

ownership of the phrase and establishes a clear connection between the spoken words and him. The wording is clear and concise, amplifying its impact and clarity.

The interactive meanings are communicated by the explicit and individualistic tone of the term. "No tea for me" responds to the offer directly, demonstrating Biden's personal autonomy and firmness of decision. By including the word "thanks," the response is made less harsh, demonstrating kindness and regard even when the request is being declined.

4.2. Satire Representation:

1. Juvenalian Satire

The researcher found that five cartoons fall into the category of Juvenalian satire. Juvenalian satire uses harsh or rough language and behavior. The language in Juvenalian satire exhibits a proclivity for expressing moral outrage against its targets, employing rhetoric that is aggressive and offensive.

Cartoon 1:

After analyzing this cartoon with multimodal discourse analysis, it becomes clear that this cartoon falls into Juvenalian Satire. The cartoon features exaggerated caricatures, particularly of the man on the horse, to emphasize the critique of authoritarianism and coercion. The transactional action process, with the man on the horse pointing a gun at the person with raised hands, underscores a clear power imbalance and threat of violence. This depiction of coercion aligns with the harsh criticism found in Juvenalian satire. The symbolic process, where the man on the horse symbolizes power and coercion while the person with raised

hands symbolizes helplessness and fear, reinforces the satirical critique of authoritarianism and the abuse of power. The ideal-real information value, with the man on the horse positioned higher in the frame, visually represents the power hierarchy and dominance, furthering the critical tone of the satire.

The verbal element, "Remind me again – are you escorting me to the polls or suggesting I join the military?" employs sarcasm to highlight the absurdity and fear of the situation. This ironic statement mocks the pretense of free choice under coercion. The cartoon uses sharp visual exaggeration, irony, and a confrontational composition to deliver a scornful critique of authoritarianism and coercion, characteristic of Juvenalian satire. This type of satire effectively exposes and ridicules the perceived abuse of power and the illusion of choice in a coercive political environment, provoking the audience to critically reflect on these issues.

Cartoon 2:

Based on the provided multimodal discourse analysis, the type of satire used in this cartoon can be identified as Juvenalian satire. Juvenalian satire is characterized by its more abrasive and scornful tone, often using sharp criticism and dark humor to convey its message. The analysis of the cartoon reveals several elements that align with Juvenalian satire. From the representational meanings analysis, the cartoon features exaggerated caricatures of both the military officer and Vladimir Putin, emphasizing key features and expressions for comedic effect. The cartoon employs narrative and conceptual processes that highlight hierarchical relationships and roles. The military officer's deferential posture and detailed uniform symbolize his authority and the seriousness of his report, while

Putin's relaxed posture and flippant expression symbolize his dismissive and manipulative nature. This stark contrast critiques the absurdity and corruption within political structures. The verbal elements in the cartoon are laced with sarcasm and irony, highlighting the absurdity of attributing unrelated incidents to political adversaries. The military officer's serious report about a spacecraft crashing into the moon is undercut by Putin's flippant and ludicrous response, suggesting a baseless blame on Ukraine.

This cartoon exposes and criticizes the manipulative tactics used by those in power, aiming to provoke a strong emotional response from the viewer. The bitterness of the satire lies in its portrayal of a leader willing to exploit any situation, no matter how unrelated or serious, for political gain. This harsh critique is intended to make the audience reflect on the moral and ethical degradation in politics.

Cartoon 4:

Based on the provided multimodal discourse analysis, the type of satire used in this cartoon can be identified as Juvenalian satire. The analysis of the cartoon reveals several elements that align with Juvenalian satire. From the representational meanings analysis, the cartoon features a caricatured figure holding a sign, with exaggerated features to enhance the satirical tone. The conceptual process of holding the sign and the sign's message is, "What war? There is no war. Believe the propaganda," serves as a symbolic attribute highlighting denial and propaganda. The participant's role and the message on the sign provide a scornful critique of misinformation and complicity in spreading

propaganda. The verbal element uses blunt irony to emphasize the absurdity of denying the existence of war and believing propaganda. The participant almost entirely obscured by the large sign, complements the verbal irony by portraying the individual as hiding behind the message. This visual exaggeration emphasizes the cowardice and complicity of those who propagate or believe in propaganda. The cartoon uses sharp visual exaggeration, irony, and a direct confrontational approach to deliver a scornful critique of misinformation and denial, characteristic of Juvenalian satire. This type of satire effectively exposes and ridicules the perceived hypocrisy and manipulation within the social and political context, provoking the audience to critically reflect on these issues.

Cartoon 5:

Based on the provided analysis within the framework of multimodal discourse analysis, the type of satire used in this cartoon can be identified as Juvenalian satire. The analysis of the cartoon reveals several elements that align with Juvenalian satire. The cartoon features an exaggerated caricature of Vladimir Putin, emphasizing his large head, ears, and nose. This use of exaggeration is typical of Horatian satire, which often employs caricature to humorously highlight the flaws or characteristics of the subject. And from the symbolic process analysis, the symbolic representation of Putin's exaggerated features serves as a gentle critique of his perceived negative traits, such as deceitfulness and manipulation.

In the cartoon, the verbal element consists of the text: "WHAT AM I TO DO? NATO AND THE U.S. HAVE COMPLETELY FAILED TO ADDRESS

THE ISSUES I MADE UP." This phrase is infused with irony and sarcasm, implying that the concerns Putin asserts to be worried about are fabricated. The term "the issues I made up" is a direct critique of the genuineness of Putin's political rhetoric, suggesting that his concerns are unfounded and intended to manipulate. The tone in this context is not humorous or lighthearted, but rather sharp and bitter, aiming to expose and condemn what the cartoonist perceives as deception.

The cartoon uses Juvenalian satire to deliver a scathing critique of Putin. The combination of sarcastic verbal elements and mocking visual elements work together to question the legitimacy of Putin's statements and portray him as a figure worthy of contempt rather than respect. This form of satire aims to provoke a strong reaction and highlight perceived moral and political failings, fitting well within the Juvenalian tradition of harsh, unforgiving criticism.

Cartoon 6:

Based on the multimodal discourse analysis section before, the type of satire used in this cartoon can be identified as Juvenalian satire. The analysis of the cartoon reveals several elements that align with Juvenalian satire. The cartoon features exaggerated caricatures, particularly of Vladimir Putin and Adolf Hitler, to emphasize the critique of hypocrisy and authoritarianism. This visual exaggeration is typical of Juvenalian satire, which uses sharp, often harsh imagery to convey its message. The transactional action process, with Putin looking into the mirror and seeing Hitler's reflection, underscores a clear and stark critique of Putin's claims to "denazify" Ukraine. This depiction of hypocrisy aligns with the

harsh criticism found in Juvenalian satire. The symbolic process, where Putin's reflection as Hitler is a potent Symbolic Attribute, reinforces the critique of his actions and rhetoric, suggesting that his claim to "denazify" is ironically and hypocritically aligned with the very ideology he purports to oppose. The verbal element, "I will 'DENAZIFY' UKRAINE," uses sarcasm to highlight the absurdity and hypocrisy of the statement. The quotation marks around "DENAZIFY" introduce a layer of sarcasm, suggesting misuse or hypocritical application of the term.

The cartoon uses sharp visual exaggeration, irony, and a confrontational composition to deliver a scornful critique of hypocrisy and authoritarianism, characteristic of Juvenalian satire. This type of satire effectively exposes and ridicules the perceived hypocrisy in Putin's claims to "denazify" Ukraine, provoking the audience to critically reflect on these issues.

2. Horatian Satire

The researcher found that three cartoons fall into the category of Horatian satire. Horatian satire is a kind of satire when the creator is a sophisticated, funny, and tolerant individual who uses relaxed and informal language to elicit ironic laughter from readers by highlighting human flaws and absurdities

Cartoon 3:

Based on the provided multimodal discourse analysis, the type of satire used in this cartoon can be identified as Horatian satire. Horatian satire uses humor and exaggeration to highlight the absurdities and flaws in its subjects in a more playful and entertaining manner. The goal is often to amuse and make

people laugh while subtly pointing out issues. The cartoon features exaggerated caricatures of Vladimir Putin and the horse, emphasizing Putin's large features and shirtless appearance. This exaggeration is playful and intended to amuse the audience rather than provoke intense scorn. The narrative process involves a humorous interaction between Putin and the horse, with the horse addressing Putin in a speech bubble.

The concept of a talking horse delivering a blunt accusation is absurd and funny, adding a layer of humor to the serious critique. The verbal elements, such as the horse's dialogue, use irony and sarcasm in a humorous way to highlight the absurdity of Putin's perceived support. The visual elements, with the horse appearing calm and stoic while delivering a blunt accusation, create a comedic contrast with Putin's oblivious demeanor. This interplay of visual and verbal humor aligns with Horatian satire's aim to entertain while delivering a critique. The cartoon uses playful exaggeration, irony, and humor to critique Vladimir Putin's actions and perceived support, aligning with Horatian satire. The light-hearted and entertaining approach, combined with the absurdity of the talking horse and the exaggerated caricature of Putin, delivers a satirical message in a more gentle and amusing manner. This makes the critique accessible and engaging, which is characteristic of Horatian satire.

Cartoon 7:

Based on the provided analysis of multimodal discourse analysis, the type of satire used in this cartoon can be identified as Horatian satire. The transactional action process, with Carlson being manipulated like a puppet by Putin, uses a

visual metaphor to gently mock the perceived influence of Putin over Carlson. The symbolic process, where Carlson symbolizes a puppet controlled by Putin, employs a humorous take on power dynamics and influence, aligning with the playful critique typical of Horatian satire. The frontal viewpoint and medium close shot provide clear visibility of the characters' exaggerated expressions, enhancing the humorous effect.

The verbal element, "UKRAINE IS THE PUPPET OF THE WEST," employs a straightforward statement that echoes political rhetoric. The speech bubble coming from Carlson adds a layer of irony, as the visual depiction contradicts the verbal message, highlighting the absurdity of the claim in a humorous manner. The visual elements, particularly Putin's exaggerated sinister features and Carlson's earnest expression, complement the verbal irony by playfully depicting the manipulation and spread of narratives. The combination of these elements creates a satirical message that gently mocks both figures.

The cartoon uses light-hearted visual exaggeration, irony, and a straightforward composition to deliver a humorous critique of the perceived influence of Putin over Carlson, characteristic of Horatian satire. This type of satire effectively highlights the absurdity of the claim and the roles of the characters, provoking a smile rather than harsh condemnation.

Cartoon 8:

The cartoon is most strongly associated with Horatian satire. The cartoon employs verbal communication through Biden's words "NO TEA FOR ME, THANKS," to express his lack of trust and doubt towards Putin. Based on the

interactive analysis of meaning, the tone observed in this context is characterized by gentleness and understatement. It conveys a diplomatic and polite conversation on the surface, but also suggests a deeper level of caution and wariness. This gentle satire of the diplomatic exchange refers to the hidden tension without employing severe or caustic criticism, as is characteristic of Horatian satire. The term effectively plays on the common act of offering tea, which is traditionally associated with hospitality, and transforms it into a gentle refusal, effectively emphasizing the tense dynamics in a lighthearted manner.

The exaggerated sincerity displayed by Putin as he poured tea, and Biden's firm yet polite rejection, contribute a comedic element to the scene. The characters are portrayed in a manner that is both realistic and slightly exaggerated, highlighting their distinctive features without transforming them into exaggerated and distorted caricatures.

Following a thorough analysis of the verbal and visual elements in political cartoons and the representation of satire within them, the research findings are presented in the following section:

1. This study examined multimodal discourse analysis to investigate the representation of satire in eight political cartoons. The analysis of visual grammar, following Kress and Leeuwen's (2006) theory, demonstrates that satire is conveyed through a range of verbal and visual elements. These elements include physical appearance, dress, accessories, colors, and verbal elements such as bubbles or captions.

2. A later examination, utilizing Abrams and Harpham's approach (2015), scrutinized the portrayal of satire in these political cartoons. The study determined that satire is expressed through multiple elements, including physical appearance, attire, accessories, colors, and verbal elements such as speech bubbles or captions. Out of the eight political cartoons that were examined, five can be classified as Juvenalian, while the remaining three fall into the Horatian category.

The analysis of political cartoons is broken down into representational meanings, including narrative processes, circumstances, and conceptual processes, all of which contribute to comprehending the visual and verbal elements shown. For circumstances, seven cartoons (87.5%) contain locative circumstances, highlighting the importance of setting, while six (75%) include circumstances of means, focusing on the tools or methods used, and four (50%) feature circumstances of accompaniment, pointing to a moderate emphasis on collaboration. Regarding conceptual processes, all eight cartoons (100%) use an analytical process, breaking down complex concepts, and seven (87.5%) involve symbolic processes, relying on metaphors to convey deeper meanings. Additionally, four cartoons (50%) incorporate classificational processes, illustrating relationships or hierarchies within social, political, or ideological contexts. The percentages reflect how frequently each aspect appears across the eight cartoons, providing a comprehensive understanding of their representational meanings.

There are several studies that use “Satire” as a research topic. This topic is a reference to connect previous research with the latest research, especially this research as described in the previous studies section, some of which are: Several studies have examined satire. Hidayani and Mahanini's (2022) paper uses Abrams and Harpham's (2014) framework to analyze multiple satires in a film, including Zootopia's utopian depiction. They found three varieties of satire, with Juvenalian satire dominating due to its harsh and critical language. Andry and Syarif (2022) examined different satire styles and approaches of political observers. Their descriptive study found inflation as the prevalent tactic 38.9% of the time and Juvenalian satire 57.3% of the time. Rahma, Lubis, and Perangin-angin's (2023) study on "The Daily Show with Trevor Noah " analyzed the show's wit, analysis, and humor in criticizing society using Horatian, Juvenalian, and Menippean satire. Comparing six episodes with a qualitative descriptive design, their study shows that satire remains effective in expressing criticism. This demonstrates that satirists can convey important messages through various creative approaches.

Nevertheless, the difference between this study and the current research is in the object, data source, methodology, and theoretical framework. This study investigates the portrayal of satire in political cartoons that depict Vladimir Putin, employing the theories of Kress and Van Leeuwen (2006) as well as Abrams and Harpham to analyze the combination of verbal and visual elements. Among the eight cartoons analyzed, Juvenalian satire, characterized by its sharp and harsh tone, is employed most frequently, while Horatian satire is the least frequent.

There is a notable connection between the verbal and visual elements in political cartoons and the type of satire they employ. Juvenalian satire often features striking visual elements, such as exaggerated physical appearances, stark clothing contrasts, and bold colors, to underscore its severe critique. These visuals are paired with sharp, biting verbal elements, like captions or speech bubbles, that explicitly convey criticism. In contrast, Horatian satire, which is more gentle and humorous, uses subtler visual elements and light-hearted text to highlight the absurdity of the subject without harsh condemnation. Menippean satire blends these styles, using a mix of visual and verbal elements to create a multifaceted critique that targets mental attitudes rather than specific individuals. These connections illustrate how the interplay of verbal and visual elements in political cartoons enhances and defines the type of satire being conveyed.

THE
Character Building
UNIVERSITY

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter was divided into two sections: conclusions and suggestions. The conclusions section provided a summary of the research findings and discussed their relevance to the research problem. The suggestions section offered advice for readers and students interested in exploring similar topics.

A. Conclusions

This section examined eight cartoons that utilize satire to critique political figures, especially Vladimir Putin. By examining the visual and verbal elements of each cartoon, the researcher observed a diverse range of techniques employed to create a satirical message. Caricature, exaggeration, and symbolism were prevalent across all the cartoons, effectively amplifying the satirical effect.

The study identified two main types of satire: Juvenalian and Horatian. Cartoons showing Vladimir Putin were predominantly marked by Juvenalian satire, which is known for its harsh and sharp tone. These cartoons openly ridiculed his behavior and revealed the irrationality of his justifications. In contrast, the cartoon portraying Putin on horseback revealed a Horatian satire, Horatian satire uses humor and exaggeration to highlight the absurdities and flaws in its subjects in a more playful and entertaining manner. The goal is often to amuse and make people laugh while subtly pointing out issues..

In general, the analysis illustrates the effectiveness of satire in these cartoons. The utilization of humor, exaggeration, and symbolism allows the

cartoons to bypass traditional political discourse and engage viewers in a critical and thought-provoking way. These satirical messages have the potential to challenge viewers' perceptions of authority figures and political events, prompting them to question the narratives presented by those in power.

B. Suggestions

The research findings and discussions led to the following suggestions for readers, students, and further researchers:

1. For future researchers: Expanding the scope of this study by including more forms of visual media, such as advertisements, digital memes, or social media posts, would offer a more thorough understanding of the role that satire plays in modern society.
2. For Readers: Readers are asked to carefully observe the messages expressed through satirical cartoons and to value the detailed and varied nature of these visual criticisms. Through a process of critical analysis, readers may develop a more profound comprehension of the social and political criticism conveyed in these cartoons. Developing this skill can improve their capacity to identify and comprehend satire across different forms of media, cultivating a more knowledgeable and analytical outlook on modern issues.