

KRABBY KRONICLE – A COMEDIC EPISODE OF SPONGEBOB SQUAREPANTS TO CRITICIZE THE PRACTICE OF YELLOW JOURNALISM

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Abstract: Cartoons as a medium of social criticism have been increasingly popular for the last decades. Famous cartoons targeting adult audiences like South Park and The Simpsons heavily tackle the politics and events in the USA. Children's cartoons can be equally critical and political. However, scant scholarship still explores the political dimension of children's cartoons. This study aims at filling the scholarly lacuna by looking at how SpongeBob SquarePants, a cartoon dedicated to children, conveys its political message, specifically examining the *Krabby Kronicle* episode (2008); this article demonstrates that the episode heavily criticizes the practice of yellow journalism through the use of allegory. The allegory is utilized in the narrative to deliver the political message as they try to compare the practice of yellow journalism in the *Krabby Kronicle* episode and the actual practice of yellow journalism. The allegory is supported by the cinematic (*mise-en-scene*) aspect of the episode to make the narrative not only entertaining but also make the message believable.

Keywords: *cartoons; yellow journalism; cinematic; allegory*

Cartoons are often seen by their audience (children and parents, respectively) as funny, educational, harmless, and apolitical; such a kind of cartoon can be seen through TV networks such as Cartoon Network, Nickelodeon, and Disney Channel as the examples. However, there are heavily political cartoons. Among this category are *Family Guy* (MacFarlane, 1999-Present), *South Park* (Parker et al., 1997-Present), and *The Simpsons* (Groening et al., 1989-Present). These cartoons, however, do not target children as their main viewers. These cartoon series are intentionally created as social commentaries or satire. Their target audience is adults familiar with dark humor, satire, and offensive criticism. Usman and Nuhu (2016) describe this kind of cartoon as a medium of political reporting, usually used to frame political issues employing satire and attendant humor. Several studies demonstrate that cartoons can be used as communicative tools for politics. For instance, Shaikh et al., 2019, show that cartoons narrative is used as implicit critical commentary about social issues (Alkazemi & Wanta, 2014) and as visually stimulating entertainment to deliver relevant issues to current social issues (Al-Masri, 2016).

A study by Reynolds (2017) shows an example of cartoons such as *The Simpsons* employing comedy and dark humor, which shows cartoons can be utilized to criticize social issues, particularly in the United States of America. Another study by Brayton (2013) shows that kids' cartoons can also be ridden with political discourses. Brayton (2013) shows the example of the *Handy Manny* series, where the cartoon portrays the life of Hispanic culture. The Hispanic culture was shown through some Latina/o culture sets such as food, festivals, and some Spanish vocabulary shown in Manny's conversation with his friends and colleagues. The Hispanic cultures in *Handy Manny* implicitly relate to the "El Gran Paro Americano" or The Great American Boycott. The event shows that immigrants from Latina/o laborers, activists, and antiracist groups initiate protests about exploitation towards the Latina/o immigrants. The immigrants here are shown as part of the *Handy Manny* show. On 16 September 2006, the Walt Disney Company launched *Handy Manny* to educate children that Latina/o immigrants are valuable to the US multicultural community. The study shows that cartoons directed at children are not purely for entertainment but can also have some political themes. Learning from the case of *Handy Manny*, I am keen on exploring how politics underlies the narratives of another internationally famous cartoon, *SpongeBob SquarePants*.

First released in 1999, *SpongeBob SquarePants* is known to be Nickelodeon's famous cartoon series with colorful, charming, and children-friendly characters based on marine life. According to Okpara et al. (2021) and Abuzahra et al. (2016), *SpongeBob SquarePants* fit the criteria for being a child-friendly cartoon: colorful characters and setting, as well as funny presentation. In one of the scenes in the *Shanghaied* episode, released in 2001, SpongeBob funnily substitutes a common swear phrase "holy sh*t" with "Holy shrimp" when he sees an anchor breaking his house down. Using a softer version of the

profanity implies the creators' awareness that the film is intended for young audiences who are culturally taught not to swear. Nevertheless, to keep the scene realistic, to mimic what happens in real life when such an unfortunate event happens, the creators choose to comically substitute the phrase to make it sound more hilarious rather than offensive. We can see that *SpongeBob SquarePants* series could make a parody of existing culture by using a softer version of profanity in the SpongeBob episode more or less indicates the inclusion of satirical and ironic meanings. The satirical and ironic meanings in modern animated series are usually enhanced by the interplay of irony and sarcasm, hyperbole and grotesque, allegory and allusion, paraphrasing, and playing on words to deliver vivid elements of parody and caricature (Demina, 2021).

SpongeBob SquarePants is not foreign to including heavy subjects in the narrative. Some studies by Gaus (2005), Baker (2019), and Piatti-Farnell (2015). *SpongeBob* contains some political themes portrayed as parodies, such as propaganda for gender identity (Gaus, 2005), military colonialism, including dispossession and destruction related to Bikini Atoll of Marshall Island (Barker, 2019), and political business related to the representation of food, consumption, and waste related with the engagement of fast-food (Piatti-Farnell, 2015). Past studies often showed on a linguistic aspect such as Demina (2021) focuses on the linguistic aspects, such as the usage of words and meanings as a separate part of the narrative; Zulfiqar et.al (2021) who are focusing on the frequency of abusive language in children's cartoons, the paper will focus more on exploring the allegory inclusion within the narrative of one *SpongeBob SquarePants's* episode, which criticizes contemporary business politics in America specifically through a newspaper business. The paper analyzes the *Krabby Kronicle* episode, released in 2008, where the episode is highly connected with a cultural phenomenon known as fake news. Fake news as a cultural phenomenon is used by everyone from politicians to social commentators (Fernandez, 2017).

The paper will later demonstrate how the episode critically uses allegory in the narrative to discuss the practice of yellow journalism. The episode is also an allegory in the form of a parody that symbolizes the shady practice of yellow journalism. The paper later will show how the allegory concept shows how people would prefer to believe in popular and be easily driven by that news than rely on the actual, more believable news. Past studies mentioned the increase of people. In a study conducted by Alcott and Gentzkow (2017), fake news arises among consumers because customers are shown to enjoy it, although the news they read is fake. Enjoying fake news could mean generating entertainment for some consumers; fake news also causes their consumers to face some difficulty in inferring the actual state of the world. *Krabby Kronicle's* episode comes to criticize this phenomenon.

THEORETICAL FRAMEWORK

To understand yellow journalism, it is essential first to understand the concept of ethical journalism, a contrast to yellow journalism. Ethical journalism is a convention on what can and cannot be practiced in journalism. Philips (2010) explains that news can be called ethical if the news is original, factual, and transparent. On the contrary, yellow journalism is blurry, biased, and fraudulent. Yellow Journalism is a term in news writing that employs exaggerated stories and eye-catching headlines appealing to the audience and increasing newspaper sales. According to Kuznetsova (2012), yellow journalism is used extensively to describe obscure newspaper practices during the early 1900s, which practices to spread fake news and misinformation. The practice newspaper followed the rivalry between William Randolph's New York Journal and Joseph Pulitzer's New York World. Erwin Wardman first coined yellow journalism following the popularity of the Yellow Kid comic strips, which closely refer to the rivalry. The term is associated with the practice employed by the two rival newspapers in reporting (politics, war, diplomacy, sport, crime, and society) by using imaginative illustrations, bold and experimental layouts, multicolumn headlines, and reliance on anonymous sources (Vos & Hanusch, 2019). Yellow journalism neglects the ethics of journalism by not being factual and transparent. Yellow journalism changes the factuality by adding or removing facts in the story while skipping the news's value-checking process. The practice also does not value transparency by including anonymous or questionable sources in the newspaper narration. Yellow journalism in today's generation can be equalized with hoaxes or fake news, which similarly spreads misinformation and uses exaggerated headlines to attract their readers.

Allegory is a figurative language in literature, poetry, short stories, and novels. Van Dyke (2019) describes allegory as a figurative language used as rationalization or the abstraction of a situation that happened in the form of a symbol. Bloomfield (1972) describe Allegory as tools to show interpretation of reality through meanings. Jameson (2019) describe allegory as fundamental mechanism in presenting an ideology through the narrative in a literature work. From those researchers, it can be concluded that allegory is a form of figurative language used to interpret reality through meanings or narration in the literature work. While allegory was understood as the concept on literature, the use of the literary device can also be seen in a form of modern literature, such as cartoon series. The apparent usage of allegory

can be seen in the *Krabby Kronicle* episode from SpongeBob SquarePants cartoon series. These aspects include story writing and the influence of animation to emphasize the narrative. The symbolization of yellow journalism can be seen in the episode through the conversation between characters through the feedback from Krabby Kronicle's reader, the cause-and-effect relationship involving Krabby Kronicle's newspaper, and the aftermath of the episode narrative. Some scenes represent the unethical practice of yellow journalism, causing a change of view on some people's reputations hidden through the episode's amusing and playful narratives.

Another theory used for explaining the yellow journalism practice in the *Krabby Kronicle* episode is cinema study. This paper uses the theory to understand how the criticism and the parody of the practice of yellow journalism are portrayed and delivered to the audience. The theory of how the audience sees the yellow journalism practice in 2D animation uses the theory of the *mise-en-scène*. *Mise-en-scène* can be described as an experience through the movie which not only gives the sensation of the movie but also gives the feeling of being inside the movie. *Mise-en-scène* is a combination of the design and composition of the movie. Designs include aspects that influence the audience's mood. In contrast, the composition includes aspects of the combination, organization, balance, and the other general relationship between actors and objects within the space of each shot (Barsam & Monahan, 2016). The focus of this theory is to see the significance of the animation or the design and composition of the episode in delivering the symbolization of yellow journalism; the design here will include the settings, props, and characters that are apparent during the episode.

FINDINGS AND DISCUSSION

KRABBY KRONICLE ALLEGORY TO THE PRACTICE OF YELLOW JOURNALISM

SpongeBob's episode *Krabby Kronicle* tries to use allegory regarding the spread of fake news and the unethical practice of yellow journalism. The allegory of the episode mainly focuses on the involvement of *Krabby Kronicle* newspaper and the characters in the episode's narrative. The allegory is mainly shown with narrative through the action and conversation between characters. The victim, business-doer (newspaper business), and the readers of fake news were allegorized with the fictional aspect of the episode. Krabby Kronicle newspaper was allegorized as the primary source for fake news, Mr. Krabs and his restaurant, Krusty Krab, including his employees, was allegorized as the business-doer, and lastly, the victim of fake news was allegorized using some notable characters like Mrs. Puff, Larry the Lobster, Plankton, and Sandy.

The first evidence of the allegory is shown through the dialogue between characters, mainly between Mr. Krabs and SpongeBob. Mr. Krabs was shown as disappointed with SpongeBob's headline "*Local Residents Watches Pole*," then a conversation happened between Mr. Krabs and SpongeBob: "*SpongeBob!! what is the meaning of this?*" "*Meaning of what, Mr. Krabs?*" "*Local Resident Watches Pole? No one is gonna pay to read this malarkey! When you write these stories, you have gotta use a little imagination, boy.*" The conversation shows how Mr. Krabs pushed SpongeBob to use sensationalism from the yellow journalism practice; the allegory refers to the newspaper business that only cares about its business purpose, neglecting that its news might cause misinformation to its readers. Figueira and Oliveira (2017) state that sensationalism, in several cases, aims to gain their audience's attention to sell information connected with a significant increase in inaccurate news stories, making people confused to distinguish whether the news is authentic or not. Figueira and Oliveria (2017) added an example of the most popular fake news about Pope Francis's support of Donald Trump's presidential election. The fake news was purposed to ignite political debate or gain revenue for the involved business-doer.

Allegory in *SpongeBob SquarePants* interprets people as easy to believe fake news as actual news. Baptista and Gradim (2020) explain that fake news could explore every possible aspect to attract the reader's attention, from the formation in the title or headline to the language used through the news body, with some characteristics (exaggerated, persuasive, using shocking images) to support the news on attracting their readers. The same aspect explained by Baptista and Gradim (2020) can also be seen in the characteristics used in Krabby Kronicle's newspaper, which are exaggerated, persuasive, and shocking images in their headline. The two figures below (figure 1 & 2) have the same aspect of the writing. The two figures applied an exaggerated and persuasive headline, attracting people to read the rest of the story. The exaggerated and persuasive headlines share some similarities. The allegory in *SpongeBob SquarePants* episode interprets the shape of a fake with a newspaper and involves important characters in the making, which is the same as what is shown in figure 2, attracting people into believing the news as an actual events that are happened.

The allegory of yellow journalism practice is later shown even deeper with the news involving Mrs. Puff. Mrs. Puff reported that she had been speeding on the highway and caught up by a police officer. Mrs. Puff's reputation changed because of the misleading news created by *Krabby Kronicle*. The picture below shows the differences between the actual event (figure 5) and what *Krabby Kronicle* said about Mrs. Puff (Figure 6). The picture on the left shows Mrs. Puff waiting for a traffic light, a regular activity for a driving school instructor. However, in the picture on the right, *Krabby Kronicle's* newspaper shows regular activity as criminal activity related to speeding on the road.



Figure 5. Actual event between Mrs. Puff and the Police officer



Figure 6. Fake headline created by Krabby Kronicle

Another example can be seen in portraying Larry the Lobster as a loser, and Plankton restaurant contains hazardous food ingredients (shown in the figures below). The three scenes mentioned above (Figure 6,7,8) share some trait that resembles the practice of yellow journalism by Vos & Hanusch (2019), where the three-figure shows imaginative illustration (allegorized through Mr. Krab's definition of the editorial process), and exaggerated headlines, even misleading one. In Figure 6, the news showed Mrs. Puff violating her reputation as Boating School instructor; Figure 7 showed Larry shown to be weak, which makes him denied from his gym community, lastly in figure 8 showed Plankton's food was made from dangerous substances, which makes his restaurant closed down by the police.



Figure 7. A false story about Larry described as a weak man by *Krabby Kronicle*



Figure 8. A false story by *Krabby Kronicle* about Plankton use dangerous ingredients in his food

The three scenes (Figures 6-8) were also made by SpongeBob alone, relying on his imagination and with the help of Mr. Krabs' editorial process to make the misleading news entertaining. The allegory is assured by Mr. Krabs' lines, confirming that the story SpongeBob will write is a joke, including the people SpongeBob wrote about. The line goes, "No one is gonna read this malarkey! When you write this story, you need to use some little imagination" "maybe instead of resident watches pole, you can say something like... resident marries pole, and then you can add a little photo to fit the headline and see...."

The three Figures (Figures 6-8) also share the same pattern of the creation process of yellow journalism. SpongeBob helps Mr. Krabs gather news that later turns into entertaining fake news so people will buy their newspaper with exaggerated headlines and imaginative illustrations. Because SpongeBob relies on story-writing by himself, the process also shows the use of anonymous sources in making the story. The allegory here portrayed figures, people, or events described in the irresponsible newspaper business as false and misleading, damaging the victim's reputation or career. The examples show that the same practice goes amidst our community, where some newspaper businesses use the unethical practice of yellow journalism without consent to damage people's reputations. Later in the episode, the narrative showed what happened after the misleading information speeded. The picture below shows some angry, sad, and blaming *Krabby Kronicle* as the primary source of their bad reputation.



Figure 9. Mrs. Puff boating school's empty class after the *Krabby Kronicle* headline.



Figure 10. Larry losing his spirit after his false story by *Krabby Kronicle* spread.



Figure 11. Plankton's business closed down because false story from *Krabby Kronicle*.

Figure number 9 showed Mrs. Puff being sad about her business being ruined after her story spread of being an irresponsible boating school teacher. The narrative followed by Mrs. Puff's line started from 05:03 to 05:07 (Figure 10) "*I can't believe such a little news story could have ruined my business!*" The same lines that show sadness can be seen in Larry's dialogue in minutes 06:00 to 06:10 (Figure 9) between Larry and SpongeBob "*Not now, SpongeBob. Let me take in the fact that my life is ruined!*" "*Ruined? What are you talking about?*" "*These lies someone wrote about me.*" followed by Larry shows SpongeBob the paper of *Krabby Kronicle*, and SpongeBob gasps. Another dialogue is presented by Plankton from minutes 07:16 to 07:19 (Figure 11) "*Who's to blame for this? Who?!*" followed by SpongeBob watching the scene and then walking away in guilt.

The episode tries to show the allegory of fake or hoax news as a bad joke that people will likely laugh about, though in later episodes, it is shown that the fake or hoax news damaged some people's reputations. The episode's message is known to be relevant until the era of smartphones today, where fake or hoax news is likely to spread faster. The urgency of the *Krabby Kronicle* episode is to ensure the message of hoax news is dangerously delivered as intended.

The *mise-en-scene* role in the *Krabby Kronicle* episode

People might miss the episode's importance and instead look at the episode as only comedic cartoons delivered for kids. As mentioned in the introduction, using 2D animation to deliver a message to a young audience is powerful and effective. Ghilzai et al. (2017) show that cartoons affect cognitive development, which means cartoons affect children gaining moral and social values through the cartoons they watch. Ghilzai et al. (2017) also show that most of the cartoons they research depict entertainment in terms of fun for 41% of respondents. However, a slightly lower of respondents, 23%, found cartoons entertaining by showing action instead of seeing the cartoon as pure entertainment.

This study shows that although cartoons are entertaining, cartoons can be the source of children gaining moral and social values through cartoons that employ action. Cartoons, in this case, *SpongeBob's* episode *Krabby Kronicle*, spread awareness to the children about the danger of fake news. The cartoon series is indeed entertaining, but the cartoon also shows moral and social values on how conducting and spreading false news is dangerous. The episode more or less shows social and political discourse about the role of journalism in shaping people's opinion about society and people's opinion about something, whether it could give good or bad effects.

The rivalry between Hearst and Pulitzer was the source of a yellow journalism term coined and understood as unethical practice in journalism. Knowing these two figures' backgrounds, it is indicated that yellow journalism was not simply intended as a tool of criticism against the political body during the time. Yellow journalism can be seen as the product of capitalism; the indication can be seen in the allegory of Mr. Krabs, as shown in the picture below, by using a comical effect representing the episode's allegory. The allegory shows the start of lousy business done by capitalists. Mr. Krabs is frequently shown as a capitalist boss who seeks an easy way of making money, whether increasing the cost of food or doing shady business besides his primary business. Shown as a symbol of having a body of money, the scene refers to Mr. Krabs' mindset already set on employing yellow journalism on his upcoming newspaper business under *Krabby Kronicle*.



Figure 12. Mr Krabs' body broke down

The connection between the newspaper business and the presence of capitalism in the *Krabby Kronicle* episode can be seen as having the same pattern of practice conducted by both Pulitzer and Hearst in the 1800s. The fact that the episode tries to refer to big names in the newspaper industry can be seen in the fact that Pulitzer, in 1883 with his newspaper *New York World*, won the name as the largest newspaper circulation in the United States (Britannica, 2023). The similarity also indicates Mr. Krabs' goal of becoming a large newspaper circulation aiming for easy money, as he said in the line, "The newspaper business is surely an easy money." Arbaoui et al., (2020) explain that television news coverage adopts the concept of making news stories as another commodity to maximize the profit of their business. The concept correlates with the newspaper industry portrayed in the episode with the allegory of Mr. Krabs' body cracked, where the newspaper industry, the same as news on television, makes stories just for profit to the business.

The allegory of the episode was shown in a playful theme that suited their young audiences. The allegory of the *Krabby Kronicle* episode is shown through parody and symbolization. One example is the scene of Mr. Krabs' body broken down (Figure 11). The scene is not as creepy as it might be in a horror movie; though Mr. Krabs has a creepy gaze and smile, the body also might creep out their audience. However, the scene was not intended to scare their audience; the proof of this is by making the show itself charming or funny to children, so the scene was not accepted as scary but instead funny. Making the scene funny is assertive without changing the audience's perspective. Mr. Krabs' expression and figure show a funny ambiance of the scene that was done for humor purposes. The playful theme of *SpongeBob SquarePants* shows an implicit message blended into a narrative that is not only used as a parody but also criticizes the relevant issues. The relevant issues in the scene above are about how political discourse, the connection of fake journalism and capitalism, is explained in a soft way to be understood by the target audience of the series. The deliverance of allegory in the example on the scene below (Figures 12 & 13) is close to the *Mise-en-scene* theory. The scene employs a close camera shot, showing the vital object of interest of the scene. The scene also employs an allegory about capitalism that is delivered through the play and entertainment; It makes the scene not only accepted by their audience but also delivers a profound message and education about the connection between yellow journalism or fake news and capitalism.

Another example of employing camera shots to deliver a message can also be seen in the scene shown in the pictures above, which affects the narrative. The scene wants the audience to understand what good and bad journalism is.

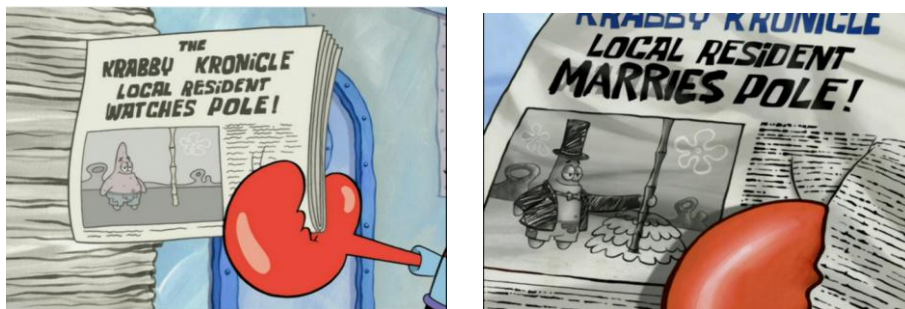


Figure 13&14. Comparison between what happened between the actual story that SpongeBob get empirically and the made-up story written by Mr. Krabs

The story in the newspaper containing the actual journalism was shown in medium shot, showing the scene is not so important but still vital for the narrative. The scene wants the audience to focus on the essential object of the newspaper, which are the headline, visuals, and the newspaper itself. However, when the lousy newspaper story which employs yellow journalism appears in the scene, the shot changes to a close-up shot. The close-up shot affects the narrative by focusing on the essential aspect of the scene, which is the practice of yellow journalism. According to the shows, the object of this episode tries to parody. The shot was made close up, showing Patrick and the Pole as the bride and groom. The show also portrays the headline that Mr. Krab changed, making the story more attractive for people to read. These two shots (Figures 13 & 14) become essential for the data because of how these shots ensure the narrative and criticism to the audience. The medium shots on the left (Figure 12) show important yet mediocre points of interest, showing that the newspaper headline is boring. Unlike the shot in the left picture (Figure 13), the newspaper headline shot with a close-up shot on the right (Figure 14) focuses on the problem that tries to criticize within this episode, which is a practice of yellow journalism in the form of exaggerated news.

Another example that can be seen of employing good mise-en-scene can be seen in the pictures below that focus on making the ambiance of direct comparison between Mr. Krabs as the owner of the *Krabby Kronicle* newspaper with the reputation of his newspaper increasing and one of many people who are the victims of *Krabby Kronicle* newspaper, shown as Mrs. Puff boating school reputation is decreasing.



Figures 15 and 16. Comparison between scenes that show different ambiances between Mr. Krabs' Krabby Kronicle reputation and Mrs. Puff's Boating School reputation.

These two scenes (Figures 15 and 16, respectively) are related to the delivery of the allegory of the episode. In the left picture, we can see Mr. Krabs and SpongeBob are happy because they finally write their first newspaper story, but little do they know that their news impacts Mrs. Puff's boating school reputation. The news headline said, "Boating Teacher in High-Speed Chase" Mr. Krabs was happy that SpongeBob finally found and wrote his first story. Conversely, Mrs. Puff is shown alone in her boating school, and no one wants to study there because of the Krabby Kronicle newspaper.

The two scenes (Figures 15 & 16) show different staging, which delivers a different narrative perspective. The tone and staging shown on Mr. Krabs' side are bright and crowded, showing a successful business, then the scene followed by Mr. Krabs' line: "... how can a little news story possibly affect Mrs. Puff in any way?". That Mr. Krabs' line is an allegory of the newspaper industry that is not respecting the object of their newspaper. The allegory convinced Mr. Krabs that one line showed

unemphatic behavior without consent of what could happen to Mrs. Puff's business if they released the story to the public. The scene then changed and was followed by Mrs. Puff's line: "I cannot believe such a little news story could have ruined my business." The space or staging of the scene was shown in a dark, empty, and silent place. The scene uses such a tone to convince their audience that Mr. Krabs' newspaper ruined Mrs. Puff's business.

We can see *Krabby Kronicle's* episode brilliantly portray the unethical business of yellow journalism through different shots between two points of interest (Figure 13 & 14) that tries the episode try to show to their audience as evidence of which practice can be seen as ethical and which practice is not. The episode also tries to persuade its audience even further by using the allegory of greedy people related to political business/capitalism shown in image 12, and also the use of different ambiance between figures 15 & 16, showing the different perspectives of effects regarding the practice of yellow journalism between business-doer (Krabby Kronicle newspaper) and the victim of misleading news (Mrs. Puff's boating school).

CONCLUSION AND RECOMMENDATION

As a cartoon for children, *SpongeBob SquarePants* use allegory to interpret the fraudulent business behind the newspaper industry. The episode's direction critically talks about the danger of fake news, which is close to the practice of yellow journalism, by showing how fake news can easily change people's perspective about someone or something. The allegory is shown in *SpongeBob SquarePants's Krabby Kronicle* through the characters' actions, narrative, and conversation. The allegory tackles the interpretation of yellow journalism that still exists and even grows more significant than how people used to understand the concept of yellow journalism. The allegory mostly takes a similar definition of fake news rapidly spreading on the internet, especially from social media and some news websites intended to misinform or mislead people into believing such news as actual news. The *mise-en-scene* aspect helps the audience understand the allegory connected with the danger of fake news by comparing the point of view, using a sudden change of ambiance and camera shots.

This paper implies that children's cartoons can be as critical and political as adult cartoons with the qualitative explanation by showing the episode of *SpongeBob SquarePants, Krabby Kronicle*, proves that children's cartoons can be as critical and political as adult cartoons, with its allegory and with the support of its cinematic / *mise-en-scene* aspect that not only to the point with the criticism but also safe for young audience to enjoy. Further study for analyzing allegory in children's cartoons is needed to prove that cartoons for children are entertainment and a source of spreading awareness and understanding about societal issues.

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