

When the Political Cartoons Speak: A Cognitive Semiotic Study

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عندما يتكلم الكارتون السياسي : دراسة معرفية سيميائية

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Abstract:-

Analyzing how visual symbols and metaphors are employed to transmit political messages is the focus of the fascinating field of study known as cognitive semiotics of political cartoons. This paper explores the importance of examining political cartoons from a cognitive semiotic viewpoint, emphasizing the various ways they may be used to criticize political ideology and societal conventions. The study wants to show how critical political cartoons expose significant social concerns. Analyze a few political cartoons by Iraqis and other cartoonists to show how political cartoons can be used to visualize political issues or the corruption of some politicians. Then, explain how political cartoons can alter people's ideologies.

In terms of data collection and analysis, the study is qualitative political cartoons that support the study and offer unbiased results and are used as the data to help solve the research study's problem and provide an answer to the research questions. Therefore, the researcher uses four models: Barthe's Semiotic Theory (ST) (1968), Soneson's Pictorial Semiotics Theory (PST) (1989), Lackoff and Johnson's Conceptual Metaphor Theory (CMT) (1999), and Van Dijk Ideological Theory (IT) (2006). As a result, the researcher finds that the significance of political cartoons lies in their capacity to shed light on the corruption exhibited by certain politicians and visualize critical political issues. The study additionally demonstrates the collaboration between cognitive processes and semiotics in the comprehension, perception, and interpretation of novel information that was previously unavailable.

Keywords: political cartoons, qualitative, cognitive, semiotic study, ideology.

المخلص:-

إن تحليل كيفية استخدام الرموز والاستعارات البصرية لنقل الرسائل السياسية هو محور مجال الدراسة الرائع المعروف باسم السيميائية المعرفية للرسوم الكاريكاتورية السياسية. تستكشف هذه الورقة البحثية أهمية دراسة الرسوم الكاريكاتورية السياسية من وجهة نظر سيميائية معرفية، مع التركيز على الطرق المختلفة التي يمكن استخدامها لنقد الأيديولوجية السياسية والأعراف المجتمعية. أن هذه الدراسة تظهر كيف أن الرسوم الكاريكاتورية السياسية الناقدة تكشف عن مخاوف اجتماعية كبيرة. حيث حلل الباحث بعض الرسوم الكاريكاتورية السياسية التي رسمها العراقيون ورسامي الكاريكاتير الآخرون لإظهار كيف يمكن استخدام الرسوم الكاريكاتورية السياسية لتصوير القضايا السياسية أو فساد بعض السياسيين. ووضح الباحث كيف يمكن للرسوم الكاريكاتورية السياسية أن تغير أيديولوجيات الناس..

ومن حيث جمع البيانات وتحليلها، تعتبر الدراسة عبارة عن كاريكاتيرات سياسية نوعية تدعم الدراسة وتقدم نتائج غير متحيزة وتستخدم كينانات للمساعدة في حل مشكلة الدراسة البحثية وتقديم إجابة لأسئلة البحث. ولذلك استخدم الباحث أربعة نماذج:

نظرية باثر السيميائية (١٩٦٨) ونظرية السيميائية التصويرية لسونسون (١٩٨٩) ونظرية مفهوم الاستعارة لأكوف وجونسون (١٩٩٩) ونظرية فان دايسك الايديولوجية (٢٠٠٦). ونتيجة لذلك يرى الباحث أن أهمية الرسوم الكاريكاتورية السياسية تكمن في قدرتها على تسليط الضوء على الفساد الذي يظهره بعض السياسيين وتصوير القضايا السياسية الحاسمة. وتوضح الدراسة بالإضافة إلى ذلك التعاون بين العمليات المعرفية والسيميائية في الفهم والإدراك وتفسير المعلومات الجديدة التي لم تكن متاحة من قبل.

الكلمات المفتاحية: الكاريكاتير السياسي، دراسة نوعية، معرفية سيميائية، أيديولوجية.

Introduction

"Einstein said, "The world will not be destroyed by those who do evil, but by those who watch them without doing anything (Nokomis, 2014, p. 16).

Individuals of various age groups across the globe possess a certain level of familiarity with political cartoons, owing to how these cartoons effectively combine elements of humor and realistic images to introduce and address pertinent subjects. According to Bramlett (2012), the birth of cartoons is not rooted in space, yet they possess significant messaging capabilities and boast lengthy historical heredity.

The historical significance of political cartoons is highlighted by Mwetulundila and Kangira (2015), who provide evidence of their existence dating back to 1360 BC in Egypt. The concept of public officials and the law was also present in ancient Greek and Roman civilizations. In his study, Danjoux (2007) examines the historical context of the 19th Century, focusing on the evolution of life and the advent of printing technology as illustrated by Kotz'e (2007) that political cartoons serve as a means of communication and can also function as a process of political socialization. This position significantly emphasizes analysing political cartoons, explicitly focusing on thematic elements and fundamental concepts. Hence, political cartoons have a purpose beyond mere amusement or entertainment. They function as a medium dedicated to critiquing social and political matters, employing satire to achieve their objectives. It is accomplished by using various characters and features within the cartoons.

This paper focuses on the analysis of political cartoons and their function in visually representing instances of corruption among politicians. It reveals the images' role in exploring significant issues around the world.

2. Literature Review

2.1 The Political Cartoons

Political cartoons, usually caricatures, provide editorial comments on politics, politicians, and current events. Political cartoons are

considered creative expressions, and many early cartoonists had backgrounds in painting and graphic arts, so their history is often examined through a biographical lens, focusing on individual careers. The cartoon's history can be tracked by looking at remarkable contributors since the 17th century (Edward, 1997). William Hogarth, Honore Daumier, Toulouse Lautrec, Joseph Keppler, Thomas Nast, and Benjamin Franklin, who pioneered political cartooning in America, are among these figures.

Analysing political cartooning's contributions requires appreciating its ability to create powerful visual symbols. Cartoonists created state symbols "such as Uncle Sam and the Republican elephant" (Sterling, 2009, p.1251). In this sense, political strategists use visual and conceptual methods to gerrymander electoral district borders. Thus, a cartoon or series of cartoons by a single cartoonist has had a substantial impact on public issues. Benjamin Franklin actively distributed the colonial icon of America as a segmented snake, symbolising the need for unity (Olson, 2004).

2.1.1 Political Cartoons and Caricatures: a Long History

Britannica (2021) shows that caricature was used to criticize politics, politicians, and current events. In a free speech and press culture, these drawings matter in political conversation. Moreover, opinion-based media are primarily subjective; they appear in newspaper and journalistic platform editorial pages, both print and digital.

Their topics usually include current political events. Hence, readers should have basic subject knowledge, preferably from the article's medium. Political cartoons' evolution is closely tied to image creation, making their works challenging to identify. This practice predates development.

Edward (1997) shows that caricatures were the direct way to modern political cartoons and are still used by cartoonists. Therefore, caricatures and political cartoons are different. Since caricatures are sometimes unpleasant or comical portrayals of a topic, they are meant to mock or disdain a specific person or group. This portrayal critically challenges and exposes the issue and is mostly negative. In contrast, political cartoons are value-neutral and may debunk and elevate. Caricature and cartoon are often used interchangeably.

Because of the tight relationship between these two concepts and cartoonists' frequent use of caricature as a creative technique, understanding caricature is essential for understanding political cartoons, especially historically.

2.1.2 The Political Cartoon's Function

Political cartoons examine politics and society. In which cartoonists use several approaches to communicate. Most political cartoons use multiple styles, though only sometimes. So, cartoonists generally use symbolism, exaggeration, labelling, analogy, and irony (Zarifian, 2023). It's worth saying that cartoons reveal the creator's political leaning.

Knowing the cartoonist's perspective helps viewers make their own opinions. Accordingly, political ads and TV news broadcasts also make people more aware of their persuasive strategies, by which many people try to change audience opinions.

According to Kotze (2007), PCs have two main communication functions. One function explains reality, while the other signals it. The cartoonists examine a country's events in the next

section. Simple images can influence and change others' attitudes or draw attention to unclear situations surrounding unexpected events.

2.2 Do Political Cartoons Speak?

According to popular belief, truth, rhetoric, and writing achievement over lies, political cartoons have a significant role. Due to their behaviour and words, politicians are considered to be exposed and criticized. This revelation is made possible by people who advocate for the oppressed and expose corruption worldwide. Emotional support for an unjust policy or a suffering population is the weakest form of conviction, surpassing verbal support and actual efforts.

According to Edward (1997), colonial newspaper cartoon images and other papers like currency, attacks, and illuminated pictures used iconic imagery to support our nation's identity and express political thought. In the late 19th century, political cartoonists helped newspapers win readership in the movement battles. The US Committee on Public Information extensively employed editorial

cartoonists during World War I. The committee created the Bureau of Cartoons in 1918. Weekly Bureau suggestions advised cartoonists on national concerns. In World War II, the Office of War Information solicited employed cartoonists to help disseminate policy concerns and produced and distributed its cartoons.

2.3 Political Discourse

Political discourse is the dynamic interchange of ideas, arguments, and conversations concerning politics. Diverse views, ideas, and ideologies of governance, public policy, and authority are discussed. Therefore, political speech can occur in public forums, media, legislative institutions, and interpersonal interactions. Carter (1993) describes (DA) as an academic field with numerous genres. Philosophy discourse is a genre that uses language specifically in writing. Semantic features of conversation can be divided into two; one is oral discourse. The other part is a written conversation.

Fairclough (1999) defines political discourse analysis as studying power dynamics, dominance, conflict, speech, and debate. This study examines the reasons behind using a language to achieve a goal. Political language users should grasp political discourse analysis.

2.4 Techniques of Analysing Political Cartoons

Since the 18th century, political cartoons have expressed critique or humour at the government. From expensive prints to magazines and newspapers. There is a discussion of public perception, symbolic representation, theoretical conceptions, and ruling authority (Moris, 1992). Political cartoon analysis examines various features and strategies cartoonists use to communicate their ideas. Here are some critical political cartoon analysis strategies:

2.4.1 Metaphor

According to Forceville and Urios (2009), growing research demonstrates that sociocultural backgrounds and contexts affect metaphor interpretation. Since cartoonists use metaphors often, political cartoons offer an excellent way to study multimodal metaphors.

2.4.2 Irony

As explained by Yanti and Puspita (2018), irony doesn't only mean the opposite of what you want; it is any deviation from the intended. The irony is used in political discourse, including speeches, memes, and cartoons, to criticise people or highlight social and political issues.

2.4.3 Blending

Blending pertains to a cognitive semiotic theory that enhances our understanding of meaning by integrating cognitive and semiotic information. A study by Turner (2014) delves into the concept of blending, positing that people can synthesise ideas and generate novel concepts. Drawing from his observations and experiences with various entities and items, the author examines how individuals amalgamate disparate elements to create innovative ideas.

2.4.4 Humour

The contradiction between conceptual material from diverse input spaces in a familiar place is a critical factor in humour generation and perception. Humour can be studied using conceptual integration theory. While not all mixtures are funny, mixing is a hallmark of Humour. The paradox is unique to humorous mixtures. However, all mixes have retrograde projections into the input area. Thus, cognitive processes are essential to understanding and appreciating Humour (Berberovic and Dzanic, 2021).

2.4.5 Gesture

Feyereisen (2017) claims that visual presentation activates visual imagery, not spoken accessibility, which increases gesture use. Language and Gesture are used to "show that extralinguistic spatial context also serves as an important component" (McNeill, 2000, p. 69).

2.4.6 Labeling

Cartoonists often label things or people to clarify their meaning. Be cautious when examining a cartoon's various labels and ask the cartoonist why they chose them.

2.4.7 Dialogue

Political cartoons include conversation and description of moving action faster. According to Lenning and Brown (2019), conceptual

understanding assessments need verbal and cognitive engagement. Thus, political cartoons sometimes use dialogue to make the message clear.

2.4.8 Exaggerations

Cartoonists intentionally overestimate people's sizes. They act to communicate a point effectively. The goal is usually to highlight a character trait. Thus, political cartoons' graphic satires often exaggerate people's appearances. Political cartoons often exaggerate politicians' faces (Warren, 2008).

2.4.9 Symbolic

A sign must represent something to an interpreter(Sneddon, 2015). Thus, symbolism sub-species must be examined. Sonesson (1989) studies symbols and customary meanings; he explains that symbols relate to cultural communication. Thus, symbol meaning involves three essential areas: visual representation concerning language concepts, customary aspects, and experiential knowledge of factual information.

2.5 Previous Studies

Many academics research how political cartoons disclose global politicians' misconduct and essential issues. In his seminal study "*Cartoonists and Political Cynicism*," Hogan (2001) studied political cartoonists' brave criticism. He illustrates that political cartoonists sometimes attack government agencies and actions. Its objective is satire. The researcher discovered these causes.

The current study examines how political cartoons play a significant role as speech or sword in criticising and exposing essential issues that concern the corruption of some politicians or to visualise significant events in countries, such as the events in Iraq or Palestine (relating to the recent events in Gaza in 2023) in addition to exposing many political issues.

3. Methodology

The researcher uses qualitative methods in selecting and analyzing the data of this study; to conduct an objective and accurate study, researchers might select significant symbols non-numerically and examine them using specific methods.

3.1 The Model of Analysing Data

3.1.1 Cognitive – Semiotic Theory (CST)

The theory under consideration analyses meaning production using cognitive science and semiotics. Therefore, this theory emphasises symbols and cognitive characteristics of symbols to offer new views on understanding human and non-human signification. It's done through conceptual, experimental, and textual examination.

Sequentially, many mental processes affect social, cultural, and civilizational activities in cognition and interpersonal discourse. The symbiotic interaction between mental processes and the human mind-species connection causes this influence. Thus, the cognitive semiotic theory is best for analysing visual images since it incorporates all the elements and figures that affect message interpretation and understanding.

3.1.2 The Models in this Study

a. Barthes' Semiotic Theory (ST) 1968

Roland Gerard Barthes (1915-1980) studied literary theory, philosophy, essay writing, critique, and semiotics. Several Western popular culture-derived sign systems were examined. In numerous academic fields, his theories inspired structuralism, anthropology, literary theory, and post-structuralism. Roland Barthes' semiotics (semiology) studies sign systems and social meaning. Barthes examines symbolic communication, which he believes can produce ideological or connotative meaning in daily life. Gryphon (2012) believes his semiotic method improves mainstream media sign comprehension.

b. Sonesson's Pictorial Semiotic Theory (PST) 1989

Sonesson (1989) introduces Pictorial Semiotics. The author uses cognitive linguistics and semiotics to analyse how object representation impacts perception and understanding. How this process creates new interpretations and ideologies is examined. Cognitive Semiotics Theory helps Sonesson (1989) interpret visual images. In his seminal work "*Pictorial Semiotics*" (1989), the linguist highlights perceptual meaning concerning sign meaning.

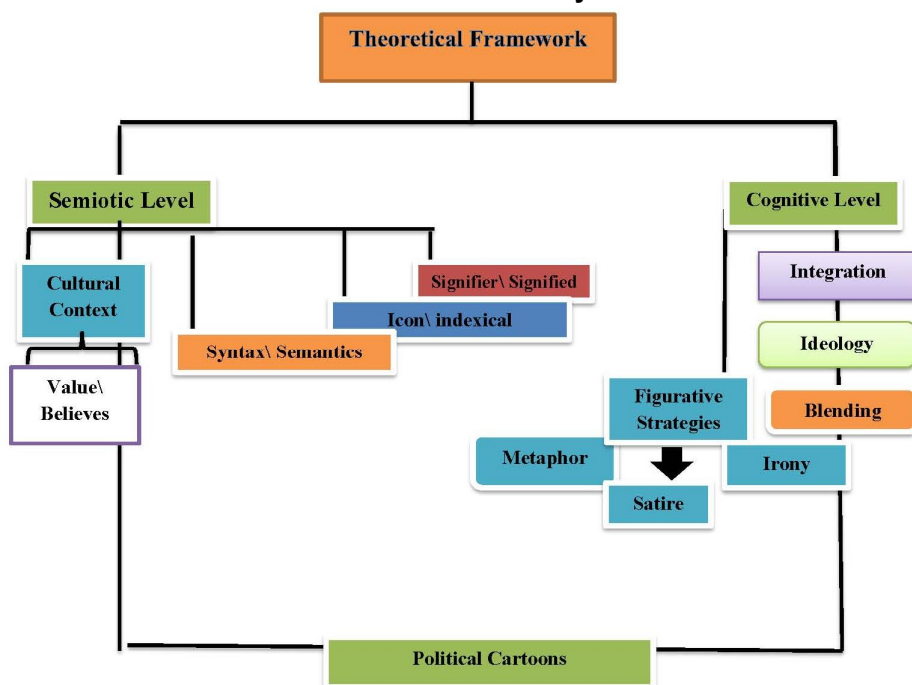
c. Lakoff and Johnson Metaphorical Concept Theory (MCT) 1999

It claims conceptual metaphor theory can examine visual images and written language. Cognitive processes involve metaphor; they suggest that metaphor has cognitive and output aspects. This division allows complete comprehension and experience of one object's meaning through another. Since metaphors have a physical source and an ethereal target meaning, they can illuminate new concepts or raise awareness of growing issues. Visual and aural exaggeration, comparisons, stereotypes, and distortion can be tested and compared. The authors highlight the truth or try to comprehend the meaning.

d. Van Dijk Ideological Theory (IT) 2006

Van Dijk is a linguist known for his work in discourse analysis, notably in speech, discourse society, and ideology. Socio-discourse analysis underpins his ideology analysis. The author proposed this hypothesis in 1989 in response to the interconnection of society, discourse, and social cognition. According to him, society members have a typical organisation.

3.2 Figure 1: The Theoretical Framework of the analysis adopted from the Models in this Study:



4. Data Analysis

Figure 2:



No to the Displacement of Palestinians. From El Youm7 Journal, Egypt. 2023.
<https://www.youm7.com/>

The image is from El Youm7, an Egyptian newspaper that closely covered Palestine, particularly Gaza, in 2023. During this time, the Jewish community attacked the Palestinian populace, killing many civilians. A strategy to evacuate the afflicted population was also evident. The newspaper's society and cartoonist's views are reflected in the political cartoon. It supports Palestinians' right to peace.

The cartoon includes *textual* material with *significant* meaning for the Gaza situation, such as the Arabic word "No" (negative). This red word *symbolizes* conflict and blood. Since Gaza is full of terrorism and blood, the cartoonist employs the negative word to negate two essential sentences: Palestinians will be displaced from Gaza, and the Palestinian issue will be delayed. Thus, this *text* emphasizes a key cartoon message reinforced by other signals.

Additionally, the boy's *facial expression*, with an angry expression in his eyes and eyebrows, indicates his refusal of the situation. There is a flag that stands for a sense of peace through its white colour as the *symbol* of peace. It means that the people in Palestine do not want wars; they want to live in their country in peace. Moreover, the boy's clothes with the written word inside his T-shirt are important *symbols* that represent and specify it is only about Palestinians, particularly in Gaza. Besides, there is strength, determination, will, and rejection of the occupation in even the first hand of a child. It is a vacuum that leads to the choice of the character in the picture. By choosing a child instead of a young man or an older man, the artist indicates that Palestine will remain despite

everything, and generations after generations will not be satisfied with the occupation.

In refusing the war in Gaza and supporting the Palestinians, the cartoonist expresses directly both his *ideology* and the *value* of his society. In this way, he can convey the reality of Gaza through his work. As a means of clarifying the facts and injustices suffered by Gaza's and their neighbours, making sure that the Israeli media does not distort the facts. Therefore, the *convection* of the cartoonist and his *style* of presenting works lead to a change in society's *conviction* if the individuals in that society do not know the situation as it is. As a result, Political cartoons are honest and serve as a weapon against enemies.

Figure 3:



The Promises of the politicians. From Shat Al Arab News, by Wasfi, A., 2017, www.shaarb.com.

In this cartoon, the cartoonist visualises the corruption of some Iraqi politicians by revealing their fake promises to the Iraqi people. Therefore, by using many *symbols* in these cartoons, the cartoonist successfully explores the reality of those politicians. Hence, the *symbols* of a group of men indicate the Iraqi people. Thus, the men sat on the ground in simple clothes that stood for their needs and suffering. The men in the picture were clapping, as a *gesture* that indicated agreement and encouragement for the man standing in front of them.

Additionally, this man is a *symbol* of all the corrupt politicians in Iraq who promised the Iraqi people to make a change in their lives, but they didn't do anything. In this cartoon, there is an *icon* that is held by one of the simple men to emphasise the idea that this standing man is one of the politicians that he wants them to elect in

the election. And what he says are just the promises before the election. The way of presenting the man is *exaggerated*, with large clothes, a big nose, and fatness as a way to pay the audience's attention to his idea.

Consequently, the other important *symbols* in this picture are the promises of the politician, which are presented by the cartoonist as bubbles *by signs* of houses, cars, and other essential needs for the people in Iraq. In this cartoon, the cartoonist was very careful in dealing with *irony* in exposing the lying of the Iraqi politicians to make his message clear. Thus, the whole situation can be expressed as a *satirical* image to criticize the events in Iraq. The complete idea of this cartoon is a *metaphor* for the comparison between the actual situation in Iraq and the politicians' way of dealing with the Iraqis' needs. When the Iraqi political cartoons speak, every corrupt politician will be exposed because of the brave way of exposing corruption. This visualization reflects the *values* and needs of society, as well as the *ideology* of the cartoonist, which can easily be noticed in his work. This picture can reveal essential issues in Iraq. And make the audience think about the reality of those corrupt politicians.

Figure 4



Reforms on the Conditions of Iraqis'. From Al Naba News, by Abdo Alhaleem, A., 2015, www.anaba.com

In this cartoon, there is a criticism of the promise of the Iraqi politicians to reform the conditions in Iraq. The cartoonist labels the man in this picture as an Iraqi who encourages the government and believes in their promises to reform Iraq. The written words, years, and clothes all cooperate to clarify the idea. The standing man is an Iraqi man who was waiting for the reforms of the politicians until his death.

The first year, 2003, *symbolizes* the year of changing the regime in Iraq with the promise of reform and a bright life for all the Iraqi people. The *icon* of reform was also used to stand for the support of the government by the Iraqis. The second picture with 2007 symbolizes the passing of time without any real achievement by the politicians; the men still support them and are packed to making real change and reforming the conditions in Iraq. Even without clothes and age, the man still waits for the reforming. The third picture can be seen as the climax of the whole event, which is in the year 2013, when nothing is standing except the skeleton of a human; this skeleton is a *symbol* of the ending of life and hope.

Finally, in this picture, the cartoonist uses 20..., which is a *symbol* of an endless time of waiting without any change. The grave is also another *symbol*, which means the man who *symbolizes* all the Iraqis dead without any actual reform in Iraq. The whole picture is a *satirical* work in which the cartoonist visualises the corruption of some Iraqi politicians against the Iraqis. And how the Iraqi people suffer from needs and injustice. The *metaphorical* comparison between the events in Iraq and the continuous corruption of politicians.

All the *symbols* in this work are presented in an *exaggerated* way to reveal the reality of the corrupt politicians and the suffering of the Iraqi people. The cartoonist succeeds in his representation of the whole situation by reflecting his *ideology* about the events in Iraq. As a result, these works can stay for years, and the generation can be aware of the suffering of the Iraqi people throughout the previous years. Thus, this cartoon speaks more than any other speech because their speech is still in history.

Figure 5



The Tree of Corruption. From The New World Journal, by Abo Al-geel, M., 2022. <https://al-aalem.com/new>.

Iraq's lengthy history of conflicts and crises has destroyed its infrastructure in all disciplines, including education, health, and public services like bridges and streets. Thus, the country requires a united approach to repair the destruction and return to the ranks of other nations with safe, stable, and just societies. Thus, many politicians seek to reform, but financial and administrative corruption has caused Iraqi dissatisfaction, manifested in television, poetry, and political cartoons.

This cartoon depicts several *symbols* that indicate significant matters about corruption and its intricate nature within the context of Iraq. The cartoonist's portrayal illustrates corruption as a substantial arboreal structure characterized by extensive root systems deeply embedded in the soil. This imagery conveys the notion that corruption in Iraq has persisted over an extended period, emphasizing the formidable challenge associated with its eradication. The extension and growth of its roots serve as *symbolic* representations that provide a cautionary message to society, suggesting that the pervasive presence of corruption has commenced to permeate through societal structures akin to the intricate network of veins within the human body. The cartoonist also employs the motif of currency to *symbolize* instances of corruption and theft within Iraq.

Furthermore, the cartoonist highlights the proliferation of corrupt practices in Iraq through *symbolic imagery*. Specifically, the cartoon depicts the hands of corruption multiplying akin to the branches of trees. Each branch is represented by a paw, with each paw clutching papers *symbolizing* monetary gain. Furthermore, the cartoonist employs explicit *symbols* to depict the plight endured by the Iraqi populace due to the pervasive infiltration of corruption inside governmental institutions. This artistic approach serves as a manifestation of the cartoonist's conviction to unveil and denounce corruption, hence shedding light on the nefarious deeds of those involved. Providing the Iraqi populace with a comprehensive understanding of their surroundings, There is an imperative to ensure that they can witness and comprehend the true nature of their situation.

The term "*corruption*," as employed in this written piece, serves as a clear emblem that elucidates the underlying concept and objective of the work. The cartoonist used the technique of *exaggeration* to examine a specific concept, as evidenced by the depiction of a tree resembling an obese individual with multiple hands, *symbolizing* the act of acquiring money from various sources. The cartoons produced by the artist serve as visual representations of their philosophy, which can shed light on the prevailing *ideology* within society. By highlighting the pervasive issues of corruption and bribery, these cartoons aim to foster a heightened sense of awareness among the Iraqi populace. The entirety of the piece serves as a satirical critique of the political landscape in Iraq, shedding light on the pervasive presence of corrupt politicians.

Figure 6



Join or Die. From Join, or die by Cohn, R& Russell, J. 2012

The cartoon, which was initially published in 1754 by Benjamin Franklin, portrays a segmented snake *symbolising* the many British colonies situated in North America. The cartoon effectively conveys that the colonies' failure to unify and collaborate will inevitably result in their defeat and subsequent demise.

From a cognitive semiotic perspective, the analysis of this cartoon entails the examination of the diverse *signifiers* and *signifieds* that are evident within the image. The segmented snake functions as a *symbolic* representation, *signifying* the colonies, while the act of coming together or perishing acts as the *signified*, communicating the pressing need and essentiality of togetherness. Moreover, the cartoon elicits interpretive engagement from viewers

concerning cognitive processes. Viewers must acknowledge and interpret the visual components, including the snake and its parts, and then establish associations with the historical and political milieu of the era. The cognitive semiotic study encompasses the comprehension of the cultural and *symbolic* connotations attributed to snakes and oneness, alongside examining rhetorical strategies applied to communicate the intended message effectively.

The convincing efficacy of the cartoon resides in its capacity to access collective cultural and historical understanding, employing *symbolism* and *metaphor* to communicate a potent political statement effectively. The representation of the segmented snake serves to underscore the fragmented state of the colonies, emphasizing the inherent vulnerability and weakness that accompany a lack of cohesiveness. The cartoon effectively elicits an emotional response from its audience while simultaneously appealing to their innate instinct for self-preservation. This convincing strategy serves to underscore the *significance* of fostering a sense of oneness among individuals, hence emphasizing the imperative nature of collective survival.

5. Discussion

Following the qualitative methods of selecting and analyzing data enables the researcher to find suitable data for the study. This data represents the means of political cartoons in visualizing and exposing significant issues in many countries, including Iraq. The study also reveals how political cartoons can be used as a great way of supporting critical events, just like the events in Gaza, and how these simple drawings can be used to make a change in the ideology of the audience.

This study adopts a significant model to analyze the data, fill the gap, and answer whether simple drawings, such as political cartoons, can speak. After analyzing the selected data, including famous American political cartoons, the researcher found that the cartoonist's beliefs and ideologies, which reflect the ideology of the societies, can make a change. These political cartoons threaten corruption and injustice everywhere.

6. Conclusion

Cognitive semiotic analysis of political cartoons shows their remarkable ability to convey complex political and social themes. By investigating political cartoon evaluation and comprehension, this study sheds light on how symbols, signs, and visual elements express political ideology, social commentary, and critique. This study highlights the role of semiotics in political cartoon interpretation, illuminating their hidden meanings. It also emphasises the importance of understanding cultural, historical, and contextual factors that shape cartoon interpretation.

This cognitive semiotic study also illuminates political cartoons' persuasive and transformative power as powerful political communication tools. These cartoons use visual language, symbols, and metaphors to influence public opinion, encourage critical thinking, and change society and politics. Scholars, artists, and viewers can improve their critical discourse with political cartoons and understand their meanings by analysing cognitive processes.

Finally, the researcher finds that the political cartoon can take the role of speaking, by which all the corruption and essential events are revealed.

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