

**A SEMIOTICS STUDY ON THE EFFECTIVENESS OF CODES
IN BENNY RACHMADI'S OPINION CARTOONS COMPILED
IN *DARI PRESIDEN KE PRESIDEN***

THESIS

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**ENGLISH STUDY PROGRAM
LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA**

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THESIS

Presented to
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in partial fulfillment of the requirements
for the degree of *Sarjana Sastra*



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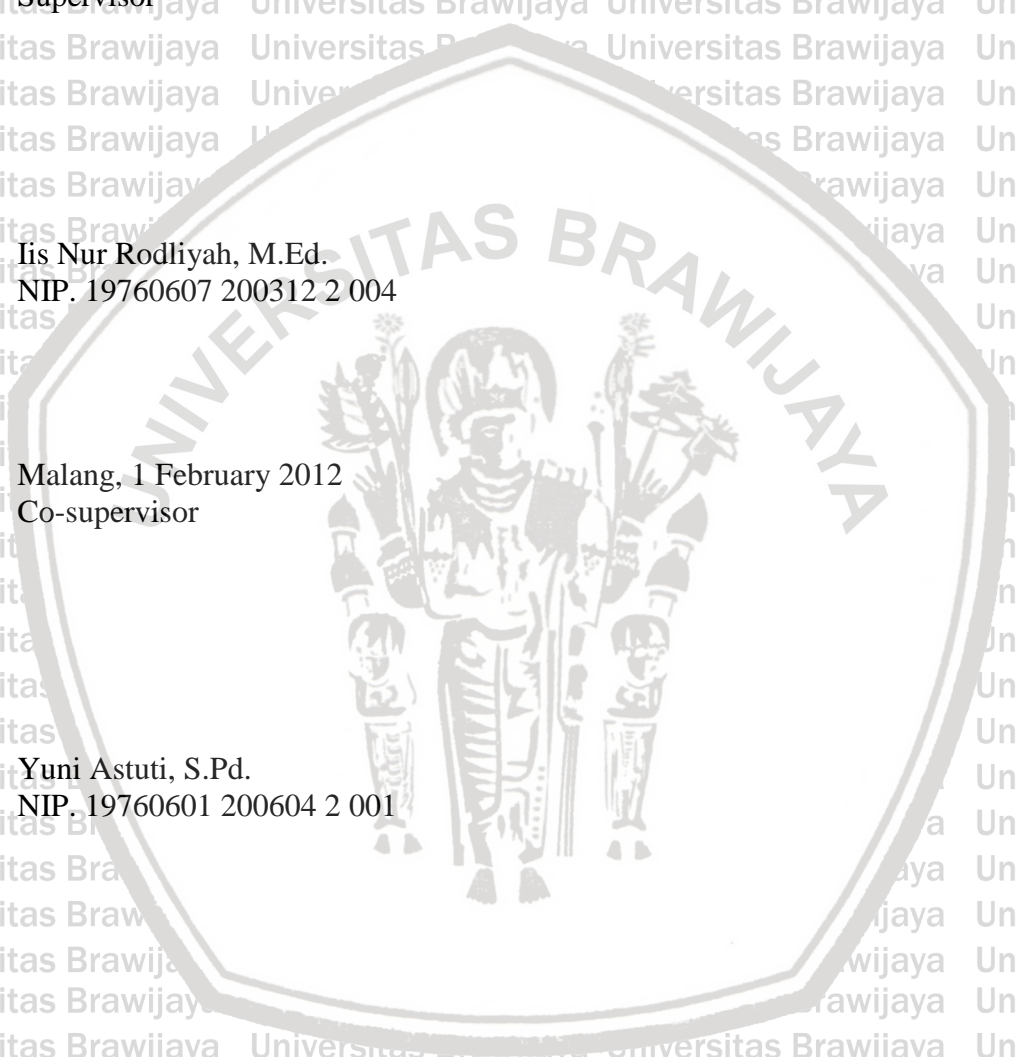
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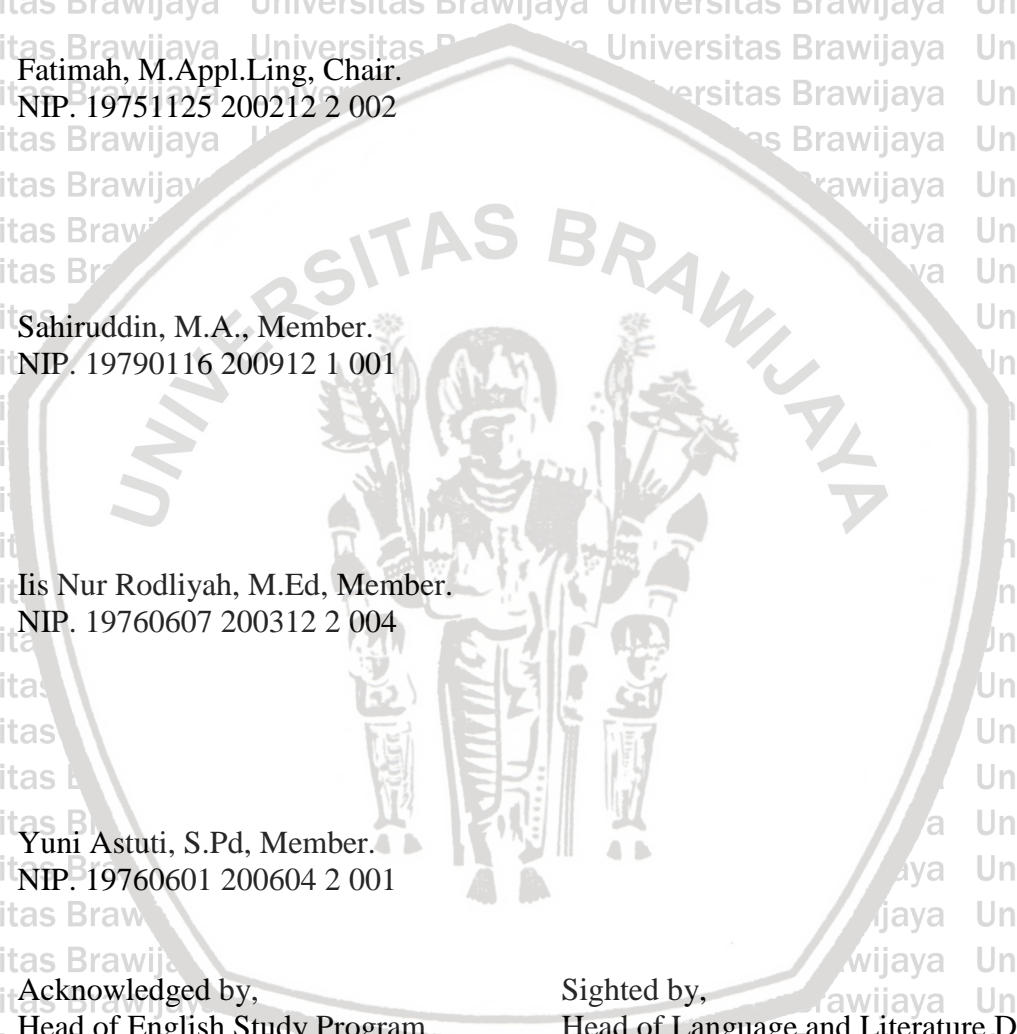
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ABSTRACT

Laksono, Gigh Budi. 2011. **A Semiotics Study on the Effectiveness of Codes in Benny Rachmadi's Opinion Cartoons Compiled in *Dari Presiden Ke Presiden***. Study Program of English, University of Brawijaya. Supervisor: Iis Nur Rodliyah; Co-supervisor: Yuni Astuti.

Keywords: semiotic, cartoon, sign, connotation, code, icon, index, symbol, opinion cartoon.

Nowadays, the idea of journalism is not only delivered through words or paragraphs but also by pictures or cartoons. The writer chooses the opinion cartoons of Benny Rachmadi as the object to be analyzed. From the opinion cartoons being chosen, the writer finds some matters that can be analyzed by using semiotic study, especially the codes which are used to interpret the connotation of the cartoons. This study has three problems to be solved: (1) What semiotics signs that are found in Benny Rachmadi's opinion cartoons; (2) What connotations are made in Benny Rachmadi's opinion cartoons; and (3) Which kinds of codes are used in interpreting the cartoons.

This study uses qualitative approach in term of document or content analysis. This study applies the theory of codes proposed by Barthes (1974) and Chandler (2007). Since the cartoons are divided into four presidential eras, the writer selected two cartoons for each era. The writer chose the cartoons which have topic about corruption and show strong satire.

The study reveals that iconic signs are used mostly in these cartoons. The connotations can be made by relating all the signs employed in the cartoons. The signs can also be related to the cultural value or social convention. The signs employed provide the codes. The application of codes make connotations more precise to the ideas intended to be delivered by the cartoonist about the certain issues being discussed or people being satired. This study shows that based on the theory of codes proposed by Barthes, proairetic and hermeneutic codes are effective to interpret the connotation of Benny Rachmadi's opinion cartoons. In applying theory codes of Chandler, some codes are used frequently. In tems of social codes there are verbal language codes and bodily codes. For textual codes, genre, rhetorical and stylistic codes are always shown while in the interpretative codes the writer reveals the existence of perceptual codes.

Finally, the writer suggests that the next researchers analyze the use of codes in interpreting other forms of visual communication, for example poster, comic, banner, advertisement, or film. The analysis of codes is important since it gives framework to the signs employed in visual communication, so that the interpretation made is more precise.

ABSTRAK

Laksono, Gigih Budi. 2011. **A Semiotics Study on the Effectiveness of Codes in Benny Rachmadi's Cartoon Opinions Compiled in *Dari Presiden Ke Presiden***. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Iis Nur Rodliyah (II) Yuni Astuti.

Kata kunci: semiotik, kartun, tanda, konotasi, kode, ikon, indeks, simbol, kartun opini

Dewasa ini gagasan dalam jurnalisme tidak hanya disampaikan melalui tulisan tetapi juga melalui gambar. Penulis memilih kartun opini karya Benny Rachmadi untuk diteliti karena dalam kartun tersebut penulis melihat ada beberapa hal yang dapat dianalisa dengan ilmu semiotika, terutama kode yang digunakan dalam menafsirkan makna dari kartun tersebut. Dalam studi ini terdapat tiga permasalahan yang akan dijawab oleh penulis. Permasalahan tersebut adalah: (1) Tanda semiotika apa yang terdapat pada kartun opini Benny Rachmadi; (2) Konotasi apa yang bisa dibuat dari kartun opini Benny Rachmadi; (3) Kode apa yang digunakan untuk menafsirkan makna kartun-kartun tersebut.

Studi ini menggunakan pendekatan kualitatif. Studi ini menggunakan teori kode yang digagas oleh Barthes dan Chandler. Karena kartun-kartun dalam buku tersebut dibagi kedalam empat era kepresidenan, penulis hanya mengambil dua dari tiap era dengan kriteria memiliki topik tentang korupsi dan kuatnya sindiran yang ditunjukkan.

Hasil studi menunjukkan, kartun-kartun karya Benny Rachmadi ini kebanyakan menggunakan jenis tanda semiotik ikon. Konotasi dibentuk dengan mengaitkan semua tanda yang ada dalam kartun-kartun tersebut dan bisa juga mengaitkannya dengan nilai budaya atau kesepakatan sosial yang ada. Penggunaan tanda juga menunjukkan keberadaan kode. Penggunaan kode dalam penafsiran kartun membuat konotasi yang dibentuk lebih sesuai dengan apa yang ingin disampaikan oleh kartunis. Dalam studi ini, berdasarkan teori dari Barthes, kode proairetic dan hermeneutic lah yang efektif digunakan untuk menafsirkan kartun Benny Rachmadi. Sedangkan menurut teori kode Chandler, ada beberapa kode yang sering digunakan. Kode-kode tersebut antara lain kode *verbal language* dan *bodily* untuk kode social; kode *genre, rhetorical and stylistic* untuk kode tekstual, sedangkan kode yang sering muncul dalam kode interpretative adalah kode *perceptual*.

Akhirnya, penulis menyarankan peneliti berikutnya untuk menganalisa penggunaan kode pada jenis komunikasi visual lainnya, baik poster, komik, spanduk, iklan atau film. Penelitian tentang kode ini penting karena kode memberikan kerangka dalam menafsirkan tanda-tanda pada komunikasi visual, sehingga makna yang diperoleh menjadi lebih tepat.

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Malang, 8 February 2012

The writer

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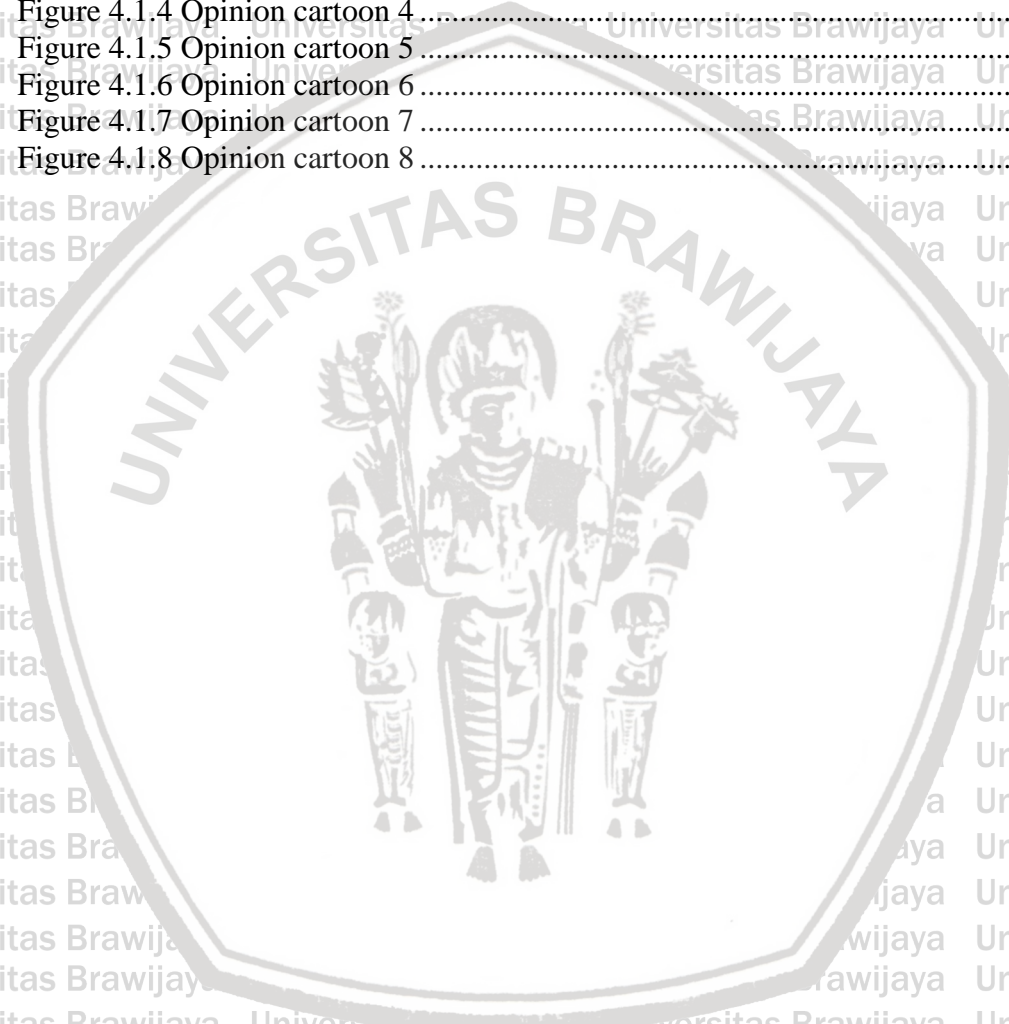
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CHAPTER I

INTRODUCTION

This chapter provides the background of the study, problems of the study, objectives of the study and definition of key terms.

1.1 Background of the Study

In the society, any information, ideas, or opinions can be delivered through journalism. The existence of journalism is very important in spreading information to the public since many events happen everyday and bring effect to the society. Journalism can be taken in the form of written or oral. In this study the writer focuses on written form. The written form of journalism is not only conveyed as paragraphs but also through pictures or cartoons. Cartoons and caricatures are usually seen in the newspaper and even the first thing seen by people before reading the news in the newspaper.

In newspaper, a cartoon is not simply seen as a drawing or a sketch which contains certain physical objects but rather considered as media of communication. It contains a message that is intended to be delivered to the reader. According to Hidayat (cited in Rachmadi 2009, p.viii), cartoon is the spirit of newspaper. A simple drawing that has deep meaning, cartoon shows the identity of the newspaper. He also says English magazine called *Punch* is the first magazine which has published cartoon in magazine 1843. *Punch* published satire cartoon of England parliament building restoration. The cartoon is used to offer

criticism to some issues related to social environment, politic, economy, education and other issues which happen in society. Later, he said that the role of cartoon immediately develops, and becomes the most important section of newspaper.

One of the famous cartoonists in Indonesia whose works are published in the newspaper is Benny Rachmadi. His works are published in *Kontan* tabloid.

He has been working for *Kontan* since 1996. His works is felt so alive and has strong character. The uniqueness of his works is he gives proleat impression in the glamorous newspaper for middle-high society. Benny's achievement in illustration is quite good. He has awarded as the best children book illustrator in IKAPI award in 1995. In 1996 he was the winner in sequential art in Internasional Competition Student Artist, Savannah, USA. In 2007, he represented Indonesia in International Cartoon Exhibition held by Japanese Cultural center.

Benny Rachmadi is one of duo cartoonists serial *Lagak* Jakarta. With Muhammad Misrad a.k.a Mice, their works are published in *Kompas* daily newspaper on Sundays. Their works have been compiled and published in many books. *Dari Presiden ke Presiden* is a compilation of Benny's opinion cartoons that has been published in *Kontan* tabloid. This book consists of Benny's selected works which describes everything happening in our country within the last 11 years. There are four presidents who are included in this book, B. J. Habibie (1998-1999), Abdurahman Wahid (1999-2001), Megawati Soekarno Putri (2001-2004), and Susilo Bambang Yudhoyono (2004-now). This book not only entertains us through the funny cartoons but also reminds us who our presidents are

substantively. Because of that reason, the writer decides to choose Benny's opinion cartoons compiled in this book as the object of this research.

In order to build interpretation toward Benny's opinion cartoon, the writer finds some matters that can be analyzed by using semiotic study. The first matter is signs. It is very important because it can be considered as the basic elements that want to be described by the cartoon. Signs can be in the form of icon, symbol or index which represents words, images, gesture, or objects. Signs also refer to anything which stands for something else. The signs applied in opinion cartoon also indicate that there are meanings (denotative and connotative) contained. In this case the connotative meaning is considered has deeper interpretation than denotative meaning since the term connotation is used to refer to the socio-cultural and personal association (ideological, emotional, etc) of the sign. In interpreting opinion cartoons, it is important to relate all signs found.

Sometimes signs are meaningless in isolation, that is why we need to combine a sign to another to reveal the connotation. According to Piliang (cited in Tinarbuko 2002, p.17) the way how to combine sign is usually called codes.

There are some codes used by the cartoonist to make their works become communicative and informative. The readers can make good interpretation by analysing the codes. It is because codes are important to give framework within which sign make sense. By seeing the importance of codes in building an interpretation of cartoon, the writer believes that it will be interesting to analyse which kind of codes that are used by the reader in interpreting these cartoon opinions. Therefore, firstly, the writer needs to identify the type of sign that is

used and the connotation that can be made before the codes that is used in the cartoon opinions. At last, the writer entitles this research as **A Semiotics Study on the Effectiveness of Codes in Benny Rachmadi's Opinion Cartoons Compiled in *Dari Presiden Ke Presiden*.**

1.2 Problems of the Study

Related to the background of the study described above the research problems are stated as follows:

1. What are semiotics signs that can be found in Benny Rachmadi's opinion cartoons?
2. What are connotations that can be made in Benny Rachmadi's opinion cartoons?
3. Which kinds of codes are used in interpreting the cartoons?

1.3 Objectives of the Study

Based on the problems of the study, the objectives of the study will be:

1. To explore the kinds of semiotics signs found in Benny Rachmadi's cartoon opinion.
2. To investigate what connotations that can be made in Benny Rachmadi's opinion cartoon.
3. To investigate which kinds of codes used in interpreting Benny's opinion cartoons.

1.4 Definition of Key Terms

There are some terms that are frequently mentioned in this research; they are

Semiotics : Semiotics is concerned with everything that can be taken as a sign (Eco in Chandler 2007, p.02).

Cartoon : An amusing drawing in a newspaper or magazine, especially one about politics or events in the news (Hornby 1995, p.171).

Signs : Any motion, gesture, image, sound, pattern, or event that convey meaning (about.com).

Connotation : All meaning aspects which are related to the feeling, emotion, cultural values, and ideology. (Piliang in Tinarbuko, 2008, p.20).

Code : Procedural system of related conventions for organising signs into meaningful system which correlate signifiers and signifieds (Chandler 2007, p. 147).

Icon : A sign which resembles the object it signifies (Martin and Ringham 2000, p.73).

Index : A sign that is physically linked to its object by causal connection (Martin and Ringham 2000, p.76).

Symbol : A sign whose relationship to its object is entirely arbitrary or based on convention (Martin and Ringham 2000, p.128).

Opinion Cartoon : A drawing that describes an event that happened in history based on the cartoonists' opinion (wiki.answers.com).



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer discusses some theories related to the study, which are semiotics, sign, code, connotation, cartoon and previous study.

2.1 Semiotics

Semiotics is one of studies used in studying language. Semiotics can be used to analyze elements of language that exists in our surrounding in order to deliver messages. The term semiotics itself derives from Greek *semeiotikos* which meaning is observan of sign and *semeiotikos* is taken from *semeion* that means sign (Wikipedia). According to Berger (2000, cited in Tinarbuko 2008, p. 11) semiotics has two prominent figures, they are Ferdinand de Saussure (1857-1931) and Charles Sanders Peirce (1839-1914). They develop semiotics separately and do not know each other.

Saussure (1961, cited in Chandler 2007, p.2) in his book entitled *Course in General Linguistics*, proposes that semiotics is a science which studies the role of signs as part of social life. He also states that language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc, but is the most important of all these systems. While Peirce (1931, cited in Chandler

2007, p.3) says that semiotics is the formal doctrine of sign, which is closely related to logic.

Beside the two prominent figures above, other semioticians also propose the definition. One the broadest definitions stated by Umberto Eco. Eco (1976, cited in Chandler 2007, p. 2) states that

Semiotic is concerned with everything that can be taken as a sign.

Semiotic involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else.

Furthermore, in a semiotic sense, signs take the form of words, images, sounds, gestures and objects.

According to definitions proposed above, it can be concluded that semiotics is a study of sign. Sign means here is anything that can be felt, heard, smelt, or thought which refers to something or has meaning. In short, semiotics can be used in linguistic study since language is the combination of the signs.

2.2 Sign

Chandler (2007) in his book *Semiotics the Basics* states that human are surely *homo significant* or meaning maker. Human makes meaning through their own creation and interpretation of 'sign'. The sign itself cannot be called as 'sign' if that thing is not referring to other thing or without meaning. In other words, anything can be a sign as long as it has meaning.

The two divergent definitions of semiotics that are proposed by Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce

also bring two dominant models of sign. Saussure (1986) offer a ‘dyadic’ or two-part model of the sign. He defines a sign is composed of a ‘signifier’ (*signifiant*) and a ‘signified’ (*signifie*). The signifier is described as the form that the sign takes and the signified is described as the concept to which it refers. Saussure makes distinction in these terms:

A linguistic sign is not a link between a thing and a name, but between a concept (*signified*) and a sound pattern (*signifier*). The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer’s psychological impression of a sound as given to him by the evidence of his senses. This sound pattern may be called a ‘material’ element only in that it is representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept.

This Saussure’s model of sign, then shown as the following drawing:



Figure 2.1 Saussure’s model of sign (Chandler 2007, p.14)

For Saussure, both signifier and signified are purely psychological form rather than physical being. Nowadays, the basic ‘Saussurean’ model is commonly adopted, but it is different. In the modern one, the signifier is usually interpreted

as the material (physical) form of the sign or something which can be seen, heard, touched, smelled or tasted. In other words, it can be said that the modern one is more materialistic model than what Saussure served in the first.

The sign is the result of the association of the signifier with the signified. Then, the association or relationship between the signifier and the signified is called as 'signification' and in the diagram the signification is represented by the 'arrow'.

At around the same time as Saussure, Peirce (cited in Chandler 2007, p.29) formulates his own model of sign. In contrast to Saussure's model of the sign in the form of a 'self-contained dyad', Peirce offers a triadic (three-part) model:

1. The *representamen*: the form which the sign takes (not necessarily material).
2. An *interpretant*: not an interpreter but rather the sense made of the sign.
3. An *object*: to which the sign refers.

As what Peirce states in Chandler's book entitled *Semiotic the Basic* (2007, p.29):

'A sign... [in the form of a *representamen*] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the *representamen*'

The relationship between the representamen, the object and the interpretant is referred by Peirce as 'Semiosis'. In Peirce's model of sign, the *representamen* is similar to Saussure's *signified* while the *interpretant* has similar meaning to the *signified*. However, the *interpretant* has a quality unlike that of the *signified*. The *interpretant* is a sign in the mind of the interpreter. His model of sign draws as below:

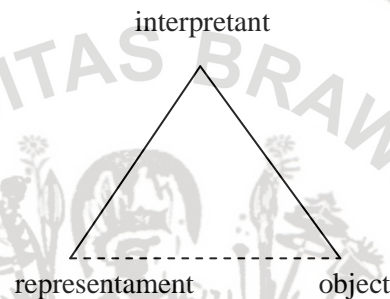


Figure 2.2 Peirce's model of sign (Chandler 2007, p.30)

Furthermore, Peirce (cited in Cobley, 2001, p.31) defines his own typology of sign. The most basic classes of sign in Peirce's menagerie or the 'most fundamental' division of sign are icons, indexes, and symbols.

- a. An icon is a sign that interrelates with its semiotic object by virtue of some resemblance or similarity with it, such as a map and the territory it maps (a photograph of Churchill is an icon of the original item).
- b. An index is a sign that interrelates with its semiotic object through some actual or physical or imagined causal connection, such as smoke as the index of fire.

c. A symbol is a sign whose interpretation is a matter of social convention, such as word, sentence, and traffic signs.

This typology of signs is useful to differentiate 'modes of relationship' between sign vehicles and their referents in terms of Peirce's theory.

Moreover, in this research, the writer can apply the Peirce's division of sign in order to categorize the type of signs employed in the Benny's opinion cartoons since its existence is very important in giving the clues to the readers about the message being transferred by the cartoonist to the readers. The typology of signs offered by Peirce is more specific than Saussure's. That is the reason why the writer chose to use the Peirce's theory instead of Saussure's.

2.3 Connotation

In semiotics, denotation and connotation are terms describing the relationship between the signifier and its signified, and an analytic distinction is made between two types of signifieds: a *denotative* signified and a *connotative* signified. Meaning includes both denotation and connotation.

In this research, the writer uses the theory of connotation instead of denotation in order to make semiotic analysis since connotative meaning is considered as the result of wider interpretations which are possible to appear. Like what Chandler (2007) says:

'Denotation' tends to be described as the definitional, 'literal', 'obvious' or 'commonsense' meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide, [...] But if

it really means 'culturally well-adjusted' then it is already culture-specific, which takes us into the territory of connotation. The term 'connotation' is used to refer to the socio-cultural and 'personal' associations (ideological, emotional etc.) of the sign. These are typically related to the interpreter's class, age, gender, ethnicity and so on. Signs are more 'polysemic' - more open to interpretation - in their connotations than their denotations.

Spradely (cited in Tinarbuko 2008, p.20) says that connotative meaning covers all suggestive significance from the symbol more than its referential meaning. Those explanations above, describe how connotation is usually considered to have meanings which are more than its common reference's meaning. In this case, connotation as the second level of meaning in the interpretation is not the objective representation of the thing, but new usage produced by the signs appear.

Concerning this research, in order to interpret the meaning or the connotation of the cartoons, the readers need to combine each element (signs) contained in the cartoons. Krees and Leeuwen (2006, p. 177) in their book entitled *Reading Images* explain that composition relates the representational and interactive meanings of the image to each other through three interrelated systems:

1. Information value. The placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, centre and margin.

- a. Left and Right

When pictures or layouts make significant use of the horizontal axis, positioning some of their elements left, and other, different ones right of the centre. The elements placed on the left are presented as Given, the elements placed on the right as New. Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention.

b. Top and Bottom

In a visual composition, some of the constituent elements are placed in the upper part, and other different elements in the lower part of the picture space or the page, then what has been placed on the top is presented as the Ideal, and what has been placed at the bottom is put forward as the Real.

Ideal means that it is presented as the idealized or generalized essence of the information, hence also as its, ostensibly, most salient part. The Real is then opposed to this in that it presents more specific information (e.g. details), more 'down-to-earth' information (e.g. photographs as documentary evidence, or maps or charts), or more practical information (e.g. practical consequences, directions for action).

c. Centre and Margin

If a visual composition makes significant use of the Centre, placing one element in the middle and the other elements around it, we will refer to the central element as Centre and to the elements around it as Margins.

Centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient. The Margins are these ancillary, dependent elements. In many cases the Margins are identical or at least very similar to each other.

2. Saliency. The elements (participants as well as representational and interactive syntagms) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc.

3. Framing. The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

From what have proposed above, the writer relates it with the theory of connotation proposed by Piliang (cited in Tinarbuko, 2008, p.20). He says that connotative meaning consists of all meaning aspects which are related to the feeling, emotion, cultural values, and ideology. Here, what the readers of the cartoon need in order to interpret the composition of cartoons are cultural values or social conventions that exist in Indonesia since the topic being discussed by these cartoons are related to events occurring in Indonesia. The examples of the convention are smiling means happy, left is bad and right is good, or black colour means sadness and white colour means purity.

2.4 Code

The concept of the 'code' is fundamental in semiotics. According to Chandler (2007):

Since the meaning of a sign depends on the code within which it is situated, codes provide a framework within which signs make sense.

Indeed, we can not grant something the status of a sign if it does not function within a code. Furthermore, the relationship between a signifier and its signified is relatively arbitrary, then it is clear that interpreting the conventional meaning of signs requires familiarity with appropriate set of conventions. Code organize signs into meaningful system which correlates signifiers and signifieds.

Chandler (2007) says that a code is a set of practices familiar to users of the medium operating within a broad cultural framework. Moreover, he formulates his typologies of codes which he refers here only to those which are widely mentioned in the context of media, communication and cultural studies.

His particular tripartite framework is divided as the following:

I. Social Codes

- a. Verbal language (phonological, syntactical, lexical, prosodic);
- b. Bodily codes (bodily contact, proximity, physical orientation, appearance, facial expression, gaze, head-nods, gesture and posture);
- c. Commodity codes (fashion, clothing, cars);
- d. Behavioral codes (protocols, rituals, role-playing, games).

2. Textual Codes

- a. Scientific codes, including mathematics;
- b. Aesthetic codes within the various expressive arts (poetry, drama, painting, sculpture, music, etc.) – including classicism, romanticism, realism;
- c. Genre, rhetorical and stylistic codes: exposition, argument, description and narration and so on;
- d. Mass media codes including photographic, television, filmic, radio, newspaper and magazine codes, both technical and conventional (including format).

3. Interpretative Codes

- a. Perceptual codes: e.g. Of visual perception
- b. Ideological codes: more broadly, these include codes for ‘encoding’ and ‘decoding’ texts – dominant (or ‘hegemonic’), negotiated or oppositional. More specifically, we may list the ‘isms’, such as individualism, liberalism, racism, materialism, capitalism, progressivism, conservatism, objectivism and populism.

These three types of codes correspond broadly to three key of knowledge required by interpreters of a text, namely knowledge of:

1. The world (social knowledge)
2. The medium and the genre (textual code)

3. The relationship between social knowledge and textual code (modality judgment)

Barthes (1974, cited in Tinarbuko 2008, p. 18) categorizing the code into five major groups follows:

a. Hermeneutic code, this is associate with the various (formal) terms by which an enigma can be distinguished, suggested, formulated, held in suspense, and finally disclosed.

Simply, what is meant by hermeneutic code is a code refers to any element of the story that is not fully explained and hence becomes a mystery to the reader.

b. Semic code, this is related to the instability, the dispersion, characteristic of motes of dust, flickers of meaning.

Simply, what Barthes means with semic code is something which refers to connotation within the story that gives additional meaning over its denotative meaning.

c. Symbolic code: this is the place for multivalence and for reversibility; the main task is always to demonstrate that this field can be entered from any number of points, thereby making depth and secrecy problematic.

It can be said as the point where multiple meanings can be read into the same lexia, so that the text produces no definitive meaning. Typically done in the use of antithesis, where new meaning arises out of opposing and conflict ideas.

d. Proairetic code: this is the code indicates the actions and behaviors that constitute the plot. It is closely related to the text's narrative structure.

e. Cultural code: this is a code refers to a science or a body of knowledge (physical, physiological, psychological, medical, literary, historical, etc) referred to, without going so far as to construct (reconstruct) the culture they express.

Based on those theories above, we can see the distinction between them.

Barthes directly defines codes into five major codes while Chandler groups the codes into three codes which each code are divided some sub-codes. In this research, the writer uses both theories of codes to identify the types of codes used in the opinion cartoons since those two theories have differences and complementary each other. Finally, the writer investigates what kinds of codes are frequently applied in the opinion cartoons.

2.5 Cartoon

Cartoons are funny picture represent an event happening. People who make cartoon called cartoonist. There are some kinds of cartoon is known today, which are funny cartoons, editorial cartoons and gag cartoons. Each kind of cartoon has its aim. For example, funny cartoon for children, editorial cartoon is intended to express the political or social views sarcastically and gag cartoons is meant to be joke without being sarcastic. Richter (cited in Goshgarian 2004, p. 334) defines a cartoon as "a visual humorous comment about something that is

familiar to all of us". While, Koren (cited in Goshgarian 2004, p.334) sees a cartoon as "a combination of visual and verbal jokes".

Fairrington (2009, p.16) divides cartoons into some different genres as follows:

- a. The comic strip is the format that readers of newspaper comics are most familiar with. Comic strips have a deceptively potent ability to develop strong bonds between readers and recurring characters, as each new strip over the course of time adds layers of meaning to those characters — making them more real than perhaps any other characters in fiction.
- b. The editorial cartoon is a mainstay of a newspaper's opinion pages. The reason for this is simple: People respond strongly to an editorial cartoon's ability to present a complex argument using an image and a few short sentences. In a way, this short, punchy delivery defines the art form itself.
- c. The gag cartoons are the cartoons that not divided into panels; rather, they rely on a single illustration to drive home the punch line. Unlike comic strips, in which the text is carried in word balloons inside the panels, the prevailing practice in gag cartoons is to present the text in a caption below the panel. The content of a gag cartoon is always humorous and gag cartoons have no recurring characters and no previous story lines.
- d. Web cartoon is a cartoon that published in internet. As the internet continues to define the delivery of news and entertainment, it's only fitting that a new breed of cartoonists has sprung up to take advantage of this exciting time. The web allows cartoonists to self-publish their work to a

worldwide audience with extremely meager means. On the internet, a young cartoonist doesn't answer to an editor, nor does she wait for the approval of a syndicate. If the work is good enough, it finds its own success on the web.

The division of cartoons above give evidence that cartoon is considered as an effective media to deliver idea related to the event happening in humorous or comedy style. It can be seen from the presence some cartoon in some number of newspapers and magazines.

Goshgarian (2004, p.332) in his book entitled *Exploring Language* proposes:

A stand-alone editorial cartoon- as opposed to a strip of multiple frames – is a powerful and succinct form of communication that combines pen-and-ink drawing with dialogue balloons and captions. They are not just visual jokes, but visual humor that comments on social / political issues while drawing on viewers' experience and knowledge. They often depict a moment in the flow of familiar current event.

A cartoon should be communicative so that the reader can understand the message transferred well. To make it effective, cartoon must make the issue clear at a glance by using images that are instantly recognizable. Besides, the cartoonist may use some words in order to help the readers understand the cartoons. From the division of cartoon stated above, the opinion cartoons that are going to be analyzed here belongs to editorial cartoon since opinion cartoon is also published

in newspaper and using an image and few short sentences to deliver arguments about some issues.

2.6 Satire

In the case of discussing opinion cartoon, certainly cannot be separated from the term of satire since opinion cartoon is made to criticize events the government or events that happen in our surrounding indirectly or in sarcastic way. Reaske (1966 p. 41) says that satire is the technique of holding human vices, follies, stupidity up for contempt, usually with an aim to reform. According to him, satire is usually directed at idea, institutions, or governments, rather than at individuals. Satire is used to show the satirists personal dissatisfaction than ideological disagreement. Further, he also adds the satirist tries to point out flaws through a humorous treatment.

According to Thrall (cited in Harris 2004, para.3), satire is a literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved. The true satirist is conscious of the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling. Goldfriend (2007 para.32) suggests there are some characteristics of satire:

1. Satire is insinuation. It is clear, when a satire work with particular argument published, then the main objective of the work is not only the argument but also teasing and criticism contain in it.

2. Satire can be applied to all things. Satire can be applied to all things, even the concepts that are considered as holy and sacred as well, as long as it is in contrast with the values owned by the satirist.

3. Satire is humor and wit. Satire is combination between humor and intelligence. Intelligence meant here is the ability of satirists to wrap their argument in uncommon way. It can be seen from how the way they combine insinuation, joke, offensive and argument.

4. Satire is destructive and corrective. Commonly, satire ruins concepts of truth have been planted in our mind. But, satire also has corrective character that corrects the concepts of truth.

5. Satire is multi meaning and has a background

6. Satire is aggressive and critical

There are some matters that have to be considered so that the satire can be dressed appropriately to the target:

1. Satire should be understood using intelligence. In understanding satire the ability in understanding connotative meaning, understanding background of satire, choice of condition and situation are needed.

2. Satire performs symbol and meaning. Satire usually uses connotative meaning. The connotative meaning is different from one person to another. And symbol is always related to something that becomes the target of satire.

3. Satire is less appropriate in the term of “nurture”. The main aspect of nurture is “built something” or constructive. While the characteristic of satire is deconstructive.

It can be said that satire is a style or manner of delivering opinion. Satire is an extraordinary way of delivering opinion used by satirist. In satire, opinion is not directly conveyed to the object but delivers by quip and use symbols or anything associated with the object being satired. In order to understand the opinion cartoon, it is needed to know what satire is and its characteristic since opinion cartoon is satiring some events happened around us.

2.7 Parody and Personification

In the case of understanding or analyzing cartoon, the term parody and personification are needed since cartoon is usually made in humorous way and ridiculous. Reaske (1966 p.38) says that parody is imitating the work of others in order to amuse. When one undertakes a parody, one tries to express humorously what some other writer either has expressed, or would express, seriously. He also adds that in the case of caricature, a parody emphasizes the obvious characteristics for the sake of humor. For the term of personification, Reaske (1966 p.39) proposes that personification is the process of assigning human characteristics to nonhuman objects, abstractions or ideas.

The conclusion that can be taken from what have been proposed above is parody and personification used to give sense of humor in the cartoon. More specific, parody is used to make something look ridiculous or mocked and

personification is used to make non-human things to look like human being. For example, the drawing of animal wears clothes or behaves like human being. The understanding of parody and personification is needed in analyzing opinion cartoon since the cartoonist often tells an event in ridiculous drawing and treat things or animals like human being.

2.8 Previous Study

Dealing with this study, there are some previous studies with similar topics which are related to this study. It is '*A Semiotic Study on the Codes Used in Some of Oom Pasikom Editorial Cartoons Compiled in 40 Tahun Oom Pasikom, Peristiwa Dalam Kartun Tahun 1967-2007*' which is written by Citrawati (2008).

In her research, Citrawati takes the editorial cartoons of *Oom Pasikom* published in *Kompas* as the research object. She wants to do more exploration in interpreting meaning, not only through the identified signs and the connotation made but also through the codes used since codes can be seen as the framework for the signs to generate meaning, but also gives the analysis about to what extent codes are used.

Furthermore, the finding shows the difference in the use of codes for the verbal element employed.

Another research is conducted by Adityo (2008) entitled *Semiotic in BMW Cigarette Advertisement: A study on Perception toward Sign*. This study revealed that all semiotics elements are used within the two versions of the advertisements which become the object of the study. Within the advertisements, the semiotics elements are used to deliver the information and generate the message through

denotative and connotative meaning. Moreover, the success of the advertisements are measured based on the interpretation of University of Brawijaya students whether they understand the content of the advertisement. Based on this study shows the respondents are only understood one of two advertisements investigated because it has simple composition and easy to understand while the other is too complicated.

This present study is similar to a study conducted by Citrawati (2008) since it is investigating the semiotics elements, connotation and codes. It is also similar to Adityo's since Adityo also investigates the semiotics elements. Nevertheless, this study is different from Citrawati's in term of the object of the study. She takes G.M Sudarta's Oom Pasikom as the objects, while the objects of this study are Benny Rachmadi's opinion cartoons. Another difference is the previous study focus on to what extend the signs used to show the use of codes while this present study focus on the effectiveness of codes that are used. It is also different from Adityo (2008) since he does not conduct investigation of codes toward his object of the study. However, what has been observed by Citrawati and Adityo which are related to the semiotics elements and connotation are very valuable to be used as the writer's reference in identifying the type of sign applied and connotation made in these opinion cartoons. After identifying the semiotics signs applied, interpreting the connotations by combining all signs and identifies what kind of codes that are used to give frameworks for the signs to generate the meaning, the writer wants to do more exploration in what kind of codes are

frequently used. So that, the writer can decide which codes are effectively applied in interpreting the meaning of the opinion cartoons of Benny Rachmadi.



CHAPTER III

RESEARCH METHODS

This chapter covers the explanation about the research methods of this study. It consists of research design, data source, data collection, and data analysis.

3.1 Research Design

The research entitled *A Semiotics Study on the Effectiveness of Codes in Benny Rachmadi's Opinion Cartoons Compiled in Dari Presiden ke Presiden* is qualitative research in terms of content or document analysis. According to Ary, et al (2002) qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking it down into variables. Then, they add the goal of qualitative research is a holistic picture and depth of understanding rather than a numeric analysis of data. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in natural setting. While content or document analysis, in accordance with Ary, et al (2002), is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material.

3.2 Data Sources

The data source of this research was the opinion cartoons of Benny Rachmadi which are compiled in a book entitled '*Dari Presiden ke Presiden*'. The

compilation consists of the selected Benny's works which describe everything happening in Indonesia in the last 11 years. There are four presidents who are included in this book, B. J. Habibie (1998-1999), Abdurahman Wahid (1999-2001), Megawati Soekarno Putri (2001-2004), and Susilo Bambang Yudhoyono (2004-now). The cartoons which are compiled apply both visual and verbal elements. Those verbal and visual elements applied were the data of this research.

The characteristic of cartoon is situational. From the whole cartoons being observed, in this research the writer selected the cartoons which include in corruption topic. There are some topics such as education, economy, humanity, corruption and politics found in this book, but topic about the corruption case always occurs in every presidential period which is discussed in this book, that is the reason why the writer chooses that topic. Actually, there are some cartoons which have topic about corruption, but the writer only chose two cartoons for each presidential period which was considered by the writer shows strong satire. The selection of cartoons which show strong satire was based on the characteristic of satire.

3.3 Data Collection

The main instrument of this research is the writer as the researcher. The method of collecting data is document analysis. Furthermore, the data of this research are collected through the following steps:

- a. Selecting the cartoons which have topic about corruption.

There are 314 cartoons with different topics compiled in the book but the writer focuses in the cartoons which have topic about corruption. It is because the corruption considered as an issue that always occurs and becomes the serious problem in every presidential era.

- b. Selecting two cartoons from each presidential period which shows strong satire.

After selecting the cartoons which have topic about corruption, the writer took two cartoons from each presidential era which shows strong satire. There are approximately 3 to 7 for each era, but not all of them show strong satire.

The cartoons which are parodying certain event have strong satire. The selection of cartoons which show strong satire is based on the characteristic of satire.

- c. Identifying all the visual and verbal elements employed in the cartoons.

The visual and verbal elements of the cartoons have been chosen are identified to be analyzed in the matters of what kind of signs they belong to, what were the meaning of them and what kind of codes that were used.

3.4 Data Analysis

In this section, the writer analyzes all the data through the following steps:

1. Analyzing the types of signs found in the Benny's opinion cartoons.

The visual and verbal elements of the cartoon are analyzed using the typology of signs defines by Peirce.

2. Analyzing the connotations which are made by combining all the signs employed.

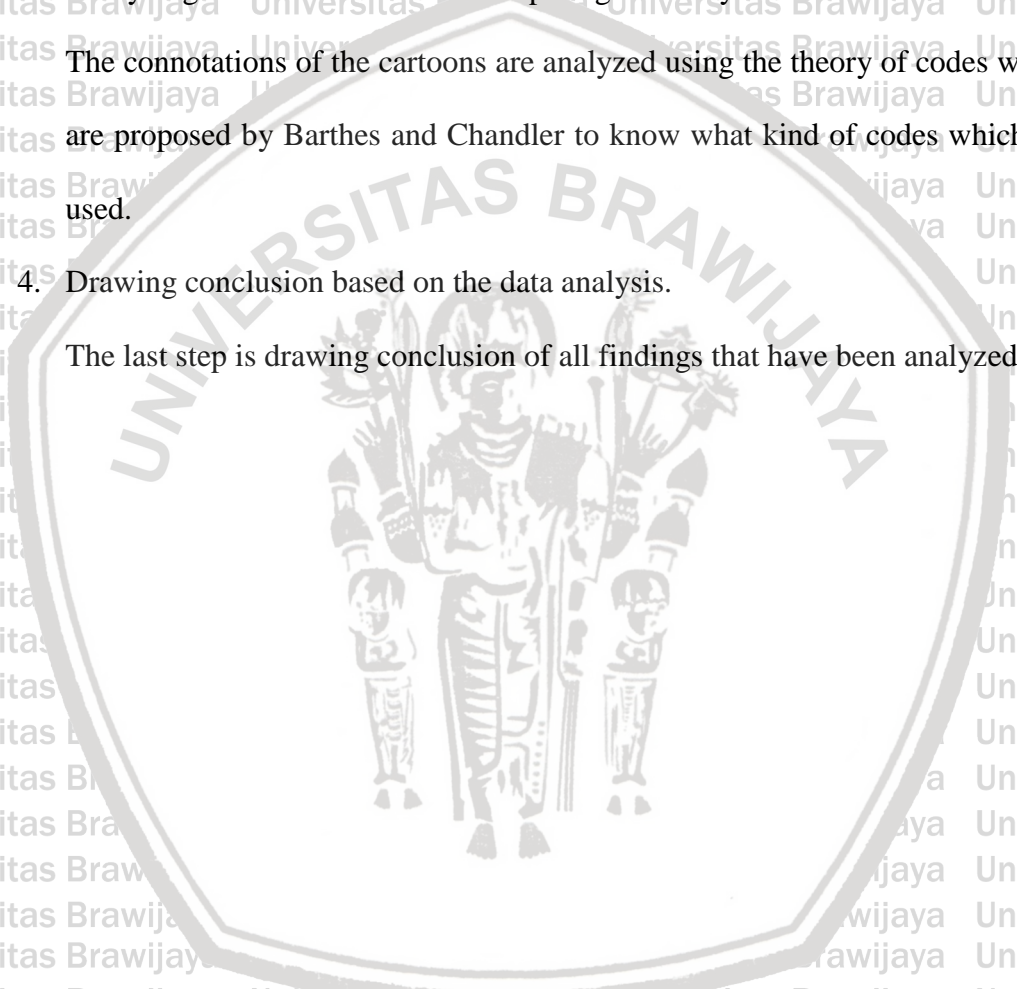
By interpreting each sign which is employed in the cartoons and then combine all of them, it would be obtained the connotations or messages of the cartoons.

3. Analyzing the use of codes and comparing the analysis with the theories.

The connotations of the cartoons are analyzed using the theory of codes which are proposed by Barthes and Chandler to know what kind of codes which are used.

4. Drawing conclusion based on the data analysis.

The last step is drawing conclusion of all findings that have been analyzed.



CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents the detail explanation related to the main topic. The problems of the study are answered in the finding. Then, in the discussion session, there is further discussion about the finding related to the theories.

4.1 Finding

In this section the research problems are answered. First, the writer gives identification to the semiotics signs and connotations that can be found in these cartoons. Then, the writer analyses the codes that are used to interpret the cartoons. In the point of semiotics signs used, the writer identifies the iconic, indexical and symbolic signs employed in the cartoons. For the symbolic signs, there are two types of symbols which are employed, visual symbol and verbal symbol. The verbal symbols are the written form of the verbal language as cartoonist's thinking which is visualized by the letters as the phrases or sentences which are functioned to help the cartoonist in delivering the message. While for the connotation, the writer identifies all the signs employed in the cartoons then tries to relate them to certain events occur in the society. The last, by considering the connotations made, the writer finds which kinds of codes used by the cartoons implemented to give framework to the signs employed. So that, the connotation can be made.

4.1.1 Analysis of Opinion Cartoon 1

This opinion cartoon was published in *Mingguan Kontan* on 21st August 1999. It is about a corruption case in Bali bank. This cartoon belongs to presidential era of Habibie.



Figure 4.1.1 Opinion Cartoon 1

4.1.1.1 Analysis of Signs (Opinion Cartoon 1)

In this cartoon, the writer finds the existence of icon, index and symbol.

a. Icon:

1. Icon of eels.
2. Icon of 1st boy (bald-headed).
3. Icon of 2nd boy (curly hair).
4. Icon of 3rd boy (wearing cap).
5. Icon of a bucket of water.
6. Icon of a bottle.
7. Icon of flags.
8. Icon of crowd.

b. Index:

1. Nervous expressions as the index of confusion.

2. A tired expression as the index of fatigue.

3. The expression of crowd as the index of curiosity.

c. Symbol:

The writer finds verbal and visual elements which function as symbols in this cartoon.

1. 'BANK BALI' refers to the cartoonist's thought about the troubled institution.

2. '*yang GEDE emang nggak bakal ketangkep deeh..*' refers to cartoonist's thinking about the difficulty to handle the case.

3. 54th on the flags refer to the age of Indonesian independence.

4.1.1.2 Analysis of Connotation (Opinion Cartoon 1)

This opinion cartoon is actually used to satirize the difficulty faced by law enforcer related to Bali bank corruption case. In this opinion cartoon, the cartoonist tries to compare the effort of Indonesian law enforcement to wipe the corruption out with catching eel contest. Here, the law enforcers are represented by the icons of boys. It gives connotation that their behavior or the way how they work is like boys who catch the eels. They face difficulties in arresting the corruptor of Bank Bali case. This interpretation is strengthened by the expressions of 1st and 2nd boys, nervous expression, which then it gives explanation to the reader that they have some trouble in arresting the corruptors. The icons of eels themselves represent the corruptors that are going to be arrested. The characteristic of eel is slippery and difficult to be caught. These characteristics

give connotation that the corruptor of Bank Bali case is difficult to be arrested because they are as slippery as the eels. The black color of eels is not only because of the true color of the eels are black. According to the way of Indonesian people's thinking, the black color also gives connotation of badness and evil since the icons of eels represent the corruptors. The icon of a bottle as a place where the eel is going to put in can be described as prison.

In this opinion cartoon, the verbal elements are visualized as phrase and sentence, 'BANK BALI' and '*yang GEDE emang nggak bakal ketangkap deeeh..*' are put as the complements of the icon of a bucket and the icon of 3rd boy. The phrase 'BANK BALI' which is put in the icon of bucket can show where the corruption takes place. While the verbal element which is visualized as sentence '*yang GEDE emang nggak bakal ketangkap deeeh..*', put above the icon of 3rd boy and written in a frame shows that person's thinking about how difficult to handle the corruption case in Bali Bank. The word '*GEDE*' means big, in this case it means the corruption which occurred in Bali Bank is a big corruption case. The word typed in the bold capital letters and has biggest size of all words in the sentence shows the strong interpretation that finishing a major corruption case involving a lot of money and high position people in it is difficult. This interpretation is strengthened by the drawing of the smaller eel that has been caught by the 3rd boy while the others still cannot be caught. The 54th flags represents the age of Indonesian independence. The hidden meaning that can be dug from this symbol is the age of Indonesia is old enough, but the condition of the country is still not prosperous yet. There are still many problems that cannot

be solved, one of them is corruption. The crowd is the spectators of the game. It represents the Indonesian people. Their expressions can be interpreted in two ways. First, if the expressions are connected to drawing of game, it shows their enthusiasm in supporting the game participants. Second, if the expressions are connected to the case being satire, the expressions show curiosity of the people whether the Bank Bali case can be solved or not. That interpretation raises since the people is drawn gathering overcrowded and see the game with great enthusiasm.

4.1.1.3 Analysis of Codes (Opinion Cartoon 1)

After analyzing the connotation of this opinion cartoon and based on the theory of Barthes, the writer finds the existence of cultural code, proairetic code and hermeneutic code. For cultural code, it is clearly can be seen from the use of eel icon and its color by the cartoonist. It is related to the myth which exists in our society in which eel is seen as a slippery and difficult to be caught while the black color is understood by us as a color of badness. So, in this opinion cartoon, the corruptors are described as slippery as eel.

In the point of proairetic code, the using of visual and verbal elements of the cartoon can reveal the story wanted to be delivered by the cartoonist to the reader. Visually, the story or the ideas want to be delivered can be seen from the description of facial expression and body movement of the boy icons who tries to catch the eel. The drawing shows the reader the difficulties they faced. While verbally, the phrase and sentence applied in the opinion cartoon are used to help

the cartoonist to explain the function of some icons. 'BANK BALI' is used to show where the corruption case takes place. For hermeneutic code, the sentence '*yang GEDE emang nggak bakal ketangkep deeeh..*' which is used as the dialogue of the icon of 3rd boy is used to strengthen the explanation of visual icon that finishing a major corruption case is difficult.

While based on Chandler, the writer finds that this opinion cartoon applies some social, textual and interpretative codes. In the matter of social codes, the writer sees the existence of verbal language code and bodily code. The existence of social codes in this cartoon has the same function as Barthes' proairetic codes which are able to give explanation about something happens. For the verbal language, the using of verbal elements which are applied in the written form functioned to help the cartoonist deliver the ideas. The phrase BANK BALI which is put in the bucket is used to show the institution which has corruption problem. '*yang GEDE emang nggak bakal ketangkep deeeh..*' is a sentence and the dialogue of the icon of 3rd boy used to describes the difficulties in handling the case. In the bodily code perspective, the gesture and the facial expression of those boys as the representative of the authorities show fatigues and difficulties of them in handling the major case such as Bali Bank corruption case.

In the textual code point of view, the writer sees the genre, rhetorical and stylistic code is applied in the cartoon. It can be identified from the descriptive and narrative element of the story in it. Those elements can be seen from the visual and verbal elements used, especially the dialogue, which reveals the description and narration. In the term of interpretative code, the writer identifies

the existence of perceptual code. As the description of the eel given above, the cartoonist gives negative perception to the reader toward the corruptors of Bali Bank who are difficult to be caught.

4.1.2 Analysis of Opinion Cartoon 2

Opinion cartoon 2 was published on July 1999 and purposed to give satire to the new elected legislative members. This cartoon belongs to presidential era of Habibie.



Figure 4.1.2 Opinion cartoon 2

4.1.2.1 Analysis of Signs (Opinion Cartoon 2)

a. Icon:

1. Icon of a chair
2. Icon of a man wearing a cap
3. Icon of a devil
4. Icon of a trident

b. Index

1. Facial expression of the man as the index of satisfaction and greediness.

2. The devil's expression as the index of cruelty.

c. Symbol

- 'sekarang pikirin caranya supaya "**Balik Modal**"' refers to cartoonist thinking about corruption done by people as legislative member.

4.1.2.2 Analysis of Connotation (Opinion Cartoon 2)

This opinion cartoon actually is used to satirize some Indonesian legislative member related to the corruption they do when they have elected as legislative member. They commit a corruption in order to get back the money that they spent during campaign period. The drawing of man who wearing a cap and holding a chair can be used to describe the person of new elected legislative member. This interpretation is according to what we usually see in television that the legislative member generally wearing a cap. The other reason why the icon of man is interpreted as new-elected legislative member because at that time the president of Indonesian, Mr. B.J Habibie, was not elected by general election.

Since the icon of man is interpreted as new-elected legislative member, so that the drawing of chair which is held by the man can be used to describe the position in legislative body. The interpretation of a chair as position in legislative body is based on the habitual of Indonesian people called the position in legislative body as *kursi* that means a chair in English.

The expression which is drawn in the icon of the man shows satisfaction and greediness. The satisfaction feeling appear because he gets position in

legislative body, while greediness appear because he has power and chance to get a lot of money by doing corruption. The icon of devil can be interpreted as bad thinking of the new-elected member. It is based on global interpretation that devil is a symbol of badness or evil. The black color of the devil also strengthens the badness. While the verbal element which is functioned as a dialogue of the devil icon *‘sekarang pikirin caranya supaya “Balik Modal”* shows the cartoonist thinking about some legislative members’ effort in order to get their money back. So, the conclusion of the combination the devil icon, its color and the dialogue is the way how they get their money back is doing in bad way not in good way, in this case is doing corruption.

4.1.2.3 Analysis of Codes (Opinion Cartoon 2)

Referring to the type of codes proposed by Barthes, the researcher finds the existence of hermeneutic, proairetic and cultural codes in this opinion cartoon.

For hermeneutic codes, the dialogue of the devil icon *‘sekarang pikirin caranya supaya “Balik Modal”* is able to construct an enigma because it has possibility to issues a question in reader’s mind. The question which may appear in reader’s mind is what effort they will do to get their money back. Then, this enigma will be answered by using the clue that is the icon of a devil. The icon of the devil may give description the way how they do their effort. As people know the fastest way getting the money back is doing corruption.

In the matter of proairetic code, the writer can see to the whole elements used. The drawing of icon of that man who is holding a chair with contented

expression on his face and the icon of the devil demonstrate the relationship between them in building a story. As what the writer explained in analysis of connotation the icon of the man represents the new-elected legislative body member, the icon of the chair means the position on legislative body and the expression on his face shows the satisfaction and greediness of him. Then, the icon of the devil and its dialogue strengthens bad intension of the new elected legislative member. Furthermore, in the writer analysis, the using of the icon of chair shows the application of cultural code by the cartoonist. As people know that a chair is an object used as seats but like what have been stated in analysis of connotation above chair also has a meaning a position in legislative body.

While based on classification of code proposed by Chandler, the writer found the existence of social codes, textual codes and interpretative codes. For social codes, the writer sees verbal language codes, bodily codes and commodity codes. In the verbal language codes, the writer analyzes the application of verbal element which is made in the form of dialogue. The sentence '*sekarang pikirin caranya supaya "Balik Modal"*' shows the cartoonist thinking about the bad intensions of new-elected legislative member. In the matter of bodily codes can be seen from the expression of the man. In the side of commodity codes, the using of the clothing attribute of a man represents the people who have high level in society, in this case the legislative member.

For the textual codes, the writer sees there are two codes in it. They are aesthetic codes and genre, rhetorical and stylistic codes. The existence of aesthetic codes can be seen from the icon of the devil which represents bad intension of the

icon of a man. It raises the artistic value since the icon of devil is personification of the bad intensions which actually cannot be seen in the reality. While for genre, rhetorical and stylistic codes, the same as proairetic codes, it shows from the whole element of the cartoon which is performed as the description of the idea wanted to be delivered by the cartoonist to the reader. From the interpretative codes perspective, the writer sees the perceptual codes applied on the cartoon. It is because the cartoon raises perceptions that until nowadays the legislative members who win the election by using money politic will do corruption during their duty to get the money spent in campaign period back.

4.1.3 Analysis of Opinion Cartoon 3

Opinion cartoon 3 was published on 21st February 2000. It is about the process investigation of Soeharto's corruption case. This cartoon belongs to presidential era of Gus Dur.



Figure 4.1.3 Opinion cartoon 3

4.1.3.1 Analysis of Signs (Opinion Cartoon 3)

In this cartoon, the writer finds the existence of icon, index and symbol.

a. Icon:

1. Icon of 1st man (tired expression, wearing t-shirt and cap)
2. Icon of 2nd man (wearing coat and tie, holding magnifying glass)
3. Icon of 3rd man (wearing batik, white-haired, smoking)
4. Icon of maze
5. Icon of magnifying glass
6. Icon of cigar
7. Icon of smoke

b. Index:

1. A tired expression on the icon of 1st man as the index of fatigue.
2. A nervous expression on the icon of 2nd man as the index of confusion.

c. Symbol:

1. *'Capek...Pak...Bosan'* refers to cartoonist's thinking about the boredom felt by society toward H.M Soeharto corruption investigation.

4.1.3.2 Analysis of Connotation (Opinion Cartoon 3)

In interpreting this opinion cartoon, the researcher relates it to the certain occurrence that happens. Actually, this opinion cartoon is to criticize the complexity faced by judiciary in investigation process of Soeharto's corruption

case. The drawing of 1st man represents the common people of Indonesia. It can be seen from the clothes worn, plain t-shirt and cap. These clothes usually associated with common people. The verbal element ‘*Capek...Pak...Bosan*’ becomes the dialogue of the 1st man icon. This sentence is used by the man as the representation of boredom felt by people toward the investigation process.

Although they are only as audience and were not involved in investigation process, they feel tired watch the news about Soeharto’s investigation that seems to be endless. This interpretation is also strengthened by the expression of the man.

The drawing of 2nd man represents the institution which is dealing with Soeharto’s case. The institution is Indonesian general attorney. In this case, the icon of 2nd man is identified as the chairman of Indonesian general attorney who take charge at that time. He is Marzuki Darusman. The drawing of 3rd man who is wearing batik and white-haired remind the researcher to the figure of H.M. Soeharto, Indonesian former president who was convicted corruption due to the using of state money. The characteristics of the icon of 3rd man are very similar to figure of H.M. Soeharto. His hair is white and he likes wear batik shirt. The cigar he smoked indicates the high position or power or authority owned by that man, as we know that cigar usually smoked by rich man or high position people. The authority owned by him, it makes the process of investigation became more complex. It is not only because of he is the former no. 1 man in Indonesia but also because of there are many companies that funded using the corruption money. In this opinion cartoon, the complexity itself is treated as a maze. The complexity of

investigation process is almost the same as the real maze which can make people confused when they enter it and even make them desperate to find the way out of the maze. It is the reason why the cartoonist chooses the icon of maze to represent the complexity of Soeharto's investigation process.

4.1.3.3 Analysis of Code (Opinion Cartoon 3)

After analyzing the connotation that appears in the opinion cartoon and based on the Barthes theory, the writer finds the existence of proairetic codes and hermeneutic codes. The proairetic codes can be seen from the icon of a maze which is strengthened by the other icons employed in the cartoon. Like what have been explained in the analysis of connotation, the icon of a maze shows the complexity faced by Indonesian general attorney in investigation process of Soeharto's corruption case. In this opinion cartoon the Indonesian general attorney is represented by the icon of 2nd man. The character of the 2nd man who wears a coat illustrates the figure of Marzuki Darusman, the chairman of Indonesian general attorney who take charge at that time. The icon of 1st man who has tired expression in his face and wears t-shirt and cap represents Indonesian people. Then, the character of 3rd man illustrates the figure of Soeharto. For hermeneutic codes, the dialogue of icon of 1st man is kind of the cartoonist's respond to the problem being investigated.

While based on theory of codes proposed by Chandler, the writer finds the existence of social codes, textual codes and interpretative codes. In the matter of social codes, the writer sees the verbal language codes, bodily codes and

commodity codes applied in this opinion cartoon. For the verbal language codes, the point obtained from the analysis of the 1st man's dialogue. Lexically, the sentence '*Capek...Pak...Bosan*' is used to explain the writer thinking about the boredom he and other people felt toward the process of investigation. In the matter of bodily codes, it can be seen from the faces expression of 1st man and 2nd man. While in the point of commodity codes, the icon of 1st man who wearing t-shirt and cap drawing is able to show the characteristic of common people. Then, the coat and the batik which are worn by 2nd and 3rd show that they have higher position than the 1st man.

From the textual codes perspective, the writer finds the application of genre, rhetorical and stylistic codes. It is because the whole elements of the opinion cartoon are made to give description about the certain issue. In term of interpretative codes, the writer identifies the existence of perceptual codes. From what have appeared in the description of a maze and the dialogue, the cartoonist can give perception to the readers' mind toward the investigation process of soeharto will not be easy to finish.

4.1.4 Analysis of Opinion Cartoon 4

This opinion cartoon was published on 4th September 2000. This cartoon criticizes the handling of corruption in Indonesia. This cartoon belongs to presidential era of Gus Dur.



Figure 4.1.4 Opinion cartoon 4

4.1.4.1 Analysis of Signs (Opinion Cartoon 4)

In this cartoon, the writer finds the existence of icon, index and symbol.

a. Icon

1. Icon of *bandeng* fish (wearing sungalasses)
2. Icon of 2nd *lele* fish (in the middle)
3. Icon of 3rd *mujair* fish (brings money bag)
4. Icon of a man drawn in dull face; wear t-shirt, trouser and sandals; and holding newspaper
5. Icon of a newspaper
6. Icon of a money bag

b. Index

Unhappy expression on the icon of man as the index of sadness and hopelessness.

c. Symbol

The writer finds verbal and visual elements which functions as symbol in the cartoon.

1. A newspaper as the symbol of information source
2. 'SOEHARTO DIADILI' refers to the cartoonist's thinking about the major case that have to be solved.
3. '*yang mujaer, lele, bandeng aja bisa lolos... gimana yang kakap*' refers to the cartoonist thinking about the weak of handling corruption in Indonesia.

4.1.4.2 Analysis of Connotation (Opinion Cartoon 4)

In general, the icons which are used in this opinion cartoon give description about corruptors who are still free to swing without getting any law punishment. In this case the icon of fish which is used resembles milkfish, catfish and tilapia fish. It can be seen from the shapes how those fish are drawn. The sentence '*yang mujaer, lele, bandeng aja bisa lolos... gimana yang kakap*' is used as the complement of the icon of man which functions as his dialogue. This dialogues, indirectly, gives description about what kinds of fish which is drawn by the cartoonist. In Indonesia, people commonly use the name of fish in term of classification. For the lowest level people use *teri* while for the highest level they use *kakap*. In this case, the cartoonist uses *mujair, lele* and *bandeng* to represent the lower level than *kakap*. The levels mean here are the levels of corruptor. The icon of a money bag which is brought by one of the fish represents the money

earned from the proceeds of corruption. There is a similarity among the icons of fish and the photograph of Soeharto in newspaper, all of them wear sunglasses.

The similarity shows that they do the same thing. In this case that thing is involved in corruption case.

The icon of newspaper with 'SOEHARTO DIADILI' as the headline can be described as the biggest or *kakap* case that should be resolved. The biggest corruption case which is involving the former Indonesian president was never be resolved. That is the reason why the cartoonist puts the sentence '*yang mujaer, lele, bandeng aja bisa lolos... gimana yang kakap*' as the complement of the icon of the man. The icon of man here can be interpreted as common people. It can be seen from the clothing attributes which are used, t-shirt, trouser and slipper.

Through the sentence '*yang mujaer, lele, bandeng aja bisa lolos... gimana yang kakap*' the cartoonist wants to explain what people think about the way of handling corruption case in this country. What actually people want to say through that sentence is major case cannot be solved as long as the lower cases are not resolved first.

4.1.4.3 Analysis of Code (Opinion Cartoon 4)

After analyzing the connotation made and considering the Barthes' theory of codes, the writer finds the existence of hermeneutic codes, proairetic codes and cultural code. In this cartoon, the point of hermeneutic codes can be seen from the using of verbal element which is applied in the written form as the dialogue of the icon of man. the sentence '*yang mujaer, lele, bandeng aja bisa lolos... gimana*

yang kakap? is not only functioned to help the cartoonist deliver his idea to the reader, this sentence is also able to construct an enigma since it could bring a question to the reader's mind. The question which is possible to appear is whether the problem of Soeharto corruption case can be solved or not.

In the point of proairetic code, the writer can see to the whole elements used. The face expression of the icon of man and his dialogue shows their pessimistic toward the problem. The icon of newspaper with sentence SOEHARTO DIADILI as headline represents the problem which is faced by Indonesia at that time. And the icon of fish shows the classification. While in the term of cultural code it is shown from the using of word *kakap*. *Kakap* is a kind of fish which has a big size and very valuable in market. The term *kakap* also commonly use by Indonesian people to call something high class.

While based on Chandler, the writer sees the application of social code, textual codes and interpretative code. In term of social codes, it is seen the application of verbal language codes and bodily codes. Like what have been explained in the analysis of connotation, the sentence '*yang mujaer, lele, bandeng aja bisa lolos... gimana yang kakap*' is used to describe the people pessimistic about the handling of soeharto corruption case. For the bodily codes, the facial expression described by the icon of man as the representative of Indonesian people shows the concern they felt about the handling of corruption in Indonesia.

In the matter of textual codes, three codes are applied in this cartoon; they are aesthetic codes, genre, rhetorical and stylistic codes and mass media codes. The aesthetic codes can be seen from the drawing of the icon of fish which are

made in personification. In the point of genre, rhetorical and stylistic codes, this opinion cartoon can be categorized as descriptive and narrative cartoon since the whole signs employed shows interaction which then build a story. The mass media codes shows from the existence of the icon of newspaper with SOEHARTO DIADILI as the headline. That icon represents the problem being satired by the cartoonist.

For interpretative codes, the writer identifies the existing of perceptual codes. The using of the icon of man with his hopeless expression and his dialogue is possible to raise assumption if the lower case cannot be solved it will be almost impossible to solve the major case.

4.1.5 Analysis of Opinion Cartoon 5

Opinion cartoon 5 is an opinion cartoon published on 25th March 2002 and it satired the “achievement” of Indonesia. This cartoon belongs to presidential era of Megawati.



Figure 4.1.5 Opinion cartoon 5

4.1.5.1 Analysis of Signs (Opinion Cartoon 5)

a. Icon

1. Icon of a mouse which is drawn in personification wearing coat, tie, sunglasses and cap.
2. Icon of a medal
3. Icon of a trophy
4. Icon of some money

b. Index

1. Facial expression of the mouse as the index of greediness.
2. Facial expression of man as the index of embarrassment.

c. Symbol

1. A two-toned flag is a symbol of Indonesia
2. A mouse is a symbol of corruptor
3. A trophy is a symbol of an achievement
4. A medal is a symbol of an achievement
5. Money is a symbol of corruption result
6. 'RAJA KORUPSI SE-ASIA' refers to the cartoonist's thinking about the corruption in Indonesia is the biggest in Asia.
7. 'Stop! Hentikan..!! Nggak usah ditingkatkan prestasinya!!' refers to the shame that cartoonist feel toward the bad predicate carried by Indonesia as the most corrupted country in Asia.

4.1.5.2 Analysis of Connotation (Opinion Cartoon 5)

The cartoon shown above actually is used to satirize the “achievement” carried by Indonesia based on Political and Economic Risk Consultancy (PERC) survey. This cartoon was made horizontally with the placement of the icon in asymmetric composition. It can be seen from the imbalance among the elements which become the composer of the cartoon. The icon of mouse is drawn in big size while the icon of man is drawn in small size and placed in the right corner of the cartoon. The lack of proportion among the elements of the cartoon can be described as the different position or level of them.

The using of clothing attribute, tie, coat and cap, by the icon of mouse illustrate that the people being satirized by the cartoonist is the government. The icon of a mouse is used to represent corruptor. The icon of a mouse is chosen because it has similarity with corruptor, them both like to steal. It is based on the assumption appearing on the society that mouse is an animal which does not bring any advantages for human being since they eat by stealing little by little and causes profit loss. Then, the characteristics of mouse give assumption that the attitude of some government members are closely similar to that animal especially they are who commit corruption and stealing the national wealth. The icon of medal written no. 1 can be described as the position of Indonesia is on the top among other countries. While the icon of trophy written ‘RAJA KORUPSI SE-ASIA’ gives connotation that Indonesia is the most corrupted country in Asia. The sunglasses worn show the exclusiveness of the person who wears it. Usually, people who wear sunglasses are people who belong to high class society; in this

case those people are government. Sunglasses also can be interpreted as a disguise that covers the real identity of the people so that everything they do unknown by other people.

In contrast to the government who are described as a mouse, the icon of man who is put in the bottom right corner of the cartoon is drawn like a normal human being. The clothes that are used by the man identic with clothes used by common people, it gives evidence that the icon of man represents the common people, especially in low class. The sentence '*Stop! Hentikan...!! Nggak usah ditingkatkan prestasinya!!*' is put above the man shows his thinking as the representative of the common people. That sentence shows the embarrassment felt by Indonesian people toward the bad achievement carried by their country.

4.1.5.3 Analysis of Code (Opinion Cartoon 5)

Referring to the type of codes defined by Barthes, the writer find that this opinion cartoon uses three codes, they are hermeneutic code, proairetic code and cultural code. From the verbal element, the sentence '*Stop! Hentikan...!! Nggak usah ditingkatkan prestasinya!!*' is used to explain the embarrassment felt by Indonesian people toward the bad achievement carried by their country. This sentence shows the existence of hermeneutic codes. The existence of proairetic codes can be seen from the whole elements employed in this cartoon which are able to reveal the existence of story wanted to be delivered by the cartoonist to the reader. Visually, the icon of a mouse which is drawing in personification and parody wearing a coat and cap with two-toned pin on it shows the people being

satire are Indonesian government. The icon of man which is drawn wearing plain t-shirt and shabby cap represents the common people. The expression of the man shows the embarrassment they feel. In the matter of cultural code, it can be seen from the using of mouse icon which is drawn in personification and parody wearing a coat and cap. It is related to the myth which exists in our society in which a mouse is seen as a figure that does not bring any advantage, like to gnaw on something little by little and causes financial loss. So, in this opinion cartoon the corrupt government is described having character like a mouse.

While based on Chandler, the writer finds this opinion cartoon applies some social, textual and interpretative codes. In the point of social codes there are verbal codes, bodily codes and commodity codes found in this cartoon. From the verbal codes, the utterance puts above the icon of man is functioned to help the cartoonist in delivering message to the readers. In the bodily code perspective, the gesture and facial expression the icon of the man as represent of common people shows the embarrassment toward bad reputation of the country. While the facial expression of the mouse shows greediness. In the matter of commodity, it is shown by the clothing attributes between the icon of mouse and the icon of man illustrates significant difference of their social level. The clothing attributes of the mouse is representation of people who have high level society, in this case the Indonesian government, while the clothing attributes applied in the icon of man describes their low status in society, in this case the Indonesian people.

In the matter of textual codes, the writer finds the existence of two codes; they are aesthetic codes and genre, rhetorical and stylistic codes. The aesthetic

codes can be seen from the description of the icon of mouse which is made in personification. It has artistic value since the drawing of the mouse does not suit with the reality. This parody and personification drawing show strong satire delivered by the cartoonist. While the genre, rhetorical and stylistic code can be seen from the verbal and visual elements of the cartoon which are able to give description and narration about the story in the cartoon.

In term of interpretative code, the writer sees the application of perceptual codes. From the verbal and visual element employed, the cartoonist tries to give perception to the reader that there are a lot of people in Indonesian government who do corruption and there is a big amount of money has been corrupted, so that Indonesia gets predicate as the Asian corruption king or the most corrupted country in Asia.

4.1.6 Analysis of Opinion Cartoon 6

Opinion cartoon 6 was published on 15th April 2002. It talks about the party funds being misused by parties. This cartoon belongs to presidential era of Megawati.



Figure 4.1.6 Opinion cartoon 6

4.1.6.1 Analysis of Signs (Opinion Cartoon 6)

a. Icon

1. Icon of 8 wild cats
2. Icon of a fish
3. Icon of a plate
4. Icon of a table

b. Index

Face expression on the icon of some cats as index of gratification and greediness since they find a fish

c. Symbol

1. 'DANA PARTAI' refers to the cartoonist's thinking about the money used by parties in campaign period or the money used to parties' operational.
2. 'PARTAI RAKYAT JELATA', 'PARTAI RAKYAT KECIL', 'PARTAI DEMI RAKYAT', 'PARTAI BARU LHO', 'PARTAI RAKYAT GEMBIRA', 'PARTAI BARU BIKIN', 'PARTAI RAKYAT MAJU' refer to the cartoonist's thinking about a lot of parties in Indonesia.
3. The drawings of wild cats are symbol of sly, cruelty and greediness.

4.1.6.2 Analysis of Connotation (Opinion Cartoon 6)

This opinion cartoon tells us about how tempting party funding for politic parties. Party funding is money which is used for financing the activities of politic

parties. In this cartoon, the party funding is treated as a fish, a delicious fish, which is surrounded by some hungry wild cats. This cartoon is made horizontally with the placement of each icon in imbalance composition. The icon of fish with "DANA PARTAI" written on it becomes the center of interest among the cats as the representation of Indonesian politic parties since it is put in front of them and the hotly contested item. The drawing of the icon of fish on a plate is made in big size. The phrase "DANA PARTAI" which is put on the icon of fish also typed in bold capital letters. The size of the drawing gives impression about how much amount of money which is used for party funding.

The cats here represent some Indonesian politic parties. Here, the politic parties are treated as wild cats which found a big fish. The typing of 'PARTAI RAKYAT JELATA', 'PARTAI RAKYAT KECIL', 'PARTAI DEMI RAKYAT', 'PARTAI BARU LHO', 'PARTAI RAKYAT GEMBIRA', 'PARTAI BARU BIKIN', 'PARTAI RAKYAT MAJU' which are put on the heads of cats also strengthen the connotation that the icon of cats represent the Indonesian politic parties. Almost all of those parties name use words RAKYAT, it represents that those parties as if will work for RAKYAT or people, but in fact, they do another way around.

From the expressions show on their faces give impression that they are very eager to gobble up the fish. The claw of the cat which appears in the middle of the crowd also strengthens the impression. In contrast with the fish which is drawn in big size, the icons of cats are drawn in smaller size. It can be described that the politic parties which are referred by the cartoonist are the little or new

parties which do not have big power in Indonesian political sector. The little or new parties usually depend their party finance on party funding from APBN.

Because of the amount of the money which is budgeted for party funding is big enough, it makes that money vulnerable to be corrupted by the board party administrators.

4.1.6.3 Analysis of Code (Opinion Cartoon 6)

After analyzing the connotation that appear in this opinion cartoon and referring to the theory of Barthes, the writer finds the existence of the cultural codes and proiretic codes. The existence of cultural codes can be seen from the using of a group of wild cat. It is related to the assumption which exists in our society that wild cat is seen as a wild, starving, greedy and live stealing figure. So, in this opinion cartoon, the Indonesian politic parties, more specific the board administrator of the parties, are described as having character like wild cats. The party fund being contested is represented by the icon of a fish since cats love to eat fish.

In the matter of proiretic codes, the using of both visual and verbal elements has been able to reveal the existence of story which is wanted to be delivered by the cartoonist to the reader. Visually, the expression of the cats as representative of Indonesian politic parties gives description that they are very eager to get the fish as represent the party fund. While visually, the words which are put on the head of the cats is used to show the position of the characters are

the representatives of Indonesian politic parties. The word “DANA PARTAI” which is put on the fish explains the object being contested by the parties.

While based on Chandler theory, the writer finds that this opinion cartoon applies social, textual and interpretative codes. In the point of social codes, there are two codes exist in the cartoon; they are language codes and bodily codes. For verbal language codes, the using of verbal elements in this opinion cartoon are to help the cartoonist explains the position of each icon and delivers the message to the readers. In the bodily codes, the gesture and facial expression of the icon of cats have been able to show that they are very greedy and very eager in the fighting over the fish.

From the textual codes side, the writer only sees the existence of genre, rhetorical and stylistic codes. For the genre, rhetorical and stylistic codes, the writer identifies the visual and verbal elements of the cartoon which are performed as the description of the phenomena that occurs in the society. The using of visualized verbal elements here are very helpful in order understanding the relationship among the icons so that the idea or message can be delivered.

In the matter of interpretative codes, the writer finds the application of perceptual codes. From the description of the icons of the wild cats, it raises the negative perception to the readers mind toward the character of politic parties board administrator that they use the party fund for their own benefit or in other words the party funding is being corrupted by them.

4.1.7 Analysis of Opinion Cartoon 7

Opinion cartoon 7 is used to satirize the corruption in Indonesian military.

This cartoon was published on 23rd May 2009. This cartoon belongs to presidential era of Susilo Bambang Yudhoyono.



Figure 4.1.7 opinion cartoon 7

4.1.7.1 Analysis of Signs (Opinion Cartoon 7)

a. Icon

1. Icon of an air plane which is drawn in personification as an old man.
2. Icon of a walking stick
3. Icon of some money bags
4. Icon of a man wearing military uniform

b. Index

1. A down expression of the airplane drawing as index of sorrow and sadness
2. A happy expression of the man as index of satisfaction, greediness and prosperity since he has a lot of money

c. Symbol

1. An old airplane is a symbol of outdated military equipment.
2. Some bags of money are a symbol of properties owned by military officer.
3. A military uniform man is a symbol of Indonesian military officials.
4. 'Kontras ya, Pak...' refers to the cartoonist's thinking about the condition of military equipments compared with properties owned by military officer.

4.1.7.2 Analysis of Connotation (Opinion Cartoon 7)

This opinion cartoon is used to satirize some Indonesian military officials related to the problem of outdated military equipments. This cartoon was made horizontally with the placement of the icon in asymmetric composition. It can be seen from the imbalance among the element which becomes the composer of this cartoon. The icon of man is drawn in bigger size and placed in the front, while the icon of airplane is drawn in smaller size placed as if behind the icon of man. The lack of proportion among the elements of the cartoon can be described as the difference of fortune of them.

The using of clothing attribute, tie, military uniform coat, badge and cap, by the icon of man illustrates that the people being satirized by the cartoonist is Indonesian military officials. In Indonesia, 3-star badge is given to person who belongs to senior officer at the rank of Lieutenant General. It means the person at

the rank of Lieutenant General is person who has high position in military officials. The fat body and happy expression of his face is able to show his prosperity. Some money bags which are used as seats by the icon of man also strengthen the prosperity he had.

In contrast to the military officials, the icon of airplane is drawn in unhappy expression, old, shaky and using walking stick to help him standing. The drawing of the icon of airplane can be described that the military equipments owned by Indonesian military department are old, outdated and should be replaced with the new and more sophisticated one. The verbal element which is used '*Kontras ya, Pak...*' also strengthen the condition of the equipment compared with the condition of the officials. Based on the analysis of each cartoon elements, generally, the connotation which arises is there has been corruption done by the Indonesian military officials. The money that should be used for the equipment financing has been used by some military officials for their personal gain.

4.1.7.3 Analysis of Code (Opinion Cartoon 7)

Referring to the type of codes defined by Barthes, the writer finds that some codes are applied in this opinion cartoon. The codes applied here are symbolic codes, hermeneutic codes and proairetic codes. For the symbolic codes, the writer finds contradiction between two elements of this opinion cartoon. Those two elements are the military officials who are wallowing in wealth and the miserable military equipments. In the point of hermeneutic codes, the utterance

'Kontras ya, Pak...' raises an enigma about what really happened to the icon of airplane.

In the matter of proairetic codes, the writer sees the use of visual sign which show different facial expressions; different condition and the different placement of the icon of a man and an airplane are able to demonstrate the existence of the story in this opinion cartoon. To explain the story contained in the cartoon, the visual elements are strengthened by the by the use of verbal element.

As what the writer has explained in the analysis of connotation, the utterance 'Kontras ya, Pak...' shows the lameness of condition between the military officials and the military equipment. This lameness then is strengthened by the facial expression of each icon. The placement of each icon also tells the reader about the contradiction.

While based on theory of Chandler, social codes, textual codes and interpretative codes are applied in this opinion cartoon. For social codes, the application of verbal language codes, bodily codes and commodity codes can be found. In the matter of verbal language codes, the choice of utterance 'Kontras ya, Pak...' as the dialogue of the icon of airplane is very appropriate to explain the contradiction between two icons. The contradiction then can be supported by using of bodily codes. The facial expression of each icon shows the different condition of them. The commodity codes which appear in term of clothing is able to bring limitation to the reader interpretation about who are people being satire.

The coat, badge and cap used by the man indicate that he is from military department and has a high position in that department.

In the point of textual codes, the writer finds the existence of genre, rhetorical and stylistic codes. The whole elements of the cartoon employed give the description of the phenomenon that occurs in society. While in the matter interpretative codes, the codes applied perceptual codes only. As what has been explained in analysis of connotation, this cartoon raises perception that corruption has spread to all departments of government, even the military department as well.

4.1.8 Analysis of Opinion Cartoon 8

This opinion cartoon was published on 25th March 2005 and it criticizes two government departments which are contesting local government election.

This cartoon belongs to presidential era of Susilo Bambang Yudhoyono.

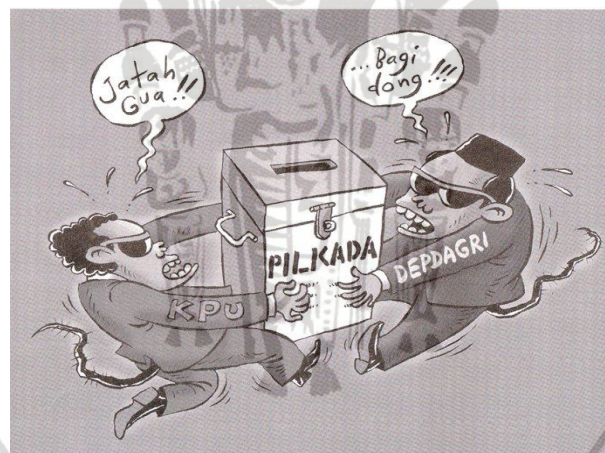


Figure 4.1.8 Opinion cartoon 8

4.1.8.1 Analysis of Signs (Opinion Cartoon 8)

a. Icon

1. Icon of ballot box
2. Icon of 1st man
3. Icon of 2nd man

b. Index

Insistent expressions of both icons of men as index of possessing passion

c. Symbol

1. PILKADA refers to the cartoonist thinking about local election
2. KPU refers to the cartoonist thinking about the election committee
3. DEPDAGRI refers to cartoonist thinking about Indonesian domestic ministry
4. '*Jatah gua*' and '*bagi dong*' refers to the cartoonist thinking about the possessing passion of both men.
5. The icon of men which are drawn have mouse tails is symbol of the similar character between the men and a mouse.

4.1.8.2 Analysis of Connotation (Opinion Cartoon 8)

This opinion cartoon is made horizontally with placement of each icon almost in the center of the drawing field. In general, the icons give description about the scrambling between the election committee and domestic ministry about the implementation of local election. In this opinion cartoon, the implementation of local election is represented by a ballot box. As people know that in every election implementation, the ballot box is always there and functioned as place to accommodate the ballots.

The two icons of men here represent two departments which are scrambling each other. The drawing of the icon of men is drawn like a normal human being; the clothing attributes which are more identified as the high society

people clothes give the evidence that these icons are the representative of aristocracy. But, the drawings of mouse tails are added by the cartoonist to both icons of men. It gives the description about their negative behavior. In the assumption appearing in the society, mouse is an animal which does not bring any advantages for human being since it gnaw on something. The application of mouse tails show that those men have a characteristic of mouse; especially they who become corruptors. The sunglasses they worn can be described as the disguise that cover their identities. Conventionally, Sunglasses is a characteristic of a bad guy. On television, we usually see a bad guy wear sunglasses when he does his activity, it aims to hide his identity.

In this opinion cartoon, the verbal elements which are visualized as acronym, PILKADA, KPU and DEPDAGRI are put as the complement of the icon of the ballot box and men. While the sentence '*Jatah gua*' and '*bagi dong*' show the possessing passion of those icons of men and then strengthened by the facial expression of them.

Based on the analysis of each icon employed, the connotation which arise is the election committee (KPU) and domestic ministry (DEPDAGRI) is contested the implementation of local election since this occasion spends a big amount of money and they want to take their own personal gain as election organizer by doing corruption. Those two institutions have their own roles in implementation of local election. KPU is the institution which has role as local election organizer while DEPDAGRI has role in guidance and supervision of local election.

4.1.8.3 Analysis of Code (Opinion Cartoon 8)

Referring to the type of codes delivered by Barthes, the researcher finds the existence of cultural codes, proairetic codes and hermeneutic codes. In the point of cultural codes, the researcher sees the aspect of knowledge. It can be seen from the using of mouse tails in the icon of men. It refers to the idea about person who characteristic love to steal like a mouse, in this case the corruptor. In the perspective of proairetic codes, the interactions among the icons of the cartoon are able to reveal the story about what actually the cartoonist wanted to deliver. Then the verbal elements applied PILKADA, KPU and DEPDIAGRI shows the position of each icons and the dialogue of the men shows interaction between them. For hermeneutic codes, the using of verbal element '*Jatah gua*' which is responded by sentence '*bagi dong*' is able to construct an enigma since it is possible to raise question in readers' mind about what they contested.

While based on theory of Chandler, the existence of social, textual and interpretative are found here. In the matter of social codes, the verbal language codes and bodily codes are applied. For the verbal language code, lexically, the written form of verbal elements help the cartoonist delivers the message to the readers. The verbal elements help the reader understanding the position of each icon and the interaction among them. In the bodily codes, it can be seen from gesture and facial expression of the icon of men. They are very eager to get what they want. In the side of commodity codes, the using of clothing attributes of those icon of men shows that they are belong to aristocracy.

For the textual codes, genre, rhetorical and stylistic is appeared. It happens because cartoon opinion basically describing the phenomena in society and than delivers it through a set of icons which are able to reveal the narration. And in the matter of interpretative codes, the writer sees the application of perceptual codes. It is because the writer finds that both visual and verbal elements employed in this cartoon raises negative perception that nowadays the aristocracies always try to take advantages in every occasion for their own personal gain by doing corruption.

4.2 Discussion

After identifying the type of signs used, the connotation made, and the codes applied in these opinion cartoons, the writer sees that codes are really needed in these opinion cartoons. Based on the analysis, the codes are used to construct an interpretation or connotation by combining all the signs employed on the cartoons. Since the topic of opinion cartoon is situational, the codes also make the interpretation of certain cartoon more accurate to what actually the cartoonist wants to deliver to the readers and giving information about certain issues being discussed so that the readers can interpret the connotation well.

In the analysis above, the writer sees that there is a link between signs employed and codes in order to build a meaning and message of cartoons. It is in accordance with the concept of codes proposed by Chandler that the meaning of a sign depends on the code within which it is situated and codes provide a framework within which signs make sense. In the point of sign, the writer finds

that the iconic signs are mostly used in these opinion cartoons. It is all visual elements. The indexical signs are also used but not as much as the used of symbolic signs. Mostly, the symbols are applied in the form of verbal elements.

Then, in applying the theory of Barthes and Chandler, not all of the codes which are proposed by them occurred, but only some of them. The using of codes depends on how a sign connects with the other. The following is a table displayed the result of the cartoon analysis:

Table 4.2: The Result of Signs and Codes Analysis

Opinion Cartoon	Sign			Code	
	Icon	Index	symbol	Barthes	Chandler
1	8	2	3	1. Cultural code 2. Proairetic code 3. Hermeneutic codes	1. Social codes (verbal language codes; Bodily codes) 2. Textual codes (genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)
2	4	1	1	1. Hermeneutic codes 2. Proairetic codes 3. Cultural codes	1. Social codes (language codes; bodily codes; commodity codes) 2. Textual codes (aesthetic codes; genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)
3	7	2	1	1. Proairetic codes 2. Hermeneutic codes	1. Social codes (verbal language code; bodily codes; commodity codes) 2. Textual codes (genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)
4	6	1	3	1. Hermeneutic codes 2. Proairetic codes 3. Cultural codes	1. Social codes (verbal language codes; bodily codes) 2. Textual codes (aesthetic codes; genre, rhetorical and stylistic codes; mass media codes) 3. Interpretative codes (perceptual codes)
5	6	2	7	1. Hermeneutic codes 2. Proairetic codes 3. Cultural codes	1. Social codes (vebal alguage codes; bodily codes; commodity codes) 2. Textual codes (aesthetic codes; genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)

Table continued...

Opinion Cartoon	Sign			Code	
	Icon	Index	Symbol	Barthes	Chandler
6	4	1	3	1. Cultural codes 2. Proairetic codes	1. Social codes (verbal language codes; bodily codes) 2. Textual codes (genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)
7	4	2	4	1. Symbolic codes 2. Hermeneutic codes 3. Proairetic codes	1. Social codes (verbal language codes: bodily codes; commodity codes) 2. Textual codes (genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)
8	3	1	5	1. Cultural codes 2. Proairetic codes 3. Hermeneutic codes	1. Social codes (verbal language codes; bodily codes) 2. Textual codes (genre, rhetorical and stylistic codes) 3. Interpretative codes (perceptual codes)

From the table above, it is clearly described that some codes are applied in the cartoons. Some of cartoons apply the same code and the other apply different ones. In the point of codes which have been proposed by Barthes, the proairetic and hermeneutic codes are always shown. It means that in the cartoons drawn by Benny Rachmadi, the proairetic codes is the most effective codes used in combining signs so that the meaning or connotation of the cartoon can be built.

Basically, the elements of opinion cartoons made by Benny Rachmadi consist of two different elements, visual elements and verbal elements that have to be connected each other. The verbal elements used are in the form of words or phrases and dialogues.

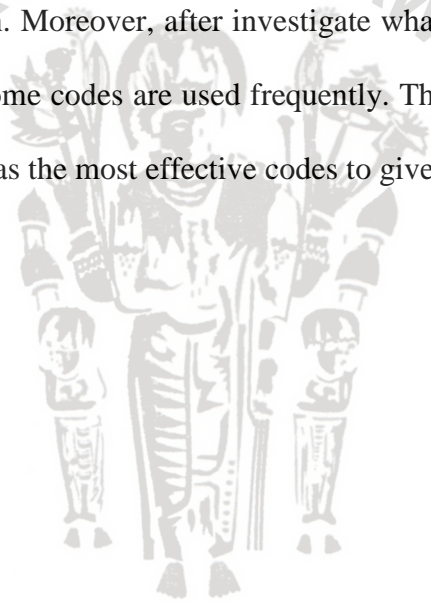
In the writer's interpretation, the verbal elements in the form of word or phrases help the visual elements generate proairetic codes. The combination between one visual element and the others are able to generate a code but non-dialogic verbal elements in the form of words or phrases are not. So that, the proairetic codes are used to combine the visual elements and those non-dialogic verbal elements, while the verbal elements in the form of dialogues, provide hermeneutic codes. Hermeneutic codes are used because the cartoonist uses dialogues to help him delivers the messages to the readers.

While based on the theory of code proposed by Chandler the codes which are used by the opinion cartoons are almost the same. In the matter of social codes, the writer always sees the existence of verbal language codes and bodily codes, and some of the cartoons also applied commodity codes. In the point of textual codes, the writer always finds the existence of genre, rhetorical and stylistic codes while in the interpretative codes the writer sees the existence of perceptual codes.

Beside the connection between the signs and the codes to gain the connotation, the writer also sees another aspect. The signs and the codes need to be connected to the background of the cartoon, cultural value and social convention in order to dig the deeper meaning of the cartoons.

The finding of this study reveals that all semiotics sign are applied in the cartoons. It is similar to the study conducted by Adityo (2008). He found all semiotics signs were applied in advertisements that he researched. But, it is different from what Citrawati (2008) got in her study. In her research there is one

of editorial cartoon that did not apply all semiotic signs. The differences finding of sign between this present study and Citrawati's may be caused by the different style of the cartoonists in delivering the messages through cartoons. In the point of connotation, this study supports the two previous studies. The meaning or connotation can be made by relating the semiotic elements used. In the matter of codes analysis, Adityo's did not conduct the investigation of codes toward the object. Citrawati in her study gave the analysis about to what extent codes are used while this study tries something different by concerning what kinds of codes are used in the cartoon. Moreover, after investigate what kinds of codes are used; the writer finds that some codes are used frequently. Those codes which are used frequently considered as the most effective codes to give framework for the signs.



CHAPTER V

CONCLUSION

In this chapter the writer gives conclusion about the research that has been done and then gives suggestion related to the study.

5.1 Conclusion

In cartoons, the visual communication is made from the visual and verbal.

In the semiotic study, the visual and verbal elements of a cartoon are considered as signs. The signs are divided into three; they are iconic sign, indexical sign and symbolic sign. Based on the semiotic study that has been conducted toward the cartoon opinions of Benny Rachmadi, the iconic signs are mostly used. Some indexical signs are also used. The symbolic signs are applied more often than indexical sign. The symbolic signs are often visualized as verbal language than visual description.

In building the connotation, it is important to analyze all the signs employed in the opinion cartoons. The connotation will appear when the signs are related to each other. Besides that, to dig the deeper meaning of the cartoon, the signs are also connected with the cultural value and social convention. The compositions of the signs also raise the meaning of the cartoon.

The codes are used to make the connotations become more precise to the idea that cartoonist has in his mind which are delivered through the cartoon. The codes help the signs to give the clues about the certain issue being discussed or

people being satired and the culture being demonstrated as well. The codes relate the sign employed with the knowledge, culture, social convention, or even myth.

From the analysis using the theory of Barthes, proairetic and hermeneutic codes are frequently used. Proairetic code is generated from the visual elements and non-dialogic verbal elements in the form of words or phrases while the verbal element in the form of dialogues is identified as hermeneutic codes. Based on theory of Chandler, all the elements employed, both visual and verbal elements, construct certain codes.

Those two theories of codes have been suggested by Barthes and Chandler are able to be applied to interpret the opinion cartoon of Benny Rachmadi. But, not all of those codes applied here. Only some of them are frequently used. The codes which are frequently used consider as the effective codes to generate meaning of Benny Rachmadi's opinion cartoons. Those codes effective to generate meaning because the cartoonist uses visual elements as the main media and then strengthened by visual elements either in the form of words, phrases, acronyms or dialogues to delivers his thought.

5.2 Suggestion

Through this research, the writer suggests that the next researchers analyze the use of codes in interpreting other forms of visual communication, for example poster, comic, banner, advertisement, or film. The analysis of codes is important since it gives framework to the signs employed in visual communication, so that the interpretation made is more precise.

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Appendix: Berita Acara Bimbingan



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No.	Tanggal	Materi	Pembimbing	Paraf
1.	1 Maret 2011	Pengajuan & persetujuan judul	Pembimbing I	
2.	1 Maret 2011	Pengajuan & persetujuan judul	Pembimbing II	
3.	4 Maret 2011	Penyerahan Bab I	Pembimbing I	
4.	7 Maret	Penyerahan Bab I	Pembimbing II	
5.	10 Maret 2011	Revisi Bab I	Pembimbing I	
6.	10 Maret 2011	Revisi Bab I	Pembimbing II	
7.	3 Mei 2011	Penyerahan Bab II-III	Pembimbing I	
8.	3 Mei 2011	Penyerahan Bab II-III	Pembimbing II	
9.	13 Mei 2011	Pembahasan dan revisi Bab I-III	Pembimbing I	
10.	16 Mei 2011	Pembahasan dan Revisi Bab I-III	Pembimbing II	
11.	24 Juni 2011	ACC seminar proposal	Pembimbing I	
12.	27 Juni 2011	ACC seminar proposal	Pembimbing II	
13.	8 Juli 2011	Pembahasan revisi proposal	Pembimbing I	
14.	11 Juli 2011	Pembahasan revisi proposal	Pembimbing II	
15.	20 Oktober 2011	Penyerahan Bab IV-V	Pembimbing I	
16.	8 November 2011	Penyerahan Bab IV-V	Pembimbing II	
17.	28 Oktober	Revisi Bab IV-V	Pembimbing I	
18.	10 November	Revisi Bab IV-V	Pembimbing II	
19.	15 Desember 2011	Pembahasan Bab I-V dan ACC seminar hasil	Pembimbing I	
20.	16 Desember 2011	Pembahasan Bab I-V dan ACC seminar hasil	Pembimbing II	

Lanjutan...

21.	12 Januari 2012	Revisi pasca seminar hasil dan ACC ujian	Penguji II
22.	17 Januari 2012	Revisi pasca seminar hasil dan ACC ujian	Pembimbing I
23.	18 Januari 2012	Revisi pasca seminar hasil dan ACC ujian	Pembimbing II
24.	20 Januari 2012	Revisi pasca seminar hasil dan ACC ujian	Penguji I
25.	6 Februari 2012	Revisi pasca ujian dan ACC jilid	Pembimbing II
26.	6 Februari 2012	Revisi pasca ujian dan ACC jilid	Penguji II
27.	7 Februari 2012	Revisi pasca ujian dan ACC jilid	Pembimbing I
28.	8 Februari 2012	Revisi pasca ujian dan ACC jilid	Penguji I

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