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Articles

The Sword of the Word: The Use of Hyperbole in The Political Cartoons of Indonesians

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Abstract. This study utilizes Critical Discourse Analysis (CDA) to scrutinize the rampant use of hyperbole in Indonesian political cartoons. The objective is to assess how exaggerated language and visual representations are utilized to communicate political messages within a socio-cultural context. Through analyzing various cartoons from Kompas.id in Indonesia (period of publication: January 2019 up to July 2023), as the main data, this study exposes how hyperbolic elements are practical tools in shaping public opinion and impacting political discourse. The findings of this study offer vital insights into the influence of hyperbole in the cartoonistic medium. The strategic use of exaggerated language and visuals in cartoons influences the reception of political messages and shapes public discourse. It comprehensively comprehends how these visual narratives contribute to the dynamics of Indonesian politics. This study contributes to a broader discourse on political communication and media studies, providing an understanding of the complex interplay between language, imagery, and power within Indonesia's sociopolitical landscape.

Keywords: Hyperbole, Political cartoons, Indonesians, Discourse, Linguistic

INTRODUCTION

The realm of political communication is constantly in flux, and the fusion of language, imagery, and satire has undeniably become a formidable force in molding public opinion and influencing socio-political discussions. Political cartoons, renowned for their uncanny ability to convey critical messages while offering a humorous perspective on current issues (cf. Feldman, 2000; Attardo, 2001; Nugraha, 2022), have long been a potent tool. In Indonesia, these cartoons have captured audiences and stimulated thought-provoking responses. This study delves into the relationship between hyperbole and political cartoons in Indonesia, utilizing critical discourse analysis (CDA) and qualitative methodology.

The primary objective of this study is to gain a comprehensive understanding of hyperbolic elements in Indonesian political cartoons through a qualitative approach. We will collect cartoons from prominent sources to evaluate their impact on public perception and political discourse. Our analysis will closely examine cartoonists' linguistic and visual techniques to create exaggerated portrayals of political events and figures. Our ultimate goal is to uncover the pivotal role of hyperbole in shaping Indonesia's sociopolitical landscape and explore its impact on public engagement and its contribution to the broader discourse on Indonesian politics. This study's findings will offer valuable insights into media studies and political communication.

Political cartoons have emerged as a potent form of artistic expression in Indonesia, serving as influential conduits for disseminating political messages and shaping public discourse. This following literature review will synthesize relevant scholarly works on critical discourse analysis and qualitative methodology for studying hyperbole in Indonesian political cartoons. *First,* the role of political cartoons in Indonesian media. Numerous studies have recognized the crucial role of political cartoons in Indonesian media, highlighting their unique ability to convey complex political issues through humor and brevity. Lent's (2014), Susanto's (2018), Susanto et al.'s (2018), Spielmann's (2017), Ostrom's (2007), Vickers's (2020) works emphasize the historical importance of cartoons as powerful tools for political commentary, which continue to captivate Indonesian audiences.

Second, the power of hyperbole in political communication. The use of hyperbole in rhetoric has been extensively studied in relation to its effectiveness in political communication. Studies by Triputra and Sugita (2016) and Nugraha (2020) have explored how hyperbolic language can influence public opinion and political discourse, showcasing its ability to evoke powerful emotions and shape collective perceptions. *Third,* qualitative methodology in political cartoon analysis. Qualitative research methods in political cartoons have become more prevalent in media studies. Weydmann & Großmann's (2020) research on 'Visual Rhetoric in Political Cartoons' demonstrates the usefulness of qualitative approaches in interpreting visual messages and gaining a deeper comprehension of the persuasive techniques employed by cartoonists.

Fourth, critical discourse analysis and political cartoons. Many researchers have used critical discourse analysis to scrutinize media texts, such as political cartoons. Through studies conducted by Fairclough in 2013, Blommaert in 2000, and

Weiss & Wodak in 2007, it has been proven that CDA is highly effective in revealing the ideologies, power dynamics, and social implications that are conveyed through visual representations. Lastly, hyperbole and socio-political context in Indonesia. Several studies have examined the use of hyperbole in Indonesia. Asidiky et al.'s (2022), Harun et al.'s (2015), Hasanah & Hidayat (2020), and Faliha & Putri's (2022) have explored the impact of exaggerated language and imagery in political cartoons on public opinion, providing valuable insights into the socio-political consequences of hyperbolic expressions.

This review has identified a significant gap in the existing literature on the use of hyperbole in Indonesian political cartoons. Despite the importance of this topic, very few studies have explored it using critical discourse analysis and qualitative methodology. Our research aims to fill this gap by investigating how hyperbole is used in visual satire to shape the political imagination of Indonesians. By building on the theoretical foundations laid by prior scholars, we will contribute to the growing body of knowledge in political communication and media studies. Our study will shed light on the fascinating world of Indonesian political cartoons and reveal the powerful messages conveyed through the subtle use of hyperbole.

In the following sections, we will explore the study's results by giving an overview of critical discourse analysis and its importance in analyzing political cartoons. Then, we will discuss the broader implications of our research and its significance in understanding the dynamics of political communication and discourse in contemporary Indonesian society. The research questions we will address are: (1) how do Indonesian political cartoons use hyperbole as a rhetorical device to convey political messages; (2) what linguistic and visual elements characterize the use of hyperbole in Indonesian political cartoons; and (3) what are the implications of hyperbolic expressions in Indonesian political cartoons on the dynamics of power relations, ideologies, and social representations, as revealed through the lens of Critical Discourse Analysis?

RESEARCH METHOD

Our research method is designed to thoroughly investigate the effects of hyperbole in Indonesian political cartoons on public opinion, political discourse, and the socio-cultural landscape. To achieve this, we will combine rigorous qualitative content analysis and Critical Discourse Analysis. Expect a comprehensive analysis of the subject matter. *First*, sample selection or data collection. To adequately address the first research inquiry concerning the utilization of hyperbole in Indonesian political cartoons, a wide assortment of cartoons be meticulously compiled from distinguished newspapers, namely the *Kompas.id* (the site can be accessed through https://www.kompas.id/kategori/humor/kartun-humor). The selection will is carefully made to encompass different political events, personalities, and topics from a specific time frame (period of publication: January 2019 up to July 2023) to precisely capture the entire range of exaggerated expressions used in these cartoons.

Second, data analysis. We employed a qualitative content analysis approach to investigate hyperbole's linguistic and visual aspects. Selected cartoons were transcribed, and their textual and visual elements were scrutinized for instances of

hyperbolic language and exaggerations. Our analysis concentrated on identifying patterns, themes, and rhetorical strategies employed by cartoonists to convey political messages and elicit emotional responses. Then, the analysis of Critical Discourse Analysis. In order to explore the effects of hyperbolic expressions, we conducted Critical Discourse Analysis (CDA) on the chosen cartoons and transcripts as part of our investigation into the third research question. CDA contributed to uncovering the hidden ideologies, power dynamics, and social representations in both the cartoons and the participants' responses. Through this analysis, we gained insight into the underlying political messages and ideologies that are conveyed through the use of hyperbole.

Lastly, the triangulation and reflexivity. In order to ensure accuracy and consistency in our findings, we used a triangulation method that involves cross-checking data from various sources such as cartoons, transcripts, and additional texts. This step helped to strengthen our analysis and interpretations. In addition, the researcher also prioritized reflexivity during the study to ensure transparency in the research process. The researcher acknowledged his potential biases and subjective viewpoints and took a reflexive approach to foster self-awareness of how his perspectives may impact the interpretations.

RESULT AND DISCUSSION

Findings

Hyperbole as a Rhetorical Device

After analyzing the chosen political cartoons, it was evident that the use of hyperbole was prevalent as a potent rhetorical tool. The cartoonists employed exaggerated language and visuals to deliver political messages with a more significant emotional impact. Hyperbole was strategically used to emphasize the importance of political events (*see* Picture 1), ridicule political figures (*see* to Picture 2), and bring attention to crucial issues (*see* to Picture 3). The description of the three strategies' results is as follows.

Picture 1. To emphasize the importance of political events

The cartoon, published on March 6, 2022, employs hyperbole as a powerful rhetorical device to bring attention to a crucial political event - the presidential election's implementation. This event is currently under intense scrutiny due to discussions surrounding changes to its timing. In the cartoon, hyperbole is used to

portray the attitudes of politicians, including the president, vividly. Key phrases like '3 *periode'* (3 periods), *'perpanjangan masa* jabatan' (extension of the term), and *'pemilu* diundur' (election postponed) serve as hyperbole markers that scrutinize the consistency of the president's responses. By repeating these markers three times throughout the conversation sequences, the cartoonist strongly emphasizes the importance of the political event and its contents. In essence, hyperbole is employed as an effective linguistic tool and a powerful rhetorical device to convey the central message of the cartoon.

Picture 2. To ridicule political figures

The cartoon, published on March 4, 2020, utilized hyperbole as a rhetorical device to draw attention to political figures such as the President, Ministers, and the entire team responsible for handling the COVID-19 pandemic in Indonesia. The phrase 'COVID-19' was used hyperbolically to emphasize the magnitude of the problem faced by these political figures. The use of dark colors in the area where the phrase is written further highlights the urgency of the issues the politicians face. On the other hand, the bright ambiance in the President's group represents the effort and hard work that has been put in to deal with COVID-19. In essence, hyperbole has functioned as a linguistic tool to convey the central message of the cartoon. It is important to note that this cartoon sheds light on the gravity of the situation and the responsibility of those in power to take swift and decisive action to address the crisis.

Picture 3. To bring attention to crucial issues

The publication of a cartoon on May 7, 2023, brought to light the dire situation of poor public services and the culpability of politicians. The cartoon

depicts the neglect of public facilities in an Indonesian province, specifically roads. The fish living in a puddle on the road use hyperbole to communicate their plight, in verbatim style is *'setelah bertahun-tahun tinggal di kubangan ini', 'kita akan digusur, diratakan', dan 'padahal presiden mau ketemu kita,'* stating that they have lived there for years, are facing eviction and demolition, and have even been promised a meeting with the president. The cartoonist expertly employs hyperbole as a rhetorical device to highlight the pressing need for attention to this critical issue. The cartoon effectively conveys its main message by using hyperbole as a linguistic tool.

After analyzing a group of political cartoons, it was found that Indonesian political cartoonists intentionally used hyperbole to effectively communicate political messages and elicit strong emotional responses from their audiences. Exaggerating political events like elections and policy decisions created a sense of urgency and importance. Political figures are satirized and caricatured through hyperbole, exposing their flaws or virtues and adding humor to political commentary. This satire evoked emotional responses from the audience, leading to deeper connections to the depicted situations. Hyperbole also brought attention to important political matters that may have gone unnoticed by sensationalizing them. Finally, hyperbolic expressions reinforced political viewpoints and ideologies, resonating with like-minded individuals and possibly challenging opposing viewpoints. The purposeful and calculated use of hyperbole in Indonesian political cartoons demonstrates the immense power of visual satire in shaping public opinions and driving socio-political discussions.

Linguistic and Visual Elements Characterization on the Use of Hyperbole

The political cartoons were rife with various linguistic elements, including extravagant metaphors, hyperbolic adjectives, and caricatured dialogues. The cartoonists showed exemplary creativity in using exaggerated language to amplify the impact of their messages and inject humor or criticism into the cartoons. Furthermore, hyperbole was visually apparent through oversized props, exaggerated facial expressions, and distorted body proportions. These visual elements were instrumental in enabling the cartoonists to communicate their messages effectively, captivate their audience's attention, and reinforce the targeted political discourse.

Hyperbole in Indonesian political cartoons profoundly impacts public opinion and political discourse within the socio-cultural context. Exaggerated language and visuals in these cartoons generate greater engagement and resonance among audiences, leading to critical reflections on political events and figures. These hyperbolic cartoons spark discussions on political issues, amplify public sentiment, shape perceptions of political figures, and contribute to the formation of collective attitudes towards critical socio-political matters.

Picture 4. Extravagant metaphors

The cartoon, published on July 2, 2023, utilizes hyperbole, metaphor, and caricature to create a powerful impact on readers. The metaphor comparing corruption to water that flows far and takes the form of *'8 T mengalir sampai jauh, akhirnya ke …'* (8 T flowed far, finally to…). is a crucial linguistic element that adds depth to the cartoon's meaning. The visual element, featuring a rat behaving like a human, personifies corruptors, commonly called rats. The use of hyperbole as a rhetorical tool effectively conveys the central message of the cartoon, making it a highly impactful piece.

Picture 5. Hyperbolic adjectives

The 2019 cartoon employed hyperbole and adjectives to depict a conversation between a politician and a child. The politician's exaggerated language suggested an ideal situation with no corruption, bribery, politicizing of SARA, intolerance, hoaxes, or incitement to hatred, as he said, *"Pancasilais sejati! Tidak korupsi! Tidak makan suap! Tidak mempolitisir sara! Tidak intoleransi! Tidak nebar hoax! Tidak nebar hasutan kebencian!"* The child's sarcastic response of "*Tidak hanya omong doang!"* (not just talk) emphasized the use of hyperbole to convey the cartoon's central message. The repetition of the word "not" in the conversation serves as an adjective.

Picture 6. Caricatured dialogues

The cartoon, published on March 12, 2023, effectively utilized hyperbole alongside other linguistic elements, specifically in the dialogue between caricature actors. Within the cartoon, two separate conversations occur between three actors, including a married couple and a mouse representing a public official. The husband and wife actors passionately argue about the corrupt behavior of public officials. To further emphasize the point, a rat actor interjects, declaring, "*Tikusnya, pasti gede-gede banget.*" (The rat, it must be enormous). Through this satirical exaggeration, the cartoon effectively conveys the message about the over-the-top corruption of public officials. Overall, the use of hyperbole serves as a powerful rhetorical tool to drive the main point of the cartoon home.

Indonesian political cartoons wield many creative techniques to mold public opinion and political discourse. Through analysis of the linguistic and visual components, we can observe how hyperbole is utilized to tremendous effect. One technique involves extravagant metaphors and analogies, which connect political scenarios and everyday situations, rendering intricate issues more comprehensible for the audience. Additionally, hyperbolic adjectives and language are rampant, magnifying positive or negative attributes of political figures, events, or policies to elicit a robust emotional response from the audience.

Cartoonists also implement caricatured dialogues, adding a layer of humor and satire to their political commentary. These dialogues simplify complex issues into entertaining narratives that resonate with the audience, shaping public discourse. Visual elements, such as exaggerated facial expressions, oversized props and symbols, and distorted body proportions, all contribute to the emotive and persuasive power of the cartoons. These techniques direct the audience's attention and shape their perceptions of political figures and issues. Overall, the linguistic and visual elements used in Indonesian political cartoons are indispensable tools for engaging and influencing the audience, fostering public discussions, and shaping the collective political consciousness of Indonesian society.

The Implications of Fyperbolic Expressions

Analyzing certain cartoons using Critical Discourse Analysis (CDA) revealed that using hyperbolic expressions has significant implications on power dynamics, ideologies, and social representations. These cartoons frequently depicted power structures, social inequalities, and political hierarchies through exaggerated

language and imagery. This depiction reinforced specific ideological perspectives while marginalizing others, ultimately influencing how political issues and actors were perceived within society. In addition, hyperbole played a crucial role in constructing social representations of political figures and groups. Cartoonists used caricatures and exaggerated stereotypes to portray politicians and political parties, reinforcing public perceptions that could influence political support or opposition.

Picture 7. The dynamics of power relations

A cartoon published on July 30th, 2023, used hyperbole to depict power dynamics in Indonesia. The cartoon addresses two crucial issues: the link between corruption and faith and the connection between corruption and the Law. On the one hand, in the first conversation, religion is used to talk about corruption, with the exaggerated expression *"Dosa apaan, tuh!"* (What a sin!) utilized. In the second conversation, the cartoon takes a legal perspective to tackle corruption, with the exaggerated phrase *"Hukum? Kan bisa diatur!"* (Law? It can be regulated!). The cartoonist sends a clear message - corrupt public officials hold power in Indonesia.

Picture 8. The issue of ideologies representations

On July 30, 2023, a cartoon was published that uses hyperbole to suggest negative aspects of the education system in Indonesia. The cartoon is highly critical of implementing education policies, particularly the admission policy for new students, which appears biased towards certain groups. Using three hyperbolic expressions - *'jalur* prestasi' (achievement path), *'jalur* zonasi' (zoning path), and *'jalur bawah meja'* (under-the-table path) - the cartoonist effectively exposes an educational ideology that is out of step with societal values. Moreover, the cartoonist strongly condemns fraudulent behavior within the education sector, as

evidenced by the inclusion of a conversation that reads, "*Yach! Bapakku banyak uang! Punya koneksi orang dalam! Aku lolos!* (Yach! My father has much money! I got insider connections! I got away!). These linguistic devices are used to forcefully underscore the cartoonist's intention to highlight the corruption among public officials and the decline in the education ideology in Indonesia.

Picture 9. The issue of social representations

A cartoon that utilizes hyperbole to underscore the issue of social representation was published on July 30, 2023. The cartoon portrays a woman loudly speaking about a rat infestation in various locations, which serves as a metaphor for corruption in Indonesian institutions. A helper then presents a bag of rat poison as a potential solution to the problem. By employing these literary devices, the cartoonist seeks to highlight the social challenges confronting the Indonesian populace.

Using Critical Discourse Analysis (CDA) and qualitative methodology, studying hyperbolic expressions in Indonesian political cartoons has revealed significant implications for power relations, ideologies, and social representations within the sociocultural context. Hyperbolic expressions play a crucial role in framing and perpetuating certain ideologies that reinforce dominant political discourses and ideologies favored by those in power. Such ideological framing could contribute to maintaining hegemonic power structures, potentially marginalizing alternative perspectives. However, some cartoons resist the dominant narratives, subverting or challenging power dynamics and creating spaces for alternative viewpoints and voices. These expressions of resistance stimulate critical reflections among the audience, fostering a more nuanced understanding of political issues and power relations. Hyperbolic expressions significantly influence the social representations of political figures and groups depicted in cartoons, shaping public perceptions of these figures and groups. This influence could impact how the audience perceives and evaluates political actors and policies, potentially shaping voting behaviors and political allegiances. While hyperbolic expressions draw attention to critical matters and encourage public engagement in discussions on key political issues, they also evoke strong emotional responses among the audience, leading to further division of public opinion. Hyperbolic expressions in Indonesian political cartoons serve as cultural artifacts that offer insights into the broader socio-political landscape and its ongoing transformations, reflecting cultural and

societal norms, values, and anxieties. In conclusion, analyzing the implications of hyperbolic expressions in Indonesian political cartoons through the lens of CDA and qualitative methodology provides valuable insights into the intricate interplay of language, imagery, and power in visual satire within Indonesian politics.

Discussion

Hyperbole as a Rhetorical Device

In Indonesia's political cartoons, we have found that hyperbole is a powerful tool for conveying political messages with a lasting emotional impact. Cartoonists use various techniques, such as extravagant metaphors, exaggerated language, caricatured conversations, exaggerated facial expressions, oversized props, and distorted body proportions, to create visual narratives that are both engaging and thought-provoking. Through these creative expressions, political events are given greater significance, political figures are satirized, and audiences are made to feel more emotionally invested in the issues at hand (Young, 2017; Witek, 2022). Hyperbole is particularly effective in encouraging public engagement, as people are drawn to the cartoons' vivid portrayals of critical socio-political matters, ultimately leading to increased discussion and awareness.

Studying Indonesian political cartoons helps one to comprehend how hyperbole functions as a powerful rhetorical tool. Cartoonists use hyperbole effectively to create visually engaging and emotionally impactful narratives. This technique condenses complex political events, issues, and figures into memorable and easy-to-understand representations (Balakrishnan, Venkat & Manickam, 2019). Cartoonists achieve this by using extravagant metaphors, hyperbolic adjectives, caricatured dialogues, exaggerated facial expressions, oversized props, and distorted body proportions. These visual and linguistic exaggerations help to communicate political messages effectively.

Using hyperbole can be a powerful tool for creativity (Attardo, 1994), making events and figures more prominent and engaging for the audience. Political events like elections, economic decisions, or social policies can be brought to life through exaggerated expressions, making them seem like huge, impactful events. This approach can capture the audience's attention and encourage them to explore the underlying issues and consider how these events may affect their lives.

Using hyperbolic satire to depict political figures can add humor to cartoons, making political commentary more accessible and enjoyable for viewers. Exaggerated facial expressions and exaggerated dialogue can give the characters more personality and make them more relatable (Feldman, 1995). Using oversized props and symbols can also emphasize essential elements and help to direct the audience's focus toward critical political messages.

Political cartoons in Indonesia strategically use hyperbole to elicit emotional responses from their audience, such as empathy, amusement, indignation, or concern. By tapping into emotions, political cartoons establish a deeper connection with the audience, making them more memorable and impactful (e.g. Piata, 2016; Rossen-Knill & Henry, 1997). This emotional resonance enhances the cartoons'

effectiveness in conveying political messages, influencing public perceptions, and encouraging public engagement on critical socio-political issues.

Hyperbole's creative and emotive power lies in its ability to make the audience feel deeply connected to the depicted situations and characters. This emotional engagement promotes public discussions and debates as the audience shares their interpretations and reactions to the cartoons (Meibauer, 2019). Hyperbole catalyzes social conversations, inviting the audience to reflect critically on political events and figures and encouraging them to participate actively in the democratic process.

However, it is essential to acknowledge that hyperbolic expressions can also lead to polarized responses. Depending on the audience's political affiliations and beliefs, hyperbolic cartoons evoke contrasting emotional reactions, potentially deepening societal, political divisions (Morgan, 2010). As such, cartoonists and media outlets must consider the ethical implications of using hyperbole in political cartoons and be mindful of its potential polarizing effects.

In conclusion, hyperbole is crucial in Indonesian political cartoons as it helps create compelling and engaging visual stories. Cartoonists use exaggerated language and visuals to highlight the importance of political events, mock politicians, and elicit emotional reactions from the viewers. Through hyperbole, political issues are brought to the forefront, leading to discussions and shaping the collective political awareness of Indonesian society. As a significant aspect of visual satire, hyperbole shapes public opinion and promotes active civic participation in Indonesia's ever-changing political scenario.

Linguistic and Visual Elements Characterization on the Use of Hyperbole

The study analyzed the use of hyperbole in Indonesian political cartoons and identified specific linguistic and visual elements that characterized this style. Cartoonists frequently employed extravagant metaphors and analogies, hyperbolic adjectives and language, caricatured dialogues, exaggerated facial expressions, oversized props, and distorted body proportions to create impactful visual satire. These techniques were crucial in shaping public opinion and political discourse within the socio-cultural context. The creative portrayals of political figures and events influenced social representations, potentially affecting public perceptions and political allegiances through hyperbolic caricatures and stereotypes (Tsakona, 2009; Stewart, 2015). Additionally, using hyperbole in framing political issues and reinforcing certain ideologies raised questions about power dynamics and the potential for resistance against dominant discourses.

Political cartoons employ various linguistic elements to portray political events and figures vividly. These elements, such as extravagant metaphors, hyperbolic adjectives, and caricatured dialogues, capture the audience's attention and imagination. By transforming complex political issues into accessible visual narratives, cartoonists make it easier for people to comprehend intricate political scenarios (Aragon & Leach, 2008). Extravagant metaphors draw analogies that resonate with the audience (Boukes et al., 2015). At the same time, hyperbolic adjectives intensify the emotional impact of the cartoons, eliciting solid reactions and shaping public perceptions of the depicted events and individuals. Caricatured

dialogues add wit and humor to the cartoons, making political commentary entertaining and appealing to a broader audience.

Using visual elements such as exaggerated facial expressions, oversized props, and distorted body proportions is a powerful tool that shapes public opinion and guides political discourse. Emotions and sentiments are effectively conveyed using exaggerated facial expressions, creating emotional connections between the audience and the characters depicted (Dynel & Chovanec, 2021). The use of oversized props and symbols draws attention to specific political elements, directing the audience's focus and emphasizing the key messages of the cartoons. The distorted body proportions of political figures offer satirical critiques highlighting certain traits or actions, ultimately influencing public perceptions of these individuals.

Cartoons that combine linguistic and visual elements hyperbolically can shape public opinion through emotional engagement. By tapping into the audience's emotions, these cartoons can establish a personal connection with viewers, making them feel more relevant to their own lives. This emotional resonance encourages viewers to think critically about the messages conveyed in the cartoons and reflect on the broader socio-political issues they represent (Fein et al., 2015). Moreover, the use of exaggerated language and imagery in hyperbolic cartoons serves as a persuasive tool, influencing the audience's cognitive processing and memory retention. The engaging nature of these cartoons ensures that they leave a lasting impression, making them effective vehicles for conveying political messages and shaping public discourse (Landreville, 2015).

However, it is essential to recognize that the impact of hyperbolic expressions on public opinion and political discourse is not universal. Different groups of viewers may interpret and respond to these cartoons differently based on their cultural backgrounds, political affiliations, and personal experiences (LaMarre et al., 2014). The impact of hyperbole can be amplified by echo chambers and social media, where like-minded individuals share and reinforce their perspectives.

In short, hyperbole plays a crucial role in Indonesian political cartoons by influencing public opinion and political discourse within the socio-cultural context. These cartoons utilize linguistic and visual elements to engage the audience and simplify complex political issues emotionally. They promote critical reflection on the matters depicted and are powerful tools for conveying political messages, shaping public perceptions, and encouraging active civic engagement. Cartoonists and media outlets must comprehend how these elements interact, given their ability to shape the collective political consciousness and cultivate informed public discussions in Indonesia.

The Implications of Hyperbolic Expressions

Through the utilization of Critical Discourse Analysis and qualitative methodology, it has been discovered that hyperbolic expressions in Indonesian political cartoons hold significant implications. These cartoons reinforce dominant beliefs and power structures and present opportunities for resistance by challenging prevailing political narratives (Sen & Hill, 2007; Singh, 2012). Hyperbolic language and imagery substantially impact social representations, molding public

perceptions of political actors and issues and ultimately shaping political attitudes and voting behaviors. The emotional polarization caused by hyperbolic expressions possesses the potential to divide society along political lines further (Hill, 2013). However, the increased public engagement and awareness resulting from these cartoons demonstrate their essential role in promoting civic participation and facilitating discussions on critical socio-political issues.

Political cartoons use exaggerated language and visuals to support specific ideologies and reinforce dominant political discourses. This utilization upholds power structures and marginalizes alternative perspectives (Pinar, 2020). However, hyperbole can also challenge and subvert dominant narratives, encouraging critical reflections and questioning prevailing power dynamics. It significantly impacts social representations of political figures and groups, potentially influencing public attitudes and political support. Hyperbolic expressions can foster empathy and support for specific causes but can also deepen social divisions, hindering constructive dialogues (Holbert et al., 2011). Nevertheless, hyperbolic expressions in political cartoons significantly contribute to public engagement and awareness, empowering individuals to participate in the democratic process. They also reflect cultural and societal norms, values, and anxieties, providing insights into society's collective identity and aspirations.

The use of hyperbolic expressions in Indonesian political cartoons has complex and multifaceted implications. Research shows that hyperbole significantly shapes power relations, ideologies, and social representations within the sociocultural context. While hyperbolic cartoons can reinforce dominant ideologies, they also create spaces for power negotiation and resistance. The emotional impact of these cartoons can lead to empathetic connections and polarization among the audience (Kreuz, 1997). As cultural artifacts, hyperbolic cartoons offer valuable insights into the collective consciousness of Indonesian society (Protschky, 2011).

Understanding the implications of hyperbolic expressions is crucial for both cartoonists and the audience. It promotes critical media literacy and fosters a nuanced understanding of the socio-political dynamics. Moreover, it emphasizes the ethical responsibility of cartoonists and media outlets in using hyperbolic language and imagery responsibly and constructively. By continually analyzing and being aware of these implications, studying hyperbole in Indonesian political cartoons can contribute to a more informed and engaged citizenry, enriching democratic discourse and civic participation in the Indonesian context.

CONCLUSION

Through the use of Critical Discourse Analysis (CDA) and qualitative methodology, this study delved into the effects of hyperbole on public opinion and discourse within the sociocultural context of Indonesian political cartoons. The study demonstrated that hyperbole is a powerful rhetorical device that enables cartoonists to convey complex political messages with heightened emotional impact. The study found that extravagant metaphors, hyperbolic adjectives, caricatured dialogues, exaggerated facial expressions, oversized props, and distorted body proportions create visually engaging and emotionally resonant narratives that elicit strong emotional responses from the audience. Thus,

hyperbolic cartoons' linguistic and visual elements play a crucial role in shaping public opinion and political discourse. The study highlighted that hyperbole catalyzes public engagement, fostering discussions and debates on critical socio-political matters and promoting active civic participation. However, the research's limitations included focusing solely on the impact of hyperbole in Indonesian political cartoons, limited sample selection, and the potential influence of other rhetorical devices in different media forms.

Future research should explore rhetorical devices employed in political cartoons and compare their impacts on public opinion. Furthermore, investigating hyperbolic expressions in different forms of media and examining their reception among diverse audience groups would enhance the study's findings. Additionally, ethical considerations surrounding the use of hyperbole in political cartoons should be explored to understand the potential implications for public discourse and social cohesion. In conclusion, this study significantly contributes to understanding visual satire and political communication. The research underscores the importance of critically analyzing the influence of hyperbolic expressions and their potential implications for democratic discourse and civic engagement. Exploring the dynamic interplay between language, imagery, and power will continue to enrich our understanding of political cartoons' role in the public sphere and their contribution to a vibrant and informed democracy in Indonesia.

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