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On Silent Laughter: The Political Humour Depicted in Indonesian Cartoons

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Abstract

The cartoon is a part of online media which Indonesian speakers pragmatically favor. Besides being entertaining, the cartoon is popular because it probably contains political humour relevant to the socio-pragmatic situation in society. This study specifically aimed at describing the political humour in Indonesian cartoons. The data used were 222 cartoons. All data was collected from the google search engine based on the digital observation techniques proposed by Cordelois (2010). Apart from being based on the theory of visual metaphors, Attardo's general theory of verbal humor (GTVH) was utilized to analyze data. The results of this study indicated that, in general, political humour is one of the popular domains of the content of cartoons published in Indonesia's online media. In particular, political humour consists of at least three types, namely political satire, parody, and irony. Of the three types, parody is the most dominant political humour used in Indonesian cartoons.

Keywords: Political humour, cartoons, General Theory of Verbal Humour (GTVH), a visual metaphor

INTRODUCTION

Humour is pragmatically a form of speech favored by almost everyone in Indonesia. In oral form, humour is conveyed verbally through several activities, such as stand-up comedy, drama, or films. Stand-up comedy is a form of modern humour popular among the younger generation (Sesan, 2018; Nawankwo, 2019). Drama is a form of humour that is a direct performance (Dynel, 2013; Olusegun, 2018; Brock, 2016). Films in particular genres are also arranged within a humorous story, for example, the films *Mr. Bean Series* and vlog on YouTube (Gonzalez-Cruz, 2014; Steir-Livny, 2017; Nugraha, 2020). Humour is conveyed through several media in written form, such as funny stories, jokes, or cartoons. Funny stories are short stories written

for entertainment. Jokes are similar to funny stories but are more conversations in terms of the compositional structure of the text (Hobbs, 2007). Cartoons are visualized humour by utilizing a combination of speech acts and visual metaphors (Tsakona, 2009; Abdel-Raheem, 2021; Dynel & Jan Chovanec, 2021). Both in verbal and written form, humour is a linguistic phenomenon that can be studied from a socio-pragmatic point of view.

Humour in cartoons is an exciting phenomenon to analyze. There are at least two backgrounds, namely (a) compositionally cartoons are arranged by utilizing speech act patterns spoken by figurative characters in a scene as context, and (b) pragmatically cartoons are arranged based on social situations projected as the event in the created visual work. Therefore, the cartoon phenomenon is studied in several specific cultures, including Indonesia. In their study, Cendra et al. (2019) investigated the gender stereotypes depicted in sexist online jokes. Their analysis found that most of the jokes observed were targeted at women (90%), and a small number as targeted at men (10%). Ironically, women were stereotyped as sexual objects, emotionally expressive homemakers, and negative labels. According to a study in other types of humour, namely cartoon, Pedrazzini and Schuer (2017) found four cartoon subgenres based primarily on thematic and pragmatic features: daily political, timeless political, daily media (arts and sports), and playful cartoons. Their study has been done through the multicultural contemporary corpus method. In a specific study, some scholars have also studied political humor. Stewart (2015) introduced the Disaster Picture-Diary political cartoons of Asakura Yūzō, which appear in the Japanese regional newspaper Fukushima Minpō. In addition to the Japanese context, Balakrishnan, et al. (2019) studied a 64-year old cartoon in the Political Science textbook that caused an uproar in the Indian parliament in 2012. Another scholar, Pinar (2020) explored 12 political cartoons published by Steve Bell in the left-wing oriented newspaper The Guardian to show how visual metaphors, metonymies, and intertextual references are powerful strategies to present potent rhetorical depictions of political candidates and political issues.

In line with the recent studies, three theoretical backgrounds were used in this study. The following paragraph discusses a brief overview of literature related to this study, viz political humour, cartoons & visual metaphor, and the General Theory of Verbal Humour. Political humour is a theoretical framework about the characteristics of humour. Both verbally and in writing, humour is defined as a discourse that contains stories that trigger antics. Political humour is related to the genre or topic closely related to political issues. Young (2017) define political humour as follows:

Political humour is an umbrella term that encompasses any humorous text dealing with political issues, people, events, processes, or institutions. Within that broad category, political satire occupies a specific role. Political satire is playful and is designed to elicit laughter, while simultaneously casting judgment. Parody, a subcategory of humour that often overlaps with satire, relies on the audience's prior knowledge of an original text or concept by exaggerating its most familiar aspects. Caricatures, or visual exaggerations of a known person's most identifiable characteristics, is an example of parody. Other examples include impersonations of political figures as well as programs and texts that exaggeratedly (or ironically) mimic a political concept, event, or genre. Roman satirists Horatio and Juvenal codified two broad subgenres of political satire: Horatian satire was lighthearted and playful,

and Juvenalian satire articulated outrage and pessimism about the evils of society through sarcasm and irony. Irony is present when a text exposes a gap between what is stated and what is meant. (pp. 3 – 4)

Based on the political humour theory presented by Young (2017), the analysis in this study was carried out. In addition to the theory of political humour, cartoons are literally understood as creative works created through a combination of visualization and verbalization. Visualization is manifested in images, icons, symbols, and visual signs that have symbolic meaning. Verbalization is manifested in language that contains both grammatical and pragmatic senses. As a work, cartoons will always be arranged based on these two combinations. In pragmatic studies, cartoons can be seen as a form of representation of speech acts. The actor framed in the event has some narrations that are the essence of the cartoon. Therefore, apart from being studied from a semiotic point of view, cartoons are also the object of pragmatic research. The classical view on cartoons came from the definition: a simple drawing showing the features of its subjects in a humorously exaggerated way. In a classic paper, Streicher (1967) mentioned political cartoons or caricatures in a particular context as follows:

Two articles by Alba and Coupe on some relationships between political conflict and political caricatures permit students of caricature to again persuade themselves of the necessity for a theory of caricature.' Much effort has been expended on specific studies of caricature. Indeed, the production of empirical research is itself a world-historical phenomenon, as has been its subject matter for the last four hundred years. Less devotion, however, has been expended to rational as over against empirical considerations in research on caricature. The subject, after all, is great fun; and many students have been more willing to inform their readers than to order the data. But it is impossible to divorce empirical from rational needs in this or any other research. For it is, ultimately, theoretical and rational directives which tell us what hypotheses to entertain, what data to collect, and, finally, how to interpret the evidence. (p.427)

Furthermore, the theory of Visual Metaphor is a theoretical framework that needs to be considered in this study. The theory was originally developed from the basic notion of metaphors by Lakoff and Jonson (1980). For cartoons analysis, visual metaphors were introduced as visual tropes. They are highly structured images that stimulate viewers to understand one concept in terms of another concept (Zeeshan, 2015). Some of these backgrounds are the basis for carrying out this study. This study specifically aimed at describing the political humour in Indonesian cartoons.

METHOD

This research was descriptive and qualitative in design. The descriptive type has been utilized following the initial purpose of this study, namely to describe the characteristics of political humour in Indonesian-language cartoons in online media. The qualitative type was chosen because all the data in this study has been analyzed to find trends in patterns that manifested in linguistic formulas or rules. This rule was processed through speech event analysis based on General Theory of Verbal Humour (GTVH) and visual metaphors theory. The GTVH formulated by Attardo (1994) is used in any form of humorous text. The GTVH is a linguistic framework to identify humorous text's surface structure, including cartoons. This framework introduced six Knowledge

Resources (KRs) as its parameters for analyzing the text. Presented in hierarchical order, the KRs are Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). The parameters obtained from the Visual Metaphor theory include juxtaposition, fusion, and replacement. Some of these parameters are the basis for the next stage of analysis, namely determining the type of political humour. If it is likened, CVTH and Visual Metaphor analysis are at the level of surface analysis. At the same time, the analysis of the type of political humour is at the level of deep analysis. The implementations of the parameters can be seen in Table 1.

Table 1. Analysis of cartoon A

No	Parameters	Analysis of cartoon
1.	GTVH	
	1.1 Script opposition	Political Reality
	1.2 Language mechanism	Satire
	1.3 Situation	Three guys (P1, P2, P3) in a short meeting with their boss (B) talking about preparation of campaign
	1.4 Target	Political members
	1.5 Narrative strategy	Question-and-answer dialog
	1.6 Language	Set up: B : <i>Gimana persiapan kampanye kita? Sudah siap?</i> How is our campaign preparation? Is it already prepared? P1: <i>Siap, Bos! Ribuan kaos, spanduk, baliho sedang dicetak!</i> Yes Boss! Thousands of t-shirts, banners, billboards being printed! P2: <i>Panggung, sound system, dan penyanyi dangdutnya udah booking!</i> The stage, sound system, and Dangdut singer are already booked! P3: <i>Kalo saya, dari dulu juga udah siap, Bos! Tiap hari nge-buzzer dan "twit-war"!</i> As for me, I've been ready from the start, Boss! Buzzer and "twit-war" every day!
2.	Visual metaphor	
	2.1 Juxtaposition	Boss juxtaposes employees with the list of duties paper.
	2.2 Fusion	-
	2.3 Replacement	-

Gradually, this research was carried out in three stages as follows. The first is the data collection stage. The data in this study are in the form of cartoons in Indonesian. The source of research data is online mass media which is accessed free of charge via the internet. Data were collected using digital observation techniques proposed by Cordelois (2010). From November 1st, 2021, the collection was carried out to January 5th, 2022. The data collection instruments for this research were data matrices, search

engine (Google), and data collection guidelines. The data collection guide contains two parameters, namely (a) cartoons containing visual compositions or images and (b) cartoons containing at least words, phrases, or sentences as speech acts of the characters. The second research stage is data analysis. Research data analysis is divided into two levels, namely surface and deep analysis. Surface analysis was conducted to describe the cartoon's verbal composition and visual composition. The analysis of verbal composition is based on the general theory of verbal humour. Visual composition analysis is based on visual metaphor theory. Deep analysis or content analysis is carried out to identify the type of political humour contained in the cartoon. Deep analysis was conducted based on Jung's theory of political humour. The third research stage is the presentation of the results of data analysis. In the third stage, the researcher describes the findings by using tables and samples of trends in political humour patterns in Indonesian online media cartoons.

FINDINGS AND DISCUSSION

The results of this study indicate that, in general, political humour is one of the popular domains of the content of cartoons published in Indonesia's online media. Another familiar topic found is education, economics, and health. This study specifically found a trend in political humour in cartoons. The political humour is manifested in cartoons through two compositions, namely composition of speech acts and visual composition. The composition of speech acts is a form of the actor in the cartoon consisting of speakers, speech partners, and speakers' meanings (Young, 2017; Kashiha, 2022; Fein, Beni-Noked & Giora, 2015). The visual composition is a form of context from the dawn in cartoons. Combining the two components is the basis of identification, analysis, and interpretation of political humour in online mass media cartoons. At least there are three types of political humour found, namely Satire, Parody, and Irony (see Table 2). These three types arise from data analysis carried out using an analysis matrix based on GTVH and Visual Metaphor's theory and data interpretation based on theories of Political Humour (Young, 2017). Complete discussion and description of these three types are presented as follows.

Table 2. Summary of the political humour occurrence

No	Type of political humour	Number of occurrences	Percentage
1.	Satire		
	1.1 Horatian satire	29	13.06%
	1.2 Juvenalian satire	8	3.6%
2.	Parody	68	30.63%
3.	Irony	6	2.7%

Political Satire in Indonesian Cartoons

Political satire is political humour rooted in people's perceptions of the humour of the political life they witness. Usually, political satire portrays how people see and view political events as entertainment amid the difficulties of life they experience (Hafez, 2000; Morgan, 2010; LaMarre, 2014; Landreville, 2015). In particular, this is

related to the ridiculousness of a political policy that is often not oriented towards the community. If political satire contains nuances of positivism and excitement, it is called Horatian satire. On the other hand, it is called Juvenalian satire if political satire carries nuances of pessimism and anxiety. The two categories of political humour in cartoons in the Indonesian media are discussed sequentially in the following sections.

First, is Horatian satire. This type of political humour occurs when the cartoon actors are doing a speech act regarding their perception of political events in a cheerful nuance (Boukes et al., 2015; Young, 2017; Hmielowski, Holbert, & Lee, 2011). The term cheerful pragmatically is similar to positivism or optimism to gain something through specific activities. Nevertheless, in political humour, those types of nuance are clues for the funniest moment of the speech act—for instance, the four guys in Figure 1 and the besties in Figure 2.



Figure 1. Sample of cartoon A

Excerpt 1. Transcription of cartoon A

Context : This cartoon framed three guys (P1, P2, P3) in a short meeting with their boss (B) talking about preparation of campaign.

- B : Gimana persiapan kampanye kita? Sudah siap?
How is our campaign preparation? Is it already prepared?
- P1 : Siap, Bos! Ribuan kaos, spanduk, baliho sedang dicetak!
Yes Boss! Thousands of t-shirts, banners, billboards being printed!
- P2 : Panggung, sound system, dan penyanyi dangdutnya udah booking!
The stage, sound system, and Dangdut singer are already booked!
- P3 : Kalo saya, dari dulu juga udah siap, Bos! Tiap hari nge-buzzer dan "twit-war"!
As for me, I've been ready from the start, Boss! Buzzer and "twit-war" every day!

(043/Sc.C/21)

Excerpt 1 is Horatian Satire. The cartoon is composed of verbal and visual compositions. Verbally, the speech acts used in this cartoon were composed of four speakers consisting of one boss and three subordinates. They discussed the preparation of campaign activities. Visually, the core of the conversation is supported by character visualization. Meanwhile, in essence, the location of this cartoon humor is in the superficiality of preparation for campaign activities. Society idealizes a good work program, not just preparation for celebrations.



Figure 2. Sample of cartoon B

Excerpt 2. Transcription of cartoon B

Context : This cartoon framed besties (P1 and P2) in a moment when observing their neighbourhood in a period of political election.

- P1 : Bisa gak sih, nggak nunduk terus, cuma ngeliatin hape?!
Can you not keep your head down and just look at your cellphone?!
- P2 : [looking at P1 awkwardly]
- P1 : Cobalah untuk melihat sekeliling kita... Begitu banyak momen yang kamu lewatkan...
Try to look around us... So many moments you missed...
- P2 : Melihat sekeliling kita?? Mending lihat hape!!
Looking around us?? Better look at the phone!!
- P1 : Hmm... masuk akal juga sih! [Looking at many political banner]
Hmm... it makes sense too!

(095/Sc.C/21)

Figure 2 is an example of the Horatian satire type. The cartoon is classified as political humor based on its verbal and visual composition. Based on the verbal composition, the cartoon is based on the speech act of two friends. The two of them were around the house and chatting happily about each other's hobbies. It turns out, the hobby of playing mobile phones is more beneficial than observing an environment full of political advertisements. The visual composition is another support in the cartoon. Visual signs that are very striking are the many posters of legislative candidates. The humorous point of this cartoon is the apathy of the two actors.

Second, is Juvenalian satire. In addition to Horatian satire, a Juvenalian satire was depicted in cartoons as a type of political humour. The opposite nuance of positivism characterizes this second type of satire. In this satire, the essence of dialog or speech acts were negative thoughts, pessimism, and negative vibes (Holbert et al., 2011; Singh, 2012; Hill, 2013). Those emotional nuances were the source of the humour. For instance, the seller in Figure 3 and the family in Figure 4 follow.



Figure 3. Sample of cartoon C

Excerpt 3. Transcription of cartoon C

Context : This cartoon illustrated a moment when a man (M) already performed his political right in the election site. And he asked a Siomay seller (S) to get discount for the dishes.

- M : Bang, katanya kalo nunjukin jari bertinta kaya gini, beli makanan bisa dapet diskon?
Bang, they said if I show my inked finger like this, can I get a discount when I buy this food?
- S : Di restoran gede kali!! Di sini mah, kagak ada promosi kayak gitu... Boro-boro ngasi diskon, untungnya aja masih tipissss....
Maybe in a big restaurant!! Here, isn't there a promotion like that... It's a waste of time to give a discount, my profit is still limited....

(135/Sc.C/21)

Excerpt 3 is a political humour cartoon with the type of juvenile satire. This cartoon is composed of verbal and visual elements in pessimism. Verbally, the speech acts of two residents are presented in an election event. A first resident is a man who has just held an election marked by blue ink on one of his fingers. In his understanding obtained from a political figure, he will get a discount for shopping after exercising his rights. Unfortunately, that understanding is wrong when dealing with the second man, a Siomay (Chinese style rice cake) seller; no discount when buying a cake. That is the part where the humour comes in. As it turns out, the perception of elections can be manipulated through economic issues. Visually, the metaphorical signs used to support the humour are bicycles as a place to sell cakes, cake seller clothes, and the contrast of clothes between two men in cartoons. In essence, this cartoon is a juvenile satire representing political issues that often use the poor as objects.



Figure 4. Sample of cartoon D

Excerpt 4. Transcription of cartoon D

Context : This cartoon illustrated a moment when a poor family in a meal-time; they are father (F), mother (M), and son (S). They talked about advice from Mr. President.

- F : Katanya Pak SBY, lagi diet berat. Sehari makan teratur 7 kali.
According to news from Pak SBY, he is currently on a heavy diet. Eat 7 times a day regularly.
- S : 7 kali? Gimana kalau nggak diet?
Really 7 times? What if you're not on a diet?
- M : Kalau kita mah, sehari bisa makan sekali aja udah syukur.
If we are, we can eat just once a day is already grateful.

(188/Sc.C/22)

Excerpt 4 is an example of Juvenalian satire. In the data, it is found that there are speech acts and visualizations framed in the context of pessimism. It can be seen that the characters in this cartoon have a hard life, characterized by irregular eating patterns, and can only be once a day. The story becomes satire when the father tries to understand the message from Mr. President (named SBY), who stated that he was

saving money by eating seven times a day. Visual metaphor analysis shows the presence of satire in this cartoon. Some visual symbols used are fish as the main dish for three, a plate of white rice without any other vegetables, and a house with bamboo walls. In essence, this cartoon is structured to represent the existence of inappropriate political policies taken from the point of view of ordinary people whose lives are complicated and filled with pessimism.

Political Parody in Indonesian Cartoons

Political parody is a type of political humour that originates from imitating characters, events, and circumstances existing in the real political world. Political characters have been imitated by bringing up the figures in the cartoons they make. Usually, these figures will coexist with political events trending in society (Rossen-Knill, & Henry, 1997; Piata, 2016; Virtanen, 2022). Apart from being related to political policies, the behavior of political elites is a source of imitation in political parody. Figure 5 presents an imitation of the opportunistic behavior of government officials. In addition, Figure 6 presents an imitation of the public evaluation of the president's performance. Figure 7 presents an imitation of the inappropriate behavior of the president and the political elite in making public policies. The three parody samples are discussed as follows.



Figure 5. Sample of cartoon H

Excerpt 5. Transcription of cartoon H

Context : Governmental employee (Ge) on daily duties; and facing two offers from two peoples (P1 & P2).

P1 : [He/she is offering the parcel as a gift.]

Ge : Maaf kami DILARANG menerima parcel!
Sorry we DO NOT accept parcels!

P2 : [He/she is offering cash and stocks bond/portfolio as the gift.]

Ge : Tapi kalo yang ini sih, nggak nolak!
But if this is it, (we) don't refuse!

(005/Sc.C/21)

Excerpt 5 is a parody type of political humour. There are two indicators from the presentation of the data, namely (a) the existence of imitation figures from the source reality and (b) the existence of political events that probably occur in the governmental process in Indonesia. The imitation of the figure is represented by a male government employee in his official uniform, which is two-faced, fierce or firm, and easily tempted. A firm face when refusing a gift that is not of financial value or cheap. An easily-tempted

face when they are willing to accept a reasonably expensive or financially valuable gift. Substantively, Excerpt 5 parodies the behavior of political officials, which is common in certain institutions; at least, it was as perceived by the cartoonists.



Figure 6. Sample of cartoon I

Excerpt 6. Transcription of cartoon I

Context: In an accidental meeting with the local civilian (L), Mr. President (P) is discussed the progress of government management.

- P : [He walked over and approached two residents.]
 L1 : Maaf ya, Pak. 2 tahun pemerintahan Bapak, nilainya segini...
 Sorry, sir. 2 years of your reign, the mark is like this...
 L2 : Ssstttt!! Itu angka berapa sih? 6 apa 9?
 Ssstttt!! What number is that? 6 or 9?

(008/Sc.C/21)

Excerpt 6 is another example of parodical humour. The original entity of a political figure, the seventh president of Indonesia, is imitated and visualized as a character meeting with the public. The parody occurs when the people try to assess the president's performance. Instead of presenting the correct score, a man put the picture of the score in reverse. Her escort then joked about the correct score, whether nine or six.



Figure 7. Sample of cartoon J

Excerpt 7. Transcription of cartoon J

Context: The big male is a mimic of Mr. President (P). The undressed male and boy are minority peoples (M). The well-suited couple is a society representative in the parliamentary office (R).

- P : Blablabla.... Saat ini ekonomi dunia sedang melambat. Blablabla.... Oleh sebab itu mari kita canangkan GERAKAN HEMAT NASIONAL!!!
 Blablabla.... Currently, the world economy is slowing down. Blablabla.... Therefore, let's launch a NATIONAL SAVE MOVEMENT!!!
 M : Ngomongnya ke situ, Pak. Hidup saya mah dari dulu juga udah hemat melulu.
 Talk to them there, sir. My life has always been frugal.
 R : Hehehe. Besok komisi saya mau studi banding ke Jerman! Uang sakunya lumayan lho. Ikut dong.

Hehehe. My commission will go to Germany, scheduling for a comparative study in Germany!
The pocket money is pretty good. Can I come along.

(126/Sc.C/21)

Figure 7. captured a political event including impersonations of political figures and visuals and texts that mimic a political ambiguity in particular political views. Excerpt 7 is another form of parodical humor involving many actors with the main focus on imitating the figure of the sixth president of Indonesia. In that situation, Mr. The president is assumed to have delivered unrealistic political appeals. On the one hand, Mr. President asked the people to save money. On the other hand, the political elites in parliament planned a comparative study to Germany, costing much money. The configuration of roles presented in the cartoon replicates the political figures and events that occurred during the reign of Mr. President. Similar to political behavior in Excerpt 6., the main content of Excerpt 7 is to parody politics through humor that is manifested in cartoons.

Political Irony in Indonesian Cartoons

In addition to satire and parody, an irony is a form of humour based on the strength of the utterance's intent. The irony is built from the function of textuality spoken by the speakers in the cartoon (Kreuz, 1997; Nuolijärvi & Tiittula, 2011). Usually, irony occurs when there is a gap between what is explicitly spoken and the actual intention expressed in a speech act (Witek, 2022; Meibauer, 2019; Kapogianni, 2019). Data analysis shows that this type of irony is one of the patterns of political humour in cartoons in Indonesian online media. In particular, consider three samples, excerpts 8 and 9.



Figure 8. Sample of cartoon K

Excerpt 8. Transcription of cartoon K

Context : This cartoon captured a moment when a humbled housewife (H) was trying to alert the well-suited man (W) who re-order the position of the statue.

W : Gimana? Udah lurus belum?

What to do? Is it in the right position?

H : Yaelaaaah....Udaaah. Gak usah diutak-atik lagi! Dari dulu juga UDAH LURUS!!

Well. It's in the right position. Don't mess with it anymore! It's been in the right position from the start.

(215/Sc.C/22)

Excerpt 8 is one form of irony from political humour. In the cartoon, two characters are shown, namely a well-suited man (W) who can be interpreted as a political elite and a housewife (H). Visually, W tries to change the position of the Garuda

Bird decoration (metaphorically, this decoration is a symbol of the Pancasila Ideology, the basis of the Indonesian state). Then, H tried to warn W not to try to change the position of the decoration. Referring to GTVH, the point of humour in comic eight is in the speech acts of the two characters. The use of character visualization strongly supports the humour. In essence, the scenes and speech acts in Figure 8 are not about changing the decoration of the Garuda bird, which is literally conveyed in the conversation. However, the purpose of the cartoon is to portray the reality that it seems that there are certain parties, such as politicians, who want to change Pancasila as the state ideology. Ordinary people, such as housewives, consciously always try to give warnings so that change efforts never happen.



Figure 9. Sample of cartoon L

Excerpt 9. Transcription of cartoon L

Context : This cartoon captured a moment when shirt seller (S) was trying to refuse an order from political candidate (P).

P : Ehem! Saya mau bikin kaos 500 pcs... Bisa jadi seminggu gak?! Jangan mahal-mahal yaa?
 Ehem! I will make 500 pcs t-shirts. Could it be in a week?! Don't be too expensive, okay?

S : Khusus Caleg, bayar dimuka! Minimal DP 75%! Kalo gak mau ya udah...
 Especially for legislative candidates, must pay in advance! The minimum down-payment is 75%! If you don't want it, then go ahead...

(155/Sc.C/21)

Excerpt 9 is another example of irony in political humor. Scenes and speech acts are shown in a t-shirt production house in the data. A legislative candidate is shown wanting to order many t-shirts for campaign purposes. The worker at the production house is shown trying to resist the will of the man who ordered it. Pragmatically, it can be seen that the refusal is part of the speech acts of the two figures. However, in addition to the explicit meaning, it is necessary to know the implied meaning of the two speeches. The worker wants to tell all cartoon readers that usually, legislative candidates who order t-shirts do not support paying orders. Therefore, the worker verbally asked for a sizeable down payment of 75%.

CONCLUSION

The cartoons in Indonesian language online media contain political humour. There are at least three types of political humour, namely parody, satire, and irony. The cartoon maker does not explicitly state the three types but needs to be understood intrinsically by the cartoon reader. Therefore, enjoying political humour in cartoons tends to be receptive; laughed in silence. It is different from enjoying political humour

conveyed verbally in everyday speech acts. It should also be stated that this study is still limited in scope because it only uses cartoon data, while political humour is a linguistic phenomenon with a broad scope. For subsequent studies, political humour conveyed verbally in various forms of performing arts, both traditional and modern, can be considered for analysis.

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