A Critical Semiotic Analysis of Oppression in Political Caricature with a Special Reference to Israeli- Palestinian Conflict

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ABSTRACT

This study investigates the semiotics of political cartoons, with a specific emphasis on the Israeli-Palestinian conflict. The problem addressed by this study concerns the gap in visual analysis frameworks in that it creates a synergy between Social Semiotic Analysis and Critical Discourse Analysis (CDA) in studying how political caricatures represent oppression, with regard to the case of the Israeli-Palestinian conflict. The aim is to study how semiotic features such as symbols, metaphors, and visual grammar reflect and challenge dominant power structures and in doing so influence public perception. The hypothesis stipulates that political cartoons serve as a strong ideological weapon insofar as they propagate and critique conflicting positions between the oppressor and the victims. The study employed an eclectic model grounded in the semiotic theories as propounded by Kress and van Leeuwen (1996, 2006) in conjunction with Fairclough's (1995) CDA framework. Using a qualitative-quantitative mixed-methods approach, ten selected caricatures were analyzed from Chappatte Globecartoon, Cartoon Movement, and The Palestinian Information Center. By following multimodal analysis, which incorporates composition framing, salience, and social context, it reveals the procedure through which these images encode complex socio-political messages. The findings conclude that political caricatures can very well critique oppression by cleverly weaving together visual and textual strategies in order to subvert dominant ideologies and foreground the perspectives of marginalized subjects.

Keywords: *Political Cartoon; Oppression; Visual Media; CDA; Social Semiotic Analysis.*

THE PROBLEM

Social semiotics has had a major influence on creating frameworks for examining images and their interactions with language in many genres, but it has not particularly focused on separating how images, either alone or in concert with text, are embedded within the socio-cultural. Critical Discourse Analysis (CDA) recognizes the interdependence of textual elements and socio-cultural dynamics, although its emphasis on images as 'cultural texts' is very limited. This study aims to close this gap by presenting an integrated framework that combines both approaches to investigate political caricatures while taking into account their shared epistemic roots.

1. How could political caricatures use semiotic aspects like symbols, metaphors, and visual grammar to depict oppression in the context of the Israeli-Palestinian conflict?

2. What impact do multimodal representations—which combine text and imagery—have on public views and discussions about the Israeli-Palestinian conflict?

3. How can political caricatures reflect and challenge dominant ideologies and power structures underlying the Israeli-Palestinian conflict?

THE AIMS

The purpose of this study is:

1. This study examines the intricate semiotic aspects hidden in political caricatures depicting the Israeli-Palestinian conflict.

2. Investigating how these caricatures reflect and challenge social and political power structures.
3. Looking into how visual media influences public opinion regarding the conflict.

The Hypothesis

It is hypothesized that:

1. Political caricatures use semiotic features to operate as propaganda and critique tools, influencing the conflict's sociopolitical narrative.

2. Political caricatures utilize symbols and images to create clear differences between oppression and victimized.

3. Political caricatures are a potent tool for reflecting and criticizing society's power structures. Their sarcastic and often provocative character exposes and critiques authority structures, providing a lens through which to evaluate and challenge current conventions and hierarchies.

The Procedures

The steps taken to carry out the study include the following:

1. Introducing a theoretical survey of semiotics and critical discourse analysis including definitions and types of oppression. Additionally, it offers a comprehensive explanation of political cartoons and the methods used by artists to interpret. The aim is to understand their meaning.

2. Selecting ten caricatures from many news websites (Chappette Globecartoon, Cartoon Movement, and The Palestinian Information Center) that are relevant to oppression in political cartoons.

3. Selecting and conducting data analysis qualitatively and quantatively regarding Kress and van Leeuwen (1996, 2006) semiotic analysis and Fairclough (1995) critical discourse analysis.

The Limits

This study examines the semiotics of political cartoons, with a special emphasis on depictions of oppression in the context of the Israeli-Palestinian conflict. The study focuses on visual media, particularly political cartoons, because they are an effective tool for encoding and propagating ideological narratives. The boundaries of this study are classified as follows:

1. The study is limited to an examination of ten selected political cartoons from various media outlets, including Chapptte Globecartoon, Cartoon Movement and The Palestinian Information Center. These cartoons were chosen because they relate to issues of oppression, resistance, and political discourse in the Israeli-Palestinian conflict.

2. The study makes extensive use of Critical Discourse Analysis (CDA), which was created by Fairclough (1995), and semiotic analysis, as defined by Kress and van Leeuwen (1996, 2006). Although these methods provide a comprehensive approach to visual analysis, not all interpretative frameworks are included.

LITERATURE REVIEW

Semiotics and Political Discourse

Semiotics constitutes a methodological framework for the analysis of meanings through the examination of signs (like: lexemes, visuals, symbols, and similar entities) which express significance (Bignell, 2002). It investigates communication with an emphasis on both spoken and written language, alongside all forms of communicative signs or signals. For instance, during interpersonal communication, individuals may employ gestures, intonation patterns, and lexical choices to articulate their thoughts. Semiotics provides a cohesive framework for analyzing the mechanisms by which these components convey meaning (Mertz, 2013).
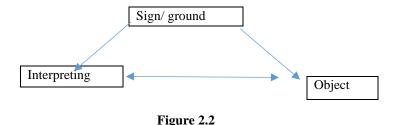
Ferdinand de Saussure and Charles S. Peirce established the foundational principles of the study of semiotics that seeks to explain the processes involved in the creation and comprehension of signs. Saussure (1959) characterized the sign as a composite made up of gestures, letters, and auditory phenomena, termed the signifier, and the mental image or concept to which the signifier refers, identified as the signified. He subsequently elucidated the relationship that exists between the signifier and the signified (Sebeok, 2001).

Figure 2.1

By studying the processes of sign formation and interpretation, Saussure and Peirce developed fundamental ideas in semiotics. Saussure (1959) defined the sign as a two-part entity consisting of the signifier (such as sounds, gestures, or written symbols) and the signified (the mental idea or image associated with it). He then went into depth on how these two elements relate to one another (Sebeok, 2001), as seen in Figure 2.1. In his 1959 work, Saussure argued that the relationship is arbitrary and subject to cultural and personal conventions. There is no inherent sense to the term "tree" in relation to a plant. As long as it complies with the phonological or orthographic rules of the language, any created signifier can be used inside that system (Dyer, 1982).

According to Peirce (1974), the signifier is inherently connected to many representational mediums, including sounds and gestures, that are directed towards certain references (Short, 2007). Regardless of its context, the object was recognized as the referent. The genesis of the interpretant, or meaning inferred from a sign, is illustrated in Figure 2.2. Through contact, people decipher and react to the meaning of a sign that is influenced by social, cultural, and individual elements (Chandler, 2007; Rose, 2001).

Figure 2.2

80

Political figures employ a variety of strategies to engage and influence their intended audiences. Consequently, it is imperative for them to develop compelling arguments. In light of this, they frequently draw upon arguments rooted in ethnic, religious, cultural, and historical contexts. Recently, communication tactics have become an integral part of politicians' toolkits, and their importance in the field of political communication studies is at an all-time high. Thus, like many disciplines, semiotics is also integrated into the study of political communication. Political leaders have used a wide variety of techniques to build their discursive frameworks throughout history.

Key Concepts: Signifier, Signified, Symbol, Icon, and Index

According to Saussure, there are two parts to every sign—the signifier and the signified—and their connection is contingent on norms and arbitrary. Consequently, the significance of signs may undergo transformation over time. Furthermore, he posited that the meanings of signs are ascertained through their relative positioning within a statement, rather than through their inherent value, indicating that the meaning of a word is determined by its context. Thus, it is asserted that understanding of reality is created and influenced by the lexicon and symbols employed across diverse social contexts.

Sign: A representation that denotes another entity. It may be analytically divided into the signified and the signifier.

Signifier: A word or sound – the physical expression, the thing that people want to talk about.

Signified: The cognitive construct, the culturally assigned substance or significance. For instance, consider "apple"; the sign represents the observable object in an image. The signifier constitutes the tangible manifestation, which may include attributes such as red, leaf, or round. On the other hand, the signified includes the fundamental idea connected to this item, the apple. This suggests that people identify the signifiers—a round, red object with a leaf attached—with the signified items, which are apples (Saussure, 1959).

According to Peirce, a sign is something "that represents something to someone in a certain way or capacity" (Berger, 2010). Icon, symbol, and index are the three types of signals he identified.

Icon: Signs that bear resemblance to what they signify, necessitating that the signifier consistently reflects what it is intended to represent. Alternatively, some characteristic of the signifier must correspond to the signified. A photograph of a rose is an iconic symbol for the rose since it is a true representation of a particular rose and the characteristics it shows match those of the actual rose.

Symbols: Are signs that are learnt via convention. The link between a symbol and its referent is completely arbitrary

Since its shape does not always indicate vigilance, the exclamation mark serves as a symbol for caution. The exclamation mark (its form) does not inherently convey danger, reminders, or alertness; rather, it is through the establishment of a convention that individuals learn over time to associate this sign with caution.

Index: Signs characterized by a causal relationship between the sign and its referent. Smoke functions as an indexical sign of fire. Given the presence of fire, smoke is generated. Therefore, when an individual observes smoke, they infer that it indicates the existence of fire (Peirce, 1986).

Semiotics in Political Contexts

The analysis of semiotics in political speech focuses on the use of signs and symbols by political leaders to communicate ideas, influence emotions, and shape public opinion (Hodge & Kress, 1988). This research may entail scrutinizing symbolic components in electoral campaigns, media portrayals, or cultural narratives found in graphic storytelling and comic books. Political factions often employ unique symbols to engage their intended audience and bolster their legitimacy. A thorough investigation and assessment are crucial, as the interpretations of symbols might vary considerably depending on context (Bennett & Frow, 2008).

Power and Ideology in Semiotic Analysis

A definition of power that has subsequently attained the status of a classic is articulated by Max Weber in his seminal work, *Wirtschaft und Gesellschaft* (Economy and Society). According to Weber, power is characterized as "every opportunity, within a social relation, to assert one's own will even against resistance, regardless of what this opportunity is based on" (Weber, 1956). Even more succinctly, the definition presented in the second volume of the

81

same text is articulated as the "opportunity to force the behavior of others to one's own will" (Weber, 1956). It merits attention that many manifestations of power are examined by Weber under the term *Herrschaft* ("rule"), which he conceptualizes as a specific instance of power, defining it as "the opportunity that a particular command with a specific content will be obeyed by a certain group of persons" (Weber, 1956). The utility of this concept for Weber lies in its capacity to encapsulate precisely the mechanisms and modalities of execution (through "command" and "obedience"), whereas the notion of "power" is deemed "amorphous"; he subsequently utilizes this construct of rule to investigate the historical forms of statehood culminating in democracy (Weber, 1956). This approach appears to lack coherence, as, when employed in this fashion, "rule" approximates the notion of "state power," which is not exclusively exercised through commands. Indeed, Weber neglects the significance of economic power within his discourse on state power, despite addressing it comprehensively in an alternative context (Weber, 1956). Consequently, it appears more prudent to refrain from adopting Weber's distinction between "power" and "rule."

Critical Discourse Analysis and Visual Representation

Critical discourse analysis (CDA) is an interdisciplinary paradigm for examining language in connection with power dynamics and societal issues. It examines how discourse—encompassing both oral and written communication—reflects, upholds, or challenges societal institutions, power dynamics, and dominant ideologies. Researchers involved in Critical Discourse Analysis assume a distinct position, aiming to understand, reveal, and ultimately mitigate societal inequalities.

CDA extends beyond the analysis of lexical selections; it also investigates the contextual elements influencing language use. This includes the social identities of the speaker and listener, historical and cultural settings, and the prevailing power relations. CDA recognizes that language use, discourse, verbal exchanges, and communication relate to the micro-level of social structure, whereas ideas like power, dominance, and inequality among social groupings are positioned at a macro-level of study. A fundamental aim of CDA is to resolve the micro-macro dichotomy. CDA may examine how the elements of a racially inflammatory remark in parliament (micro) lead to the continuation of racism in society as a whole (macro).

Key Concepts in Critical Discourse Analysis

Critical discourse analysis (CDA) is based on the ideas of power and authority. CDA uses Antonio Gramsci's idea of hegemony to show how discourse is used to exercise power and make sure that dominating ideas are ingrained in society.

Ideology: CDA examines the mechanisms by which language functions to articulate and perpetuate ideologies, which are construed as belief systems portraying the interests of dominant social factions as universally accepted truths.

Discursive Practices: This term denotes the methods through which texts are generated, disseminated, and interpreted within particular socio-cultural frameworks, emphasizing the reciprocal influence between these practices and prevailing social structures.

Intertextuality and Recontextualization: These notions pertain to the processes by which texts reference, modify, and connect with other texts. CDA investigates the ways in which discourses are influenced by and contribute to broader discourses.

Oppression: A Theoretical Overview

Many people are reluctant to use the word "oppression" to characterize systematic injustices due to variations in perspective between old and modern social movements. Usually, the word "oppression" refers to the application of tyranny by a ruling group. Therefore, a good number of Americans would agree with extreme points of view in labeling Black South Africans as oppressed throughout the apartheid period as such. Moreover, the word oppression is usually loaded with a strong connotation of colonialism and conquest.

An widely cited historical event in Western discourse is the enslavement of the Hebrews in Egypt. Often targeting Communist or apparently Communist governments, the dominant political discourse uses the term oppression to define societies different from our own. The phrase is loaded with both despotic and colonialist connotations within this anti-Communist worldview. From the anti-Communist point of view, Communism represents the realization of extreme tyranny over a whole population by a small number of leaders combined with a goal to govern the world, therefore subjugating once independent countries under that tyranny. According to the dominant political debate, calling our culture oppressive is unacceptable as oppression is seen as a negative deed carried out by outside forces.

Young's Five Faces of Oppression

 Iris Marion Young's 1990 book Justice and the Politics of Difference explores the complicated nature of oppression via her perspective. Young lists as the five "faces" of oppression violent persecution, cultural imperialism, exploitation, marginalization, and helplessness, therefore highlighting the ubiquity of social injustice and advocating inclusive solutions. Deeply ingrained in economic systems where the labor of one group is used to increase the riches of another, exploitation reflects the first face of tyranny. This feature most shows in capitalism systems, where the working class is disproportionately underpaid and overloaded, therefore enabling the wealth accumulation at their expense (Young, 1990). Such exploitation penetrates social interactions and prolongs poverty and dependency cycles, therefore transcending simple economic issues.

The second face, marginalization, results from particular groups being methodically pushed to the margins of society, therefore depriving them of basic rights and resources. Commonly defined by color, gender, or disability, this type of oppression profoundly affects underprivileged groups, making them invisible and hence hindering their whole participation in society events (Young, 1990). Marginalization has far-reaching effects since impacted people can find themselves without access to basic services, education, or career opportunities, therefore sustaining their disenfranchisement.

 The third aspect of oppression, powerlessness is the state in which people and groups lack authority, autonomy, and influence over their own life. This disorder is typified by a lack of decision-making capacity and is often accompanied by the presence of authoritative people who dominate the helpless (Young, 1990). Such processes create an atmosphere of subordination whereby people are rendered incapable of effectively advocating for their rights or demands.

The fourth face—cultural imperialism—pertains to the dominance of a dominant culture that marginalizes and undercuts minority cultures. Young (1990) clarifies how this face shows itself as the universalizing of the experiences and ideals of the dominant group leads to the misinterpretation and lack of recognition of many cultural identities. People from underprivileged cultures can find their stories being suppressed, therefore supporting a society hierarchy whereby some cultural standards are valued above others.

Finally, violence is the fifth aspect of oppression marked by the ongoing danger of physical damage disproportionately affecting underprivileged groups. Young (1990) argues that this violence causes psychological as well as physical effects, frightening underprivileged groups. Often ignored, this systematic violence helps to deepen the inequality that enslave these populations.

Elements of Political Caricature

Cartoonists efficiently convey their viewpoints via the employment of a variety of techniques. Numerous political cartoons use a combination of these methods. Among the techniques frequently utilized by cartoonists are symbolism, exaggeration, satire, and humor. Upon acquiring the ability to identify these techniques, individuals will be better equipped to comprehend the cartoonist's argument with greater clarity. Additionally, they should remain cognizant of any political inclination, or bias, that the cartoonist may possess. When individuals understand the cartoonist's standpoint, it becomes easier for them to formulate their own conclusions. They may also begin to observe the

persuasive methods employed in other forms of media, such as political advertisements and television news broadcasts. Numerous individuals aim to influence public opinion – thus, it is prudent to be mindful of the strategies they employ.

Exaggeration, Symbolism, Satire, and Humor

Political caricature serves as a powerful forum for discussion of politics and society, employing a variety of artistic techniques to convey complex ideas. Interestingly, among these techniques, comedy, satire, symbolism, and exaggeration stand out as essential elements that enhance the effectiveness of political cartoons. One prominent feature of political caricature is exaggeration, which allows artists to highlight the most prominent aspects of political figures or situations. Cartoonists can highlight the ridiculousness or shortcomings of their characters by distorting physical traits or behaviors, making the fundamental criticism more obvious. Caricature, as stated, includes "exaggerated representation of the most characteristic features of persons or things" (Streicher, 1967, p. 72). In addition to drawing viewers in, this exaggeration encourages a deeper understanding of the satirical message being conveyed.

In political cartoons, symbolism plays a crucial role, as simple items or images are used to represent more general ideas or viewpoints. Symbols are a common tool used by cartoonists to concisely convey complex political issues. For instance, a dollar sign may represent avarice in the political arena, while a fractured scale may represent injustice. Through the clever use of symbolism, viewers are able to interact with the animation on several levels and decipher the hidden meanings within the images (Paramita, 2018).

Another crucial component of political caricature is satire, which is defined by the combination of sarcasm and comedy to ridicule or criticize many aspects of public and governmental issues. By exposing the ridiculousness of political situations, political satire seeks to provoke viewers' thought and reflection. Satire's power lies in its ability to combine humor and critical analysis, making difficult subjects more approachable and interesting (Azeez, 2019). As a result, satire serves as a stimulant for political discourse in addition to providing entertainment.

A key component of political cartoons' appeal is humor, which provides a way to express weighty ideas in a lighter setting. Cartoonists can disarm their audience and make them more receptive to the criticism they are expressing by incorporating comedy. When humor and satire work together, the effect is often greater since it makes viewers laugh while also making them think about the ridiculousness of political life (Paramita, 2018).

METHODOLOGY

This part aims to introduce the data analysis technique: To exhibit discourse categories selected for examination, such as multimodal representation, visual grammar and social context, thereby illustrating their possible ideological investment described by Kress and Leeuwen (1996, 2006). More precisely, text analysis, discursive practice, and social practice—the three steps or moments of CDA described by Fairclough are followed here (Fairclough, 1995).

Social Semiotics (Kress and van Leeuwen, 1996, 2006)
A. Multimodal Representation
The concept of multimodal representation is central to Kress and van Leeuwen's model, emphasizing that meaning is conveyed through the integration of several modes rather than just words. These modes include text, images, music, gestures, and spatial configurations. Kress and van Leeuwen's work in visual semiotics focuses on how visual and verbal elements combine to form a coherent meaning.

For example, in political caricatures, textual captions frequently supplement visual signals to provide sophisticated comments on power dynamics. This interplay emphasizes the multimodal aspect of communication, in which the efficacy of meaning-making is dependent on the harmonious integration of several semiotic resources.

B. Visual Grammar

Kress and van Leeuwen's concept of visual grammar offers a formal technique to examining image composition. The framework outlines a few important components:
1- Composition: Compositional meaning refers to the composition of the whole, that is, "the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole" (Kress & Leeuwen, 2006). What contributes to the creation of such a meaningful whole involves three tools:

information value, salience, and framing. The first tool allows for the installation of objects with specified information values "attached to the various 'zones' of the image". The second method uses components to draw the viewer's attention to varying degrees, such as "placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc." The third one disconnects or links image elements by indicating the existence or absence of "dividing lines" or "actual frame lines". These three interrelated processes collectively shape the composition of visual narratives in political caricatures.

1.1 Information Value: In general, the placement of each piece in a political caricature can successfully convey certain information. To mention a few, the left-right arrangement is used for given and new information, the center-periphery pattern for primary and secondary information, and the top-down layout for ideal and actual information.

1.2 Salience: When pictures, or compositions, are in the integration mode, salience can be determined using visual clues to understand particular compositional meanings. It is the product of complicated interactions, or, as Kress and van Leeuwen describe it, "a complex trading-off relationship between a number of factors: size, sharpness of focus, tonal contrast."

1.3 Framing: Visual frame lines can be used to frame pieces of a composition, allowing them to be strongly or weakly framed, "either disconnected, marked off from each other, or connected, joined together" (Kress & Leeuwen, 2006). The stronger an element's framing, the more it is depicted as a distinct unit of information in political cartoons. In political cartoons, the framing is frequently so prominent that the viewer can see through the ideographic expressions at first glance. As a result, minimally framed caricatures require viewers to engage more actively in interpretation and critical analysis.

Social Semiotic Analysis (SSA) and Critical Discourse Analysis (CDA) are linked frameworks that enhance one another in the study of meaning production in the setting of semiotic and discourse analysis. In order to understand how meaning is communicated using semiotic resources, SSA, as put out by Kress and van Leeuwen (1996, 2006), focuses on the visual and multimodal elements of communication, such as composition, framing, and salience. Conversely, CDA highlights the power and ideological dynamics ingrained in language and discourse, as stated by Fairclough (1995).

In actuality, CDA examines the underlying ideological implications and social practices represented in these semiotic choices, while SSA offers the instruments to examine how visual and multimodal elements (such as images, layout, and design) are constructed to produce meaning. For instance, the ideological interpretations and power dynamics expressed in the surrounding text or discourse (CDA) might be contrasted with the composition and salience of visual elements (SSA). A thorough grasp of the semiotic and ideological construction of meaning is made possible by this dual-level analysis, which connects the verbal and visual aspects of communication.

1.4 Social distance refers to the viewer's perceived proximity or intimacy with the represented subjects in an image. This is portrayed via angles, perspectives, and scale. A close-up shot promotes intimacy, whereas a far view implies detachment or objectivity. Exaggerated proximity or angles in political caricatures can elicit emotional responses, which accentuate the critique or satire.

C. Social context and ideological implications

Kress and van Leeuwen emphasize the necessity of comprehending visual signs in their larger social and cultural settings. Visual semiotics is inherently ideological, shaped by the cultural, political, and historical perspectives of both creators and audiences. Images serve as venues of ideological debate, reflecting and reinforcing power dynamics. Accordingly, Van Leeuwen (2008) contends that texts recontextualize social practices, implying that the text would not explicitly depict the social practice. The 'real' social practice, according to him, would change in a number of ways, including additions, deletions, rearrangements, substitutions, reactions, purposes, legitimations, and evaluations (Van Leeuwen, 2008).

For example, in the Israeli-Palestinian conflict, political cartoons frequently employ visual motifs to convey complicated concepts about oppression, resistance, and identity. The representation of specific symbols, clothes, or postures uses culturally established connotations to generate responses consistent with the artist's ideological

85

perspective. Examining these semiotic resources reveals underlying power systems and societal commentary buried in the imagery. The analytical paradigm of Critical Discourse Analysis (CDA), as outlined by Fairclough (1989), and Social Semiotic Analysis (SSA), as introduced by Kress and van Leeuwen (2006), serve as the foundation for this study. According to CDA, media discourse analysis must be multidimensional, linking texts to both discursive practices and the broader social structures in which they operate.

Critical Discourse Analysis (Fairclough, 1995)
Fairclough's Critical Discourse Analysis is based on a three-dimensional framework that investigates discourse at three levels:

A. Text (Micro Level): This is a detailed analysis of language use in specific texts, with an emphasis on linguistic aspects such as vocabulary, syntax, and cohesiveness.
B. Discursive Practice (Meso Level): This dimension looks at how texts are created, circulated, and consumed in specific social contexts. It studies how texts are interpreted and how they interact with other texts.
C. Social Practice (Macro Level): This level looks at the larger social and cultural structures that influence and affect speech. It investigates how discourse contributes to the perpetuation of social power dynamics, ideologies, and institutional practices.

C.1 Power and Ideology
This stage examines how ideology and power are mirrored in discourse (Fairclough, 1992a, 2015). According to Bax (2011), understanding social practice requires examining the sociopolitical settings and ideology that drive the text, as well as disclosing hidden assumptions within it. The findings of this study indicate that this text may have sociopolitical goals, attempting to elicit criticism from society against Susi and Jokowi because of her employment, which is portrayed as an inappropriate choice through the vocabulary and grammar used, as mentioned in the previous section. The text may convey patriarchal ideology, which is characterized as male domination over women in society (Christ, 2016; Montiel, 2015; Sultana, 2011).

Data Collection and Description

This section is dedicated for the analysis of the data chosen. Analyzes are handled on ten political cartoons depicting the Israeli-Palestinian conflict that are taken from Chappatte Globecartoon, Cartoon Movement, and The Palestinian Information Center . These caricatures are wholly analyzed through the usage of the eclectic model that consists of Kress and van Leeuwen (1996, 2006) Semiotic Analysis, Fairclough (1995) Critical Discourse Analysis. Then, the chapter ends with a discussion of the findings depending on the occurrences and percentages to shed the light on the most important remarks found during the analysis. It looks at how purposefully images and symbols could convey ideas of power, subjection, and ideological viewpoints. The analysis is presented in ten tables. Each table is composed of five columns, starting from left to right.

Results of Analysis

This section brings together the outcomes of semiotic and critical discourse analyses made on political caricatures pertaining to the Israeli-Palestinian conflict. The discussion follows the research questions and elucidates how political caricatures deploy semiotic strategies in the construction of public opinion and the challenge of dominant ideologies while developing a global understanding of oppression and resistance. Examining the 10 chosen political caricatures exposed several semiotic and discursive techniques that help to create and support stories of oppression inside the Israeli-Palestinian conflict. Using Kress and van Leeuwen's (1996, 2006) Semiotic Analysis and Fairclough's (1995) Critical Discourse Analysis, this work has found important recurrent motifs, symbols, and ideological representations defining these visual discourses.

The ten examined cartoons' occurrences and percentages of important semiotic and discursive features presented :in the following tables

Framework	Description	Occurrences	Percentages
Multimodal Representation	Integration of text and imagery	30	19%
Visual Grammar	Composition, Framing, Salience, Social Distance	40	25%
Social Context	Cultural and Political Ideologies Shaping Visual Signs	19	12%

Table (1) : Semiotic Analysis - Frequency and Percentage

The accounted findings provided in the tables of this study are majorly those derived from its categories dealing with the core elements in one or the other analytical model. In summary, the evidence identifies several aspects being multimodal representation, visual grammar, and text analysis, which strongly occupy the caricatures' body, thus .postulating political cartoons to some extent depend on both visual and textual components to create their messages

) The prominence accorded to multimodal representation19 reaffirms the view that caricatures mobilize words (% as well as visuals quite well to convey political narratives. Visual grammar (25 on the other hand, is key to the ,(% .structuring of images, highlighting themes of oppression and power imbalance At last, Social Context represents (12%), proving how closely these caricatures reflect actual geopolitical events and power systems.

Framework	Description	Occurrences	Percentages
Text Analysis	Linguistic and Visual Features	26	16%
Discursive Practice	Production, Distribution, Consumption of text	24	15%
Social Context	Power, Ideology, Dominance, Inequality	20	13%

Table (2) : Critical Discourse Analysis - Frequency and Percentage

In discourse analysis, text analysis(16and discursive practice (1 (%5 illuminate areas wherein language is used (% strategically to influence audience interpretation: often through irony, contradiction, and intertextuality. The social practice dimension (13 helps elucidate the way caricatures critique the prevalent narrative all the while offering an (% .alternative viewpoint integrating broader ideological and power structures

Comparison Between the Selected Websites

The table below compares how the three selected websites, Chappatte Globec artoon, Cartoon Movement, andThe .Palestinian Information Center, used semiotic and discourse elements in their caricatures

Websites	Multimodal Representation	Visual Grammar	Social Context	Text Analysis	Discursive Practice	Social Practice
Chappatte Globecartoon	13	18	9	11	9	6
Cartoon Movement	15	18	8	12	12	11
Palestine Information Center	2	4	2	3	3	3

Table (3) : Comparison Between Websites

The data reveals that the greatest dependence of Chappatte Globe Cartoon is based on multimodal representation and visual grammar-the power of its striking imagery and composition to deliver political critique. This is similar by ,Cartoon Movementbut it defines the discursive practice-involving textual and visual elements that draw viewers to engage in ideological criticism. Rather, the Palestinian Information Center is inclined towards text analysis which has .quite clear verbal messages reinforcing their visual narratives of oppression and conflict

,All the three sources, notwithstanding, had a pretty balanced combination of both semiotic and discourse elements but with the clear difference in emphasis-emphasis being levelled at editorial stance and intended audience. Chappatte GlobeCartoon will adopt more complex visual grammar for appeal to international audiences while Cartoon Movement imbalances its discourse strategies as regards power criticism. The Palestinian Information Center dials .its more explicit textual commentaries to fit into activism-based scenarios

Findings from this study support the argument that political caricature is a potent medium for exposing oppression and for critique within the context of the Israeli-Palestinian conflict. Using semiotic methods and elements of critical discourse, these caricatures subvert the hegemonic narratives, give voice to the voiceless, and encourage critical engagement with socio-political realities. Whereas the strategic linking of visual and textual commentary gives weight to the argument contained within the images, these stand as important artifacts in political communication and public .discourse

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تحليل سيميائي نقدي للاضطهاد في الكاريكاتير السياسي مع اشارة خاصة للصراع الاسرائيلي - الفلسطيني

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المستخلص:

تتناول هذه الدراسة علم العلامات في الرسوم الكاريكاتورية السياسية , مع التركيز بشكل خاص على الصراع الاسرائيلي الفلسطيني. تتناول المشكلة التي تعالجها هذه الدراسة الفجوة في اطر تحليل الصور, حيث تخلق تأزرا بين التحليل الاجتماعي للعلامات و تحليل الخطاب النقدي لدراسة كيفية تمثيل الرسوم الكاريكاتورية السياسية للاضطهاد فيما يتعلق بالقضية الفلسطينية الاسرائيلية. تهدف الدراسة الى تحليل كيفية انعكاس و تحدي الميزات العلاماتية مثل الرموز و الاستعارات و القواعد البصرية للهياكل السلطوية السائدة , و كيف تؤثر هذه الميزات على الادراك العام.

تفترض الفرضية ان الرسوم الكاريكاتورية السياسية تعمل كسلاح ايديولوجي قوي بقدر ما تنشر و تنتقد المواقف المتضاربة بين الظالم و الضحايا . استخدمت الدراسة نموذجا انتقائيا مستندا الى نظريات العلامات كما طرحها كريس و فان ليوين (1996 , 2006) بالتزامن مع اطار تحليل الخطاب النقدي لفيركلاف1995 باستخدام نهج مختلط يجمع بين الاساليب النوعية والكمية تم تحليل عشرة رسوم كاريكاتورية مختارة من   (تشابتي كلوبكارتون) , (كارتون موفمنت) (مركز المعلومات الفلسطيني) . من خلال تحليل متعدد الوسائط الذي يتضمن تكوين الاطار , البروز , و السياق الاجتماعي ,   تكشف الدراسة عن الاجراءات التي يتم من خلالها ترمز هذه الصور لرسائل اجتماعية و سياسية معقدة. و تخلص النتائج الى ان الرسوم الكاريكاتورية السياسية يمكنها نقد الاضطهاد بمهارة من خلال الجمع بين استراتيجيات بصرية و نصية لتقويض الايديولوجيات السائدة و ابراز وجهات نظر الفئات المهمشة .