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### REPRESENTATION OF POLITICAL IDEOLOGIES: A MULTIMODAL ANALYSIS OF POLITICAL CARTOONS PUBLISHED IN PAKISTANI ENGLISH NEWSPAPER DAWN

*Khurram Shahzad<sup>1</sup>, Shamas Ul Din<sup>2</sup>, Farooq Ahmad<sup>3</sup>*

<sup>1</sup>English Lecturer (visiting) University of Layyah (Pakistan).

<sup>2</sup>M.Phil. Scholar Minhaj University Lahore (Pakistan)

<sup>3</sup>Lecturer Department of English, Mirpur University of Science and Technology, Mirpur AJK  
(Pakistan).

Corresponding Author Email: [khurramshahzadlinguist@gmail.com](mailto:khurramshahzadlinguist@gmail.com)

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#### **ABSTRACT**

The present study focuses on the representation of political ideologies through political cartoons in the Pakistani English newspaper "Dawn". According to this research, ideology-laden media discourses significantly influence structuring or restructuring our perceptions of social and political reality. This research aims to uncover the hidden purpose of print media through multimodal analysis of selected political cartoons. The linguistics and non-linguistic (graphics) devices utilized by the cartoonist can alter and influence the readers' thoughts. The data was collected from the Dawn newspaper from 1 September 2020 to 31 October, 2020. Furthermore, the researcher used Machin's (2007) theoretical framework of multimodal analysis to analyze the selected cartoons qualitatively. The following factors were used to evaluate each cartoon: Participants, setting, written caption, pose, and objects. The study discovered the cartoonist used visual language to communicate his sociopolitical views in order to influence readers' perspectives. Furthermore, the print media criticize political parties whose policies are not in the best interests of the people. The present study revealed that English national newspaper uses cartoonist representation to reflect social and political issues such as FATF-related issues, long March of opposition, Corruption, inflation, Federal Board of Revenue etc.

## INTRODUCTION

This study discusses the popular belief that the media plays a significant role in identifying social and political reality around us. In today's society, the media is a source of information but it also has the potential to interpret social and political concerns in a particular context. These media outlets typically contain ideologies that the audience is unfamiliar with. Newspapers employ audiences in a sophisticated way to illustrate how language and symbolic tools are used in cartoons. This study aims to identify hidden unspecified things by looking at them through the qualitative paradigm to shed light upon sociopolitical ideologies represented by print media. Political cartoons communicate viewpoints, provide useful ideas, and provide detailed information about current socio-political concerns. Cartoons clearly address a public issue through a direct method of communication. Cartoons give a design within political communication in which complex statements can be conveyed through a single image, although when the message is written in words, an extended explanation is usually required. A political cartoon compresses an entire article to simple images, whereas a traditional newspaper editorial uses excessive words to express facts and ideas.

The media have become a dominating and powerful medium for conveying opinions and ideas on/about a sociopolitical issue from a certain perspective. The creative aspects of media discourse has made it a popular field of research with Linguists study how language is employed clearly in a variety of ways to address appropriate communication objectives over the years. As a result, the cartoon text incorporates both verbal and non-linguistic elements. The political caricature genre uses linguistic and non-linguistic strategies to communicate messages that reflect crucial topics that people are more worried about and think about in the view of social agenda to better grasp the language words used in caricatures. According to Giarelli (2003), Cartoons are a form of social action that shows how language is used directly in society to express social and political realities. Editorial cartoons, like media platforms, are painted cartoons with a specific visual framing and are frequently supplemented by text or thought bubbles in the form of interviews printed on the editorial page of a newspaper or magazine (cited in Riaz, et. al, 2021).

As a result, both linguistic and nonlinguistic aspects can be found in the cartoon text. The political cartoons genre, with its use of linguistic and non-linguistic devices, provides a means of transmitting ideas that represent crucial problems that exist, which people are extremely worried about and think about, in the terms of the social agenda, to better understand the language terms used in caricatures. According to El Refaie (2009), Political cartoons, can also be used as social media tools. They produce a separate sort of media with unique history, particular styles, customs, and communication goals. The current study focuses on linguistics and visual analysis of media discourse such as newspapers, specifically the segment that involve political caricatures and maintains specific political cartoons related to specific socio-political problems.

## OBJECTIVES

There are the following objectives for conducting this research:

1. To highlight the representation of sociopolitical issues in national newspapers through their cartoonist manifestation
2. To analyze political ideology reflected through cartoons in national newspapers
3. To explore ideological representation through the semiotics of the newspaper cartoons to change the perception of the readers

### **RESEARCH QUESTIONS**

The present study attempted to answer the following questions:

1. How do the national newspapers represent sociopolitical issues through their cartoonist manifestation?
2. How political ideology is reflected through cartoons in national newspapers?
3. How semiotics of newspaper cartoons represent ideology for change the perceptions of the readers?

### **LITERATURE REVIEW**

Semiotics shows the importance of something: because it facilitates in the conversion of facts into assumptions, it also communicates to an absolute goal presence that is independent of human explanation. It teaches us that innovation is based on a system of codes. Semiotics analysis helps us in becoming more familiar with the real world and assuming a role in structure creation. This means does not come to us; we steadfastly create it through the unstable cooperation of signs. We discover through semiotics that these signs and codes are, for the most part, clear, and that they cover our errand in reading them. It produces political caricatures using two semiotic methods: visual and verbal. Multimodality is a combination of visual and linguistic elements. Kress and van Leeuwen (2001) are associated with the term of multimodality. They were the first to introduce Multimodality. They included rules such as the visual image segment, framework, unique nature, engagement, and the overall picture to help readers or viewers understand what the cartoon seems to be about.

#### ***Political cartoons***

Cartoons serve a variety of purposes, the most important of which is political purpose. Political cartoons are thus an important component of the cartoons of understanding in order to make choices that are supportive of the ideologies encoded in them. The following sections go through the history, use, and purpose of political cartoons. During the Civil War, political cartoons gained prominence after the painter Thomas Nast published important political cartoons. A Democratic elephant and a Democratic donkey named Uncle Sam (Burns, 2007). During the 2004 presidential election in the United States, voters used a similar tactic (Connors, 2005). The effectiveness of the cartoon is determined by how well or poorly spoken and visual concepts are used. Tsakona (2009) presented a framework for understanding likely to be expressed and

analytical communication using multiple levels of comprehension. He claims both linguistic and non-linguistic methods are used in the cartoon analysis process. Together with entertainment, political cartoons have four purposes: reducing attacks, creating agendas and fencing, and particular political and historical policy (Shaikh, N. Z.& Tariq, R. 2019). Cartoons' main themes include:

- A typical political concern
- Literary / cultural interpretation
- Individual qualities
- State themes

These four themes encompass all of the cartoonists' goals, objectives, and aims. Intangible objects are employed to generate challenges in everyday life, academics, culture, politics, and debate. During this time, any plan for any way of life will be carried out.

### *Newspaper Caricatures or Cartoons as Discourses*

Mankoff (2002) identified five types of cartoon characters: illustrative cartoons, which are used in educational materials; funny cartoons, which are intended to make people laugh; gag strips, which are pictures with few sentences and are intended to make people laugh; animated cartoons seen on television; and political cartoons, which are used to provide true political discourses. Political caricatures programs have gotten more attention from investigators in all of these categories. This is most likely because it was created to mock public disease in general, but not rulers in particular ( Jimoh, 2014).

Newspaper cartoons, which might be prose or comics, provide excellent material for academic study. Many scholars, particularly in Africa, have examined newspaper caricatures as discourse. Rockson (2012) emphasized caricatures' ability to draw attention to and comment on social concerns by doing so. The presentation of ideology through caricatures is a major focus of Rockson's (2012) work, a discourse evaluation of caricatures in a Ghanaian publication. He also mentions that the cartoons he looked at have socially evolved images. This is why cartoons have the ability to ignite social discussions. His research looked into the degree of generalizing underrepresentation and sex-purpose socialization in media content to determine the extent to which societal gender relations are portrayed in the caricatures that he studied. He stated that "Cartoons are thus 'productive,' because they convey a certain conception of the social environment and the discourse that they generate. They can also be used to carry out activities, but arguably the most notable is how 'rhetorically arranged' cartoons may be used to 'manufacture' a social reality alternative within a world, providing a variety of competing constructs." (Rockson's, 2012, p.32)

Jimoh (2014) studied at the caricatures of Nigerian Etim Bassey Asuquo and South African sketch artist Jonathan Shapiro. Jimoh (2014) analyzed the novel portrayal of democratic administrations, particularly that of Nigerian President Goodluck Jonathan and South African President Jacob Zuma. He claimed that

cartoonists delve into stories and frequently use allegories to emphasise African politicians' offences. According to Jimoh (2014), African cartoonists have used their caricatures as a counter-discourse for reviling and mocking politicians' excesses.

According to Sani (2012), "Political caricatures have piqued the interest of many experts, particularly because of their devotion to comedy in portraying significant topics." Humor has various open-ended conversational functions. Sani (2012) studied at how parody has evolved in Nigerian political caricatures. The study emphasizes linguistic components' dedication to the satisfaction of the goal of caricatures, which is to currently perceptions and depictions of political leaders' images and other government bodies. They conclude "Explicitly used as a key style of correspondence in social discourse, particularly in the political cartoon genre in the Nigerian news media," (Sani, 2012). As a result, the goal of caricature is to initiate and assist public discussion of significant issues that affect a group of people.

### ***Researches on Political Cartoons***

Sani, et al. (2012) emphasized on the importance of political caricatures and the growing interest in them in the fields of communication, journalism, and social sciences. The articles selected for examination were Nigerian periodicals, and the work illustrated how political cartoons are produced in Nigeria to build a social plan. Scholars derived conclusions from people's perspectives in order to develop sociopolitical focal subjects for the historical era. The drawings for this investigation came from two prominent Nigerian newspapers, Daily Trust and Vanguard, and were published between 2007 and 2010. Using content analytic and qualitative research approaches, the project focused on explaining the sign system while identifying and analyzing the persuasive and connotations elements of the chosen cartoons (Sani, et al, 2012).

Manning (2004) stated in his work that he explored and quoted a sketch illustrator's justification for failure to obey his editors' orders. The sketch artist cited in the report was Malcolm Evans, who worked for the New Zealand Herald and was sacked when a portion of his caricatures drawn during the first half of 2003 were rejected by members of the Jewish community. He discovered that his designs were a little aggressive but not fully wronged during his defense phase, therefore he sought to restore his permit. This work is about the stress of a caricature artist and how he operates under political power and succeeds in communicating his thoughts through caricatures.

Shaikh (2019) set out to evaluate political cartoons in Pakistani media in order to improve the designs and elements of political caricatures. Scholars examined the semiotics of political caricatures that appeared in Pakistani newspapers during the 2013 election season. Using a mixed-methods approach, this study looked at caricatures to determine how they were used to create crucial political implications. Furthermore, the purpose of this study was to see how these political caricatures affected laypeople's understanding of social, political, moral, and religious issues (Sheik, 2019).

Ghilzai & Bajwa (2020) investigated how published cartoons address both internal and external political concerns in Pakistan, and how this shapes viewers' perceptions internationally. Individual characteristics are exaggerated in political caricatures to make the image humorous and the individuals understandable in a flash. Political illustration is used in articles to criticise bad form, debasement, and other social ills. An item in the press with many words can be reduced to animation to transmit knowledge and ideas. Cartoons are becoming one of the most powerful tools in a newspaper's arsenal for political inquiry. They studied political caricatures based on cartoon phonetic components to better understand how newspapers employ language in cartoons. The study examines the editorial drawing visually and analytically. It demonstrates that Pakistani political caricatures are based on an examination of narrow-mindedness, betrayal, political defilement, and social indecencies. Apart from other capacities, political cartoons provide sound analysis on regular occasions and circumstances, so capturing public interest.

Tehseem and Bokhari (2019) examined a point of view that transmits a specific political perspective on Pakistan's sociopolitical challenges. The focus of the paper is Kachee Goliyan's presentation of comic-political caricatures. The purpose of the study is to find how beliefs are embedded in comics and to examine how the cartoon series show resonates with the cartoonist's judgment and the readership's opinions. In current age of virtual communication, social media's importance cannot be overstated, as it encodes a rich semantic, commonsense, and, in specific, philosophical stream that may be used to invalidate people's points of view. The findings reveal that amusing symbolism found on the internet or in print media, such as graphics, include and draw in concentrated socio-political topics in order to elicit ironic consciousness from readers. The description of the pleasant glances at culture in question helps readers or viewers gain a better understanding of the domain of control and loose societies.

The visual semiotic has contributed to the arraying of language. Many researchers are studying visual discourse and are becoming increasingly aware of the importance of displaying distinct communication moods. According to Machin and Mayr (2013) Language is a crucial way of communicating. Not only is meaning conveyed through written discourse, but also through graphic modes and signs. According to Kress and Lauwen (2006), semiotic communication is always coded. The concept of multimodality was introduced by Holliday and Kress Leauwen (2006) to analyses verbal and visual communication. Semiotic communication is ingrained in visual discourses. The true meaning of visual discourse is revealed through semiotic analysis.

Rehman (2018) aimed to explore the American media's portrayal of Islam in the aftermath of the 9/11 attacks. The study's goal was to examine selected American caricatures of Islam to see what kind of beliefs they promoted about Islam and its adherents. The semiotic technique of Roland Barthes was used in the semiotic analysis for recognizable proof of suggestion and interpretation of Islam phobic signs in order to understand the cartoons. It was discovered that American media had painted Islam in a negative light while drawing a clear link

between Muslims and terrorism. The expert also gave some recommendations regarding the differences in establishing an Islam myth.

Riaz et al. (2021) conducted a study of a multimodal analysis into Covid-19-related political cartoon in Pakistani English newspapers. According to the study, caricatures can be an effective tool for generating anxiety and uncertainty among the general population about the Covid epidemic's safety. The study also demonstrates that political leaders' disregard for Covid-19-related SOPs is concerning, since it reduces the significance of the SOPs to a farce. This study used Machin (2007) multimodal methods similar to Van Leeuwen's draught redundancy (2008) and Fairclough's (2003) visual and linguistic analysis of Corona infection-related political cartoons. According to the conclusions of this study, political images spread fear and behavioral disorder among individuals. Sitanggang (2018) looked into political parody. "A Multimodal Analysis of Pinterest Political Satire" was the title of his investigation. In his caricature, he focused on the intersection of multimodality and semiotics. For visual segments, Kress and van Leeuwen (2006) were used, and for verbal content, Halliday's functional grammar model was used. He used Lemke's Theory to investigate the parody at that point. Sitanggang's study employed Pinterest as a sampling tool, selecting twenty caricatures at random from 2016 to 2017. It becomes information that isn't explicit with random sampling. The data that involved near, added substance and significant connection are the result of this investigation.

El-Falaky and May Samir (2019) conducted a study titled *Caricaturing Two Revolutions: Multimodal Discourse Analysis of Egyptian Political Cartoons*. This research is unique in that he combined the Multimodal and Semiotic hypotheses. May Samir investigate the compositional example of political caricatures using Kress and van Leeuwen's (2006) multimodal. El-Falaky & May Samir (2019) examined the verbal content with employed Halliday's functional grammar. Taking everything into account, this investigation used an Al-Ahram paper for his article. The caricature depicted Egyptian public and administration, social relationships and gender disparity, the state's economic position, intra-national norms and identity, dominating the United States, political and societal strife, and so on.

Aazam & Baig (2020) have done a research termed the COVID-19 language of dread and terror in Pakistani newspaper political cartoons. Political sketching, according to the academics, is an excellent medium for visual correspondence of any current and urgent event since one picture depicts the full tale. Publication cartoons are also utilized to emphasize a certain message and significance behind graphic elements. According to Aazam & Baig (2020), the present inquiry is mostly focused on the Covid-19 epidemic, which has had an impact on people all over the world, and it is being observed how the press media is depicting the pandemic via political cartoons. The information was collected from the newspaper 'The Dawn.' The research is qualitative in nature. The basis for inquiry is Machin's (2007) multimodal analysis (MDA). Pictures suggest and imply that a certain importance is being passed on based on the social and historical context. The analysis reveals that these political caricatures instill a sense of fear and psychological illness in the people depicted.

Nonetheless, by highlighting the majority's economic concerns, they mock and criticize the government and opposition for the economic disaster. They did not make the wise judgments needed to contain the epidemic on time.

## **METHODOLOGY**

The researcher used qualitative approach for the current investigation. According to Nunan (1992), qualitative research offers in-depth knowledge on subjects as well as exploring new aspects in analysis. Based on qualitative research design, the data of cartoons has collected, analyzed and interpreted. The objective of this research is to examine cartoons from the English newspaper Dawn that reflect social and political events in Pakistan in order to uncover hidden ideas and demonstrate how cartoonist choose and use resources to convey their desired meanings. The required data have retrieved from print media. Press materials have been collected in the form of newspaper. Political cartoons have taken from Dawn, a Pakistani English newspaper publish from September 1, 2020 to October 31, 2020. Five political cartoons have been selected by cartoonist Zahoor from a Pakistani English newspaper Dawn. Only those cartoons that represent sociopolitical issues have chosen using the purposive sampling technique. Purposive sampling has the advantage of saving time, money, and human resources.

Dawn newspaper has selected for the following reasons:

- well known among Pakistani newspapers
- has maximum readership
- publish political cartoon daily
- popular among middle and elite class.

## **THEORETICAL FRAMEWORK**

The researchers utilized Machin's (2007) multimodal discourse analysis framework to analyze political cartoons. The researcher aimed to analyze the depiction of socio-political problems in political cartoons in print media using this multimodal discourse framework. According to Machin (2007), every picture provides both surface and deeper level meaning. Every text's meaning is influenced by its context, social, cultural, and historical context. According to the research goals and objectives, the researcher employed Machin multimodal (2007). The basic parameters of Machin's modal that are most appropriate for the objectives to be analyzed are as follows:

### ***Participants***

Participants refer to the people depicted in political cartoons by their perspective roles. It's important to note the cartoonist's semiotic choices in depicting the people. What people are depicted doing is also important. According to Machin (2007) "Analyzing the precise details of actions in written or spoken language can reveal more subtle messages about the way people are represented as having power or as being passive applying this to images gives us a more precise tool kit for thinking about action and agency," (Machin, 2007, p. 109-123). It allows us to consider who has agency, which has the power to influence the world.



### *Written text*

The slogan or caption conveys the importance of the event and gives information about the participants. The image's social actors are represented by the written caption. The text size of capital and small typed letters in photographs or pictures is also measured. These letters and words unambiguously or verifiably clarify the most important or less important event.

### *Settings*

Setting is a technique used to express broad concepts since it is an essential carrier of meanings. According to Machin (2007) setting is used to describe discourses and their values, identities, and behavior's. Setting, people, and location can all connote a series of events.

### *Poses*

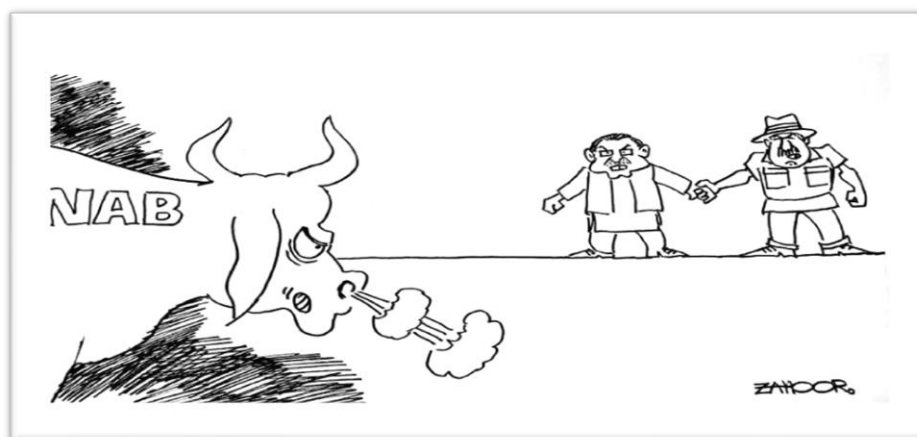
Poses are one of the most significant types of connotation in photos that may represent broader values, concepts, and identities. "Poses are a semiotic resource with meaning potential. If we want to know what sorts of individuals are shown in the image, we need to pay close attention to these" (Machin, 2007: 31).

### *Objects*

The researcher is interested in how things express ideas and values, as well as how they are represented. What kind of message are they sending? According to Machin (2007), objects are significant carriers of connotation because they convey meanings that connote the specific context and act in conjunction with other semiotic resources to clarify meanings.

## **DATA ANALYSIS**

Political semiotic (cartoons) plays a vital role in the newspaper. The small images affect vast in the mind of the readers. Political semiotic transmits a lot of knowledge in minimal words. The message behind the semiotic is actually and even sometimes become metallic, which are taken as a perception of comedy by the readers. Semiotic represents every socio-political issue from the daily life of the society even the controversial issues (Covid-19 related cartoons), etc. Political semiotic is the mode of communication. A detailed investigation of the political cartoons taken from the English newspaper "Dawn" has been done in this section.



**Figure 1.** Taken from the daily 'Dawn' English newspaper: Dated 04-09-2020

### *Participants*

In figure 1, we see two participant participants stand holds their hand in front of the Bull. A politician and a military man are two of the participants. Machin (2007) stated that participants are the social actors of the image. Political leader wears his formal dress Shalwar Qameez and waistcoat. An army uniform and hat are worn by military officers. A politician holds the right hand of an army officer. Both participants have their eyes fixed on the Bull.

### *Setting*

Machin (2007) stated that an image's setting is important in expressing a specific timeframe and scenario or expressing an idea. This cartoon depicts a political scenario in which the National Accountability Bureau (NAB) sought to arrest the leader of the opposition, PMLN President, on a money laundering case. Behind the participants, a white background connotes possible meaning. Machin (2007) stated that the image's black background represents fear and revolution. In the image, the black random lines behind the Bull represent revolution against corruption.

### *Caption*

The National Accountability Bureau is represented by the written caption " NAB" in capital letters, and the Bull's size denotes authority and superiority over a politician. Cartoonist depicts the Bull in paper semiotic to a NAB because National Accountability Bearuo aims to punish corrupt people and politicians.

### *Poses*

Machin (2007) stated that poses of participants are known as pictorial devices. Participants' poses illustrate their beliefs, conventions, and lifestyles. The pose of army man and political person is rigid. The bull expression is unrestrained because the Bull is ready to fight. The Bull is in an angry temper because he is taking a short breath, which indicates his uncontrollable temperament. Machin (2007) stated that participants glance directly or

indirectly at the viewers, in this image participants are looking directly at the Bull and the audience. Both individuals connect directly with spectators, implying that they are appealing for sympathy. The Bull's gaze is fiery towards the politician and military officer.

### *Objects*

Machin (2007) stated that the size of the participant and the object conveys important information in visual analysis. The Bull is a powerful symbol. The size of the Bull denotes National Accountability Bureau's power. The military's might is portrayed by the Commander of the Army's healthy body and powerful muscles. Bull is able to attack yet powerless in the presence of an army man, and this image represents a certain political viewpoint. In a money laundering investigation, the National Accountability Bureau (NAB) planned to arrest the opposition leader, PMLN president. Nonetheless, it portrays powerlessness in front of the opposition leader since the cartoonist depicts the opposition leader's tight relationship with the army general. The relationship between an opposition leader and a military officer is depicted by the close distance between them. Machin (2007) stated that the distance between participants indicates if there is a strong or weak relationship between them in a visual picture. The relational gap seen between National Accountability Bureau (NAB) and the opposition is described by the distance between Bull and the participants. The opposition leader's gigantic skull yells egoism. While both participants' holding each other's hands indicates an idea of strong relations between opposition and military. The newspaper semiotic cartoonist represents a certain philosophy of strong relations between the establishment and the opposition. National Responsibility Bureau wants to detain the opposition leader, but he is powerless to do so due of his strong relations with the army.



**Figure 2.** Taken from the daily 'Dawn' Dated: 10-09-2021

### *Participant*

In figure 2, only one participant appears to desire to run, but he is impeded by a big weight ball tied to his foot with an iron chain. A white trouser, shirt, and shoes are worn by the participant. The solitary participant in the picture is Financial Action Task Force Bill, who represents a person.

### *Setting*

The visual setting depicted a political situation in which the opposition had stopped FATF bills in the Senate due to uncertainty, and wanted clarification from the Pakistan Tehreek-e-Insaf (PTI) administration. PM Imran Khan criticized the opposition for blocking these two bills with harsh remarks. The Prime Minister was reported to have declared in a meeting of party leaders that the opposition (PMLN) and India were in complete agreement on FATF since India was pushing to put Pakistan on the blacklist. He said that the opposition was attempting to blackmail the government by obstructing the bills' passage. Fear and revolution are represented by the black lines in the image's background.

### *Caption*

The financial action task force (FATF) bills are represented by the written caption "FATF BILLS" in capital letters on a man's shirt. The opposition is represented as a hurdle in the government's forward policy by a written caption "OPPOSITION" in capital letters on heavy weight tied with an iron chain in the participant's foot. An opposition is a heavyweight football tied with the foot of participant and the participant is FATF bills. Bills introduced by the FATF face opposition.

### *Poses*

The pose of participant in this image is running. A participant's pose indicates that he wants to get rid of a hefty weight linked to an iron chain in his right foot. The man has an unpleasant expression on his face. This image is offering because he is not gazing at the audience and does not communicate with them directly. The man's glance makes an impression over his current struggles, which is intensified by the barrier of opposition in his path.

### *Objects*

The enormous football heavy weight is the object of power; it represents opposition authority. The participant's frailty is represented by the weak body, small head, and long nose. In the face of opposition, the bald head of man is the object of weakness and inferiority of financial action task force (FATF) bills. As he uses power to drag the weight, the man's sweat depicts his dread and exhaustion. Through the semiotics of the cartoon in this image, the cartoonist is portraying a certain ideology. The big size circular weight with the printed word in capital letters 'OPPOSITION' represents the Senate's dominance and power over the passing of FATF bills in Pakistan's National Assembly. The administration wants to pass laws on financial action task force (FATF) bills, but the opposition is doubtful of them and wants the PTI government to clarify them. In this image, the cartoonist portrays political ideology. Because India seeks to place Pakistan on the block list, FATF legislation have become a major issue in Pakistan, with the opposition demanding clarity from the administration. In Pakistan's National Assembly, the opposition has become a roadblock to FATF bills. In the grey list, Pakistan has several challenges in

obtaining financial assistance from the United Nations, the Asian Development Bank, the European Union, the International Monitoring Fund, and the World Bank. Pakistan, as a rising country, faces a number of economic challenges, necessitating its inclusion on the whitelist. The iron chain represents the vehement resistance to the FATF Bills. National Newspaper uses semiotic comedy to criticize the opponent. To amuse readers, the press media depicts political topics in the form of cartoons and employs specialized visual language through semiotics of cartoons.



**Figure 3.** Taken from the daily 'Dawn' Dated: 17-09-2020

### *Participants*

In figure 3. we see six participants with two boats swimming in the sea. Four participants ride in one boat and three participants operating the boat with the help of service peddles and one participant while stand, holds a burning stick in his right hand. Two men are boating with the service peddle on the second boat and look toward the first boat. Prime Minister Mr. Imran Khan and Pakistani public is a social actor of this image. Imran Khan is in his formal dress, shalwar Qameez and waistcoat, but other participants wear the vesture without a shirt.

### *Setting*

the setting of this image portrays the political situation when addressing the debut function at Kala Khatai, a small town on the edge of the city of Lahore, Prime Minister Imran Khan said: "When you ask the public trapped in a disaster like the new metropolitan flooding in Karachi, how do you discover (the PTI-guaranteed) Naya Pakistan, how are they expected to react?" They signify price

inflation, unemployment, and other issues. Naya Pakistan is then linked to each of these issues. He went on to say that all great leaders who changed the world's social orders did so not because of a specialized curriculum or other unique human resources, but because they thought big. The image's white and plain background suggests that it has the potential to convey meaning. Fear is depicted by the black lines that run behind the written caption.

### *Caption*

A written caption "BURN YOUR BOATS!" written in upper case letters in the picture indicates terror. Mr. Imran Khan's power and command are shown in this caption. '!' The written caption depicts Pakistan's administration's authority and control. '!' also embodies Mr. Imran Khan's ideology in a positive sense, as he agrees to fire the ships. The slogan 'BURN YOUR BOATS' depicts the success mentality, which states that there is no returning if you want to accomplish your goals. Mr. Imran Khan is sending a clear message to the public: "BURN YOUR BOATS." He is transmitting the concept that there is no going back and that if you want to achieve your goal, you must obey the administration's directions.

### *Poses*

The pose of Sailors is rigid and PM's pose is aggressive and less controlled, as he prepares to fire the boats. Sailors represent the people way of existence since the community is helpless in the face of government and suffers from poverty as a result of market price inflation for basic necessities. Mr. Imran Khan is looking at the people. Mr. Imran Khan communicates with viewers personally because he encourages them to destroy the boats in order to realise their aspirations. Both boats' sailors are gazing at Mr. Imran Khan, who is already in horrible condition.

### *Objects*

The sailboat in the ocean is an object of life; nevertheless, water represents both life and death. Baldheads and wearing a vest without a shirt are the public's poor and helpless objects in front of the administration. PM Mr. Imran Khan rises from his seat in the boat, his right hand holding a flaming fire stick. Fire is a destructive force. PM is the people's hope, but he says to burn the boats. The participants' sweats represent their fear and exhaustion while boating. Mr. Imran Khan has a big head and a burning fire stick in his hand, ready to burn the boats into the sea. The distance between Prime Minister Mr. Imran Khan and the general public demonstrates that he is superior to the general public. They are separate from each other, and the public appears to be inferior to Mr. Imran Khan.

Through newspaper cartoons, a cartoonist represents a specific political ideology. The print media represents the Pakistan Tehreek-e-Insaf government's ideology in this caricature. All significant events, whether public or private, were imagined first and then carried out. The PTI has big plans for Pakistan. Burn your boats and chase your dreams. PM Mr. Imran Khan has stated that if

you want to achieve your goal, you must work hard and overcome obstacles such as inflation and other Pakistani issues. For Pakistan's progress, we must endure hardships with patience. Mr. Imran Khan stated that all great leaders who have changed social orders around the world have done so not because of a specialised curriculum or other specific human resources, but because they thought ambitiously. Mahathir Mohammad, who once again rebuilt Malaysia, is a shining example.



**Figure 4.** Taken from the daily 'Dawn' Dated: 06-10-2020

### *Participants*

We see in figure 4, a man and a lion are the two participants. A man wears a white shalwar, Qameez, waistcoat, and turban as part of his formal religious attire. A man with a long beard and a turban with a specific print over his head indicates that he belongs to a religious community. In the jungle, a man stands with a lion, a bow in his right hand, and arrows behind his shoulder bound with a belt that puts on his shoulder. The image portrays Maulana Fazlur Rehman, the head of the Jamiat Ulema-e-Islam (JUI), with a lion, the symbol of the Pakistan Muslim League Nawaz (PML-N) and arrow also symbol of Pakistan People party (PPP).

### *Setting*

This illustration depicts a political situation in which the opposition and other political parties join hands to protest against the leadership. The freshly formed 11-party coalition, led by Jamiat Ulema-e-Islam (JUI-F) president Maulana Fazlur Rehman, held its first public congress in Quetta. The image's background is black, which connotes terror and revolt. This graphic depicts the political situation in Quetta after the PDM declared its first power show.

### *Caption*

The written caption 'PDM' in upper case letters on the man's chest belt indicates that he is a member of the Pakistan Democratic Movement. PDM's strength and authority are demonstrated in this caption. The written caption also states that the Pakistan Democratic Movement is a powerful opposition to the administration of Pakistan Tehreek-e-Insaf.

### *Poses*

Maulana Fazalur Rehman's authoritative posture demonstrates PDM's leadership. The expression on Maulana Fazalur Rehman's face is one of surprise. The loin is in a stable position. Participants in this picture are looking directly towards the spectators. They are requesting something from the audience. Because he intends to surprise the government in the Quetta power display, the print media is depicting Maulana Fazalur Rehman's astonished posture through semiotics.

### *Objects*

Because man is healthier than loin, the size of a man denotes the authority and leadership of Jamiat Ulema-I-Islam (JUI) over the Pakistan Muslim League-N (PML-N) and the Pakistan People's Party (PPP). A man with a long white beard and a turban on his head is presumed religious. The Turbin's unique design connotes a link between man and JUI. Lion and arrows are both powerful weapons. he currently holds a bow, arrows, and a tiger, this image cartoonist portrays MaulanaFazalur Rehman as a powerful person. The tiger represents the Pakistan Muslim League-N (PML-N) and the arrow represents the Pakistan People's Party (PPP). Long and sharp loin teeth created fear. The close relationship of JUI, PPP, and PML-N is indicated by the lack of distance between loin and man. The forest's king is the loin, but Maulana Fazalur Rehman has gained control of the forest's king and the arrow as a symbol of power. Maulana Fazalur Rehman has both an arrow and a lion. JUI's power is increased by using arrows, bows, and loins. The cartoonist uses the newspapers semiotic to describe a specific ideology. He is the leader of PDM, the print media depicts Molana Fazal-ur- Rahman as a powerful figure.



**Figure 5.** Taken from the daily 'Dawn' Dated: 23-10-2020



### *Participants*

Figure 5 depicts a single participant floating a paper boat from the seashore. In his right hand, a participant holds a paper boat and tries to sail in the sea. A white suit, glasses, and a cap are worn by the participant. A social actor in this picture is a Pakistani government delegation. Through the paper boat, a government agent is demanding Nawaz Shareef from the UK government.

### *Setting*

This cartoon depicts a political situation in which the current government has requested the UK government for the third time sending back Nawaz Shareef, the previous Prime Minister of Pakistan and the president of the Pakistan Muslim League-N (PML-N), to live his life in a Pakistani jail. In order to deport Nawaz Shareef, the Pakistani authorities sent a letter to the British Representative in Islamabad. The Pakistani government handed a deportation letter to the British representative approximately three weeks after Mr. Nawaz Shareef delivered a fiery address at the opposition's multi-party conference (MPC) via video link from London. He criticized the military establishment for its alleged participation in political matters. Revolutions are represented by black lines in the picture frame's background.

### *Caption*

The written description on a paper boat addressed to the United Kingdom government in upper case letters "NAWAZ EXTRADITION REQUEST" demonstrates the UK government's strength and authority. The Pakistani government is represented with the written phrase "GOVT" on the man's cap in upper case letters. This caption also depicts the Pakistani government working on deportation requests for Nawaz Sharif to the United Kingdom's Palace of Parliament. This is Pakistan's third request to the British government to deport Nawaz Sharif.

### *Poses*

The participant's posture is furious, as he wishes to see Nawaz Shareef imprisoned in Pakistan. The man bowing down in front of the London palace demonstrates the Pakistani government's inadequacy in comparison to the United Kingdom's parliament. The second man, who is gazing out over the sea, is less confident and unfriendly. The man's gaze shows the Pakistani leadership's timidity in the front of the British government.

### *Objects*

Participants' power and authority are also determined by their size. In comparison to the Pakistani temporary little paper boat, the UK boat size also denotes dominance. On the London side, massive sea waves demonstrate dominance. A sea is a powerful object, and water is life. On the other side of the sea, the Palace of Parliament symbolizes the British state's power and

superiority. The man in this cartoon bows down and dispatches the paper boat to the United Kingdom by floating it in the ocean. In front of the London Palace of Parliament, a paper boat symbolizes the Pakistani government's helplessness. The Palace's large tower is a symbol of wealth. Through semiotics regarding Nawaz Shareef's deportation, print media communicates political ideology. In comparison to the UK government, the Pakistani government appears powerless and inferior in print media. The Pakistani administration has bow down to deport Nawaz Sharif in front of the London Parliament. The paper boat also demonstrates that it is a less effective medium for communicating the information, as the boat will not get at its destination but will be destroyed along the journey.

## DISCUSSION

The researchers have discussed about the study question in generic terms. Three study questions were correlated to the various feature of multimodal analysis of political cartoons published in the national English 'DAWN' newspaper. Language can have a variety of functions, including serving as a medium of ordinary communication, a component of customary socialization, and a tool for ideological representation, among other things. Because of the availability of language in various formats in the modern-day, the use of language in media, also known as media discourse, has been revolutionized. Media discourse has the power to influence the processes of forming and modifying ideologies in all of their forms. In this regard, newspapers from Pakistan are extensively read worldwide thanks to their well-known political cartoons. When people read these cartoons online, it's simple for them to access the social, religious, and political content of the cartoons, which influences their political and religious beliefs. Edward (1997) stated that cartoons significantly affect how people view themselves partly because of the critical role that characters play in them. The chosen semiotic reveals the cartoonists' diverse ideologies, how each interprets the situation, and the importance it accords to their positions.

In order to shed light on the sociopolitical ideology portrayed by print media, we are identifying nonspecific objects by examining those using qualitative paradigms. The purpose of political cartoons is to express and reflect beliefs in order to shape public opinion. The researcher has tried to uncover the underlying assumptions in a few cartoons. Every caricature expressed ideas about reality rather than reflecting it. To project ideology through political cartoons, the cartoonist employed semiotic methods. The current study's findings are strongly related to those of qualitative research by Baig (2020). Baig (2020) stated that Political cartoons show how political ideology and philosophy are ingrained in newspaper language and semiotics.

Print media transforms the reader's perception by using specific expressions and emotions that turn them into weak clients; they start to feel the same and are impacted by all of the manipulative techniques, making them unintentionally susceptible. In order to portray the corruption, Pakistan Democratic Movement, and the opposition negatively, the cartoonist employs persuasive strategies such irony, satire, and exaggeration with caution. The finding of present study has agreement with the outcomes of qualitative studies of El Rafie, (2020) and Baig, (2020).

## CONCLUSION

To conclude the current research has proven that political cartoons are an appropriate multimodal genre that includes both written and visual elements that reveal hidden truth and ideology in accordance with a certain set of objectives. Political cartoon, on the other hand, deputizes the effective media that disseminate information and expose sociopolitical issues and hidden realities such as political demarcation. Every cartoon reflected one's perspective on reality rather than the reality itself. In order to project ideology through political cartoons, the cartoonist used semiotic devices. As a result, the researcher discovers that the cartoonist has employed visual language to convey his sociopolitical ideologies in order to influence readers' opinions. Furthermore, the print media criticizes political parties whose policies are not in the best interests of the general public. Politicians, for example, are only concerned with their own political interests. The cartoonist criticizes both the PDM and the PTI. This research reveals that the national newspaper represents social and political issues through the use of cartoonist depiction, such as National Accountability Bauru (NAB), FATF-related issues, PDM and PTI government conflicts, etc.

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