Semiotic Analysis of Charles Sanders Pierce in Nuriarta's Cartoon Discourse

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Article info	Abstract*
	Nuriarta presents cartoons by utilizing two texts, namely visual text and verbal text. The visual text that is meant is pictures in the form of humans, plants and animals. Verbal text is a series of words that can be read and have meaning according to the message the cartoonist wants to convey. Cartoon discourse by Nuriarta has been uploaded on social media and published in Kompas, Radar Bali, and the Bali Post from 2016 to 2019. Cartoon discourse Nuriarta's work has been published in a book entitled Cartoons and News; Cartoons Bring News and Context by Nuriarta in 2019. The result of research that will be presented is a semiotic analysis of Pierce's nonverbal meaning in cartoon discourse by Nuriarta. The result of research that will be presented is a semiotic analysis of Pierce's nonverbal meaning in cartoon discourse by Nuriarta.

1. Introduction

The problem of cartoons in order to remain alive and to appear to speak is emphasized not only on the cartoon lines, but on the strength of the lingual unit generated by the speech in cartoon characters. Cartoons are not only used as a vehicle for humor and amusement. Smart cartoons are the characteristics of cartoon works that are able to compete with other media that are no less interesting for more in-depth research. Through the cartoon tells, everything involved in it, from the use of icons, indexes and symbols.

Thus, this study analyzes Nuriarta's cartoon discourse using semiotic theory. Semiotics aims to determine the meanings contained in a sign or interpret the meaning so that it is known how the communicator constructs the message. This concept of meaning is inseparable from certain ideological perspectives or values as well as cultural concepts which are the realm of thought in the community where the symbol was created. Cultural code which is one of the factors of meaning construction in a symbol is an important aspect of knowing the construction of the message in the sign. This construction of meaning is formed which then becomes the basis for the formation of ideology in a sign. As one of the studies of thought in cultural studies, semiotics

certainly looks at how culture becomes the basis of thought for the formation of meaning in a sign.

The result of research that will be presented is a semiotic analysis of Pierce's nonverbal meaning in cartoon discourse by Nuriarta. The type of data in this reserach is qualitative data in the form of written language. The data sources of this research are the cartoon discourse by Nuriarta which have been published in a book entitled Kartun dan Berita; Kartun Membawa Berita dan Konteks by Nuriarta in 2017-2019. The content of Nuriarta's cartoon discourse display consists of three components, namely the display of verbal texts, nonverbal texts, and combination both of them.

The data types of Nurirta's cartoon discourse studied in this research are divided into three types of cartoon discourse, namely (1) cartoon discourse use illustrations as a cartoon background and (2) the second type of cartoon discourse, namely cartoon discourse use cartoon illustrations as a critical context; (3) the third type of cartoon discourse is cartoon use illustration as background without using dominant verbal and nonverbal elements.

2. Research Methods

The method used in this research is descriptive qualitative method. The data comes from a cartoon discourse by Nuriarta. The data collection method used is the documentation method. The documentation method is completed with clipping techniques, downloading techniques, screenshot techniques, and note taking techniques. Methods of data analysis using the equivalent method equipped with the technique of sorting the determining elements. Methods of presenting data analysis using formal and informal methods.

3. Discussions

In the discussion of nonverbal structure analysis in Nuriarta's cartoon discourse, Pierce's model theory is used. Pierce's theory used is the triadic second model, namely objects consisting of icons, symbols, and indexes. Pierce's (1982) model theory is supported by the use of Krisyanto (2007) and Lester's (2003) visual communication design theory. The discussion related to the meaning of nonverbal elements by seeing the icons, indexes, and symbols of Pierce's semiotic theory was supported by the use of Krisyanto and Laster's visual communication design theory by linking the context analysis of the speech from the cartoon discourse images with the speech data. A detailed discussion is presented below;

Data 1/2017

In the cartoon discourse of data 1/2017 consists of an index, namely the depiction of the celuluk as a creepy ghost, equated with social media, namely Facebook, Instagram, Twitter and Youtube which is creepy due to gadget addiction. A, na, ca, ra to be questionable. The context that occurs is people are addicted to in order to see and access social media which contained on Facebook, Instagram, Twitter and YouTube, marker that is similar to the form of the object. Across ages and across generations make gadgets as addictive.

A symbol is a sign that shows the natural relationship between the mark and its marker, which is arbitrary, a relationship based on society agreement. The symbol of the celuluk with social media which intended is the Celuluk icons, which are the subordinates of Leak's queen, namely Rangda. The facial features of Celuluk are characterized by perforated eyes, big teeth, bald forehead, terrifying laughter, and a creepy entity that is modified in such a way so that it is interesting to be observed. This statement can strengthen that Celuluk is a mythological creature (ashura creature) and that the figure of Celuluk in Balinese mindset is a depiction of negative forces.

The natural form which contained in the cartoon discourse uses a human with a Celuluk face. The use of the natural form of the human with the Celuluk face is related to the dynamic lines depicting the Celuluk as resembling human behavior in general. In this case, lines are the basic elements to build a form correspond with the image that want to show.

The letter of data 1/2017 is the smallest part of the structure of written language and a basic element for building words or sentences. A series of letters in a word or sentence can not only provide a meaning that refers to an object or idea, but also have a combination of functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

The layout of data 1/2017 is an arrangement of design elements related to a field so that forming an artistic arrangement. This is also called form and field management. The main purpose of a layout is to present image and text elements to be communicative in a way that makes readers are easier to accept the information which is presented.

The frames of data 1/2017 are boxes or panels that often contain explanations or narratives and stories. Panels are boxes containing illustrations that later form a story line. Panel can be said as a frame. The functions of panel is as a story line formation, guiding the reader to understand the story and to keep the meaning from being interpreted wildly.

The background of data 1/2017 is the background for cartoon illustrations, it can be made in detail or simple. This, depending on the quality level of the message conveyed in the cartoon. In this discourse, there are newspaper clippings taken by cartoonists in print media. At the same time background display in the form of newspaper clippings being a context for the situations and conditions that are the topic of the speech. The background in the form of this newspaper will

make readers are easier to understand the context of the speech that is being discussed by the characters in the cartoon discourse.

The character of data 1/2017 is a way of depicting cartoons whether they have serious or funny characters. Character describes the unique characteristics associated with expressions which are manifested in gestures that are typical of body language. The uniqueness of characteristics from the character makes an impression so that the story becomes more interesting. The Celuluk design was chosen because even though it has a scary character, yet a funny or entertaining side to the character, seen from the big teeth and bald head that are the identity of Celuluk.

Data 2//2018

In data display number 2 // 2018 the nonverbal consists of icons, indexes and symbols. Icons in cartoon discourse are images seen from the icon of Joko Widodo. The icon of Joko Widodo is shown by wearing a folded long collared shirt.

The cartoon discourse index is Joko Widodo with a flat expression speaking of "mental revolution". The mental revolution is reflected in a nation with polite, ethical, friendly and cooperative characteristics. President Joko Widodo in the cartoon discourse seems to tell a "mental revolution" and the figures of Merdah and Tualen in the cartoon discourse image is as representations of students go hand in hand. Merdah shows a thumbs up towards the text illustration as a narrative context for cartoon discourses, namely the context of news regarding quality determinant character education. There is a reality related to the icon of Joko Widodo with the speech of mental revolution by the symbol of students in this case drawn by Merdah and Tualen icons.

The symbols which are contained in discourse number 2 // 2018, Merdah is carrying book and Tualen is wearing school uniform are related to"mental revolution"with students appropiate with the context of strengthening character education that can be scrutinized from the display of symbol of President Joko Widodo's speech. Joko Widodo with a symbol of the speech "mental revolution". When hearing mental revolution conventionally is a speech that sticks to President Joko Widodo. Based on the leadership of the president of the Republic of Indonesia, the speech of mental revolution is a jargon from Joko Widodo shows the symbol of education with the use of Merdah and Tualen as symbols of students, proven by the use of school uniforms. The symbol that refers to the icon of President Joko Widodo with the definition of a mental revolution to create a new paradigm, political culture, and new nation building approach which is more humane, appropriate with the archipelago's culture, unpretentious, and sustainable.

In this case the reality of icons, indices and symbols are related to mental revolution in education. In this term of mental revolution is associated with vocational education institutions in Indonesia must prioritize character education in the learning and teaching process. Character education is included in the education unit level curriculum as one of the main materials,

vocational education institutions are able to produce quality graduates who are skilled as well as ethos. The implementation of mental revolution education is reflected in the national education system through policies of strengthen character education. Policies of strengthening character education are integrated in the National Movement of Mental Revolution, namely changes in ways of thinking, behaving, and acting for the better. The main values of strengthening character education are religious, nationalist, independent, mutual cooperation, integrity. These values want to be instilled and practiced through the national education system so that they are known, understood, and applied in all aspects of life in school and society.

Strengthening character education is born of awareness of the frontward challenges which are increasingly complex and uncertain, but at the same time seeing that there are a lot of hopes for the future of the nation. In this case educational institutions are required to prepare students scientifically and personally, in the form of individuals who are strong in moral, spiritual and scientific values. The intention of strengthening character education are (1) building and equipping students as the golden generation of Indonesia in 2045 to face the dynamics of change in the future; (2) developing a national education platform that places character education as the main soul by regarding the diversity of Indonesian cultures; (3) Revitalizing and strengthening the potential and competencies for education field.

In the Joko Widodo icon, Merdah and Tualen are used natural forms. This natural form uses the human form. On the facial lines of the Joko Widodo icon, Merdah and Tualen use a form according to the image to be displayed, namely the image of the Jokowi icon with dynamic lines, this reinforces the interpretation that the man who wears folded collared shirt is an icon of Joko Widodo.

In 2 // 2018 the letters element in a word or sentence can not only provide a meaning that refers to an object or idea, but also has a combination of functional and aesthetic values. In the cartoon discourse, the use of letters written in bold and capital letters emphasize that the most highlighted in the cartoon discourse is the shape of the letters in the "mental revolution" utterance, which is stated by Joko Widodo with the use of letters element related to the objects which is used in the visual appearance.

Layout 2 // 2018 contains an arrangement of design elements which related to a field so that forming an artistic arrangement. This is also called form and field management. The main purpose of a layout is to present image and text elements to be communicative in a way that makes readers are easier to accept the information which is presented. In the cartoon discourse, the layout starts from the context illustration as the background, then relates to the speaker and the side of the speech forms a layout that is continuous and easy to be understand by the readers.

Frame 2 // 2018 uses a panel which contains illustrations which will form a storyline. This panel is a frame on a cartoon discourse display. The functions of panel are as the formation of a story line, guiding readers to understand the story, and to keep the meaning from being interpreted wildly. Background of a cartoon illustration can be made in detail or simple. This depends on the quality level of the message which is conveyed in the cartoon. In thhe background uses news clippings as story narrative background of cartoon discourse stories so that the index icon and symbol which are used adjusted to the background illustration as the story context.

Character 2 // 2018 is a way of depicting funny cartoons, the funny visual appearance of characters is related to the unique characteristics associated with expressions that are manifested in gestures that are typical of body language. The uniqueness of characteristics from the character makes an impression so that the story becomes more interesting. The character of the Joko Widodo is depicted by a unique character with wearing white shirt charateristic and the speech of "mental revolution", cartoonists build the images of character in cartoon discourse by relating the

content of the speech, the appearance of national figures and wise students by Merdah and Tualen characters as symbols. The characters of Merdah and Tualen figures wearing attributes of students' character are evidence to represent the character of students who characterize mental revolutions in education field related to strengthening character education.

Data 3/2019

In the cartoon discourse of data 3/2019 consists of icons. The first icon is the icon of two men fighting for a seat, a seat with the words Minister. The second icon is a student who is watching two boys fighting over a seat. A student with an expression of amazement while saying "The tradition of the new school year is fighting over a seat".

The index is an expression of two men fighting for a seat. Fighting for the seat, the seat written Minister. Fighting for seats, namely fighting seats for the new school year and fighting seats to become Minister. In the cartoon discourse, there is a student who is observing the behavior of two men who are fighting over seat, and he says "The tradition of the new school year is fighting over a seat". The tradition of fighting for seats is related to the seat as ministerial position and the fighting for seat as student positions. The political elite fight for seats to become ministers in the government cabinet. The fight for seats is also related to new school year. The fight for seats in the students' education field through the line of new student enrollment is interpreted as "fighting for seats" to be accepted in the desired school.

The symbol contained in the cartoon discourse, which consists of a chair symbol which became a symbol of the context for a seat fighting which refers to the designation of the first seat fighting topic relating to fighting the seat of "minister" and the second seat fighting is a symbol of new student enrollment. The symbols of seat fighting are two different topics that exist in one discourse. The seat which is referred to in the cartoon discourse is a position. In this case, the cartoon discourse uses a seat symbol to represent a seat of government and a seat of chair at school as a sign of being accepted at the desired school.

In this discourse the use of an icon in the form of a human depiction with lines as a basic element to build an appropriate form with the image that want to show, namely the image of a student looking for a "seat" at the beginning of the new school year and the fight for a "seat" related to "position" who are being targeted by the political elite. Between the line and the natural form there is a relationship between the icons, indexes and symbols which are used. Lines in cartoon discourse serve to emphasize the depiction of natural forms.

In the cartoon discourse of data number 3/2019 the use of letters became an important thing. The use of capital letters can be observed in the speech and in the index section. A series of letters in a word or sentence not only provides a meaning that refers to an object or idea, but also has a combination of functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

The layout of data 3/2019 is the arrangement of design elements related to a field so that forming an artistic arrangement. This is also called form and field management. The main purpose of a layout is to present image and text elements to be communicative in a way that makes readers are easier to accept the information which is presented. In the cartoon discourse, the layout starts from the context illustration as the background, then relates to the speaker and the side of the speech forms a layout that is continuous and easy to be understand by the readers. Frame is box or panel that often contain explanations or narratives and stories. Panel is box contains an illustrations that later form a story line. Panel can be said as a frame. The functions of panel are as a story line formation, guiding the reader to understand the story and keeping the meaning from being interpreted wildly.

Background of data 3/2019 is the use of a background on cartoon illustrations which is made with plain and simple. This relates to the level of quality of the messages conveyed in cartoons. The section does not use illustrations of newspaper clippings however by using plain and simple display but it does not diminish the message that cartoonists want to convey. The message is deliberately displayed by cartoonists in the form of using icons, indexes and symbols.

Character of data 3/2019 is a way of depicting cartoons whether they have serious or funny characters states that in describing the unique characteristics associated with the expressions which are manifested in gestures that are typical of body language. The uniqueness of characteristics from the character makes an impression so that the story becomes more interesting. The character of the student and the two men in the cartoon discourse is a character that represents a close illustration of the context being discussed, which is related to the position of "the chair and the position of ruler in government, namely being a minister. Character is showed by cartoonists through the depiction of the use of student icons and the tradition of fighting for seat so that can represent the quality of the image with the intention of the message.

Data 4/2019

In the cartoon discourse of data 4/2019, it consists of two white sheep icon which are chatting and looking at each other. Sheep has a relationship with the expression sheepfighting (divide and conquer). The symbol of sheep with the expression sheepfighting was made by cartoonists to represent statements of divide and conquer. The expression of those sheep does not want to be sheepfighting or in conventionally interpreted as an attitude of not wanting to be divided by anyone. The animal sheep is a symbol conventionally used in the expression sheepfighting.

The index which is found in this cartoon discourse that is the relationship between two sheep in the expression of sheepfighting, which is adjusted to the context of the news of sheepfighting involving Islamic organizations in Indonesia. Sheep and the expression sheepfighting are closely related conventionally on the expression of divide and conquer.

The symbol contained in the cartoon discourse is Merdah. Merdah is a wise soul. Merdah's character is an icon that represents the nature of goodness. Merdah is a symbol of wisdom.

The use of symbols, icons and indexes in the cartoon discourse is related to reporting on sheepfighting. In the news, Vice President Jusuf Kalla together with the leaders of the community Islamic organizations conveyed a joint statement with the leaders of community Islamic organizations rejecting the attempt to sheep fight (divide and conquer) and to break apart. In their statement of stance, the leaders of community Islamic organizations regretted the burning of the flag, and agreed to maintain a peaceful atmosphere and try to reduce the situation so that it does not continue to develop.

In this case, the leaders of Islamic mass organizations also reminded that deliberation and mutual understanding were the methods used by the Indonesian nation in solving problems, while keep the unity and integrity with the nation's wisdom and transcendent value. The leadership of community Islamic organizations also called out to the Indonesian hand in hand in rejecting all forms of to sheep fight (divide and conquer) and to break apart and if there is a violation of the law in that incident, the leaders of Islamic organizations ask the Police to settle it based on the applicable law.

In the cartoon discourse the use of natural forms in the form of humans and animals. Humans are in the form of Merdah and animals are in the form of sheep. The natural outline is explicitly drawn to represent the message that cartoonist wants to convey to the reader. The firm and dynamis face line resembling its real form tis a basic element to build a form according to the image that want to show. The image that the cartoonist wants to show is the image of a sheep found in the expression sheepfighting. Choosing the natural form with supporting by firm lines makes it easier to represent the icons you want to show.

The letters of data 4/2019 are the smallest part of the written language structure and the basic elements for building words or sentences. A series of letters in a word or sentence not only provides a meaning that refers to an object or idea, but also has a combination of functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

The layout of data 4/2019 is the arrangement of design elements related to a field so that forming an artistic arrangement. This is also called form and field management. In this case, the main purpose of a layout is to present image and text elements to be communicative in a way that makes readers are easier to accept the information which is presented.

The frame of data 4/2019 in that cartoon discourse contains explanations or narratives and stories. Panel is box contains an illustrations that later form a story line. Panel can be said as a frame. The functions of panel are as a story line formation, guiding the reader to understand the story and keeping the meaning from being interpreted wildly.

Background of data 4/2019 is the background for cartoon illustrations, it can be made in detail or simple. This, depending on the quality level of the message conveyed in the cartoon. There is a relationship between the background as a context of illustration with expression of sheepfighting and the use of the sheep icon. The background of sheepfighting as newspaper clippings is a narrative that guide the reader to the meaning of the phrase sheepfighting.

The characters that contained in the cartoon discourse are observed is a way of depicting cartoons whether they have serious or funny characters states that in describing the unique characteristics associated with the expressions which are manifested in gestures that are typical of body language. The uniqueness of characteristics from the character makes an impression so that the story becomes more interesting. The sheep character as a form of sheepfighting manner is used to represent the characters in the content of the expression. The expression of sheepfighting

is supported by the appearance of a sheep character which is used by cartoonists to represent the message intended to be conveyed to readers.

Data 5/2019

In the cartoon discourse data 5/2019 consists of a man icon who is carrying a mirror. Corruption is an act of public placeman, both politicians and civil servants, as well as other parties who involved in such acts which in improperly and illegally abuse the public trust that is empowered to them to gain unilateral benefits and the second icon is a rat's reflection.

The index in the cartoon discourse uses the image of a rat, which is a reflection of a bald man who is looking at his face in the mirror, which appears to be a rat's reflection. This rat image is an iconic form that is identified with corruptor. The mirror with the reflection of a rat is an icon that conventionally covers people who are involved in corruption cases which in this case, called a rat with a tie. In this case, the rat is a symbol of the rodent of the order Rodentia. The rat symbol, the rat with a tie is intended as a symbol of coruuptor, a symbol that means the situation of Indonesia state which deteriorate due to corruption, a symbol that means corruption, a symbol that means corruption causes people to live in suffering, and a symbol that means a revenge and a punishment for the corruptor. The meaning of the rat symbol is the satire to the authorities who quickly obtain wealth by means of corruption, collusion and nepotism, criticism of the authorities who regulate education incorrectly, depiction of Indonesia state and the bad condition of the Indonesian due to corruption, and punishments which suitable for authorities who corruption, collusion and nepotism.

A symbol is a sign that shows the natural relationship between the mark and its marker, which is arbitrary, a relationship based on society agreement. The symbols which are contained in the discourse are Merdah and Tualen. Merdah and Tualen are symbols of kindness. In the context of news of actions to prevent corruption, the National Strategy for Prevention of Corruption has been regulated. However, its implementation depends on the leadership of institutions and local governments. Presidential Regulation Number 54 of 2018 concerning the National Strategy for Prevention of Corruption can be a means of building system to eradicate bribery. The natural form contained in the cartoon discourse is using a human natural form. Lines are the basic elements to build a form correspond with the image that want to show.

Many things can be taken from the stories of high-authorities corruption, for example the glamorous life of state officials, corruption that is detrimental to the country, people's views on the government, the views of other countries towards our country and the consequences of

corruption practices system. Political corruption is the abuse of official position for personal gain. All forms of government are prone to corruption in practice. The tipping point of corruption is kleptocracy, which literally means government by thieves, where even pretending to be honest does not exist. This meaning is appeared to make people aware that they should not take the others' right. Stealing and grabing what does not belong to someone will wreak havoc and damage to himself and will harm others.

The letters of data 5/2019 are the smallest part of the written language structure and the basic elements for building words or sentences. A series of letters in a word or sentence not only provides a meaning that refers to an object or idea, but also has a combination of functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

The layout of data 5/2019 is the arrangement of design elements related to a field so that forming an artistic arrangement. This is also called form and field management. The main purpose of a layout is to present image and text elements to be communicative in a way that makes readers are easier to accept the information which is presented. Frame is box or panel that often contain explanations or narratives and stories. Panel is box contains an illustrations that later form a story line. Panel can be said as a frame. The functions of panel are as a story line formation, guiding the reader to understand the story and keeping the meaning from being interpreted wildly.

The background of data 5/2019 is the background for cartoon illustrations, it can be made in detail or simple. This, depending on the quality level of the message conveyed in the cartoon. In this discourse, there are newspaper clippings taken by cartoonists in print media. At the same time background display in the form of newspaper clippings being a context for the situations and conditions that are the topic of the speech. The background in the form of this newspaper will make readers are easier to understand the context of the speech that is being discussed by the characters in the cartoon discourse.

The character of data 5/2019 is a way of depicting cartoons whether they have serious or funny characters. . The uniqueness of characteristics from the character makes an impression so that the story becomes more interesting. The wise character of Merdah and Tualen was revealed by a cartoonist with showing style of distrust of the man who is carrying the mirror. The bald man is the reflection of a rat, a rat with a tie. The funny characters are displayed by cartoonists represent the meaning of the speech and their relation to the context which is presented. The rat character as an adorable, thief and dirty animal represents a corruptor character accompanied by showing Merdah and Tualen's thoughtful character.

4. Novelties

This research is the first research that raises the topic of Nuriarta's cartoon discourse on a comprehensive focus of study including the meaning and signs of Nuriarta's cartoon discourse as a semiotic study.

5. Conclusion

The conclusions in Nuriarta's cartoon discourse are related to the meaning of nonverbal signs using Pierce's semiotic theory, which means that there is a significant relationship between context and the building structure of cartoon discourse involving semiotic critical discourse analysis with a combination of cartoon elements. Nuriarta's cartoon discourse uses Jokowi. The index without verbal, namely Joko Widodo's cartoon discourse index "mental revolution", the index for seats, the index for the sheep in the expression of sheepfighting which means bring into conflict, the index of a rat's shadow and the index for the celuluk as a creepy ghost is equated

with social media, namely Facebook, Instagram, Twitter and Youtube. Symbol consisting of Merdah, Tualen; sheep in the expression of sheepfighting. The nonverbal elements are reinforced by the lines, colors, shapes and characters that appear in Nuriarta's cartoon discourse.

6. Acknowledgements (Bold 12) at least 15

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