

# Editorial Cartoon Visual Metaphor in Jakarta Newspapers at 1950-1957

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**ABSTRACT:** *The purpose of this historical study is to investigate the relationship among visual metaphor in editorial cartoon with political and cultural situations at the Parliamentary Democracy period in Indonesia (1950-1959). As a new nation-state, Indonesia had just begun to experiment with democracy. The multi-party parliamentary system with symmetrical power sharing had triggered severe competition among political parties which tried to bring down each other. This feud was clearly and openly written in polemics found in many newspapers in Jakarta at that time. In such an atmosphere could observe the role of editorial cartoon be easily. This political openness could, then, stimulate a rich variety of visual metaphorical patterns and editorial cartoon emotive attitudes. This research is using qualitative method, analyzing artefacts by surfing the cultural network encapsulating them. This study presents empirical evidence showing a strong relationship between the editorial cartoons and the political side the media is taking, along with the political and cultural situations which support them. A political symmetric situation gives a free opportunity to the editorial cartoon to express metaphor with an open emotive attitude.*

**KEY WORDS:** *Newspaper, Parliamentary Democracy period in Indonesia, editorial cartoon, visual metaphor, meaning, and emotive aspect.*

## INTRODUCTION

Editorial cartoon is a visual metaphor being contained in publication of newspaper and magazine as editorial article. The meaning of word "caricature" is given limitedly toward its word root, known as face distortion and (or) pictorial shape that characterizes a prominent figure. Caricature may show in an editorial cartoon to characterize a teasing figure.

This research has been done under editorial cartoon column which is mostly published regularly and arranged on the same column of newspaper, and becomes visual editorial article. This column contains teasing towards

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the public figure attitude of society, or news, and interesting rumours. Since this has been published regularly on the main column, so that, it is considered as editor's opinion. This editorial cartoon expression shows the relation among media and society, government, in addition to cultural of communication in society at certain place and time.

Meanwhile, "metaphor" is defined as figure of speech in which a symbol ordinarily designates one thing in denotative meaning, used in other system of symbol to make implicit comparison (analogy) between the two things. Through this analogy, the meanings become wider and finally create new meaning on its topic. Metaphor is used widely in the way of communication, as in literature, religion text, advertisement, even in daily conversation.

Cartoon uses indirect language, in this way, different from the languages used in news, speech, and denotative gossip (Anderson 1990:155). According to E.H. Gombrich (1963:129), visual metaphor is used to expressed the problem connotatively by diverting, to create an enlargement of meaning on the certain topic. By diverting metaphorically, this has been cartoonist's armoury to blow up sharp comment and meaning. Metaphorical editorial cartoon is pictured by drawing the basic shapes (line, unfurl, sector, shape), distortion, and by diverting the object and situation.

In the process of diverting, we can see the emotive effect in the form of expressed metaphor, words choice (diction) of linguistics, and visual symbol of the cartoon itself. This cartoon's emotive expression shows the attitude and opinion towards the topic. The divert from one symbol to other symbol of communication is based on the knowledge and symbols vocabulary understood by a certain community, so that the reader can understand the cartoonist's message. By metaphorical divert, the concept of thinking can be read, the emotive situation expressed, includes the community cultural background.

### **EDITORIAL CARTOON IN THE PERIOD OF PARLIAMENTARY DEMOCRACY IN INDONESIA**

The situation in Indonesia in the 1950s showed a strong desire, when our country's deference to nobility was finally accepted internationally after the proclamation of independence. During that era, Indonesia struggled to reach the goals and ambitions in mechanism and system of government. Through parliamentary government system, national figures from different ideologies and parties competed to order the systems, either in the *Dewan Perwakilan Rakyat* (House of Representative constitution) or Cabinet executive.

The competition among these political powers through parliamentary system caused the unstable situation. Cabinet after cabinet failed because of distrust motion. There were seven times changes of cabinets in seven years. During that time, rebellion towards government happened in West Java (DI, *Darul Islam*, lead by Kartosuwiryo); in South Sulawesi (TII, *Tentara Islam Indonesia*, lead by Kahar Muzakar); in Aceh (NII, *Negara Islam Indonesia*, lead by Daud Beureuh); in Sumatera (PRRI, *Pemerintahan Revolusioner Republik Indonesia*, lead by Syafrudin Prawiranegara); and in Sulawesi (PERMESTA, *Perjuangan Rakyat Semesta*, lead by Vence Sumual). During the 1950-1959, however, it could be said as the most dynamic era in the history of politic democracy in Indonesia, signed by the ideology revolution to set the nation future. The diversities of views generated dynamic and open situation. At that time, the freedom to express ideologies was used widely.

The same dynamics could be seen in many different mass-medias, especially on the newspaper published at that time. In 1950s, RRI (*Radio Republik Indonesia*) was the only broadcasting - media that searched every area of Indonesia. Radio was taken charge by government. Government informed news through PFN (*Perusahaan Filem Negara*) in cinemas and went around from one place to other places.

Since the colonial time, newspaper and magazine were taken charge by private companies, and they were important media in delivering news and social-politic opinion. Although they were only able to reach the cities, newspaper became the main media of communication, known as the channel of politic aspiration. In the time of Parliamentary Democracy in Indonesia (1950-1959), political parties expressed their opinion and spreaded influences through newspaper that was known as funnel newspaper (Simanjuntak ed., 1998:22). The newspapers owned by political parties were, such as, *Abadi* (owned by MASYUMI, *Majelis Syuro Muslimin Indonesia*); *Suluh Indonesia* (owned by PNI, *Partai Nasional Indonesia*); *Harian Rakjat* and *Bintang Timur* (owned by PKI, *Partai Komunis Indonesia*); and *Duta Masyarakat* (owned by NU, *Nahdatul Ulama*). Besides, there were powerful independent newspaper, such as *Merdeka*, related to figure of Burhanuddin Muhammad Diah; *Pedoman*, related to figure of Rosihan Anwar; and *Indonesia Raya*, related to figure of Mochtar Lubis (Smith, 1983:94-95; and Suwirta, 2004:462-463).

Some of those newspaper used editorial cartoon as the media to deliver their opinion and critics. That could be understood, due to the visual metaphor was much more attractive and easy to understand. Editorial

cartoon became one of effective media in expressing politics point of view, since that time. During the campaign for General Election in 1955, *Suluh Indonesia* posted editorial cartoon on the main column every day. Since it was first published until closed in 1966, *Harian Rakjat* published weekly flashback contained of daily comments towards the happenings.

The great point, editorial cartoon attacked the opponent political party limitless. During that rebellion, the expression used in editorial cartoon was sometimes cynical, even sarcastic. During that political dynamics situation, editorial cartoon grew prosperously to open up all comments and political attitudes fairly in different kinds of political situation, as well as the media of polemic among political parties, or as the weapon to fail the weak cabinet at that time. The balance political situation opened wide chances for cartoonists to express their opinion. Those attacks were addressed to wisdom, occasion and ideologies, even personal prominent figure. That situation without pressure gave total freedom for editorial cartoon publishing to express threats.

The research of this study in the time of Parliamentary Democracy in Indonesia (1950-1959) is caused by the significant freedom to express opinion in different political parties that was coloured by hard diversity of politic lines. In the development of editorial cartoon in Indonesia, it was the golden time where freedom to express critics was uncontrolled. That openness was totally different from the time of Guided Democracy (1959-1965), where the freedom was dominated by left-press media. News and opinion had to follow the President Sukarno order included his people (the cynical words at that time was *ABS, Asal Bapak Senang*).

Metaphorical editorial cartoon in the time of Parliamentary Democracy was not always used to soften messages, but to sharpen critics. Opinion was started by the cultural ideology – group background, and by that, was found large diversities emotive expression in any publications. The fluctuation of freedom to express opinion related to social-politic situation created question of influences editorial cartoon toward social-politic and cultural situation, and the certain context of visual metaphor built. For instance, the openness in the time of Parliamentary Democracy different kinds of metaphorical editorial cartoons related to the social-politic and cultural value in society, in addition to cartoon emotive expression at that time.

## **METAPHORICAL ASPECT OF EDITORIAL CARTOON**

Based on the research, metaphor is used in cartoon's expression, without any further details of its relation toward the comments of situation. The

recorded part is the metaphor vehicle, not the content of its topic. The cartoon uses two modules delivery, verbal and visual; so that, the metaphor is not only using visual expression, but also verbal expression. The main study of this research is visual metaphor, where words are used only as help to support the visual metaphor expression.

There are three applied categories used in cartoon expression, which are: *freezing metaphor*, *fresh metaphor*, and *vague metaphor*. Freezing metaphor displays general used of analogy, with descriptive meaning. For example, bloated belly represents rich or prosperous people, high cap represents the United States of America.



**Picture 1:**

Visual Freezing Metaphor of *Harian Rakjat* Newspaper in 1951

Fresh metaphor is a metaphor with predictable meaning with new expression that shows startling between its topic and its vehicle, to create the metaphorical freshness. Fresh metaphor gives the essence of its topic and its vehicle. In vague metaphor, the relation between its topic and its vehicle is very simple, so that it is not always easy to understand the meaning of visual expression. This type of cartoon mostly uses ellipses, double meaning, or euphemism, to hide the meaning behind its visualisation. The purpose is to avoid and to understand easily.

Results of using metaphor is described as follows: Freezing metaphor is used quiet high (33.43%), such as in “Uncle Sam” or “\$” for America, dove represents peace, flag, hammer represents labourer, represents corruptor, skinny without clothes represents poverty. These general metaphors simplify the reader to understand the meanings.

**Figure 1:**  
Visual Metaphor Expression

Freezing Metaphor ( <i>Metafora Beku</i> )	115	33.3%
Fresh Metaphor ( <i>Metafora Segar</i> )	222	64.53%
Vague Metaphor ( <i>Metafora Samar</i> )	7	2.03%

Obvious metaphor is used little less on cartoon nowadays (2.03%). Obviousness is caused by the choice of metaphor is unknown by the reader, besides its analogy is not easy to understand. To understand the obvious metaphor, the reader needs caption as aid, or other source of news with comments, or by giving sharper meaning of visual. From all samples of obvious metaphors, ambiguity is not pictured intentionally, but the meaning of it unclear. Obvious metaphor doesn't mean to hide or soften the meaning. It can be said, in the time of Parliamentary Democracy in Indonesia (1950-1959), the cartoon visualisation was never expressed in implicit ways.

***On the Tendency of Language and Culture.*** Although cartoon is the result of visual expression, the way if its communication can be seen through the verbal visual expression. It is also found out that the language used shows the frequency of official Indonesian language compared to slang words are balanced enough. Benedict R.O'G. Anderson (1990:130-131) wrote that according to mannerism of Indonesian language as official national language, the using of Indonesian language daily gets developed, refers to *Betawi* language role-model which is felt warmer and egalitarian. The using of these two languages in practices is similar to the using of Javanese language between *Kromo* (upper-class people dialect) and *Ngoko* (lower-class people dialect). In mass-media, the using of slang language is not only in cartoon, but also on newspaper column containing pithy comment on news. By using this slang language, seems the commentator (critics' writer) are only non intellect society, though the critics are cunning.

Slang language presents friendlier and democratic situation. This is the interesting parts of cartoon. The using of official language in editorial cartoon is usually posted on the title and caption parts. Where slang language is mostly used to identify the pictured cartoon figure with friendlier expression.

Foreign languages (as in Dutch and English) using in cartoon in the Parliamentary Democracy in Indonesia were used on 56 pictures. It showed that readers understood foreign languages. The readers of newspaper at that time were well-educated people who lived in big cities. Sometimes, they

spoke in Dutch for daily conversation. Dutch was taught at schools, so that it became status symbols between upper-class society and common people. President Sukarno was used to slipping some Dutch words in his speech. The using of Dutch was forbidden to be spoken in public since 1958, when the Netherland companies and its people were asked to leave Indonesia; and at the same time, the effort to return back Irian Jaya (Papua) was on fire. The cartoon of Dukut Hendronoto (picture 2) protested towards the using of Dutch in universities.



**Picture 2:**

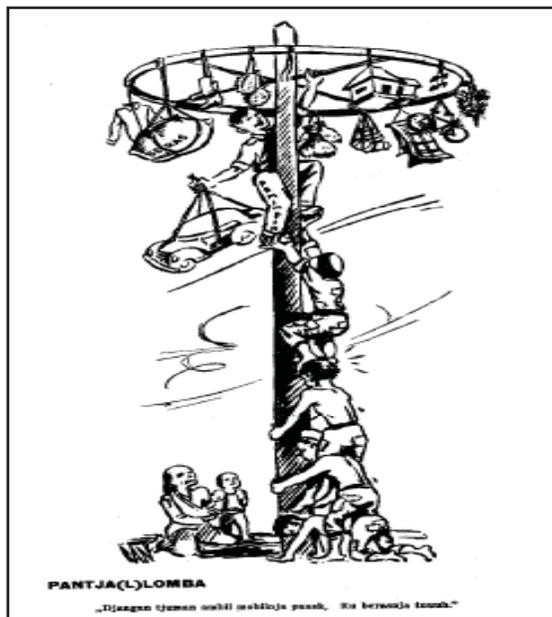
The Cartoon of Dukut Hendronoto in *Abadi* Newspaper, January 5, 1952.

The result of situation and culture used in cartoon shows that 76.17% is adapted from modern-cultured situation and Western culture. This can be analysed by the presence of clothing style and the things around it. This appearance is caused by the newspaper way of communicating gets used to urban cultures. The choice of icons and metaphors is interrelated easier among the readers as it is part of their environment. Community with modern education and living in urban surrounding, of course, are never too strange with modern and Western cultures.

There are only few cartoons (17.73%) took setting of Indonesia, as it is seen in, self-defence martial art (self-defence), basket, earthenware bowl, traditional house, etc. The setting which is taken from Indonesian tradition

looks unique, for example, the metaphors in self-defence arena, basket, or areca nut climbing. Even though the readers live in urban area, they still get connected with tradition customs.

In 1950s, the global penetration culture was not as dominant as this time. The society searched still for the meaning of national culture identities. Even though the frequency was not high, cartoons with traditions contents were still posted. Analysing artefacts of regional culture was as messenger with strength and weakness. The strength was the cartoon gave the feeling of unique and fresh, where the readers were persuaded to denote a topic which was usually the nowadays issue under the storage old cultural tradition valuable objects. As it is shown in the editorial cartoon by Ramelan (picture 3), “areca nut climbing” as metaphor struggle to compete for position, victory, and prosperity.



**Picture 3:**

Cartoon of Areca Nut Climbing by Ramelan in *Suluh Indonesia* Newspaper, in 1952.

The weakness of using traditional artefact is the readers may lose orientation if they do not understand the vehicle being used. In one cartoon with given topic “separation in PNI” posted on the newspaper of *Merdeka* by Ramelan (picture 4), readers are faced onto two artefacts: chair and earthenware bowl’s cartoons can be understood as the competition for

position (freezing metaphor of chair). In this case, for people who do not understand the meaning of earthenware bowl will question why it is on the earthenware bowl. It will be understood well by people who live in the agrarian tradition of Java island (Sunda and Java), because they know that earthenware bowl is used to store rice where highly sacred respect plays important role in the household and it will be put on the special place.



**Picture 4:**  
Cartoon by Ramelan in *Merdeka* Newspaper, August 1, 1950.

The effectiveness of cultural background depends on the knowledge of the target audiences. Cartoon with the local target audiences may be presented by only using any cultural background known by that community. But for cartoon with wider target audiences, that is to say internationally widespread, the cultural background has to be adjusted to the knowledge of various audiences. In artefact editorial cartoon, culture is shown as one of metaphor treasure, in addition to the value of custom and community rite culture. Though the readers of newspaper in Jakarta at that time were urban community with modern cultures, they still had bound with the tradition around them.

The consideration of value order that became the basic of cartoon creation, more or less, was influenced by the communication expression,

whether the language to be used is official or slang. Animals as symbols are used to show certain culture give value onto animals. For example, in Indonesia, dog is considered as low in rank; therefore, there is cartoon using dog to symbolize something valued. It was not surprising, when Mohamad Hatta (Vice President of the Republic of Indonesia) criticized Agustine Sibarani of picturing himself as the protecting dog for Romulus and Remus (the builders of Rome City). In that case, Sibarani had to clarify in long explanation in defending himself (Sibarani, 1957a).

Though Mohamad Hatta had lived with urban influence, he holds still the culture of Muslim and Minangkabau in West Sumatera (where he came from), where “dog” was considered as unclean animal. In the process of communication, it seemingly to be oral rule of phenomenon customs which is believed as value system to preserve the existence of social community. Based on the editorial cartoon in the time of Parliamentary Democracy in Indonesia, it seemed the value of system was non-strict. While at the unarranged new urban community that consists of various community cultural backgrounds, problem is likely to happen because of its mixed values out of unity of new values.

### **THE RELATION OF METAPHOR AND EMOTIVE CONTENT**

The choice of metaphor is not only determined by the cultural background where cartoon is created, but also by the emotive content expressed. According to Richard Buchanan (1995:91-109), emotive aspect does not show only the relation of logos and ethos between the topic and the cartoon (why and how the topic will be commented), but also the relation of cartoon’s pathos toward the topic (emotive reaction toward its topic).

The result of this research shows that most of (97.96%) cartoons use fresh (obvious) and freezing metaphors. There is almost no metaphor delivered in vague way nowadays. Vague metaphor is ordinarily delivered carefully to avoid transparency that may mock the feeling of the target figure. The culture of Javanese, especially for them who live around *Keraton* (Java ruler palace), mostly use vague metaphor. In Java feudalism environment, exposing feeling and emotion is considered impolite. Many metaphors are covered as much as possible as the sign of “cultured”, sometimes it even is difficult to understand the meaning by the related people. Politeness and respect are highly valued. These attitudes are to be kept, especially among the feudal community where social stratification, custom value, and mannerism are strictly maintained by setting rules to preserve the cultural social system that are believed among them.

This tendency is not found among the urban Javanese community which

the social stratification and order system mostly unstrict, as it is in Surabaya in East Java and Gombong in Central Java. It is found, in the association of Javanese urban, the *Ngoko* egalitarian dialect is widely spoken rather than the *Kromo* dialect. For Surabaya community, mockery is considered as something usual and is not the expression of anger, as well as found in Betawi community in Jakarta. This attitude is usually happen among urban communities where the social system is unstrict. It is caused by the diversity of social and culture backgrounds. Unstrict attitude towards custom values open more chances on community to show more open emotive attitude.

In the time of Parliamentary Democracy in Indonesia (1950-1959), most of the editorial cartoons expressed their critics obviously, without any intentions to hide or to say in vague ways. The criticized figures were pictured clearly and some labels were even added to make it more explicit. This showed the openness and unstrict system were applied. It could be seen as the sign of the balance politic situation, where the dominant side did not exist. Metaphor can be expressed in such situation.

The press was one of the strongest media to share aspiration, to struggle for freedom in speaking, as well as for political parties. Criticizing each other was customary at that time. That was one reason, editorial cartoons in the time of Parliamentary Democracy were audacious and open compared to repression time that happened for long time after that. In open situation, when media can play as the weapon for opinion battle, creativities become the foundation to express critics in unique way. It is believed as the reason for media to publish fresh metaphor as the attraction in saying critics.

The using of metaphors gives lot of advantages because the readers are able to understand the messages and receive satisfaction by their efforts to describe the meaning of the pictures. Furthermore, some cases with certain topics have wider meanings, because metaphors create analogies of one symbol into other system of symbols (Harries, 1978). Sometimes, editorial cartoon with difficult topic (the issue was not known), able to deliver good message because of the metaphoric meaning spread widely.

Freezing metaphor (33.43%) is not easy to describe because the expression becomes official. On *Harian Rakjat* cartoon, government officer and foreigner (capitalist) were always pictured with bloated belly, representing the analogy of rich people. For labourer and worker were always pictured with strong body as it is shown on the painting "social reality in Rusia". Chair becomes freezing metaphor refers to position. Freezing metaphor is also known as natural metaphor that shows the angry face, mean person with canine tooth, hairy hand, and long nails. In other hand, some cartoons represents rage, mockery represents in fresh

metaphor, such as in climbing up someone's head (Indonesia dramatically expression, 1945) or taking off tooth (*Suluh Indonesia*, 1955). Comparing person with animal is the example of cynical, because this way is lack of mannerism in our culture.

Cartoons tend to express the harder emotive attitude when criticize their politics opponents directly. *Indonesia Raya* was the opponent of *Suluh Indonesia* and *Bintang Timur*. *Abadi*, Islamic newspaper, was the opponent of *Harian Rakjat* and *Suluh Indonesia* which were secular. Some cartoons were published with cynical expressions, even mocking the opponents. This style of cartoon showed hard emotive attitude; and it was sometimes considered as straightaway shoot.

*Indonesia Raya* always criticized the Cabinet of Ali Sostroamidjojo of PNI (*Partai Nasional Indonesia* or Indonesian National Party). *Suluh Indonesia* always criticized the Cabinet of Burhanuddin Harahap of MASYUMI (*Majelis Syuro Muslimin Indonesia* or Indonesian Islamic League Party). In showing the dislike opinion, cartoon showed hatred toward the opponents and rose the anger at the same time. It was shown such as in ugly looking face, sharp teeth, hitting, punching, and other elements that showed the feeling of anger. This situation was more widely spreaded until the time of Guided Democracy in Indonesia (1959-1965). Such situation gathered the attraction of cartoons in the time of Parliamentary Democracy in Indonesia (1950-1959), started from the light and funny onto sarcastic and mocking opponents. Each newspaper publisher had rules in expressing those critics.

## **ON THE EDITORIAL CARTOONS IN THE NEWSPAPERS**

This analysis shows some different aspects of backgrounds to create metaphor on each cartoon of this newspaper. These seven following newspapers are taken as examples to show the various metaphors on each cartoon with different emotive meaning.

It is important to note here that *Abadi* newspaper was first published in 1951 as a media to represent modern Moslem aspiration, even though it was not the affiliation of MASYUMI (*Majelis Syuro Muslimin Indonesia* or Indonesian Islamic League Party). *Abadi* newspaper claimed itself as the defender of religion from secular critics and attacks such as PNI (*Partai Nasional Indonesia* or Indonesian National Party) and PKI (*Partai Komunis Indonesia* or Indonesian Communist Party). This attitude was mostly showed on its cartoon. Fresh metaphor was mostly used under the topic of warm issue in society. The personification of realistic cartoon and the technique was good where with balanced arrangement, face expression, and

neutral chap of body in order to show the emotive meaning was calm. The artefact cultural aspect was using Asian local and Western tradition. Though the cynical was obvious, *Abadi's* cartoon was polite and out of mockery.



**Cartoon 1:**

“Be Aware of Cat Eating Fish” in *Abadi* Newspaper, March 20, 1951.

**News main topic for the cartoon 1:** Mrs. Rasuna Said (PNI Senior) was suspected to take money of tax from Finance Ministry, Mr. Sjafruddin Prawiranegara. Because *Abadi* is the opponent to PNI, this issue was posted by media. Rasuna Said was claimed as thief. *The aspect of metaphor* on this cartoon was a kind of diverting in government political situation, it was symbolized as table dishes where cabinet represented by plate, divert of tax object as fish, and cat was the figure of Rasuna Said. The two securities were surprised and shown by “??”, “!!!” toward the dark table where the plate was almost falling down. Cat and fish heads were substituted by human heads with clear label to show the criticized figures. *Visual aspect* of this cartoon used unbalanced arrangement, sideways to the left, and strengthened by the fish on the plate that fell down. It showed the unstable situation. The dark situation around and light in the centre focused on the black cat,

while attacking, shows the unstable situation. *Emotive aspect* dramatically showed through the sideways, tonal situation, and cat's attitude. But the whole attitude (wall, door, and chair were located far away on vertical horizontal structure), and this helped to balanced the position and hide away the dramatically expression. *The cultural expression* on this cartoon was shown on the table setting taken in the house with white table sheet, plate, spoon, and fork. The artefact of culture clearly sold shad icon that it was taken in the modern house. Figuring Rasuna Said, as thief was symbolized by cat, is the example of soft analogy with sweet attitude by tricky. Criticizing using animal was adapted according to East culture.



**Cartoon 2:**

"Miss Masjumi" in *Abadi* Newspaper, March 28, 1951.

**News main topic for the cartoon 2:** Mr. Sartono, the leader of PNI (ideology group) persuaded the leader of MASYUMI to join cabinet. He failed to persuade and the mandate was return back to the President Sukarno. Finally, Mr. Sukiman (MASYUMI) worked together with PNI to build Sukiman's cabinet. *The metaphor aspect* on this cartoon described the analogy of romantic love teasing, using the architect from Middle East with Arabic situation (Islam, MASYUMI), and Mr. Sartono teased a beautiful woman with veil and *kebaya* (Miss MASYUMI) who was having Arabic music instrument under the window. The song played was in English entitled "Please, Don't Say No!" and the cartoon title "Serenade de Sartono".

*Visual aspect* on this cartoon used “dry brush” with diagonal composition, sideway wall, and balanced with vertical window line and wall corner. The position of Mr. Sartono faced the securities without looking at the beautiful woman, to avoid any face contact intensity. *The emotive aspect* on this cartoon was shown on the romantic song played. The face of the beautiful woman glanced, while hold breasts was not adjusted to Mr. Sartono who looked forward unenthusiastically. The situation was silent because the composition was not balanced. *The culture expression* on this cartoon mixed, it was shown by the Arabic window, Indonesian woman, persuade in Italy style (playing strings under window), with English song. It was easy for readers to understand the message of this cartoon, because they live in the city, where all the artefacts were well known and was pictured in mixed style.



**Cartoon 3:**

“Struggle for Irian” in *Abadi* Newspaper, January 1, 1952.

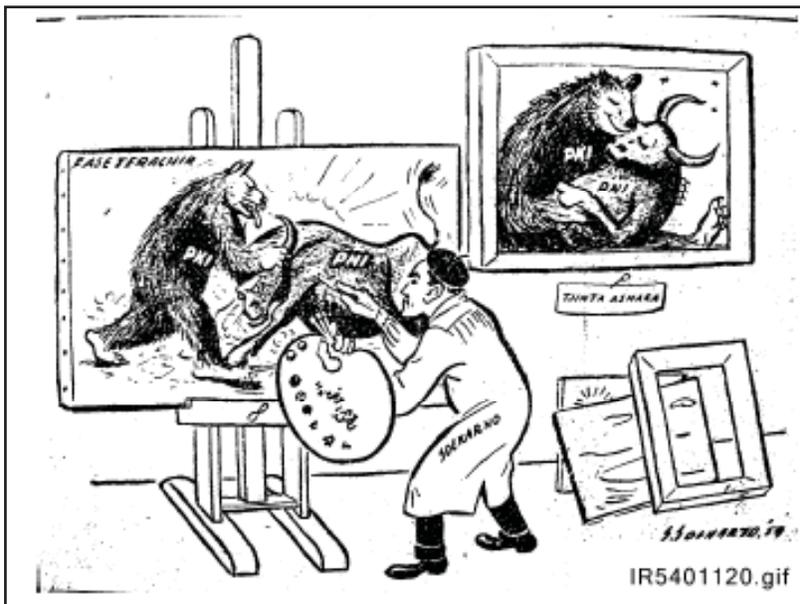
**News main topic for the cartoon 3:** Conference of reverting Irian Barat (Western Irian) from Netherland to Indonesia which was part of agreement *Konferensi Meja Bundar* (Roundtable Conference). The matter

of fact, Netherland kept postponing to revert. *Metaphor aspect* on cartoon was made in two panels to differentiate the situation in Indonesia and in Netherland. The arrangement of left panel was disorder, with blood pockmarked using animal background (island) riding on West Irian in grimace, the wriggling speaker's posture, the angry microphone, and raising hands as in praying position of audiences. The arrangement of right panel showed a leader eating bread and drinking wine in laying position while pointing to a paper (agreement) with hand at waist (angry expression). A sitting cat noticed quietly. These two scenes made panels contradictory one to another. *The visual aspect* on this cartoon used two panels to contradict either the content or the setting arrangement. The left panel represents Indonesia with crowded setting; the right panel that represents Netherland with quiet setting because of its horizontal structure. From the point of view of postures, the left panel showed wriggling posture included the microphone; while the right panel did not show any strong face emotion. *The emotive aspect* on this cartoon is unbalancing panel. Contradiction between two panels created the injustice feeling to the readers who defended left panel. *The expression of culture* on this cartoon used modern and Western artefact, except the rimless crowded.



**Cartoon 4:**  
“Remembrance of Six Years Incident of Madiun, Rebellion of PKI” in *Indonesia Raya*  
Newspaper, September 1954.

**News main topic for the cartoon 4:** Remembering the rebellion of PKI (*Partai Komunis Indonesia* or Indonesian Communist Party) in Madiun, East Java, on September 18, 1948. It was the time when Indonesia gave all energy and mind to defend Netherland attacks, PKI carried out a coup *d'état* in Madiun, depraving concentration of battlefield. All newspaper posted the rebellion of PKI on that day, included *Indonesia Raya* newspaper. *The metaphor aspect* on this cartoon showed character of fighting between Indonesia armies and Netherlands colonial. Betrayal action is showed by big hand stabbed through with knife. *The visual aspect* on this cartoon used tidy line, clean situation with balanced and silent composition. The shadow of the light appeared from the backside gave a quiet dramatic situation. However, the awkward figure that appeared with a knife gave the feeling of pretender (toy-game). *The emotive aspect* on this cartoon is quiet because the line unfurl was thick with balanced situation. The position of posture pretended to be active but silent as in picture. *The cultural expression* used on this cartoon is the costumes of the armies and the modern knife, part of universal culture.



**Cartoon 5:**  
“Sukarno, the Political Painter” in *Indonesia Raya* Newspaper, November 20, 1954.

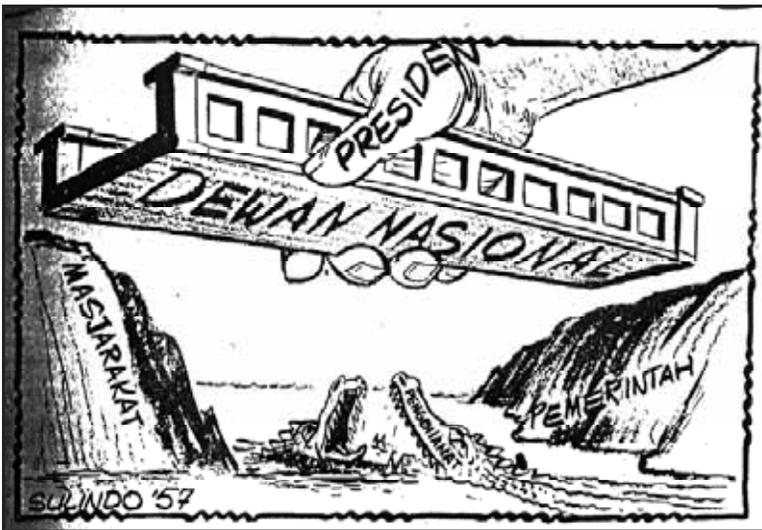
**News main topic for the cartoon 5:** President Sukarno, whom at beginning tried to put PNI and PKI close by, was suspected on planning to squeal the two parties. During that time, PKI tried to be close by Sukarno by defending his government rule wisdom. *The metaphor aspect* of this cartoon is representing political strategy by painting. Mr. Karno was fond of painting that made him pictured as painter. Beside, the metaphor is also shown by picturing PKI as bear and PNI as wild ox. *The visual aspect* of this cartoon technically considered realistic good impression in imitating the face of Sukarno and animal. The appearances tend to be clean and tidy, without any distortion on the painter and the animal. It shows superficial impression. *The emotive aspect* on this cartoon supposed to be sharp, because of the interesting canvas. The impression of sharp utterance does not appear because the whole setting is quiet (horizontal). *The cultural expression* takes the artefact of modern culture by painting activity. The way of expressing problem through painting shows the intellectual culture.



**Cartoon 6:**

“PKI and Non-Party Members” in *Abadi* Newspaper, January 27, 1955.

**News main topic for the cartoon 6:** D.N. (Dipa Nusantara) Aidit suggested few members of non-party to join in committee. Even though some sides knew that, as fact of matter, they were indeed sympathizers of Communist. For example, in the body of cabinet, Mr. Iwa Kusumasumantri was considered as pro-Communist. *The metaphor aspect* appeared on the non-party member were covered by shroud, or as it was said in the Melayu/Indonesia language saying, “*kucing dalam karung*” (cat is inside the bag). *The visual aspect* on this cartoon is putting big shroud in the centre and taken a short cut by monotonous melody, in order to show the shroud looked strong as the main character. A confused man was taking look beside it while three men were having conversation from far side to put the feeling of balance effect. The figure is used as consideration as in shroud hyperbole. *The emotive aspect* appeared because of the shroud size was twice of adult person. By setting it in the centre, almost one third of the room gave the emotive meaning of threat. The three men behind did not give any impression. *The culture expression* on the cartoon is using artefact of Western style of dressing, especially on the person close by the shroud. On the far other side, a man was wearing rimless cap, one with sarong, and another was wearing line shirt with artist cap on his head. The situation around was modern, except the wrapped shroud.



**Cartoon 7:**

“The Bridge of National Board” in *Suluh Indonesia* Newspaper, July 13, 1957.

**News main topic for the cartoon 7:** Based on the suggestion of President Sukarno, *Dewan Nasional* (National Board) was built to substitute the DPR (*Dewan Perwakilan Rakyat* or House of Representative) that had been dismissed because of SOB (*Staat van Orloog en Beleg* or Nation-State in the War and Emergency Situations). The newspaper of *Suluh Indonesia* considered this as good opinion. *The metaphor aspect* on this cartoon is freezing; bridge was used to connect different aspirations. Alligators were waiting under the bridge, and this is the symbol of disturbers. *The visual aspect* on this cartoon is tidy and balance, neat picturing technique. Though this cartoon used freezing metaphor, the impression is good because of the picture's beauty. The overall setting was balance and quiet. *The emotive aspect* on this cartoon was neat, quiet, and bright positive situation, by then, the alligators had no influences. This cartoon is categorized as formal and adorable. *The cultural expression* on this cartoon used the artefact of modern nature with the point of view of general kindness.

## **CONCLUDING REMARKS**

This research shows strong relation between editorial cartoon, political system, and cultural background system. This relation can be seen in the diversity of visual metaphor that was created and emotive meaning on each editorial cartoon at early previous time. The stabile politic situation gave big opportunity for freedom to express emotive attitude through visual metaphor. The tendency of editorial cartoon's style was very dominant at that time and it is shown by using line technique and middle note.

This put the distortion of Agustine Sibarani as anomaly. Generally, gag cartoon at that time used line technique, as it was shown on amusing cartoon of Agustine Sibarani at early stage of his career. And his editorial cartoon also used line and middle note, to make the difference of simple amuse and heavier editorial cartoon. Along his time in the newspaper of *Bintang Timur*, simple line with anatomy distortion became the character is his editorial cartoon.

If we analyze further to the next era, there were many cartoonists used the same style as Agustine Sibarani even in the beginning of New Order era (1966-1998). The cartoonists such as Harjadi S., T. Soetanto, Sanento Yuliman, and Keulman used the similar style with Agustine Sibarani in the way of drawing and each amusing style. In the time of New Order, fewer cartoonists followed the style of Ramelan. Most of them chose the style of techniques styles and distortion. The relation between these two styles becomes interesting to study. The way cartoonists expressed their opinion related to the culture and custom of the environment. The character of

Indonesian ethnic gave a big influence.

This character shows the spirit of young people to defend nationalism such as unity, nationality, culture, and the value of tradition. Even though there were many imbalanced aspects, the editorial cartoons show the love of human (ethnic) picturing and artefacts of Indonesian cultures. The artefact of foreign culture could be accepted by the society of Jakarta city without leaving the character of nationalism. The tense and imbalanced system of culture and value is caused by the metaphor and emotive attitude. This can be accepted normally in the society with urban situation. Jakarta, as the capital city of Indonesia, became the point of different aspiration from all over Indonesia, as well as from other countries. This opens opportunity to allow and receive the new customs.

The choice of using metaphor is determined by the dynamics of politics situation in the time of Parliamentary Democracy in Indonesia (1950-1959). Generally, metaphor that was used on editorial cartoon given openly in cynical way, it was even used to mock and critic. It might be caused by the power of each political party was balanced (symmetrical), so that there was no dominant party to control public opinion.

The equal and openness generated diversities of metaphors that reflected the openness to receive the new value and system in society. Emotive meaning was coloured by the ideology and aspiration of newspaper and the attitude of the newspaper toward the rising issue. Open and balanced situation gave freedom for editorial cartoon to express openly the emotive attitude toward the critics of certain topics. This frontal attitude can be seen in choosing metaphor, personification aspect, gestural appearance, and object and situation divert. The brave emotive expression like this appeared in the situation where politics receive no pressure and community openness toward culture.

By the end of Parliamentary Democracy time, the politics' imbalanced affected the dominant attitude toward one party to other. This pressure caused the freedom for expression late in development, for society, public, and media. In this situation, editorial cartoon has limit in expressing the fact of issue. Critics cannot be said openly and it will be said carefully. This was the reason of vague metaphor being used in the time of repression.

The situation mentioned above created the new cartoon that play role as the critics to government, from two sides: government and the people who are governed. This point of view gives bad effect to the world of editorial article. The open and balanced situation will create the diversities of critics, metaphor, and emotive attitude. However, in the era of Reformation (1998 to date), there are lot of cartoons stuck because of two sides of views.

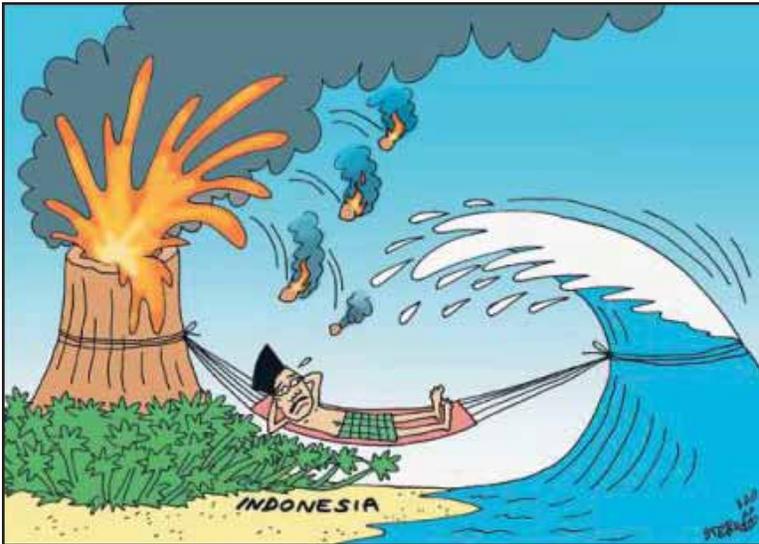
The experiences of Parliamentary Democracy time can be used as good lesson about critics and openness towards editorial cartoon articles, where the subjects of critics may come from many factors. This emotive attitude was hardly found in the New Order time (1966-1998). Because of this, the editorial cartoon in the Parliamentary Democracy time (1950-1959) can be used as the subject of study for further research in finding out the side effect of social-politics changes and culture toward visual metaphor and emotive attitude from time to time.

By this study, cartoonist is suggested to use the power of metaphor wisely through knowledge of communication and culture in the society, the sensitivity to read the situation in using emotive aspect which is appropriate to comment an issue, to use visual metaphor as “the weapon store” to sharpen critics. This is the challenge to create creative editorial cartoonists from time to time.

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**The Example of Editorial Cartoon**  
(Source: [www.google.com](http://www.google.com), 1/4/2012)

Editorial cartoon is a visual metaphor being contained in publication of newspaper and magazine as editorial article. The meaning of word “caricature” is given limitedly toward its word root, known as face distortion and (or) pictorial shape that characterizes a prominent figure.