



Social Criticism about the 2019 Election Campaign in the Comic Strip Gump n Hell

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ABSTRACT

Comic strips are a top-rated entertainment product. Supported by growing information technology, comic strips today are very accessible to almost all people. In addition to serving as a medium of entertainment, comic strips are often used as a means of opinion and convey criticism creatively from the comic artist. One of the comic strips that are vocal in expressing social criticism is Gump n Hell comic strip by Errik Irwan Wibowo. This comic strip depicts political events that occur, then publishes the comics through social media. This research is qualitative descriptive research using Charles Sanders Peirce's semiotic theory to determine the meaning of social criticism in the comic strip Gump n Hell. The researcher took three Gump n Hell comic strip samples relating to the moment of the 2019 General Election to analyze the meaning. From the study results, there was an implicit meaning in the comic strip, namely criticizing and satirizing specific political figures related to the phenomenon. Criticism in comics is represented subtly or indirectly through pop culture icons that become representations or parodies of exact political figures and wrapped in narratives according to political phenomena.

KEYWORDS

Semiotic
Comic
Comic Strip
Social Criticism
Charles Sanders
Peirce

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1. Introduction

Election contestation in Indonesia is a frequent moment in the journey of Indonesia's political world. A general election is a five-yearly democratic party attended by all Indonesians to elect leaders, from regional heads to state leaders. General elections, especially during the presidential and vice-presidential campaigns of Indonesia, always create national controversies.

The years leading up to the 2019 elections are an era where political campaigns have become very crowded compared to previous political years. Political campaigns in this period are pretty fierce, with a significant impact in various circles of society. The development of information technology and the post-truth era also supports this phenomenon. The post-truth era is an era where facts influence public opinion than emotions and personal beliefs. In this situation, hoax information has a much superior influence than the facts (Utomo 2017). This statement is in line with Matthew d'Ancona's opinion that post-truth is a new age in which clandestine technologies exploit big data and social media. A climate has arisen where trust has evaporated, conspiracy theories thrive, the media's authority has wilted, and emotions matter than facts (d'Ancona 2017, 1-2).

In this post-truth era, everyone is free to have an opinion and express an opinion. Throughout this campaign, many regard hoaxes as truth and see facts as lies. There are political buzzers who drive opinion to get the popular vote. The preaching of hoaxes and the dredging of opinions are shared and becomes public consumption.

One example of the problem is the persecution of Ratna Sarumpaet, which caused bruises on her face. Ratna Sarumpaet's statement was a hoax intended to behead her political opponents (Medistiara 2019). Apart from hoax-related news, events and political issues during the campaign were also the subject of opinion generated and public discussion. Noises on a national scale are certainly a concern for Errik Irwan Wibowo.

Errik Irwan Wibowo is a comic artist from the online opinion comic entitled *Gump n Hell*. Errik Irwan made this comic strip to criticize and satirize political figures in the general election contest campaign. *Gump n Hell* comic strips are attractive because they have different characteristics and appeals than other opinion comics in general. *Gump n Hell* comic strips often slip the visualization of pop culture icons known to the public to attract the comics.

Pop culture icons are celebrities, characters, or objects known in popular culture through mass media. Marcel Danesi argues that "The rules of the media, the church of pop culture has created pop icons." (Danesi 2018, 99), which means pop icons are created based on media rules. If something gets media attention, then it quickly becomes a pop culture icon.

The pop culture icons in the *Gump n Hell* comic strips serve as an attraction for readers and serve as an entrance to the political issues brought and a parody of political figures who are the target of criticism. Besides being able to avoid frontal attacks on political figures, it can also build imagination for its readers. Communicating through image media makes one will not feel threatened for fear of associating things that are considered taboo (Novriansyah 2006, 77).

Comic strip itself is a top-rated entertainment product. Supported by growing information technology, comic strips today are very accessible to almost all levels of society. Besides serving as a medium of entertainment, Comic artists often use comic strips to express opinions and creative criticism from comic artists. According to Will Eisner, this is in line with the comic function where comics are a way to speak, both as a function of entertainment and instruction (Eisner 1985, 139-146). As the narrative medium, the comic strip's sign elements certainly have the meaning that comic artists want to convey to readers. Through the comic strip signs, Charles Sanders Peirce's semiotic analysis focused on the relationship between representations and objects. Peirce classified this into three types of signs: icon, index, symbol.

2. Method

This research is descriptive qualitative research with an analysis interpretation approach. Researchers collected data 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 observes and examines the comic strip's signs using Charles Sanders Peirce's semiotic to see the comic's social criticism.

The semiotic study of Charles Sanders Peirce emphasizes the logic and philosophy of the signs that exist in society. Charles Sanders Peirce created a model of semiotic analysis called triangle meaning theory. This theory explains that semiotics depart from three main elements, including the representation (ground) or referred to as a sign, a physical form that the five senses can capture. The object is the social context that is the reference of the sign. The interpretant means the concept of thought of the people who use the sign. The three are interconnected and depicted in a triangular pattern (Vera 2014, 21). A ground is a subject in a triadic relationship that produces the second and third marks called objects and interprets. In a triadic relationship, a representative determines the interpretant in the same object. The triadic relationship then produced a meaning, namely interpretant (Budiman 2004, 26).

In presenting the data, this study focuses on representation with objects or the category of secondness semiotics Peirce, namely icon, index, and symbol. The icon is a sign that contains a resemblance as can be recognized by the wearer. The relationship between the representative and his object has a "similarity in some qualities" in the icon. The index is a sign that has a phenomenal or existential association between the representative and the object. In the index, the relationship between the mark and its object is concrete, actual, and usually through a sequential or causal way (Budiman 2004, 30-31). Symbols are a type of sign that is arbitrary and conventional. In other words, a symbol is a sign agreed by the markers as a general reference (Budiman 2004, 32).

3. Literature Review

3.1. Popular Culture Icons

Popular culture as a culture enjoyed by the public has cultural products represented in various forms such as advertising, television, music, clothing, movies, accessories, and radio. The products of a popular culture consumed by this society give rise to a character known in society's circle, making the character an icon. In the media, some items and figures from popular culture are called pop culture icons.

Pop culture icons are celebrities, characters, or objects known in popular culture and form a society or era (Danesi 2018, 112-115). It means that pop culture icons are celebrities and fictional characters or objects of popular culture products. This pop culture icon tends to be known to the public, usually around the world.

Marshica Stanley, in her thesis, describes the pop culture icon are ideas, both old and new, that are at the mercy of its viewer, meaning whatever the viewer desires whenever the viewers desire it. Their images appear to the public through the media and have their images transmitted globally through the media. Popular culture icons are the best know artifacts of the contemporary world. It is partly due to their fluidity or flexibility and their ability to jump national borders with ease. An icon does not belong to just one country but the world (Stanley 2008, 8).

Popular culture and pop culture icons have developed the following media and technology. It is in line with Dominic Strinati, who argues that a mass market with a business orientation produces popular culture. The development of advanced capitalism that integrates science, technology, education, and politics also supports this (Strinati 2010, 29-36). Rapidly evolving technology influence popular culture In millennials or societies born between the 80s and 90s. That generation commonly enjoys cultural products such as video games, science fiction films, animation, or cartoons. This cultural product brings out iconic characters or pop culture icons known to the public. Some examples of pop culture icons in generation Y or millennials are Darth Vader from the Star Wars movies, Michael Jackson, a pop music icon, Mickey Mouse from Disney cartoons, Doraemon, and others.

3.2. Comic Strips

Comics are an effective medium for delivering information, ideas, and propaganda to readers. According to Will Eisner, this is in line with the comic function where comics are a way to speak, both as a function of entertainment and instruction (Eisner 1985, 139-146). According to Bonneff, comics are a form of literary work, namely illustrated literature (Bonneff 1998, 7).

Comics have two categories, namely comic strips and comic books (Bonneff 1998, 9). Comic strips consist of several types, including serialized comic strips and cartoon comic strips (Soedarso 2015, 500). Serialized comic strips are comic strips consisting of several panels, presented briefly and continuously in each edition, thus giving rise to the reader's curiosity to follow the comic's story. Apart from serialized comic strips, there are also cartoon comic strips or opinion comics. This opinion strip comic mostly contains satire on issues that occur in society that are presented with a humorous approach. Although the delivery of this cartoon comic strip invites laughter, but the message conveyed has a serious meaning. Need to think more to be able to understand the message in this type of comic strip so that it requires a deeper study of its readers. Bonneff refers to this type of comic as an intellectual comic (Bonneff 1998, 59).

In the era of the internet and technological advances, caricature publications and comic strips have undergone a drastic shift. Comic strips containing criticism or opinion comics that used to appear only in newspapers or magazines, now with the internet and social media, make the publication of comic strips more readily known to all circles, without restrictions on age, region, time, and editorial decisions. Comic genres are becoming more diverse and accessible. Comics are more accessible to personal branding and collect fanbase, all for free. This era gave rise to many new comics from various circles and ages. All have the same chance to become famous. Various genres also appeared without limitations, ranging from stories about daily life (slice of life), comedy, religious da'wah, socio-political criticism, even offensive topics such as Tribe, Religion, Race, and Intergroup (SARA) became a commonly reviewed topic. Not infrequently, the large fanbase on the internet is used by

comic artists as a medium to do propaganda and dredging opinions, propaganda in the sense of spreading the ideology of the author or comic, or even his support for a particular politics.

4. Results and Discussion

3.3. August 12, 2018 edition, "My New Deputy."

This August 12, 2018 edition of the comic strip tells about the vice-presidential candidate's announcement from Joko Widodo for the 2019 General Election. Joko Widodo has announced that the vice-presidential candidate has the initials "M." Public speculation at the time was very enthusiastic and led to Mahfud MD. However, when it becomes official, the name of KH. Maaruf Amin, the chairman of MUI (Majelis Ulama Indonesia), has appeared. The people considered him too old to work. Many of his supporters were disappointed, backed off, or chose to turn a blind eye to this moment. The comic strip uses pop culture icons from Spongebob Squarepants, Toy Story, and The Simpsons animation to represent political figures.



Fig. 1. Gump n Hell comic strip August 12, 2018 edition, "My New Deputy."

4.1.1. Data Identification and Analysis

The characters like Woody, Mermaid Man, Homer Simpson, and the comic strip's supporting toys above are comic strip icons. These characters have similarities to the reference character, namely Woody, Mermaid Man, and Homer Simpson from the animated Toy Story, Spongebob Squarepants, and The Simpsons. The curtain cover is also categorized as an icon because it resembled the curtain removed at circus performances or matador shows. On the third panel to the end, there is a picture of supporters retreating into the bush. This icon of the scenes from The Simpsons animation is trending as a meme on social media. The scene is from The Simpsons episode "Homer Loves Flander," which aired on March 17, 1994.

The 3rd panel to the end is the comic strip index. The supporters of Woody retreat regularly and then disappear into the bushes after the announcement curtain is opened by Woody (who appears as the figure of Mermaid Man) instead of Buzz Lightyear as alleged by the supporters. Supporters who loudly shouted, "Buzz! Buzz! Buzz!" also an index. It is an index of supporters' belief that the candidate woody will announce is Buzz Lightyear. Buzz Lightyear is an inseparable Woody partner in the animated film Toy Story, so supporters are confident that buzz lightyear's name will appear as Woody's companion.

The characters in the comic strip are symbols. These characters include Sheriff Woody, who is symbolized as the figure of President Joko Widodo. The comic artist using Joko Widodo in Woody's form is not without reason. This form is due to the similarity between the two characters, both in visual characteristics, physical forms, and character traits. Woody and Joko Widodo are both leaders. Woody is the leader of the toys in the film Toy Story, while Joko Widodo is the Republic of Indonesia's president. Both Woody and President Joko Widodo have tall skinny postures, long oval faces, and side-parted haircuts.

Mermaid Man who symbolized as KH. Ma'ruf Amin figure because of the similarity of aspects in the form of physical characteristics and life history. Mermaid Man and KH. Ma'ruf Amin has the same physique as the stereotype of most older adults, with a fat, hunched posture, white hair due to greying,

and sometimes walking with a cane. As aged figures, both characters have a heyday in their youth. As a young man, Mermaid Man is a superhero figure who successfully eradicated evil in the animated *Spongebob Squarepants*. He is very famous among the citizens of Bikini Bottom as a superhero.

Meanwhile, the old Mermaid Man who appears now is an old superhero figure who has semi-retired from his duty to eradicate evil. Despite his age being considered too old with a frail physique, Mermaid Man still has a burning passion for doing his job. It is associated with KH. Ma'ruf Amin is a cleric and figure who has been active in politics since a young age. In 2019 the name KH. Ma'ruf Amin emerged as a candidate for Vice President from Jokowi. Some people consider him too old to carry out the task at the age of 75 years. Woody's supporting toys are a symbol of Joko Widodo's supporters because Woody in the animated *Toy Story* is a leader and has many supporters from fellow toys.

The 2019 star's picture on the flag curtain and the pin on Woody's chest is also a symbol. This star picture is a symbol of Woody's candidacy for the 2019 General Election contest. The astronaut gloves mermaid man wears on his left hand are a symbol of Buzz Lightyear because astronaut gloves are part of Buzz Lightyear's costume. This slightly visible left-hand makes supporters think Mermaid Man is Buzz Lightyear.

One of the comic strip's supporting characters wears a T-shirt with the Teman Ahok logo on it. The logo of Teman Ahok is a symbol of a community organization containing supporters of Ahok (Basuki Tjahaya Purnama) who docked and became supporters of Jokowi.

4.1.2. Representation of Social Criticism in Comic

From the signs seen in the comic, the comic strip depicts the moment of the announcement of the vice-presidential candidate's name who accompanied Jokowi in the 2019 General Election contest. Researchers found innuendo in the form of disappointment from supporters of Jokowi's stronghold conducted by the comic artist through pop culture icons in comics.

Joko Widodo, represented by Sheriff Woody's character, is seen announcing the name of his deputy by opening the red curtain. Jokowi supporters and Ahok's supporters are very enthusiastic about this announcement because previously, Joko Widodo said that his vice-presidential candidate has M initial (Jordan 2018). Speculation circulating in the community is solid, leading to Mahfud MD's figure (Gunadha and Raharjo 2018). Like Woody, who undoubtedly partnered with Buzz Lightyear, with Woody as a representation of Jokowi, Mahfud MD is a Buzz Lightyear figure.

However, when Jokowi announced the vice-president name, some supporters of Jokowi and Teman Ahok were surprised and disappointed, backed out, or chose not to comment (Aji 2018). This reaction is because the name that appears is not Mahfud MD, but KH. Ma'ruf Amin. Ma'ruf Amin is represented by Mermaid Man, an old superhero from the *Spongebob Squarepants* animation, who is considered too old to carry out his duties.

3.4. August 9, 2018 edition, "Kardus dan Baper"

This August 9, 2018 edition of the comic strip tells about Deputy Secretary-General of Partai Demokrat Andi Arief dubbed Prabowo as a cardboard general. This mockery come out because Prabowo did not choose Agus Harimurti Yudhoyono (from Partai Demokrat) as the vice-presidential candidate and chose Gerindra's candidate, Sandiaga Uno. Sandiaga Uno indicated giving a "cardboard" political dowry worth 500 billion to Prabowo's coalition parties such as the PKS and PAN.



Fig. 2. Gump n Hell comic strip August 9, 2018 edition, "Kardus dan Baper."

4.2.1. Data Identification and Analysis

The comic stripe characters above, like Nobisuke Nobi, Nobita, Giant, and Suneo, are icons. The four characters' visualization has similarities to the reference characters, namely Nobisuke Nobi, Nobita, Giant, and Suneo from Doraemon comics and animations. The cardboard Giant rides on is also an icon of a tank toy because the cardboard has changed to have a similar appearance to the tank, such as there are pictures of chain wheels, barrel fire from the tank, and others. Suneo's tank-shaped toy is also an icon due to its similarity to the usual tank toys.

Several panels in the comic are categorized as indexes. In the first panel, Nobisuke was getting angry and exclaiming "Kardus!" to Giant. This statement is an index of Nobisuke's anger at Giant for not inviting Nobita (Nobisuke's son) to play together. Similarly, on the second panel, Giant replied with a shout of "Baper!" index from Giant, who is angry because Nobita involved his parents, Nobisuke Nobi. In the third panel, a picture of Giant looking at Suneo's tank toys is an index of Giant's admiration for Suneo tank toys that are much nicer and more expensive than those he rode. An index is also visible on "BREM! BREM!" sound effects, which is an index of the remote control tank's sound that was running. Sound Effects "Press... Press... Press..." is an index of a tank toy that hit and graze Giant's cardboard tank toy.

In this August 9, 2018 edition of the comic strip, there are many identifiable symbols. In the first panel, a symbol is seen from Nobisuke's clenched hand upwards. This move is a symbol of anger and threat to his interlocutor, Giant. Symbols are also visible from the characters in the comic. These characters are Nobisuke Nobi, who symbolized the figure of Susilo Bambang Yudhoyono (SBY) due to the similarity of visual characteristic aspects and fatherhood. Nobisuke and Susilo Bambang Yudhoyono both have fat body shapes, rounded boxy face shapes, and side-parted haircuts. Both characters are also father figures, where Nobisuke is the father of Nobita, while Susilo Bambang Yudhoyono is the father of Agus Harimurti Yudhoyono.

Giant's character is symbolized as Prabowo Subianto because of the similarity in visual characteristics. Giant is the most feared child in Doraemon's animation. Giant has an irritable nature and often gets things done by force. This behavior was later attributed to Prabowo, who often carried away emotions and tumultuous during the 2019 election campaign. Even on several occasions, he was smashing the table and hitting supporters' hands.

Suneo's character is symbolized as Sandiaga Uno because of the similarity in character traits and his life history. Suneo and Sandiaga were both children of wealthy families. Suneo, in Doraemon's animation, is the son of the President Director of a company. Later he will continue his father's business. Suneo has luxury goods to show off to his friends and frequent holidays abroad and meet famous artists. This life history of Suneo then attributed to Sandiaga Uno, a wealthy businessman and politician from Partai Gerindra. Sandiaga Uno's wealth was listed in the 100 wealthiest people in Indonesia by Globe Asia magazine in 2018. Suneo himself is a close friend of Giant, who in this comic

strip is a depiction of Prabowo Subianto. Therefore, Suneo's character symbolized Sandiaga Uno, who became Prabowo Subianto's partner in the 2019 Presidential Election.

Nobita's character is a symbol of Agus Harimurti Yudhoyono's figure because of Nobita's position as the son of Nobisuke, likened to Agus Harimurti Yudhoyono who is the son of Susilo Bambang Yudhoyono. Giant and Suneo's war game properties also contain symbols. In this war game, pot helmets, cardboard, remote control tank, and others symbolize the military theme that became the background of Prabowo in the past. The pot helmet used symbolizes military soldiers' helmets; the cardboard shaped and illustrated resembling a tank symbolizes the lack of political capital that became Prabowo's vehicle to advance in the 2019 General Election. Prabowo reportedly lacked capital for campaign costs. Thus, instead of using tank toys, Giant is depicted using rough items shaped like tank-fighting vehicles.

Symbols are also visible on Suneo's tank-shaped remote control. This tank symbolizes the wealth of Sandiaga Uno offered to Prabowo Subianto as political capital. This toy is very much different from the cardboard-shaped tank ridden by Giant. The serial number UN-02 on the tank toy is a symbol from Sandiaga Uno to Prabowo Subianto's representative due to its readability to UNO 2.

The shout "Kardus!" from Nobisuke Nobi and the reply "Baper!" shouted by Giant also have a symbol. The context of the "kardus" shouting is a symbol of a tweet from Deputy Secretary-General of Partai Demokrat Andi Arief to Prabowo Subianto. Prabowo described as "Jendral Kardus" (cardboard general) because Sandiaga Uno elected to be the vice-presidential candidate of Prabowo Subianto instead of Agus Harimurti Yudhoyono in the 2019 general election. The word "Baper!" spoken by Giant is a satire on Susilo Bambang Yudhoyono because SBY expressed his heart's anxiety through Twitter. SBY's habit makes SBY nicknamed by netizens as President "baper" (carried away with feeling).

4.2.2. Representation of Social Criticism in Comic

From the signs seen in the comic, the comic strip depicts the angry events of Partai Demokrat due to the election of Sandiaga Uno as a Prabowo Subianto's representative in the 2019 General Election contest. Researchers found that comics do innuendo through pop culture icons in comics.

Nobisuke's anger represents the anger of SBY and his party towards Giant, which is a representation of Prabowo. Prabowo in this comic has a nickname "Jendral Kardus" because Prabowo did not vote for Partai Demokrat's nominated candidate, Agus Harimurti Yudhoyono (represented by Nobita character), and instead chose Sandiaga Uno (represented as Suneo).

Sandiaga Uno is a candidate whom the Partai Gerindra. This candidate selection is becoming a problem for other supporting parties if all the candidates' names are only from Partai Gerindra. It later revealed that Sandiaga Uno gave political dowry to coalition parties such as PAN and PKS of 500 billion to not object to his candidacy (Facette 2018). This political dowry symbolizes a luxury remote control tank toy exhibited by Suneo (Sandiaga Uno) to Giant (Prabowo Subianto).

3.5. October 3, 2018 edition, "Persecution."

This October 3, 2018 edition of the comic strip tells about hoax news about the persecution of Ratna Sarumpaet. Ratna Sarumpaet confessed to the media that two unidentified people had molested her until her face battered. However, after further investigation, Ratna Sarumpaet's confession was merely a charade, and uncured plastic surgery scars caused her face's bruises. Later, the money used as surgery costs was the donation of victims of the sinking ship KM Sinar Bangun in Lake Toba, raised by Ratna Sarumpaet (Candraditya 2018). The comic strip uses pop culture icons of the Spongebob Squarepants animation as a representation of political figures.

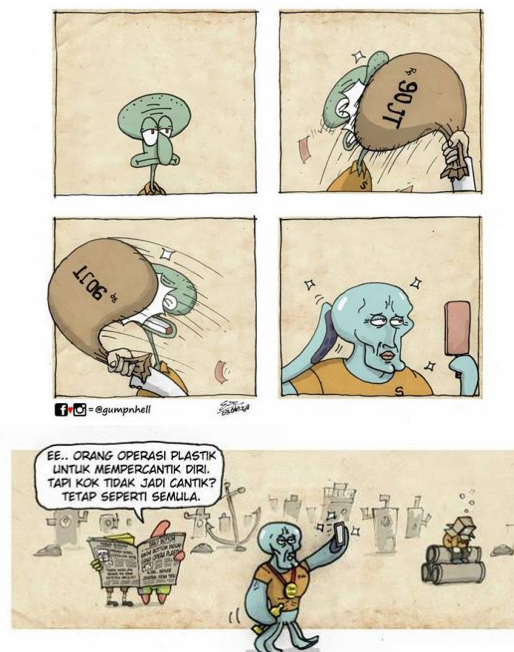


Fig. 3. Gump n Hell comic strip October 3, 2018, "Persecution."

4.3.1. Data Identification and Analysis

Squidward characters in the comic strip above is an icon. This character visualization has similarities to the reference character Squidward from the *Spongebob Squarepants* animation.

The icon also appears on the word bubble, which contains the following expressions. "Ee... *Orang operasi plastik untuk mempercantik diri, tapi kok tidak jadi cantik? Tetap seperti semula.*" Newspaper readers uttered this expression in comic strips, similar to the Chairman of the Advocacy and Legal Aid Agency's expression for the Democratic Party, Ferdinand Hutahaean, when defending Ratna Sarumpaet (Candraditya 2018).

Squidward's battered scenes then become handsome is categorized as an icon. This scene has similarities to the *Spongebob Squarepants* animation scene that become a reference, namely in "The Two Faces of Squidward." This scene is so iconic and famous in cyberspace that it becomes memes and jokes on social media.



Fig. 4. Squidward's scene footage becomes handsome.

The comic strip index above appears in the first to fourth panels, where Squidward is depicted as handsome for being hit multiple times with a sack that reads 90 million rupiahs. The last panel of the comic, where Squidward enjoys taking selfies, is also an index. This picture is an index of Squidward, who has a handsome new face. Speech bubble "Ee... *Orang operasi plastik untuk mempercantik diri, tapi kok tidak jadi cantik? Tetap seperti semula.*" said by the newspaper reader is a response or index of the news readings in the newspaper.

In this October 3, 2018 edition, there are many identifiable symbols. One of them is already seen in Squidward. Squidward's character is symbolized as Ratna Sarumpaet. Although the two characters are not gender-related, there are similar moments and traits between the two characters.

Squidward has a moment or event that can relate to the figure of Ratna Sarumpaet. Squidward has an iconic event when Squidward's face is knocked on the door many times in. "The Two Faces of Squidward" episode. In that episode, Squidward knocked on Krusty Krab's door to undergo surgery. When the bandages opened, everyone who sees is shocked by Squidward's face becomes handsome.

This Squidward's moment then attributed to Ratna Sarumpaet's claim to be battered by two unknown people. Ratna Sarumpaet then accused Jokowi's stronghold indirectly as the mastermind (Marison 2019). However, the play revealed and proven that Ratna Sarumpaet committed a lie. The wound she suffered was a former cosmetic plastic surgery that has not healed (Widiastuti 2018). This change in Squidward's face is later used as a symbol of facial changes in Ratna Sarumpaet.

The sack that reads "Rp 90 million", used to hit Squidward in the face, is a symbol. This sack symbolizes the amount of money Squidward (Ratna Sarumpaet) uses to beautify her face. The picture of the sack slapped on the face symbolizes the words of Ratna Sarumpaet. Ratna Sarumpaet claimed to be battered by two unknown people.

Other symbols are also visible on various properties carried by Squidward, such as the Oscars. The Oscars represent the most prestigious award for the world's film people, the Academy Award, in which there is a category of Best Actor or Actress. The Oscars held by Squidward (Ratna Sarumpaet) symbolize innuendo to Ratna Sarumpaet for her acting and actions to deceive all Indonesians. The medallion placed around Squidward's neck is also one of the symbols. Like the Oscars, the medal is a symbol of appreciation for Ratna Sarumpaet's acting and lies that have shocked the media.

4.3.2. Representation of Social Criticism in Comic

From the signs seen in the comic, the comic strip depicts the events of Ratna Sarumpaet's lies, in which Ratna Sarumpaet claims to have been beaten by unidentified people until her face was bruised. The researcher discovered the comic's innuendo to Ratna Sarumpaet through the pop culture icon in the comic.

Ratna Sarumpaet visualized as Squidward, who was beaten with a sack that read "Rp 90 million" until his face changed. The inscription "Rp 90 million" represents Ratna Sarumpaet's plastic surgery's total cost derived from donations from the victims of the sinking ship KM Sinar Bangun in Lake Toba that she raised.

Squidward, who brought an Oscar and an award medal, is a satire that Ratna Sarumpaet deserves credit for her acting and lies. Ratna Sariumpaet herself is the best hoax creator because the lies about the persecution he experienced have shocked the country (Widiastuti 2018).

4. Conclusion

Gump n Hell comic strip is a satirical style comic strip full of criticism and subtle innuendo. Apart from being an attraction for readers, pop culture icons are also a form of satire from comic artists on the political figures represented. Pop culture icons are chosen based on similarities with political figures both physically, in character, moments, and expressions. The pop culture icons were re-visualized by Errik Irwan and associated with the issue raised.

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