

The Multimodal Portrayal of The 2019 Indonesian Presidential Candidates' Rivalry on English Tempo's Cover Stories

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Abstract:

This research has investigated how English Tempo magazine's cover stories portrayed the Indonesian presidential candidate's rivalry between Joko Widodo (Jokowi) and Prabowo Subianto (Prabowo) to audiences. Four English Tempo's cover stories were then selected as the data and analyzed by the Multimodal Discourse Analysis (MDA) approach. MDA is an approach used to investigate discourses in any multimodal texts. Furthermore, this research uses a qualitative method with a descriptive perspective for data analysis. Moreover, the results have shown that (1) the presidential and vice-presidential candidates' photographs and caricatures, (2) the illustrations of presidential candidates' actions related to specific political events at the time, and (3) the main titles could multimodally portray the presidential candidates' rivalry to the audiences. The photographs and caricatures in the cover stories' pictorial components visually manifested the candidates' rivalry. Moreover, the cover stories' main titles explained the photographs and caricatures. Those semiotic components combined in each cover story could then modulate some multimodal communicative acts to portray the rivalry between presidential candidates. Meanwhile, the benefit of this research result is to provide the readers with the formulation of how English Tempo Magazine presents the topic of rivalry between Indonesian presidential candidates by visualizing issues concerning presidential candidates in the cover stories.

Keywords: *Cover story, Indonesian presidential candidates' rivalry, multimodal discourse analysis*

1. INTRODUCTION

The 2019 presidential election was a re-match between Joko Widodo (Jokowi) and Prabowo Subianto (Prabowo) of the 2014 edition in the Indonesian political context. In 2014, Jokowi excelled over Prabowo to become Indonesian President from 2014 to 2019. Not giving up, Prabowo again confirmed himself as a presidential candidate for the Republic of Indonesia in the 2019 presidential election (Santoso et al., 2020). After confirming himself as a presidential candidate, Prabowo chose Sandiaga Uno as his vice-presidential candidate. On the other side, Jokowi was re-nominated by his coalition parties to become Indonesia's presidential candidate for 2019 to 2024. Jokowi and his coalition parties then chose Ma'ruf Amin to pair up with him to compete against Prabowo and Sandiaga Uno to become the President and vice president of Indonesia. After the two pairs declared their readiness for the 2019 presidential election, almost all mass media in Indonesia discursively discussed their rivalry. The rivalry between the two presidential candidates became the main topic of discussion. Furthermore, their rivalry often discursively appeared in many news headlines and magazines' front covers or cover stories with no exception.

The cover story itself is one of the multimodal texts commonly used in mass media. The multimodal text is a text that is combined with different semiotic components such as languages and pictures, languages and gestures, and others (Kress, 2010; Hermawan, 2013; Lirola, 2016). Meanwhile, the cover story's primary function is to communicate meaning and interact with its audiences related to the main topic discussed inside the magazines (see Cambridge Advanced Learner's Dictionary). Furthermore, suppose the tasks of the cover story's semiotic components are separated. In that case, the labors will be more or less as follows: languages provide explanations (Berger, 1976), and pictures function to give the interpretations and stabilize the meaning of language in multimodal texts (Yang & Zhang, 2014; Hermawan & Sukyadi, 2017).

Linguistically speaking, besides explaining, languages also function to give or demand things or services (Halliday & Matthiessen, 2014). On the other hand, besides providing open interpretations, like what language does, according to van Leeuwen (2005), pictures can also interact with their viewers by offering and demanding things or services. He views that pictures interact and carry out many things for, to, or with human beings, such as persuading in advertisements, instructing in patterns of making clothes, explaining in diagrams in textbooks, and warning in a picture of a skull and crossbones at the door. He then argues that pictures can also be considered interactions, not just representations.

Accordingly, in this research, the researcher investigates how particular media's cover stories discursively portrayed to their audiences the rivalry of the 2019 Indonesian presidential candidates between Jokowi and Prabowo in facing the Indonesian Presidential election. The rivalry between the two candidates has indeed become a topic that has attracted many researchers to conduct research from various

linguistic and communication approaches. Panuju (2019) and Meiranti (2020) documented in their study how the online mass media framed both Jokowi and Prabowo. Moreover, Alvin (2019), Hartinah and Kindi (2022), Baharuddin (2021), and Satriawan and Purwaningsih (2021) examined how Jokowi or Prabowo built their image in the social media, speech, and presidential debate as presidential candidates in their research. However, none has discussed Jokowi and Prabowo's rivalry in the multimodal texts, primarily in the cover stories. Therefore, the researcher is filling the gap by investigating how selected cover stories in particular mass media portrayed the rivalry of Indonesian presidential candidates to the audiences. Furthermore, to reach the aim, the researcher formulates the following questions.

1. What are the meanings of pictorial and linguistic components used in the cover stories?
2. In what ways do cover stories portray the rivalry to the audiences?

2. LITERATURE REVIEW

2.1. Multimodal Discourse Analysis (MDA)

Partridge (2012) argues that MDA, also known as multimodality, is an approach set to probe how multimodal texts make meaning with their components and describe the socially situated semiotic resources people use to communicate with others. Meanwhile, Kress (2010) considers that MDA has particular focuses that researchers should obey when applying it. They should focus on several guiding questions in their mind, such as *what meaning is being made in the text? How is meaning being made in the text? In what social environment is the meaning being made?*. Based on those guiding questions, there are important points to underline. First, MDA is an approach to figuring out the meaning behind the multimodal text. Second, the MDA approach can reconstruct how the meaning is constituted in multimodal texts. Third, the MDA approach attempts to reveal the meaning culturally made by a social group.

Although there has not been a specific model in the MDA, the Systemic Functional Linguistics-based model has been frequently applied in many multimodal works. The model itself has been applied by Kress (2003 and 2010), O'Halloran (2004), Norris (2004), van Leeuwen (2005), Kress and van Leeuwen (2006), Bateman (2008), Bezemer and Kress (2008), O'Halloran and Smith (2011), and Machin and Mayr (2012). The model they proposed has been various and given significant effects and positively contributed to the development of multimodal studies, and enriched how the semiotic components work in meaning-making with each other.

2.2. Visual Grammar (VG)

Kress and van Leeuwen (2006) formulate VG as an analytical tool for researching visual communication. They notably argue that the VG could provide a

comprehensive view of certain discourses in pictures similar to Halliday's theory of language metafunctions. They assume that Halliday's theory of language metafunctions could also be applied to analyze the visual symbol system. Therefore, they propose that the VG can cover three aspects of analyzing images. They are representational meaning, interactive meaning, and compositional meaning.

The representational meaning means the visual resources for representing interactions and conceptual relations between the people, places, and things depicted in the image (Kress & van Leeuwen, 2006; Wilson & Landon-Hays, 2016). This meaning is more similar to Halliday's ideational metafunction. The Interactive meaning constructs the relationships between the viewers, the image producers, and the represented participants in the image. This meaning is similar to interpersonal metafunction (Paltridge, 2012). Meanwhile, the compositional meaning shows how the representational and interactive meanings cohere to create meaning in the text (Lirola, 2016). This meaning is the same as textual metafunction. The following figure is the framework of VG stated by Kress and van Leeuwen.

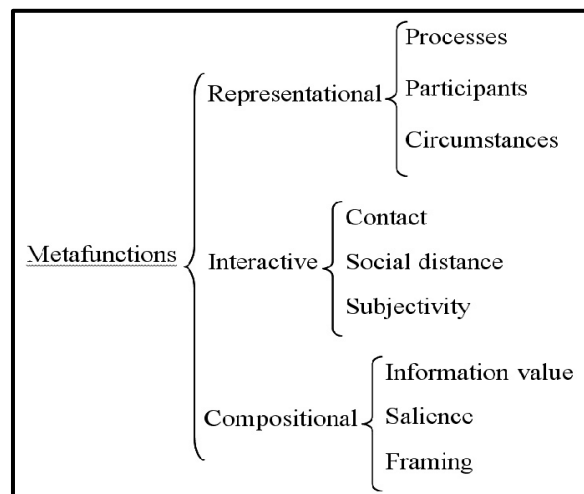


Figure 1: Kress and van Leeuwen's VG framework (2006)

2.3. Language Metafunctions

Halliday's language metafunctions (2014) describe languages from three points of view; ideational, interpersonal, and textual functions. The ideational views language as a physical reality related to the representation of ideas or experiences. The interpersonal views of social reality and the interaction between the speakers or authors and the listeners or readers. Meanwhile, the textual can reveal how linguistic modes in any text are created in the context. The three metafunctions are described at once when language is realized.

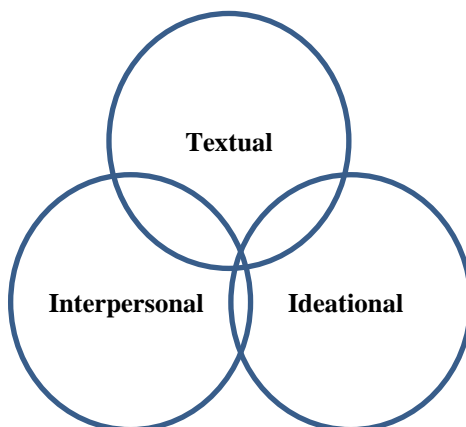


Figure 2. the Language Metafunctions in SFL

3. RESEARCH METHODOLOGY

The data in this research are 4 (four) English Tempo magazine's cover stories in Indonesia, mainly containing the pictures of Jokowi and Prabowo related to their rivalry before the 2019 presidential election was held. The researcher chose Tempo magazine as the data source in this research because it is one of the most prominent magazines in Indonesia that has been present in Indonesia since the 1970s. The cover stories were taken from the 15th January 2018's edition, the 30th October 2018's edition, the 20th November 2018's edition, and the 4th December 2018's edition. The cover stories are still accessible online at <https://magz.tempo.co/cover-story>.

Furthermore, in this research, the researcher applied a qualitative method to analyze and interpret the selected data with descriptive perspectives regarding the particular context or topic (Mackey & Gass, 2022). Meanwhile, in this research, the data analysis is carried out in two following parts:

1. Analyzing the meanings of pictorial and linguistic components used in each cover story. The analysis of meanings uses both Kress and van Leeuwen's VG (2006) and Halliday's language metafunctions (2014).
2. Interpreting how the meanings of pictorial and linguistic components portrayed the Indonesian presidential candidates' rivalry to audiences.

4. FINDINGS AND DISCUSSION

After analyzing the data, the researcher found that the meanings of pictorial and linguistic components used in the cover stories vary visually and linguistically. Visually, all pictorial components mean to illustrate and offer information regarding the candidates' political actions. Linguistically, most of the cover story's linguistic

components explain what pictorial components mean in the cover stories. Furthermore, the illustrations and explanations relating to political contexts could coherently and multimodally portray the rivalry to the audiences during each cover story's publication.

4.1. The meanings of Pictorial and Linguistic Components in the Cover Stories

4.1.1. Datum 1 Analysis

Visually speaking, from the perspective of representational meaning, the pictorial modes of the cover story in the following figure 3 have an actional with non-transactional meaning. This meaning is realized by the main represented participants' actions realized by their body or eye directions (Kress & van Leeuwen, 2006: p.63). There are four main represented participants in pictorial modes. They are two might-re-compete candidates in the 2019's Indonesian presidential election; Jokowi, Prabowo, and two horses they were riding. The candidates were photographed and posed while riding horses and wearing cowboy hats, yet they did not make any transactions among themselves. Although the candidates did not wear cowboy clothes, they could still be represented as cowboys or even horse racers. Furthermore, the two horses can be semiotically represented as the candidates' political vehicles or supporting political parties lying behind them.

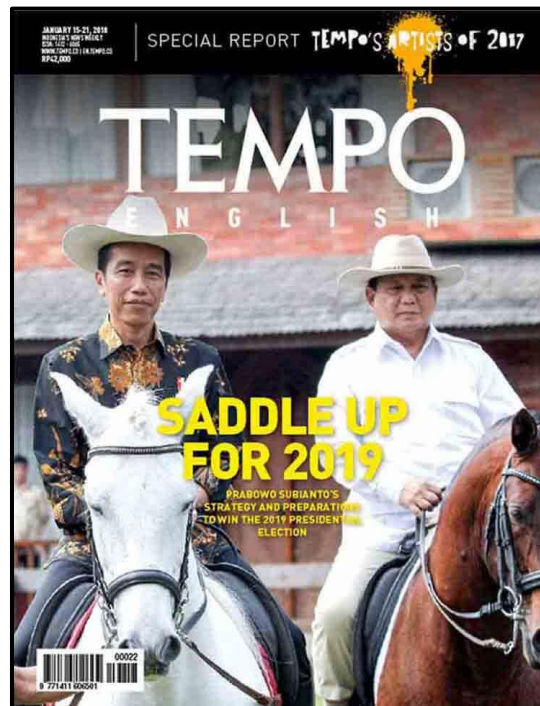


Figure 3. Cover story 1 (one) was published on 15th January 2018

From the interactive meaning perspective, the four represented participants of the pictorial modes were directly positioned to gaze toward the audience. Their gazes could mean that Jokowi and Prabowo demanded a social affinity relation from audiences. Meanwhile, the horses' gazes demanded empathy from the audiences since their movements were depicted to be commanded by Jokowi and Prabowo. Accordingly, the represented participants' gazes in figure 3 mean *to demand* audiences' affinity relation since they were not followed by some gestures (Kress & van Leeuwen, 2006, p. 118). On the other hand, the frame size used in this cover story is a medium shot. This shot shows the represented participants' heads to the knees. This shot means the image producer (English Tempo magazine party) was trying to bring the represented participants (the presidential candidates and their coalitions of political parties) to get closer to the audience (Machin & Mayr, 2012). Meanwhile, the perspective in this cover story is subjective since it has a built-in point of view. This perspective was purposely used to show and inform the audience (Kress & van Leeuwen, 2006) that Jokowi and Prabowo had been ready to face the 2019 Indonesian presidential election.

From the perspective of compositional meaning, the first time see the cover story in figure 3, the audiences would probably see four represented participants as the most salient pictorial components. After seeing them, the audiences would probably see two main titles in the middle of the cover story as the salient linguistic components (see the following title (a) and (b)). Title (a) was written in wide yellow fonts. In contrast, title (b) was written in smaller yellow fonts than title (a) and functions to give the audience information about what Prabowo would do to win the 2019 presidential election. The following are the titles:

- (a) Saddle up for 2019
- (b) Prabowo Subianto's strategy and preparations to win the 2019 presidential election

From the perspective of language metafunction (Halliday & Matthiessen, 2014), especially interpersonal, title (a) could have two kinds of speech acts if two different subjects are added to the title. The subjects are *they* and *you*. If the subject of the title (a) is *they*, in that case, the title will give audiences information since the mood type became declarative statements, and the information provided was about Jokowi and Prabowo's readiness to re-compete in 2019. On the other hand, if the subject of the title (a) is *you*, the title will then demand the audience's action since the mood type becomes an imperative statement. The action demanded here is to select one of them in the 2019 presidential election. Accordingly, this title's speech act could give the audience information about the candidates' readiness to re-compete or demand the audiences' affinity relationship to prepare for 2019's presidential election.

From the textual metafunction perspective, the two main titles above have different themes. The theme in title (a) is *Saddle up*. The theme highlights the candidates' or audiences' social actions or emphasizes what they had to do. Meanwhile, the rheme

of the title is *for 2019*. This rheme shows what the candidates or audiences had to do, and it was to get involved in the 2019 Indonesian presidential election. On the other hand, title (b) has a theme only without a rheme. Title (b) emphasizes what Prabowo Subianto did to face the 2019 presidential election.

On the one hand, from the ideational perspective (Halliday and Matthiessen, 2006: p. 214), the verb *saddle up* in the title (a) could vigorously represent a specific social action. This verb itself is categorized as material. Thus, as discussed earlier, two possible social actors are represented in title (a), the presidential candidates and the audiences. In title (b), no process verb is used to show a particular social action.

4.1.2 Datum 2 Analysis

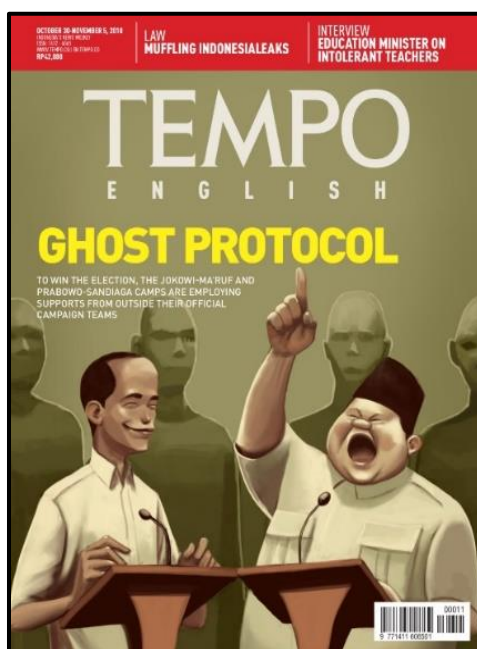


Figure 4. Cover story 2 (two) was published in October 2018

Visually speaking, from the perspective of representational meaning, the cover story in figure 4 above has an actional with non-transactional meaning. The represented participants' gaze and body directions realize this meaning. Meanwhile, there were six represented participants in this cover story. They are two Indonesian presidential candidates' caricatures, Jokowi (left), Prabowo (right), and four dark people (silhouettes). Here, Jokowi and Prabowo were depicted standing at the podium giving some campaign orations. Behind them, four dark figures were standing at the back. In this figure, the caricatures were portrayed wearing white shirts as their identities, yet Prabowo was wearing a black cap.

From the perspective of interactive meaning, the represented participants of this cover story were positioned not to gaze at the audience directly. Accordingly, this

cover story functions to offer audiences information (Kress & van Leeuwen, 2006). This figure's frame size is a medium shot since the represented participants' bodies shown were their heads to waists. This shot means to bring the represented participants and the political strategy close to the audience (Kress & van Leeuwen, 2006, p. 124). Meanwhile, the perspective in this cover story is subjective since it has a built-in point of view. The subjective function is to show the audiences that Jokowi and Prabowo had been ready to face the 2019's presidential election campaign by hiring other parties represented by four dark figures standing behind presidential candidate caricatures.

From the perspective of compositional meaning, the first time see the cover story in figure 4, the audiences would probably see the six represented participants in the bottom half as the salient pictorial components (Kress & van Leeuwen, 2006). They were also positioned to see the represented participants at eye level, which means they have no power over the audiences (Kress & van Leeuwen, 2006: p.140). After seeing the pictorial components in figure 4, the audiences would read the following titles (a) and (b) as the cover story's salient linguistic components. The title (c) was written in large yellow fonts. On the one hand, the title (d) was written in smaller white fonts.

(c) Ghost Protocol

(d) to win the election, the Jokowi-Ma'ruf and Prabowo-Sandiaga Camps are employing support from outside their official campaign teams.

From the interpersonal metafunction perspective, the two titles above give audiences information since their mood types are declarative statements. Yet, the information given was different. In the title (c), *Ghost Protocol* gives audiences information about a description of the other four represented participants behind the presidential candidate caricatures in pictorial mode. The term *Ghost Protocol* itself is commonly defined as outsiders or the parties hired without having an official bound with the campaign teams' responsibility. Meanwhile, title (d) informs the audience about why the candidates' campaign teams recruited them.

The two main titles above have two different themes from the textual metafunction (see Halliday & Matthiessen, 2006: p. 89). The theme in the title (c) is *Ghost Protocol*, yet the title has no rheme. The theme in this title seems to highlight the candidates' supporting party besides their internal supporting party. Different from the title (c), title (d) has two kinds of theme; *To win the election* as the interpersonal, and *the Jokowi-Ma'ruf and Prabowo-Sandiaga Camps* is the topical theme (Halliday & Matthiessen, 2014: p. 160). The interpersonal theme seems to accentuate why the candidates' winning teams recruited the unofficial supporting parties. Meanwhile, the topical theme indicates the particular social actors who recruited the *ghost protocol*.

In addition, from the ideational metafunction perspective, the material process *employing* in the title (d) could represent a specific social action, or what the candidates' winning teams did to reach the goal.

4.1.3 Datum 3 Analysis

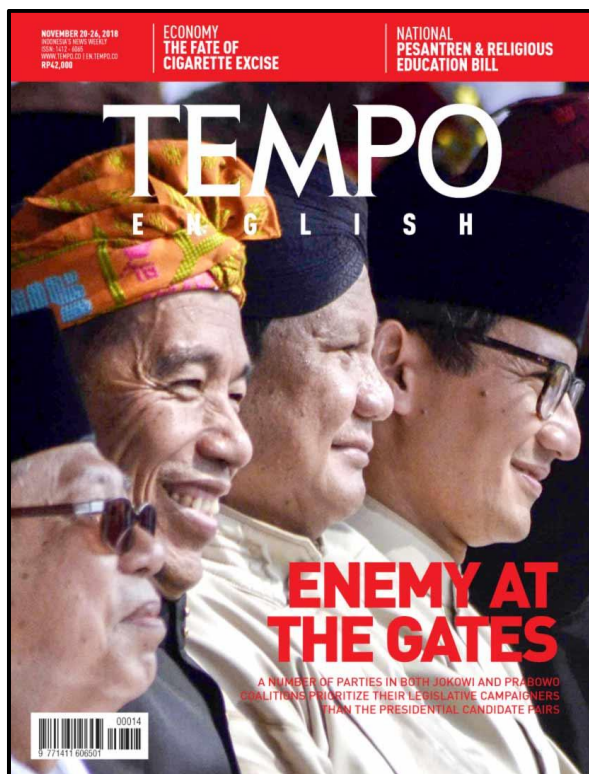


Figure 5. Cover story 3 (three) was published in November 2018

From the representational meaning perspective (Kress & van Leeuwen, 2006), the cover story in figure 5 above has an actional with non-transactional meaning. This meaning is realized by the represented participants' eye and body's directions that led to the right (Kress & van Leeuwen, 2006). There were four represented participants in this cover story; Ma'ruf Amin, Jokowi, Prabowo, and Sandiaga Uno (positioned from left to right). Semiotically speaking, related to the political context at that time, what represented participants were looking at was their political party coalitions that much prioritized their legislative candidates rather than the affairs of the presidential and vice-presidential candidates. That condition was a problem all candidates had to face at that time.

From the interactive meaning perspective, the cover story in figure 5 offers information to its audience since no gazes from the four represented participants lead directly to the audience. Meanwhile, the represented participants' frame size is a

medium shot that shows their heads up to their chests. This shot indicates that the image producer (Tempo) tried to bring the represented participants closer to the audience (Kress & van Leeuwen, 2006, p. 124). This cover story's subjectivity was subjective, so Tempo would like to show the audience the political problems the candidates were facing.

From the compositional meaning perspective, when seeing the cover story in figure 5, the audiences would first see four represented participants as the salient pictorial components. They are placed from left to right (Kress & van Leeuwen, 2006). Meanwhile, when reading the salient linguistic components in figure 5, the audiences would read two titles as the linguistic components (see the following titles (e) and (f)). Title (e) was written in big red fonts, and title (f) was written in smaller red fonts. The following are the titles:

- (e) Enemy at the Gates
- (f) A number of parties in both Jokowi and Prabowo coalitions prioritize their legislative campaigners than the presidential candidate pairs

Linguistically speaking, from the interpersonal metafunction perspective (Halliday & Matthiessen, 2014), title (e) gives audiences information since their mood types were declarative statements. The information provided was about what problem the represented participants in the pictorial component were facing. Meanwhile, title (f) was used to explain the candidates' problem specifically. Therefore, the titles served to give information to the audience. The information provided was an issue that both presidential candidates had to deal with regarding their coalition parties that prioritized their legislative campaigns to gain seats in regional and central elections and tended to rule out the presidential and vice-presidential candidates they were supporting.

From the textual metafunction perspective (Halliday & Matthiessen, 2006: p. 89), the theme in the title (e) was *Enemy at the Gates*. This theme functions to focus on explaining what the candidates were facing. Yet, there was no rheme in the title. Meanwhile, the title (f) theme was *A number of parties in both Jokowi and Prabowo coalitions*. The theme had shown particular social actors to audiences. Meanwhile, the rheme of the title (f) is *prioritize their legislative campaigners than the presidential candidate pairs*. The theme and rheme in the title (f) had linguistically emphasized what title (e) meant and highlighted the particular social actors who did not prioritize the candidates.

On the one hand, from the ideational metafunction perspective (Halliday & Matthiessen, 2006: p. 214), the verb *prioritize* in the title (f) could discursively represent a detrimental action. This verb itself is categorized as material.

4.1.4 Datum 4 Analysis



Figure 6. Cover story 4 (four) was published in December 2018

Visually speaking, from the representational meaning perspective, the cover story in figure 6 has an actional with non-transactional meaning. This meaning is also realized by candidates' gaze directions (Kress & van Leeuwen, 2006). In this cover story, Prabowo looked upset and clenched his hands, while Jokowi looked calmer and held his chin as the symbol of thinking of something. This cover story's production was based on both candidates' statements about heating the political situation even though the campaign had not begun yet.

From the interactive meaning perspective (Kress & van Leeuwen, 2006), the cover story in figure 6 offers information to the audience since the candidates' gazes were set not to look directly at the audience. Meanwhile, the candidates' frame size was a medium shot, which shows their heads up to waists. This shot implicitly means that Tempo tried to bring the candidates closer to the audience. Besides, the subjectivity used in this cover story is subjective since there was a built-in point of view.

From the compositional meaning perspective (Kress & van Leeuwen, 2006), this cover story's audiences would first see two presidential candidate caricatures on the top half, Prabowo (left) and Jokowi (right). They were positioned and posed when playing the crossword game. After that, the audience would read the following two titles (g) and (h) on the bottom half as the salient linguistic components. In title (g), the *word war II* was written in red fonts, and *Jokowi Prabowo* was written in white fonts. Title (g) was the linguistic component's salient or eye-catching element. Meanwhile, the title (h) was written in smaller letters. This title was placed in the bottom left corner. The following are the titles in figure 6.

- (g) Word war II Jokowi Prabowo (can also be read *Jokowi Prabowo word war II*)
- (h) In their second battle, Jokowi and Prabowo engage in a war of words in which they continually throw shy innuendos against each other

Linguistically speaking, from the interpersonal metafunction perspective, the titles (g) and (h) function to give audiences information. The titles' declarative mood types modulate the function. Furthermore, if we look at each title, title (g) explains what was happening at the time by illustrating it into a word war game in which the candidates were playing. Meanwhile, title (h) informs the audience that both presidential candidates had committed a word war even though they did it indirectly and shyly.

From the textual metafunction (Halliday & Matthiessen, 2006: p. 89), the theme in the title (g) was *Word war II Jokowi Prabowo*. This theme highlights what was happening among the candidates at the time. There was also no rheme in the title. Meanwhile, title (h) has two kinds of theme; interpersonal and topical. The interpersonal theme is *In their second battle*. This theme is used to highlight the 2019 Indonesian presidential election, where the candidates would re-compete.

On the one hand, the topical theme was *Jokowi and Prabowo*. This theme is used to highlight Jokowi and Prabowo as the social actors who got involved in a specific social action. The rheme in the title (h) was *engage in a war of words in which they continually throw shy innuendos against each other*. This rheme functions to highlight the candidates' particular social action.

Meanwhile, the verb *engage in* in the title (h) could represent the candidates' specific social action. This verb itself is categorized as material in the ideational metafunction perspective (Halliday & Matthiessen, 2006: p. 214).

4.2. How cover stories portrayed the Indonesian presidential candidates' rivalry

From the result of the meaning analysis of pictorial and linguistic components in the selected cover stories, the researcher generally found that (i) the presidential and vice-presidential candidates' photographs and caricatures, (ii) the illustrations of

presidential candidates' actions related to specific political events at the time, and (iii) the main titles can multimodally portray the presidential candidates' rivalry to the audiences. Having viewed how each cover story's semiotic functions worked, the researcher can also say that those two first mentioned visually manifest the candidates' rivalry.

On the one hand, the cover stories' main titles can explain those two first mentioned. Subsequently, the functions of each cover story's components cohere and generate multimodal communicative acts to interact with the audiences in portraying the presidential candidates' rivalry. Nevertheless, each cover story has some similarities and differences in portraying the rivalry among the candidates. The similarities and differences are as follows.

The cover stories in figures 3, 4, and 6 have similarly featured Jokowi and Prabowo as the main represented participants in their pictorial modes. On the one hand, the cover story in figure 5 featured the presidential candidates and their vice-presidential candidates as the main represented participants. Moreover, the cover stories in figures 3 and 5 visually showed the main represented participants in photographs. Meanwhile, the cover stories' main represented participants in figures 4 and 6 were the candidates' caricatures.

Besides using photographs and caricatures, each cover story illustrated the candidates' actions in different visual poses. Nevertheless, the candidates' visual action illustration of each cover story was similarly related to particular political events happening when published. The cover story in figure 3 illustrates the candidates' visual rivalry through a horse-riding race, which means they were ready to re-compete in their second election. Moreover, in figure 4, the illustrated action was the candidates' campaign oration in front of four dark figures standing behind them, which indicates they had to employ other parties outside their campaign teams. In this figure, the caricatures of Jokowi and Prabowo were represented while wearing white shirts as their branding identities. However, Prabowo was depicted wearing a black cap to represent his Muslim identity and pro-Muslim stance. Besides, the cover story in figure 5 represented the presidential and vice-presidential candidates through a pose when looking at something. The pose means they had to deal with a similar internal problem. The problem was the candidates' supporting political parties that did not prioritize them.

Meanwhile, the cover story in figure 6 represented the candidates as if they were playing a word puzzle. This game indicates that candidates had cast some innuendoes at one another but indirectly. The following table shows the main represented participants and their illustrated social actions shown and presented in the cover stories.

Table 1. The main represented participants and their illustrated actions in the cover stories

Cover Story Edition	Main Represented Participants	Actions/Poses Depicted
The 15th January 2018 (see figure 3)	The photographs of Jokowi and Prabowo Two ridden horses	Riding horses
The 30th October 2018 (see figure 4)	The caricatures of Jokowi and Prabowo	Giving some oration
The 20th November 2018 (see figure 5)	The photographs of Ma'ruf Amin, Jokowi, Prabowo, and Sandiaga Uno	Looking at something
The 4th December 2018 (see figure 6)	The caricatures of Jokowi and Prabowo	Playing word war puzzle

The use of candidates' photographs, caricatures, and illustrated actions to visualize the rivalry is then strengthened by the titles in the cover stories' main linguistic components. The titles used have explained the main pictorial components in the cover story. Below are the main titles and their speech functions of the linguistic components of the selected cover stories.

Table 2. The speech functions of the cover stories' main linguistic components

Cover Story edition	Main titles of cover stories		Mood type	Speech Function
The 15th January 2018	Title (a)	Saddle up for 2019	Declarative/ Imperative	Giving Information/ Demanding
	Title (b)	Prabowo Subianto's strategy and preparations to win the 2019 presidential election	Declarative	Giving information
The 30th October 2018	Title (c)	Ghost Protocol	Declarative	Giving information
	Title (d)	To win the election, the Jokowi-Ma'ruf and Prabowo-Sandiaga camps are employing supports from outside their official campaign teams	Declarative	Giving information
The 20th November 2018	Title (e)	Enemy at the gates	Declarative	Giving information
	Title (f)	A number of parties in both Jokowi and Prabowo coalitions prioritize their legislative campaigners than the presidential candidate pairs	Declarative	Giving information
The 4th December 2018	Title (g)	Word war II Jokowi Prabowo	Declarative	Giving information
	Title (h)	In their second battle, Jokowi and Prabowo engage in a war of words in which they continually throw shy innuendos against each other	Declarative	Giving information

In general, almost all the titles used in the cover stories' main linguistic components give audiences information about the pictorial modes. However, the title (a) has a probability of demanding the audience's action. The title's mood type can be declarative or imperative, depending on the subject of the clause used. Furthermore, the rest titles' mood types are declarative statements, and they serve to give audiences information about the candidates' rivalry.

5. CONCLUSION

After discovering the research aim's answer, the researcher can finally conclude that the English Tempo magazine's cover stories portrayed the Indonesian presidential rivalry quite toughly. The portrayal is modulated by each cover story's various semiotic components that describe the candidates' political actions, either visually or linguistically. Visually speaking, English Tempo Magazine cover stories' pictorial modes provide rivalry through some illustrations. On the one hand, linguistically speaking, the main titles explain and strengthen the meanings of pictorial modes.

Furthermore, the audiences would probably give two kinds of responses after reading the cover stories. First, they accept the cover stories' information, pay attention to the two presidential candidates' rivalry, and read the magazines' main articles. Second, they would contradict, refuse the information, and not read the main article. However, further research must be conducted to prove which response the readers would probably choose. Accordingly, the researcher suggests other analysts who have the same interest in similar research pay more attention to the audiences' reactions or perlocutionary acts of visual communication interactions.

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