



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Echahid Cheikh Larbi Tebessi University -Tébessa-
Faculty of Letters and Languages
Department of English Language and Literature



Unveiling the Palestinian-Israeli Conflict during "Toofan Al aqsa Operation": A Social Semiotic Analysis of Latuff's Political Cartoons

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language Sciences

Candidates:

Lina ZEMMAL

Rayen ZOGHBI

Supervisor:

Mrs. Messaouda BOUCHOUCHA

Board of Examiners

President: Ms. Nawel KRARZIA -M.A.B- LarbiTebessi, Tebessa University

Supervisor: Mrs. Messaouda BOUCHOUCHA - M.M.A- LarbiTebessi, Tebessa University

Examiner: Dr. Aissa HAMZAOUY -M.C.A- LarbiTebessi, Tebessa University

2023/2024

Abstract

In the context of the diversity of political issues in the world, social semiotic analysis of images and texts expressing these events is an important tool for understanding how meanings are constructed and perceptions are shaped within social contexts. This study offers a social semiotic analysis of Carlos Latuff's political cartoons about the Palestinian-Israeli conflict particularly since the beginning of "Toofan Al Aqsa", October, 7, 2023. Hence, by employing a multimodal communication approach, these cartoons portrayed the interplay of visual and written elements, which create a rich tapestry of meaning, inviting an audience to discover the complexities of the conflict specially the suffering of Palestine. Our research aims to unravel the complex layers of meaning, power dynamics, and cultural nuances inherent in the conflict through different semiotic resources. It explores how Latuff used those resources to convey messages and ideologies; this study also sheds light on the role of social semiotics and political cartoons in expressing sentiments, struggles, and aspirations amidst the turmoil of the conflict. In this regard, the sample selected for this study is taken from Twitter website; it consists of four cartoons of the Brazilian cartoonist Carlos Latuff. Then, in order to carry out of the multimodal analysis of that sample within an exploratory, descriptive qualitative research, we used Kress and Van Leeuwen's framework "Grammar of visual Design" as a theoretical approach. Ultimately, the findings of this study showed that the cartoonist focused on use some social semiotic resources rather than others are in a good way, and that they are powerful in depiction the Israel agenda during this war. It also revealed that combining text and image helps in shape perceptions, and provoke critical engagement with the complexities of the conflict.

Keywords: Kress and Van Leeuwen theory, multimodality, political cartoons, semiotic resources, social semiotics

Acknowledgment

Thanks and praise to God Almighty for the blessing of patience and the ability to complete the work. We extend our gratitude to ourselves for the dedication and effort invested in this research

Our warmest thanks to our supervisor Mrs.Bouchoucha who accepted this topic, we much appreciate that much, a sincere thanks to her guidance and advice which carried us through all the stages of writing our research.

We would like to extend special thanks to Dr. Hamzaoui for his instructions and guidance in navigating the complexities and obstacles of semiotics, and for every moment he spent with us to instruct us. We are truly grateful for this, and he has all our praise and appreciation.

Thanks and appreciation to Miss Karazia for being a part of the jury and for dedicating her time to read our work.

Dedication

I dedicate this success to my ambitious self.

*To the symbol of sacrifice, my hero and my role model (**my dear father**)*

*To the symbol of tenderness and love (**my dear mother**)*

*To my dear sisters **Yara and Nour***

To my small and large family

*To those who showered me with love and guidance and always provided me with strength (my friends) especially **Imene** who was always the first to support me*

*To my friend **Rayen**, whom I met at University and it was the most beautiful coincidence*

*To **PALESTINE** may ALLAH be with you*

Thank you all

Lina Zemmal

Dedication

I would like to dedicate my thesis

To me, myself, and I

*To the queen of my heart, **My Mother**, without her I would not have reached this day*

*To the first love and pillar in life, **My Dear Father***

*To my sister and brother **Mariem and Ayoub***

To the serendipity of my heart, and the companion of my path

*To my best friends **Mallek, Sirine, and Oumaima***

*To my university friend **Lina** for making my days unforgettable memories*

*And To **the PALESINIAN people**, may God relieve your distress soon.*

Thank you

Rayen Zoghbi

Table of Contents

Abstract	ii
Acknowledgement.....	iii
Dedication	iv
Dedication	v
Table of Contents.....	vi
List of Abbreviations	xi
List of Figures	xii
List of Tables	xiii
General Introduction.....	1
1. Background of the Study	1
2. Statement of the Problem	2
3. Aims of the Study	3
4. Research Questions	3
5. Research Methodology	3
6. Significance of Study	4
7. Structure of the Dissertation.....	4
1. Chapter One: Literature Review	6
1.1 Section one: An introduction to semiotics and social semiotics	6
1.1.1 Definition of Semiotics	6
1.1.2 History of Semiotics.....	8
1.1.3 Semiotics Across Disciplines	8
1.1.3.1 Linguistics	8
1.1.3.2 Litrary theory.....	9
1.1.3.3 Culture.....	9

1.1.3.4 Film and Cinema	9
1.1.3.5 Social Media.....	9
1.1.4 Theories of Signs.....	10
1.1.4.1 Saussure Dyadic Model.....	10
1.1.4.2 Peirce Triadic Model	11
1.1.4.3 Barthes' Theory of Sign.....	11
<i>1.1.5 From Semiotics to Social Semiotics</i>	13
1.1.5.1 Definition of Social Semiotics	14
1.1.5.2 Historical Overview of Social Semiotics.	15
1.1.5.3 Key Concepts of Social Semiotics.	16
<i>1.1.5.3.1 Semiotic Resources</i>	16
<i>1.1.5.3.2 Modes.</i>	17
<i>1.1.5.3.3 Semiotic Potential</i>	17
<i>1.1.5.3.4 Affordance</i>	18
1.1.5.4 Halliday's Systemic Functional Grammar.....	18
<i>1.1.5.4.1 The Ideational Function</i>	19
<i>1.1.5.4.2 The Interpersonal Function</i>	20
<i>1.1.5.4.3 Textural Metafunction</i>	21
1.1.5.5 From Systemic Functional Grammar to Grammar of Visual Design.....	22
1.1.5.6 Visual Design	23
1.1.5.7 Multimodality.....	23
1.1.5.8 The difference between Linguistic Grammar and Visual Grammar	24
1.1.6 Kress and Van Leeuwen Theory.....	24
1.1.6.1 The Representational Dimension.	24
<i>1.1.6.1.1 The Participants.</i>	24

1.1.6.1.2 <i>The Processes</i>	25
1.1.6.1.2.1 The Narrative Process	25
1.1.6.1.2.2 The Conceptual proces	26
1.1.6.1.3 <i>The Circumstances</i>	26
1.1.6.2 The Interactive Dimension	26
1.1.6.2.1 <i>Gaze</i>	26
1.1.6.2.2 <i>Social Distance</i>	27
1.1.6.2.3 <i>Angle</i>	27
1.1.6.2.4 <i>Modality</i>	28
1.1.6.3 The Compositional Dimension	28
1.1.6.3.1 <i>Framing</i>	28
1.1.6.3.2 <i>Salience</i>	28
1.1.6.3.3 <i>Information Value</i>	29
1.2 Section Two: An Overview of Political Cartoons	29
1.2.1 Image	29
1.2.2 Definition of Cartoon.	30
1.2.2.1 Humor in Cartoon.....	30
1.2.2.2 Definition of Political Cartoons	31
1.2.2.2.1. <i>The History of Political Cartoons</i>	32
1.2.2.2.2 <i>Political Cartoons as Socio-Cultural Mirror</i>	33
1.2.3 An Overview about Carlos Latuff as a Political Cartoonist.	34
1.2.3.1 Carlos Latuff's Artistic Perspective on Palestinian-Israeli Conflict	35
2. Chapter Two: Research Methodology and Data Analysis	40
2.1 Section One: Research Methodology	40
2.1.1 Study Design	40

2.1.2 Sample	41
2.1.3 Description of the Cartoons.....	41
2.1.3.1 Background	41
2.1.3.2 Cartoon Number One	41
2.1.3.3 Cartoon Number Two	43
2.1.3.4 Cartoon Number Three.....	44
2.1.3.5 Cartoon Number Four	44
2.1.4 Data Collection and Analysis Procedures	46
2. 2 Section Two: Data Analysis and Discussion	46
2.2.1 <i>Data Analysis</i>	47
2.2.1.1 Cartoon Number One	47
2.2.1.1.1 <i>Representational Dimension:</i>	47
2.2.1.1.2 <i>The Interactive Dimension</i>	48
2.2.1.1.3 <i>Compositional Dimension</i>	49
2.2.1.2 Cartoon Number Two	51
2.2.1.2.1 <i>The Representational Dimension</i>	51
2.2.1.2.2 <i>The Interactive Dimension:</i>	52
2.2.1.2.3 <i>The Compositional Dimension</i>	53
2.2.1.3 Cartoon Number Three.....	55
2.2.1.3.1 <i>The Representational Dimension:</i>	55
2.2.1.3.2 <i>The Interactive Dimension:</i>	56
2.2.1.3.3 <i>The Compositional Dimension:</i>	58
2.2.1.4 Cartoon Number Four	59
2.2.1.4.1 <i>The Representational Dimension</i>	59
2.2.1.4.2 <i>The Interactive Dimension</i>	60

2.2.1.4.3 <i>The Compositional Dimension</i>	61
2.2.2 <i>Data coding</i>	63
2.2.4 <i>Discussion</i>	65
2.2.4.1 The Representational Dimension	65
2.2.4.2 The Interactive Dimension	67
2.2.4.3 The Compositional Dimension.....	69
Section Three: Summary of Findings, Limitations, and recommendations.	70
2.3.1 Summary of Findings	70
2.3.2 Limitations	72
2.3.3 Recommendations	72
References.....	76
Résumé	82
ملخص.....	83

List of Abbreviations

MDA: Multimodal Discourse Analysis

USA: United States of America

List of Figures

Figure 1:Saussure’s Elements od Sign : Signifier and Signified (Fetlegen, 2015)	10
Figure 2:Pierce Tiadic Model (Pierce, 1931-58).....	11
Figure 3:The Ideational Metafunction and its System (Manca, 2016).....	19
Figure 4: Join, or Die (Franklin, 1754)	32
Figure 5: Can You See the Truth?	41
Figure 6: Banho, de Sangue	43
Figure 7: Famine	43
Figure 8: Why we Have to Make Jewish Ghetto Comparison	44

List of Tables

Table 1: The Interpersonal Metafunction (Manca, 2016).....	21
Table 2: The Three Lines of Meaning in the Clause (Halliday & Mattheessen, 2014).....	22
Table 3: The Interactive and Compositional Elements (Hamzaoui,n,d)	63

General Introduction

Background of the Study

In everyday life, without communication, individuals and societies are unable to progress or share knowledge and information. Hence, communication is a constant and interconnected flow where people and groups share information, thoughts, and emotions. This sharing happens through different types of communication. Verbal communication performs through spoken or written language; non-verbal communication depends on visual cues such as facial expressions, and body gestures. Besides, Visual communication which use images and visuals to convey messages that can be seen and understood. This includes maps, signs, paintings, illustrations, graphics, books, advertisements, and films. Therefore, these visual elements have the ability to encode messages effectively, leaving a lasting impact on viewers' mind and potentially influencing their attitudes and actions towards a specific entity (Ijaz, 2018).

Throughout history, political cartoons serve as a mean of visual communication which plays an important role in commenting on sensitive political issues and influencing public opinion. By highlighting hypocrisy, injustice and corruption in society, cartoons can be an effective tool for social and political reform. Therefore, political cartoons are a highly impactful way for readers in our societies to perceive and interpret political issues from a particular perspective (Sani, et al, 2012). Through their ability to simplify complex ideas by combining symbols, colors, and ironies cartoons contribute to shaping political awareness and promoting societal dialogue.

Understanding the symbols and meanings that political cartoons carry is an incentive to use semiotics to decode and reveal hidden and implicit messages that carry within them cultural, social, and psychological meanings that reflect and influence societies. According to Prior (2014) semiotics is about studying different signs, how they spread through different

ways such as media, looking at how signs are created by society and nature, and understanding how the context affects how we understand these signs. Hence, semiotics emerged as an independent field thanks to the work of Swiss linguist Ferdinand de Saussure following by Charles Peirce and Ronald Barthes. These figures played a crucial role in studying signs and symbols through presenting multiple frameworks.

Social semiotics emerged as a branch of semiotics because there was a need to understand how signs and symbols are used in social and cultural context. However, this branch traces its origins back to Michael Halliday's work, particularly his book "Language as Social Semiotic" in 1978. Halliday's systemic functional grammar laid the groundwork for understanding the social interpretation of language and meaning. This framework was the basic to the emergence of visual grammar with the scholars Kress and Van Leeuwen (2006). Moreover, in their book 'Reading Images' they highlighted how semiotics resources, visual elements, and texts play a crucial role in negotiating the relationship between images and their audiences. This approach is an important reference to analyze multimodal images.

Statement of the Problem

Political issues, conflicts and wars are complex topics that deal with conflicts between different countries, groups and ideologies since ancient times. As an example, the complex and long-standing Palestinian-Israeli conflict has become a controversial issue in the Middle East, especially during "Toofan Al Aqsa" operations October, 7, 2023 which came as a reaction to Israel as an occupying state. However, the Palestinian population are living in dire situation until now because of this war, and this is what we see through the news and press. Besides, Political Cartoons serve as a medium to shape socio-political realities, events, and ideologies. By combining art with politics, cartoonists can comment on different political issues, reveal particular messages, and affect public awareness and viewer's thoughts. In this regard, the famous Brazilian cartoonist Carlos Latuff has been picturing the plight of

Palestinians and criticizes Israeli policies in his cartoons through the use of visual imagery, symbolism and different semiotic resources. These cartoons portray simplified visual narratives and make them accessible to a broad audience. Accordingly, Latuff's political cartoons are worth studying to explore how he uses different semiotic resources and modes in visual representation to convey powerful messages which encapsulate and critique this conflict and reflect the Palestinian situation under Israel agenda. Therefore, this study aims to provide a detailed analysis of Latuff's cartoons from a social semiotics perspective and contribute in a deeper understanding of their significance in unveiling the Palestinian-Israeli conflict.

Aims of the Study

Based on a social semiotic analysis to examine the sample, this study seeks to:

1. To analyze the way different semiotic modes interact to fulfill Israel agenda during "Toofan Al Aqsa" operations.
2. To relate the multimodal images to the viewer's social and cultural background.

Research Questions

1. What are the semiotic resources and modes used in those cartoons to reflect the situation during the conflict?
2. How do the multimodal elements in Carlos Latuff's political cartoons about the Palestinian-Israeli conflict contribute to shape public perspective?
3. How does Kress and Van Leeuwen contribute to the analysis of Latuff's political cartoons in the context of the Palestinian-Israeli conflict?

Research Methodology

This research adopts a qualitative research methodology to delve into the proposed objectives of the analysis of four political cartoons of Latuff that pertain to the Palestinian-Israeli conflict during "Toofan Al Aqsa" Operations. Since the Palestinian case considered as a

socio-political issue, this investigation embraces a social semiotic perspective which is based on Kress and Van Leeuwen's theoretical framework. Hence, the study acknowledges the profound social and political implications embedded in these cartoons within the intricate landscape of the conflict. Additionally, it goes beyond the deeper meaning of the choosing semiotic resources and modes.

Significance of Study

This study contributes to enriching the field of semiotics and social semiotics by offering a unique perspective on how visual representations, specifically political cartoons, can be powerful tools for conveying complex socio-political messages in a particular socio-political issue as Palestinian-Israeli conflict. It encourages future researchers to explore the role of visual communication and using multimodal elements in depicting social narratives and political tensions. Understanding the different semiotic sources in this study leads to changing the viewer's perspective and thoughts about the existing conflict and sympathy with the Palestinian population and rising public awareness about that political issue. As a last importance, hopefully the present work will contribute to the Palestinian narrative and reveal what is happening in Gaza during the hard period of Toofan Al Aqsa.

Structure of the Dissertation

Our dissertation will be structured into two main chapters. The first chapter will focus on theoretical aspects and will delve into the literature review, while the second chapter will center on data analysis.

The first chapter will be divided into two sections. The first section will provide an overview of semiotics, covering multiple definitions of semiotics and social semiotics, general knowledge about theories of signs, and the emergence of social semiotics as a sub-branch of semiotics. It will discuss the shift from semiotics to social semiotics, its history, and constituent concepts. Additionally, it will provide an explanation of the major theories of

social semiotics, starting with Halliday's Systemic Functional Grammar of verbal modes and its three metafunctions. Then; it will discuss Kress and Van Leeuwen's Grammar of Visual Design, which focuses on visual communication. Besides, the second section will be about political cartoons, major definitions, its history, and their role as socio-political mirror along with an overview about the Brazilian cartoonist Carlos Latuff and his interest with the Palestinian issue. Finally, this section will conclude with some related studies.

Moving on to the second chapter, which is dedicated to analyze political cartoons, we will divide it into three sections. The first section will outline our research methodology, detailing the study design, the sample, and background of the cartoons, their description, and the data analysis procedures. In the second section, we will conduct a comprehensive analysis of four political cartoons through using the theoretical framework of Kress and Van Leeuwen (2006) followed by discussion. Finally, the third section will represent the summary of the research findings, limitations encountered during the study, and suggest recommendations for future researchers.

Chapter One: Literature Review

Introduction

The first chapter divided into two sections. The first one provides an overview of semiotics, theories of signs, social semiotics, and the multimodal theories. However, the second section focuses on political cartoons and their development, in addition to the works of Carlos Latuff especially about the conflict in Palestine.

1.1 Section One: An Introduction to Semiotics and Social Semiotics

In this section, we introduced semiotics and social semiotics since they are the basic of the investigation. We provided for them distinct definitions, their major theories, their history, and major concepts in the field. Moreover, this literature review focus on social semiotics as well as the theory of Kress and Van Leeuwen of Grammar of visual design which is the analytical framework used in this study.

1.1.1 Definition of Semiotics:

Semiotics is all about signs; it is the study of signs (symbols, gestures, words, or sounds) and their relationship with meaning, language, communication and interpretation with social, cultural and psychological contexts. There are significant differences that go beyond the most basic and common definition of semiotics, guiding semioticians in their understanding of what semiotics is. According to Ferdinand de Saussure (1916) the founder of the modern linguistics and semiology. Semiotics is a science that studies the life of signs within society, it would be a part of social psychology and consequently of general psychology; I shall call it semiology (from Greek semeion 'sign')" (p.16). In other words, semiotics is considered as a possible scientific discipline within society which focuses on signs and their use within society may fall under the umbrella of social psychology, by extension general psychology. Umberto Eco (1976) agreed that semiotics deals with anything that can be interpreted as sign. He pointed out: "Semiotics is concerned with everything that

can be taken as a sign" (p.7). Additionally; there is an intriguing perspective according to him that semiotics is the study of all the instruments and methods that can be employed to trick or influence others through communication; he added that "Semiotics is in principle the discipline studying everything which can be used in order to lie"(p.07) i.e. signs sometimes have a complex and deceptive nature through their interpretations while Chandler (2007) stated that "Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for something else.'"(p.2). According to him anything that signifies something else even visual or written language can be considered a part of that field (semiotics) which explores the ways in which these signs and symbols are used to convey a meaning in various contexts. Semiotic is to do with meaning rather than having to do with signs (Halliday, 1995 cited in Andersen, et al., 2015). It looks beyond the surface level of signs themselves to understand the deeper layers of meaning that they represent.

The sign is widely known as the basic building blocks of communication, it helps to understand and convey meaning. Eco (1976) accepted the definition proposed by Morris (1938) according to which " something is a sign only because it is interpreted as a sign of something by some interpreter" (p.16). The crucial point is that it only becomes a sign when it is perceived and given meaning by an interpreter. In other words, the interpretation of an object or action as a sign is what provides it its significance. The interpreter plays a key role in assigning meaning to the sign, making it meaningful in a particular context. From that, the sign is only considered a sign when it is recognized and understood as representing something else by someone. This definition emphasizes the importance of interpretation in the realm of signs. It is not just about studying a specific type of objects, but rather it is about studying everyday objects as long as they are involved in the process of semiosis, which is the production and interpretation of sign.

In short and at the most basic level, semiotics is the study of signs (anything meaningful) since it provides a framework for understanding how meaning is constructed, negotiated, and shared within different cultural, social, and historical contexts.

1.1.2 History of Semiotics

Semiotics has a rich history dating back to philosophy. Plato and Aristotle, two of the most influential ancient philosophers, pondered the nature of signs and representation in their philosophical inquiries (Eco, 1976). Semiotics started as a field of study thanks to the work of Swiss linguist Ferdinand de Saussure. He laid the foundation for semiotics in the early 20th century. He started semiotics by introducing the concept of structural linguistics and the idea that language is made up of signs (Chandler, 2007). Therefore, his work was as the groundwork for the study of signs in various disciplines. From there other scholars like Charles Sanders Peirce (1839-1914) made significant contributions to the development of semiotics. He introduced several key concepts in the field. Peirce categorized signs, and emphasized the process by which signs are used to convey meaning through a triadic model. Another influential figure in the development of semiotics Ronald Barthes who explored the role of interpretations and meaning-making in semiotics within cultural contexts, in 1957, he published his book "Mythologies" which had a lasting impact on the field.

To sum up, these figures, among others such as Umberto Eco and Michael Halliday have played pivotal roles in furthering the development and application of semiotics across various disciplines, including linguistics, literary theory, cultural studies, and media studies.

1.1.3 Semiotics across Disciplines

Semiotics finds its applications in various disciplines, ranging from linguistics and literature to film and art and even media studies.

1.1.3.1 Linguistics. Semioticians such as De Saussure (1983) have recognized language as the most vital and significant system of signs among all other systems. It holds a central

position in communication and plays a crucial role in conveying meaning and understanding among individuals and within societies.

1.1.3.2 Literary theory. Semiotics helps understanding how meaning is created and understood in language and literature. It provides a structured way to analyze how signs, symbols, and codes work together to convey meaning (Eagleton, 1983).

1.1.3.3 Culture. Eco (1976) stated that "semiotics is also a form of social criticism and therefore one among the many forms of social practice" (p. 298). In other words, semiotics is an understanding of culture and society. It can be used to critique society and it can be considered as a form of social and cultural practice.

1.1.3.4 Film and Cinema. According to Metz (1964), the cinema is one such form of signification. Metz's perception highlights the significance of cinema as a semiotic system which constructs a language of its own to express artistic visions and how using signs to convey meaning.

1.1.3.5 Social Media. Semiotic analysis now mostly focuses on social media and what it contains of images, signs and texts, such as Twitter; a social networking which allows users to send and post multimodal messages. Briefly speaking, a variety of signs and symbols can be seen all throughout these platforms. Elam (2002) said that by analyzing the ways in which signs and symbols are used in media, we can gain insights into the complex processes of communication and interpretation that occur in media. Similarly, Danesi (1994) stated that "With specific reference to the media the manner in which signs are presented to the public, i.e. the camera angle, the lighting, the background are all within the remit of the semiology" (p.23).

In summary, in order to understand the complicated world of technology and digital media, semiotics has become an essential tool through analyzing signs and symbols and shapes our communication in digital world.

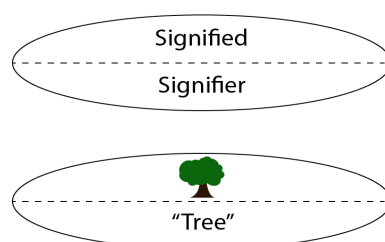
1.1.4 Theories of Signs

The development of semiotics has led to the growth of theories of signs by influential figures, each providing distinct perspectives on signs interpretation and how they work in communication and meaning-making. As noted above, Saussure was the foundation for the beginning of this field. The key point of his theory is the principle that each sign is composed of two parts, namely: signifier and signified. It followed by Pierce Triadic model and Barthes semiotic notion of denotation and connotation

1.1.4.1 Saussure Dyadic Model. Saussure's model of signs is a fundamental concept in semiotics and linguistics. For Saussure (1986) language is a system of signs that express ideas, and each sign has a meaning because of its position within a system ie. its meaning is not fixed or absolute. Saussure's underlying theory of sign begins with the bilateral model (Noth, 1995). That model composes of two elements which are signifier and signified. One signifier, that which evoked notions material object and secondly the signified which expressed a material object (Short, 2007). In other words, the signifier refers to the physical form of sign, such as word, sound even an image, while the signified represents the concept or the meaning associated with the signifier which appears in human thought. The relationship between the signifier and the signified is arbitrary (Saussure, 1966). Thus, there is no inherent connection between signifier and a signified rather it is determined by the relationship of sign with others within a specific system based on a social convention. The bound between the signifier and signified is represented in the following figure:

Figure 1

Saussure's Elements of Sign: Signifier and Signified



Note. From "Review: *Semiotics: The Basics*" by Fetlegen, November 4, 2015.

1.1.4.2 Peirce Triadic Model. While Saussure's model focuses on a two-part relationship between a signifier and a signified, Peirce introduced a more comprehensive triadic model of sign relation. He classified signs into three main types: icons, indexes, and symbol (Peirce, 1931 as cited in Smith et al., 2005), which are represented as follows.

Iconic signs: 'relation of reason' they are simplified representations that directly resemble the object or concept they represent; for example: a photograph.

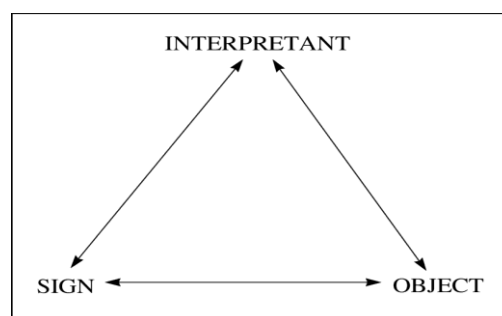
Indexical signs: 'relation of fact', they are signs that have direct connection or correlation to the object or concept they represent; for example: smoke & fire.

Symbolic signs: 'relation of cognition', they are signs that have an arbitrary or conventional meaning assigned them; for example: language.

Thus, what makes Peirce's triadic model unique is its emphasis on the relationship between the representamen, the object, and the interpretant. In which the representamen is the form of the sign, the object referenced by the sign, and the interpretant is the sense made of the sign (Witasari, 2022).

Figure 2

Peirce Triadic Mode



Note. From Peirce, C. *Collected Writings* (8 Vols.). (1931-58)

1.1.4.3 Barthes' Theory of Sign: Barthes' theory of sign offers a rich and nuanced perspective on the complex relationship between signs, culture, and ideology. Barthes (1957)

believed that the sign is always ideological and it cannot escape this feature because it is a constituent part of ideology i.e. signs are dynamic, they carry meaning that is shaped by cultural and social context and they are influenced by the ideologies and beliefs of those societies. Therefore, Barthes (1957) introduced:

Message and Code: A message is the actual and specific information or content that is conveyed by a sign within a particular code. This later was defined by Barthes (1957) as a system of conventions and rules that govern the interpretation of signs within a cultural context. He emphasized that the relationship between the two is complementary.

Denotation, Connotation and Myth: Barthes broke down the more familiar terms based on the De Saussure perspective signifier and signified to denotation (primary signification) and connotation (secondary signification). Barthes (1967) defined denotation as the literal or surface meaning. However, connotation represents the second-order, associated or implied meaning; it can be itself as a system that comprises signifier, signified and as the process which unites the former of the latter (Barthes, 1968). Myth, then, is a type of speech; it transforms history into nature (Barthes, 1957). He defined myth as a particular form of discourse or speech. He argued that myth has the power to take historical events or phenomena and present them as natural or timeless. Additionally, Barthes (1957) claimed that myth is a powerful tool that influences our perception of reality and can even naturalize social, political, and historical construct.

Anchorage and Relay: To describe the interplay between image and text in conveying meaning within cultural texts Barthes introduced this relationship in two different modes:

Anchorage: According to Van Leeuwen (2005) said that "the text directs the reader through the signified of the image, causing him to avoid some and receive others, and 'remote-controls' him towards the meaning chosen in advance" (p.229). In other words, anchorage

refers to the way in which text can guide or 'anchor' the interpretation of an image and directing the viewer's attention to the exact meaning.

Relay: It involves a more complex relationship between text and image. Here, the text and image work together to create layers of meaning. They complete each other, with the text adding additional information or expanding upon the visual message conveyed by the image.

1.1.5 From Semiotics to Social Semiotic:

As already mentioned, Semiotics is a field that studies the production, transmission, and interpretation of meaning represented symbolically in signs and messages, primarily in language. From there, just as in linguistics the focus changed from the 'sentence' to the 'text' and its 'context', and from 'grammar' to 'discourse', so in social semiotic the focus changed from the 'sign' to the way people use semiotic 'resources' both to produce communicative artifacts and events and to interpret them-which is also a form of semiotic production in the context of specific social situations and practices (Leeuwen, 2005). This highlighted that as linguistics moves the focus from isolated units like sentences to broader units like texts, social semiotics moves from sign to how people use various semiotic resources to create and interpret meaning within social contexts. Accordingly, Hodge and Kress argued that:

Mainstream-Semiotics [that of Saussure and Barthes] emphasizes structures and codes, at the expense of functions and social uses of semiotic systems, the complex interrelations of semiotic systems in social practice, all of the factors which provide their motivation, their origins and destinations, their form and substance. It stresses system and product, rather than speakers and writers or other participants in semiotic activity as connected and interacting in a variety of ways in concrete social contexts (Hodge and Kress, 1998 as cited in Hamoud and Hamtache, 2017, p.13)

In other words, social semiotic came as a response to the realization that signs and symbols are not just isolated entities and meaning is fixed to the text, but are deeply embedded in social and cultural contexts giving dynamic meaning of language behind the

text. Moreover, social semiotics investigates human signifying practices in specific social and cultural circumstances, explaining meaning-making as a social practice.

1.1.5.1 Definition of Social Semiotic. In a world saturated with symbols and signs, Social semiotics has become an interested sub-branch of semiotics for many scholars. Van Leeuwen (2005) pointed that although the approach to social semiotics draws on a wide range of sources, the key impetus for its development was Halliday's social semiotic view of language as a social semiotic. Halliday (1978) introduced language as a product of the social practice and a resource for meaning making. In simpler terms, language and society are connected, and people use language to share meaning in social settings. However, Halliday (1978) defined social semiotics as the way people use everyday actions to show their roles, responsibilities, and shared values. From this definition he highlighted that the notion of social semiotics focuses on how individuals use everyday actions to communicate their societal roles, obligations, and shared convictions; this approach goes beyond words and considers the larger socio-cultural context of communication. Additionally, he introduced two layers of meaning: the explicit meaning (actual meaning), and the implicit (potential meaning), which reflects the cultural context's influence on interpretation. Andersen, et al (2015) stated "In a social semiotic approach, therefore, semiosis is not done by minds, but by social practices in a community. Meanings do not arise in the individual; meaning is a superindividual and intersubjective activity"(p.2), this means that meaning-making occurs through shared social practices within a community rather than solely within individual minds; Meaning, therefore, is viewed as a collective activity, shaped by the cultural and social norms of the community. In essence, social semiotics primarily focused on the investigation of meaning within the framework of society. In this regard, Hodge and Kress (1988) asserted that "Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its source, function, contexts and effects"(p.261). This view highlighted that semiotic system does not

focus on set meaning isolated but on how meaning is shaped within social settings.

Furthermore, Leeuwen (2005) defined this approach as “a process of meaning making enquiry » that « explores two closely related issues: the material resources of communication and their socially generated use to produce meaning” (p.93). In other words, it looks at the resources available to language users and how they apply them in various social contexts to create or construct meaning that is distinct from one to another.

In summary, the study of social semiotics investigates meaning in term of social practice, it allows gaining a deep understanding of how language, symbols, and actions are interconnected in society. Ultimately, it highlights the collaborative nature of meaning-making and explores the dynamic relationship between language users, their social context, and the resources they use to construct and convey meaning.

1.1.5.2 Historical Overview of Social Semiotics. Social Semiotics traces its roots back to Functional Linguistics, particularly the work of Michael Halliday in (1978) "language as social semiotic". Halliday (1978) viewed that language is a product of social process social focus on the agency of social actors and social context, contrary to Saussure who believed that language is a fixed code of rules i.e. "a set of rules for producing correct sentences" (Van Leeuwen, 2005, p.3). Halliday emphasized that the nature of language is dynamic and that "the semiotic resources of language are shaped by how people use them to make meaning-the social functions they are put to"(Halliday, 1978 as cited in Benjamins, 2009, p.1). This means that the ways in which people use language have a direct impact on its structure and meaning. According to Halliday (1978) every sign performs three simultaneous functions. "To understand each of the three levels of meaning within a text, Halliday (1973; 1976; 1978) developed what he called 'metafunctions'" which "are segmented into ideational, interpersonal, and textual metafunctions" (Mehmet, 2014, p.73). Those dimensions will be discussed later. From there, Robert Hodge and Gunther Kress (1979) built upon Halliday's

ideas as well as Marx theories and developed a critical study on language and society when they presented their perspective in their work "Language as Ideology" (Kress & Hodge, 1979). Kress and Hodge (1988) asserted that "In Language as Ideology we had recognized and assumed the importance of the social dimension, but even so we had accepted texts and the structure of language as the normal starting point for analysis" (p.vii). This means that while they understood how society influences language, they still typically began their analysis by looking at written texts and language structure. Then they realized that "concentration on words alone is not enough." (Kress & Hodge, 1988, p. vii). Therefore, their studies and theories expanded, and they published their work "Social Semiotics" in 1988 on which they took a similar approach to investigate various forms of signs and symbols that people use in their daily lives. Therefore, this work was the starting point for continuing studies and works on this approach, and among the most important of these works is the one of Gunther Kress and Theo van Leeuwen (1996, 2006) in "Reading Images" The Grammar of Visual Design".

1.1.5.3 Key concepts of Social Semiotics. In the field of social semiotic, there are certain concepts that set it apart from semiotics and linguistics as a whole. These concepts include: semiotic resources, modes, semiotic potential, and affordance.

1.1.5.3.1 Semiotic Resources. The concept of 'semiotic resources' is considered as an essential element in social semiotics, where several scholars contributed to give a definition about it .Van Leeuwen (2005) defined semiotic resources as follows:

Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures or technologically for example, with pen and ink, or computer hardware and software together with the ways in which these resources can be organized" (p.285)

He added: “Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime” (p.285). This definition showed that semiotic resources include everything we used to communicate and convey meaning; it highlighted how individuals select available semiotic resources to make meaning within a social context either through physiological actions or technology. Moreover, this selection and combination is influenced by societal factors. Significantly, Kress (2010) saw that” Semiotic resources are socially made and therefore carry the discernible regularities of social occasions, events and hence a certain stability; they are never fixed, let alone rigidly fixed. No degree of power can act against the socially transformative force of interaction” (p.8), this view reveals that semiotic resources is constructed through social factors and change according to social events, therefore they cannot be considered fixed or as following strict rules and no force can restrict them because they change with changing social interactions.

1.1.5.3.2 Modes. This means that a mode is a set of resources for making meaning (Danielsson & Selander, 2021). However, this idea was introduced by Kress (2010) who stated that mode is "a socially shaped and culturally given semiotic resource for making meaning...Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes used in representation" (p.79). In this perspective, modes have been seen as semiotic resources which are used to construct meaning, it is essentially a medium of communication which serves as resources for representing ideas, emotions, and concepts in different situations, working within socio-cultural contexts and settings.

1.1.5.3.3 Semiotic Potential: Van Leeuwen (2005) asserted that:

Studying the semiotic potential of a given semiotic resource is studying how that resource has been, is, and can be used for purposes of communication, it is drawing up

an inventory of past and present and maybe also future resources and their uses. By nature, such inventories are never complete, because they tend to be made for specific purposes” (p.5).

In other terms, semiotic potential is all about exploring how a specific semiotic resource has been used before, how it is being used now, and how it could be used in the future for communication, this study helps create a catalog of these resources and their different uses over time.

1.1.5.3.4 Affordance: The term 'Affordance' can be virtually the same as 'semiotic potential, it dates back to the work of the psychologist James Gibson (1979) of perception and action.

Affordances (Gibson) are the potential uses of a given object, stemming from the perceivable properties of the object. Because perception is selective, depending on the needs and interests of the perceivers, different perceivers will notice different affordances. But those that remain unnoticed continue to exist objectively, latent in the object, waiting to be discovered” (Leeuwen, 2005, p.273)

Essentially, affordances are the possible uses or actions an object suggests due to its visible characteristics which their selection depends on the actor's capabilities and interests.

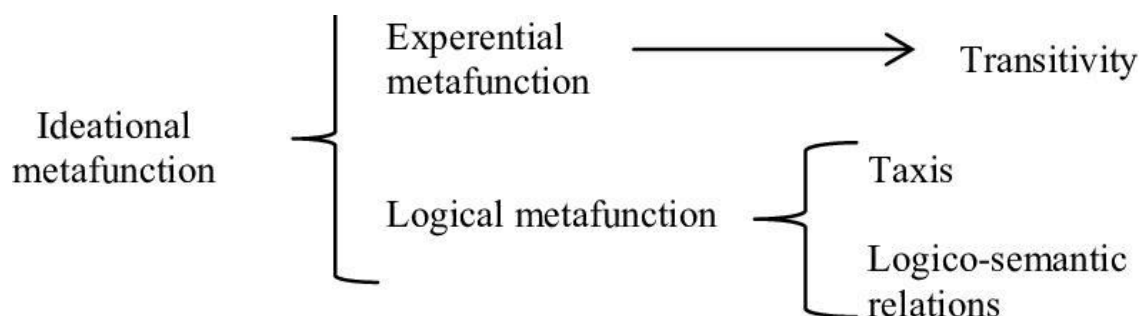
1.1.5.4 Halliday's Systemic Functional Grammar. Halliday (1978) believed that language is resource for meaning-making within a social context. He believed that "Language is as it is because of the functions it has evolved to serve in people's lives; it is to be expected that linguistic structures could be understood in functional terms. But in order to understand them in this way we have to proceed from the outside inwards, interpreting language by reference to its place in the social process" (Halliday, 1978, p.6), this means that language is not just about words, sentences, and grammar rules; But it is also about how people use it to communicate, and interact within their role in social contexts. In order to understand the functions of language, the semantic system can be described into three levels of

'metafunctions'; which are the textual, the interpersonal, and the ideational metafunction (Halliday & Matthiessen, 1997).

1.1.5.4.1 The Ideational Function. The ideational function provides the resources for organizing, understanding and expressing human perceptions of the world and of his consciousness (Halliday, 1978). In this context, Van Leeuwen (2005) defined the ideational function as: "Halliday's term for the semiotic function of constructing representations of what is going on in the world. Jakobson used the term 'referential function' (p.278). From that, it pertains to how we use language to represent information, understand experiences, and create a map of what is happening in the world. However, according to Halliday (1978), in the ideational function there is a sub-division into two modes which are: The experiential mode which refers to propositional content encoded as processes, events, the participants therein and the accompanying circumstances, and the logical mode which refers to some general organizing relations expressed, for instance, by dependencies between elements in structure (Teich, 1999).

Figure 3

The Ideational Metafunction and its Systems



Note. From Persuasion in Tourism Discourse: Methodologies and Models, by E. Manca, 2016, p.8

The experiential mode deals with encoding and describing the propositional content of events, participants, circumstances, and objects. It provides a comprehensive description of how different components interact within a given context or clause. In addition to that, transitivity system of language organizes and categorizes actions and entities in the world (Schalley & Zaefferer, 2008) i.e. transitivity offers a structured framework for examining and understanding the relationships between the elements which is described by experiential mode.

1.1.5.4.2 The Interpersonal Function. According to Halliday & Matthiessen (1997) "The interpersonal metafunction is concerned with the interaction between speaker and addressee(s) the grammatical resources for enacting social roles in general, and speech roles in particular, in dialogic interaction i.e. for establishing, changing, and maintaining interpersonal relations" (p.12); In other words, he believed that clause is not only representation of real world but it is also used to establish connections and convey meaning in interpersonal interactions such as: offering, demanding, and exchanging goods or services. Moreover, he identified a grammatical system in the clause which is "Mood", In this regard, Halliday and Matthiessen (1997) said "One of its major grammatical systems is MOOD, the grammaticalization of speech function" (p.13). However, the most general choice in mood according to them is between two options: 'indicative' or 'imperative clauses. Hence, the Mood system comprises two essential elements: 'the subject' and 'the finite'; the subject is commonly expressed through a noun phrase and it designates someone as responsible for the accuracy of the clause. Conversely, the finite is expressed through an element within the verbal group, which is essentially the verbal phrase. The rest of the clause that are remains after the Mood namely 'the residue' which includes the predictor (Halliday & Matthiessen, 2004).

Table 1*The Interpersonal Metafunction*

You	Will	Find	This and more in Scotland
Subject	Finite	Predicator	
MOOD		RESIDUE	

Note. From Persuasion in Tourism Discourse: Methodologies and Models, by E. Manca, 2016, p.14

In the table above, the clause is made up of the mood or the subject + finite (you + will whereas the residue which includes the predictor + complement (find + this and more in Scotland).

1.1.5.4.3 Textual Metafunction: The Textual metafunction is concerned with the way the ideational or interpersonal meanings are expressed in terms of structure and coherence when the structure of clause centered on the Theme and the Rheme (Halliday, 2007). Therefore, the theme within a clause can be understood as the initial point of departure for the message (Halliday, 1994), It sets the stage for the subsequent information and serves as a crucial element in conveying meaning. Typically, the Rheme is located in the non-initial position of a clause, it provides new or focused information about the theme. However, when a clause includes a "dummy it," such as "It is snowing" the position of the Rheme can change and appear in the initial position before the theme (Halliday, 1981 as cited in Metekohy, 2021).

Textual metafunction can be illustrated in the following example:

The chef + is preparing dinner in the kitchen.

Dinner + is being prepared by the chef in the kitchen.

THEME | RHEME

In the first sentence above, "the chef" represents the 'theme' because it is the starting point of the sentence and "the dinner" represents the 'rheme'. However, in the second one (passive) "the dinner" is the 'theme' and "the chef" is the 'rheme'. Essentially, in both sentences, we can observe the presence of the theme and rheme. The position of the theme and rheme may vary depending on the structure of the sentence. This flexibility allows for different emphasis and organization of information within the sentence.

Table 2

The Three Lines of Meaning in the Clause (Metafunctions)

Metafunction	Clause as...	System	Structure
Textual	Message	THEME	Theme^Rheme
Interpersonal	Exchange	MOOD	Mood [Subject+Finite]+ [Predicator (+Complement)(+Adjunct)]
Experiential	Representation	TRANSITIVITY	process + participant(s) (+ circumstances), e.g. Process = Actor + Goal

Note. From HALLIDAYS INTRODUCTION TO FUNCTIONAL GRAMMAR (4th ed., p.83), by

M. Halliday & M. Matthiessen, 2014.

1.1.5.5 From Systemic Functional Grammar to Grammar of Visual Design. Halliday's functional grammar (1978) framework is concerned with the structure and function of language, and exploring the ways in which linguistic components of a clause and their relationships within a social context are work together to communicate meaning. This framework enables Kress and Van Leeuwen who are a prominent figures in the field of multimodality and semiotics to explore the multiple functions in language use across images and multimodal resources within a new framework namely "Grammar of visual design"

which was proposed first in 1996, then it was later modified and developed in 2006 (Yang & Zhang, 2014) . The work of Kress and Van Leeuwen (2006) in the book of “Reading Image” adopted the three metafunctions of systemic functional grammar in order to describe and explain how the components of the image are interconnected in a visual representation, they emphasized that "Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements people, places and things combine in visual 'statements' of greater or lesser complexity and extension" (Kress& Van Leeuwen, 2006, p.1).

1.1.5.6 Visual Design: Visual design involves arranging different elements of information, such as text, images, symbols, diagrams, and tables, in a way that is visually pleasing, easy to understand, and attractive for the viewer (Albers & Mazur, 2014). Moreover, it uses text and image to create certain meaning, provide context, and evoke emotion (McIntire, 2007). From this prescriptive, visual design plays a crucial role in how images and other visual resources are structured and presented, influencing the way viewers interpret meaning and to communicate.

1.1.5.7 Multimodality. Multimodality is "the combination of different semiotic modes for example, language and music in a communicative artifact or event" (Van Leeuwen, 2005, p. 281). In essence, the term 'multimodality' can be understood by breaking it down into its components. 'Multi' signifies multiple or several, while 'modality' refers to different modes of communication, such as language, images, sounds, gestures and more. Together, 'multimodality' encompasses the use of various semiotic modes to communicate and interact within a social context. Moreover, Kress (2010) in his book 'Multimodality' pointed that each mode complements the others, while an image might convey a message more effectively than a text, sometimes text is necessary in image to clarify some details. Otherwise, color can

enhance both of them; that is why multimodality creates a more comprehensive and effective means of communication through combine writing, images, colors and so on.

1.1.5.8 The Difference between Linguistic Grammar and Visual Grammar. Kress and Van Leeuwen (2006) highlighted the difference between Linguistic grammar and Visual Grammar. Basically, Linguistic Grammar according to them can be described as a set of conventional rules that govern how a particular language such as English is structured and used. Moreover, these rules provide guidance on things such as word order, sentence formation, and grammar usage. In the other hand, Visual Grammar was defined as an approach that examines the social resources of a particular group. It involves studying their explicit and implicit knowledge about these resources, as well as how they are used in the practices of group (Kress & Van Leeuwen, 2006). Essentially, it delves into the cultural and social aspects of visuals within a specific community.

1.1.6 Kress and Van Leeuwen Theory:

1.1.6.1 The Representational Dimension: Following Halliday's ideational metafunction, Kress and Van Leeuwen provided 'Representation' instead of 'ideational' as a new term of metafunction, according to Kress and Van Leeuwen (2006) it refers to how images depict the relationships between the entities depicted in the picture and the connections between surrounding objects in the environment, as well as within human interactions, From that they suggested three components of that dimension, which are: the participants, the processes, and circumstances.

1.1.6.1.1 The Participants: Every semiotic act involves two types of participants, represented participants and interactive participants. According to Kress and Van Leeuwen (2006), the former defined as "the participants who constitute the subject matter of the communication; that is, the people, places and things represented in and by the speech or writing or image, the

participants about whom or which we are speaking or writing or producing images" (p.48) i.e. those who are the focus of the act including both tangible and abstract subjects. Whereas, interactive participants include who create images, write texts, or viewing them as well as those who view and read them (Kress& Van Leeuwen, 2006). Moreover, they added that the doer of the action is 'the Actor', and 'The Goal' is the one to whom action is done and the connection between the two is realized by 'the vector'.

1.1.6.1.2 The Processes. Kress and Van Leeuwen (2006) employs two major types of processes, process of narration, and processes of conception:

1.1.6.1.2.1 The Narrative Process. According to them "When participants are connected by a vector, they are represented as doing something to or for each other" (p. 59). The Narrative process, however, connect individuals based on their actions and doings; these connections are formed by a 'vector', such as an arrow, eye contact, or facial expression. Within the narrative process there are three types of actions:

- **Transactional action:** When a participant plays a role of 'actor' who performs the action, and a participant as a 'Goal', the one who the action is done, these two are realized by a 'vector' which linked them together (Kress& Van Leeuwen, 2006).
- **Non-transactional action:**"When images or diagrams have only one participant, this participant is usually an Actor. The resulting structure we call non-transactional. The actor in a non-transactional process has no 'Goal', is not 'done to' or 'aimed at' anyone or anything" (Kress& Van Leeuwen, 2006, p.63).
- **Reactional action:** When the connection is established through eye contact, indicating the direction of the gaze of the depicted individuals. However, in this case, we refer to them as Reacters instead of Actors, and as Phenomena instead of Goals (Kress & Van Leeuwen, 2006).

1.1.6.1.2 The Conceptual Process. Conceptual Processes are characterized by their static nature, as they do not include any vectors within the image and the participants do not exhibit any actions or agency. It represents participants in terms of their class, structure, and meaning (Kress & Van Leeuwen, 2006)

1.1.6.1.3 The Circumstances. It refers to the setting (background and foreground) and its relationship with participants (Kress & Van Leeuwen, 2006).

1.1.6.2 The Interactive Dimension. The second dimension that Kress and Van Leeuwen (2006) discussed is about how the person who creates the image and the viewer, called interactive participants, interact with each other. They base this interaction on Halliday's (1978) idea of the interpersonal function. This dimension explores three types of relationships: relationships between represented participants, relationships between interactive and represented participants, and relationships between interactive participants. Within these categories, Kress and Van Leeuwen's (2006) framework used gaze, social distance, angle, and modality.

1.1.6.2.1 Gaze. Kress and van Leeuwen's work highlighted the establishment of a connection between image creators and viewers. They classify images into two categories: demand and offer. In demand images, communication between the depicted participant and the viewer occurs through a vector extending from the participant's gaze towards the viewer. This vector might be complemented by a gesture pointing towards the observer. Accordingly, Kress and Van Leeuwen (2006) pointed that "The participant's gaze demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her" (p.118). While in offer images, the depicted participant does not look at the viewer, resulting in no direct interaction. Instead, the participants are portrayed as detached from the observer, possibly represented as pieces of information.

1.1.6.2.2 Social Distance. Kress and Van Leeuwen (2006) asserted that the framing of images determines the perceived distance between participants and viewers. This distance is delineated through choices such as close-up, medium shot, and long shot, each establishing distinct subject-viewer relationships. They elucidate these choices by relating them to the extent of the human body depicted: a close-up emphasizes the head and shoulders, an extreme close-up provides even less context, a medium close shot crops around the waist, a medium shot around the knees, a medium long shot reveals the full figure, a long shot fills approximately half the frame's height, and a very long shot extends beyond. They asserted that the size of the frame in images gives clues about the relationships between the participants in the image and the viewer. In this regard, close shot creates a sense of intimacy, a medium shot suggests a social connection, and a long shot portrays a more distant or impersonal relationship (Kress & Van Leeuwen, 2006).

1.1.6.2.3 Angle. The angle plays an important role in shaping the relationship between the viewer and the participants depicted in the image. Kress and van Leeuwen (2006) mentioned two types of angles:

- **The horizontal angle:** It is a result of the correlation between the frontal plane of the image creator and the frontal plane of the individuals being depicted. This angle serves to convey the level of engagement or detachment of the image creator and the viewer from the portrayed subjects. However, An angle from the front signifies involvement and proximity, whereas an angle from the sides indicates separation or distance.
- **The vertical angle:** This can be associated with power. When a represented participant is viewed from a high perspective, they are perceived as having less power compared to the viewer. Conversely, when the represented participant is observed from a low perspective, they are seen as being in control or having authority in the relationship. Thus, when the image is captured at eye level, it indicates an equal power

dynamic between the represented participant and the viewer, with no discernible difference in power.

1.1.6.2.4 Modality. Modality is related to how viewers perceive reality through visuals. Kress and van Leeuwen (2006) explained that modality judgments are influenced by social factors and what is considered real in the intended audience's social group. Moreover, Different domains of representation, such as scientific, abstract, naturalistic, and sensory, have their own coding styles that affect how viewers perceive modality and image realism.

1.1.6.3 The Compositional Dimension. The compositional dimension refers to how the representational dimension and interactive dimension are combined to create a complete and meaningful entity. Compositional structure, then, relates the two through three interrelated systems: Framing, salience, and information value.

1.1.6.3.1 Framing. According to Kress and Van Leeuwen (2006), framing is about how the visual elements in the image are arranged to either connect or separate from each other. They defined framing as "The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense"(p.177). In this view, when those elements are linked together, it makes them appear related and part of a unified whole. On the other hand, when they are separate, they are perceived as distinct and independent from each other.

1.1.6.3.2 Salience. Salience serves as a fundamental system that contributes to the construction of visual meaning because it is derived from a complex interaction between factors, such as relative size of elements, focus Sharpness, contrast of tones, contrast of colors, and location of elements in the piece, perspective, and cultural factors.

1.1.6.3.3 Information Value. According to Kress and Van Leeuwen (2006) information value refers to how elements are positioned in relation to each other and to the viewer to convey meaning. This concept is closely tied to three key visual areas: left versus right, top versus bottom, and center versus margin. However, the left and right sides are positioned along the horizontal axis. The left side typically contains information that is assumed to be familiar and known to the viewer, while the right side is often reserved for new or unfamiliar information that requires special attention (Kress & Van Leeuwen, 2006). They used “ideal vs. real” to describe top vs. bottom structures. This means that the most important or ideal information is at the top, while the more specific and practical details are at the bottom.

The center of a composition is where the most important information is placed, while the margin includes elements that are similar, dependent, and subservient to the center. Kress and Van Leeuwen model provides a comprehensive framework to interpret visual communication and the way images convey meaning in similar to the grammar of verbal language.

1.2 Section Two: An Overview of Political Cartoons

In the second section, we explore political cartoons as type of image, its history, political cartoons as a socio-political mirror and shift to introducing the Brazilian cartoonist Carlos Lattuf as an example specifically his interest about Palestinian issue.

1.2.1 Image: A sign can be a word, sound or visual image. This later has received great attention from semiotics and semioticians. It has been used to convey a specific meaning or support a particular idea. “Image is an aesthetic touch in a field of symbols and signs that work synergistically to form a kind of visual narration of a carved-out idea” (Al Azzawi, et al., 2010 as cited in Zaki, 2012, p.3525). In fact, an image in semiotics is a visual representation that conveys meaning through several signs and symbols. “Image contains modality of signs which make interpretation of each sign possible according to specific

cultural and ideological norm” (Najafian & Ketabi, 2011 as cited in Abdeen, 2015, p.207). In other words, it is a visual signifier that communicates ideas, emotions, or concepts within a specific community. Therefore, an image can be analyzed based on their signifying properties, such as iconicity, indexicality, and symbolism. These properties help understanding how images create meaning and contribute to the visual language of communication. Otherwise, there are multiple types of images, such as: Iconography, the photographic image, digital image, cinematic image, and cartoons. Hence, through the use of visual elements like color, shape, and composition, cartoons create a visual language that communicates messages in a concise and impactful manner.

1.2.2 Definition of Cartoons: According to Koren (1963) a cartoon is a blend of visual and verbal humor which portrayed life in a quick and succinct manner. In this regard, Felicia (2019) defined the term “cartoon” as different types of art as drawings in newspapers and magazines, created to convey humor, satire, and commentary. In other terms, cartoons can be defined as a visual medium or drawn picture that combines several forms of imagery and text to convey messages in a concise and engaging manner using humor, satire, and symbolism to comment on social, political, or cultural issues. This is what confirmed by Stockl that “cartoons are social artifacts that are produced in reaction to a social phenomenon and guided by socially determined intentions”(Stockl, 2004 as cited Al-Monami et al., 2006, p. 64). In essence, cartoons reflect and interpret social realities, offering a form of visual commentary that can shape public perception and discourse. In other hand, cartoons lose their impact and become ineffectual if they just repeat things that have been openly said (Raskin, 2008) i,e to maintain its relevance and power, a cartoon should present a unique interpretation or angle on the subject matter.

1.2.2.1 Humor in Cartoon. Humor can be "in times of insanity is what keeps us sane. It is also, what keeps us free. There is nothing that tyrants and rascals fear more than satire and

ridicule and the graphic form has always proved to be uniquely painful "(Robinson, 1981, cited in Akande, 2002, p.14). In other words, humor serves as a tool for maintaining sanity and preserving freedom in the hard times or what he called time of insanity. Additionally, humor has to do with jokes and laugh but its concept is limited and no one fully understands it (Latta, 2011). Moreover, by using humor, cartoons provide a unique platform for social and cultural commentary, eliciting laughter while also promoting contemplation about the world we inhabit.

1.2.2.2 Definition of Political Cartoons: According to Janis (1997) political cartoons "portray politicians and other persons who figure in public life" (p.19). He added that "Political cartoons are conventional journalistic forms, yet unique in their visually inventive aspects" (p.22). In which, political cartoons are a form of editorial illustration that uses imagery and text to comment on political events, issues or figures. Thus, according to Matthews (2011) political cartoons are hand-drawn pictures that fit within a single visual frame and are frequently accompanied by text that indicates narration or dialogue. They often simplify and exaggerate certain features to convey a particular message or critique. In the same line, according to (Jimoh, 2014) political cartoons are produced to humorously inform the public about contemporary or topical issues and events, and political or social developments, it serves as a means to humorously educate the public about current, topical and socio-political events, they provide a unique perspective on the political landscape and encourage critical thinking and reflection. Such type of cartoons can be found in the editorial sections of newspapers, and e-newspaper versions or on social media platforms such as Twitter or Instagram. On other hand, Fetsko (2001) claimed that "the political cartoon has a very subjective viewpoint" (p. 3), he highlighted the inherent bias and personal perspective embedded within political cartoons, in other words, it is considered as a visual representation of cartoonist's thoughts and opinions using visual symbols. In the same line, Becker (1959)

argued that political cartoons are effective means cartoonists use to express their thoughts and ideas about political issues, events or personalities in a particular period in a playful manner (Becker, 1959 as cited in Sani et al, 2012).

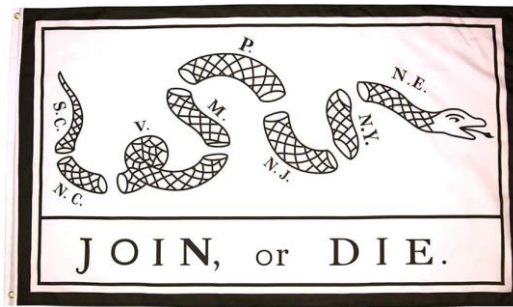
Other Scholars see political cartoons as a form of reactions or resistance against censorship, they provide a space where individuals can challenge authority and assert their right to freedom of expression, even in the face of repression by official bodies. These are "elements of aggression and oppression which demand the moment of laughter to be released and relieve the subjects from their oppression" (Mascha, 2008, p.70).

Overall, Political cartoons which are a form of visual communication that use symbols, signs, humor and cartoon serve as a powerful tool for expressing opinions, critiquing authority, and shaping public discourse. In addition to that, they serve as a mirror of political issues and social events.

1.2.2.2.1. The History of Political Cartoons. Since political events in various parts of the world are occasions to cartoonists to be active and creative and coinciding with the development of painting and images, historians differed in determining the exact source of political cartoons. The same problem addressed by Janis (1997) who argued that "It is impossible to pinpoint a specific origin for political cartoons, for their development is intertwined with the development of image-making" (p.20). However, political cartoons originated as a grassroots movement. They emerged as influential medium during the 18th century, particularly in England and America where Benjamin Franklin (1754) initiated the publication of political cartoons using his cartoon "Join, or Die"

Figure 4

Join, or Die



Note. From Franklin, B. (1754). Join, or Die [Political cartoon]. The Pennsylvania Gazette.

<https://www.comackschools.org/Downloads/Join%20or%20Die2.pdf>[1]

It is depicted a snake severed into pieces that representing the colonies unless joined together are sure to perish and i.e., to call for colonial unity against the French and Indian threat. Moreover, Thomas Nast left an enduring impact on American political cartoons. During the 19th century, he made significant contribution with their influential cartoons that tackled corruption and social issues such as "Civil war" and his portrayal of the Republican Party as an elephant, the Democratic Party as a donkey, and Uncle Sam which became the personification of the United States. These symbols are still widely recognized symbols today.

Besides, political cartoon in the Arab world emerged at the end of the 19th century when Egyptian journalist Yaakoub Sanoa created the newspaper "Abu Naddara" which was the first to feature political cartoon (Alouan, 2020).

In short, these figures, among others, such as James Gillray, David Low and George Cruikshank have left a lasting impact on the art form of political cartoons, in addition to Arab political cartoonists Khalid Albaih, Ali Farzat, Mahmoud Kahil, and the Palestinian cartoonist Naji Al-Ali who distinguished by his cartoons about his country's issue and using his art to engage with pressing social and political issues in the Arab world.

1.2.2.2 Political Cartoons as Socio-Cultural Mirror. Political cartoons serve as a rich tapestry of signs and symbols, employing visual language to convey potent messages about social and political issues. Joël and David (2000) stated that "As a medium of mass communication, the cartoon provides a framework within which one may recognize,

announce, and dissect controversial social issues that affect the lives of ordinary people" (p.256). They highlighted that through vibrant visuals and clever narratives, cartoons provide a framework that enables viewers to recognize, confront, and engage with these issues in a digestible and often humorous manner, from that, cartoons play a vital role since they act as a powerful tool for raising awareness, challenging societal norms, and advocating for change, ultimately giving voice to the concerns and experiences of everyday people. Which is noted by some Scholars such as Brabant and Mooncy (1997), Chavez (1985), and Kasen (1980) that political cartoons can and often do mirror the opinions and views of the audience's beliefs and attitude, allowing for the identification of enduring or shifting cultural trends. To sum up, political cartoons, serve as potent reflections of the social and political landscape. By employing symbols, signs, and visual language, these cartoons offer a nuanced portrayal of complex issues, allowing us to decipher and analyze the underlying cultural patterns and ideological shifts. They act as cultural mirrors, capturing the prevailing beliefs, attitudes, and power dynamics of a society. Instead of being considered an artistic medium, it has been used as a tool for criticism. Ultimately, through their impactful imagery, political cartoons stimulate critical thinking, challenge the status quo, and provoke conversations that drive social and political change.

1.2.3 An Overview about Carlos Latuff as a Political Cartoonist:

Carlos Latuff is a famous Brazilian freelance political cartoonist was born on 1968 who defined himself as "a leftist with a special interest in social and humanitarian issues" (Najjar, 2012). Latuff is considered one of the most prominent cartoonists in Brazil and around the world. His style is characterized by realism and strength in expressing social and political issues. Latuff uses his drawings to critique injustice, corruption, and racism. "The Guardian" online newspaper (2011) published an article which deals with an interview with Latuff; he stated that his journey as a cartoonist started in the early 1990s when he began

working for leftist publications in Brazil. He decided to create a website where he could express solidarity with various causes worldwide, allowing others to download and use his artwork. Latuff has shunned the traditional platform of newspapers and magazines, and turned instead to Twitter - where his pictures, reacting in near real-time to breaking news. According to Latuff, his artistic creations are not intended solely for the purpose of illustrating news articles. Rather, his cartoons are specifically targeted towards activists, enabling them to freely share and use these artworks. In addition, celebrities and well-known electronic newspapers such as Global times, Mondoweiss, Mint Press News etc share his powerful and expressive drawings. Rather, many accounts and pages were created on Instagram platform to publish their work and thank him for his boldness in revealing the truth. Therefore, these joint efforts express their appreciation for his art and his ability to shed light on social and political issues in an attention-grabbing and influential way. These drawings reflect the spirit of constructive criticism and stimulation of thinking in society, and they receive great interaction from followers on these digital platforms. Najjar (2012) stated that "the last few years of penning sharp cartoons, he has been alternatively praised and vilified in the press for his depictions of suffering in places like the Palestinian territories, Iraq, and the slums of Latin America" (p.2). From that, Latuff is famous for his drawings on the Palestinian issue and depicting the suffering there.

1.2.3.1 Carlos Latuff's Artistic Perspective on Palestinian-Israeli Conflict. Carlos Latuff, a highly acclaimed Brazilian political cartoonist, has garnered worldwide acclaim for his profound and incisive work centered on the Israeli-Palestinian conflict. Ali Mustafa (2009) did an interview with the cartoonist Latuff on which he stated that in his fascination with the Arab-Israeli conflict was ignited during his visit to the region in the late 1990s. The cartoonist, who left his incisive imprint on the Arab Spring, insisted that this trip caused a strong shock. Moreover, this experience profoundly influenced his artistic expression, as evidenced by the

presence of this theme in several of his works. This is what he demonstrated in one of his works in a series titled "We Are All Palestinians" notable marginalized groups such as Blacks in South Africa during apartheid, Native Americans, and Tibetans in China were depicted uttering the phrase "I am Palestinian" this artistic endeavor aimed to convey the idea that the plight of Palestinians is akin to the suffering experienced by oppressed communities throughout history. He added that the accusations of anti-Semitism have been directed at him due to his caricatures that criticize Israel and its policies towards Palestinians. As with any artist who tackles sensitive and controversial subjects, his work has been subject to scrutiny and debate. Such accusations stir widespread debate, with some viewing Latuff's cartoons as artistic expressions of political and social criticism, while others see them as incitement or encouragement of hatred and prejudice against the Jewish people, it is important to note that criticism is a natural part of the artistic and political discourse. In the same subject, exactly in December 2008 interview with the Jewish-American weekly *The Forward* which published this in an article, Latuff addressed those accusations. He explained that his drawings do not specifically focus on Jews or Judaism. Instead, his focus is on Israel as a political entity and its policies towards the Palestinians. The cartoonist stated that the use of the Star of David in his drawings is not evidence of anti-Semitism, but rather a reflection of Israel's choice to use religiously motivated symbols as national symbols. He emphasized that his intention is to highlight the actions of the Israeli government and its armed forces, which he believed that they are influenced by American interests in the Middle East. However, Latuff's artistic endeavors delve into the intricate relationship between images and cartoons within a formal and semiotic context, through his astute deployment of visual metaphors, symbols, and caricatures. In the same line, Wekesa (2012) emphasizes that "Visuals are designed to make the reader think not only about the event or the people being portrayed but also the message being communicated" (p. 23). For this reason, Latuff with his use of those relationships

between different elements crafts a nuanced narrative that challenges prevailing ideologies and prompts critical analysis, his political cartoons, with their profound cultural resonance, serve as a reflective mirror, offering profound insights into the political and social landscape surrounding the Israeli-Palestinian conflict.

Ultimately, Latuff's career is marked by the creation in thought-provoking and controversial cartoons. Through his art, he aims to shed light on political and social issues, often challenging established power structures and advocating for the rights of marginalized communities and his cartoons can be regarded as a manifestation of his ideological perspectives and his position on matters encompassing human rights, imperialism, and the Israeli-Palestinian conflict where he pictures injustice, oppression, hunger, and all kinds of persecution, especially against children, without hesitation, with boldness and strength.

1.2.4 Previous Studies

There are some other studies that have been done on social semiotics and multimodality. Abdeen (2015) analyzed Egyptian presidential election campaign posters in 2012 and 2014 through applying Kress and Van Leeuwen's semiotic approach (2006) based on the metafunctions of Halliday and Matthiessen (2004), On which the study aims to explore how semiotic and textual elements are used to influence and the viewer's attitude towards an image. Additionally, it examines how these elements work together to shape the viewer's perception of a political candidate's personality. The results clarified that combining text and image and different social semiotics modes are powerful in revealing hidden ideologies.

Bousbici and Boumendil (2017) conducted qualitative research using ORIFLAME beauty catalogs. By applying a Social Semiotic Multimodal analysis based on Kress and Van Leeuwen's (2006) framework on women's representation; they did a comparative study between Algerian catalog and British one. The investigation aims to compare the way women

are represented in the two cultures. Ultimately, the results showed that both catalogs use the same social semiotic principles and elements to present the models, however they differ in how they depict them in terms of social distance. Additionally, the choosing of the models representations reflects their cultures, Algerian women and the conservative nature of Algerian population while British women reflect the modern independent woman.

Hamdadou and Abadelia (2022) carried out a study with the objective of examining the multimodal communication strategies used in the creation of Algerian socio-political posters, particularly those produced during El Hirak 2019/2021 advocating for the expanded use of English. The researcher aimed to understand how semiotic resources are designed, linked, structured, and interwoven within these posters to construct and convey their messages. To achieve this, they employed an exploratory qualitative research approach and applying Kress and Van Leeuwen's model of the Grammar of Visual Design (2006) to analyze four specific posters. The findings indicated that certain semiotic resources are used in innovative ways to generate new meanings associated with replacing French language with English.

LuLu et al., (2022) conducted a study which delved into multimodal analysis of political cartoons taken from Palestinian online newspapers depicting the displacement of Palestinians in Sheikh Jarrah. Through combining Multimodal Discourse Analysis (MDA) with Kress and Van Leeuwen's framework of Visual Social Semiotics, the research explored the significance of understanding the representational, interactive, and compositional aspects of visual compositions for effectively communicating their intended messages, and how using different modes serve as a medium to reveal particular ideas. They believed that political cartoons are by-products of the socio-political concerns that Palestinian people are facing. Hence, the results of this study confirmed that the function of political cartoons has

significance in addressing the presented social phenomena and revealed the displacement of Palestinian population in Sheikh Jarrah.

Conclusion

In this chapter, we thoroughly introduced semiotics, social semiotics and political cartoons. It discussed the major theories of social semiotics starting by Halliday's systematic functional grammar to Kress and Van Leeuwen's theoretical framework, in addition to the socio-political nature of cartoons as visual communication. Hence, Kress and Van Leeuwen's theory is become as a fitting framework for analyzing these visual representations due to their development of Visual Grammar and focusing on examining different semiotic resources. Ultimately, this investigation will provide us with deeper understanding of symbols, signs, colors, and distinct semiotic resources presented in political cartoons.

Chapter Two: Research Methodology and Data Analysis

Introduction

The second chapter provides an overall representation of the chosen research methodology, data collection, data analysis, discussion, findings, limitations of the study and recommendations for the prospective researchers. Therefore, this chapter is divided into three sections, the first section introduces the research methodology we followed in the study. The second section represents data analysis and discussion. Besides, the third section includes the summary of findings, limitations and recommendations.

2.1 Section One: Research Methodology

This section introduces the chosen research methodology to analyze the four cartoons. It starts by highlighting the research design we used in the analysis of our sample following Kress and Van Leeuwen's (2006) theory of Grammar of Visual Design. The following step involves specifying the selected units of analysis, which are the four cartoons drawing by Carlos Latuff during Toofan Al-Aqsa operation. Ultimately, we provide an overview of the cartoons including their description, and the followed procedures of gathering and analyzing data.

2.1.1 Study Design

This research is descriptive exploratory research that focuses on the analysis of the four cartoons in terms of how Carlos Latuff used the visual and verbal modes to picture Gaza under the Palestinian-Israeli conflict. Therefore, we adopt a qualitative design as it is the most appropriate method to achieve the objective of the study to analyze the four selected cartoons and decode the use of different semiotic modes from social semiotic perspective. Qualitative research is a means for exploring and understanding the meaning individuals or groups

ascribe to a social or human problem (Creswell, 2007). Thus, it aims to investigate the reasons and opinions behind these issues and understanding human experiences and perspectives.

2.1.2 Sample

In our study we choose the sample because of its socio-political significance. The sample is the four cartoons which have a direct relationship with the events occur in Gaza and Israel's agenda. Each cartoon includes distinct semiotic modes to transmit a specific message by an exceptional way.

2.1.3 Description of the Cartoons

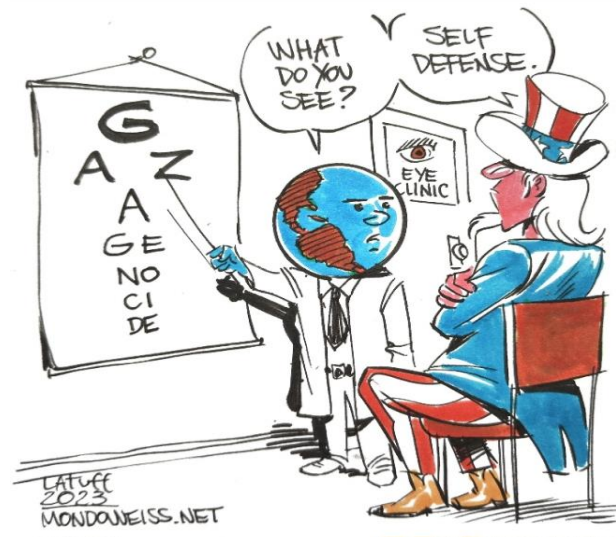
2.1.3.1 Background. The selected socio-political cartoons appeared during the period in which the operations of "Toofan Al-Aqsa" has started since October 7th, 2023 to nowadays which came as a reaction from the Palestinian resistance against Israeli violations in Gaza and against the crimes of the occupation. These events became an issue of public opinion around the world, which was divided between supporters and opponents. However, it can be said that most of the world rejects the genocide taking place in Gaza. While during this period, people contributed to spread these events through social media, such as: photographers, writers, painters, and even singers. They were creative in different ways to express this issue.

Therefore, political cartoonists produced distinct cartoons where verbal and visual modes are combined, such as colors, texts, size, and frame to express such political issues; and this is showed in the selected sample which represents the work of the cartoonist Carlos Lattuf. In this regard, he portrayed the Palestinian people as a victim of the Israeli occupation under the support of the US. Additionally, he reflected the tragedy that occurs in Gaza through the use of different semiotics patterns.

2.1.3.2 Cartoon Number One

Figure 5

Can You See the Truth?



Note. From Twitter.com

<https://x.com/LatuffCartoons/status/1728104319944388845?t=f8GuXh7aGDp3DG4KN10mA>

Q&s=19

The first cartoon portrays a scene set in an Eye Clinic, featuring two individuals. The first one represents "Uncle Sam", who symbolizes the US, He depicted as an old white man with a long white goatee and a top hat decorated with blue ribbons with white stars. Notably, his costume includes the three colors of the US flag: blue, red, and white. However, he is sitting in a chair on the right side of the picture. The second character represents the ophthalmologist, whose head takes the form of "Globe" displaying solely the map of America. Therefore, this is considered as a metaphoric representation to show that even the ophthalmologist is an American one. This globe is depicted looking at Uncle Sam and holding a pointed stick directed towards a large white board on his right, and asking him "WHAT DO YOU SEE?". In fact, the board prominently carries capital letters "G, A, Z, A, GE, NO, CI, DE" arranged vertically, transmitted from bold to light with decreasing in size. Whereas the combination of those letters forms the phrase "GAZA GENOCIDE", Uncle Sam answers "SELF DEFENSE". Accordingly, this cartoon reveals a strong message about the US' denial of the events occurring in Gaza, including genocide and it exposes their perception that these are an act of self-defense from the Israeli part.

2.1.3.3 Cartoon Number Two

Figure 6

Banho de Sangue



Note. From Twitter.com

<https://x.com/LatuffCartoons/status/1781469308771500278?t=f8GuXh7aGDp3DG4KN10mA>

Q&s=19

The cartoon depicts two individuals, one representing Benjamin Netanyahu the prime minister of Israel and the other is Joe Biden the president of the US, and they are naked and opposite to each other while bathing in a bathtub filled with red water that it spills into the floor. However, the red water symbolizes blood. While the bold text on the shower spray "GAZA" signifying its association with the bloodshed in Gaza. In the given cartoon the politicians seem to be bathing in this blood with a cold demeanor and a sarcastic smile, indicating a sense of indifference and their disregard for the bad situation in Gaza.

2.1.3.4 Cartoon Number Three

Figure 7

Famine



Note. From Twitter.com

<https://x.com/LatuffCartoons/status/1773407641240244489?t=f8GuXh7aGDp3DG4KN10mA>

Q&s=19

The Cartoon depicts a person positioned at the far left of the picture; He wears a T-shirt decorated with the Palestinian flag. This individual exhibits a mix of emotions including frustration, anticipation, and astonishment, and his mouth is agape. In his right hand, there is a spoon carrying food but he cannot reach it since his hand is restrained by chain; In this hand the chain holds the flag of Israel, while the other chain in the left hand contains the flag of US. Additionally, his neck is also bound by a chain which holds Israeli flag. In the background of this individual, there is black and gray smoke emanating from somewhere (exactly from the bottom of the image), where the word "GAZA" is written in capital bold letters. Accordingly, the image through combining between verbal and non-verbal modes, including facial expressions successfully reveals the famine and the destruction that occurs in Palestine, because of the conflict. Therefore, the Palestinian population impatiently awaits the bite, but Israel prevents food from reaching it with US support.

2.1.3.5 Cartoon Number Four

Figure 8

Why we have to make Jewish Ghetto Comparison.



Note. From Twitter.com

<https://x.com/LatuffCartoons/status/1758179016748458354?t=f8GuXh7aGDp3DG4KN10mA>

Q&s=19

While we see one image but in fact it contains two images. In more detail, this picture represents a soldier wearing military clothing and a helmet positioned in the center of the cartoon looking directly to the viewer with a look of challenge and strength. The image is divided into two parts. The left part is dark and its colors are faded mixture between black and gray; it shows the Jewish quarter through the written text with capital letters "WARSAW GHETTO" behind the soldier's shoulder, with fire and black smoke coming from its windows. Conspicuously, the soldier has a Nazism symbol on his helmet and uniform. As for the right part of the picture, the second half of the soldier has clear bright colors. For instance, the green color of his military uniform, which bears the symbol of the Israeli flag, in addition to an attractive background has a blue sky and on which the cartoonist wrote "RAFAH" which signified Gaza, featuring with fire and black smoke emanating from it. However, the cartoon represents a kind of comparison of the Palestinian quarter under Zionism with the Jewish ghetto under Nazism in the past and its genocidal agendas, and to remind the world that the war on Gaza has reached that awful threshold of victim hood precipitated by Nazi violence

against Jewish. I.e. the cartoonist compares the Zionism to the Nazism in cruelty; the same history, same ideology, same policy.

2.1.4 Data Collection and Analysis Procedures

In accordance with the qualitative design followed in this study, the decision to select and analyze political cartoons went through a series of steps. The first step essentially co-existed with the events of the Toofan Al-Aqsa on October 7, 2023, which occurred in Gaza as a reaction from Hamas to the Israeli occupation. In view of the massacres committed by Israel so far on the land of Palestine, which caught our attention through the news and the noise this issue caused on social networking sites, this was an inspiration for us to investigate this issue, especially since Palestine is an Arab and Muslim country. Besides, social semiotics was the appropriate approach for that. As a next step, we searched for images to analyze through Twitter since it is considered one of the sites known for not blocking images and news supporting Palestine, unlike Facebook. There we recognized the account of the Brazilian cartoonist Latuff, who turned out to be famous for publishing about Arab political issues and his interest in the Palestinian issue. Despite the huge number of cartons, we agreed on four as a sample for analysis.

In this respect, since those images are multimodal and present a socio-political issue we choose Kress and Van Leeuwen's framework 'Grammar of Visual Design' (2006) which provides a structured method for analyzing the various semiotic resources and modes employed in visual communication, such as color, framing, social distance, angle and written texts. Therefore, by examining these elements, we can convey specific messages, ideologies, or critiques about political figures which have an active role in the Palestinian issue. In addition to revealing the conditions that the Palestinian population are experiencing during this conflict.

2. 2 Section Two: Data Analysis and Discussion

2.2.1 Data Analysis

2.2.1.1 Cartoon Number One

2.2.1.1.1 Representational Dimension

- **The Participants:** The given cartoon represents two types of participants. Represented participants who are: Uncle Sam, The ophthalmologist (globe), eye clinic, the door, board, chair, stick, and the written texts. Whereas the interactive participants refer to the cartoonist Carlos Latuff and the viewer of the image. However, the globe which creates the 'vector' is known as the 'actor' while Uncle Sam who received the vector is the 'goal'. Then, he is in return an actor of a vector to the goal 'board'.
- **The Processes:** Here, there are two types of processes. The narrative process represents the action of being opposite to each other and making conversation which creates a vector. Moreover, this process includes a reactional process since the vector is formed by an eye line from the globe 'reactor' to Uncle Sam 'phenomena'. The later plays a role of a 'reactor' in a second reactional process which is created by another vector formed through an eye line from Uncle Sam to the board 'phenomena'. Accordingly, this process named 'bidirectional process' in the view of Kress and Van Leeuwen (2006) i.e. one participant plays two roles at the same time. Whereas the conceptual process refers to the relationship between written texts "WHAT DO YOU SEE?" and "SELF DEFENSE" which work together with the participants to represent the ideology among Americans that what is happening is just an act of self-defense and not "Genocide" as it appears on the board. Thus, this is considered a denial of the truth.
- **The Circumstances:** The background where the action takes place i.e. eye clinic, and the foreground which includes the written texts on the board "GAZA GENOCIDE",

Uncle Sam, the ophthalmologist, and the conversation that happened between them: "WHAT DO YOU SEE", "SELF DEFENSE".

2.2.1.1.2 The Interactive Dimension

- **Gaze:** The cartoon is an offer gaze, since the represented participants are not looking at the viewer. In this shot the globe is gazing to Uncle Sam, and the latter is gazing at the board. Moreover, Kress and Van Leeuwen (2006) emphasized that "The viewer of an offer image is the subject of the look and the represented participant is the object of the viewer dispassionate scrutiny" (p.119). Nevertheless, the cartoon portrays the two participants as items of information to be conveyed by the viewer. The two do not care about those around them but rather focus only on their goals and adhere to the position that what is happening in only self-defense.
- **Social Distance:** In this cartoon the size of the frame is long shot since all the participants are realized by a long shot, and they are totally observable. In more details, Uncle Sam portrays a long shot since all his body parts are observable in the image. Thus, this result establishing an impersonal relationship between him and the viewer. While the globe also captured as a long shot. Essentially, the relationship between the viewer and Uncle Sam, the globe, the board, and the written texts signifies an imaginary impersonal relationship between them because they neither belong to the same society nor are relatives or friends.
- **Angle:** The orientation of the cartoon's design is characterized by a horizontal angle. The doctor with a head -globe is viewed from a frontal angle signifies involvement. Whilst the old man 'Uncle Sam' is caricatured from behind from an oblique angle. Thus, this signifies that the viewer is detached from him. Besides, from a vertical angle the two represented participants are shown at eye level, symbolizing an equal relationship between them and the viewer.

- **Modality:** In terms of colors, the cartoonist used the white color for the background, this signifies how bright the clinic is and that the page is white if not stained with the represented ideology. Additionally, to be able to read written texts and to see the participants clearly. Whilst he used the colors of US flag to the clothes of Uncle Sam, the red color symbolizes valor and bravery, the white refers to purity and innocence, the blue signifies justice and vigilant, and the stars represents the states of the Union (usa.gov, n.d). Moreover, the choice of white clothes of the globe is to show that it is a doctor. The cartoonist mainly focused on choosing the US flag because it plays a big role in the Palestinian case behind the scenes. With respect of representation, Uncle Sam is sitting in a chair and looking at the board while wearing a uniform representing US flag. Notably, his sitting reflects his calm and confidence. Besides, the globe is standing totally visible, and on which the map of America is also clearly visible surrounded by the blue color that indicates the ocean. Hence, it directed sharp glances at Uncle Sam. The board which carries capital black letters "GAZA GENOCIDE" is also clearly noticeable on the wall. While the written texts "WHAT DO YOU SEE?", "SELF DEFENSE" are represented in the same speech bubble in order to show that the two characters share the same perspective. In terms of contextualization, it refers to the background which is the eye clinic, it revealed through the drawn eye at the door as a visual mode, and the verbal element 'eye clinic'. Nevertheless, the foreground which represented in details includes the written texts "GAZA GENOCIDE", "WHAT DO YOU SEE?", and "SELF DEFENSE" that transmit a strong message together.

2.2.1.1.3 Compositional Dimension

- **Framing:** The two participants Uncle Sam and the globe are grouped in term of framing since they are too close to each other. Besides, the cartoonist puts the written

texts "WHAT DO YOU SEE?" and "SELF DEFENSE" in one speech bubble and this reflects that the elements also attached in term of meaning i.e. sharing the same thoughts. However, the board is separated from them in terms of framing and meaning. In more details, The verbal elements "GAZA GENOCIDE" is written in own black frame 'board' to show the truth that the other participants see it but they insist on lying since this is their project in Gaza.

- **Salience:** The salience of this cartoon lies in its ability to convey a complex and controversial issue 'the Israeli-Palestinian conflict' in a visually striking and memorable way. In this regard, the use of Uncle Sam and the ophthalmologist as characters in large size compared to the background that is set in an eye clinic adds a layer of depth and satire to the message, and making it more engaging and thought-provoking. Additionally, the cartoon features a prominent use of the colors blue, red, and white which are significant as they symbolize the US' flag. While the foreground features the two represented participants Uncle Sam and the doctor as well as the large white board with the phrase "GAZA GENOCIDE" which written on it. The use of bold and light letters on the board creates a scene of depth and hierarchy and drawing attention to the central message of the cartoon. Moreover, Uncle Sam's response to the phrase "GAZA GENOCIDE" with "SELF DEFENSE" suggests that the US is justifying Israeli actions in Gaza as a form of self-defense, rather than the genocide that is actually occurring.
- **Information Value:** By examining the placement of each element in this cartoon we see that Uncle Sam and the globe are positioned in the right of the image, the globe can also be considered in the center. According to Kress and Van Leeuwen (2006) this denotes new information that the society should reveal. This theoretical stance shows that the cartoonist exposes America's project, which justifies Israel's position and

denies the massacres taking place in Gaza. On the other hand, the board positioned in the left of the cartoon almost close to the top, this highlights a given information that already exists; the genocide in Gaza which most of the world agreed that it is existed even people who cannot see know "Israel" is a genocidal colonial project propped up and funded by the U.S.

2.2.1.2 Cartoon Number Two

2.2.1.2.1 The Representational Dimension

- **The Participants:** Regarding the represented participants in the second cartoon there are the two individuals (politicians), the red water, the bathtub, and the written text. Whilst, the interactive participants refer to the cartoon's producer who is Carlos Latuff and the viewer. Thus, the red water that symbolize blood is produces the vector is called the "actor" while Joe Biden and Netanyahu who receive the vector is called the "goal". While both Joe Biden and Netanyahu are producing the vector and receive it at the same time, they are considered as actors and goals (this will be discussed later).
- **The Processes:** The processes in this cartoon are primarily narrative and conceptual, as described by the Kress and Van Leeuwen (2006) work. The narrative processes are achieved through the presence of a vector formed as "an eye line" between the two politicians. In other words, Netanyahu and Joe Biden who are bathing in a bathtub filled with red water that symbolizes blood (Morton, 1997) create a reactional process, where both participants are reactors and phenomena. While the conceptual processes are primarily related to the relationships between the red water, the politicians, and the text. The red water symbolizes blood, and the bold text on the shower spray emphasizes the connection between the bloodshed in Gaza and the politicians' indifference. Moreover, the politicians' facial expressions, with their cold demeanor and sarcastic smile, further reinforce the message of indifference and disregard for the

situation. The conceptual processes also associate the politicians with the text, indicating that they are bathing in the bloodshed with a sense of detachment and indifference.

- **The Circumstances:** The cartoon's circumstances are expertly crafted to convey a powerful message about the politician's indifference to the bloodshed in Gaza. The background of the cartoon sets the scene; with a bathtub filled with red water symbolizing blood, where Netanyahu and Joe Biden are bathing naked. In the foreground, the bold text on the shower spray "GAZA" serves as a verbal mode that draws attention to the association of Israel and US with the bloodshed and genocide in Gaza, adding a layer of depth and meaning to the cartoon.

2.2.1.2.2 The Interactive Dimension

- **Gaze:** The gaze in this cartoon is considered as an offer gaze, where the two represented participants are depicted as looking to each other and are not making any direct eye contact with the viewer. This lack of eye line between represented participants and the viewer creates a sense of intimacy and closeness between the politicians, drawing the viewer into their conversation and emphasizing their indifference, mockery, and sarcasm to the bloodshed in Gaza.
- **Social Distance:** The social distance in the cartoon is a long shot; indicating a far social distance between the viewer and the represented participants Netanyahu and Joe Biden. This is because the cartoon is composed to show their whole body with a space around the frame. This creates an impersonal relationship between the viewer and the politicians, allowing the viewer to observe them from a distance without feeling a sense of intimacy or closeness.
- **Angle:** The cartoonist has caricatured this cartoon from a horizontal angle. Where the two represented participants are designed from an oblique angle, since the viewer sees

Netanyahu and Joe Biden from a side view. With the angle positioned to the subject's face; this creates a sense of distance and detachment between the viewer and the represented participants. From a vertical angle, the two represented participants are realized by an eye-level creating a sense of equality and balance between the viewer and the represented participants.

- **Modality:** The cartoon's modality is masterful blend of visual and verbal elements, expertly crafted to convey a powerful message. The visual modes are characterized by bold and vibrant colors, with a focus on red color that evokes a sense of urgency, and bloodshed. More clearly, the use of red in particular is significant, as it is often associated with blood (Morton, 1997) and it adds to the emotional impact of the cartoon. The representation of Netanyahu and Joe Biden is stylized with exaggerated features that add to the cartoon a satirical tone. For instance, the politicians' facial expressions are deliberately over-the-top, with Netanyahu's smirk and Joe Biden's smug smile serving to emphasize their indifference to the bloodshed in Gaza. Whereas the verbal mode is equally impressive, He writes GAZA in bold capital letters to attract the viewer attention. The cartoon's contextualization is skillfully done, with the setting (the shower) and characters carefully chosen to convey the message of indifference and detachment.

2.2.1.2.3 The Compositional Dimension

- **Framing:** The framing of the cartoon is an important aspect of its composition, as it determines how well the elements or participants within it are associated together to constitute the composition. In this case, the elements are grouped together to convey a powerful message about the indifference of Netanyahu and Joe Biden to the bloodshed in Gaza. The red water in the bathtub and the bold text on the shower spray "GAZA" also emphasizes the connection between the genocide and the politicians' indifference.

Salience: The salience of the cartoon is characterized by the exaggerated use of colors, particularly the bold and vibrant red hue that dominates the image, symbolizing blood and emphasizing the gravity of the situation in Gaza. The size of the characters, Netanyahu and Joe Biden, is also notable, as they are depicted in a large and imposing manner, drawing attention to their indifference to what is happening in Gaza. While the background of the bathtub filled with red water, highlighting the brutality and violence of the situation. The foreground, with the politicians' facial expressions, adds a sense of detachment and indifference, as they seem to be bathing in the bloodshed with a cold demeanor and sarcastic smile. Overall, the cartoon's salience is designed to create a powerful and thought-provoking image that critiques the politicians' actions and their impact on the population in Gaza

- **Information value:** The information value of the cartoon focuses on the relationships between the participants, the shower spray, and the word "Gaza" in the image. The cartoon highlights the central position of the participants Netanyahu and Joe Biden in the image, emphasizing their roles as key figures in the Palestinian case. Specifically, the inclusion of Joe Biden and Netanyahu, depicted in a state of nudity, symbolically illustrates the detached portrayal of political figures amidst the ongoing circumstances in Gaza. This portrayal extends to the extent of depicting them callously immersed in the blood of Gaza's populace, accompanied by a derisive laughter, thereby highlighting a disregard for humanitarian concerns. The shower spray, which includes the word "Gaza," is positioned at the top of the image is due to the information that is supposed to be in society and is supposed to be real In this narrative, Gaza's plight should occupy a central societal concern. However, the depicted politicians, with stark indifference, seek to negate this truth by diverting attention away from Gaza's pressing issues.

2.2.1.3 Cartoon Number Three

2.2.1.3.1 *The Representational Dimension*

- **The Participants:** In this cartoon there are two categories of participants, represented and interactive participants. However, the former in this image are: the boy, the hands, the spoon, the chains, the smoke and the written text. Thus, Israel and the US can be considered as abstract participants who the chains reflect them. In this regard, Kress and Van Leeuwen (2006) pointed that represented participants also "including abstract 'things'" (p.48). While the interactive participants represent the cartoon's producer Latuff as well as the viewer. Therefore, the boy who produces the vector is called 'the actor', whereas the spoon is called 'the goal'.
- **The Processes:** This cartoon includes both narrative and conceptual process. The narrative process seems complex. In more details, a transactional structure is created between the boy 'Actor' and the spoon 'Goal', Kress and Van Leeuwen (2006) said that "if we had to give a verbal paraphrase of a transactional process we would probably use a transitive verb" (pp. 64-65). From that, if we take the verb 'grab' as a transitive verb the process is transactional. Moreover, another transactional structure can be done between the chains 'Actor' which grabs the hand 'Goal'. Whilst, that transactional process form a 'Phenomenon' in the whole process which is reactional, where the boy plays the role of a 'Reacter' since a vector formed by the direction of his glance to the spoon within the grabbed hand. He reacts to that process with a look of panic and eagerness (the precise nature of his reaction is colored by facial expressions). With respect of conceptual process, it is demonstrated through the relationship between the verbal element "GAZA" which written is capital letters and the flags symbols of Israel and US on the chains which bound the Palestinian boy.

However, this combination reveals the tragic situation of Palestinian population and the famine caused by the union between America and Israel.

- **The Circumstances:** It refers to both the background and the foreground. The background represents Gaza and the black, gray smoke raise from it which refers to its destruction. Nevertheless, the foreground is the written word "GAZA" which indicates the context of that famine.

2.2.1.3.2 The Interactive Dimension

- **Gaze:** The cartoon is an offer gaze, as the boy does not look at the viewer. He looks at the spoon with a look of fear and his mouth is opened, this shows that he is very hungry and waiting for the food to reach his mouth. More clearly, this shot is trying to provide information about the project of Israel and America to starve the Palestinian population who's only hopes to obtain food. Accordingly, the residents of Gaza are facing a catastrophic famine that threatens its population (Sky News, 2024).
- **Social distance:** The cartoonist in the third cartoon selected a close shot for the frame, he portrays the Palestinian boy with a close shot displaying his head and shoulders as Kress and Van Leeuwen (2006) pointed. This shot establishing an intimate or personal relationship between the participant and the viewer. To clarify more, the viewer regards the boy as a victim, he is close to him, and this makes the viewer sympathized with that victim and seeing his situation accurately. However, an impersonal relationship is created between the written words "GAZA" since it is totally visible, this makes it not relative with the viewer. Yet those verbal and non-verbal modes are combined together to realize a message of the dark situation in Gaza which has become a common thing results a famine, the later poses a great danger.
- **Angle:** In the given cartoon, the boy is shown from a horizontal angle, he is viewed from an oblique angle because he is depicted as looking to his spoon, From a

vertical angle perspective, the represented participants are realized by an eye-level whereby the viewer is made to engage in a symbolic relation equality with them.

- Modality:** Examining the colors, context, and representation of the cartoon is key to figuring its 'authentic'. In terms of colors, Latuff selected the white color for the background as usual to express 'peace' that Gaza should have been. Within this white page, a black gray fume is distorted the clean image, this indicates the mixture of peace and death (Morton, 1997). Additionally, the use of Palestinian flag, the later includes the black color which indicates the black flag, which was raised during the era of Prophet Muhammad, side by side with another white flag. The green color in the flag indicates absolute loyalty to the Palestinian state. However, in modern times, red color symbolizes the Ashrafs of the Hijaz and the Hashemites, descendants of the Prophet Muhammad (Podeh, 2011). In short, the colors of the Palestinian flag have religious value. As the cartoonist used the US flag which was discussed before, the choice by linking the US flag on the chain in the left hand that appears slightly lower than the other successfully reveals the US contribution to this famine indirectly behind the scenes. Concerning the flag of Israel is features a blue Star of David between two horizontal blue stripes near the top and bottom on a white field. The blue color symbolizes the traditional Jewish prayer shawl, known as the tallit, while the white represents purity and peace. However, The Star of David holds historical and cultural significance in Israeli tradition (travel agency. n,d). The choice of Israeli flag mainly clarifies the project of them. With respect of the representation, the boy is represented in details since he is near to the viewer. His black hair, opened mouth, chains within his hand, and facial expressions of fear and astonishment, in addition to his uniform which clearly bears the Palestinian flag are totally observable. While the verbal mode "GAZA" is written in bold positioned

in the left side, and the black smoke emanating throughout the image are also clear. Besides, contextualization is also detailed, in which the background is Gaza which is signified through the written word in the bottom left, this background is white but the smoke distorted it. However, the foreground refers to the written text "GAZA". Essentially, Color choices, symbols, participants, the written text, and the context play an important role in providing the authenticity of modality in the cartoon.

2.2.1.3.3 The Compositional Dimension

- **Framing:** The boy is presented as a separate unit of information in order to emphasize his hunger and panic. Whereas, considering that the right hand is an important element in the image, it is also separate (far away) from the boy because of Israeli chain. The same case with the written word "GAZA" which is also independent. In term of meaning, the cartoonist successfully portrays that each frame (even if it is separated) completes the other, since all the modes combined together to represent the famine in Gaza and its real causes.
- **Salience:** We can say that all of the elements of this image are salient; the written text in dark black capital letters, the boy who takes a large part is drawn with attractive colors. In addition to the black gray fume which is clear noticeable. This salience gives a vital combination and interaction which provides meaningful and coherent message.
- **Information Value:** Analyzing the significance of the cartoon involves also studying the arrangement of the information (placement) within it. However, this cartoon includes both verbal and visual components. Concerning the verbal mode is positioned in the bottom left of the image, according to Kress and Van Leeuwen (2006), this denotes the given information which is real. In other words, actually Gaza lives this oppression by Israel; this is indicated by the hand holding food which is pulled by

Israeli chain. Therefore, the boy who is positioned in the right side of the picture portrays the new information that the viewer should reveals, which is the famine in Palestine, the lack of food, and the control of Israel on him with America's cooperation. Additionally, the smoke represents from the bottom, right, and center in order to shift the viewer's attention to the background of this brutal war.

2.2.1.4 Cartoon Number Four

2.2.1.4.1 The Representational Dimension

- **The Participants:** In the fourth cartoon there are represented participants and interactive participants. The represented participants are: the soldier, smoke, fear, the Jewish quarter, and the Palestinian quarter which are indicated by the written texts "RAFAH" and "WARSAW GHETTO, whereas the interactive participants are the cartoonist Latuff and the viewer.
- **The Processes:** The cartoon represents both narrative and conceptual processes. Hence it includes a non-transactional reaction because there is one participant (the soldier looks out of the frame). Accordingly, this process performs when an eye line vector pasts from one participant 'reacter' but does not point at another represented participant as 'phenomena' (Kress & Van Leeuwen, 2006). The conceptual process depicts each element in the image as a source of information, in which the cartoonist creates a connotative meaning which reflects the Israeli agenda in RAFAH, in addition to choosing analogy with the Nazism's brutal operations in WARSAW GHETTO during the 20th century to express the genocide that carries out by Israel in Gaza.
- **The Circumstances:** The cartoonist divided the background into two parts with the same elements. However, the left part is faded and old, and the other part is bright and new. This connotes that the horror of the past has returned in a new form. The

foreground of this cartoon refers to the written texts "WARSAW GHETTO" and "RAFAH", the symbol of the Israeli flag and the symbol of Nazism.

2.2.1.4.2 The Interactive Dimension

- **Gaze:** The gaze in this cartoon is a demand gaze, as it directly addresses the viewer and demands attention. This unyielding stare serves as a focal point, drawing the viewer's gaze to the soldier and the contrasting environments depicted on either side of him. The intensity of his gaze is striking, as if he is daring the viewer to look away from the stark realities of war and oppression that he makes.
- **Social distance:** The social distance in the cartoon, according to Kress and Van Leeuwen's (2006), is characterized by a close-up shot of the soldier's head and shoulders. This close-up indicates that the viewer is at a close personal distance from the soldier, which is defined as seeing the head and shoulders. This close distance suggests a more intimate and personal relationship between the viewer and the soldier, implying that the viewer is being given a more detailed and direct view of the soldier's emotions and actions. The relationship between the soldier and the viewer is also impersonal, as the soldier is depicted from an impersonal distance, which reinforces the idea that the viewer is observing the soldier from a detached perspective, rather than being directly involved in the scene. This combination of close-up view and impersonal distance creates a sense of detachment, allowing the viewer to observe the scene without feeling directly connected to the soldier's emotions or actions.
- **Angle:** The angle of the cartoon is a horizontal frontal angle. This is indicated by the fact that the soldier is depicted directly facing the viewer, with his eyes and body aligned with the viewer's gaze. This frontal angle creates a sense of directness and confrontation, drawing the viewer's attention to the soldier's expressions and the contrasting environments depicted on either side of him. However, the vertical angle

in the cartoon is an eye-level relationship, where the viewer's gaze is aligned with the soldier's eyes. This eye-level relationship creates a sense of equality and directness, as if the viewer is looking at the soldier from the same level, rather than from above or below.

- **Modality:** The choice of two degree of colors for both sides has a strong significance in clarifying meaning and in the comparison between the past and the present. While the left part of the image, its colors are mixed between black and gray; it can be seen like old black and white Cinema photos to indicate the past. Notably, the cartoonist deliberately used the orange and red colors to the fire rising there in order to show that it is 'renewable'. On the other side, the colors are vital and attractive; it signifies that the image is exclusive and that the events are happening now. However, the sky is blue, the smoke is black, the fire is red as usual, and the soldier wears green military uniform. Therefore, this makes the cartoon more realistic. In terms of representation, the participant represented with details since he is close to the viewer. His facial expression of challenge and confidence and his uniform are totally visible. Additionally, the fume, the fire, and the written texts which positioned on the right and the left are clear. With respect of contextualization, the background is detailed, it represents "RAFAH" and "WARSAW GHETTO", the smoke distorted it, and the fire which is raised from the houses. However, the written texts "RAFAH" and "WARSAW GHETTO" in combination with the symbol of Israeli flag and Nazism transmit the strong message of genocide behind that cartoon.

2.2.1.4.3 The Compositional Dimension

- **Framing:** In the whole image there is one participant in the middle. However, when the background is divided into two parts in terms of colors i.e. from dark to light, this considered as a presence of framing for both; but they are connected in term of

meaning since the two frames are attached and working together to convey a message which is "history repeats itself".

- **Salience:** Most elements in this cartoon are salient; the cartoonist employs a bold and contrasting color palette to draw attention to specific elements in the composition. The soldier's uniform and the background of the Warsaw Ghetto are depicted in dark, muted tones, such as black, and gray which creates a somber and ominous atmosphere. Besides, the Gaza scene is bathed in bright, vibrant colors like orange, blue, and red, which creates an exclusive situation. This stark contrast in color scheme serves to draw the viewer's attention to the Gaza scene, making it more salient and prominent in the composition. Furthermore, the size of the elements in the composition also contributes to the overall salience. The soldier's figure is large and dominant this creates a sense of importance and emphasizes his role as the central figure. In contrast, the Warsaw Ghetto scene is smaller and more subdued, which creates a sense of distance and detachment. This size difference serves to create a visual hierarchy, with the soldier and the Gaza scene taking precedence over the Warsaw Ghetto scene. The background of the Gaza scene is also more detailed and textured, featuring a blue sky with clouds and the written text "RAFAH" in bold letters. This detailed background promotes depth and dimensionality. On the other hand, the background of the Warsaw Ghetto scene is simpler and more subdued, featuring only a dark, smoky atmosphere.
- **Information value:** The information value of the cartoon is primarily centered on the left side of the image, where the Warsaw Ghetto scene is situated. This placement is typical of the "Given", as it represents information that is already known or assumed by the viewer. The Warsaw Ghetto is a historical event that is widely recognized and understood, and its placement on the left side serves to establish a sense of context and background for the rest of the Image. Moreover, the use of dark, muted colors in this

scene also contributes to its association with the “Given”, as it creates a somber and ominous atmosphere that is familiar to the viewer. In contrast, the RAFAH scene on the right side is associated with the “New”, drawing attention to it and creating a sense of surprise or novelty. The use of bright, vibrant colors in this scene, such as orange, and blue, serves to create a sense of exclusivity which is typical of the “New”. The Gaza scene is also more detailed and textured than the Warsaw Ghetto scene, with a blue sky and the written text “RAFAH” in bold letters, which further emphasizes its association with the “New Information”. While the top of the image is associated with the “Ideal”, as the blue sky evokes ideals of freedom and hope to the Palestinian people. The use of these symbols is typical of the “Ideal”. The soldier occupies the center to highlight the important information in the cartoon, as he wanted to challenge the viewer with his look full of terror and power, as if he was saying the past is repeating itself and the war will never end.

The Analysis of these four cartoons through social semiotic perspective enables us to understand the symbols and different modes used in them and how they affect viewer’s perspective. Specifically, when combining the use of visual and verbal modes in order to understand the message it carries. These combinations helped us in more deeply decoding what is happening in Gaza after the operations of Toofan Al-aqsa.

2.2.2 Data coding

The data was coded in this table. We collected presence and the absence of the elements of interactive and compositional dimension to show the results of analysis in statistics way in order to facilitate its discussion in the following section. However, the plus means semiotic resource is available while the minus is not available.

Table 3

Interactive and Compositional Resources

		Cartoon 1	Cartoon 2	Cartoon 3	Cartoon 4	Total
Gaze	Offer	+	+	+	-	03
	Demand	-	-	-	+	01
Social Distance	Long shot	+	+	-	-	02
	Close shot	-	-	+	+	02
	Medium shot	-	-	-	-	00
Angle	Oblique (horizontal)	+	+	+	-	03
	Frontal (horizontal)	-	-	-	+	01
	High (vertical)	-	-	-	-	00
	Eye level (vertical)	+	+	+	+	04
Framing	Grouped	+	+	-	-	02
	Separate	+	-	+	+	03
Salience	Color	+	+	+	+	04
	Size	+	+	+	+	04
	Foreground	+	+	+	+	04
	Background	+	+	+	+	04
Information Value	Top	-	+	-	+	02
	Center	+	+	+	+	04
	Bottom	+	-	+	-	02
	Right	+	-	+	+	03
	Left	+	-	+	+	03
	Margins	-	-	-	-	00

Note. From Hamzaoui, not published article

2.2.4 Discussion

Through applying Kress and Van Leeuwen's model of "Grammar of visual design" to analyze the above cartoons, we were able to obtain important results that are worth discussing. Below, the three dimensions: Representational, Interactive, and compositional dimension are discussed in order to reveal how the cartoonist Carlos Latuff used them to present his point of view, expressing his support for Gaza, and rejecting Israel agenda.

2.2.4.1 The Representational Dimension. The representational dimension focuses on the representation of interaction within an image, involving the relationships between the depicted elements such as objects, persons, and places. Therefore, the cartoonist used participants, Processes and circumstances to express what is happening in Gaza in terms of direct or indirect violations. In the majority of the cartoons, the artist focused on including the US and Israel as main participants in the given processes, even if they were abstract participants, as shown in the third image. While in the first, second, and third images, America and Israel constitute an essential element in the image, whether through Uncle Sam, The American map on the globe, Biden, Netanyahu, or as symbols of its flags on chains or clothing. The use of Israeli flag reflects Israel's dominance in committing genocide against Palestinian (Lulu et al., 2022). This striking use of these elements has a strong indication of the union between the two parts, especially the great support of the US for Israel, which caused brutal crimes against the Palestinians. In addition to the visual elements, the use of language was clear, even if only using one word, whether to illustrate the ideology of self-defense or to clarify the location of the massacres, which was Gaza.

With respect of processes, Latuff used the two types of processes presented by Kress and Van Leeuwen (2006): Narrative and Conceptual process. Whereas in the first, second and third cartoon, we noted in the narrative process his focus on use the reactional process where the vector is formed by an eye line between the represented participants. In the first one, the

vector is achieved through an eye line from the globe ‘reacter’ to Uncle Sam ‘phenomena’ who is in return gazing to the board ‘phenomena’. In the same line Hamdadou and Abadlia (2022) investigated how a reactional process performs between the boy and dessert within their selected poster. Similarly, a vector formed by an eye line between Biden and Netanyahu, the boy and the spoon. However, the fourth cartoon described by a non-transactional reaction since there is one participant gaze out of the frame. Almost all the cartoons revolved around conceptual processes on which the designer clarifies the participants’ opinions and thoughts. In the first cartoon they justify brutal acts with self-defense. While in the second one the massacre became a pleasure for them without any remorse. The third cartoon through boy’s facial expressions and his opened mouth; his hunger and thoughts about eating has been revealed. Therefore, all the above cartoons claim that the cartoonist rejects the tragic situation in Palestine and exposes the projects of Israel and America.

Besides, according to Kress and Van Leeuwen (2006) the circumstances refer to the background and foreground. The given cartoons include different background depending on the message which the cartoonist wants to convey. For instance, he used the eye clinic to ensure the authenticity of the vision to what is happening, and where the doctor hurts and heals. In addition to the bathroom where Biden and Netanyahu enjoy bathing in the Palestinian blood. However, the third and fourth cartoons have an attractive background which reflects Gaza during the conflict including GAZA, RAFAH, and the WARSAW GHETTO on which the parallels are astounding. Essentially, all of them succeeded in transmitting the idea of the crimes committed by Israel against Palestinian population during the Israeli- Palestinian conflict. Concerning the foreground, all of the cartoons include language such as the conversation between Uncle Sam and the globe which portrays the Ideology of self-defense. In addition to the words that indicate the setting where actions take place.

2.2.4.2 The Interactive Dimension. The interactive dimension includes: the gaze, social distance, angle, and modality. Hence, as described by Kress and Van Leeuwen (2006) there are two types of gaze, the demand gaze (a direct eye line between the participant and the viewer) and the offer gaze (no eye line between them). Carlos Latuff focused on using the offer gaze in all cartoons except the fourth one. While in the first, second and third cartoon the figures do not directly address the viewer; this means that they want to deliver important information. For instance, in the first cartoon, he represented the globe and Uncle Sam, focusing on a goal they wanted to achieve, which is self-defense, covering up the tragedy of Gaza. Similarly, the second cartoon shows the politicians' indifference towards the bloodshed in Gaza. In contrast, the fourth cartoon uses a demand gaze, where the soldier directly addresses the viewer with an unyielding stare, drawing attention to the stark realities of war and oppression he represents. These examples illustrate how the cartoonist use different gaze techniques to engage the viewer and convey meaning in visual representation, with the offer gaze creating a sense of detachment and the demand gaze creating a sense of direct engagement. Moreover, the use of both reveals the nature of the disregard practiced by the Israeli side and the US regarding what is happening, and their continued challenge to achieve their goals in Gaza.

Kress and Van Leeuwen's (2006) framework is evident in the selection of shots for the size of the frame and the social distance between participants. The four cartoons employ distinct visual shots to convey social distance between the represented participants and the viewer. The first and the second cartoon use long shots to establish impersonal relationships between Uncle Sam and the globe, and Netanyahu and Joe Biden. Respectively, this distance allows the viewer to observe them without feeling a sense of intimacy or closeness, characteristic of impersonal relationships. In contrast, the third uses a close shot to create an intimate or personal relationship between the Palestinian boy and the viewer, fostering

sympathy and a deeper understanding of his situation. The fourth cartoon combines a close-up shot of the soldier's head and shoulders with an impersonal distance, creating a sense of detachment by his facial expressions that allow the viewer to observe the scene without feeling directly connected to the soldier's emotions or actions. These visual representations of social distance effectively convey the intended messages and relationships between the participants and the viewer, demonstrating the power of visual composition in shaping our perceptions and connections. With respect of angle, Carlos Latuff caricatured his cartoon in which he focuses on the oblique angle in a three cartoons; which is particularly evident in his depiction of the Palestinian-Israeli conflict. This artistic choice serves the complex intricacies of the conflict, suggesting that the issues at hand are far from straightforward and involve multiple layers of historical, political and social dynamic. Furthermore, the use of oblique angle in the cartoons expressed the detachment of the viewers from the word of the represented participants (Lulu et al., 2022). He aims to provoke critical thinking and debate about the precise realities of the Palestinian struggle, as demonstrated by the first cartoon, which is merely self-defense even though the truth is clear (Gaza Genocide). Whilst the used of horizontal frontal angle with the soldier who directly facing the viewer, creating a sense of directness and confrontation. Besides, the vertical angle used in the cartoons is notable for their focus on eye level; symbolizing an equal relationship between the participants and the viewer. This emphasis on eye level in the vertical angles suggests that Carlos prioritizes a sense of equality and directness in his depiction of relationships.

With respect of modality, the artist employed a unique combination of colors, representation, and contextualization. These elements, as highlighted by Kress and Van Leuven (2006), are crucial in examining the authenticity of visual communication. Therefore, the use of colors is a significant element in those cartoons, with the designers strategically selecting hues to shift the viewer's attention towards the central theme. For instance, the white

background in the first cartoon represents a clean and neutral space, to express that Gaza should live in peace but it is distorted by a liar ideology. Similarly, the same color of background was used in the second and third cartoon. While in the second one he used also the red color which refers to the blood to show the large amount of massacre in Gaza. Lulu et al (2022) asserted that the red color signifies the Palestinians sacrifice their blood to defend their country against occupation. However, the use of two degrees of colors in the fourth cartoon effectively clarifies the meaning of comparison between the past and the present. In term of representation, all the cartoons showed the participants and their facial expressions clearly, such as the expressions of fear on the face of the Palestinian boy, and of challenge on the soldier face. This was a reflection of the focus on employing all the details to convey messages even through the written texts. The contextualization of each cartoon is also significant; the artist expressed the context through the background and the written texts or words. For instance, the first one is set in an eye clinic, with the written texts “GAZA GENOCIDE” and “SELF DEFENSE” on the wall, emphasizing the call to action. While in the third and fourth, smoke and fire were used extensively to express the extent of the destruction in Gaza. The written texts GAZA GENOCIDE, GAZA, RAFAH, WARSAW GHETTO, SELF DEFENSE effectively conveying the different messages such as famine, the ideology of self-defense, and genocide.

2.2.4.3 The Compositional Dimension. According to Kress and Van Leeuwen (2006), this dimension refers to "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" (p.176). With respect of framing, the given cartoons includes both separated and attached frame. It is noticeable in the first and second cartoon that the participants Uncle Sam and the globe, Joe Biden and Netanyahu are attached in terms of frame and meaning. This reveals the strong relationship between them, and that their perspectives are the same; since the US supports

Israel in its project against Palestine and supports it under the pretext that it is defending itself. However, the board in the first cartoon is separated in term of framing as well as in term of meaning, yet it represents the reality of the genocide which is happening in Gaza. In addition to the boy who is separated from his spoon and food to show the famine caused by Israeli siege. Whilst the fourth cartoon gives a representation that carries a strong and connected analogy in framing and meaning between what Nazism did to the Jews in the 20th century and what Israel is doing to Palestine nowadays. Therefore, through the attachment between those two histories the image gives an idea that history repeats itself.

Almost all the elements in the four cartoons are salient; which reveals a strong message about the tragedy situation in Palestine. Yet in the fourth cartoon, the use of the soldier accompanied by a background of RAFAH and GETTO WARSAW is evidence of Israel's insistence on continuing the war, which will be devastating, as the Nazis did in the past.

With regard to the information value, the variety of placements was evident among the four cartons; in the middle, right, left, top and bottom. While no item was placed in the margin, it is evidence that all information is important and has a specific purpose. For instance, Carlos Latuff presented: the hungry Palestinian boy in the third cartoon, the false self-defense ideology that the US believes in the right of the first cartoon, and even the war in Rafah in the last cartoon, as new information that the viewer should reveal and understanding it, since he placed it in the right of the image. Accordingly, Abdeen (2015) highlighted in his analysis that the candidate is placed on the right to give new information.

Section Three: Summary of Findings, Limitations, and Recommendations

2.3.1 Summary of Findings

In response to the previously posed questions, the current study revealed distinct findings. With regard to first research question, revealed that Latuff is skillfully used individuals, facial expressions, and objects as participants in the images. He focused on reactional processes to evoke specific responses from viewers. For example, he depicted Palestinian child with a tear-streaked face, symbolizing the suffering of the Palestinian people in the conflict. Additionally, his special use of the offer gaze created a sense of disconnection with the out frame. By employing both horizontal oblique angle and an eye-level vertical angle, Latuff manipulate the perspective and emotional impact of the scene, influencing the viewer interpretation. Moreover, He used verbal modes which are complemented the visual elements, providing additional context or emphasizing key points within the cartoon for example the sitting: GAZA, RAFAH, and GHETTO WASAW. The textual components in the speech bubbles gave voice to the characters depicted in the first cartoon and reveal that US considered Gaza genocide as an Israeli self-defense. Furthermore, Latuff incorporated vital colors specially the colors of war as red, black and gray. In addition to symbols, such as the Israeli flag, US flag, and Palestinian flag, as visual modes that consistently appear to symbolize the different parties involved in the conflict. For instance, the use of the Israeli flag represented the Israeli agenda. In the other hand, the Palestinian flag symbolized the struggle for Palestinian rights and sovereignty. This combination of different semiotic modes helped to reinforce the underlying themes of victimhood attributed to Palestine and the perceived oppression by Israel and the US. By answering the second question we found that the presented multimodal elements in Carlos Latuff's political cartoons about the Palestinian-Israeli conflict significantly shape public perspectives by combining visual, verbal cues, art and politics into simplified visual narratives to convey the complexity of Palestinian-Israeli conflict, the current situation, the tragedy in Gaza, and Israel agenda. Therefore, this can evoke emotions, and influence public opinion in a manner that is both engaging and thought-

provoking. Finally, the response of the third question social semiotics is powerful in addressing the three dimensions of Kress and Van Leeuwen's theory which is the basic to analyze the data, and through investigating different semiotic resources and multimodal elements within one cartoon this provides a social perspective about the hard situation in Palestine. Additionally, it contributes in analyzing Latuff's political cartoons by delving into the deeper layers of meaning embedded in the imagery, uncovering one of the main social problem 'famine' and shedding light on the represented ideologies within the context of the Palestinian-Israeli conflict, such as: Israeli self-defense, Gaza genocide, and Nazism power.

2.3.2 Limitations

1. Due the huge number of Latuff's cartoons about the Palestinian issue, choosing our sample was difficult process.
2. Applying Kress and Van Leeuwen's theory of the Grammar of Visual Design (2006) to political cartoons involves subjective interpretation, which can lead to differing analyses depending on the researcher's perspective.
3. Some of Latuff's cartoons may contain intricate visual elements or symbolism that require careful decoding, potentially posing challenges in accurately deciphering the intended messages and meanings.

2.3.3 Recommendations

1. Future researchers can apply the same theory to study other political issues.
2. They can use quantitative method such as interview, and communicate directly with the cartoonist Latuff through his Twitter account in order to collect more information, whether about Palestinian issue or other.

Conclusion

In this chapter, we have provided an overview of the research methodology employed in this study, including the research design, data analysis, and discussion. By applying Kress and Van Leeuwen (2006) theoretical framework, we analyzed four political cartoons to explore the representation of various modes and semiotic resources within them, as well as the underlying messages they convey. Furthermore, the chapter outlined the limitations and recommendations for future researchers.

General Conclusion

After the recent events in Palestine which sparked a global uproar, especially during Toofan Al-Aqsa war between the Hamas resistance and Israel, this led to the news spreading rapidly through the press and social media platforms. People contributed to depict this conflict in different ways, through singing, writing, and even drawing. Hence, political cartoonists competed to design distinct cartoons reflect the event of Palestinian-Israeli conflict. Carlos Latuff one of the prominent cartoonists through combining semiotic resources, Verbal and non-verbal modes expressed and continues to express the tragedy in Gaza, and to mock the occupation and support Gaza. Therefore, his cartoons are distinguished by the use of different characters, Arabs and foreigners, and the use of flag symbols, multiple colors, and other features that make his drawings rich in semiotic resources. This idea led us to investigate the conflict through social semiotic perspective in order to interpret the messages going beyond those cartoons.

This study conducted a multimodal analysis of political cartoons illustrating the Palestine-Israel conflict during the Toofan Al-Aqsa operation by Carlos Latuff. The research applied Kress and Van Leeuwen's social semiotic framework to examine how these cartoons communicate messages through a combination of texts and images. Additionally, the literature review of the study introduced fundamental concepts of signs and theories of sign within semiotics that developed by Ferdinand De Saussure, Charles Sanders Peirce, and Roland Barthes. The field concerned with signs and symbols, focusing on the creation and interpretation of meanings. Then, the investigation delved into social semiotic theories such as Halliday's Systemic Functional Grammar, which investigates language usage, and Kress and Van Leeuwen's Grammar of Visual Design, which explores the using of visual elements. Furthermore, the study discussed political cartoons as a means of communication, and

specified the cartoonist Carlos Latuff as a prominent figure. Finally, it reviewed related research to this study.

Through conducting qualitative research methods, the analysis of four selected cartoons revealed how they depict the Palestinian-Israeli conflict by combining distinct verbal and visual elements. By investigate the sample through social semiotic perspective, the study uncover the Israeli agenda and exposes America's policy in supporting the occupation. It also revealed the challenges faced by Palestine within the context of Palestinian-Israeli conflict.

References

- Abdeen, A. (2015). *Semiotic analysis of some election posters: A Systemic Functional grammar perspective*. Faculty of Woman, Ain Shams University.
- Akande, O. (2002). *A semiotic analysis of political cartoons: A case study of Nigeria* (Publication No. 3045839) [Doctoral dissertation, University of Oklahoma]. Dissertations and Theses Global.
- Al-Momani, K., Badarneh, M.A., & Migdadi, F. (2017). *A semiotic analysis of political cartoons in Jordan in light of the Arab Spring*. *Humor*, 30(1).
<https://doi.org/10.1515/humor-2016-0033>
- Albers, M. J., & Mazur, B. (2014). *Content and complexity: Information design in technical communication*. Routledge.
- Andersen, P.B., et al. (2015). *A semiotic theory of information and information systems*. *Scandinavian Journal of Information Systems*, 4(1), 1.
- Andersen, TH, Boeriis, M., Maagerø, E., & Tonnessen, ES (2015). *Social Semiotics: Key Figures, New Directions*. Routledge.
- Barthes, R. (1957). *Mythologies*. Threshold.
- Barthes, R. (1967). *Elements of semiology*. Hill and Wang.
- Becker, S. (1959). *Comic art in America: A social history of the funnies, the political cartoons, magazine humor, sporting cartoons, and animated cartoons*. Simon and Schuster.
- Bousbici, A., & Boumendil, S. (2017). *A comparative study of women's representation in Algerian and British ORIFLAME beauty catalogs using social semiotic multimodal analysis*.
- Brabant, S., & Mooney, L. (1997). *The social representation of females and males in television commercials*. *Sex Roles*, 37(5-6), 231-237.

- Chandler, D. (2007). *Semiotics: The basics*. Routledge.
- Chávez, L. (1985). *Putting ethnic humor in context*. *Western Folklore*, 44(4), 237-249.
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches* (2nd ed.). Sage Publications.
- Danesi, M. (1994). *Messages and meanings: An introduction to semiotics*. Canadian Scholars' Press.
- Danielsson, K., & Selander, S. (2021). *Multimodal Texts in Disciplinary Education: A Comprehensive Framework*. Springer Nature.
- Kotzé, D. (1988) *Cartoons as a medium of political communication*, *Communication*, 14:2, 60-70, DOI: 10.1080/02500168808537742
- Eagleton, T. (1983). *Literary theory: An introduction*. University of Minnesota Press.
- Eco, U. (1979). *A Theory of Semiotics*. Indiana University Press.
- Felicia, O. (2019). *A social semiotic analysis of gender power in Nigeria's newspaper political cartoons*. *Social Semiotics*, 31(2), 266–281.
<https://doi.org/10.1080/10350330.2019.1627749>
- Fetlegen. (2015, November 4). *Review: Semiotics: The Basics*. *Journal of Semiotic Studies*, 12(3), 45-52.
- Fetsko, W. (2001). *Using and analyzing political cartoons*. Colonial Williamsburg Productions.
- Franklin, B. (1754). *Join, or Die* [Political cartoon]. *The Pennsylvania Gazette*.
- Gibson, J.J. (1979) *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.
- Giffin, K., & Patton, B.R. (1976). *Basic readings in interpersonal communication: Theory and application*. Harper & Row.
- Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*.

- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). Edward Arnold.
- Halliday, M.A.K., & Matthiessen, C.M. (2004). *An introduction to functional grammar* (3Rd ed.). London: Arnold.
- Halliday, M.A.K, & Matthiessen, CMIM (2014). *Halliday's introduction to functional Grammar* (4th ed.). Routledge.
- Hamoud, A.K., & Hamtache, S. (2017). The Semiotic Approach to Discourse Analysis. *Revue des Sciences Humaines*, 27, 13-26.
- Hamdadou, R., & Abadelia, M. (2022). *The Claim for Stretching English Use in Algeria: A Social Semiotic Perspective to the Online Socio-political Posters*. Larbi Tebessi University of Tebessa.
- Hodge, R., & Kress, G. (1988). *Social semiotics*. Cambridge: Polity Press.
- Ijaz, N. (2018). *Art of Visual Communication, Evolution and its Impact*. *Indian Journal of Public Health Research and Development*, 9(12), 1725–1728.
<https://doi.org/10.5958/09765506.2018.02238.6>
- Janis, M. (1997). *The art of the political cartoon*. Fairleigh Dickinson University Press.
- Jimoh, A. (2014). *Political cartoons: Humorous insights into contemporary issues and events*. *Journal of Political Satire*, 6(2), 87-94.
- Joël, A., & David, B. (2000). *Cartoons as a means of mass communication in modern media space*. Wise.
- Kasen, J. (1980). *The political cartoon as a teaching tool*. *Unpublished master's thesis*, University of Wisconsin-Stout.
- Koetzle, W., & Brunell, T. L. (1996). *Lip-reading, draft-dodging, and Perot-noia: Presidential campaigns in editorial cartoons*. *Harvard International Journal of Press/Politics*, 1(4), 94-115. <https://doi.org/10.1177/1081180X96001004008>
- Koren, C. (1963). *The Funny Company: An Exploration of Visual and Verbal Humor in*

- Cartoons*. American Journal of Animation Studies, 5(2), 87-94.
- Kress, G. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Routledge.
- Kress, G., & Hodge, R. (1979). *Language as ideology*. London: Routledge.
- Kress, G., & Hodge, R. (1988). *Social semiotics*. Polity Press.
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd Ed.). Routledge.
- Latuff [@LatuffCartoons]. (2023, April 23). Cartoon about [Image attached] [Tweet].
Twitter. <https://twitter.com/LatuffCartoons/status/1728104319944388845>[1]
- Latuff [@LatuffCartoons]. (2023, May 12). Cartoon about [Image attached] [Tweet].
Twitter. <https://twitter.com/LatuffCartoons/status/1758179016748458354>[1]
- Latuff [@LatuffCartoons]. (2023, May 23). Cartoon about [Image attached] [Tweet].
Twitter. <https://twitter.com/LatuffCartoons/status/1773407641240244489>[1]
- Latuff [@LatuffCartoons]. (2023, June 6). Cartoon about [Image attached] [Tweet].
Twitter. <https://twitter.com/LatuffCartoons/status/1781469308771500278>[1]
- Latta, J. (2011). *The role of humor in maintaining sanity and preserving freedom during challenging times*. Journal of Humor Studies, 7(3), 215-230.
- LuLu, R.A., Abdul Racman, SMH, & Habeeb, L.S. (2022). *A Multimodal Analysis of Political Cartoons and the Discourse of Palestinians' Displacement: Sheikh Jarrah Case*. REFLECTIONS, 29(3), 700-717. <https://doi.org/10.61508/refl.v29i3.262809>
- Manca, E. (2016). *Persuasion in tourism discourse: Methodologies and models*. Cambridge Scholars Publishing.
- Mascha, A. (2008). *Political cartoons: Elements of aggression and oppression*. Journal of Political Satire, 10(3), 70-85.
- Matthews, J. (2011). *Political cartoons: Hand-drawn images within a single visual frame*.

- International Journal of Language and Literary Studies, 2022.
- McIntire, J. (2007). *The role of text and image in creating meaning through visual design*. Unpublished master's thesis, University of Illinois at Urbana-Champaign.
- Mehmet, M.I. (2014). *A social semiotic account of integrated new media marketing communications* (Doctoral dissertation, University of Wollongong).
- Metekohy, W. (2021). *The analysis of theme and rheme in short story of sleeping beauty with systemic functional grammar approach*. Universitas Negeri Semarang.
- Metz, C. (1974). *Film language: A Semiotics of the cinema*. United Kingdom: Oxford University Press.
- Matthiessen, C. M. (2009). *Ideas and new directions*. In MA Halliday & JJ Webster (Eds.), *Continuum companion to systemic functional linguistics* (pp. 12-58). Continuum.
- Matthiessen, CMIM, & Halliday, MAK (1997). *Systemic Functional Grammar: A First Step into the Theory*. Routledge.
- Morton, J. (1997). *A Guide to Color Symbolism*. Colorcom.
- Najjar, A. (2012). An interview with political cartoonist Carlos Latuff. Remembering Ali Mustafa.
- Noth, W. (1995). *Handbook of semiotics*. Bloomington, IN: Indiana University press.
- Peirce, C. S. (1931). *Collected papers of Charles Sanders Peirce* (Vol. 2). Harvard University Press.
- Prior, Paul. (2014). *Semiotics*. In Constant Leung and Brian Street (Eds.), *The Routledge Companion to English Studies* (pp. 160-173). London, UK: Routledge.
- Raskin, V. (2008). *On the political impotence of humor*. *Humor: International Journal of Humor Research*, 21(1), 26–30.
- Sani, I., Abdullah, MH, Ali, AM, & Abdullah, FS (2012). *The role of humor in the*

- construction of satire in Nigerian political cartoons*. Online Journal of Communication and Media Technologies, 2(3), 148-153.
- Saussure, F. (1916). *Course in General Linguistics*. Columbia University Press.
- Schalley, A.C., & Zaefferer, D. (2007). *Ontolinguistics: How Ontological Status Shapes the Linguistic Coding of Concepts*. De Gruyter Sheep.
- Short, T. L. (2007). *Peirce's Theory of Signs*. Cambridge: Cambridge University Press.
- Teich, E. (1999). *Systemic Functional Grammar & Natural Language Generation*. Bloomsbury Publishing.
- The Guardian. (2011, May 22). Interview with Brazilian political cartoonist Carlos Latuff. The Guardian.
- Van Leeuwen, T. (2005). *Introducing social semiotics*. Routledge.
- Wekesa, B. (2012). *Victims or villains? How editorial cartoons depict the 2023 Israel-Palestine conflict*. Journal of Communication, 62(2), 256-262.
- Witasari, N. (2022). *Semiotic Analysis of Self-representation In Instagram Stories By English Students At Faculty Of Teacher Training and Education*. Muhammadiyah University of Mataram.
- Yang, Y., & Zhang, Y. (2014). *A multimodal discourse analysis of visual images in UNCHR reports on displaced Iraqis*. Palarch's Journal of Archeology of Egypt/Egyptology, 11(6), 1-18.
- Zaki, O. (2012, October). *Towards an objective tool for analysis and evaluation of the semiotics of the image in Arabic language teaching books for non-native speakers*. College Magazine Education, Assiut University, Fourth issue.

Résumé

Dans le contexte de la diversité des enjeux politiques dans le monde, l'analyse sémiotique sociale dans images et des textes expriment ces événements est un outil important pour comprendre comment les significations sont construites et les perceptions sont façonnées dans les contextes sociaux. Cette étude propose une analyse sémiotique sociale des caricatures politiques de Carlos Latuff sur le conflit palestino-israélien, en particulier depuis le début de «Toofan Al Aqsa», le 7 octobre 2023. Ainsi, en employant une approche de communication multimodale, ces caricatures dépeignent l'interaction des éléments visuels et écrits. Des éléments qui créent une riche tapisserie de sens, invitant le public à découvrir les complexités du conflit, en particulier les souffrances de la Palestine. Notre recherche vise à démêler les couches complexes de sens et les dynamiques de pouvoir et les nuances culturelles inhérentes au conflit à travers différentes ressources sémiotiques. Elle explore comment Latuff a utilisé ces ressources pour transmettre des messages et des idéologies en mettant en lumière le rôle de la sémiotique sociale et des caricatures politiques dans l'expression des sentiments, des luttes et des aspirations au milieu de la tourmente du conflit. L'échantillon sélectionné pour cette étude provient du site Web de Twitter; il comprend quatre caricatures du dessinateur brésilien Carlos Latuff. Ensuite, afin de réaliser l'analyse multimodale de cet échantillon dans le cadre d'une recherche qualitative descriptive exploratoire, nous avons utilisé la théorie "Grammar of visual Design" de Kress et Van Leeuwen (2006). En fin de compte, les résultats de cette étude ont montré que différents modes sémiotiques sociaux sont utilisés à bon escient et qu'ils sont puissants pour décrire l'agenda israélien pendant cette guerre. Il a également révélé que la combinaison du texte et de l'image contribue à façonner les perceptions et provoque un engagement critique face à la complexité du conflit.

Mots-clés: Carlos Latuff, théorie de Kress et van Leeuwen, modèles, multimodalité, caricatures politiques, sémiotique, ressources sémiotiques, sémiotique sociale.

ملخص

في إطار تعدد القضايا السياسية في العالم ، يُعد التحليل السيميائي الاجتماعي للصور و النصوص المعبرة عن هذه الأحداث أداة هامة لفهم كيفية بناء المعاني و تشكيل التصورات ضمن سياقات إجتماعية. تقدم هذه الدراسة تحليلاً سيميائياً اجتماعياً لرسوم الكاريكاتير السياسية التي رسمها كارلوس لطوف حول الصراع الفلسطيني الإسرائيلي، خاصة منذ بداية "طوفان الأقصى" في 7 أكتوبر 2023. ومن ثم، فمن خلال توظيف نهج الاتصال متعدد الوسائط، صورت هذه الرسوم التفاعل بين العناصر المرئية والمكتوبة التي تخلق نسيجاً غنياً من المعنى، وتدعو الجمهور لاكتشاف تعقيدات الصراع وخاصة معاناة فلسطين. يهدف بحثنا إلى كشف الطبقات المعقدة للمعنى، وديناميكيات السلطة، والفروق الثقافية الدقيقة المتأصلة في الصراع من خلال موارد سيميائية مختلفة، ويستكشف كيف استخدم لطوف تلك الموارد لنقل الرسائل والأيدولوجيات؛ كما تسلط هذه الدراسة الضوء على دور السيميائية الاجتماعية والرسوم الكاريكاتيرية السياسية في التعبير عن المشاعر والنضالات والتطلعات في ظل اضطرابات الصراع. في هذا الصدد، فإن العينة المختارة لهذه الدراسة مأخوذة من موقع تويتر؛ وهي تتألف من أربعة رسوم كاريكاتورية لرسام الكاريكاتير البرازيلي كارلوس لطوف. بعد ذلك، ومن أجل إجراء التحليل متعدد الوسائط لتلك العينة ضمن بحث نوعي وصفي استكشافي، استخدمنا إطار كريس وفان ليوين "قواعد التصميم المرئي" (2006). وفي نهاية المطاف، أظهرت نتائج هذه الدراسة أن الأنماط السيميائية الاجتماعية المختلفة استخدمت بطريقة جيدة، وأنها قوية في تصوير الأجندة الإسرائيلية خلال هذه الحرب. وكشفت أيضاً أن الجمع بين النص والصورة يساعد في تشكيل التصورات، ويثير تفاعلاً نقدياً مع تعقيدات الصراع. الكلمات المفتاحية: كارلوس لطوف، نظرية كريس وفان ليوين، الأنماط، تعدد الوسائط، الرسوم الكاريكاتورية السياسية، السيميائية، الموارد السيميائية، السيميائية الاجتماعية.