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Editorial Office of Jurnal ASPIKOM:
Dr. Filosa Gita Sukmono,
Study Program of Communication Science,
Faculty of Social and Political Science,
Universitas Muhammadiyah Yogyakarta,
Jl. Brawijaya, Kasihan, Bantul,
Yogyakarta 55183,
Indonesia

Principal Contact

Dr. Filosa Gita Sukmono

Editor-in-Chief

Study Program of Communication Science,
Faculty of Social and Political Science,
Universitas Muhammadiyah Yogyakarta,
Jl. Brawijaya, Kasihan, Bantul,
Yogyakarta 55183,
Indonesia

Email: editor@jurnalaspikom.org

Support Contact

Qholiva Yuni Fadilla

Phone: +6282323199490

Email: qholiva.yuni.fadilla@mail.ugm.ac.id

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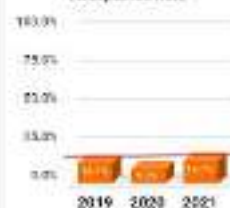
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Social Criticism in Tekotok's Hones Translator Corruptor Animation

Sujiati Lestari, Hendra Alfani*, Dian Novitasari

Universitas Baturaja Sumatera Selatan, Jl. Ki Ratu Penghulu, OganKomerling Ulu,
Sumatera Selatan, Indonesia

Corresponding author, e-mail: hendra_alfani@fisip.unbara.ac.id

Abstract

Various criticisms toward corruptions in Indonesia, especially during the Covid-19 pandemic were conveyed by the public through social media, one of which was social criticism through the Tekotok's animation on YouTube. This study aims to uncover the meaning behind the sign and how social criticism is depicted in the animation of the Tekotok's Hones Translator Corruptor. This study uses a critical paradigm approach and used Roland Barthes' Semiotics as a theory to uncover the meaning in the animation and discover myths. The research shows that Tekotok's Hones Translator Corruptor displays social criticism that often occurs in real life, such as satire about the corruptor's behavior, corruption and power relationship, and the lack of punishment for perpetrators of corruption. The myth found in the Tekotok animation is that the first actor who acts feels like a victim to be released from prosecution. The second asks questions about people in lower positions.

Keywords: Barthes Semiotic; Animation; Social Criticism; Corruption

Abstrak

Kasus korupsi di Indonesia khususnya yang terjadi di masa pandemi Covid-19 membuat masyarakat kecewa kepada pejabat publik. Berbagai kritik disampaikan masyarakat melalui media sosial, salah satunya kritik sosial melalui animasi Tekotok di media sosial YouTube. Penelitian ini bertujuan membongkar makna di balik tanda dan untuk mengetahui bagaimana kritik sosial digambarkan dalam animasi Hones Translator Koruptor versi Tekotok. Penelitian ini menggunakan pendekatan kualitatif dengan paradigma kritis. Metode yang digunakan adalah Semiotika Roland Barthes sebagai teori sekaligus metode untuk membongkar makna dalam 13 frame tayang ananimasi Hones Translator Koruptor versi Tekotok dan untuk menemukan mitos. Hasil penelitian menunjukkan animasi Hones Translator Koruptor versi Tekotok menampilkan kritik sosial yang sering terjadi dalam kehidupan nyata, seperti sindiran tentang perilaku Koruptor, keterkaitan korupsi dengan kekuasaan dan minimnya pidana bagi pelaku korupsi. Mitos yang ditemukan dalam animasi Tekotok yaitu pertama pelaku yang berperan merasa sebagai korban agar dibebaskan dari tuntutan. Kedua melemparkan kesalahan ke orang yang jabatannya lebih rendah.

Kata Kunci: Semiotika Roland Barthes; Animasi; Kritik Sosial; Korupsi

Introduction

Corruption is a global problem that is very difficult to eradicate. Corruption is the misappropriation of duties and embezzlement of state or company money for personal or other people's gain. The impact of acts of corruption can damage the country's economy, democracy, and public welfare. Transparency International Indonesia (TII) is an international organization that aims to fight corruption, annually publishing a survey that combines various sources of information about corruption in a country. Each country is ranked based on the Corruption Perception Index score, called the CPI, on a scale of 0 to 100. Indonesia's CPI development is considered slow when compared to several countries in the ASEAN region. Based on the CPI 2020 results report, Indonesia is in position 102 of 180 countries with a CPI score of 37. This score has decreased by 3 points from the 2019 CPI score (Gil, 2021). This shows that the eradication of corruption in Indonesia has not shown optimum results.

Corruption in Indonesia continues to increase yearly in terms of the number of cases that occur and the number of state losses. A non-governmental anti-corruption organization, Indonesia Corruption Watch (ICW), has released a Report on the Trends in Enforcement of Corruption Cases for Semester 1 2021. Based on data collected by ICW, the number of corruption cases prosecuted during the first six months of 2021 reached 209. This number increased compared to the same period in the previous year, which was 169 cases. The state losses due to corruption also increased. In semester 1, 2020, the value of state losses from corruption cases amounted to Rp. 18,173 trillion, then in semester 1 of 2021, it reached Rp. 26.83 trillion. In other words, there was an increase in the value of state losses due to corruption by 47.6 percent (Javier, 2021).

The increasing number of corruption cases in Indonesia seriously impacts the community, and various efforts have been made to eradicate corruption in Indonesia. One of them is by inculcating an anti-corruption spirit in student organizations, as was done in Mubarok and Wulandari's research (2019) "Awareness builds a strong system based on the awareness that a good person can become bad when they are in a bad environment. While a strong and good system will be able to guarantee the organization's goals are achieved even though the members change every year. Changes in members and leadership in the organization will not change the culture and dynamics of anti-corruption as long as the system that is run within the organization is strong and capable of being an antidote to potential acts of corruption, especially during the Covid-19 pandemic. One of the corruption cases that occurred during the Covid-19 pandemic was the corruption case of social assistance funds at the Ministry of Social Affairs. Former Minister of Social Juliari Batubara has been named by the *KPK* (Commission for Corruption Eradication) as a suspect in the alleged bribery case for social assistance in handling the Covid-19 pandemic in the Jabodetabek area in 2020 (Sahara, 2021). Juliari Batubara, a cadre of the Indonesian Democratic Party of Struggle (PDIP), reportedly received a bribe of Rp 32 billion from the appointment of a partner to procure basic food and social assistance for Jabodetabek residents. The Social Assistance itself is worth IDR 600,000 per month, which is distributed in two packages worth IDR 300,000 per fortnight (BBC, 2021).

The corruption case of social assistance by Juliari Batubara has caused public disappointment and anger. The social assistance that should have been given to victims affected by Covid-19 was instead taken as a package by Juliari Batubara. Juliari Batubara's failure in carrying out his duties has led to criticism from the public. Various

forms of criticism submitted by comedians, comic artists, and animators appeared on social media, such as Instagram, Twitter, and YouTube. One of the comics, Marshal Widiyanto, conveyed his criticism regarding the bribery case of the Covid-19 Social Assistance by Juliari Batubara through a stand-up comedy that he uploaded on Instagram. The Instagram comic, known as Comic Facts, also criticized the bribery case of the Covid-19 Social Aid by former Social Minister Juliari Batubara through his illustration (Agnes, 2020).

Juliari Batubara was also at the top of Indonesia's Twitter trending row because he asked to be released from charges related to the Covid-19 Social Aids bribery case. Various criticisms were also conveyed by netizens by sharing images in the form of satire or memes related to the Covid-19 Bansos bribery case. Criticism related to Juliari Batubara's Covid-19 Social Aids bribery also circulated on YouTube. One of the animations that criticized Juliari Batubara's corruption was the Tekotok animation. Tekotok animation is created by Indonesian youth in which the theme is related to the surrounding life, wrapped with satire, parables, and jokes. Tekotok animation criticizes the Juliari Batubara case from a different angle. The animation entitled *Hones Translator Corruptor* is a three-minute video where the animator conveys criticism directly by parodying the events of Juliari Batubara's verdict trial, which is delivered a memorandum of defense on (09/08/2021).

Based on the description of the background, the problem formulation of this research is how to reveal the meaning behind the signs in the Tekotok's *Hones Translator Corruptor* animation and how social criticism is depicted in the animation. This study aims to uncover the meaning behind the signs in the Tekotok's animation and to find out how social criticism is depicted in the animation. The conceptual limitation in social criticism research in this animation is "criticism" in the sense of a depiction of the reality that occurs. The reality is described by the animator in animation, and an opinion from the animation maker is inserted. The animation will be analyzed using Roland Barthes' semiotic theory.

To strengthen the efforts to answer problems and to present a novelty in this study, several previous studies were referred to. First, the research of Mohamad Amirsyah Gani and Reni Nuraeni entitled "Representation of Social Criticism in Documentary Films Behind the Frequency" (Telkom University FKB Communication Studies Study Program, in the journal e-Proceeding of Management in 2019). This study aims to determine the representation of social criticism in the documentary "Di Balik Frekuensi". The method used is John Fiske's semiotic analysis (Gani & Nuraeni, 2019). The difference with this research is the semiotic analysis method used. Previous research used John Fiske's semiotic theory, while this research used Roland Barthes' semiotic theory.

Second, the research conducted by Dian Novitasari entitled Analysis of Lifestyle Myths in the Selfie Version of the #AdaAqua Advertisement, published in the 2018 Media-Communication Science journal. This study analyzes the lifestyle myths contained in the Selfie Version of the #AdaAqua advertisement. The method used is the semiotic analysis of Roland Barthes (Novitasari, 2018). The difference between previous and current research is the object and focus of the research. The object of research in previous research is the Ada Aqua version of the Selfie advertisement. In contrast, the object of the current research is the animated cartoon of Tekotok's *Hones Translator Corruptor*. Previous research focused on lifestyle myths in advertising, while this study focused on social criticism of the criminal act of corruption committed by

Juliari Batubara.

Third, the research conducted by Ristamala, Umi Rahmawati, and Dian Novitasari entitled *Analysis of Semiotics of Roland Barthes on The Meaning of Empty Chairs Impressions of Mata Najwa Waiting for Terawan* Edition, published in the journal *Communication and Culture*, 2021. The research aimed to analyze the impressions of Mata Najwa interviewing empty chairs, which contains certain meanings. The method used is the semiotic analysis of Roland Barthes (Ristamala et al., 2021). The difference is in the object of research. The object of the previous research was the Mata Najwa edition of *Waiting for Terawan*. In contrast, the object of this research was an animation entitled *Hones Translator Corruptor* released by Tekotok.

The fourth research referred to is the research of Anggun Rahma Rani, Dian Novitasari, and Merita Auli entitled *Discrimination against Women in the Tilik Short Film (Roland Barthes Semiotic Analysis in the Tilik Short Film)*, published in the *Massa* journal, 2021. The method used was Roland Barthes' semiotic analysis (Rani et al., 2021). The difference with the current research is the object, whereas the object of previous research was the Tilik short film. In contrast, the object of this research is the animated cartoon of Tekotok, *Hones Translator Corruptor*.

Communication is defined as the process of delivering a message by one person to another to give or change attitudes, opinions, or behavior, either directly orally or indirectly through the media (Saputra, 2017). In line with the definition above, (Littlejohn, 2018) suggests that communication is the exchange of a thought or idea. Communication is the process of conveying information and understanding from one person to another, both verbally and non-verbally, through symbols or signs as long as the communication can be understood and understood by both parties.

Mass communication is a form of communication that uses channels (media) to connect communicators and communicants en masse. According to Mulyana (Kusuma & Fitriawan, 2020), mass communication is communication that uses mass media, whether printed (newspapers, magazines) or electronic (radio, television). They are relatively expensive, managed by an institution or institutionalized person, addressed to a large number of people who are dispersed in many places, anonymous, and heterogeneous. There are many different views about the function of the mass media. According to Alfani (2017), the media is not only a medium of information, education, and entertainment but also exercises social control in the context of upholding justice and truth, the basic values of democracy, and the rule of law and human rights.

The media actively monitors the public interest. This is as formulated in Article 3, paragraph 1 and paragraph 2 of Law number 40 of 1999 on Press. It says the National Press function is as a medium of information, education, entertainment, and social control and can function as an economic institution (Jailani et al., 2020). The social control function of mass media related to the prevention of corruption can be in the form of monitoring the disclosure of corruption cases handled by law enforcers. The mass media carry out supervision, criticism, correction, and suggestions on matters relating to the public interest.

Social criticism is a form of communication in a society that aims to control the course of a system or social process (Akbar, 1997). In addition, social criticism is an effort to prevent various social or individual actions that deviate from the social order and the order of moral values in society. Submission of social criticism can use various media, for example, traditional media, such as satirical expressions between individuals, performances in the context of public communication, art in literature, and mass media.

Along with the times, new media, such as social media and blogs, can also be used as a medium for criticism.

Social media (Kaplan & Haenlein, 2010) is defined as an internet application built based on the fundamental ideology and web technology 2.0, which allows the creation and exchange of user-generated content (Mansur, S., Saragih, N., Ritonga, R., & Damayanti, N. (2021). Social media allows people to socialize online, making each individual interact without being limited by space and time (Sita, 2020). On the other hand, social media platforms have unique features which classify users from various aspects such as age, gender, and interests (Andryani, K., Amanova, F. Y., & Nurdiati, R. P. (2022). Furthermore, Launa and Rery (2020) stated that social media newsrooms have been widely used to brand images that have become symbols of certain politics while simultaneously deconstructing a political image. The political situation and the response of the cyber community on social media are quite important and interesting things to study (Karolina, C. M., & Zarkasi, I. R. (2022).

Social media, like Youtube, allows users to share information and events that occur through a video. One of the advantages of YouTube is that it can be accessed by all groups, including children, teenagers, parents, and the elderly. Every YouTube user has the freedom to create and upload knowledge-related content, experience-related content, and entertainment-related content. One of the entertainment content that is of interest to all circles is animated content.

The definition of animation comes from the word to animate, which means to move, animate. Suppose an object is inanimate, then moved through gradual and regular changes to give the impression of life. Djalle Zaharuddin (in Waeo et al., 2016) defines animation as the process of creating motion effects or the effects of changes in shape that occur for some time. According to Bungin (2009), animation is a single image that can convey many meanings, which are generally used to convey communication messages from one person to another. Animation is not only a means of entertainment but also a medium of social criticism.

Semiotics comes from the Greek word *semeion* which means sign. The sign itself is defined as something which, based on previously established social conventions, can be considered to represent something else. Semiotics studies the nature of the existence of a sign (Wibowo, 2011). Communication semiotics emphasizes the theory of sign production, one of which assumes the existence of six factors in communication, namely the sender, receiver, code or sign system, message, communication channel, and the reference is discussed.

One of the important figures in semiotics is Roland Barthes. He wrote many books about semiotics, including *Mythologies* (1973), *Element of Semiology* (1977), *The Fashion System* (1983), and *Camera Lucida* (1994) (Arfi, 2016). Barthes is the successor of Saussure's thinking. Roland Barthes continues Saussure's thinking by emphasizing the interaction between the text and its users' personal and cultural experiences, the interaction between the conventions in the text, and the conventions experienced and expected by its users. Barthes' idea is known as the "order of significations" which includes denotation and connotation (Kriyantono, 2006).

1. Signifier	2. Signified
3. Denotative Sign	
4. Connotative Signifier	5. Connotative Signified
6. Connotative Sign	

Figure 1. Roland Barthes Sign Map (Sobur, 2013)

The first order includes markers and signifieds in the form of signs. This sign is called denotation. Denotation is the level of signification that explains the relationship between the signifier and the signified (between the sign and the referent) in reality, producing a real, explicit, direct, and definite meaning. Meanwhile, the connotation is the level of signification that explains the relationship between the signifier and the signified in which the meaning is not explicit, indirect, and hidden (Sobur, 2013). Barthes explained that connotation works on a subjective level, so its presence is not realized. Connotative meaning is often read as denotative fact. Therefore, one of the goals of semiotic analysis is to provide analytical methods and frameworks for overcoming misreading.

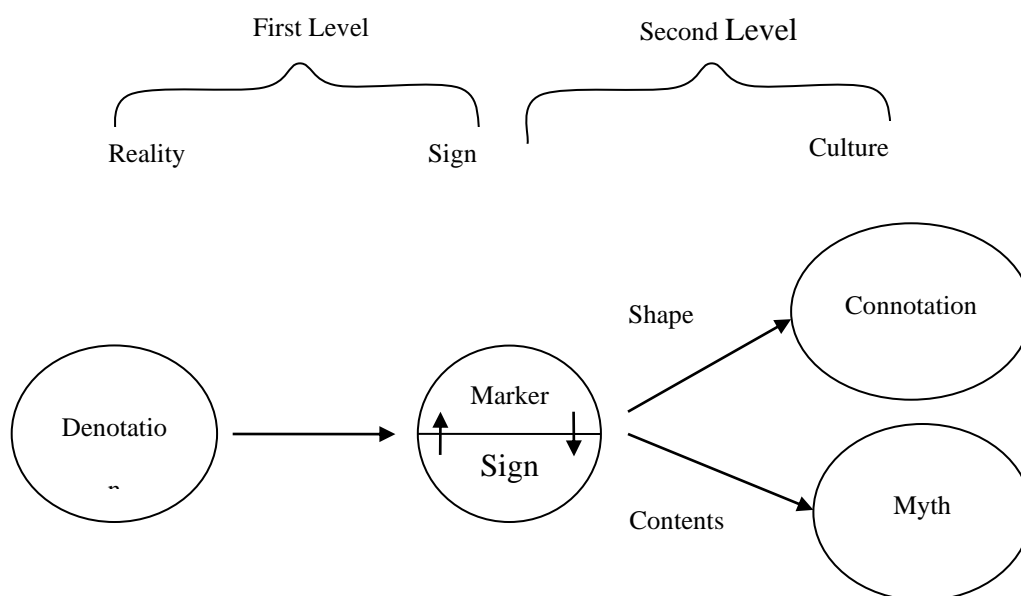


Figure 2. Barthes Two Steps Significance (Fiske, 2016)

The second stage of signification, which relates to the sign’s content, works through myth. Myth is how culture explains or understands some aspects of reality or natural phenomena. Myth is a product of social class that is already dominant. Primitive myths, for example, are about life and death, humans and gods, and so on. While the myths of today, for example, about femininity, masculinity, science, and success.

“Semiology has taught us that myth has a duty to provide a history of natural justification and to make uncertainty seem eternal (Barthes, 2006). Barthes (2006) further states that “myth is a depoliticized discourse. With myth, people do not have relationships based on truth but on use; they depoliticize according to their needs”.

When it comes to research problems, at least there is a difference between connotation and denotation. The denotation is the Hones Translator Corruptor’s Covid-

19 social aids bribery case by Juliari Batubara, which developed as an animation theme, while the connotation is how the animator criticizes the government regarding the Covid-19 social assistance bribery case by Juliari Batubara.

Basically, Hones Translator Corruptor contains signs that can be interpreted differently depending on where the cultural context applies. The symbols in it will also be easier if the interpreter understands the relationship between the cultural context and the area where the symbol is interpreted. The practice of meaning can be formed through the prevailing cultural context.

The disclosure of the meaning behind the signs in the animation of Hones Translator Corruptor as a medium of social criticism can be analyzed using Roland Barthes' semiotic approach, which focuses on the second level of signification namely myth. In other words, a criticism submitted has been made in such a way as to communicate. Because all mythical material, whether in the form of pictures or writings, implies an awareness of meaning. The social criticism of Juliari Batubara's bribery case in the Tekotok animation, according to Roland Barthes, is the result of construction.

Method

This study uses a critical paradigm. According to Wibowo (2011), in the book *Semiotics of Communication*, the critical paradigm is a paradigm that has a quite different view, which lays the basis for contextual research activities, covering political, cultural, economic, ethnic, and gender situations. This study uses a critical paradigm in analyzing the Tekotok animation version of Hones Translator Corruptor, which aims to uncover the signs in each frame of this animation to find the meaning of the message of social criticism.

The type of research used in this research is descriptive research with a qualitative approach. According to Kenneth D. Bailey, descriptive research aims to provide a detailed description of a phenomenon. Descriptive research intends to provide an overview of a specific social phenomenon. Bogdan and Taylor stated that qualitative research is one of the research procedures that produces descriptive data in the form of speech or writing and the behavior of the people being observed (Wibowo, 2011).

The method used in this research is Roland Barthes' semiotic method, with two orders of significance to strengthen understanding. The first stage is the relationship between the signifier and the signified in a sign with an external reality called denotation. The second stage, namely connotation, describes the interactions that occur when the sign meets the reader's feelings and emotions and the cultural values it adheres to.

The unit of analysis in this study is the overall signs in the animation of the Tekotok's Hones Translator Corruptor. The signs include pictures, shapes, color, expressions, dialogue, and writing (text). The data collection technique in the study was obtained directly from the object of research, which is the Tekotok animation of "Hones Translator Corruptor". The researcher downloaded the animated video from YouTube, then watched the show, and then divided the video into several frames to analyze the signs in the animation. Secondary data sources, namely those obtained from books, papers, and various sources on the internet related to this research.

The increasing number of corruption cases in Indonesia, especially during the Covid-19 pandemic, has disappointed public officials. Various forms of criticism were conveyed by the public through social media, one of which was social criticism

delivered through Tekotok animation on YouTube social media. The data analysis technique was carried out using Roland Barthes' semiotics, consisting of three main things: denotative signs, connotative signs, and myths. Denotation is the first stage of significance that explains the relationship between the signifier and the signified within the sign to external reality (Fiske, 2016). Denotation is usually understood as the literal meaning of "actual". Connotation is how the sign works in the second stage. Connotation describes the interactions occurring when signs meet their culture's feelings, emotions, and values (Fiske, 2016). Myth is a culture of ways of thinking about things and conceptualizing things (Fiske, 2016).

Results and Discussion

Before the era of technology dominated the inter-communication space as it is now, the communication pattern as it now still relies on two types of communication, namely: direct communication (face to face) and indirect communication (through media) conventionally. As a rule, humans communicate with one another by having a conversation. In conversation through conversation, each actor uses language to express his opinions and ideas but often witnesses undesirable results due to miscommunication between communicators. Schein (1989) observed that Goffman wrote about the human face and how it interacts in everyday life. For him, humans do not only act socially and maintain their identity but also create faces for other humans (Probosini, 2020).

On the other hand, the current development of information technology is marked by new media that can disseminate information digitally using online services. This new medium allows users to not only consume information from the media but also use it to represent themselves, interact with other users, create content, and share information. Virtual social networks are also created virtually due to the emergence of new media. YouTube is a social media that meets the criteria for new media. YouTube has the characteristics of media sharing, both in terms of video and audio (Setiadi, 2016). In Indonesia, YouTube as a social media is very potential and effective in disseminating information (Lestari et al., 2020).

In this regard, advances in audiovisual technology have become an inseparable and essential part of people's lives today. Synthesis of sound and image components into audiovisuals allows anyone to feel what they are watching on the screen. Audience satisfaction and admiration for audiovisuals began in the 19th century with the appearance of digital animation, the advent of CGI (computer-generated imagery), and computer graphics to create effects that revolutionized the animation process. After that, equipped with the invention of 3D animation and rapid technological transformation, image quality improvement (Mihailova, 2013), and computer-generated technological advances, perfecting the efficiency level of image elements. As Sobchack (2000) illustrates, the old popular belief in (digital) technology has always urged people to be fascinated by the utopian visions afforded by the aesthetic power of digital technology (Mihailova, 2013, inNurmalasari, 2020).

Significantly, animation on audiovisual has played a role in creating hyperrealism. The situation shows that humans seem to associate objects in animation with real objects (Mihailova, 2013). Objects to create hyperrealism are becoming more diverse due to media convergence. In this convergence, users and conventional media, such as film, television, and print media, merge with the telecommunications and information technology industries, not only in terms of information and technology but also in economics and aesthetics (Pradsmadji & Irwansyah, 2020). One of the audiovisual

technologies is virtual reality (VR). This is part of media convergence, which creates sensory stimuli through images and sounds (Musalek & Vasek, 2019) and provides experiences in the artificial world. It integrates the real world, which is constructed as a physical world, into a set of tools called VR (Ludlow, 2015, inNurmalasari, 2020).

Tekotok animation is an animation that displays criticism but in a way that makes people laugh. Tekotok animation shows blatant views in the form of criticism of various problems and events that occur in society. Social criticism in the form of satire, parables, and also light jokes from the Tekotok animation does not make people angry because it is presented in an entertaining package. Tekotok animation presents a summary of events in the spotlight, whether it concerns social, political, or environmental issues. The animated characters of Tekotok are here to parody these events. The originators of this Tekotok animation are Beto and Bilal.

Hones Translator Corruptor is one of Tekotok's animated shows. This 3-minute, 15-second show is presented with images and sound elements. The characters in this animation represent someone in the Covid-19 Bansos bribery case. The green character holding a paper indicates Juliari Batubara, a defendant in the Covid-19 Bansos bribery case. Then the light coral character sitting on a brown chair hints at a judge who is trying the Juliari Batubara social assistance bribery case. Meanwhile, a purple character sitting on a brown chair indicates Megawati Soekarno Putri, the General Chair of the Indonesian Democratic Party of Struggle (PDIP). Juliari Batubara is a PDIP cadre. Hones Translator describes the various responses or reactions of the animators to the reading of Juliari Batubara's plea and the judge's decision that sentenced him to 12 years in prison. Various innuendos were conveyed in this Tekotok animation. In this research, the 3-minute show was be divided into 13 frames for analysis using Roland Barthes' semiotics.

This study focuses on the signs in the Tekotok's *Hones Translator Corruptor*. The signs in question are dialogue, color, expression, and body language.



Frame 1 (00:08-00:20)



Frame 2 (00:21-00:25)



Frame 3 (00:26-00:39)



Frame 4 (00:40-00:46)



Frame 5 (00:54-00:58)



Frame 6 (01:02-01:22)



Frame 7 (01:26-01:37)



Frame 8 (01:39-01:59)



Frame 9 (02:02-02:15)

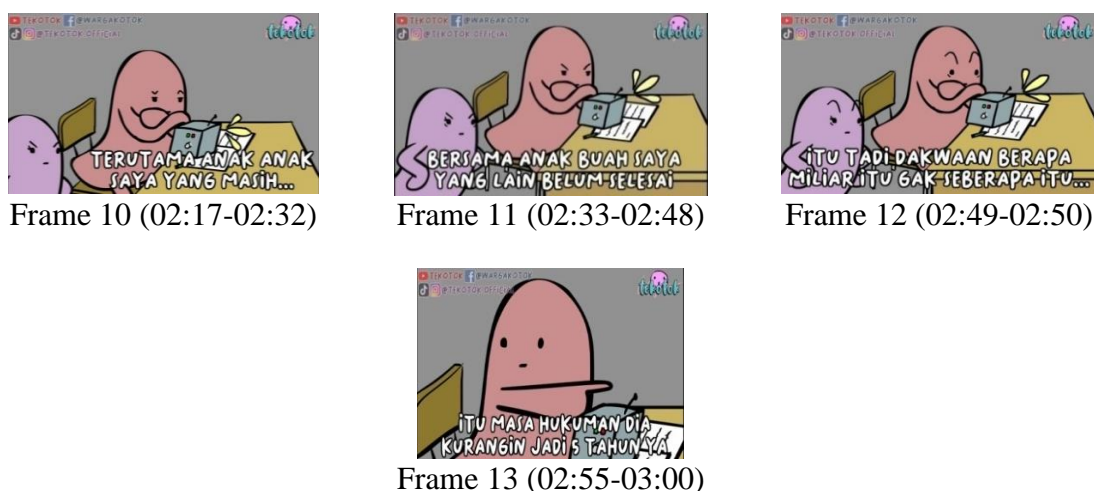


Figure 3. Tekotok's *Hones Translator Corruptor* Animation

Social criticism is a form of communication in a society that aims to control a system or social process (Akbar, 1997). In addition, social criticism is an effort to prevent various social or individual actions that deviate from social and moral rules in society. When conducting this research, the researcher found that in the animation, this corruptor criticized the figure of former Social Minister Juliari Batubara, who was involved in the corruption of the Covid-19 social assistance fund.

Therefore, if the context of social criticism of corruption cases by public officials is related to the current condition of society which tends to have consumptive behavior, it is inevitable that society, with all its dynamics, will follow and follow the consumption of social logic. The utility and service are not the ultimate motives of the act of consumption but rather the production and manipulation of social markers. Individuals accept their identity in relation to others not from who and what they do but from the signs and meanings they consume, possess, and display in social interactions. In a consumptive society, signs are the most convincing reflection of individual self-actualization (Fadillah & Chang, 2021).

The social criticism in the animation is that in frame 1, where a defendant is seen holding a thick piece of paper. The thick paper was interpreted as a corruption case committed by the defendant. In this frame, the defendant admits his guilt and apologizes for his negligence in not supervising his subordinates. The connotative meaning is that the defendant is not responsible and blames his subordinates. The defendant used his power to scapegoat his subordinates. According to Alkostar (2009), the emergence of corruption and human rights crimes cannot be separated from uncontrolled power or power.

In frame 2, the defendant is seen holding a thick piece of paper with his eyes closed. Closed eyes are someone's actions in remembering, imagining, and thinking deeply about something (Antonius, 2019:67). The thick white paper sign that the defendant is holding is interpreted as the defendant's corruption case. In this frame, the defendant said that his case had caught the leader's attention and disturbed his time. The connotative meaning is that the defendant asked the case not to be followed up.

In frame 3, the judge looks at the head of the organization with his arms crossed. Folded or crossed arms show a defensive attitude. Crossing their arms can also indicate

someone is in their position and opinion (Antonius, 2019). The head of the organization looked at the defendant. The head of the organization in this animation is purple, meaning nobility, spirituality, prosperity, and wisdom (Nugroho, 2008). In this frame, the defendant apologized to the head of the organization because his case impacted the organization. The defendant asked to be acquitted of all charges. The connotative meaning is that the defendant feels he is a victim, so the defendant asks to be released. A form of satire against Juliari Batubara who feels he is a victim and tries to turn the situation around from being a corruption defendant to being a persecuted victim.

In frame 4, the defendant is seen holding a thick piece of paper with a flat expression. The thick paper held by the defendant was interpreted as a corruption case of the defendant. In this frame, the judge asked whether the defendant received the money, but the defendant said the money only reached his subordinates. The connotative meaning is that the defendant throws the blame on his subordinates who have a lower position than him.

In frame 5, the defendant admits his mistakes. Then the translator hones translates if he admits his mistakes. According to the Big Indonesian Dictionary (KBBI), cheating is dishonest. A fraudster is a bad person who constantly cheats on everything and harms others for their own benefit. Its connotative meaning is making a mistake because of the corruption of the Covid-19 Social Assistance fund and blaming his subordinates to escape punishment. According to Alkostar (2009), “the phenomena of economic corruption and corruption are related to the behavior of power, in the sense of political factors where the law and law enforcement agencies no longer work or lose their integrity.”

In frame 6, a tool that is gray in shape and has an antenna on it is visible. The color gray means modern, smart, clean, and sturdy (Nugroho, 2008). The tool is called a Hones Translator. The word *hones translator* comes from the word “honest” which means honest, and translator which means translator. Hones Translator means an honest translator. In this frame, the defendant apologized to the matriarch and father for his negligence in not supervising his subordinates. Hones Translator translates that he asks everyone to be stupid and believes that he is an honest person. His men are ridiculous, so it is just his men who are arrested. The connotative meaning is that the defendant uses his subordinates as perpetrators to cover up his mistakes.

In frame 7, the defendant said that his case had caught the leader’s attention and disturbed his time. Then the hones translator translates that the leader will defend him because he is the one who needs his role more. The connotative meaning is that the defendant asked the leader to release him.

In frame 8, the defendant apologized to the head of the organization. Then the hones translator translated that he was only pretending to apologize to the head of the organization because there was no better way to get out of trouble than playing the victim. Playing the victim is the tendency to pass the blame or responsibility on to someone else. Victim-playing people strongly believe that all bad luck in their life is caused by other people. Victims-playing always has reasons to blame others and avoid responsibility (Sendari, 2021). The defendant pretended to be a victim to be acquitted of all charges.

In frame 9, the defendant asked to be acquitted of all charges. Then the hones translator translated that the defendant’s family was ashamed of their crime. The connotative meaning is that the defendant asked to be released because his family was blasphemed by the community.

In frame 10, the defendant asked to be released because he has a child who is still a minor and still needs his role as a father. Then the Hones translator translated that he had not had time to share his bad experience with his children. In this case, the defendant asked to be released because he had a minor. The connotative meaning is that the defendant asked to be released to continue the corruption regeneration.

In frame 11, the defendant said that the blasphemy would stop depending on the decision of the matriarch and father. Then the Hones translator translated that he asked to be released because his business with other subordinates had not been completed. The connotative meaning is that the defendant asks to be released so that he can commit other types of corruption.

In frame 12, the Hones Translator said that “the charge is not much, it is a small amount”. According to the Big Indonesian Dictionary (KBBI), loose change means money with a small nominal (coin). Referring to the meaning of the KBBI, loose change is commonly known as an object of less value (Hibaturrahman, 2021). The connotative meaning is that the defendant underestimated the corruption problem that was carried out because there was an even greater corruption that the defendant was about to commit.

In frame 13, the judge reduced the defendant’s sentence. The judge knew the defendant’s actions, but the judge seemed to turn a blind eye and reduce the sentence. This illustrates that law enforcement is not firm for perpetrators of corruption. Law enforcement only applies to small people who commit petty crimes. Meanwhile, the perpetrators of major crimes such as corruption, collusion, and nepotism are very difficult to touch. The law that applies in society is that there is a difference in social classes. People in the upper social stratification receive different treatment than people in the lower social stratification.

After the researchers analyzed Tekotok’s “Hones Translator Corruptor” version, based on the results of the researchers’ observations, there was a myth that the animators tried to instill. The myths found by researchers in this study are:

Feeling the Victim to be Released from Claims

In this study, the researchers found the myth that a perpetrator of a criminal act of corruption would play the victim to be released from prosecution. Victim-playing is a condition when a person feels he is always a victim. In frame 1, the defendant apologized to the matriarch and leader for being negligent in supervising his subordinates. The defendant acted as if he was a victim to be released from prosecution. In frame 3, the defendant apologized to the head of the organization because her case had a bad impact on the organization’s image. The defendant also asked to be released. The defendant acted as if he was a victim to be released from prosecution. Then, in frame 8, the defendant acted as if he was a victim and pretended to apologize to the head of the organization to be released from all charges.

The context of the findings in frames 3 and 8 that the fact is that in submitting his memorandum of defense or plea before the panel of judges at the Central Jakarta Corruption Court Monday, 9 August 2021, Juliari Batubara denied that he received bribes from social assistance funds for handling the Covid-19 pandemic in Indonesia. Minister of Social Affairs for the Greater Jakarta area, Juliari instead accused his former subordinate, Matheus Joko Santoso, of enjoying the bribe money. Juliari Batubara only pleaded guilty in the context of not being able to supervise the work of his subordinates.

Furthermore, the context of Juliari's self-defense, on the other hand, can be seen in his attitude that he does not feel guilty towards the recipients of social assistance. He only feels guilty by apologizing to President Joko Widodo (father of the leader), who has appointed him as Minister of Social Affairs, and to Megawati Soekarnoputri (the leader of the party) as the General Chair of PDIP, who recommended herself to be a minister from PDIP.

In frame 9 the defendant asked to be released because the judge's decision had an impact on his family. The defendant seemed to be asking for mercy from the judge by evoking emotional feelings in the form of sympathy and empathy with the manipulated facts to get the judge's side to defend him. In frame 10, the defendant seems to be asking for mercy from the judge by using his children as an excuse to be acquitted. Furthermore, in frame 11 the defendant acts as if he is the victim of all problems, even though the defendant is the main perpetrator of the problem.

Throwing the Blame on People with Lower Positions

The researchers found a myth in this study that people who have higher positions often throw the blame on people with lower positions than them. Someone who has power often uses his power to influence the behavior of others so that other people will behave as expected by people who have power. In frame 1, the defendant admitted his guilt and apologized to the leader and the matriarch for his negligence in not supervising his subordinates. The reason for neglecting to supervise his subordinates is a sign that the defendant threw the blame on his subordinates.

In frame 4, the judge asked whether the defendant had received the money, but the defendant did not answer yes or no but gave a statement that the money only reached his subordinates. The statement indirectly shows that the defendant threw the blame on his subordinates. In frame 6, the defendant apologized to the matriarch and leader for being negligent in supervising his subordinates. The defendant's statement of neglecting to supervise his subordinates indicates that the defendant threw the blame on his subordinates. The ideology seen in this myth is the hegemony of power, Juliari Batubara, who uses his power to scapegoat other people who are his subordinates, who are actually under his control, to replace his position as a defendant in the corruption case of social assistance for the COVID-19 pandemic.

Related to the findings in frames 4 and 6, if it is related to the context of ideology and hegemony of political power, Juliari Batubara's self-defense is in line with what Isharyanto (2017) stated that in a government system based on the hegemony of political parties that become dominant in the political system, continuously managed to maintain the dominance of the party that determines the configuration of government (regime). This then leads to a political system based on political interests, which can be categorized into five characteristics of power: first, the dominance of votes or the acquisition of parliamentary seats; second, domination in the period of the ruling, or hegemony in managing power; third, domination in political negotiations; fourth, dominance in determining the policy agenda; and fifth, dominance in controlling the opposition.

The logic of Juliari Baturabara's self-defense, who thought a victim of his subordinates' mistakes in the corruption case, is only a political effort by Juliari to try to escape the corruption case by taking refuge under the hegemony of political power, which is represented in the figure of Jokowi. Widodo (who in the show is called the leader of the party) is the president who carries out the party's duties, and Megawati

Soekarnoputri (in the show is called the head of the organization) is the General Chair of PDIP Party. This regime, with its hegemony in power, can control the opposition and attract other political parties to the government's side. Hence, Juliari feels safe from being held accountable to the public and feels innocent before the law because he did not get political attacks from the opposition since the programs, government policies, and policy-making institutions have been dominated by PDIP and its coalition.

The context of the findings in frames 6, 7, and 8 prove that allegations of corruption cases carried out by public officials affiliated with the regime or being part of the hegemony of political power that supports the regime in power will inevitably use elements in political logic to obscure legal claims to ease the sentence or even freeing the perpetrators. Therefore, it seems that the political forces and powers that underlie Juliari provide political support and “maximum protection” against him from the entanglement of heavy legal charges. The hands of power are trying to protect him invisibly. This situation is supported by the fact “public discussion” period was short on the corruption case of social assistance, which put Juliari as the main actor in the case. The case continued to a relatively light sentence given to him, even though the case is included in the extraordinary crime category and categorized as a violation of human rights.

In short, Juliari Batubara's self-defense in the alleged corruption case of social fundsshow a common thing in the prosecution or handling of corruption cases carried out by public or political officials so far in post-reform Indonesia. The defendant tried to protect from the threat of lawsuits by presenting narratives, images, and so on with context; first, the reasons made by other people/parties, such as: feeling trapped by political competitors, feeling like a victim/victimized, just carrying out orders, feeling wronged, or feeling treated unfairly. Second, the defendant try to show the causes that arise to himself, by showing the side of his biological or psychological problems, to create compassion or pity for him, such as suffering from illness, then asking for a suspension of detention, family reasons; their children are still minors, shame, feel persecuted or blasphemed, as the backbone of the family and so on.

Both contexts have the same goal: to make the court as the highest legal decision-making process (convictions) can relieve or even free the corruptor from all lawsuits that are suspected or charged against him. Thus, the strong suspicion of interference by political power on behalf of the regime and the political hegemony of the rulers in the Juliari case further strengthens the weakness of the law enforcement process in corruption cases committed by public officials or political officials. The principle of equality before the law, in many legal cases related to political interests and power, is still difficult to realize. Meanwhile, Article 1 paragraph (3) of the 1945 Constitution clearly states that: The State of Indonesia is a State of Law. This means it is not a state of power that relies on political power or interests.

However, based on the context of the problems in this research, the public in their way still does not stop criticizing or controlling the deviation or abuse of power, one of which gives birth to the corrupt behavior of state administrators. Even the criticism and control are carried out more creatively and innovatively along with technological advances in the current digital era. *Tekotok's Hones Translator Corruptor* animation is one example. Although the public technically cannot enter the political system and power directly, the creation of space to convey criticism and social control, especially in the context of corruption cases as extraordinary crimes, can still be done by the public

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