

Representation of Indonesian Society in Covid-19 Pandemic on Illustration Work in Instagram Accounts @Harimerdeka and @Micecartoon: Semiotics Study

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Abstract

This study examines the signs, meanings and representations of Indonesian people during the Covid-19 pandemic in illustrations on Instagram social media accounts. This study uses a qualitative approach with a descriptive method. The analysis used in this study uses the semiotic theory of Charles Sanders Peirce's trichotomy (triadic). The data in this study are uploaded image illustrations sourced from the @harimerdeka and @micecartoon accounts. Data collection using documentation techniques. Analysis of the data in this study using the interactive analytical model of Miles, Huberman & Saldana. The results of the study found various signs in the representament and object elements in the form of colors, icons and symbols.

Keywords

Pierce's semiotics, sign, illustration image, instagram account



I. Introduction

An illustration is an image that is formed to clarify information by providing a visual representation. The essence of illustration is thought; ideas and concepts that underlie what you want to communicate through pictures. Turning on or giving a visual form of writing is the role of the illustrator (Witabora, 2012: 660).

Illustrated works can be used as a medium of representation through pictures and words. Representation in this context can also be understood as a process to present or describe something either events, people, or objects through something that is represented, usually in the form of a sign or symbol (Hall, 1997: 15). The development of illustrative works that are not only presented in print media but also through the internet is used by illustrators as a field of work. This is very interesting because Instagram is a social media platform for uploading their illustrative works to the public. The current Covid-19 pandemic in Indonesia is a phenomenal event and has become an interesting topic of conversation on Instagram social media so that it has become an inspiration for a number of Indonesian illustrators.

Indonesian illustrator artists make illustrations of the Corona Virus in various forms, as summarized by hot.detik.com about various images of the Corona Virus by Indonesian artists. These artists are Mice Cartoon, Hari Prast, Angkasa Komik, Ariana Luberto, and Koin Komik Iseng Nuzie (Agnes, 2020).

Hari Prast uploads his works on his personal Instagram account @harimerdeka. Hari Prasetyo or familiarly called Hari Prast is a comic artist and illustrator who graduated from Visual Communication Design (DKV), ISI Yogyakarta. Hari Prast works at a digital advertising agency, he chose the illustration path to work. Hari Prast has become a topic of discussion and has gone viral on social media for making a comic in the style of a European comic, namely Tintin, but describing Jokowi's activities. His illustrative works were exhibited in his inaugural solo exhibition at Uma Seminyak, Bali in 2018 with the

title 'Happy Day' with the aim of spreading the positive virus. Hari Prast is an illustrator who consistently spreads positivity through his illustration works. The illustration work uploaded to his Instagram account received positive appreciation from netizens. One of his uploads that got 10 thousand likes and positive comments from netizens is an illustrated work that represents medical personnel who are at the forefront of fighting the Corona virus (Covid-19). In the illustration, one of the medical personnel is holding the red and white flag, most of the others seem to be struggling to help the infected community, some are tired and resting. This illustration is considered capable of representing people's lives during the Covid-19 pandemic. This also prompted the writer to choose an illustration from Hari Prast to be researched.

The author chose two illustrators whose illustrations were examined in order to reproduce the data in this study. Another Instagram account owner, namely @micecartoon, Benny Rachmadi or commonly called by the nickname Mice Cartoon, has worked as an illustrator for the editorial cartoon section of the Kontan tabloid since 1988. Since then, he has continued to develop his work by donating several of his works to other mass media such as Bisnis Indonesia daily. Mice Cartoon is a comic artist or illustrator who has been working for more than 20 years. His works that cover social issues with a humorous approach have been read by many Indonesian people. Based on an article on Liputan6.com, Mice is one of the country's illustrators who has succeeded in photographing people's daily lives.

From several illustrators published on the hotdetik.com news site, the author chooses illustrations from the @harimerdeka and @micecartoon Instagram accounts. to be analyzed. The reason the author chose these two accounts is because after seeing several Instagram illustrator accounts listed on the hotdetik.com news site, the presence of illustrations in the @harimerdeka and @micecartoon Instagram accounts not only describes the lives of Indonesian people during the Covid-19 pandemic, but also gives a message. indirectly to readers in the form of recommendations or appeals that invite the public to be more vigilant and careful in the Covid-19 crisis situation by taking care of themselves.

II. Review of Literature

2.1 Semiotic Theory of Charles Sanders Peirce

As a guideline to answer the problem in this study, the triadic model and the trichotomy concept from Charles Sanders Peirce (1983) in Vera (2014: 21) consist of Representament (Qualisign, Sinsign, Legisign), Object (Icon, Index, Symbol), Interpretant (Rhema, Dicent Sign, Argument).

III. Result and Discussion

This study used descriptive qualitative method. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motivations, actions, etc., holistically and by means of descriptions in the form of words and language, in a special natural context. and by utilizing various natural methods (Moleong (2011: 6).

The data that has been collected in this study are in the form of visual data and verbal data which are screenshots from Instagram accounts. The data sources in this study are illustrated works uploaded to the Instagram accounts @harimerdeka and @micecartoon in the period since the Covid-19 pandemic in Indonesia and selected illustrative works that

indicate the reality that is happening in society due to the spread of the Covid-19 virus in Indonesia.

The data collection technique is done by means of documentation. According to Sugiyono (2016: 240), documents are records of events that have passed. Documents can be in the form of writing, pictures, or monumental works of someone. The documents used in this study are in the form of images uploaded to the Instagram accounts @harimerdeka and @micecartoon. Documentation is done by taking screenshots or screenshots of the publications of the two Instagram accounts, then cropping is done to remove other images that are not needed.

In qualitative research, the collected data must be processed and analyzed before it can be used as stated by Miles, Huberman and Saldana (2014: 14). The qualitative data analysis process consists of three stages, namely: 1) Data Condensation; 2) Data Display (Data Display); 3) Withdrawal of Conclusions/Verification (Conclusion and Verification).

IV. Result and Discussion

4.1 Signs in the Illustrated Works of Instagram Accounts @harimerdeka and @micecartoon that represent the Indonesian people during the Covid-19 Pandemic

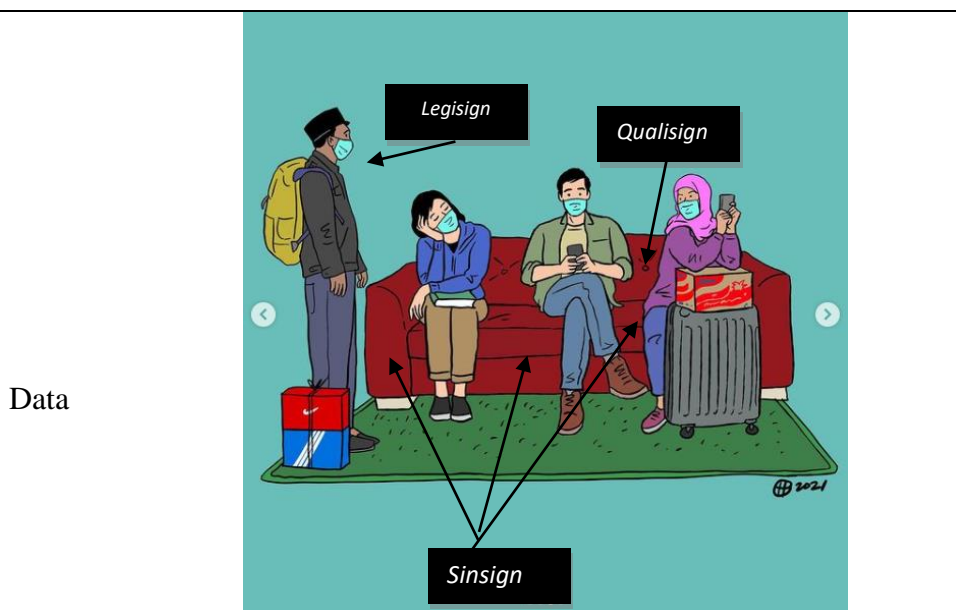


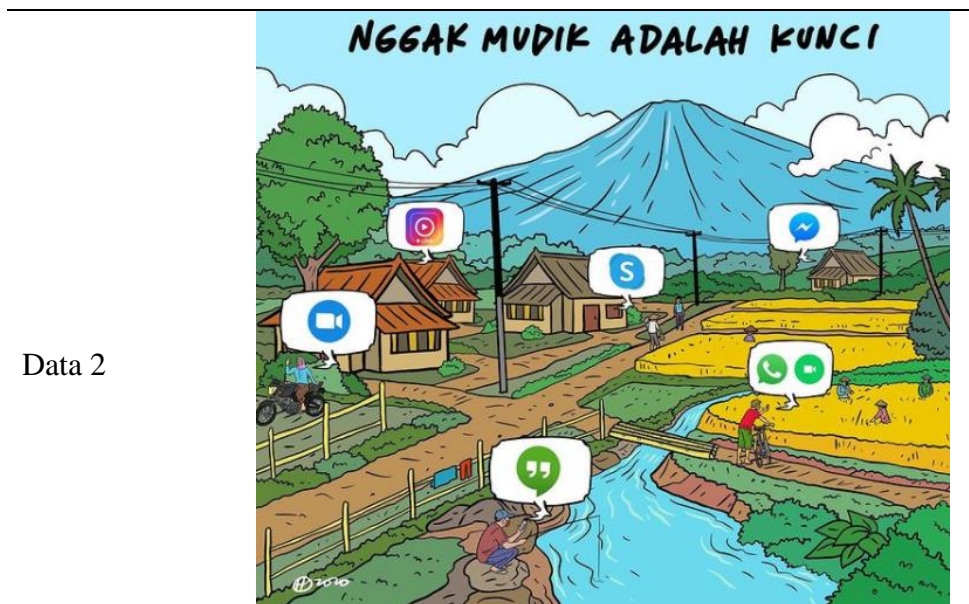
Figure 1. Representament & Data object 1
Source: <https://www.instagram.com/p/COiHGE5n1wc>

<i>Representament</i>	<i>Qualisign</i>	Red sofa and light blue on the mask
	<i>Sinsign</i>	Distant, indifferent and suspicious position among people
	<i>Legisign</i>	Use of masks
<i>Object</i>	Icon	The red sofa in the waiting room

	has the potential to spread the virus
Index	A pandemic that puts distance between people
Symbol	Masks that everyone uses

Data 1 is an illustration work sourced from the Instagram account @harimerdeka which was published on May 6, 2021. This illustration contains pictures of the state of waiting rooms in places such as stations or airports along with individual activities of people who distance themselves from each other and wear masks. There is a representament element in the illustration which consists of a qualisign, namely the red color on the sofa and the typical homecoming equipment that people bring. Furthermore, the sinsign aspect which can be seen from the distance of the position of people which indicates that the situation should not be close together and busy with each other with their respective activities, as well as the legisign aspect is found in the use of masks for everyone which shows a sign that there is a general rule, a convention on this matter. .

The object elements in the data 1 illustration are also visible on the icons of several waiting room sofas which are colored red and have the potential to spread viruses. The icon in this illustration object has an index that refers to the condition of people who have to limit physical distance in public places. The mask that everyone is wearing in the picture is a symbol on the object of illustration data 1 which shows that the rules for eating masks have become a common thing for people to understand.



Data 2

Figure 2. Representament & Data object 2

Source: https://www.instagram.com/p/B_EGhhanFS2

Representament	<i>qualified</i>	Bright colors in the countryside
	<i>sinsign</i>	Social media app logo
	<i>legisign</i>	The sentence "NOT GOING OUT IS THE KEY"
Object	Icon	Social media and village life
	Index	The existence and use of social media due to the pandemic

Symbol	Social media as a symbol of communication in the village
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In the data, 2 illustration works were published on April 17, 2020 on the Instagram account @harimerdeka. This illustration work contains pictures of village scenery near the mountain. There is an element of representation in the illustration which consists of qualisign aspects, namely various bright colors that are combined to show the harmonization of nature and the human environment. Furthermore, the sinsign aspect is seen in various social media application logos, such as zoom, skype, instagram, messenger, and so on. The legisign aspect can be seen in the sentence written in the sky right above the mountain "NGAK MUDI KUNCI". This sentence is in the form of a nominal sentence formed from noun vocabulary with the grammatical pattern Subject + Predicate.

DON'T GOIS KEY

Noun A ----- Noun B

Predicate Subject

This grammatical pattern usually describes that Noun A is part of or equal to Noun B

Object elements in data illustration 2 are also visible on social media application icons. The icon in this illustration object has an index that refers to the widespread use of social media during the pandemic. Then social media is also a symbol of communication during the pandemic which is widely used not only in cities but also in villages.



Figure 3. Representament & Object data 3
 Source: https://www.instagram.com/p/B_wvRg3AN41

<i>Representament</i>	<i>Qualisign</i>	Blue and green
	<i>Sinsign</i>	virus
	<i>Legisign</i>	Sayhomecoming troops, a source of disaster
<i>Object</i>	Icon	Homecoming bus contains a virus
	Index	Buses that carry passengers back and forth
	Symbol	Homecoming is the same as carrying and spreading the virus

In the data, 3 illustration works are sourced from the @micecartoon Instagram account which was published on May 4, 2020. This illustration contains images of viruses that are drivers and passengers on buses. There is a representament element in the illustration which consists of a qualisign aspect, namely dark green on virus passengers and red on the words 'mudik' which indicates danger. Furthermore, the sinsign aspect that can be seen from the shape of the bus passenger in the form of a virus, as well as the legisign aspect is found in the wording that forms the phrases “Pasukan Mudik” and “Sumber Disaster.”

The object elements in the data 3 illustration are also seen on the typical homecoming bus icon which contains virus passengers. Viruses are depicted as living like humans to emphasize the dangers of viruses. The icon in this illustration object has an index that refers to travelers who have the potential to carry viruses. While the routine homecoming activity is a symbol for a dangerous source that has the potential to spread the virus, it is a symbol on the object of data illustration 3.

Data 4



Figure 4.Representament & Object data 4

Source: <https://www.instagram.com/p/CPIQ6pkkezU/>

<i>Representament</i>	<i>Qualisign</i>	Arid gray and blue colors
	<i>Sinsign</i>	The grave is barren and lonely
	<i>Legisign</i>	The sentence "this Eid we are forbidden to visit.. hks..hsk..hsk.. But... MALL and RECREATIONAL PLACES are still crowded, you know?!"
<i>Object</i>	Icon	Grave
	Index	Hometown where relatives are buried
	Symbol	A deserted and arid grave shows that no one is returning home during the pandemic

The data for 4 illustrated works were published on May 21, 2020, sourced from the Instagram account @micecartoon. This illustration work contains images of tombs (cemeteries) that are quiet at night. There is a representament element in the illustration which consists of a qualisign aspect, namely dark blue and black colors emphasizing a quiet and lonely condition. Furthermore, the sinsign aspect, which can be seen from the arid grave shape, as well as the legisign aspect, is contained in the sentence "We are forbidden to visit this Eid.. hks..hsk..hsk.. But... MALL and RECREATIONAL PLACES are still crowded, you know?!" This sentence seems to be said by the inhabitants of the grave who were not visited during Eid.

The object elements in the data 4 illustration are also seen in the icon of a deserted tomb that has not been visited. The icon in this illustration object has an index that refers to people who do not make a pilgrimage to the tomb during Eid. Meanwhile, the arid condition of the tomb, deserted at night, until the people were buried until the protest was a symbol in the object of data illustration 4.

V. Conclusion

Illustration works on Instagram accounts @harimerdeka and @micecartoon indicate that there are semiotic signs that describe various problems faced by society regarding habituation and adjustment to conditions and regulations imposed during the pandemic. These problems can be seen in the various signs in the illustrations on Instagram accounts @harimerdeka and @micecartoon which represent the Indonesian people during the Covid-19 pandemic. The sign can be seen from the presentment and object elements which are in line with Peirce's semiotic theory. On the @harimerdeka account, there are representations that show bright and varied colors, arrows, social media, mixed language words and sentences (mixed code). Meanwhile, on the @micecartoon account, there are representations in the form of bright and dim colors, shabby image characters, and mixed language words and sentences (mixed code). Objects aimed at illustration images on the @harimerdeka and @micecartoon accounts are in the form of things related to conditions and objects that exist during the pandemic, such as traffic signs, masks, waiting room sofas, village conditions, noodle boxes, bags/luggages, laptops, viruses, graves, and so on.

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