



Caricature Criticize with Humor Through Visual Communication

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ABSTRACT

The purpose of this research is to investigate various types of critical expression within the context of caricatures. This writing process employs a literature review strategy in which the author incorporates a wide range of reference sources, such as research findings and the opinions of other authors, which the author then paraphrases. The existence of caricatures has been recognized and accepted by a wide range of individuals. Caricatures exhibit a range of capabilities, including but not limited to education, ridicule, insinuation, persuasion, suggestion, command, elicitation of laughter, and entertainment, achieved through the utilization of humor elements in response to specific events or circumstances. Caricatures function as a reflective medium with the capacity to depict both individual and social behaviors within the broader framework of society. Caricatures can be classified into four separate typologies according to their fundamental attributes: personal caricatures, social caricatures, political caricatures and educational caricatures.

INTRODUCTION

Caricature is a form of art that serves the purpose of transmitting cultural values, criticism, satire, and expression. A caricature is a form of two-dimensional artwork that serves as a means of communication and is characterized by its simplistic style and intentional deviation from anatomical accuracy. In order to achieve this level of simplicity, it is vital to engage in thorough and meticulous study. Additionally, possessing a suitable level of humoristic insight is also essential. This implies that the act of creating a basic caricature is more complex than is often perceived. Furthermore, the issue of effectively imbuing the work with a coherent message or objective should not be overlooked.

Caricatures commonly observed in newspapers and online news media reflect the visages of specific individuals who are associated with a particular event or issue. The caricatures or deformative faces portrayed in these images serve as visual components designed to enhance the clarity of the desired message. The recurring themes depicted in caricatures encompass the domains of societal progress, political affairs, and the prevalence of nepotism among government officials. Additionally, these visual representations often critique governmental policies that are seen as unsuitable in light of the prevailing circumstances within society. Caricatures are inherently intertwined with the substantive aspects of thoughts and critiques pertaining to a nation's circumstances. Furthermore, they serve as a visual representation of the essence of democratic existence.

Caricatures are humorous visual representations that are prominently featured in mass media platforms, such as newspaper editorial sections, and serve as medium for conveying social critiques (Li et al., 2020). In contrast, cartoons typically refer to humorous visuals that primarily serve the purpose of entertainment, devoid of any explicit social critique (Feaver, 1981). Comics are illustrated narratives that appear in periodicals, newspapers, or books (often referred to as comic books), and they are notable for their approachable and humorous content. Despite their initial association with humor, comics have evolved to encompass serious subject matter during their growth. Caricature, cartoons, and comics (CCC) share commonalities and exhibit a degree of proximity in their ability to convey comedy (Sobur, 2013).

Caricature is a highly accessible and appropriate medium for depicting societal realities. Caricatures included in newspapers are classified as cartoons that encompass a wide range of messages and critiques. The utilization of caricatures as visual representations in newspaper opinion sections can evoke a range of emotional responses, including but not limited to sentiments of nationalism, solidarity, animosity, and even the potential for fostering stereotypes, prejudice, and racism. Nevertheless, the critiques occasionally possess a humorous quality that elicits laughter and prompts a smile from the individual who is the target of the disparagement.

Thus far, it has been widely construed that humorous images featured in mass media, devoid of any social critique, are commonly referred to as cartoon images. Conversely, images imbued with social criticism, frequently found in

newspaper opinion sections, are commonly known as caricatures. Naturally, the assertion that “this is not true” is unfounded. Cartoons encompass a wide range of comical visual representations, such as caricatures, that are often intended for the purpose of satire or ridicule (Sudarta, 1987). Caricatures as a form of visual art have become an effective communication medium in conveying messages related to the realities of life. The use of language in caricatures discourse is not only limited to the visual aspect, but also involves complex linguistic elements (Saddhono et al., 2022).

LITERATURE REVIEW

Caricatures have emerged as captivating phenomena on several occasions. Throughout history, caricatures have endured, spanning from ancient civilizations such as Ancient Egypt to the present day, reflecting the changing times. With the advancement of technology, digital representations of caricatures have emerged through the utilization of image processing tools. However, the fundamental nature and features of caricatures persist in the realms of satire and critique.

Caricature is an artistic medium that emerged with the purpose of representing an individual's temperament or personality through the accentuation of their physical or physiological attributes (Smith, 1983; Zheng et al., 2019). The purpose of this anatomical deformation is twofold: to enhance the recognizability of the represented persona and to elicit an enjoyable sensation for those viewing it (Feaver, 1981). A caricature can be described as a visual manifestation that offers commentary on the societal condition or communicates a message through visual means. The primary objective of caricature is to encapsulate a substantial amount of meaning within a facial image with the intention of effectively conveying its message.

When a caricature appears in a newspaper, it enters the public sphere and acquires cultural significance within the readership of the newspaper. The utilization of humor in portraying persons and circumstances has the potential to effectively convey socio-political themes to readers. Caricatures serve as a means to shape public opinion in accordance with the political stance of the newspaper (Sunarto, 2013).

A caricature refers to a visual representation that humorously ridicules, criticizes, or overstates a signifying attribute, behavior, trait, or characteristic of an individual or collective (Sunarto, 2013). Caricature is defined as satirical images that are ridiculing and so forth (Firat, 2014). Caricature is a visual art form that emphasizes a subject's unique qualities or the significance of a significant event through exaggerated prominence (Pramono, 1996).

Most people perceive caricatures as mere superficial elements inside a newspaper, devoid of any inherent significance. These visual representations primarily serve to alleviate mental exhaustion during the consumption of news content. Nevertheless, in addition to their inherent artistic qualities, caricatures provide significant importance, particularly in their capacity to convey thoughts and ideas, particularly as visual chroniclers of social events.

The universal presence of caricatures has become a mechanism of control, with considerable importance in terms of their actions and activities. Caricatures possess the ability to effectively communicate their intended message through a combination of visual and vocal elements, enabling them to reach diverse strata of society, encompassing both individuals lacking literacy skills and those with higher levels of education. Caricatures possess a distinct linguistic style characterized by brevity and intrigue, enabling them to provide a broader range of interpretations.

Numerous scholarly investigations have previously examined the subject of caricatures, encompassing various aspects such as the interpretation and significance of caricatures, their aesthetic merits, their historical evolution, their utility in educational contexts (Başarmak & Mahiroğlu, 2016; Megawati et al., 2022; Syamsuri et al., 2016), their role in political critique (Mathur, 2021; Permana, 2020), and their social implications (Aritonang, 2022; Firat, 2014). Nevertheless, there has been a notable absence of scholarly discourse surrounding the distinctive attributes of humor as portrayed in caricatures, as well as the various types of criticism that are conveyed through the medium of caricature. Hence, the present study examines several types of critical expression within the realm of caricatures. The objective of this study is to investigate various types of critical expression within the context of caricatures.

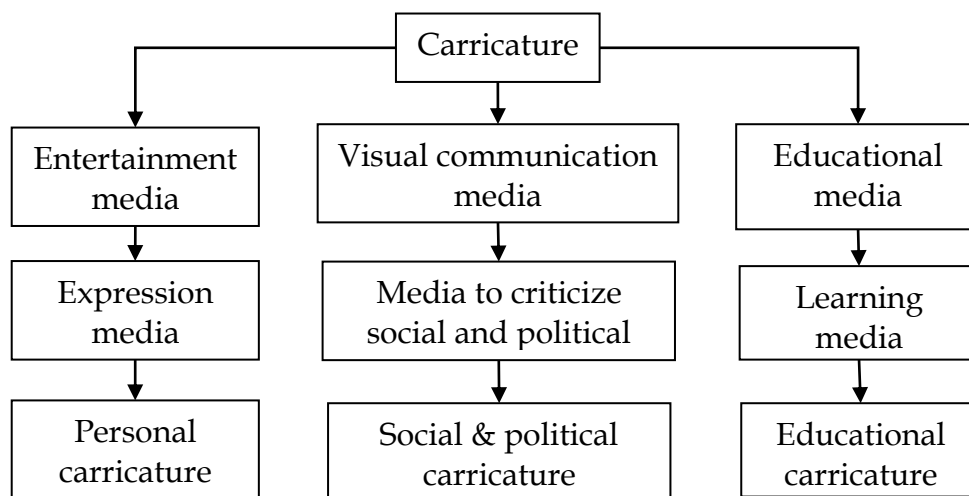


Figure 1. Conceptual Framework

METHODOLOGY

The present study employs a documentation analysis approach to investigate a range of hypotheses and research findings pertaining to the subject of caricatures. The approach employed for synthesizing diverse research and presenting the findings of the author's own study involves the following procedural stages:

- 1) Procedures for the Collection of Data: The data under investigation comprises publications from both worldwide and national periodicals, focusing on the themes of caricature, political critique, social criticism, caricature, and education, as well as caricature and campaign. The methodology employed in the pursuit of data retrieval are:

- a) Peruse scholarly research papers and academic books available in the library
 - b) Conduct a comprehensive search for scholarly research articles, conceptual pieces, and books using the Google search engine on the internet.
- 2) Source of Data: The author employs a range of documentary sources, encompassing articles, research reports, conceptual pieces, and reference books. The criteria for selecting the data are as follows:
- a) Findings derived from a combination of qualitative and quantitative research methodologies
 - b) Research articles, conceptual pieces, and books that have been published by universities or other reputable publishers are typically assigned an International Standard Serial Number (ISSN) or an International Standard Book Number (ISBN).
 - c) Literature published in peer-reviewed international and national journals
- 3) Analysis: The research data underwent theme analysis, which involved the identification and interpretation of material gathered through the examination of relevant documents. The interpretation of the data is conducted by categorizing it into distinct groups, specifically focusing on philosophical principles depicted in caricatures and various kinds of critical expression. The objective of this study is to get a more profound comprehension of the philosophical values and various forms of critical expression found in caricature.

RESULTS AND DISCUSSION

Caricatures are considered a type of subjective expression, as they possess attributes that are instructive and communicative, suitable for the prevailing social context, and imbued with elements of comedy (Pramono, 1996). Caricature is a highly accessible and apt instrument for depicting the various phenomena that transpire inside a given society (Lee, 2000). The presence of dedicated pages within print media for the purpose of expressing opinions through caricatures is a phenomenon that can be expected and is not particularly shocking. Caricatures serve as a medium for conveying critical expressions pertaining to a range of issues, whether overtly or covertly.

Caricature is a synthesis of many ideas, mocking or criticizing someone or something so that it evokes "feelings" in people who see it. Caricatures can be considered a form of criticism that employs a soft or harsh language approach. This type of criticism provides a protective layer that mitigates the potentially severe repercussions that could arise from more direct forms of criticism. Nevertheless, the utilization of humor in caricatures, commonly referred to as "soft criticism," bears a resemblance to a mild breeze that has the potential to induce a cold. In actuality, the act of generating caricatures does not primarily accentuate the instinctual inclination to critique but rather underscores contemporary modes of communication while eschewing the utilization of coercion and authority. He then emphasized that caricatures are

employed for collective problems or public opinion without needing to enter bureaucracy or various types of political power (Firat, 2014).

The art of caricature, in its fundamental manifestation, consistently employs humor to convey criticism and satire. This artistic medium possesses a multitude of functions. Caricatures possess the capacity to fulfill several functions such as education, ridicule, insinuation, persuasion, suggestion, command, amusement, and entertainment through the use of comedy as a response to a particular incident or circumstance. The primary purpose of this media was deliberately designed to serve as a reflective tool, capable of mirroring the behaviors of individuals within both personal and social contexts (Supriyadi, 2011). Based on the above-mentioned description, it is possible to categorize caricatures into four distinct categories: personal caricatures, social caricatures, political caricatures, and educational caricatures.

Personal Caricatures

Personal caricatures are exclusively created based on the specific preferences of each individual. The creation of this caricature was intentionally intended for the sake of humor and comedic amusement exclusively. Personal caricatures serve the purpose of not intending to engage in criticism, whether it be social, political, or the act of ridiculing or satirizing individuals. The purpose of this caricature is primarily to provide personal amusement to the individual whose likeness is depicted. In other words, the caricature serves as a decorative item intended for public display.

Personal caricatures typically portray well-known individuals by exaggerating their distinctive features or behaviors, often in the absence of additional items or contextual settings, thereby adopting a caricatural style. Caricatures were primarily created as a kind of amusement by renowned artists such as Leonardo da Vinci and the Carracci brothers (Agostino, Annibale, and Lodovico). These artists would skillfully depict their clientele or subjects in a manner that exaggerated certain features, eliciting laughter and entertainment for themselves and their acquaintances (Honour & Fleming, 2013). The Carracci brothers are widely regarded as the pioneering artists recognized for their caricatures, with Annibale being credited as the first to employ the word "*ritrattini carichi*," denoting exaggerated portraits (Matthews & Mellini, 1982).

Furthermore, an individual of note in the realm of caricature is Pier Leone Ghezzi, whose dedication to this artistic domain has yielded a substantial body of work comprising over 2000 caricatures. Ghezzi's oeuvre encompasses portrayals of both common individuals and renowned personalities. The aforementioned caricatures did not experience extensive publication or dissemination but rather gained popularity as a kind of entertainment within privileged social circles. Caricature, as a form of visual communication, gained prominence in Italy during the 16th century. However, its diffusion among the European popular press did not occur until over a century later. (Petersen, 2010).



Figure 2. Caricature by Annibale Carracci
(Source: Wright, 1875)

Caricatures are not limited to two-dimensional representations; they can also be seen in three-dimensional forms, such as statues. Additionally, Jean-Pierre Dantan is recognized for his contributions to the creation of caricature statues (Waluyanto, 2004). Dantan's sculptural technique exerted a significant effect on caricature artists, leading them to produce sculptures depicting the heads of renowned singers, playwrights, musicians, and notable performers associated with the Comédie-Française. The object in question is of diminutive size and has garnered significant popularity, primarily employed for embellishing the terminations of sticks, wooden handles, masks, and various other implements utilized in recreational activities.



Figure 3. Statue of Berlioz by Jean-Pierre Dantan
(Source: Waluyanto, 2000)

Social Caricatures

Social caricatures serve as a means of expressing and portraying social issues that are deemed to be in violation of the principles of social justice. Caricature art serves as a means of expression, providing a rationale for the prevailing social milieu while simultaneously functioning as a kind of dissent or objection to the existing state of society. The social role of caricatures highlights their capacity as mass communication visuals to not only express social critique but also to foster the development of public opinion among viewers, hence facilitating the establishment of both positive and negative perspectives regarding their news value.

Caricature is an artistic medium that conveys a plethora of societal ideas. Caricaturists cultivate a distinctive mode of artistic expression that is readily comprehensible and aligns well with the intended message being conveyed (Sunarto, 2013). Caricature is a visual language that possesses a high degree of efficacy in effectively delivering messages and social critique (Waluyanto, 2004). Social criticism is a type of discourse that encompasses both oral and written communication with the purpose of exerting influence over the functioning of the social system in relation to issues pertaining to interpersonal dynamics (Aritonang, 2022). A well-executed caricature encompasses a synthesis of intellectual acuity, perceptiveness, and analytical thinking, conveyed through the medium of cartoon illustrations, as a means of addressing prevalent social issues that affect a broader population.

The appearance of caricatures in print media conveys a message of social critique that consistently permeates every editorial section of newspapers, offering critical perspectives on prevailing societal issues. Caricatures serve as a mechanism of social control in instances where alternative methods of social control are ineffective. The publication of caricatures in newspapers serves as a mechanism of social control while also providing readers with a refreshing experience amidst the abundance of lengthy articles that dominate the newspaper's content. These caricatures employ humorous yet critical imagery to convey their message.

Newspapers are not the only medium for showcasing caricatures; emerging social media platforms also offer this option. The Komik Kita account operates on the Facebook and Twitter platforms, now referred to as the X platform. Komik Kita initiated a socio-religious critique of Yahya Waloni, a religious figure known for his controversial actions. Ustad Yahya Waloni is a convert who enjoys engaging in religious preaching. In his preaching practice, Yahya Waloni frequently engages in actions that provoke controversy, as his statements often cause offense to those of other religions. Journalists captured Yahya Waloni at a preaching event in a viral video, and during the event, he protested to the organizing committee, demanding a change in the chair. Tendentially, Yahya Waloni expressed his desire to swap his church chair for an Islamic one. This statement sparked controversy as it was perceived as offensive to other religions (Himawan, 2023).



Figure 4. Social and Religious Criticism for Ustad Yahya Waloni by Komik Kita
(Source: Himawan, 2023)

“Komik Kita” presents a critical portrayal of Yahya Waloni's exploitation of religious comprehension. Through gaming, “Komik Kita” delivers a pointed critique of the cognitive frameworks and comprehension of Yahya Waloni, who embodies the characteristics of a religious leader. The cartoon highlights symbols and facial expressions that communicate a message regarding the significance of religion in uniting humanity and promoting a greater comprehension of God. The speech bubble indicating Yahya Waloni's aspiration for a seat of the same faith, coupled with the usage of two exclamation marks and bold formatting on the word "seiman," implies that "Komik Kita" aims to attack erroneous religious practices (Himawan, 2023).

Social caricatures aim at both religious leaders and the president. The President serves a pivotal function in all programs, policies, and actions of the state government, functioning as its executive. The seventh president of the Republic of Indonesia, Joko Widodo, is one of the leaders condemned through caricatures. Critics regarded President Joko Widodo as a paradoxical character owing to the recurrent incongruity between his declarations and conduct. The public regarded this as deception. Consequently, the people regarded President Joko Widodo's leadership as inadequate, marked by an anti-criticism posture and a propensity to suppress dissenters. Furthermore, the efficacy of President Joko Widodo's administration, particularly in managing the COVID-19 outbreak, was deemed inadequate (Aritonang, 2022).



Figure 5. Social Criticism of President Joko Widodo by @gejayanmemanggil
(Source: Aritonang, 2022 cc @gejayanmemanggil)

The caricatures portray President Joko Widodo in a contradictory light regarding his efforts to eradicate corruption. This caricature highlights the state's efforts, particularly the President's, to undermine the Corruption Eradication Commission (KPK) institution. While President Joko Widodo appears to be declaring his efforts to strengthen the KPK in front of the television screen, his actual goal is to weaken and destroy the KPK institution. In the developments related to the KPK itself, there are indeed many issues that have developed that have given rise to pros and cons in society. Issues surrounding the revision of the Corruption Eradication Commission Law include the process of appointing KPK employees, which is constrained by the National Insight Test, which ultimately hinders the appointment of KPK employees and investigators. In this case, President Joko Widodo's position and attitude are considered contradictory by the student movement because even though he stated that he wanted to strengthen the KPK, the public and students consider the President to have no breakthrough actions in solving problems at the KPK institution. So the impression that is given is that the President is neglecting and is actually involved in weakening the KPK (Aritonang, 2022).

The beginnings of caricature as a critical medium can be traced back to the publishing of many works by Ghezzi and other Italian artists in 1744. Prominent figures within the realm of British caricaturists during the 18th century encompassed James Gillray, Thomas Rowlandson, and George Cruikshank. These individuals adeptly amalgamated the art of caricature with the medium of cartoons, establishing themselves as purveyors of sarcastic cartoons. Nevertheless, during the 1830s, the popularity of their works

experienced a decline in England, thus leading to their exportation to France. Specifically, their works found a new platform in the weekly publication *La Caricature* and later in the very successful daily newspaper *Le Charivari*, both of which were under the leadership of Charles Philipon (Faßhauer, 2019; Matthews & Mellini, 1982).

The aforementioned publications, authored by Charles Philipon, played a pivotal role in establishing France as a prominent hub for the art of caricature. Philipon hired several renowned caricaturists throughout his time, including Paul Gavarni, J.J. Grandville, and notably Honoré Daumier, who is widely regarded as one of the most proficient artists in the realm of caricature throughout history (Matthews & Mellini, 1982). Philipon and Daumier were apprehended for their satirical illustrations included in these two periodicals, which offered scathing critiques of the French monarch, Louis-Philippe. During one of his court proceedings, Philipon sketched a depiction of King Louis-Philippe undergoing a metamorphosis into a pear while simultaneously contending that the abundance of resemblances seen in nature should not impose any limitations on an artist's creative expression (Ramus, 1978). The initial legal proceedings against Daumier were initiated in relation to his work titled "Gargantua," a caricature that portrayed Louis-Philippe as an enormous figure consuming the financial resources of the populace (Robinson, 1998).



Figure 6. Gargantua, by Honoré Daumier
(Source: Robinson, 1998)

Political Caricatures

Political caricatures serve as visual representations that describe a certain political situation in a manner that allows viewers to perceive it through the lens of comedy. This is achieved by showing political characters in a hilarious manner. Political caricatures are produced within specific political contexts, enabling the conveyed statements within the caricature to mirror the political and cultural characteristics of the given era or time period. The challenges encountered during the evolution of political history and the history of the press are seen in the trajectory of caricature throughout history (Sunarto, 2013).

Political caricatures are commonly regarded as a type of visual satire that uses artistic approaches, exaggerated distortions of physical features, the integration of text and images, humor, symbolism, and visual metaphors in order to provide political criticism and commentary (Mathur, 2021).

Political caricatures serve as visual representations of societal perspectives and interpretations of political history, encapsulated inside journalistic works of art. The aggregation of political caricatures from a specific era might serve as a reflection of the prevailing political perceptions within a given society. Political caricatures are artistic representations that provide direct commentary on political events and individuals involved in politics. Political caricature has the potential to influence public opinion, eliciting both favorable and unfavorable perspectives on a given matter.

The caricatures published in the TEMPO mass media on Sunday, May 2, 2023, by Yuyun Nurrachman, entitled "Bersatu," visualize a great figure who is predicted to become President of the Republic of Indonesia in 2024, witnessed by a number of figures from major parties and the current President. Three presidential candidates, Ganjar Pranowo, Prabowo Subianto, and Anis Baswedan, who are hot topics in society and the mass media ahead of the 2024 general election, convey the message. Frequently featured in various mass media outlets, the three presidential candidates occasionally spark controversy with their words and actions. The current government fears that Indonesia won't have a leader capable of sustaining and advancing the country's programs; therefore, they should view the three presidential candidates as allies rather than rivals (Pujiyanto et al., 2024).



Figure 7. Caricature by Kang Yuyun
(Source: Nurrachman, 2023)

The political significance of caricatures is also evident in the works of Thomas Nast, as published in Harper's Weekly magazine. The individual expressed disapproval towards William M. Tweed, a morally compromised political figure hailing from New York. A law enforcement official in Vigo, Spain, who relied on Nast's caricatures for recognition, was able to identify Tweed after his departure from the United States due to criminal allegations (Lester, 2006). Hence, it might be posited that the impact of political caricature does not invariably elicit amusement. Political caricatures have the potential to evoke catharsis, leading to processes of purification, acknowledgment, or alleviation, as well as adaptation, resulting in modifications in both conduct and tangible outcomes (Permana, 2020).

Political caricatures are a suitable multimodal genre that encompasses both textual and visual components, elucidating concealed truths and ideologies aligned with certain purposes. Political caricature, conversely, utilizes the potent means that convey information and reveal socio-political issues and concealed facts, such as political delineation. Each caricature represented an individual's interpretation of reality rather than reality itself. To convey ideology through political caricature, the caricaturist applied semiotic approaches. The researcher finds that the caricaturist uses visual language to express his socio-political perceives to influence readers' opinions.

Educational Caricatures

Educational caricatures refer to caricatures employed as instructional tools with the aim of facilitating students' comprehension of educational content. Students have the opportunity to derive enjoyment from caricatures by engaging with visual representations and textual content, which facilitates their comprehension of the underlying messages conveyed by the caricatures.

Educators have employed diverse pedagogical techniques, including visual presentations through sketching or drawing, to enhance students' comprehension. Drawing encompasses various skills, including cognitive processing, organization, knowledge integration, and memory enhancement (Heideman et al., 2017). This method is recognized as an effective instrument, as it may elucidate intricate knowledge and render it comprehensible and apparent to learners (Quillin & Thomas, 2015).

The utilization of caricature as an educational medium encompasses several key objectives. Firstly, it serves as a means to capture the reader's attention, hence facilitating engagement with the subject. Additionally, it aims to prompt the reader to consider and maybe alter their behaviors or attitudes. Furthermore, caricature functions as an illustrative tool, aiding in the comprehension and retention of educational content. Lastly, it serves as a catalyst for enhancing motivation and fostering active participation in the learning process.

The utilization of caricatures in scientific education enhances students' comprehension, particularly in cytogenetics, a biological discipline that studies change in chromosomes in human cells. The caricature method for chromosomal depiction can function as an alternate educational resource in

cytogenetics. Numerous advantages are gained, including students' comprehension of fundamental chromosomal identification, their capacity to discern chromosome traits, and the enhancement of soft skills (Jufri et al., 2022).

An illustrative instance is the utilization of caricatures as a learning instrument within the realm of science education. The findings of the study indicate that students exhibit enhanced proficiency in identifying diverse scientific items, with the incorporation of caricatures notably fostering heightened levels of engagement and motivation among students in the pursuit of scientific knowledge (Abolghasem Khosh-Konesh et al., 2016; Al-Araimi et al., 2018; Norfarah & Samsudin, 2019). Caricatures have been used as an alternate instructional instrument in the field of cytogenetics, facilitating the comprehension of chromosome-related concepts. The utilization of media in educational settings has been found to have a positive impact on students' comprehension and proficiency in identifying chromosomes. Moreover, it has been seen that media aids in the development of essential soft skills among students. The present technique exhibits the possibility for future adaptation to accommodate other pertinent subjects in the field of education (Jufri et al., 2022).

Moreover, the utilization of caricature as an educational tool serves to stimulate scientific reasoning, foster discourse, capture interest, and prompt inquiry (Long & Marson, 2003; Morris et al., 2007). In the context of online education, the utilization of caricatures as a medium for learning has the potential to substantially enhance students' academic achievements. The utilization of animated caricatures as a teaching method has been found to enhance students' comprehension of various subjects (Porter, 2015). The application of caricature media proves to be highly efficacious in the composition of argumentative paragraphs within the context of secondary education (Syamsuri et al., 2016).

Further research on the utilization of caricatures in Indonesian language instruction yielded the following findings; 1) caricatures significantly assist students in composing anecdotal texts; 2) the learning experience becomes more innovative; 3) there is an enhancement in learner independence; 4) the use of interactive multimedia educational tools aids teachers in maintaining student engagement during lessons; and 5) it facilitates teachers in enhancing the quality of interactive learning media in Indonesian language education, particularly in writing anecdotal texts (Harahap & Zahra, 2023).

Based on the description above, it can be concluded that there are numerous benefits associated with employing caricatures as an educational medium. These advantages include: 1) the utilization of concise and impactful symbolism that effectively conveys the intended message; 2) the ability to aesthetically, encouragingly, humorously, sarcastically, and mockingly express ideas, messages, and events; 3) the capacity to depict widely recognized ideas, messages, and stereotypical events that are familiar to the general public; and 4) the ability to convey meaning without relying heavily on extensive explanations or verbal communication.

Caricatures serve as a captivating artistic medium through which criticism can be effectively communicated in a manner that avoids vulgarity, minimizing the potential for offense among certain individuals or groups (Mushodiq, 2017). Caricatures, as a critical instrument, elicit amusement while simultaneously evoking feelings of self-consciousness and fostering heightened consciousness inside a conflict. This demonstrates that the incorporation of humor is a necessary component in caricatures as a means to mitigate potential disagreements.

Humor can be defined as an artistic form of expression that encapsulates the comedic elements of human existence (Firat, 2014). Humor has been widely recognized as a highly efficacious approach for criticizing social existence. The aforementioned weapon holds significant importance in combating pride, brutality, and arrogance. The act of lodging a complaint is deemed most significant when it is divorced from notions of virtue and positive emotions. The recognition of humor should be attributed to intelligence rather than being solely rooted in dreams and emotions. Individuals that engage in the creation of humor can derive advantages from their imaginative faculties as well as from their understanding of contemporary circumstances, historical events, and a diverse range of information. Humor, in addition to its entertainment value, serves as a fundamental social requirement. Hence, it can be posited that humor possesses the attributes of functioning as a mechanism for alleviating social tension.

Humor can be expressed by verbal or visual means with the primary objective of providing amusement to individuals while also serving as a medium for expressing specific concepts or notions. The function of humor should primarily involve the dissemination of cautionary messages through the provision of guidance while refraining from causing offense to others through the absence of personal attacks. Humor-infused critique serves as a means to highlight instances where an individual within society fails to fulfill their responsibilities adequately, potentially indicating a breach of social contracts. The practice of using humor as a form of criticism entails refraining from the use of profanity and abstaining from resorting to acts of violence. When examined from this perspective, comedy possesses a tangible characteristic and consistently incorporates a human element. Consequently, numerous aspects of human nature readily lend themselves to comedic expression. In summary, comedy possesses the inherent characteristic of human agency. Humor, in this context, serves as a counterforce to both injustice and violence.

Humor can be described as a somewhat effective mechanism for satirizing and critiquing a subject or individual, as well as articulating grievances. Humor possesses inherent educational value, despite its primary purpose of providing amusement. The ability of humor to question societal authority upholds its validity (Pramono, 1996). Humor has the capacity to shape public sentiment through its ability to challenge and mitigate diverse forms of social oppression. As a result, comedy, which is a crucial component of the democratic heritage, can only take up its rightful place in society when there is a climate of tolerance (Firat, 2014).

Caricature, as a form of visual humor, incorporates elements of heightened imagery. Visual humor, namely caricature, can be categorized into two distinct groups: verbal caricature and written caricature (Hempelmann & Samson, 2008). Humor and the social environment have a close interrelationship. Conversely, humor possesses a framework that wholly precludes the presence of violence. When examining the concepts portrayed, it is not possible to assert that comedy validates or supports acts of violence (Firat, 2014).

The conclusion that can be drawn is that caricature is a form of artistic expression that utilizes humor as a means of criticism. It is commonly suggested that employing humor in criticism is advantageous due to the inherent comedic nature of caricatures. These artistic renderings possess the ability to elicit laughter, which stems from their manifestation through critical and creative cognitive processes. Moreover, caricatures demonstrate a keen awareness of the surrounding environment and possess an element of amusement.

CONCLUSIONS AND RECOMMENDATIONS

Caricature is a form of two-dimensional artwork that has gained recognition and acceptance within wider society. Caricatures, as artworks that serve as instruments for social messages, inherently possess philosophical value that warrants recognition. Caricatures encompass philosophical values that pertain to ontology, epistemology, and axiology. Ontological values represent foundational or intrinsic values within cartoons. The fundamental principles of caricatures encompass moral ideals and social values. Caricatures contain moral and social ideals through the use of satire, which serves as a means of moral and social criticism pertaining to social conduct and authority. The moral and social ideals discussed below are fundamental principles inherent to human beings, serving as a foundation for attaining a life characterized by harmony and cohesion. When an individual exhibits behavior that deviates from social conventions or ethical ideals, the utilization of a caricature can serve as a means of reminding individuals through the use of satirical elements.

Caricature is a satirical medium that employs humor to convey criticism and express discontent. Caricatures exhibit characteristics such as intellect, acuity, and analytical and expressive cognition, serving as a response to challenging occurrences that emerge within individuals' experiences. Based on the given context, it is possible to categorize caricatures into four distinct groups: individual caricatures, social caricatures, political caricatures, and educational caricatures. It is sometimes proposed that the utilization of humor in critique is beneficial, as caricatures possess an inherent humorous quality. The potential of these artistic renderings to evoke laughter arises from their development through critical and creative cognitive processes. In addition, caricatures exhibit a heightened perception of the surrounding milieu and embody an element of entertainment.

FURTHER STUDY

This study is still limited to existing forms of criticism through caricatures. Further research is needed to explore other benefits of caricatures.

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