

Pop Culture Icons Representation of Indonesian Political Figures in Gump n Hell Comic Strips

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ABSTRACT:- Popular culture emerges and develops in society following the development of media, technology and consumer behavior. Popular culture products are popular with the community and bring out a character or figure who becomes a pop culture icon. These pop culture icons were used by Errik Irwan as a strategy in the creation of his comic strip, Gump n Hell. The visualization of pop culture icons in the comic strip Gump n Hell is a form of representation of Indonesian political figures who function as satirical criticism. In addition, visualization of pop culture icons is used by comic artists as an attraction and a doorway for readers to follow issues raised in comic strips, and can build the reader's imagination. This study aims to determine what aspects make Indonesian political figures to be represented visually as pop culture icons. This research is a qualitative descriptive study that uses a visual approach with Scott McCloud's character theory analysis. The results show that a pop culture icon must have at least one similarity in the character-forming aspects of a political figure to be a form of representation of that political figure.

Keywords: comic strips, icons, pop culture, political figures, and representation

I. INTRODUCTION

Popular culture is shared by all peoples across national borders, nations, religions and other differences. According to Mowen and Minor in Sumarwan (Sumarwan, 2003) regarding the theory of consumer behavior in marketing, it explains that popular culture is the culture of many people. Popular culture is easily understood by most members of society, they don't need special knowledge to understand popular culture. Popular culture can be obtained and bought easily and this culture will influence consumer behavior.

Popular culture developed rapidly and became dominant in society. This is because popular culture is oriented towards business interests, influence, and power to influence consumer behavior. This is in line with Dominic Strinati's opinion that popular culture and mass culture are no longer seen as lowly cultures, but on the contrary, become dominant cultures that are widely accepted, heard and followed in the reality of society. This popular culture is produced for the mass market with a business orientation, which is further supported by the development of advanced capitalism that integrates science, technology, education and politics (Strinati, 2010: 29-36). Some popular culture is represented in various forms such as advertisements, television, music, clothing, films, accessories, and radio. Cultural products such as comics, cartoons, animation, and science fiction films have become mainstream for the millennial generation. The characters in these cultural products become iconic and are known within the scope of that generation, making these characters a pop culture icon.

Errik Irwan Wibowo, a comic artist from the online comic strip, Gump n Hell, uses pop culture icons a lot as a strategy for his comic creation approach. Gump n Hell is a comic strip that uses social media as a means of publication. The comic strip Gump n Hell can be accessed through social media such as Facebook ([facebook.com/gumpnhell](https://www.facebook.com/gumpnhell)) or Instagram ([instagram.com/gumpnhell](https://www.instagram.com/gumpnhell)).

This comic strip is very different from the online comic strip in general. Errik Irwan inserts pop culture icons as a form of satire from political figures in Indonesia in several of his comics. This pop culture icon becomes a representation of political figures based on visual similarities of idioms such as physical form, character traits, similarities in moments, or other characteristics.

The use of pop culture icons as a representation of political figures cannot be separated from the main theme carried by Errik Irwan in his comics, namely social and political criticism. This is because in the post-truth era, political contestation in the last 5 years has been very "hot" when compared to previous years, especially those related to the 2019 Presidential Election. In the midst of the heat of the virtual world, Errik Irwan tries to convey his ideas and criticisms regarding events and issues that are developing through the comic strip

Pop culture icons that are widely known to the public are used by Errik Irwan to attract the attention of the audience. This approach is used not without reason. Pop culture icons are used as a form of satire of Indonesian political figures without directly pointing to these figures. Currently, the use of memes or comics that are frontal on an issue is very common in social media. Therefore these need to be something else that builds imagination. Borrowing a popular term, pop icon or something that is trending in society, can be an entry point for the issue to be brought up. Besides being able to avoid frontal attacks, it can also build imagination for the reader.

Errik Irwan's opinion is in line with Alex Dinuth (in Laksono, 2004) whose delivery of a criticism is not just an empty criticism, but "how to influence people". Thus, directly or indirectly, comic artists invite the public to follow the topic of the situation in the interpretation of comics or caricatures. The strategy that Errik Irwan uses is a unique and new way, very different from most social criticism-themed comic strips. The use of pop culture icons is able to attract readers from the millennial generation to follow the issues brought up. This is evident from the positive responses of netizens in the comments column that understand Errik Irwan's analogy. Readers are actually enthusiastic about looking for Easter eggs or hidden images in every comic that appears, and matching who are the political figures in the comics by visualizing pop culture icons and the issues used. The use of pop culture icons in these comics encourages the writer to further examine how an icon or fictional character of a popular figure can be used as a representation of Indonesian political figures. This study attempts to describe the depiction of the pop culture icon in the comic strip *Gump n Hell* as a representation of a political figure using Scott McCloud's character theory.

A. Research Methods

This research is a descriptive qualitative research, with an analysis interpretation approach. Data were collected by researchers using several methods, namely observation, used to extract data from data sources in the form of events, activities, behaviors, places or locations, objects, and recorded images (Sutopo, 2006: 75). This observation technique is carried out by observing and examining the similarities between political figures and pop culture icons in the selected *Gump n Hell* comic strip. Documentation method, namely data collection through libraries to complement data and knowledge related to the problem under study. The data can be obtained from references to books, journals, theses, and the internet related to this research. In this study, qualitative data analysis was used through the stages of data reduction, data presentation and data verification.

Research on the comic strip *Gump n Hell* analyzes using Scott McCloud's character building theory to find out why Indonesian political figures can be represented through the visualization of pop culture icons.

B. Results and Discussion

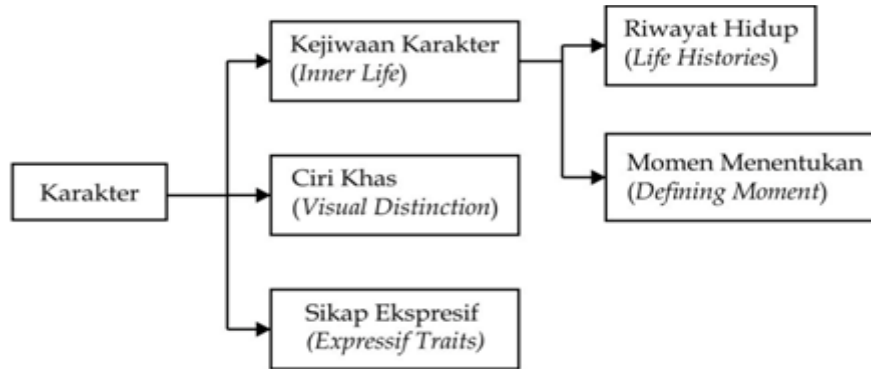
Comics are an effective medium in delivering information, ideas, and propaganda to readers. This is in line with the function of comics according to Will Eisner whose comics are a way of telling, both as a function of entertainment and instruction (Eisner, 1985: 139-146). In comics there is a visual language (visual language) and written language (written language) as a means of communication (Cohn, 2012).

A comic cannot be separated from the character, because the character is one of the visual elements that make up the story in a comic. Comic visual elements are elements that are captured visually in comics. These elements include images (which are divided into character images and (settings), words (phonogram), word balloons, and panels (Mataram, 2016).

The depiction of pop culture icon characters in the comic *Gump n Hell* is the result of a synthesis or combination of political figures and pop culture icons, meeting political issues, and visualized in the style of Errik Irwan's expression. The addition of this political issue raises new visual attributes that sometimes differ from the original or reference pop culture icon. This can be seen from the visualized pop culture icons that sometimes have a slight change in color, or the attributes are worn to suit the political figures and comic issues brought up.

To find out the visual idiom of a pop culture icon that can represent a political figure, the pop culture icons and political figures represented are analyzed using character theory from Scott McCloud. The use of this theory aims to determine what the two characters have in common so that they can become a representation.

According to Scott McCloud, to be a good character that readers can understand, a character must have three forming aspects, namely inner life, visual distinction, and expressive traits (McCloud, 2007: 63)



Scheme 1. McCloud Character Theory
(Source: McCloud 2007, 63-77)

This study is also provide comparative images between the original pop culture icons, photos of political figures, and visualization of pop culture icons in the comic strip Gump n Hell as a comparison material, and facilitate research. The main data source used as material objects in this study is the online comic strip Gump n Hell, by taking samples of two comic corpuses. The comic strip is a comic entitled My New Deputy (August 12th, 2018) and Kardus and Baper (August 9th, 2018).



Picture 1. *Gump n Hell* Comic Strip, Agustus 12th 2018 Edition
(source: facebook.com/gumpnhell, 2018)



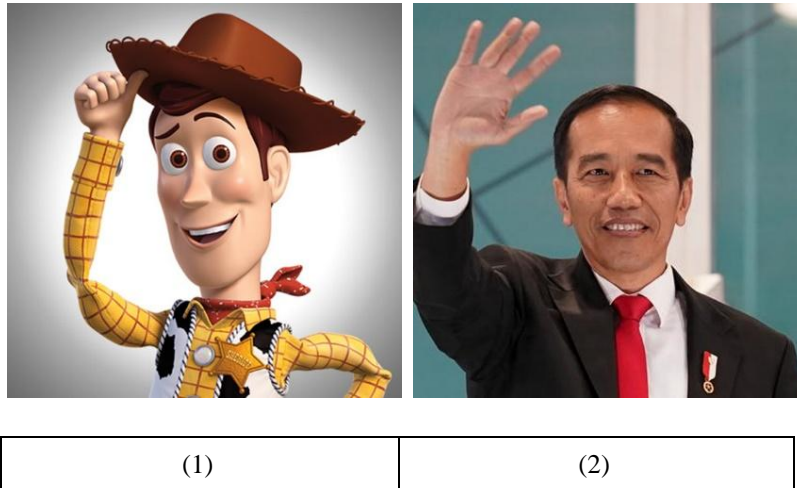
Picture 2. *Gump n Hell* Comic Strip, Agustus 9th 2018 Edition.
(Source: facebook.com/gumpnhell, 2018)

The results of research from Scott McCloud's character building theory analysis of the comic strip character Gump n Hell described as follows.

1. Sheriff Woody (Toy Story) as Joko Widodo Representation

Sheriff Woody is the main protagonist of the animated Toy Story. He is a toy cowboy Sheriff. Of all Andy's toys, Sheriff Woody is his favorite toy and the leader of the toys.

Toy Story is recorded in the Guinness World Records as the first animated film in the world to fully use 3D computer graphics (CGI) technology (Clarke, 2015). This animated film was released in 1995. The popularity of Toy Story has resulted in the emergence of three film sequels, animated tv series, and sales of very in demand merchandise.



Picture 3. (1) Sheriff Woody, Representation of (2) Joko Widodo
(source: disney.fandom.com, 2018)

Sheriff Woody's character depicted in the comic strip Gump n Hell is a representation of President Joko Widodo. These are three aspects of Sheriff Woody that can be related to Joko Widodo. These aspects include; (1) the character's inner life, (2) the visual distinction, and (3) the expressive attitude.

a. Psychiatric Character (Inner Life)

Sheriff Woody and Joko Widodo have similarities when seen from the psychology of their characters. The similarity is the nature of leadership and creativity in leading.

1) Leadership Traits

Sheriff Woody as the leader of the toys is very wise, loyal and willing to sacrifice for his friends. This trait is seen in all of the Toy Story film series. For example in the first Toy Story film, Sheriff Woody did everything in his power to save Buzz Lightyear who was captured by Sid Philips, the toy destroyer. This rescue mission was a success thanks to Woody's hard work and coordination with the othis toys. In the third film, Shisif Woody fights for the rights of his friends as toys so that they are not thrown into landfills, can have a place to live and have a new owner.

Sheriff Woody's leadership trait is then linked to Joko Widodo's leadership traits. Jokowi's success in his political career is certainly influenced by his leadership style. Jokowi has a calm, populist leadership style and rarely looks angry. Jokowi is very loyal and protects his citizens. He often goes to the field to directly observe the problems of his citizens (Noviyanti, 2019).



Picture 4. Sheriff Woody as leader of the toys
(source: Toy Story 3, 2010)

In making policies always pays attention to the fate of his citizens and minimizes the consequences of these policies. Jokowi has various concrete solutions so that the government can continue to run infrastructure programs that have been designed, without loosening the realization targets, and offer several options to citizens so they don't feel disadvantaged. This can be seen from the solution Jokowi gave to residents affected by the eviction. Among other things, by paying compensation for land rights belonging to residents as stated in the tax object sale value (NJOP) or permanent relocation of residents to settlements.

Sheriff Woody is always creative and has the courage to make difficult decisions through unique, spontaneous ideas. For example in the first Toy Story film where Sheriff Woody led his friends to save Buzz Lightyear from Sid Philips. After successfully rescuing Buzz Lightyear, Sheriff Woody had a hard time catching up with his friends who were brought by the car. However, when Sheriff Woody saw the reflected heat of light from Buzz Lightyear's helmet, he got the idea of turning the firecrackers wrapped around Buzz Lightyear's body into a booster rocket. Because he didn't have a lighter, Sheriff Woody used the reflection of the light to burn the fuse of the firecracker.



Picture 5. Woody's unique idea of chasing after his friends.
(source: Toy Story, 1995)

Sheriff Woody's creative nature in solving this problem is associated with the creativity of President Joko Widodo. Like Sheriff Woody, Jokowi has the courage to take various policies which sometimes cause controversy from several parties. Call it the increase in fuel prices or electricity rates whose funds are used for equitable distribution of infrastructure development outside Java (Fauzie, 2018).

Jokowi also has creativity in the form of a unique strategy in solving a problem like Sheriff Woody. Some examples are Jokowi's "blusukan" style, which immediately reviews and mingles with the community to see the problems that occur. Jokowi also often holds questions and answers with gifts of bicycles to children when giving speeches in several areas, and the most famous is Jokowi's style of dining table politics when controlling street vendors. Instead of using Satpol PP to evict the traders' stalls, Jokowi invited the traders to eat together many times until the traders' hearts melted (Purnomo 2012). Jokowi's unique strategies can be attributed to Sheriff Woody's unique idea of solving problems in the Toy Story films.

b. Visual Distinction

Sheriff Woody has several visual characteristics that can be related to the visual characteristics of Joko Widodo, including his physical form and clothing attributes.

1) Physical form

When viewed from their posture, Sheriff Woody and Joko Widodo have similar visual characteristics. These two figures have tall thin bodies, elongated oval faces, and side-parted hairstyles. This visual feature is the most visible and easily interpreted by readers.

2) Attributes in dress

When viewed from the formal attire worn by Jokowi as president, Jokowi often wears a formal suit with a presidential badge affixed to his left chest. This has a similarity to Sheriff Woody whose Woody always wears a star-shaped badge on the left chest, as a symbol of a Sheriff.

c. Expressive Attitude (Expressive traits)

Sheriff Woody has attitudes and gestures that can be attributed to Joko Widodo's expressive attitude. This attitude is a joke that leads to sarcasm.

1) Jokes That Lead to Sarcasm

Sheriff Woody is a humorous character, often responding to things with jokes that lead to sarcasm. This can be seen from almost all of his films. Both when upset or in the context of a joke, Sheriff Woody often says words that contain sarcasm.

This attitude is then linked to Jokowi's expressive attitude. In the political competition leading to the 2019 presidential election, Jokowi changed his campaigning strategy, which was initially silent when his political opponents reported bad news, now Jokowi has the courage to make satire and sarcasm at his political opponents. For example, when Sandiaga Uno called tempeh in the market as thin as an ATM card, Jokowi then insinuated him with "blusukan" to the market and showed that the tempeh was still thick. This also happened when Susilo Bambang Yudhoyono criticized Jokowi that the government had spent money on infrastructure development amid the economic downturn at that time. Jokowi answered the criticism with satire in the form of a visit to Hambalang, a Susilo Bambang Yudhoyono-era development project that was suspended due to a corruption case (Ningrum, 2018).

Sheriff Woody in the comic strip Gump n Hell is visualized by Erik Irwan using his expression style, which is cartoon style. This can be seen from the characteristics of the images in the comic strip Gump n Hell which experience simplification, are more expressive, and do not fit the standard of proportions and ideal anatomy (McCloud, 1993: 54).



Picture 6. Sheriff Woody comic strip version of Gump n Hell
(source: facebook.com/gumpnhell, 2018)

The theme or issue raised by comic artists in the comic strip Gump n Hell is a political theme ahead of the 2019 General Election. Sheriff Woody in the Toy Story animation uses a star-shaped badge with the words "Sheriff". On the comic strip Gump n Hell badge was changed by comic artist to insignia 2019

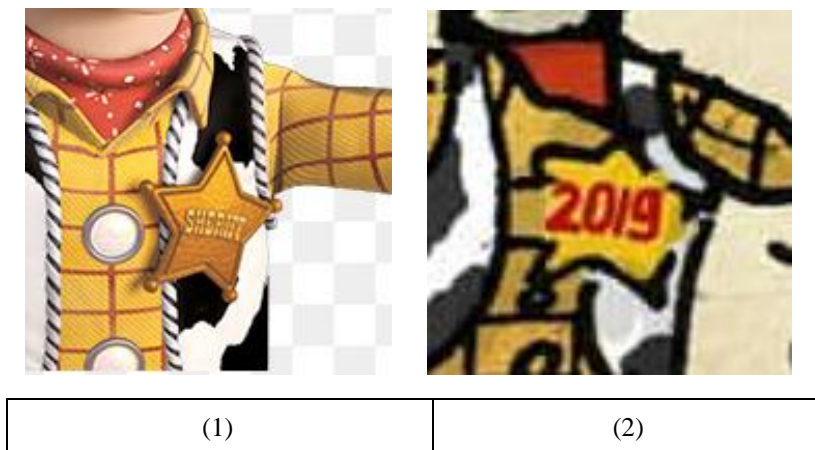


Figure 7. (1) Woody's badge in the animated Toy Story, and (2) Woody's badge from the Gump n Hell comic strip version (source: facebook.com/gumpnhell, 2018)

This replacement badge image is an index of the narrative and the issues raised. The image in the comic strip Gump n Hell shows a visual image of a star-shaped badge with the writing 2019 in the center. The badge is a symbol of the position assumed by this figure. The Sheriff's badge means the character is a Sheriff whose job it is to protect and serve the community. Woody's character who uses a badge with the words 2019 is a symbol of Sheriff Woody who is ready to assume the position of a presidential candidate, protecting the Indonesian people for the 2019-2024 period.

2. Mermaid Man (Spongebob Squarepants) as the Representation of KH. Ma'ruf Amen

Mermaid Man is a fictional character in the animated series Spongebob Squarepants. Mermaid Man with Bernacle Boy is a superhero who has retired in the fictional city of Bikini Bottom and lives in a nursing home. Mermaid Man has the stereotype of parents in general, easily confused and easy to forget. However, even though he is physically old, Mermaid Man still dedicates his life to fighting underwater crimes.



Picture 8 (1) Mermaid Man, Representation of (2) KH. Ma'ruf Amin (source: spongebeb.fandom.com, 2012)

The Mermaid Man character depicted in the comic strip Gump n Hell is a representation of KH. Ma'ruf Amen. These are two aspects of Mermaid Man that can be attributed to KH. Ma'ruf Amen. These aspects include; (1) the character's psychology in the life history section, and (2) the visual distinction.

a. Life Histories

Mermaid Man has a life history that can be related to the life history of KH. Ma'ruf Amen. This connection lies in the past heyday of youth.

1) Past Youth Glories

When viewed from his history, Mermaid Man is a superhero who was very successful in fighting crime in his youth. He is very well known among the residents of Bikini Bottom as a superhero, and has his own television show.

The young Mermaid Man is a flashback visualization of an episode of *Spongebob Squarepants*. Whereas in most of the *Spongebob Squarepants* animations, the Mermaid Man who appears is an old superhero who has semi-retired from his duty to fight crime. Even though he is considered too old and physically frail, Mermaid Man still has a burning enthusiasm to do his job.



Picture 9. Mermaid Man in His Youth Glories
(source: spongebob.fandom.com, 2012)



Picture 10. Mermaid Man in His Old Age
(source: spongebob.fandom.com, 2012)

This aspect of the life history of Mermaid Man is then attributed by the comic artist to the figure of KH. Ma'ruf Amin. KH. Ma'ruf Amin is a scholar and figure who has been active in the political world since he was young. He served as a member of the DKI Jakarta DPRD from group delegates in 1971-1973, became a member of the MPR and DPR from the PPP and PKB factions, became a member of the Presidential Advisory Council during President Susilo Bambang Yudhoyono's tenure, and became chairman of the Indonesian Ulema Council (Meiliana 2018). In 2019 the name KH. Ma'ruf Amin emerged as a candidate for Vice President from Jokowi, by some people he was considered too old to carry out this task at the age of 75 years (Safutra, 2018).

b. Distinctive Visuals (Visual Distinction)

Mermaid Man has several visual characteristics that can be attributed to the KH figure. Ma'ruf Amin, especially from its physical form.

1) Physical form

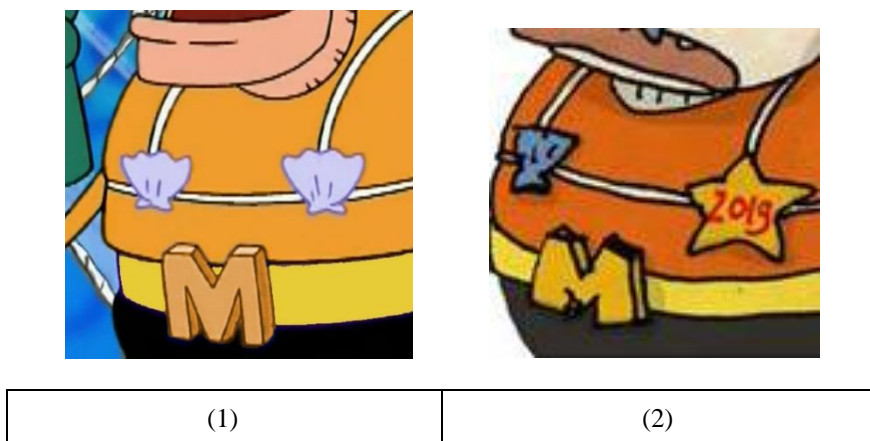
Mermaid Man has a physique with the stereotype of most parents, with a chubby posture and slouching, white hair with gray hair, and sometimes walking with a cane. This has a visual similarity and can be linked to the physical figure of KH. Ma'ruf Amin who also has an old and hunched physique, white-gray hair, and sometimes walks with a cane.



Picture 11. Mermaid Man in *Gump n Hell* Comic Strip Version
(source: facebook.com/gumpnhell, 2018)

Errik Irwan visualized Mermaid Man in the comic strip *Gump n Hell* using his expression style, which is a cartoon image. This can be seen from the characteristics of the images in the comic strip *Gump n Hell* which experience simplification, are more expressive, and do not match the standard of proportions and ideal anatomy.

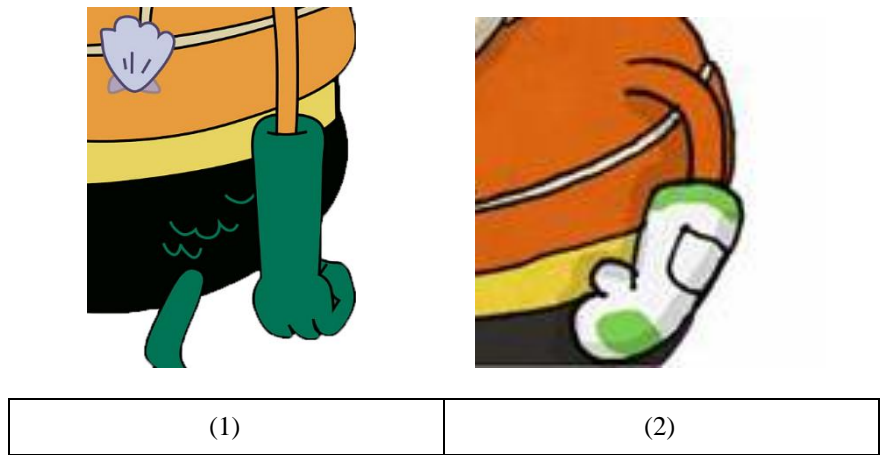
The theme or issue raised by the comic artist in the comic strip *Gump n Hell* is a political theme ahead of the 2019 General Election. The Mermaid Man character in the animation *Spongebob Squarepants* has a characteristic feature of using a shell-shaped bra. In the comic strip *Gump n Hell*, this is changed by the comic artist. On the left bra of Mermaid Man, a star-shaped badge reads 2019 is added.



Picture 12 . (1) Bra Mermaid Man in *Spongebob Squarepants* animation, and (2) Bra Mermaid Man in *Gump n Hell* comic strip version
(source: facebook.com/gumpnhell, 2018)

The addition of this badge is an index of the narrative that is raised. The comic strip version of *Gump n Hell* shows a visual image of a star-shaped badge with the writing 2019 in the center. The badge is a symbol of the position assumed by this figure. The Mermaid Man character who wears a badge that reads 2019 is a symbol that Mermaid Man is ready to take on the position in 2019. This star badge has the same thing as the badge worn by Sheriff Woody. This illustrates that this Mermaid Man is a representative of Shisif Woody in the 2019 General Election contest.

Changes are also seen in Mermaid Man's gloves. In the comic strip *Gump n Hell*, Mermaid Man wears a different glove on the left hand.

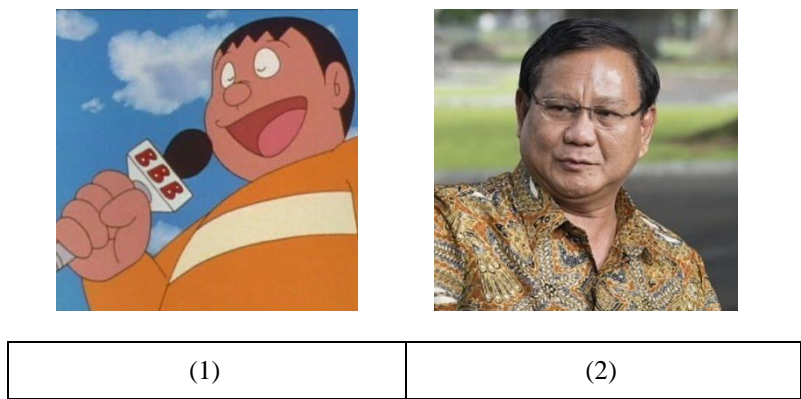


Picture 13. (1) Mermaid Man’s glove in *Spongebob Squarepants* animation, (2) *Gump n Hell* Comic Strip version
 (source: facebook.com/gumpnhell, 2018)

In the comic strip version of *Gump n Hell*, we can see an image of the astronaut's glove, which is part of the costume from Buzz Lightyear. Buzz Lightyear is an inseparable partner of Sheriff Woody in the *Toy Story* animation. Mermaid Man who uses Buzz Lightyear's gloves is a symbol of Mermaid Man who replaced Buzz Lightyear who was supposed to be a partner of Sheriff Woody.

3. Takeshi Gouda "Giant" (*Doraemon*) as the Representation of Prabowo Subiyanto

Takeshi Gouda or better known as Giant is one of the 5 main characters of the *Doraemon* franchise. Giant sometimes acts as the protagonist, but sometimes also becomes the antagonist. Giants are known for their large, fearless, high self-esteem, and behave cruelly and aggressively. He forces his friends in the neighborhood by force, often using physical violence on other children, especially Nobita. Giant has a tendency to steal other children's belongings, especially Suneo, who is known to be rich. Despite his big appearance, Giant actually has a kind heart, does not hesitate to help his friends and is loyal to those in trouble.



Picture 14. (1) Giant, representation of (2) Prabowo Subianto
 (source: doraemon.fandom.com, 2012)

The Giant character depicted in the comic strip *Gump n Hell* is a representation of Prabowo Subianto's figure. These are three aspects of Giant that can be related to Prabowo Subianto. These aspects are: (1) psychological character (inner life), (2) visual distinction, and (3) expressive attitude (expressive traits).

a. Psychiatric Character (Inner Life)

Giant and Prabowo have several similarities in character when viewed from the psychology of their characters. These traits are leadership traits that are assertive and courageous, ambitious, and loyal to their friends.

1) Decisive and Courageous

Giant is a person who is indirectly the leader who controls the environment of the children around the Nobita complex. He is the strongest and most respected child among the other children. Giant has a firm and courageous nature. Whatever he ordered the other children to obey. Giant is not afraid of anyone, except his mother. In fact, none of the children from the housing complex dared to fight it.



Picture 15. Giant in the comic Doraemon vol. 27, 1983
(source: facebook.com/doraemonhariini, 2015)

Giant's stern and courageous nature was later linked to Prabowo Subianto's figure. Prabowo is a figure leader of the Gerindra Party, a former Indonesian Military Officer, chairman of the Indonesian Farmers Association, and the Indonesian Pencak Silat Association. As a politician, he participated as a presidential candidate in the 2019 general election. His military background made Prabowo have a courageous, dignified and assertive character in leading. This is the main electability in the 2019 General Election (Ariefana, 2019). In his campaign, Prabowo has always firmly declared that he is anti-foreign, has the courage to reduce imports and dependence on other countries and uses the jargon of Indonesia First, Make Indonesia Great Again.

2) Ambitious

Giant is a very ambitious person. Singing was Giant's main hobby, which he considered himself to be good at. He has the ambition and dreams of becoming a famous singer. However, Giant actually has a voice so bad that it makes people who listen to him swoon. The ambitious nature of Giant is then linked to the ambitious nature of Prabowo Subianto. Like Giant, who has a big ambition to become a famous singer, Prabowo is often identified as having big ambitions to become President of Indonesia, this can be seen from his participation in the Indonesian Presidential Election for up to 3 terms and 1 period of nomination as Vice President (Kumaran, 2019).

3) Loyal

Despite having an emotional nature and want to win alone, sometimes Giant is very loyal to his friends when they need Giant's help. This can be seen from the adventure series Doraemon comics and animated films. In the comic adventure series, Giant, who is usually an antagonist, is told as a protagonist who fights with Doraemon and his friends against enemies. This loyal nature can be seen when his friends are in trouble, Giant always tries to help them.

Giant's loyal attitude can be linked to Prabowo Subianto's loyal nature. This can be seen when there was a split in Prabowo's coalition party which was part of the Red and White Coalition in 2016. Some parties decided to join the coalition government and left the Red and White Coalition (Stefanie, 2016). However, Prabowo remains loyal to the opposition parties that continue to carry him such as PKS. Gerindra and PKS remain steadfast as 2 opposition parties for the government.

b. Distinctive Visuals (Visual Distinction)

Giant has several visual characteristics that can be attributed to Prabowo Subianto's figure. These visual characteristics can be seen from the similarity in physical form or body posture between the two figures.

1) Physical form Giant and Prabowo are similar when viewed from their body shape. These two figures have large, well-built and fat bodies, and have round faces. This aspect is the most visible and easily interpreted by these two figures. c. Expressive Attitude (Expressive Traits) Giant's expressive attitude and gestures can be

attributed to Prabowo Subianto's figure. This attitude is an emotional temperament or irritability, a loud way of speaking, and a strong and authoritative gait.

1) Emotional Attitude

Giant has an emotional nature or irritability, especially when his friends do not follow his will. The emotional nature of Giant is then linked to the emotional nature of Prabowo Subianto. Prabowo's emotional nature can be seen at several moments during the 2019 General Election campaign. These moments include when Prabowo conducted a grand campaign at GOR Kridosono Yogyakarta. Prabowo made a speech that was carried away with emotion and hit the podium table (Dewi, 2019). This moment later became a viral video on social media at that time. Raja Juli Antoni, deputy secretary of Jokowi's national campaign team - Ma'ruf Amin responded to the video by commenting that Prabowo is an emotional, egotistical, self-centric leader, tends to be megalomaniac, feels the greatest self, considers others as a dwarf, and does not set an example good for the people (Febrianto, 2019).



Picture 16. Prabowo's passionate speeches hit the table
(source: tempo.co, 2019)

The second incident was seen when Prabowo campaigned in Ponorogo. Prabowo was angry and rebuked the supporting members who were busy fighting over his book *Paradox Indonesia*, and ignored the speech that was being delivered. The third incident was a viral video in which Prabowo spontaneously hit a man's hand during a mass convoy in Cianjur. Prabowo's National Winning Body (BPN) later clarified that the person who was beaten by Prabowo was a security apparatus who was rude to the community (Febrianto, 2019).



Picture 17. A clip of Prabowo hitting his hand during the campaign
(source: tribunnews.com, 2019)

2) Loud Speaking Style

Giant has a way of speaking loud and loud in conveying something. This causes Giant's friends to be afraid and obey everything he says. Giant's way of speaking can then be linked to Prabowo Subianto's way of speaking. Prabowo in campaigning has a speech style that is always firm, loud and passionate. This can be seen in each of his speeches during the 2019 General Election campaign. Prabowo's style of speech is similar to that of Ir. Soekarno, the First President of the Republic of Indonesia.

3) Upright Gait

Giant has an upright and confident gait to represent his power and influence among othis children. This walking style can be attributed to the figure of Prabowo Subianto. Prabowo Subianto has a strong, alert and authoritative gait. This is influenced by his background who is a military graduate

Erik Irwan visualized Giant in the comic strip Gump n Hell using his expression style, which is cartoon drawing. This can be seen from the characteristics of the images in the comic strip Gump n Hell which experience simplification, are more expressive, and do not match the standard of proportions and ideal anatomy. Giant in the comic and animation of Doraemon always wears orange long-sleeved shirts. In the comic strip Gump n Hell, these are visual changes made by the comic artist, namely the addition of the number "02" on the left chest of the Giant shirt.



Picture 18. Giant in Gump n Hell comic strip version
(source: facebook.com/gumpnhell, 2018)

The addition of these attributes is an index of the narrative and the issues raised. The theme or issue raised by comic artists in the comic strip Gump n Hell is a political theme ahead of the 2019 General Election. The comic strip version of Gump n Hell shows a visual image of a long-sleeved shirt with a zigzag pattern with the number "02" on the left side of the chest. The t-shirt worn by Giant is a symbol of Giant, who is a presidential candidate with serial number 02 in the 2019 General Election contest.



Picture 19 (1) Giant Shirt in *Doraemon* animation, and (2) Giant Shirt in *Gump n Hell* Comic Strip
(source: facebook.com/gumpnhell, 2018)

4. Honekawa Suneo (Doraemon) as the Representation of Sandiaga Uno

Honekawa Suneo or better known as Suneo is one of the main characters of the Doraemon franchise. Like Giant, Suneo is often positioned as a protagonist or antagonist. He is the son of a rich person who likes to show off his belongings to his friends to make them jealous. Suneo also often brags to his friends about his experiences on vacation abroad or meeting famous artists.

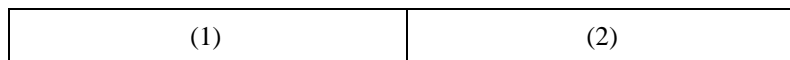
The Suneo character depicted in the comic strip Gump n Hell is a representation of Sandiaga Uno. These are three aspects of Suneo that can be related to Sandiaga Uno. These aspects include; (1) aspects of life history (life history), (2) defining moments and (3) expressive attitudes (expressive traits).

a. Life Histories

Suneo has a curriculum vitae that can be linked to the curriculum vitae of Sandiaga Uno. This connection lies in the past heyday of youth.

1) From the Rich Family

Suneo and Sandiaga Uno are wealthy and well-off figures. Suneo is the son of the President Director of a company and later he will continue his father's business. Suneo has luxury goods to show off to his friends, and often takes trips abroad and meets famous artists.



Picture 20. (1) Suneo, representation of (2) Sandiaga Uno
(source: doraemon.fandom.com, 2012)

This aspect of Suneo's life history can then be linked to the figure of Sandiaga Uno. Sandiaga Uno is a wealthy businessman as well as a politician from the Gerindra Party who is the vice presidential candidate from Prabowo Subianto. Sandiaga Uno's wealth is listed in the 100 richest people in Indonesia according to the 2018 Globe Asia magazine (DW, 2018). He is the son of a Tepadang family in Gorontalo. Sandiaga Uno's bloodline can be traced to the kings who once ruled the Gorontalo Kingdom (Arnoldy, 2019). Suneo himself is a close friend of Giant, which in this comic strip is a depiction of Prabowo Subianto. Therefore, Suneo's character can be linked to the figure of Sandiaga Uno, who became Prabowo Subianto's running mate in the 2019 Presidential Election.

b. Defining Moment

Suneo has moments or events that can be linked to the figure of Sandiaga Uno. This moment is when the two characters use their wealth to achieve their goals. 1) Using Wealth to Achieve Goals Suneo is Giant's best friend. In both comics and Doraemon animation, Suneo is often seen using his wealth in the form of toys or comics to get close to Giant for his personal gain. That way Suneo can get an advantageous position as Giant's accomplice. This aspect is then associated with the figure of Sandiaga Uno, whose the appearance of his name as a vice presidential candidate from Prabowo Subianto has led to pros and cons in the community. Sandiaga Uno was accused by Democrat Party Waskjen Andi Arief of providing funds worth 500 billion rupiah each to PKS and PAN as political dowries so that these parties support his candidacy as vice president from Prabowo Subianto (Facette, 2018).

c. Expressive Attitude (Expressive Traits)

Suneo's expressive attitude can be attributed to the figure of Sandiaga Uno. This attitude is narcissistic and very up looking.

1) Narcissism and Always Maintain Appearance



Picture 21. Suneo in *Doraemon* Comic Vol. 15, 1978
(source: facebook.com/doraemonhariini, 2015)

Suneo's expressive attitude has similarities that can be attributed to Sandiaga Uno. Suneo is a character who has narcissism and takes care of his appearance. Suneo feels that he is handsome, and on several occasions in the Doraemon comics, Suneo often fixes his hair, and looks in the mirror admiring his good looks.

Suneo's narcissism can be attributed to the figure of Sandiaga Uno. As a former magazine cover model, of course Sandiaga Uno has a beautiful face. Like Suneo, Sandiaga Uno takes care of his appearance at every opportunity. This can be seen from his viral photos in the community. The photo is a photo of Sandiaga Uno using lip balm or lip balm while accompanying Anies Baswedan in an interview by the media. Sandiaga Uno admitted that he always pocketed lip balm at every opportunity (Yulistara, 2017). On several occasions when Sandiaga Uno campaigned, Sandiaga Uno often made strange photo poses and attracted attention. Call it the "flying crane" pose which he often does when photographed by the media, or takes a photo with "pete hair" when campaigning in a market (Pristya, 2017).



Picture 22. Sandiaga Uno using *lip balm* in the interview
(sumber: tribunnews.com, 2017)



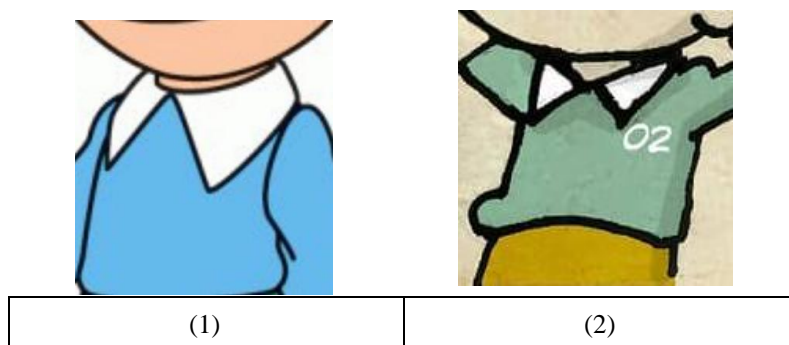
Picture 23 . The pose of a crane in the style of Sandiaga Uno
(source: tribunnews.com, 2017)

Errik Irwan visualized Suneo in the comic strip *Gump n Hell* using his expression style, which is a cartoon drawing style. This can be seen from the characteristics of the images in the comic strip *Gump n Hell* which experience simplification, are more expressive, and do not match the standard of proportions and ideal anatomy.



Picture 24. Suneo in *Gump n Hell* Comic Strip Version
(source: facebook.com/gumpnhell, 2018)

Suneo in *Doraemon* animation often wears a cyan collared shirt. In the comic strip *Gump n Hell* this is a visual change made by the comic artist, namely the addition of the number “02” on the left chest of Suneo's shirt.



Gambar 25. (1) Suneo's Shirt in *Doraemon* animation, and (2) Suneo's shirt in *Gump n Hell* Comic Strip Version
(source: facebook.com/gumpnhell, 2018)

The addition of these attributes is an index of the narrative and the issues raised. The theme or issue raised by the comic artist in the comic strip *Gump n Hell* is a political theme ahead of the 2019 General Election. The comic strip version of *Gump n Hell* shows a visual image of a long-sleeved shirt with the number "02" on the left side of the chest. The shirt worn by Suneo is a symbol of Suneo who is the vice presidential candidate number 02, accompanying Giant who has the same mark in the 2019 General Election contest.

Conclusion

The visualization of pop culture icons in the comic *Gump n Hell*, which represents Indonesian political figures chosen on the basis of similarities with these political figures both physically, characters, moments and expressions. Pop culture icons are re-visualized by Errik Irwan and linked to the issues raised and published at the right moment. A pop culture icon has at least one character-forming aspect similar to a political figure, as a representation of that political figure.

The comic strip *Gump n Hell* is a satirical comic strip full of subtle criticism and innuendo. The form of pop culture icons apart from being an attraction for readers, is also a form of satire from comic artists on the political figures represented.

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