

Multimodal Portrayal of Joko Widodo on Tempo's Cover Story: A Multimodal Critical Discourse Analysis

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Abstract

An Indonesian-language Tempo Magazine's cover story published in the September 14, 2019 edition was controversially perceived and interpreted by some parties as an insulting discourse towards Indonesian President Joko Widodo (Jokowi). The cover story in that edition was undeniably motivated by a political issue in Indonesia at the time. The issue was President Jokowi's approval of the new bills for the Corruption Eradication Commission (Indonesian: *KPK*). In this research, we investigated how the cover story in that edition had portrayed President Jokowi. The Tempo Magazine's cover story was selected as this research data. The cover story consisted of pictorial and linguistic modes. In the analysis, we employed a Multimodal Critical Discourse Analysis (MCDA) approach to reveal ideological meanings behind those modes. After analyzing them, we found that the cover story had portrayed President Joko Widodo negatively. The negative portrayal came from the silhouette in the pictorial mode and the social actions represented in the linguistic mode. The results of this research can scientifically contribute to answering the question of whether the cover story insulted the Indonesian President or not.

Keywords: Cover Story, Insulting Discourse, Joko Widodo, Multimodal Critical Discourse Analysis, Visual Grammar.

1. Introduction

A cover story published by an Indonesian-language Tempo magazine on September 14, 2019, was controversially perceived and interpreted by some parties as an insulting discourse to Indonesian President Joko Widodo (Jokowi). According to Michaels (1982), Serafini (2010), Swain (2012), and Liu (2013), the perception and interpretation in such a cover story are certainly shaped and influenced by those parties' understanding towards political interests, contexts, cultures, or even social events happening when the cover story is produced.

The cover story in that edition was inevitably motivated by a political issue in Indonesia at the time. The issue was President Jokowi's approval of the new bills for the Corruption Eradication Commission (Indonesian: *KPK*) proposed by the Republic of Indonesia's House of Representatives (Indonesian: *DPR*-

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RI). The bills were purposely intended to support that commission. However, many parties responded negatively to the approval. They assessed that President Jokowi would weaken the *KPK* and limit its independence by approving the new bills.

The *Tempo* magazine then discussed the *KPK*'s new bills' approval issue in its routine issue published on September 14, 2019. In the magazine's cover story, *Tempo* used pictorial and linguistic modes to convey the ideas. In the pictorial mode, *Tempo* used a caricature of President Jokowi along with its long-nosed silhouette. The silhouette resembled a fictional character named Pinocchio. In a fairy tale, Pinocchio's nose will elongate every time he lies. Thus, through the lens of critical perspective, the *Tempo* magazine's cover story in that edition has certain ideologies behind its combination of semiotic modes (see Fairclough 2003; Kress and van Leeuwen 2006; Machin and Mayr 2012; Lirola 2015; Machin et al. 2016).

The cover story was unquestionably able to controversially trigger some parties' perceptions, as the issue was related to political interest. Some of those parties considered that *Tempo*'s cover story insulted the President, but some thought that the cover story was not insulting but merely satirical. Those perceptions are very reasonable as one of the picture's functions is to provide open interpretations to the audiences (Berger 1976). However, the party of *Tempo* magazine had also responded to those parties' reactions by clarifying that the cover story was not meant to insult President Jokowi (Riana 2019).

From the explanation above, we hypothesized that the perceptions and interpretations of whether the cover story is insulting or just satirical may exist in its semiotic modes; pictorial and linguistic. Therefore, in this research, we aimed to reveal the *Tempo* magazine's ideology behind its cover story's pictorial and linguistic mode and describe how those modes portrayed President Jokowi through the following research questions:

1. What are the meanings of the cover story's pictorial mode?
2. What are the meanings of the cover story's linguistic modes?
3. How does the cover story portray President Jokowi?

To answer the above questions, we employed a Multimodal Critical Discourse Analysis (MCDA) approach. Machin and Mayr (2012) stated that this approach can analyze the hidden ideology in any multimodal text. Also, this approach allows seeing the multimodal texts as a social construction that shapes and is shaped by societies. Accordingly, the MCDA approach focuses on analyzing how semiotic modes in specific texts play roles in the communication of social relations (Çoşkun 2015; Ledin and Machin 2018).

In this MCDA based research, we also utilized the Visual Grammar (VG) (Kress and van Leeuwen 2006) and the language metafunctions (Halliday and Matthiessen 2014) as analytical tools to analyze all potential meanings in semiotic modes used in the cover story, either pictures or languages. Furthermore, the result of this research can then scientifically contribute to answering the controversial question of whether the cover story insulted Indonesian President Jokowi or not.

2. Literature Review

2.1. Multimodal Critical Discourse Analysis (MCDA)

Machin and Mayr (2012) introduced MCDA to refer to Multimodal Discourse Analysis (MDA) combined with a critical approach. The MDA itself functions to delve into how multimodal texts make meaning with their different semiotic modes that people use to communicate with others (Paltridge 2012). Unlike MDA, the purpose of MCDA is to critically analyze ideas behind the use of semiotic modes in a multimodal text associated with social contexts (Machin 2013). Generally speaking, what makes MCDA and MDA different is the critical approach to examine hidden ideas and types of power interests buried in any text. Accordingly, the way the MCDA approach works is similar to how the CDA does. The CDA itself focuses on tracing the ideology in texts (Mayr 2008).

Furthermore, the difference between the MCDA and the CDA is the necessity of analyzing other semiotic modes besides the languages. In MCDA, according to Machin and Mayr (2012), the analysts need to critically interpret how semiotic modes in multimodal texts can create particular communicative meanings and ideas through a detailed description guided by the analytical tools provided. They also argue that any text that uses pictorial and linguistic modes looks normal and neutral on the surface. However, in reality, the text may be ideological and try to shape events and people's representation for particular purposes. Accordingly, in MCDA, the analysts need to reveal the types of ideas in the pictures and linguistic modes, which will also present the purpose of disclosing the types of power interests buried.

Although there are no specific models of MCDA, Machin and Mayr (2012) have applied the MCDA with Systemic Functional Linguistics (SFL)-based model. This model has also been applied by Kress (2003 and 2010), O'Halloran (2004), Norris (2004), van Leeuwen (2005), Bateman (2008), Machin and van Leeuwen (2007), Bezemer & Kress (2008), O'Halloran and Smith (2011) in their multimodal works.

2.2. Visual Grammar (VG)

According to Kress and van Leeuwen (2006), analyzing visual communication is an essential part of critical studies. Therefore, they formulated VG as a new analytical tool for researching visual communication. They proposed the VG to provide a comprehensive view of visual communication. In composing it, they adopt Halliday's language metafunctions. They assume that Halliday's language metafunctions are also applicable to the visual system. The VG itself covers three meaningful aspects in analyzing visual communication. They are the representational meaning, the interactive meaning, and the compositional meaning (Ravelli and van Leeuwen 2018).

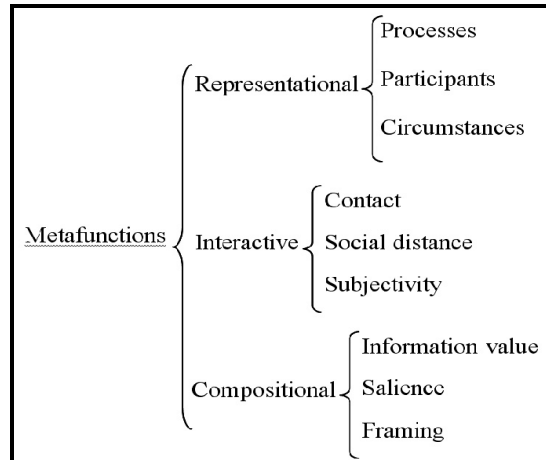


Figure 1: Kress and van Leeuwen's VG frameworks (2006)

2.2.1. Representational meaning

According to Kress and van Leeuwen (2006), the representational meaning is related to Halliday's ideational function. This meaning refers to the visual resources for the representation of interactions and conceptual relations between the people, places, and things depicted in texts (Wilson and Landon-Hays 2016). The representational meaning is formed by the participants' eye or body directions in a pictorial mode. As for the participants in pictorial modes can be humans or quasi-humans. Quasi-humans are things that are almost similar to humans. The direction of the participants' eyes and bodies illustrate the actions or types of the process indicated by the participants in the pictorial mode. The direction of the participants' eyes or bodies is usually realized by the elements that appear in the pictorial modes that form a slash or diagonal line. In other words, the direction of the participant's eyes and body is called a vector. The vector used by participants in a pictorial mode can then represent three types of representational meanings. These meanings are actional, reactional, and speech or mental.

The represented participant's action forms the actional meaning. Kress and van Leeuwen (2006) stated that in actional meaning, the participants are named an actor. If the pictorial mode includes only one actor, the actional meaning is non-transactional. The meaning is formed by the actor's action forms with no goals and are not aimed at anyone. Besides, the transactional meaning can be formed by a goal. The goal is another participant to which the vector of the main participant is headed.

Furthermore, the reactional meaning is formed when a vector is formed by the eye lines of the participants in the pictorial mode or the direction of the gaze of more than one participant. Participants in a reactional process are called reactors and phenomena. Reactors are people who perform seeing behavior. The phenomenon is the participant who is seen by the reactor.

Meanwhile, speech or mental meaning is usually formed by the appearance of a dialogue balloon. The balloon indicates a picture of the speech or thoughts of the participant. These dialogue balloons typically appear in particular on comic strips, in quotes in school textbooks, on automated bank teller screens, and so on.

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Apart from those three meanings, Kress and van Leeuwen (2006) also stated that some participants are not in a vector form but other ways. Those participants are not the main participants, but the representational meaning can lose some information without them. Those participants are then called circumstances divided into the setting (locative conditions), methods (tools), and assistance.

2.2.2. *Interactive meaning*

The Interactive meaning is related to interpersonal metafunction. This meaning constructs the relations (i) among the participants in the pictorial modes, (ii) between the participants and the audiences, and (iii) between the image producers and the participants. The three relations can be depicted from three layers of interactive meaning: the gaze system or eye contact, the frame size, and the subjectivity (Kress and van Leeuwen 2006).

The use of a gaze system from participants in pictorial modes can mean demand and an offer. If the participants in pictorial modes look directly at the audiences, they are represented as a demand. Here, the gaze system demands something from the audiences to enter into imaginary relations with the participants. If such a look does not exist in the participants, they offer some information items to audiences.

The frame size of participants in pictorial modes can represent the social distance (Kress and van Leeuwen 2006). The social distance is associated with the selection between close-up, medium-shot, long-shot, and so on. The shot selection can imply a different relationship (i) among the participants and (ii) between the participants and the audiences. The close-up shows the participants' heads and shoulders, medium shot approximately to the knees. In a long shot, the human figure occupies about half the height of the frame.

Kress and van Leeuwen (2006) also argued that the interactive meanings involve not only the selection of gaze system and frame size but also the subjectivity or also known as the perspective or the attitude. The subjectivity produces a relation between the represented participants and their audiences. The subjectivity consists of subjective and objective. The subjective means the participants in pictorial modes are built in a particular point of view. Meanwhile, the objective is the reverse of subjective. Kress and van Leeuwen (2006, 130) revealed that objective means the participants in pictorial modes are built without a point of view.

2.2.3. *Compositional meaning*

The compositional meaning is related to textual metafunction. This meaning refers to how the elements in representational meaning and interactive meanings cohere into a meaningful text. There are three layers in the compositional meaning; information value, salience, and framing (Kress and van Leeuwen 2006).

The information value is the audiences' departure point when reading the cover story. The information value is represented by the layouts of the semiotic modes used in texts. The layouts are (i) left and right, (ii) top and bottom, and (iii) the center and margins. Those layouts are described in detail in

three aspects; horizontal placement, vertical placement, and center and margin placement. Meanwhile, the salience is the semiotic mode that most attracts the audience's attention in the text. The salient elements must stand out the most among the other elements because they are placed in the foreground, the largest or the widest. They are in sharper focus and receive the most significant amount of light among the other elements. Besides, framing is a way to connect or separate different elements of semiotic modes in a text. Connecting and disconnecting those semiotic elements in a text can use lines, colors, and so on.

2.2.4. Language Metafunctions

According to Halliday and Matthiessen (2014), Systemic Functional Linguistics (SFL) can view languages, either oral or written, as a collection of structures and a network of systems or a set of interrelated choices that make meaning. From what they argue, languages can also be considered a system, form, and expression to realize ideological meanings. They also assume that there are three language metafunctions in SFL that can explain the potential meanings of languages at the Lexico-grammatical level. They are ideational, interpersonal, and textual. The three metafunctions are simultaneously described when language is realized.

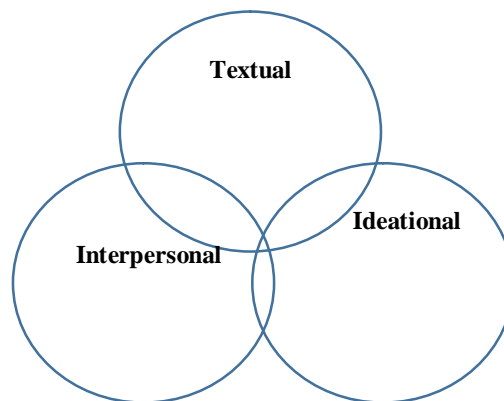


Figure 2: The Language Metafunction Frameworks in SFL

2.2.5. Ideational metafunction

According to Halliday and Matthiessen (2014, 211-12), the ideational metafunction views languages as a physical reality related to the representation of ideas or experiences. The representation of ideas and experiences is called transitivity. Transitivity includes processes, participants (people and objects), and circumstances. According to Sujatna (2013), the process is expressed by a verb or group of verbs. Participants are described by a group of nouns (including pronouns), and circumstances can be represented by adverbs, including groups of adverbs prepositional phrases.

2.2.6. Interpersonal metafunction

Halliday and Matthiessen (2014, 134) stated the interpersonal metafunction is set to view a social interaction between the speakers or authors and the listeners or readers. In social interaction, the speakers have two speech roles when interacting; giving and demanding. Giving means inviting someone to receive indirectly, and demanding means asking someone to give. Giving and demanding in interaction

are more accurately called exchange. Meanwhile, the commodities exchanged are (i) goods and services and (ii) information. In interaction, the speakers will adopt a specific speech role and give their listeners another role. For example, when asking questions, the speakers act as information seekers and require their listeners to provide the requested information.

2.2.7. Textual metafunction

Ledin and Machin (2018) stated that the textual metafunction realizes the ideational and interpersonal in clauses. Halliday and Matthiessen (2014) assumed that clauses have message characters or quantum information that contribute to the flow of discourse in all languages. One part of the clause is called a theme. The theme is as a point of departure for messages in a clause. The theme will then combine with the rest to form a message. The rest of the clause is called rheme. The rheme is what the clause has to say about the theme (Paltridge 2012). As a message structure, a clause always consists of a theme accompanied by a rheme.

3. Data and Methods

The data of this research was a Tempo's magazine cover story published on September 14, 2019. The cover story in that edition is still available and accessible online (see https://images-tm.tempoco.com/bm/cover/2451/cover_Edisi_14-09-2019_-_Janji_Tinggal_Janji.jpg?).

Furthermore, we used a qualitative method with the MCDA approach to analyze the cover story to answer all the questions. Similar to CDA, in our MCDA research, we first analyzed the ideological meanings of every cover story's semiotic mode. After that, we interpreted how the cover story had portrayed Presiden Jokowi from the meanings of pictorial and linguistic modes analyzed.

In analyzing the meanings of the cover story's pictorial modes, we first found out the compositional meaning of the cover story. This meaning reconstructs how readers read it, determines the salient modes of the cover story, and describes how the semiotic modes on the cover story cohere to make meaning. Secondly, we analyzed the interactive meaning to explain how the semiotic modes in the cover story interact with its audiences. Lastly, we analyzed the representational meaning to determine how the participants and their actions had been depicted in the cover story.

Meanwhile, in explaining the meanings of the cover story's linguistic mode, we first analyzed its textual meaning. This meaning sees how the topic is conveyed in a clause. Secondly, we analyzed the interpersonal meaning. This meaning function to see the speech function of a clause. Lastly, we analyzed the ideational meaning to see the social actors and their actions represented in a clause.

4. Results and Discussion

4.1. The meanings of the cover story's pictorial mode: Compositional, Interactive, and Representational

4.1.1. Compositional Meaning

From the perspective of compositional meaning, the informational value or the audiences' departure point when reading the cover story starts from right to left (see the following figure 3). In this position,

the audiences will first see two pictorial modes, a caricature of President Jokowi and its long-nosed silhouette. The caricature of President Jokowi is presented in a white shirt that shows President Jokowi's habitual clothing. Meanwhile, the silhouette is particularly drawn to resemble a fictional character, Pinocchio. Those pictorial modes then become the salient modes of the cover story since they attract audiences' attention.



Figure 3: The cover story published on September 14, 2019.

After seeing the caricature with its long-nosed silhouette, the audiences will also read the two main titles. Those titles are the main linguistic modes in the cover story. The first title is '*Janji tinggal Janji*' and the second is '*Para penggiat anti korupsi menuding presiden ingkar janji perihal penguatan komisi pemberantasan korupsi. Benarkah sejak awal Jokowi mendukung ketua komisi terpilih?*'. The titles are written on the left of the caricature of President Jokowi in white fonts. Although there are two other titles written on the top of the TEMPO magazine's identity and its slogan, they are not considered to be the most salient linguistic modes of the cover story.

Furthermore, the pictorial and linguistic modes are framed by different colors in the cover story. The cover story's background uses grey to depict a sad state of the *KPK* that has entered into a pathetic phase in the era of President Jokowi. In Indonesian culture, a sad state is often termed as *kelabu*, taken from the color of *abu-abu* (English: grey).

4.1.2. Representational meaning

From the perspective of representational meaning, the cover story indicates the meaning of actional with non-transactional (Kress and van Leeuwen 2006). This meaning is formed by the vector of the

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represented participants' eye direction in pictorial modes. The represented participants are the caricature of President Jokowi and its long-nosed silhouette. The represented participants' eye directions are heading to the left in the cover story, and they are looking at nothing and no one. In other words, they have no goals or something to achieve.

Ideologically speaking, the long-nosed silhouette focuses on highlighting President Jokowi's political stance that implicitly showed his non-openness to the public regarding the election of the new *KPK*'s chairman and the legalization of its new bill that *DPR-RI* proposed. The long-nosed silhouette can also mean a satirical discourse towards President Jokowi's promise to strengthen the *KPK* in his presidential campaign. Besides, there is also a pose where President Jokowi's eyes are closed, and his mouth is slightly pouting. If it is related to the political context at the time, the caricature of President Jokowi can mean as if President Jokowi did not hear the public's aspirations. The use of silhouette can then visually represent what two main titles in linguistic modes mean (Yang and Zhang 2014).

4.1.3. Interactive meaning

From the perspective of interactive meaning (Kress and van Leeuwen 2006), the cover story functions to offer information to audiences since the participants in pictorial modes (the President Jokowi's caricature and its long-nosed silhouette) have no direct gazes towards audiences. Here, the audiences were not positioned as the object but as the subject of the cover story. They might see and assess what the caricature and silhouette were doing. Besides, the frame size used in the caricature and silhouette was a medium shot that showed their heads to chests. The shot tries to bring the caricature and silhouette closer to audiences (see Machin and Mayr 2012, 97).

Meanwhile, the subjectivity of pictorial modes was subjective attitude. This attitude means a detachment relation between the pictorial modes and the image producer (Tempo) as those modes were set in an oblique angle. This angle can mean that Tempo magazine did not get involved in what the pictorial modes were doing (see Kress and van Leeuwen 2006, 136).

4.2. The meanings of the cover story's linguistic mode: textual, interpersonal, and ideational

The linguistic modes analyzed are two main titles' cover story. They serve as the captions of the caricature and its silhouette. The first title uses capital letters in bold and large fonts. Meanwhile, the second title is written in thinner and smaller fonts than the first title (see figure 3). The following are the titles:

(1) *Janji tinggal Janji*

(English: a promise remains promise).

(2) *Para penggiat anti korupsi menuding presiden ingkar janji perihal penguatan komisi pemberantasan korupsi. Benarkah sejak awal Jokowi mendukung ketua komisi terpilih?*

(English: Anti-corruption activists accuse the President of breaking the promise regarding the reinforcement of the Corruption Eradication Commission. Is it true that since the beginning, Jokowi had supported the elected commission chairman?)

4.2.1. Textual metafunction

From the textual metafunction perspective, the titles (1) and (2) discuss different themes. The theme is as a point of departure for messages in a clause. The theme of title (1) is '*Janji*' (English: a promise). What Tempo tries to emphasize in this title is what President Joko Widodo had promised as long as his second presidential campaign to reinforce the Corruption Eradication Commission in Indonesia. Meanwhile, the rheme of this title is '*tinggal janji*' (English: remains promise). The rheme indicates what President Joko Widodo had promised seems to have been broken by himself by electing a new chairman for the *KPK* and would soon legalize its new bills. The bills many parties claim as a way to be weakening the *KPK*.

On the other hand, title (2) consists of two clauses. This title is written in thinner and smaller fonts. The theme of the first clause is '*Para Penggiat anti korupsi*' (English: Anti-corruption activists). This theme focused on parties who said what President Jokowi did. Meanwhile, the rheme used in the clause is '*menuding Presiden ingkar janji perihal penguatan komisi pemberantasan korupsi*' (English: accuse the President of breaking the promise regarding the reinforcement of the Corruption Eradication Commission). This rheme shows what the anti-corruption activists had said by assessing what President Joko Widodo did regarding the new bill for the *KPK*. They evaluated the new bill would weaken the *KPK*, not otherwise. Furthermore, the theme in the second clause is '*Benarkah*' (English: Is it true). This theme focused on questioning what President Jokowi had done related to the election of *KPK*'s new chairman. The rheme of this clause is '*sejak awal Jokowi mendukung ketua komisi terpilih?*' (English: since the beginning, Jokowi had supported the elected commission chairman?). This rheme is more focused on what is questioned. The clause seems to ask as if President Joko Widodo had previously set the elected chairman.

4.2.2. Ideational Metafunction

From the perspective of ideational metafunction, the two main titles represented President Jokowi's social actions. In title (1), President Jokowi was represented to have broken his promise regarding the strengthening of *KPK*. Meanwhile, in title (2), which consists of two clauses, President Jokowi was represented in two different actions through the process types and their goals. President Jokowi's first action is '*ingkar janji*' (breaking the promise). This action was found in the first clause, and his second action is '*mendukung ketua komisi terpilih*' (supporting the elected commission chairman).

Furthermore, in his first action in the title (2), President Jokowi was accused of breaking his promise by anti-corruption activists regarding his decision to approve the *KPK*'s new bills proposed by *DPR-RI* to strengthen that commission. However, what President Jokowi did was considered to be an effort to weaken the *KPK*. In his second action in the title (2), President Jokowi was deemed as if he was the man behind the elected commission chairman. The elected chairperson was a senior police officer, and he was not a civil. With selecting him, President Jokowi was assessed to have weakened the *KPK* because the new chairman directly affiliated with the government.

4.2.3. *Interpersonal metafunction*

From the perspective of interpersonal metafunction, the cover story's main titles have two different functions. Title (1) functions to give information to audiences, and title (2) functions to give and demand information. The first clause of title (2) is '*Para penggiat anti korupsi menuding presiden ingkar janji perihal penguatan komisi pemberantasan korupsi*' (English: Anti-corruption activists accuse the President of breaking the promise regarding the reinforcement of the Corruption Eradication Commission). This clause functions to offer information to audiences. However, the second clause of title (2) '*Benarkah sejak awal Jokowi mendukung ketua komisi terpilih?*' (English: is it true that, since the beginning, Jokowi had supported the elected commission chairman?) functions to demand an answer from the audiences, although it seems to be just a rhetorical question. If we look at its function, the second clause seems to try to lead the audiences to assess what President Jokowi did concerning the election of the new *KPK*'s chairman as if President Jokowi himself set the election.

4.3. *How President Jokowi is portrayed in the cover story*

Having analyzed the meanings of every cover story's semiotic modes, we could identify that the cover story had portrayed President Jokowi negatively to the audiences. The negative portrayal comes from the multimodal coherence of the pictorial and linguistic modes' meanings related to what President Jokowi had promised during his presidential campaign. The following explanation is how the cover story's semiotic modes multimodally portrayed President Jokowi.

When seeing the cover story, the audiences would directly see and read President Jokowi's caricature with its long-nose silhouette that becomes the most salient element in the cover story. They might relate the caricature to Pinocchio's characteristics when lying. The long-nosed silhouette can mean that President Jokowi lied to the public regarding the *KPK*'s reinforcement. Furthermore, the audiences would then see and read the cover story's main titles. Those titles could build their negative impression of President Jokowi and consider him a liar. When reading the main titles, they were informed of what President Jokowi had done towards the *KPK* was his effort to weaken it. Besides. They were also informed of the anti-corruption activists' suspicion of why President Jokowi would approve the new Bills proposed by *DPR-RI*. Therefore, the main titles could reinforce the meaning of President Jokowi's caricature with its long-nosed silhouette and vice versa.

5. Conclusions

Having analyzed the cover story published by an Indonesian-language Tempo magazine on September 14, 2019, using the MCDA approach, we could conclude that (1) the cover story's pictorial mode has three functions. Firstly, to create a negative portrayal of President Jokowi from the audience's perspective. Secondly, to depict what President Jokowi did as a lie to the public. Lastly, to inform what President Jokowi was doing to audiences. (2) The cover story's linguistic modes also have three functions. Firstly, to confront the main issue discussed through the themes in the main titles. Secondly, to represent President Jokowi and other parties' social actions. Lastly, to inform the audiences of the anti-corruption

activists' suspicion of what President Jokowi had done. (3) The cover story in that edition had portrayed President Jokowi negatively to the audiences. The negative portrayal comes from the caricature of President Jokowi with its long-nosed silhouette in pictorial modes and President Jokowi's social actions expressed in the main titles, which was reinforced by the political context at the time.

Furthermore, regarding our aim to answer whether the cover story insulted President Jokowi or not, we found a possibility of the insult from President Jokowi's caricature's silhouette that resembles Pinocchio as what some parties deemed. However, for now, we precisely see the use of silhouette as a satirical discourse, not an insult. We assess what was made as Pinocchio-like is the shadow or the silhouette of President Jokowi's caricature, not his caricature. We tend to view that the silhouette was more focused on highlighting President Jokowi's political stance, not his personal matter. The silhouette implicitly shows his not-openness to the public regarding the election of the chairman of the *KPK* and would soon legalize the new *KPK*'s bill, which *DPR-RI* proposed.

On the other hand, the silhouette can also become an insult towards President Jokowi if what he has done strengthens the *KPK* in the future. Thus, his political stance in the election of the new *KPK* chairman and ratification of the *KPK*'s new bills will reinforce the commission, which means he did not lie to the public. However, the evidence of whether this silhouette insults or not can only be determined by President Jokowi's political stance during his second leadership in the period 2019 to 2024 or be only proven by time.

تصوير جوكو ويدودو متعدد الوسائط فى غلاف مجلة تيمبو تحليل الخطاب النقدي متعدد الوسائط

زكي أسيدىكي، إيفا توكيتا ساري سوجاتنا، إينو إسنايني صديق، ناني دارمايانتى
قسم اللغويات، جامعة بادجارجان، إندونيسيا

الملخص

يُعد غلاف مجلة تيمبو المكتوبة باللغة الإندونيسية والمصدرة فى 14 سبتمبر 2019 مثيراً للجدل ويؤوله بعض الأحزاب السياسية بأنه خطاب مهين للرئيس الإندونيسي جوكو ويدودو (جوكووي). ولا ينكر أحد أن ظهور غلاف المجلة فى ذلك العدد بسبب القضية السياسية فى ذلك الوقت، وهى موافقة الرئيس جوكووي على نص مشروع القانون ضد هيئة مكافحة الفساد (KPK). وبناء على هذا، تكشف هذه الدراسة عن كيفية تصوير غلاف المجلة فى عددها المذكور الرئيس جوكووي؟ تأخذ هذه الدراسة بياناتها من غلاف مجلة تيمبو المصدرة فى 14 سبتمبر 2019 الذى تكون من أنماط تصويرية ولغوية. وعند تحليل البيانات تستخدم مقارنة تحليل الخطاب النقدي متعدد الوسائط (MCDA) للكشف عن المعاني الأيديولوجية خلف تلك الأنماط. وتدل نتائج التحليل على أن غلاف المجلة قد صور الرئيس جوكووي تصويراً سلبياً، وقد ظهر هذا التصوير السلبي من خلال الصور الظلية فى الأنماط التصويرية والتصرفات الاجتماعية المتمثلة فى الأنماط اللغوية. وقد ساهمت نتائج هذه الدراسة علمياً فى إجابة السؤال، أهان غلاف المجلة الرئيس الإندونيسي أم لا؟

الكلمات المفتاحية: غلاف المجلة، الخطاب المهين، جوكو ويدودو، تحليل الخطاب النقدي متعدد الوسائط، النحو التصويري.

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