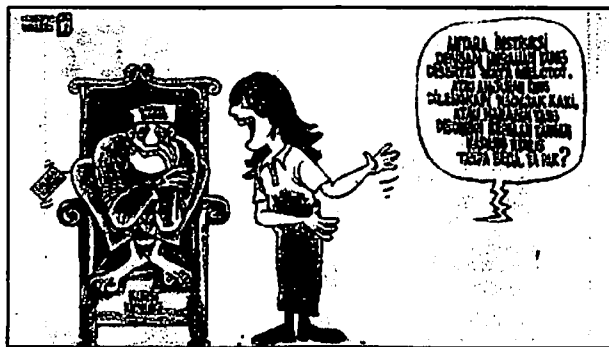
In this data, the caricaturist and the reader are the participants, in which the caricaturist as the caricature producer and the reader as the consumer.



Mode_: The channel in the picture is spoken and the format is monologue. The stylistic features are conversational and cynicism, which are expected to give certain emphasis on the theme intended. The rhetorical figure is metaphor that emphasizes the nature of the main objective.

The channel of the caricature is through written text and picture, while the format is monologue. The caricaturist intends to mock the government about the bureaucracy which has tied up people in this country.

7. Data 7 (25 July 1995)



Isu Kuningisasi

(The Issue of Kuningisasi)

Text : a. “Antara instruksi dengan imbauan yang disertai mata melotot, atau anjuran yang dilengkapi nginjak kaki, atau harapan yang dibumbui kepalan tangan kadang nyaris tanpa beda, ya pak?”

(“Between instruction and appeal along with bulged eyes, or suggestion which is completed with stepping on other’s foot, or hope which is seasoned with fist are sometimes almost without any differences, aren’t they sir?”)



b. The chair is inscribed with a phrase 'kursi kuning' (yellow chair).

The 'kopiah' (rimless cap) is inscribed with a phrase 'kopiah kuning' (yellow 'kopiah'). The label on the trousers is inscribed with a phrase 'celana kuning' (yellow trousers).

Picture : a. A young man with long hair is saying something to another man beside him.

b. A man is sitting unpleasantly on a chair with his hand supporting his chin. He shows grimace facial expression. He is wearing some attributes, yellow 'kopiah' (rimless cap) and yellow trousers.

c. A big chair which is also yellow.

Stylistic Features:

- The text uttered by the young man has conversational feature. Although it is in a form of a long utterance, there are some words that are considered spoken and not in Indonesian standard language.
- The words 'intruksi' (instruction), 'imbau' (appeal), 'anjuan' (suggestion), and 'harapan' (expectation) have the same function and grammatical form in the sentence. Therefore, the text also has parallelism feature.
- The alliteration feature is also visible because there are several repetitions of:
 - the final consonant /n/ sound appearing in the words 'imbau', 'anjuan', 'harapan', and 'kepalan', which are nouns.
 - the initial consonant /d/ sound appearing in the words 'disertai', 'dilengkapi', and 'dibumbui' which are passive verbs.



- The assonance feature also appears in the text because there is a repetition of the final vocal /I/ sound appearing in the passive verbs, they are: 'disertai', 'dilengkapi', and 'dibumbui'.
- The text uttered is in a form a question that does not need any answer according to the political context. Therefore, it has erotema feature.
- The text also contains a cynicism feature because it intends to mock at something or someone.

Rhetorical Figures:

- The description of the chair is a metonymy because a chair in a political context is symbolized as a place where someone has a certain position in government.
- Objects that have yellow color are have synecdoche figure because they are only some small parts of the objects that have yellow color in 'Kuningisasi' event.

Situational Context:

Field : The young man gives a question which is considered mocking at the current situation. The situation is called 'Kuningisasi' which means all activities that refer to most objects in public surroundings and to the uniform of the government employees. The man with his grimace expression cannot response or answer the question because he himself, as government employee, experiences situation which is said by the young man.

The caricaturist is trying to explain that anything that is done by the government is actually a kind of forcing. In this case, 'kuningisasi' is related to



'Pemilu' (general election) event. Yellow color symbolizes a political party which is always be a party that gains the most votes in general election during New Order period. However, the process of gaining votes by that political party had always been rumored to be a kind of forcing. This situation is reflected in the caricature.

Tenor : According to the picture, there are two participants who interact with each other although one of them does not say anything. He only gives response with his grimace expression. The first participant is a young man who is common citizen. The second participant is a man who is a government employee. There is no special relationship or event happening between them. The young man talks spontaneously in conversational style.

In this data the caricaturist and the reader are also the participants, in which the caricaturist as caricature producer and the reader as the consumer.

Mode : The channel of the situation happened in the picture is spoken and the format is dialogue. The stylistic features are conversational, parallelism, alliteration, assonance, erotema, and cynicism appear in the text. They are expected to give certain emphasis on the context. The rhetorical figures of metonymy and synecdoche appearing in the picture are expected to be the symbol of the main object of situation.

According to the discourse, the channel is written text and picture, while the format is monologue. The caricaturist through the caricature intends to mock the government that often employs enforcement to the employees.



8. Data 8 (19 September 1995)



Ramai-ramai pejabat pada kepeset, seperti Menpen Harmoko, Mendagri Yogi s.

Memed dll.

(Many functionaries got slipped, like Minister of Information Harmoko, Secretary of the Domestic Affairs Yogi S. Memed, etc.)

Text : a. “Tes lidah dulu sebelum ngomong ya, pak...”

(“Please test your tongue first before you speak, sir...”)

Picture : a. There is a podium with a microphone on it.

b. A bald man dressed like a doctor equipped with doctor tools: stethoscope, flashlight, etc. The stethoscope is directed to the patient’s chest and the flashlight is directed to the patient’s tongue.

c. A man dressed neatly like an official. He is being examined by the doctor. His tongue is sticking outward facing the doctor’s flashlight and his mouth is widely opened.

Stylistic Features:

- The text uttered by the doctor has conversational feature, as it is short and there is a word that is not in Indonesian standard language.



- The text uttered also has synecdoche feature as the word 'lidah' (tongue) is part of mouth, which is used for speaking.

Rhetorical Figures:

- The description of the extremely wide opened mouth and the tongue, which is sticking outward and facing the flashlight, is a hyperbole.

Situational context:

Field : A doctor is examining the officials or ministers before they give speech on the podium. The examination is concentrated more on the tongue or the mouth, which is the most important elements to speak.

The caricaturist is trying to give comment on the current situation. Some officials and ministers got slipped on their speech. They said something unintentionally that should have not been said in front of the public.

Tenor: According to the picture, there are two participants who interact with each other, although only one of them who gives reaction after being examined by a doctor. The first participant is a man which is dressed and acted like a doctor, while the second participant is a minister who is being examined by the doctor. The text uttered by the doctor is in conversational style.

In this data, the caricaturist and the reader are also the participants, in which the caricaturist as caricature producer and the reader as the consumer.

Mode : The channel of the interaction happened in the picture is spoken and the format is dialogue. The stylistic features are conversational and synecdoche which give emphasis and allusion to the main subject of the situation. The rhetorical figure is hyperbole as it gives exaggerating and ridiculous effects.



According to the caricature as discourse, the channel is written text and picture. The format is monologue. The caricaturist only intends to describe the situation in a ridiculous way.

9. Data 9 (27 October 1995)



Tafsir Baru Sumpah Pemuda

(The New Exegesis if Youth Pledge)

Text : a. “Aku berikrar! Bertanah air satu tanah air bapakku, berbangsa satu bangsa bapakku, berbahasa satu bahasa bapakku, berpikiran satu pikiran bapakku, bersuara satu suara bapakku, berpendirian satu pendirian bapakku, bersikap satu sikap bapakku, berkeputusan satu keputusan bapakku, berperasaan satu perasaan bapakku, berpijakan satu pijakan bapakku!”

(I swear! To have one homeland that is my father’s homeland, to have one language that is my father’s language, to have one thought that is my father’s thought, to have one voice that is my father’s voice, to have one conviction that is my father’s conviction, to have one decision that is my father’s decision, to have one feeling that is



my father's feeling, to have one stepping that is my father's stepping!)

Picture : a. A big man is neatly dressed with his fierce face. His left foot is stepping on the other person's foot standing beside him.

b. A young man is neatly dressed enough although only wearing slippers. He looks like making a pledge with his fist lifted upward. He is yelling hard so that his mouth is opened wide.

Stylistic Features:

- The text uttered by the young man is actually a pledge, which is usually expressed in the Youth Pledge Day. Therefore; the text has formal feature.
- There is repetition feature in the text:
 - The phrase 'bapakku' (my father) and the word 'satu' (one) are repeated in each clause.
 - The initial syllable 'ber' is always repeated in each clause: 'bertanah', 'berbangsa', 'berbahasa', 'berpikiran', 'bersuara', 'berpendidikan', 'berpendirian', 'bersikap', 'berkeputusan', 'berperasaan', and 'berpijakan'.
 - The noun in each clause is repeated twice. Those nouns are 'tanah air', 'bangsa', 'bahasa', 'pikiran', 'suara', 'pendirian', 'sikap', 'keputusan', 'perasaan', and 'pijakan'.
- The alliteration is also visible in the text uttered because there is a repeated of the initial consonant /b/ sound in each verb: (*bertanah, berbangsa, berbahasa, berpijakan*)



- The text uttered also has asyndeton feature because we cannot find any conjunction in the second sentence. The sentence consists of many clauses that are separated by (,) comma.
- The text has irony feature because a pledge should not be sounded like that. It tires to make allusion.

Rhetorical Figures:

- The description of the man with his fierce expression may refer to the word 'bapak', which symbolizes the New Order government. 'Bapak' (father) in the picture, which is fierce seems to press his son (the young man), has similar characteristics to the New Order government. Therefore, it is a metaphor.
- The yelling young man is a hyperbole because the mouth is too widely opened, so that the tongue stuck out and the teeth become too visible.

Situational context:

Field : The young man is forced to say a pledge based on his father's instruction. That forcing can be seen from the stepping foot of the man (father) on the young man's foot. The pledge uttered by the young man is a youth pledge but it is deviated in some way by the caricaturist to give allusion to the New Order government that is too authoritative by discouraging the young men to speak freely. Government always watches all actions or activities done by the young men. Their aspirations are often suppressed.

Tenor : According to the picture, there are two participants although one of them does not say anything, he only looks stern. The first participant is the young man. His slippers indicate that he is a common citizen. The second participant is the big



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man (father) symbolizing as New Order government. Their relationship is like father and son but the son must always pay respect and obey to what the father's want. Therefore, the text is formal.

In this data, the caricaturist and the reader are also the participants, in which the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel in the picture is spoken and the format is dialogue. The stylistic features of formal, repetition, alliteration, asyndeton and irony appear in the text to give certain emphasis in the context. The rhetorical figures of metaphor and hyperbole appear in the picture to give certain symbolization and ridiculous effect on the context.

According to the caricature as discourse, the channel is through written text and picture, the format is monologue. The caricaturist intends to make an allusion toward the illustration given and to give ridiculous impression and effect on the picture.

10. Data 10 (10 November 1995)



Ketika Hari Pahlawan Tiba
(When the Heroes Day comes)



Text : a. "...kepahlawanan kadang bisa melahirkan kekuasaan, tapi kekuasaan bisa dengan mudah mereka-reka kepahlawanan!"

("...sometimes heroism can bear power, but power can easily manipulate heroism!")

b. BERNAS → name of the newspaper

Picture : a. A young man who is casually dressed is wearing his slippers and sitting on a sofa in a living room. He is reading a newspaper. He is giving comments on the news that he is reading.

b. A boy is casually dressed also is sitting on a sofa and listening to the comments uttered by the young man beside him. He looks confused.

Analysis:

Stylistic Features :

- The text uttered by the young man has informal feature.
- The text uttered also has climax feature because it tries to emphasize the main idea to the second clause of the sentence.
- There is a repetition feature in the text because the last word of the clause is repeated and becomes the first word in the second clause:

"...kepahlawanan kadang bisa melahirkan kekuasaan, tapi kekuasaan bisa dengan mudah mereka-reka kepahlawanan!"
- The alliteration feature is also visible because there is a repetition of the initial /K/ and the final /n/ consonants in two words: 'Kepahlawanan' and 'Kekuasaan'



- The text also has cynicism feature because it contains mockery and skepticism.

Rhetorical Figures:

- There is no certain rhetorical figure appearing in the caricature.

Situational context:

Field : The young man gives comment on news written in BERNAS newspaper. If we relate BERNAS with the comment uttered by the young man, it may remind us of the case of BERNAS' journalist named Udin. Udin tried to investigate the case of corruption done by a certain high-rank official, but in fact, his brave action had brought himself to death. Udin's brave action should be considered as an act of heroism, which is then considered the opposite by certain officials.

The caricature is trying to make an allusion or even to mock at the government and the law institution. They try to ignore the case and don't appreciate Udin's brave action but instead, blaming him for certain reason.

Tenor : According to the picture, there are two participants who interact with each other although one of them doesn't say anything, but only gives response with the expression of confusion. The first participant is a young man who is a common citizen, while the second one is a boy who doesn't know anything about political event. Eventhough, there is no certain relationship or event indicated in the picture, but the text uttered by the young man considered informal.

In this data, the caricaturist and the reader are also the participants, in which the caricaturist as the caricature producer and the reader as the consumer.



Mode : The channel of the interaction is spoken and the format is dialogue. The feature of informal, climax, repetition, alliteration, and cynicism appear in the text to give an emphasis on the situation.

According to the discourse which is produced by the caricaturist, the channel is through written text and picture. The format is monologue. The caricature intends to make allusion and mockery to the situation.

11. Data 11 (17 January 1996)



Perang Warna Menjelang Pemilu

(A War of Colors preceding the General Election)

Text : a. “dan untuk memilih warnapun perlu obyektifitas.”

(“Even for choosing a color, it still needs impartiality.”)

Picture : a. A young man with long hair is casually dressed sitting on a small chair. He is holding a palette on his left hand and a paintbrush on his right hand. His eyes are looking at some paints which are scattered on the floor. He looks confused

b. A canvas board for painting is in front of the young man.

Analysis:



Stylistic Features :

- The text appears on the background has informal feature. It is used in informal occasion.
- There is a metaphor feature in the use of the text because the word 'warna' (color) symbolizes political party. In this context, certain color represents certain political party.

Rhetorical Figures:

- Paints that are scattered on the floor symbolize political parties, while the canvas board symbolizes the event of 'Pemilu' (General Election). Therefore; the descriptions of paints and canvas board are metaphor.

Situational Context:

Field : The young man looks confused in choosing color for his painting because he must be impartial in choosing them. In political context, this young man is confused in choosing a certain political party for General Election. A war of color means a war of political parties while they are campaigning their programs. As participants in General Election, we must be impartial in deciding what political party that we would like to choose.

In this caricature, the caricaturist only wants to give suggestion to the citizens. He wants them to know and recognize well each of the political parties before they choose one.

Tenor : According to the picture, there is only one participant who is a young common citizen. He doesn't say anything in this picture but he only shows a confused expression.



In this data, the caricaturist and the reader are also included as participants, in which the caricaturist as the caricature producer and the reader as the consumer.

Mode : Since there is no interaction and no sentence uttered by the young man, there is no channel that expresses communication in the picture.

According to the discourse produced by the caricaturist, the channel is written text and picture. The format is monologue. The stylistic features of informal and metaphor appear in the background to symbolize and emphasize the current topic. The rhetorical figure of metaphor appearing in the picture also gives emphasis on the main object discussed.

12. Data 12 (30 May 1997)



Dan Pemilu 28 Mei 1997 Terjadilah

(And The May 28th General Elections happen)

Text : a. "...dan dendam eh, kekuasaan sudah aku mandatkan."

("... and I have given mandate of revenge, eh, power")

b. TPS (Tempat Pemilihan Suara) → Voting Room



Picture : a. A small room with curtain is inscribed with an abbreviation of TPS.

- b. A young man who is casually dressed with long hair and slippers is walking away from the room. He is holding a nail on his left hand. He looks glad and relieved.

Analysis:

Stylistic Figures :

- The text uttered by the young man has conversational feature because there is an expression of ‘eh’ used only in conversation.
- There is an assonance feature in the text because there is repetition of the vowel /A/ sound in the last syllable of several words:
“...dan dendam eh, kekuasaan sudah aku mandatkan.”
- A correctio feature is used here because the word ‘dendam’ is corrected by expressing ‘eh’ and the first word is changed into ‘kekuasaan’.
- An irony feature is used because the real meaning of the sentence is actually different from the apparent meaning of the actual situation. The sentence contains allusion toward the actual situation.

Rhetorical Figures:

- There is a hyperbole in the young man’s expression because nobody has such happy expression after voting in general election. Besides that, nobody will bring home the nail, which is used for voting.

Situational Context:

Field : The young man has just voted in 1997 General Election. According to the text uttered, he has certain intention in doing the voting of general election. He



actually wants to mandate revenge not power. He is not clear about in what way he would mandate the revenge, whether by choosing or voting all political parties or by choosing one of them without considering anything.

The caricaturist is trying to make an allusion to the 1997 General Election. He intends to show that although we have already given mandate of power, the result will remain the same. Therefore; power becomes revenge by choosing all political parties participated in general election.

Tenor : According to the picture, there is only one participant who is a young man in the general election. The sentence uttered by him is considered conversational.

In this data, the caricaturist and the reader are also the participants, the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel of the situation in the picture is spoken, while the format is monologue. The stylistic features are conversational, assonance, correctio, and irony. They give certain emphasis on the situation. The rhetorical figures of hyperbole appear in the picture to give certain attributes and humorous effect on the caricature.

According to the discourse, which is made by the caricaturist, the channel is written text and picture. The format is monologue. The caricaturist intends to make an allusion to the general election event.



13. Data 13 (24 June 1997)



Golkar yang memperoleh 74% suara pada Pemilu 1997 berniat menyumbangkan sisa suaranya kepada PDI yang hanya mendapat sekitar 3,3%

(In the 1997 General Election, Golkar gets 74% votes and intends to contribute the rest of the votes to PDI which only gets around 3,3% votes)

Text : a. "Jangan takut kehilangan suara! Di negeri ini punya banyak pahlawan pemberi suara..."

("Don't be afraid of losing voice! We have a great number of heroes who give voice...")

b. 'Demo Crazy '97', as the title of the music note, means the democracy which is crazy.

Picture : a. A man is wearing very casual dress and slippers. His tongue is stuck outward and twisted.

b. A music note entitled 'Demo Crazy '97' is put in front of the man.

c. A young man wearing casual dress and slippers is trying to say something to the man in front of him.



Analysis:

Stylistic Features:

- Since the text uttered by the young man consists of two utterances, which are short and fragmented, the text has conversational feature.
- The text uttered also has repetition feature because there is a repeated word 'suara' (voice) in the end of each utterance:
 "Jangan takut kehilangan suara! Di negeri ini punya banyak pahlawan pemberi suara..."
- The text contains a metonymy feature because the word 'suara' (voice) has two meanings which are closely related. The word 'suara' is used to refer to sound made when speaking or singing. While in political context, it means vote.
- The text also contains an irony feature because the meaning of the sentence is actually different from the one intended by the caricaturist.

Rhetorical Figures:

- The stuck and twisted tongue is a hyperbole because nobody sings until his/her tongue twisted that way.
- The man symbolizes certain political party which is very poor at getting votes in general election. Therefore, it is a metaphor.

Situational context:

Field : A man is trying hard to sing a song based on the music note. He is afraid of losing his voice. But the young man beside him tells him not to be afraid of losing voice because there are many heroes who would voluntarily give voice. A



man who is afraid of losing voice refers to PDI political party, which only gets about 3,3% votes. A hero in this case is Golkar political party which gets the majority vote for about 74%.

The caricature is trying to make allusion because Golkar and PDI are actually the same in the era of New Order. However, if Golkar wants to volunteer, it doesn't make them to be a hero.

Tenor : According to the picture, there are two participants although one of them doesn't say anything, he only responds with his poor face expression. The first participant is the young man who is a common citizen, while the second participant is the man who represents PDI political party. The style of text uttered is conversational.

In this data, the caricaturist and the reader are also the participant, in which the caricaturist as the caricature producer and the reader as the caricature consumer.

Mode : The channel is spoken and the format is dialogue. The stylistic features are conversational, repetition metonymy and irony. They give certain emphasis on the situation. The rhetorical figures are hyperbole and metaphor, which can give humorous effect.

According to the discourse, the channel is written text and picture and the format is monologue. The caricaturist intends to make allusion to the real situation in political field, especially the General Election.



14. Data 14 (12 September 1997)



Wagub Lemhanas Prof. DR. Yuwono Soedarsono kembali mencuatkan isu lama tentang calon presiden sipil atau militer

(Prof. DR. Yuwono Soedarsono, the Vice-Governor of Lemhanas (National Defense Institution) has raised the old issue civil/military candidates for president again)

Text : a. “Yang penting kapabel, akseptabel, dan bukan ‘anak bandel’.”

(“The important thing is being capable, acceptable and not an ‘obstinate child’.”)

b. ‘Sipil vs Militer’ (Civil vs Military)

Picture : a. A man is neatly dressed although he is wearing slippers and he is wearing a ‘kopiah’ (rimless cap) in the wrong way. He is sitting on a bench and reading a newspaper. A grimace and stubborn expression are on his face.

b. A young man with long hair who is casually dressed is standing beside the man talking to him and also giving comment on the news which is read by the man.



Analysis:

Stylistic Features:

- The text uttered by the young man has conversational feature because the word 'bandel' is very informal and not usually used in writing.
- The text also has climax feature because the most dominant idea is placed at the end.
- The feature of alliteration is visible in the text because a repetition of the final consonant /l/ sound:
 "Yang penting kapabel, akseptabel, dan bukan 'anak bandel'."
- The feature of assonance is also visible in the text because there is a repetition of the vowel /ə/ sound:
 "Yang penting kapabel, akseptabel, dan bukan 'anak bandel'."
- The text also has a cynicism feature because it contains mockery which is directed to the government.

Rhetorical Figures:

- The man who is reading a newspaper represents 'anak bandel' (obstinate child). The nature of an obstinate person can be seen from the man's expression and the way he behaves. Therefore, it is a metaphor.

Situational Context:

Field : There is a newspaper in which one of the main news is titled 'Sipil vs Militer' (Civil vs Military). A man is reading this newspaper while the young man who is standing beside him is giving comment on the main news and at the same time he is also stealing a glance at the man. It is because the man can be an



explicit example of ‘anak bandel’ that is not included in the qualifications for president candidate.

The caricature intends to make allusion in this context. The important qualifications to be a president are ‘kapabel’ (capable), ‘akseptabel’ (acceptable), and not ‘anak bandel’ (obstinate child). The last qualification is very important because for certain people, official, and government who have certain interest need a president that can be arranged and commanded as they like.

Tenor : According to the picture, there are two participants although one of them does not say anything, he only responds with ignorant expression. The first participant is a young man who is a common citizen while the second one is a man who is symbolized as an obstinate person. There is no special relationship and event happen between them. Therefore, the text uttered by the young man is considered conversational.

In this data the caricaturist and the reader are also included as participant, in which the caricaturist the as the caricature producer and the reader as the consumer.

Mode : The channel of the interaction happened between the participants in the picture is spoken. The format is dialogue although it looks like monologue. The stylistic features are conversational, climax, alliteration, assonance, and cynicism that can give emphasis on the main situation discussed. The rhetorical figure is metaphor that can give certain symbolization.



According to the discourse, the channel is written text and picture while the format is monologue. The caricaturist intends to make allusion and give certain mockery to the qualifications for president candidate.

15. Data 15 (3 October 1997)



Terpilih, 1000 anggota MPR RI masa jabatan 1998-2003

(1000 members of MPR RI (Indonesia's People's Consultative Council) of 1998-2003 period have been elected)

Text : a. "Vox Populi Vox Dei" → People's voice is God's Voice
 b. "Vox Populi Vox Duwit" → People's voice is Money's Voice
 c. 'MPR' (Majelis Permusyawaratan Rakyat) → People's Consultative Council.

Picture : a. Three man and a woman who are neatly dressed with the writing MPR on their dresses are saying a kind of motto or slogan. They look happy expression with their left fists lifted on the air.



Analysis:

Stylistic Features:

- The first text “Vox Populi Vox Dei” which is uttered by the four persons is formal because it is meant to be a slogan which comes from Latin. The second text “Vox Populi Vox Duwit” has conversational feature as the word ‘duwit’ (money) is only used in conversation.
- The first and the second texts have repetition feature because there are repetitions of the words ‘vox’ (voice) and ‘populi’ (people):
 - a. “Vox Populi Vox Dei”
 - b. “Vox Populi Vox Duwit”
- An alliteration feature is visible in those texts because there is a repetition of the initial consonant /d/ in the words ‘dei’ and ‘duwit’.
- The feature of personification is used in the second text because the word ‘duwit’ (money) which is an inanimate object is said to have voice like human.
- The first and the second texts also have the feature of irony. The first text is contradictory to the real situation while the second is contradictory to the original text or slogan and makes an allusion toward the real situation.

Rhetorical Figures:

- There is no certain rhetorical figure appearing in the caricature.

Situational Context:

Field : There is a slogan that is originated from Latin language that becomes the main principle for the members of ‘MPR’ (People’s Consultative Assembly). But



this slogan is not fully maintained and practiced during the performance of their duties. They should consider that people's voice is as important as God's voice. Therefore, people's voice or importance has to precede any others. However, in reality, money precedes the people's voice or interests.

The caricaturist is trying to make an allusion to the members of MPR. The slogan uttered by them is actually different from what they have in mind which is reflected in the things and action they have done in reality.

Tenor: There are four participants in the picture who are members of MPR. They are saying a slogan or motto that becomes one of their principles in performing their duties. Since it is a formal slogan, the text is considered formal. But the second slogan in which the word 'dei' is replaced by the word 'duwit' is considered conversational.

In this data, the caricaturist and the reader are participants, the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel of the interaction is spoken and the format is dialogue. The stylistic features are formal, conversational, repetition, alliteration, personification, and irony. Repetition and alliteration give emphasis on the sentences uttered while personification is expressed by the word 'duwit'. The irony itself is intentionally made by the caricaturist to make an allusion directed to the member of 'MPR'.

Moreover, if we see the discourse which is produced by the caricaturist, the channel is written text and picture and the format is monologue.



16. Data 16 (14 October 1997)



Ketua Umum Muhammadiyah melontarkan ide tobat nasional yang ditanggapi dingin bahkan sinis oleh pemerintah

(The General Chairman of Muhammadiyah conveys an idea of national repentance which is responded indifferently and cynically by the government)

Text : a. "Tobaaat, tobaaat... alotnya nyuruh orang bertobat..."

("Please repent... it's so hard to have somebody repent..")

Picture : a. A man who is casually dressed with a sarong and a 'kopiah' (rimless cap) is smoking a pipe. He looks confused and has naïve facial expression.

b. A young man who is also casually dressed with long hair and slippers is walking away from the man behind him. He looks resented and unhappy.

Analysis:

Stylistic Features:

- The text uttered by the young man has conversational feature.
- The text also has repetition feature because of the repeated word 'tobat'



(repent):

“Tobaaat, tobaaat... alotnya nyuruh orang bertobat...”.

- The text is meant to be a satire because it contains an allusion that criticizes the government’s weakness. It is intended to make the government to behave ethically or aesthetically.

Rhetorical Figures:

- A man with a pipe symbolizes the government. The government acts naively like the man in the picture as if it had never done anything wrong. Therefore, there is a metaphor here.

Situational Context:

Field : The young man’s act is only a reaction of the illustration given Amien Rais suggests that we have to proclaim a national repentance in order that the people and the government introspect themselves toward the problems arisen lately. The government responds this suggestion indifferently. Therefore, the text tries to make the government more responsible and feel guilty about a number of problems arisen in this country.

Tenor : According to the picture, there are two participants although one of them does not say anything, but only responds with his naïve and confused facial expression. There is no special relationship between them and the text is uttered spontaneously in conversational style.

In this data, the caricaturist and the reader are participants, the caricaturist as the caricature producer and the reader as the consumer.



Mode : The channel of the interaction is spoken and the format is dialogue. The stylistic features are conversational, repetition, and satire. Repetition gives emphasis on the text uttered while satire gives emphasis of awareness of human weakness that often forget mistakes that have been done. The rhetorical figure is metaphor which gives symbolization of the nature of the government.

Moreover, if we see the caricature as a discourse that is produced by the caricaturist, the channel is through written text and picture while the format is monologue.

17. Data 17 (21 February 1998)



Soeharto dan Habibie hampir pasti jadi Presiden dan Wapres

(Soeharto and Habibie are almost definite to become President and Vice President)

Text : a. “Capres dan Cawapres tanpa alternatif. Ini baru namanya efisiensi”.
 (“President and Vice President candidates without any alternatives.
 That is called efficiency”.)



Picture : a. An old man who is poorly dressed with slippers and a ‘kopiah’ (rimless cap) is sitting on a bench and smoking a pipe. He looks poor and naïve.

b. A young man who is casually dressed with long hair and slippers is holding a newspaper. He is looking at the poor man beside him and talking to him about the news presented in the newspaper.

Analysis:

Stylistic Features:

- The text uttered by the young man has conversational feature because it consists of short and fragmented utterances.
- There is some repetitions of the initial syllable ‘ca-’ and the final syllable ‘-pres’ in the first sentence:
“Capres dan Cawapres tanpa alternatif”
- The text also has the feature of irony because the second utterance of the text makes allusion toward the subject discussed.

Rhetorical Figures:

- There is no certain rhetorical figure appearing in the picture of this caricature.

Situational Context:

Field : The interaction refers to the 1997 General Election and not long before the inauguration of president and vice president on March. Since the winner of the General Election remains the same, there are no other candidates except Soeharto and Habibie for the positions of president and vice president. The young man considers it as efficiency. The old man does not give any meaningful response to



the young man because he may already know that this kind of thing always happens in the New Order era.

The caricaturist is making allusion by giving the word 'efisiensi' (efficiency) because efficiency that is often has positive meaning has turned into negative in this context.

Tenor : There are two participants who interact with each other although one of them does not say anything, he only gives a naïve and ignorant response. The first participant is an old man who is a common citizen and seems to have experienced the same thing. The second is a young man who is also a common citizen and is critical about the political event happening in this country. The young man is commenting spontaneously in conversational style.

In this data, the caricaturist and the reader are the participants, in which the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel of the interaction is spoken and the format is dialogue. The stylistic features are conversational, repetition and irony. Irony gives allusion to the subject discussed.

The channel of the caricature is written text and picture, while the format is monologue.



18. Data 18 (19 March 1998)



Pejabat Tinggi diminta mengungkapkan daftar kekayaan pribadi
(High Functionaries are asked to state their personal properties)

Text : a. "Dijamin bukan manipulasi kan, pak?".

("It is guaranteed not being manipulated, isn't it sir?")

b. Daftar Kekayaan → Properties List

Picture : a. A man who is neatly dressed with a tie and a 'kopiah' (rimless cap) is holding a piece of very long paper. He shows a bashful and grim expression.

b. A young man who is casually dressed with long hair and slippers is pointing with his hand at the paper, which is held by the man beside him. He looks amazed and surprised.

Analysis:

Stylistic Features:

- The text uttered by the young man has conversational feature because it is very short.
- The text is in a form of question in which it does not expect any answer. Therefore, it has erotema feature.



- The text is meant to be an irony because the meaning of the sentence is actually different from the literal meaning which is intended by the caricaturist.

Rhetorical Figures:

- The description of a very long paper, which contains properties list, is a hyperbole because the paper or the list should not be that long in reality.

Situational Context:

Field : The young man is amazed at the very long properties list owned by the government's high-rank official. He is amazed because he realizes that no matter how much salary that the high-rank official gets, he shows a long list of properties, which make people suspect that he has practiced 'KKN' (Corruption, Collusion, and Nepotism) during his term of office. The sentence is ironical as fast is the other way around. The list is not a manipulation as the young man says it. It is called manipulation if the official has very short list while in reality he is very wealthy.

The caricaturist is trying to make allusion toward most of the high-rank officials who are very wealthy inspite of their small salaries.

Tenor : According to the picture, there are two participants who interact with each other although one of them does not say anything, he only responds with his grim and bashful expression. The first participant is a young man who is a common citizen while the second participant is a man who is a government's high official. The young man is talking spontaneously in conversational style to the man as the reaction of what he sees.



In this data the caricaturist and the reader are the participants, the caricaturist as the caricature producer and the reader as the consumer.

Mode : The channel is spoken and the format is dialogue. The style features are conversational, erotema, and irony. Erotema gives more convincing effect about what has been done by the object who is the high-rank official while irony gives allusion toward the object discussed. The rhetorical figure is a hyperbole which gives more prominent and humorous effect to the object.

The channel of the caricature is through written text and picture, while the format is monologue.



III.2. Findings

After analyzing the data and answering the research questions, the writer finds out some results of the using of stylistic features and rhetorical figures that will be presented in forms of tables as follow:

No	Style based on Diction		
	a	b	c
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
Total	2	3	14

Table III.1

No	Style based on Sentence Structure				
	a	b	c	d	e
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
Total	2	0	3	0	6

Tabel III.2

Notes:

Style based on Diction (Table III.2.1):

- a. Formal
- b. Informal
- c. Conversational

Style based on Sentence Structure

(Table III.2.2):

- a. Climax
- b. Anticlimax
- c. Parallelism
- d. Antithesis
- e. Repetition



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No	Style based on Meaning (Scheme)																				
	a	b	c	d	e	f	g	h	i	j	k	L	m	n	o	p	q	r	s	t	u
1													i	ii			i	ii			
2																					
3																					
4																					
5																					
6																					
7																					
8																					
9																					
10																					
11																					
12																					
13																					
14																					
15																					
16																					
17																					
18																					
Total	6	7	0	0	0	1	0	0	1	0	0	0	0	0	0	3	0	0	1	0	0

Table III.3

Style based on Meaning:

- ◆ Scheme (Table III.2.3):
 - a. Alliteration
 - b. Assonance
 - c. Anastrophe
 - d. Apophasis
 - e. Apostrophe
 - f. Asyndeton
 - g. Polysyndeton
 - h. Chiasmus
 - i. Ellipsis
 - j. Euphemism
 - k. Litotes
 - l. Hysteron Proteron
 - m. (i) Pleonasm
(ii) Tautology
 - n. Periphrasis
 - o. Prolepsis
 - p. Erotema
 - q. (i) Sylepsis
(ii) Zeugma
 - r. Correctio
 - s. Hyperbole
 - t. Paradox
 - u. Oxymoron



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No	Style based on Meaning (Trope)																			
	a	b	c			d	e	f	g	h	i	j	k	l			m	n	o	p
			i	ii	iii									i	ii	iii				
1																				
2																				
3																				
4																				
5																				
6																				
7																				
8																				
9																				
10																				
11																				
12																				
13																				
14																				
15																				
16																				
17																				
18																				
Total	0	1	0	0	0	1	0	0	0	1	2	0	0	8	5	0	2	0	0	0

Table III.4

Style based on Meaning:

- ◆ Tropes (Table III.2.4):
 - a. Simile
 - b. Metaphor
 - c. (i) Allegory
(ii) Parable
(iii) Fable
 - d. Personification
 - e. Allusion
 - f. Eponym
 - g. Epithet
 - h. Synecdoche
 - i. Metonymy
 - j. Antonomacy
 - k. Hypallage
 - l. (i) Irony
(ii) Cynicism
(iii) Sarcasm
 - m. Satire
 - n. Innuendo
 - o. Antiphrase
 - p. Pun



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No	Rhetorical Figures									
	a	b	c	d	e	f	g	h	i	j
1		■		■						
2		■		■						
3		■		■						
4					■				■	
5										
6	■									
7		■	■							
8				■						
9	■			■						
10										
11	■									
12				■						
13	■			■						
14	■									
15										
16	■									
17										
18				■						
Total	6	4	1	8	1	0	0	0	1	0

Table III.5

Rhetorical Figures:

- a. Metaphor
- b. Metonymy
- c. Synecdoche
- d. Hyperbole
- e. Visual Pun
- f. Personification
- g. Ellipsis
- h. Accent
- i. Antithesis
- j. Polyopton



From the five tables above, the writer concludes that:

- Based on diction (see Table III.1), most of the caricatures use conversational feature in their written text. It happens because by using conversational feature the caricaturist has more freedom in expressing his/her ideas in criticizing the situation.
- Based on sentence structure (see Table III.2), most of the caricatures use repetition feature in their written text. It is because by making repetition, the caricaturist is able to give more and certain emphasis in the syllables, words, or part of the sentences that will help him/her to convey the ideas of the caricatures to the reader.
- Based on scheme (see Table III.3), the assonance feature is mostly used in the written text of caricature because it can create more emphasis on the words, phrase, or the sentences which are written without altering the meaning of them.
- Based on trope (see Table III.4), the feature of irony is mostly used in the text of the caricatures because, as we have already known, caricature is intended to criticize by making some kinds of allusion.
- The rhetorical figure (see Table III.5) that mostly appears is hyperbole, because the nature of the caricature that often exaggerates situation that happens and the object of the issue.
- Each caricature may have more than one stylistic features in each classification, such as:
 - Data 1; based on trope → Metonymy and Irony,



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- Data 3; based on scheme → Alliteration and Assonance,
 - Data 4; based on scheme → Assonance and Ellipsis,
 - Data 5; based on scheme → Assonance and Erotema,
 - Data 7; based on scheme → Alliteration, Assonance, and Erotema,
 - Data 9; based on scheme → Alliteration and Asyndeton,
 - Data 10; based on sentence structure → Climax and Repetition,
 - Data 12; based on scheme → Assonance and Correctio,
 - Data 13; based on trope → Metonymy and Irony.
 - Data 14; based on scheme → Alliteration and Assonance, and
 - Data 15; based on trope → Personification and Irony.
- Each caricature is not always have certain stylistic feature in each classification, such as:
 - Data 1 does not have stylistic feature based on sentence structure,
 - Data 2 does not have stylistic feature based on sentence structure and scheme,
 - Data 4 does not have stylistic feature based on trope,
 - Data 5 does not have stylistic feature based on sentence structure,
 - Data 6 does not have stylistic feature based on sentence structure and scheme,
 - Data 8 does not have stylistic feature based on sentence structure and scheme,
 - Data 11 does not have stylistic feature based on sentence structure and scheme,



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- Data 12 does not have stylistic feature based on sentence structure,
 - Data 16 does not have stylistic feature based on scheme,
 - Data 17 does not have stylistic feature based on scheme, and
 - Data 18 does not have stylistic feature based on sentence structure.
- Each caricature may also have more than one rhetorical figure, such as:
 - Data 1 → Metonymy and Hyperbole,
 - Data 2 → Metonymy and Hyperbole,
 - Data 3 → Metonymy and Hyperbole,
 - Data 4 → Visual Pun and Antithesis,
 - Data 7 → Metonymy and Synecdoche,
 - Data 9 → Metaphor and Hyperbole, and
 - Data 13 → Metaphor and Hyperbole.
 - Each caricature is not always having certain rhetorical figure in its picture, such as in Data 5, data 10, data 15, and data 17.

From the analysis on the whole, the writer also finds out that most caricatures criticize by using some kind of allusion. They often contain mockery although never try to be any of sarcastic; it is because related to the background time of the caricatures that is in the era of New Order. Besides that, most of their political theme are related to the parliament and the general election.

CHAPTER IV

CONCLUSION