

CHAPTER FOUR

CONCLUSION

Having analyzed two *Tempo* covers from July 21-27, 2010 edition and October 13-19, 2010 edition, I come to the conclusion that *Tempo* tends to bring up an issue through not only its news but also its cover. This can be seen that *Tempo* tends to make drawings, more like cartoons, as the illustration of the current issue on its cover. Comparing a drawing illustration and a photograph for a cover, I find that a drawing illustration is more eye-catching than a photograph. Moreover, the use of drawing illustration gives the illustrator freer ways to inform of current affairs through the cover. For example, the illustrator can make the facial expression of a person on the cover according to any emotions the illustrator wants to show in relation to the issues.

As I have mentioned in my background of the study, since the era of the late former President Soeharto ended, the Indonesian people have been fully aware of what is happening around and within the police force. Their awareness arises because there are many disappointments among the people towards the force. Their disappointments are caused by unpleasant cases involving the force, such as

corruption among the police officers. Thus, the people have become cynical to anything concerning the force.

In addition, in this analysis, I focus on the police force issues in 2010 when there was a replacement process of the Indonesian police chief. There is one concept found in two data. It is the irony in the Indonesian police force. Hence, there is an irony found in each of the two data. The irony in the first cover is that the Indonesian police chief is not the controller of the force; there is someone else who controls the force through the chief. The irony in the second cover is that two candidates for the new Indonesian police chief, Commissioner-General Soekarna and Commissioner-General Sudjarwo, have failed to be the chief because the President of Indonesia, Susilo Bambang Yudhoyono, suddenly has appointed General Timur Pradopo as his sole candidate for the next chief and it only takes one day to process the assignment.

The concept is not only shown through the nonverbal signifiers but also through the text signifiers. The signifiers in data one are the headlines “CHANGING OF THE GUARD”, the sub-headlines “The search for a new Police Chief is underway”, the date “July 21-27, 2010”, and the name of the magazine, “Tempo”.

In data two, the signifiers are the headline “EASTERN ‘PROMISE’”, the sub-headline “Who is the shock Police Chief candidate and what is behind his nomination?”, the date “October 13-19, 2010”, and also the name of the magazine, “Tempo”. Moreover, in my analysis, the dates play a significant role to show the historical background behind it.

Firstly, in data one, I discuss a search for the new police chief. Through the date “July 21-27, 2010”, the headline “Changing of the Guard”, and the sub-headline “The search for a new Police Chief is underway”, the viewers are able to understand

the main issue brought up by *Tempo* of that edition because there is a background event and a fact based on the date. The date is there to remind the viewers of the condition in the police force in that particular period of time. The police force was going through the chief replacement process, which unfortunately involved a corruption case involving some of the force's senior officers. Although the headline is quite confusing for the viewers to comprehend, the sub-headline helps them to understand who the person in the main focus is. As a result, it also helps the viewers to understand that the person named as the guard in the headline is the police chief.

On its cover, *Tempo* illustrates a black-faced man in a military uniform standing in a jeep and holding a smiling pink mask; while beside him, there is a person holding the steering wheel of the jeep. From my analysis, it can be concluded that the standing man is the current police chief, General Bambang Hendarso Danuri, for he was going through his replacement process. Besides, *Tempo* points it out through the text signifiers. *Tempo* illustrates the police chief as a person who is not proud anymore of himself because his position is being replaced. In addition, I believe he feels insecure with his position although he is at the top position in the force. The chief's insecurity is shown by his holding onto the windshield top frame of the jeep and the person sitting next to him. The viewers cannot identify the person next to him because *Tempo* only illustrates the person's hands holding the steering wheel as he is driving the jeep. This builds an interpretation that although the chief has the command over the force, actually it is not he who controls the police force, but someone else does. Therefore, the chief absolutely feels insecure as the driver can cause him to "fall" or, in this case, to lose his power in the force.

The second data is about the result of the replacement process itself. The similarity it bears with the first data is that the viewers may know the history behind the issue through the cover date. In data two, during the period of time, the President of the Republic of Indonesia had finally decided to appoint General Timur Pradopo as the new Police chief. Nevertheless, the promotion and installation of General Pradopo which only happened within one day, had caused speculations among the Indonesian people that General Pradopo was chosen because he was close to the President's family and had once worked together. The decision was considered wrong because General Pradopo did not have in the right rank.

In order to be a general, someone has to be a commissioner general. On the contrary, Pradopo was merely an inspector general, which is below the commissioner general in rank. Furthermore, his assignments, when he was the chief of west Jakarta district police department, did not go well because of the 1998 tragedy. His installation is even questionable as reflected in the sub-headline "Who is the shock Police Chief candidate and what is behind his nomination?". It suggests that there seemed to be something wrong with the installation itself.

Furthermore, the final result is also illustrated in the cover. General Pradopo is illustrated as a happy man leaning out of the closed stage curtains while showing half of his body. There are also two other senior officers found in the cover, they are Commissioner-General Nanan Soekarna and Commissioner-General Imam Sudjarwo. They are illustrated as unhappy men standing in the front of the curtain on the stage.

Tempo puts General Pradopo in the spotlight to show that he is the main focus of the magazine. On the other hand, Commissioner-General Soekarna and Commissioner-General Sudjarwo are illustrated as not being in the spotlight. This

illustration shows that their position on the stage is not as important as General Pradopo. Based on the fact and the analysis I have made, the irony found in the second data is that the two commissioner generals are actually strong candidates for the new police chief; however, neither of them turns out to be the new police chief. The one who becomes the new police chief is an unexpected senior officer, General Pradopo, who is not even one of the candidates. That is why *Tempo* points out to General Pradopo as the main issue rather than Commissioner-General Soekarna and Commissioner-General Sudjarwo.

In my opinion, the irony in the Indonesian police force concept is not only created by the historical and cultural background itself, but also by the media. It is because the media has a role to inform people of current affairs. In my analysis, *Tempo* has an important portion since it is very critical in giving information. From the two data, I can see that *Tempo* is also very cynical and critical that it also always illustrates the affairs through its covers. *Tempo* points out the weaknesses of the people, person, or institution in the issue be it through its cynical illustration or its attracting headlines and sub-headlines. Moreover, *Tempo* has the motto “be the first, but first get the truth”, and this is exactly what the media has shown through its covers.

In my opinion, the cases involving police officers exposed by the media also make people cynical towards the police force. People tend not to believe everything instantly, but they tend to analyze everything with the help of the media even though not all people are able to look beyond the news.

I, as an Indonesian who grows up knowing such issues, somehow am just the same with rest of Indonesian people who do not trust the police force. Even after

analyzing two *Tempo* covers and the historical background behind them, I find my belief in the concept growing stronger and I have become more cynical. I finally realize how strong the effect of a media is on people's opinion for I experience it as well. In fact, even though the police force has done great jobs, some flawed cases always wipe away the achievements immediately; as a result, people forget about the achievement and keep on hating the police force.

After all, semiotics is indeed helpful to make people view anything in a critical and detailed way. Moreover, Barthes' theory helps people not only to judge a magazine cover based on its looks but to see its historical and cultural background. Therefore, I suggest that future researchers do semiotic research using Barthes' theory since it will help you to do a deeper and more detailed analysis. As for the data, *Tempo* is one of the many rich sources which provide us with many elements to analyze, since concept is most significant to find if we use Barthes' theory. In order to find the concept, future researchers also have to be careful in defining the supporting parts of the data because not all the parts support the concept and researchers may need more proofs both historical and cultural to support the concept and the myth of the data.

1, 690 words