VISUALISING FLOOD (2022) DISASTER: A SEMIOTIC ANALYSIS OF CARTOONS IN SELECTED PAKISTANI ENGLISH NEWSPAPERS

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By

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AUTHOR'S DECLARATION

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Visualising Flood (2022) Disaster: A Semiotic Analysis of Cartoons in Selected Pakistani English Newspapers** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Visualizing Flood (2022) Disaster: A Semiotic Analysis of Cartoons in Selected Pakistani English Newspapers

This research explores the visual representation of the 2022 flood disaster in selected Pakistani English newspapers through a semiotic analysis of cartoons, employing Ronald Barth's Analytical Model and Hansen's concept of eco-imagistics. By adopting a qualitative research design and an interpretative approach, this study provides an in-depth analysis of semiotic elements across different newspapers, taking into account various cartoons and the different phases of the disaster. Through purposive sampling, ten cartoons per newspaper are selected- the number of newspapers being three- covering different facets of the flood disaster. The research systematically dissects linguistic, denotative, and connotative dimensions using Barth's model, revealing deeper meanings, messages, and cultural contexts. This study offers valuable insights into how Pakistani English newspapers visually portrayed the 2022 flood disaster. By analyzing these depictions, it highlights the overwhelming scale of the disaster, the lack of preparedness and inefficiency of government agencies, inadequate rehabilitation efforts, the dire conditions faced by flood victims amid ongoing political conflict between the government and opposition, and the insufficient financial assistance from the IMF. Additionally, eco-imagistics is employed to explore ecological connotations in cartoons. This rigorous process provides valuable insights into the semiotic aspects of disaster communication, unravelling how the 2022 flood disaster was visually portrayed in Pakistani English newspapers and contributing to a nuanced understanding of media representation in the context of environmental crisis.

Keywords: *Visual Representation, Flood Disaster (2022), Semiotic Analysis, Eco-Imagistics, Interpretative Approach, Denotative and Connotative Dimensions*

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DEDICATION

To my family for their love, endless support, and encouragement.

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CHAPTER 1

INTRODUCTION

Climate change poses a growing threat to many countries, and Pakistan, with a population of approximately 240 million, ranks as the seventh most adversely affected nation. The landscape of climate change research is primarily Eurocentric, with the United Kingdom playing a more significant role than other European countries, as Kamboh and Yousaf (2019) noted. Particularly concerning is the limited attention research scholars give to environmental issues in Asian countries, including Pakistan. This thesis highlights an anthropological and ecological disaster: the unprecedented flood that struck Pakistan in the summer of 2022, marking the deadliest event since the 2020 South Asian floods and the worst in the nation's recorded history.

The unprecedented floods of 2022, caused by a combination of unusually heavy monsoon rains and accelerated glacial melting, left a devastating mark on Pakistan. With millions displaced, thousands of lives lost, and widespread destruction of infrastructure and livelihoods, the floods represented one of the most significant climate-induced disasters in the country's history. This calamity underscored the urgent need for both immediate and long-term responses to climate change, not only within Pakistan but also on a global scale. As the nation grappled with the aftermath, editorial cartoons in Pakistani English newspapers emerged as a potent medium for expressing public sentiment, critiquing government responses, and drawing attention to the underlying causes of the disaster. Through sharp and often satirical imagery, these cartoons conveyed the frustration, fear, and calls for accountability that resonated throughout the country, while also linking local experiences to broader global issues, such as climate change and international responsibility.

This research project delves into the semiotic analysis of these editorial cartoons, employing Roland Barthes' three-level model of semiotics to uncover the deeper meanings and messages embedded within them. Barthes' model consists of the **denotative level**, where the literal, surface meanings of images are identified; the **connotative level**, where cultural and symbolic meanings are explored; and the **mythological level**, where broader ideological messages and societal narratives are revealed. By analyzing editorial cartoons through these three levels, the study decodes

how visual symbols and metaphors articulate narratives of environmental degradation, socio-political dynamics, and humanitarian crises. For example, at the denotative level, an image might depict flooded homes and stranded people; at the connotative level, these visuals symbolize human suffering and governmental failure; and at the mythological level, they might reinforce broader societal beliefs about climate justice and the need for international responsibility.

Additionally, by applying Hansen and Machin's eco-imagistic theory, the research further examines how visual representations of climate change and its socio-economic impacts shape public perception and influence discourse on climate responsibility, governance, and disaster management. This dual theoretical approach enriches the analysis, offering a unique perspective on the role of visual media in framing both global and local environmental challenges. Ultimately, the study aims to contribute to the broader fields of environmental communication, semiotics, and disaster studies, advancing the dialogue on climate change, political accountability, and the power of media in shaping societal responses to crises.

1.1 Rationale of the Study

The 2022 floods in Pakistan were among the most devastating in the country's history, highlighting critical issues of governance, environmental mismanagement, and socio-political tensions. In this context, editorial cartoons in Pakistani English newspapers serve as powerful tools for shaping public perception and framing narratives around the disaster. Through visual semiotics and satire, these cartoons distill complex situations into accessible imagery, providing insight into media portrayals of the floods, the socio-political dynamics at play, and the environmental concerns underlying the catastrophe.

This study employs semiotic and eco-imagistic analysis to explore the multi-layered meanings within these editorial cartoons. Semiotics allows for the deconstruction of symbols and imagery to uncover deeper ideological messages, particularly regarding governmental response, international aid, and societal impacts. Meanwhile, eco-imagistics provides a framework for analyzing how environmental issues like deforestation, poor urban planning, and climate change are visually represented, contributing to a broader understanding of environmental narratives in media.

By examining these cartoons, the research aims to contribute to disaster communication studies, focusing on how visual media frames disaster narratives in developing countries. Through an ecolinguistic perspective, the study will also explore how language and visual elements in these cartoons shape and reflect environmental discourses, revealing underlying ideologies related to nature, sustainability, and human-environment interactions. The findings will offer new insights into the intersection of media, politics, environmental communication, and ecolinguistics, with implications for future media practices, policy-making, and public awareness in Pakistan and beyond.

1.2 Statement of the Problem

In the realm of communication, visual narratives—particularly editorial cartoons—play a significant role in conveying complex environmental issues in concise and compelling ways. Editorial cartoons are not only tools of satire and critique but also powerful mediums for shaping public perceptions and responses to disasters. Despite their potential influence, there has been little scholarly attention to the semiotic dimensions of these visual texts, particularly in the context of Pakistan's flood disasters. The 2022 flood, which caused widespread devastation, highlighted the need to understand how visual media such as editorial cartoons represent environmental crises. However, the semiotic analysis of these cartoons remains an underexplored area in Pakistani scholarship.

In the first place, this research assists in understanding Embedded Meanings and Ideologies. Although editorial cartoons often convey immediate, surface-level meanings, they also embed deeper connotations, cultural narratives, and ideological discourses. In the context of the 2022 flood, these cartoons likely engage with themes such as governance, political accountability, and international financial dynamics, yet their nuanced meanings remain under-analyzed. Applying Roland Barthes' model of semiotic analysis, this study seeks to uncover the hidden connotations, exploring how linguistic and visual elements interact to construct layered meanings about the flood disaster.

Secondly, the current research addresses the Specificity of Environmental Disaster Communication. While Barthes' semiotic framework is essential for exploring symbolic and metaphorical meanings, it may not fully capture the specificity of environmental disaster narratives. Hansen and Machin's (2016) eco-imagistic theory offers a complementary approach by focusing on the visual strategies used to depict environmental issues. This study investigates how editorial cartoons in Pakistani English newspapers visually represent the causes, impacts, and responses to the 2022 flood, including the use of symbolism, exaggeration, and ethical considerations to persuade or critique.

Thus, the key problem lies in bridging Barthes' semiotic model with Hansen and Machin's eco-imagistic theory to conduct a comprehensive analysis of flood-related editorial cartoons. By integrating these theoretical frameworks, this research contributes to a deeper understanding of how visual media can influence public discourse on environmental disasters. The study offers valuable insights for disaster management, policymaking, and media practices, emphasizing the critical role of editorial cartoons in shaping narratives around environmental crises in Pakistan.

1.3 Objectives of the Study

Therefore, the main objectives of the study are:

- To investigate how flood 2022 is represented discursively through the semiotics of selected Pakistani English newspapers.

- To develop a theoretical understanding of the climate crisis visually represented by the selected cartoons in Pakistani English newspapers.

- To investigate the linguistic and semiotic choices, the editorial cartoons manifest highlighting the flood-related issues.

1.4 Research Questions

The following research questions guide the present study.

1. How has Flood 2022 been represented discursively through semiotic discourses of national newspapers' cartoons?

2. How does the semiotic analysis of flood-related cartoons in the selected mainstream Pakistani English newspapers develop our understanding of flood-related issues and the magnitude of ecological destruction?

3. What linguistic and semiotic choices do the editorial cartoons manifest in making the messages effective?

1.5 Significance of the Research

The proposed research aims to elucidate the semiotic constructs employed in the representation of the 2022 flood disaster through cartoons published in selected Pakistani English newspapers. It aspires to delineate the intrinsic and extrinsic cues which influence the perception and interpretation of these representations, contributing to the broader discourse on environmental communication, disaster response, and

cultural narratives.

Firstly, the significance of this research emerges from the understanding that cartoons, as a form of visual communication, are not merely illustrative but often laden with symbolic meanings that reflect and shape societal views. By analysing these cartoons through the lens of Barthesian semiotics, we can decode the signs, symbols and meanings that are inherently embedded within them. Barthes' model of semiotic analysis enables us to discern the denotative, connotative, and mythic levels of meaning, thereby providing a profound understanding of the underlying narratives portrayed in these cartoons. Thus, semiotic analysis focuses on interpreting an image by looking at the signs within it. Researchers can overtake what is usually hidden (Chandler, 2011).

In addition, this research will employ Hansen & Machin's (2016) principles for the analysis of visual environmental communication. This approach will complement the Barthesian semiotic analysis by focusing on how these cartoons communicate environmental messages and the ideological undertones that they carry. By integrating these two theoretical perspectives, the research will offer a holistic understanding of how the 2022 flood disaster was visually communicated and interpreted in the selected Pakistani English newspapers.

Moreover, the research is of relevance given the escalating global concerns around climate change and environmental disasters. The 2022 flood disaster, as a significant event in Pakistan's recent history, offers an opportunity to study how such environmental disasters are depicted in visual media and the influence they may have on public perception and policymaking. The analysis of cartoons, often considered as a medium that balances humour with critical commentary, can offer unique insights into the socio-political and cultural contexts of the environmental disaster discourse. Furthermore, the selected context of Pakistani English newspapers also provides a rich source for understanding the cultural and societal nuances in the portrayal of environmental disasters. As English newspapers in Pakistan cater to a specific demographic, the findings can illuminate how class, language, and cultural differences may influence the perception and interpretation of environmental disasters.

In conclusion, the proposed research seeks to contribute to the field of visual communication and environmental studies by providing a nuanced understanding of

how environmental disasters, such as the 2022 flood, are represented and interpreted within specific cultural and societal contexts. It aspires to add to the growing body of knowledge about the role of semiotics in environmental communication and offer actionable insights for effective communication strategies in disaster response and mitigation.

1.6 Delimitation

This research is delimited to the analysis of Flood 2022 editorial cartoons from three Pakistani English newspapers, namely the daily Dawn, The Nation, and The Daily Times .

1.7 Chapter Breakdown

The thesis consists of five chapters.

Chapter one deals with the background of the study, statement of the problems, objectives of the study, research questions, significance of the study, delimitations of the study, and operational definition of the key terms.

Chapter two deals with a review of related theoretical literature, definition, and history of highlighting the three models of semiotic analysis, namely the Saussurian Model, the Peircean Model, and the Barthesian Model. It then critically reviews previous studies on newspaper semiotics, editorial cartoons, their definition, importance, and rationale of using them. The review also describes the magnitude of flood 2022 calamities.

Chapter three includes research design, population, sample and sampling strategy, research tools, data sources, data collection procedures, and ethical considerations.

Chapter four includes an analysis and interpretation of the results derived from the selected editorial cartoons from selected Pakistani English newspapers through Barthes's model of semiotic media discourse.

 Chapter five includes findings, conclusions, and recommendations.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Semiotics, often called the science of signs, derives its name from the Greek word "semeion," signifying its focus on studying signs. The terms "semiotics" and "semiology" are used interchangeably, with the former being more prevalent in America as introduced by Pierce(1974) and the latter in Europe as introduced by Saussure(2011).

2.1 Sign

From a linguistic perspective, signs encompass various forms of communication, including words, images, gestures, voices, and even thoughts. They serve not only to convey meaning but also to communicate ideologies, worldviews, and lifestyles (Mendoza, 2016). In semiotics, anything can be considered a sign if someone interprets it as signifying something, referring to or representing something beyond its immediate existence (Chandler, 2011).

Lee (2013) echoes this sentiment and draws attention to Ferdinand de Saussure's perspective on signs. Saussure emphasized the significance of studying entire systems of signs rather than isolated individual analyses. He argued that signs derive meaning and significance from their interactions within the larger system of signs. In contrast, Pierce, as cited by Lee (2013), focused on the relationship between a sign and its subject. He categorized signs into three main types: index, icon, and symbol. Each type is characterized by a distinct mode of relationship to its object:

1. An index is a sign directly connected to its subject through physical or causal contiguity.

2. An icon is a sign that bears resemblance or similarity to its subject.

3. A symbol is a sign not directly linked or similar to its subject but functions as a purely conventional symbol based on agreed-upon rules or habitual connections.

In summary, signs are crucial in communication, encompassing various forms and serving as carriers of meaning, ideologies, and worldviews within complex systems (Mendoza, 2016; Chandler, 2011). The perspectives of Saussure and Pierce, as

elucidated by Lee (2013), provide valuable insights into the study of signs, emphasizing the importance of considering both systemic interactions and the relationship between signs and their subjects. Building upon these foundational theories, this research applies a semiotic and eco-imagistic lens to analyze English newspaper cartoons related to the 2022 flood disaster in Pakistan. By examining how these cartoons use visual and textual signs to represent the flood's environmental and socio-political dimensions, this study aims to uncover the layered meanings and ideologies embedded within these media portrayals. The integration of semiotics and eco-imagistics allows for a nuanced understanding of how environmental issues are communicated through visual satire, reflecting broader narratives around governance, climate change, and public response.

2.2 Semiotics

Semiotics, the expansive study of signs and symbols and their interpretation, has been meticulously examined and defined by influential scholars across history, each contributing distinct perspectives to capture its intricate nature. Ferdinand de Saussure (2011) is often hailed as the father of modern linguistics and semiotics, defining the field as studying signs and their relationships within language structures. Charles Sanders Peirce (1974), in his seminal work, envisioned semiotics as the exploration of signs and their role in the meaning-making process, introducing the concept of semiosis and emphasizing the dynamic nature of signs in communication. Roland Barthes (1967) significantly contributed to semiotics, characterizing it as the science of signs and sign systems, focusing on signs' cultural and ideological dimensions. Umberto Eco (1976) perceived semiotics as studying cultural signs and symbols, underscoring the interpretative role in discerning meaning and delving into the semiotics of everyday life and popular culture. Julia Kristeva (1980), influenced by structuralism and psychoanalysis, introduced semanalysis, emphasizing the study of the signification process and the unconscious's role in language. These diverse definitions collectively underscore the multidisciplinary nature of semiotics, bridging linguistics, philosophy, sociology, and cultural studies, contributing to a comprehensive understanding of human communication and culture. Irene Portis-Winner (1986), a scholar in applied semiotics, has focused on applying semiotic principles in analysing visual communication, art, and design.

Several contemporary scholars have significantly contributed to the ongoing semiotic discourse. John Deely (1990) advanced the field by emphasizing the centrality

of semiotics as a triadic process involving signs, objects, and interpretants, with a particular focus on its philosophical foundations. Chandler (2011), a contemporary media theorist, has made notable contributions to applying semiotics in media and communication analysis, emphasizing the role of signs in constructing meaning within diverse cultural contexts. According to Aiello (2006), semiotics aims to look systematically at how textual strategies are deployed to convey specific meanings. Paul Cobley (2010), a contemporary semiotician, has played a pivotal role in extending semiotics into various disciplines, including cultural studies and communication, stressing the field's interdisciplinary nature. These scholars offer diverse perspectives on semiotics, showcasing its applications in various domains, such as philosophy, media studies, biology, and visual communication.

2.3 Models of Semiotic Theory

Logan (2015) explains that, within the framework of Berger and Luckman's (1966) grand theory of social constructionism, the ST model comprises three core concepts: sign, context, and meaning. It also introduces the construct of semiosis and suggests that signs conveying a clear context can prompt appropriate reactions from the intended audience, as depicted in the accompanying figure.

Figure 1 Model of Semiotic Theory
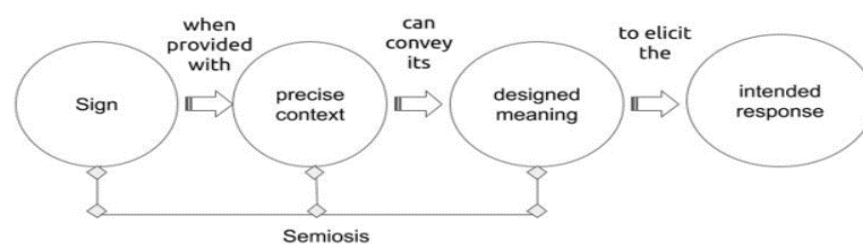
Source: A Model of Semiotic Theory (adapted from Riera, 2021)

2.3.1 Semiotics Model Concepts

The semiotics model comprises three pivotal concepts. The first, "sign," as defined by De Saussure (2011), involves the physical form, the signifier, and its interpretation, known as the signified. This synthesis manifests through various means,

such as sounds, smells, and body language.The second concept, "context," elucidated by Bowcher (2018), refers to elements in a conversation or interaction providing pertinent meaning. This facilitates the recipient's understanding of the interaction and intended meaning. The third concept, "meaning," per Zlatev's proposition in cognitive semiotics (2018), is the relationship between the recipient and their surrounding world. Meaning emerges when the recipient connects with and comprehends the sign.

2.3.1.1 Construct: Semiosis

Within this model, "semiosis" delineates the intricate relationship among sign, context, and meaning. Peirce (1873) characterizes semiosis as any process involving signs and the generation of meaning, encapsulating the dynamic interplay and interaction between sign, context, and meaning.

2.3.1.2 Proposition

The semiotics model posits that a sign embedded in a precise social and cultural context effectively conveys the sender's intended meaning, enhancing the likelihood of an appropriate response. It emphasizes the sender's role in providing relevant context, ensuring the recipient's clear understanding. By furnishing such context in visual messages, the sender can augment the recipient's comprehension and response, whether engaged in a lesson or responding to a specific request.

2.4 Theories of Semiotics

Bignell (2002: 1) elucidates that semiotics and semiology stem from the ancient Greek word 'semeion,' signifying the science used to analyze meanings through signs, encompassing words, pictures, or symbols. Three influential semiotic theories are attributed to Ferdinand De Saussure, Charles Sanders Pierce, and Roland Gérard Barthes.

2.4.1 Theory of Ferdinand De Saussure

Ferdinand De Saussure (1857-1913), an esteemed linguistics academic at the University of Geneva, is credited with introducing semiotics. His seminal work, "Course in General Linguistics," published posthumously in 1915, forms the basis for Saussure's theory on semiology, emphasizing three key concepts. The first concept involves "langage," which comprises "langue" and "parole." Language refers to language phenomena in general, with parole being speech activity and language being

the product of human speech, whether spoken or written. Saussure also introduced two approaches in linguistics, synchronic and diachronic, derived from the Greek terms "Khronos" (time) and the prefixes syn- and dia-, meaning "together" and "through." The diachronic approach is historical, considering language evolution, while the synchronic approach is ahistorical, focusing on a specific time without historical context.

The concepts of signifiant or signifier and signified are integral to Saussure's Semiology, as highlighted by Sebeok (2001:5-6). Signifiant represents the meaningful sound or writing, encompassing the material aspects of utterances and writing. Signified, on the other hand, pertains to the mental concept or idea within a language. These elements are inseparable, forming the essence of Saussure's ideas on Semiology. Torres (2015: 241) further expounds that a sign consists of a signifier and signified, functioning as symbols with interpretations. He notes that the order of sounds is called the signifier, while the precise idea or concept representing a symbol is termed the signified. The relationship between signifier and signified is known as signification, rooted in the social conventions between these components. The concepts of signifier and signified can be seen in the figure below.

The concept of Signifier and Signified lies at the core of any analysis related to the interpretation of images. The researcher has grounded this study in Barthes' Semiotics, and Eco-imagistics of Hansen and Machin to underscore multi-layered meanings of editorial cartoons in Pakistani English nwspapers related to flood disaster 2022. Nevertheless, these two theories draw a great deal from Saussure and build further hues and clours of meanings in and around images, cartoons, signs.

Figure 2 The concepts of signifier and signified
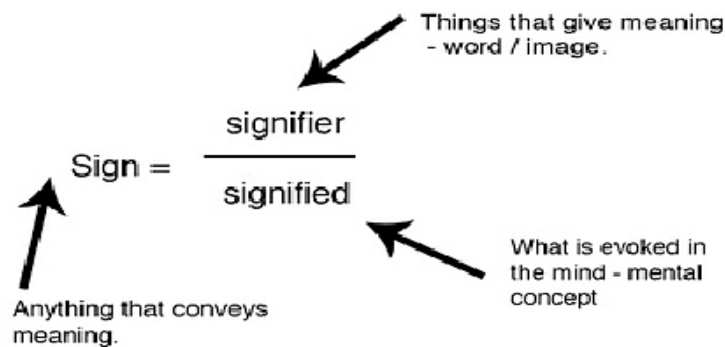
(Source: Torres, 2015: 241)

Central to the Saussurean model is the relationship between the signifier and the signified. The signifier is the material form of the sign, such as a word or an image, while the signified is the conceptual content or meaning associated with that form. Saussure emphasized that meaning arises from the relational structure between the signifier and signified within the linguistic system (Saussure, 2011). The Saussurean Model of Semiotics continues to be relevant in contemporary linguistic and cultural studies. Scholars apply Saussurean concepts to analyze how signs and language construct meaning in various contexts (Chandler, 2011). However, criticisms have emerged, with some scholars arguing that the model oversimplifies the complexities of meaning and neglects the role of social and historical contexts in shaping language.

In conclusion, the Saussurean Model of Semiotics remains a foundational framework for understanding the structure and functioning of signs within language. While subject to criticism, its enduring impact on linguistic and cultural studies attests to its significance in shaping our understanding of how signs convey meaning.

2.4.2 Theory of Charles Sanders Pierce

Charles Sanders Peirce, a foundational figure in pragmatism and semiotics, coined "semiotics" in America, akin to Saussure's "semiology" in Europe. Semiotics, for Peirce, delves into the study of signs, their functions, interrelations, and processes of delivery and acceptance. These signs span sounds, words, tangible objects, and symbolic representations. Unlike Saussure's dyadic model, Peirce introduces a complex triadic model, emphasizing the representamen, interpretant, and object. Sobur (2009: 41) further elucidates Peirce's triadic concept, representing it graphically as a triangle.

Figure 3 Peirce's Triadic Concept
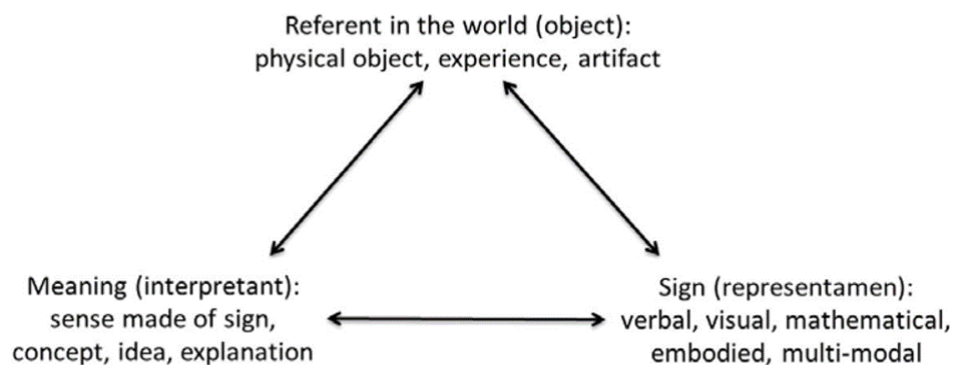
While Saussure focused on a dyadic concept of signifier and signified, Pierce expanded this to a triadic concept comprising three elements:

a) Representamen: This term, used interchangeably with "sign," is anything accepted as a sign akin to Saussure's signifier.

b) Interpretant: It pertains to the meaning of the sign.

c) Object: This represents anything conceivable, reflecting the mental aspect of the sign. The triadic relation can be visualized in a triangle.

Various authors further expound upon Peirce's triadic model. Sobur (2009:41) categorizes signs into three based on their representamen: Qualisign, Sinsign, and Legisign.

1. A Qualisign is characterized by a quality intrinsic to the sign. It only becomes a sign when embodied, such as the resonance of a loud or sweet voice.

2. A Sinsign pertains to an actual event accompanied by a sign.

3. A Legisign denotes a sign governed by a law, typically established by humans through consensus, as traffic lights exemplify.

As per Peirce's insights presented in Vera (2014: 24-26), a sign can be categorized into three types—icon, index, and symbol—based on its relationship with the object it represents.

1. An icon is a sign that refers to its object solely by its inherent characteristics, independent of whether the object exists or not. For instance, a picture of President Soekarno serves as an icon representing him.

2. An index is a sign that denotes its object by being directly influenced or affected by that object. For example, smoke serves as an index indicating the presence of fire.

3. A symbol is a sign that refers to its object by a law, often an association of general ideas. This law operates to interpret the symbol as representative of the object, as seen in examples like traffic lights and national flags.

According to Sobur (2009: 42), signs, based on their interpretants, can be classified into three categories—rheme, dicent, and argument.

1. A rheme is a sign understood to represent its object solely through its inherent characteristics. For instance, a red-eye may indicate various states, such as crying, drunkenness, or sleepiness.

2. A dicent is a sign that describes the fact of the interpretant. For example, a sign on a dangerous road in a city conveys the information that the road is perilous due to a high frequency of accidents.

3. An argument is a logical reasoning of the interpretant or a sign of law.

Based on their backgrounds, Saussure and Peirce articulate their perspectives on dyadic and triadic models. Saussure, renowned for his expertise in linguistics, introduced the dyadic model, while Peirce, a master of philosophy, advocated for the triadic model. As Chandler (2011:16) outlined, Saussure defines semiotics within the realm of general linguistics, emphasizing the study of signs as integral to social life.

The Peircean Model remains relevant in contemporary studies across various disciplines, including communication, linguistics, philosophy, and visual arts. Scholars and researchers apply Peircean concepts to analyze dynamic processes of interpretation and the complex relationships between signs and meanings in diverse contexts (Colapietro, 2010). His contributions have left an indelible mark on semiotics, and his model continues to shape contemporary discussions on signs, symbols, and their roles in communication and interpretation.

2.4.3 Theory of Roland Gérard Barthes

Roland Gérard Barthes, born in 1915, is a renowned French literary theorist, linguist, and semiotician. Barthes defines a sign as a combination of a signifier and signified, illustrating this with the example of the colour of a traffic light serving as an order to move on (Barthes, 1983a, p. 41). He makes a crucial distinction between the general definition of a sign and a semiotic sign. In semiotics, various systems (objects, gestures, pictorial images) possess an expressive substance not inherently meant to signify but are utilized by society to convey meaning. For instance, clothes serve as protection and food for nourishment.

Furthermore, Torres (2015: 241) elucidates that the semiotic model comprises two layers of meaning. Denotation, the first layer, refers to the sign's direct reference, while the second layer, connotation, encapsulates abstract concepts and cultural matters. Additionally, there is the concept of myth, representing natural ideas inherent in symbols. As cited in Kurniawan (2001: 53), Barthes emphasizes that semiotics delves into how humanity attributes meaning to things in its surroundings. Sui and Fan (2015) add that in semiotics; every sign carries dual messages – the aesthetic facet and the

concealed meaning tied to social, economic, and political structures. These messages are conveyed through denotative meaning, connotative meaning, and mythology (p.60). The concepts of Barthes are explained as follows:

Table 1 Sign Map of Barthes' Theory

1. Signifier	2. Signified	
3. Denotative Sign		
4. Connotative Signifier		5.Connotative Signified
6. Connotative Sign		

(Source: adapted from Barthes as cited in Cobley and Jansz, 2010:51)

2.4.3.1 Barthes' Signification Framework

According to Barthes, as presented in Table (Cobley and Jansz (2010), a sign comprises two essential components: the signifier and the signified. The signifier constitutes the material aspect of the sign, while the signified represents the meaning or mental representation. Essentially, a sign is formed by the amalgamation of these two elements. Barthes' concept of signifier and signified aligns with Saussure's theory.

Barthes further elaborates on two orders of signification in his theory – denotative, the first order, and connotative, the second order. Examining Barthes's map, the denotative sign (3) encompasses the signifier (1) and signified (2). Bouzida (2014) explicates that the denotative sign signifies the literal or obvious meaning disconnected from cultural associations. Notably, the denotative sign is not isolated; it contributes to the connotative sign (6). In simpler terms, the denotative sign acts as the connotative signifier (4), and with the addition of the connotative signified (5), a new connotative sign emerges. Beyond denotative and connotative meanings, Barthes introduces another pivotal concept in his theory – mythology or myth. The concept of myth will be explained below:

Table 2 Semiotic scheme of Myth in Barthe's Theory

(Source: Yan and Ming, 2015: 61)

In Table 2.3, the denotative sign exists by combining signifier (1) and signified (2). Subsequently, the connotative meaning emerges from the denotative sign (3), functioning as both the connotative signifier (I) and the connotative signified (II). Ultimately, the mythology or myth is inferred from the connotative sign, giving rise to the overall SIGN (III). The formation of myths is often rooted in widespread beliefs held by the majority of people.

2.4.3.2 The linguistic message

Barthes identifies accompanying text with an image as the linguistic message, illustrating this in mediums like comic strips and cartoons. In mass media, the linguistic message is pervasive in every image, appearing as titles, captions, press articles, film dialogues, and comic strip balloons (Barthes, 1977, p. 41). This linguistic message, represented through denotation and connotation, operates at first-order and second-order levels, enriching visual communication by providing context, interpretation, and additional layers of meaning across diverse media formats.

2.4.3.3 The non-coded iconic message

First-order representations, or denoted messages, depict literal images without coding; the signifier directly represents the signified. Barthes (1977) notes that analogical reproductions of reality, like drawings and cinema, convey denoted messages. He argues that denoted images play a role in naturalizing symbolic messages, providing support and context to connoted elements, rendering them innocent (Barthes, 1964). According to Barthes, no sign is purely denotative; when a denotative sign is employed at a higher level of representation, it assumes a connotative or symbolic

meaning, transcending its natural context.

2.4.3.4 The coded iconic message

As second-order representations, Connotations involve coded iconic messages with a signifier representing a specific image treatment. The signified, whether aesthetic or ideological, points to a cultural aspect of the society receiving the message (Barthes, 1977, p. 17). The communication of societal perceptions about the image is termed the "connoted message" by Barthes (1977). He contends that the connoted system's code is likely constituted by a universal symbolic order or a collection of stereotypes such as schemes, colours, graphics, gestures, and arrangements of elements (Barthes, 1977, p. 18).

Barthes explores the cultural nature of the connotation code, asserting that its signs, encompassing gestures, attitudes, expressions, colors, or effects, derive meanings from societal practices (Barthes, 1977, p. 27). He contends that each image can convey multiple connotations, with viewers selecting meanings based on their knowledge, resulting in varied interpretations across contexts. Thus, meaning construction extends beyond the image creator to include the viewer's active role. Barthes underscores the challenge of analyzing connotations, emphasizing the social and cultural aspects of signs, arguing that texts serve as crucial societal data (Barthes, 1977).

Adding to this perspective, Torres (2015: 241) introduces the semiotic model's two layers: denotation, referring to the sign's direct reference, and connotation, representing abstract concepts and cultural content. There exists a myth surrounding natural ideas in symbols. In essence, Barthes, cited in Kurniawan (2001: 53), posits that semiotics explore how humanity signifies elements in its surroundings. Yan (2015: 60) further highlights the dual messages within signs in semiotics, encompassing the aesthetic face and the hidden meaning related to social, economic, and political structures. These messages are conveyed through denotative meaning, connotative meaning, and mythology. Semiotics, as discussed by Barthes and echoed by scholars like Yan and Torres, delves into the intricate layers of meaning inherent in signs, unraveling the complex interplay between cultural, social, and individual perspectives within semiotic systems.

Barthes' semiotic theory delves into the significance of signs and symbols, generating cultural value and influencing community perspectives. Visual semiotic

analysis serves as a representative of these ideologies and is integral to understanding semiotics. Mostafalou (2016: 115) identifies three levels of semiotic signification within this framework, encompassing denotation, connotation, and myth or mythology. It extends the study of semiotics beyond language to uncover the ideological dimensions embedded in signs and symbols within a given cultural context (Barthes, 1972). Barthes' semiological approach views text and images as conduits of culture, ideology, or myth. He defines a myth as a specific speech type, emphasizing special conditions for language to become a myth (Barthes, 1972). A myth represents the signified's second-order meaning, while connotation signifies the second-order meaning of the signifier.

2.4.3.5 Application of Barthes's semiological approach in media studies

2.4.3.5.1 Media semiosis

"The application of Roland Barthes' semiological approach in media studies, known as media semiosis, is widespread. This approach is extensively employed in the semiological analysis of various media realms, including advertising, cinema, films, video clips, and caricatures. In recent years, Barthes' influence has led semioticians in communication and information sciences to explore different media images, employing semiotics as a qualitative method. This method views signs as a text that communicates significant meanings, involving the re-reading, interpretation, and broad connotation of these media signs beyond their primary sense through frequent associations.

Visual images, forming an infinite chain of messages, necessitate semiotic analysis to understand underlying meanings (Jensen, 2002). Semiology, as a method, poses a new challenge for media and communication studies by delving into the analysis and interpretation of connotative data. The goal is to explain empirically how media generate meanings from the sign system. The image, representing various patterns of existence, particularly holds semiological significance linked to media through the application of this analytical method. Barthes made significant contributions in the field, particularly in textual image analysis, extracting connotations and mediated significance based on the functional order of culture and ideology. In the context of the 2022 flood disaster in Pakistan, this study employs a semiotic and eco-imagistic approach to explore how English newspaper cartoons visually represent the disaster. By decoding the connotations embedded within these cartoons, the research

aims to reveal how environmental issues, governance challenges, and societal impacts are communicated through visual media. This analysis provides insights into the cultural and ideological frameworks that shape public perception of environmental disasters in Pakistan, highlighting the role of media in constructing and disseminating these narratives.

2.4.3.5.1 Rhetoric of the image – the image as a visual sign

"In Barthes 'Mythologies,' the image serves a vital role as a visual sign, mentally and emotionally engaging viewers. Operating as a nonverbal language with connotation, it negotiates internally with viewers influenced by cultural and mythic factors. Barthes stressed the need to analyze photography's converting power (Barthes, 1972). For instance, in elections, candidates use portraits on prospectuses to connect with voters, using photography to convey a message elliptically.

Barthes asserted that the image possesses structural independence related to aesthetics and ideology, allowing viewers to read it on the connotative level based on their cultural background. He developed a method to analyze photographic signs on both denotative and connotative levels, viewing the image as a semiological system. As a non-verbal language, photography remains open to multiple interpretations due to its mythic nature.

Semiological analysis of visual signs involves reading, explaining, and analyzing the image to understand its significance in the sign system. This process signifies a symbolic interaction between denotative and connotative meanings. Barthes highlighted that a photographic image conveys two co-existent messages: denoted without a code and connoted with a code. In media visual communication, like television, newspapers, and films, the image can evoke fundamental conditions of being—time and space. As a significant non-verbal communication tool, the image creates meanings, representing the world and giving the impression of concreteness, appearing as accurate representations of contextual events (Jamieson, 2007)."

In the present investigation, the researcher employed Barthes' theory (1983) as the foundational framework for the analysis. This theory primarily focuses on three levels of signification or meaning, namely denotative meaning, connotative meaning, and myth meaning. Denotative meaning pertains to the definitional or surface meaning, while connotative meaning involves the figurative or implicit meaning. Additionally,

the meaning of myth relates to the dominant beliefs engendered by the sign and its connotation. After analysing these three meaning levels, the researcher derived semiotic insights, constituting the comprehensive concept depicted in the editorial cartoons.

2.5 Cartoons

The nature of cartoons is distinct from comics, characterized as "jokes told in pictures" where actions, situations, or individuals are satirically caricatured or symbolized (Samson and Huber, 2001: 1). Unlike comics, cartoons are oriented towards satire rather than storytelling, with drawings often featuring satirical exaggeration rather than realistic depictions. Scholars also distinguish between humour and satire in cartoons, emphasizing that newspaper cartoons primarily serve as satire, responding to specific topics and requiring contextual understanding (Lewis, 2008, p. 40). Humour in cartoons thrives on breaking the rules, often emerging as a reaction to prohibition and censorship by official bodies, providing a release from oppression (Mascha, 2008, p. 70). The success of humour lies in putting rule violations at the centre of public attention (Mascha, 2008). Eco (1986: 271) supports this notion, stating that the pleasure of transgression is derived from violating secretly desired rules. Raskin (2008) views humour in cartoons as a camouflage for genuine feelings and beliefs, conveying messages that might not be expressed openly. Humour becomes ineffective if it repeats openly stated ideas, losing its impact. In this way, cartoons provide a platform for freely expressing negative feelings and views without taking direct responsibility for them.

2.5.1 Political cartoon

Political or editorial cartoons are single or multiple graphic panels that satirize social and political occurrences. They are consequential and a formidable force which, depending on the conditions and the problem concerned, could serve as mirrors of the culture, historical records, and expressions of a specified period's social and political ambience. The roots of editorial cartoons can be traced back to the 18th century, with pioneers like James Gillray in England and Honore Daumier in France using satirical illustrations to comment on political and social issues. In the United States, the 19th century saw the emergence of political cartoons as influential tools of expression, notably with Thomas Nast's impactful contributions during the Civil War and Reconstruction era (Hess & Northrop, 2010).

Political cartoons, regarded as a form of visual communication, have garnered

attention from scholars offering diverse and insightful definitions. In cartoon studies, Harvey (2007) defines political cartoons as "visual satires that comment on political events, issues, or personalities." Richard Scully, a history, and visual culture scholar characterizes political cartoons as "editorial cartoons that comment on political events or social issues" (Scully, 2015). Media scholar Roy Peter Clark (2006) underscores the unique nature of political cartoons as a fusion of words and images, forming "a unique form of news commentary to communicate editorial opinion." As a communication scholar, Prasun Choudhury defines political cartoons as "visual metaphors that simplify complex political situations and present them in a humorous or critical light" (Choudhury, 2017). These nuanced definitions collectively underline the multifaceted role of political cartoons, ranging from visual satires to influential tools shaping public perceptions. Since Adejuwon and Alimi (2011) assert that the primary function of cartoons, like any educational construct, is to educate and enlighten viewers

2.6 Functions of cartoons in newspapers

Cartoon art is an essential aspect of political and social sarcasm, especially in print media, where it is strategically employed to construct and shape public opinion. Though cartoons represent an overstatement of a person or an event for producing a humorous effect, they highlight a society's harsh realities (i.e., social injustices, social evil, and corruption) in an indirect and light manner. Cartoons in newspapers are not merely whimsical sketches meant to entertain; they serve as powerful tools with diverse functions, ranging from political commentary to social critique. This essay explores the multifaceted functions of cartoons in newspapers, delving into their roles in providing political insights, societal commentary, and enhancing reader engagement.

2.6.1 Political commentary

One of the primary functions of cartoons in newspapers is to provide incisive political commentary. Cartoonists distil complex political scenarios into easily digestible visual metaphors, offering a unique perspective on current events and political figures. Political cartoons often serve as a visual forum for satirical critique, allowing cartoonists to lampoon politicians, policies, and societal issues. The succinct nature of cartoons allows for encapsulating nuanced political messages in a single image, making them accessible to a wide readership. In their adverse role, political cartoons, while providing positive Humor to the cartoonist's in-group, can

simultaneously be harmful and offensive to the out-group as they are designed to undermine, mock, and criticize their targets (Tsakona and Popa, 2011: 5). Herbert Block's cartoons on Nixon serve as an example, where Nixon expressed his dislike for the cartoons and wished to erase the image portrayed (Heitzman, 1998: 4). Similarly, Adolf Hitler's strong reaction to a cartoon led to a threat against the cartoonist's life when the Germans captured Moscow (Lewis, 2008: 32).

2.6.2 Social critique

Cartoons in newspapers also play a crucial role in social critique. They serve as a lens through which cartoonists address and challenge societal norms, injustices, and cultural phenomena. By highlighting social issues through humour and satire, cartoons contribute to public awareness and foster discussions on inequality, discrimination, and cultural practices. The visual impact of cartoons makes them effective vehicles for bringing attention to pressing social matters (Martin, 2008; Sturken & Cartwright, 2001). Additionally, as a means of social criticism, cartoons may positively highlight boundaries between in-groups and out-groups, fostering social bonding within communities (Tsakona & Popa, 2011). This nuanced understanding emphasizes the multifaceted impact of cartoons on society.

2.6.3 Entertainment and engagement

Beyond their informative functions, cartoons enhance the entertainment value of newspapers. Humour in cartoons becomes a strategic tool for making points, proclaiming identity, and challenging rules without legal consequences (Kuipers, 2008; Mascha, 2008). The positive and negative effects of cartoons can either foster unity or division among people (Lewis et al., 2008). In their positive role, cartoons alert individuals to rule violations, potentially mobilizing societal changes when strategically combined with other forms of criticism (Sturken & Cartwright, 2001; Chen, 2013). For instance, Chen's study (2013) reveals that political cartoons produced through new media can have mobilizing effects, fueling public outcry and leading to significant outcomes.

Placed strategically within the pages, cartoons give readers a visual break from dense textual content. The humour, wit, and creativity of cartoons contribute to the overall appeal of newspapers, engaging readers and making the content more accessible. This entertainment factor is particularly significant in attracting diverse

audiences, including those who may need to be drawn to traditional written articles. Al-Momani, Badarneh, and Migdadi (2017) posit that political cartoons not only satirize the existing order but also illuminate socio-political discourse in a comedic manner. They emphasize that these cartoons represent diverse societies' collective interests and perspectives. Additionally, political cartoons express the attitudes, ideologies, and views of the cartoonist and the social group. Gibbs (2016) underscores the purpose of caricatures in drawing attention to concealed messages.

Examples of potentially offensive cartoons include those relying on racist and ethnic jokes, such as the Danish cartoons mocking the Islamic prophet Mohammed, causing anger among Muslims globally, known as the "cartoon crisis" (Kuipers, 2011: 63). In such instances, humour may escalate hostility and contribute to perceived harm, as Lewis (2008: 13) argues that insulting jokes are more likely to lead to war than achieve peace.

2.6.4 Visual satire and critique

Cartoons leverage visual satire as a means of conveying complex messages. The marriage of images and satire simplifies intricate political, social, or economic issues, making them more understandable to a broad audience. Through clever visual metaphors, cartoons can convey layered meanings, allowing readers to quickly grasp a message's essence (El Refaie, 2012). Visual satire adds a dynamic and engaging element to newspapers, enabling cartoonists to communicate complex ideas immediately. Moreover, the combination of images and satire elicits emotional responses from audiences. Whether through humour, irony, or caricature, cartoons can evoke laughter, empathy, or even anger. This emotional impact makes the messages more memorable and resonant, contributing to their lasting influence.

Visual satire in editorial cartoons often challenges authority and holds those in power accountable. Cartoonists can question, critique, and sometimes undermine authority by using satire to lampoon political figures or institutions. This subversive element adds depth to the messages conveyed and encourages critical reflection. Adequate comprehension of visual depictions requires an exploration of socio-political contexts, according to Mateus (2016). Please convey contextual backgrounds in political cartoons to ensure readers grasp the depicted issues.

2.6.5 Contemporary relevance

Mateus (2016) further argues that creating political cartoons necessitates deeply considering the social context. Analyzing societal changes over time becomes imperative for interpreting the meanings embedded in cartoons. Genova (2018) asserts that political cartoons can depict values under scrutiny, contention, and debate within society. While Humor is a significant aspect, Graau and Zotos (2016) affirm that the paramount goal is effectively communicating the message. They argue that humour enhances the beauty of portrayals, but the true essence lies in deriving meaning from the depictions, often using cultural references.

2.7 Elements of political cartoons

Fetsko (2001) interprets the elements of political cartoons, contributing to a comprehensive understanding and interpretation of political cartoons.

i. Political bias

Every political cartoonist has a political bias on which to base their political inputs, inferences, and positions. This might be cultural, ethical, religious, or political, providing a clue for interpreting the cartoonist's art. Political bias aids political cartoon reviewers and critics in swiftly arriving at work summaries by identifying where the cartoonist is coming from.

ii. Symbolism

Using an abstract expression to denote a precise meaning in cartoons is called symbolism. It may also apply to using items or symbols to depict a person, thing, or emotion. In Africa, symbols are used in several ways to denote rights, traditions or instruction; therefore, cartoonists employ semiotic expressions, objects, signs, cyphers, markings, or emblems to represent more abstract thoughts or ideas. Viewers are encouraged to recognize these symbols in political cartoons, consider their significance, and consider what the cartoonist intended for each symbol to signify.

iii. Exaggeration

Exaggeration is a crucial component of caricature and is the foundation on which all other elements of visual appeal in political cartoons rest. Characters' attributes are occasionally disproportioned to provoke comedy. The artist may enlarge, raise, or decrease a character's features so that they look comically bigger or smaller. While

keeping a degree of likeness, this essential feature appeals to viewers who frequently find the caricature humorous. As a result, features, including facial expressions, clothes, the head, hands, and limbs, become exaggerated. The cartoonist's message through exaggeration should be understood by viewers, who should attempt to comprehend it.

iv. Irony

The difference between how things should be and how they appear or are seen is called irony; it is the communication of one meaning via the use of syntax that symbolizes another. In political cartooning, artists infer a notion but go ahead to represent it in another way using imagery that is opposition. This is done to lighten up the punchiness of the cartoon and play down the criticism yet still passing on the sarcasm.

v. Labelling

Labelling in a political cartoon refers to intentionally tagging or captioning individuals, objects, and events to denote their intended meaning and emphasis. They clarify and simplify the meaning of a cartoon's context for the audience.

vi. Analogy

Political cartoonists juxtapose two unrelated concepts that have some characteristics using analogies. This shows that while the political issue being addressed is unique, the cartoonist's perception of the issue may share certain commonalities, which may help readers and viewers of political cartoons comprehend the topic in a new and more transparent way. (Toluwani & Shobukonla,2023).

In conclusion, cartoons in newspapers serve as dynamic and multifaceted tools, fulfilling functions beyond mere entertainment. They provide political commentary, offer social critique, enhance reader engagement, and leverage visual satire to convey complex messages. As newspapers adapt to the evolving media landscape, cartoons remain integral components, contributing to the richness and diversity of content in both print and digital formats.

2.8 Challenges faced by political cartoonists

Political cartoons are potent tools for portraying both positive and negative aspects of situations, influencing social dynamics, as Kuttner et al. (2017) noted. On a positive note, these cartoons can raise awareness about rule violations, shedding light

on real-life situations through nuanced depictions, as highlighted by Al-Momani, Badarneh, and Migdadi (2017). Creating caricatures during instances of violation may positively impact society, driving it towards change. However, McClennen (2018) argues that while cartoons may have positive effects within the in-group community and for cartoonists, they can also exert negative and harmful consequences on the out-group community. Cartoons often serve as vehicles for criticism, mockery, and undermining of other communities, leading to historical instances like the negative impact of Block's cartoons on Nixon, as exemplified by Sanderson (2016). Pogrebetskaya and Bause (2018) cite an incident where a Russian cartoonist's caricature of Adolf Hitler led to severe repercussions when the Germans captured Moscow. Offensive cartoons, especially those featuring ethnic and racist jokes, are generally frowned upon by society, as they can hurt sentiments, according to Knopf (2015). Political cartoonists face challenges navigating sensitive topics, requiring careful consideration during the creative process.

2.9 The Flood 2022

In the summer of 2022, a climate-fuelled disaster hit Pakistan unprecedentedly in the region. The immediate causes of the floods were heavier than usual monsoon rains and melting glaciers that followed a severe heat wave, both of which are linked to climate change. The flooding was the world's deadliest since the 2020 South Asian floods and was described as the worst in the country's history.

The flood disaster resulted in a humanitarian crisis, with thousands of displaced people needing urgent assistance. The affected population faced challenges regarding access to clean water, shelter, and healthcare. The disaster not only posed immediate threats to lives and livelihoods but also highlighted the vulnerability of communities to the impacts of climate change and extreme weather events (UN Office for the Coordination of Humanitarian Affairs, 2022).

The consequences of the 2022 floods are far-reaching and unprecedented as they have engendered the imminent threat of food insecurity, water-borne diseases, malnutrition, and social unrest in Pakistan. However, climate change-induced flash floods have been exacerbated by bad governance, delayed response, lack of resources, and a proactive approach. According to the National Disaster Management Authority, between 14th June and 1st September, at least 1208 people were killed, a third of which

were children, and 6082 people injured, with numbers increasing as the rain continued. Over one million houses have been damaged, with 436,307 destroyed and almost 736,242 partially damaged. Livelihoods are also being heavily impacted as 173 shops have been destroyed, and more than 733,488 livestock – a critical source of sustenance and livelihoods for many families – have died. Over two million crops and orchards have been impacted, including 304,475 in Balochistan, 178,186 in Punjab, and 1.54 million in Sindh. However, climate change-induced flash floods have been exacerbated by bad governance, delayed response, lack of resources, and an initiative-taking approach. The incapacity of the current infrastructure exacerbates flash floods and rain-induced landslides to manage the substantial amount of water. Many rivers, including the Indus, which runs the length of Pakistan, are at high flood alert levels and have exceeded their banks. Major dam reservoirs are rapidly filling or overflowing, posing further risks to residents in the area and downstream.

According to the Global Climate Risk Index, Pakistan is the eighth most vulnerable country to climate crisis despite its low carbon footprint. Pakistan has emitted only 0.4% of carbon dioxide, the primary greenhouse gas, since 1959, compared to 21.5% by the United States and 16.4% by China. Even though Pakistan is responsible for the emission of less than 1% of the world's global warming gases, between 1952 and 2009, the country's temperatures rose by 0.3°C per decade – higher than the global average. This gradual warming of temperatures caused unprecedented heatwaves in April and May this year, reaching above 40°C for prolonged periods in many places.

According to a rapid attribution study, climate change was crucial in exacerbating the extreme rainfall that led to flooding. However, the scale and impact of the disaster were also driven by the country's historically rooted vulnerabilities and inequalities. The Pakistan floods occurred during a summer of climate extremes in the northern hemisphere, with extreme heat, drought, and wildfires across much of China, Europe, and the USA. Not all climate disasters are experienced equally. However, both between and within countries, disadvantaged groups suffer the most.

2.10 The Role of Editorial Cartoons in Representing Flood Disaster

Pakistani English newspapers were crucial in disseminating information about the flood disaster. Visual elements, including photographs, infographics, and maps,

became essential tools for conveying the scale and impact of the disaster to a broad readership. The use of visuals in newspapers aims to elicit emotional responses raise awareness, and prompt action from the public and authorities (Pantti et al., 2012).

2.10.1 Types of Visuals Used

i. **Photographs:** Newspapers featured compelling photographs capturing the immediate aftermath of the flood disaster. Images of submerged homes, stranded communities, and rescue operations conveyed the human dimension of the crisis. The emotional resonance of these visuals aimed to evoke empathy and prompt readers to engage with the issue (Tierney et al., 2001).

ii. **Infographics and Maps:** To enhance public understanding, newspapers utilized infographics and maps to illustrate the geographical extent and severity of the flooding. These visual aids helped convey complex information about the affected regions, emergency response efforts, and areas needing assistance (Chandler, 2011).

iii. **Collages and Montages:** Collages and montages combine multiple images into a cohesive visual narrative. They may juxtapose scenes of destruction with images of resilience, community support, and relief efforts.

iv. **Editorials cartoons:** Editorial cartoons are visual commentaries that combine images and often minimal text to express opinions, critique, or highlight social and political issues. Distinctive for their humor, caricatured representations, and satirical tone, editorial cartoons aim to convey complex messages concisely and engage readers in critical reflection (Rodriguez, 2016).

In short , the visuals used in Pakistani English newspapers aim to create a multi-faceted narrative of the flood disaster. By combining emotional and factual elements, these visuals engage readers, foster empathy, and enhance public awareness, encouraging informed responses and support for relief efforts. The strategic use of diverse visuals contributes to a more nuanced and impactful representation of the complexities surrounding flood disasters.

2.10.2 Government Response and Accountability

Editorial cartoons depicted the government's response to flood disaster, highlighting preparedness, relief efforts, and accountability issues. Symbols like

lifebuoys, sinking ships, or overwhelmed officials may be used to satirize the perceived inadequacies in governance.

2.10.3 Global Perspectives on Climate Change

Cartoonists may employ symbols like melting icebergs, greenhouse gases, or drowning animals to comment on the broader context of climate change and its contribution to severe weather events such as floods. Editorial cartoons were a visual platform to advocate for environmental awareness and action.

2.10.4 Impact on Communities

Editorial cartoons often focus on the human impact of flood disasters, portraying affected communities in a relatable and empathetic manner. These cartoons used symbols like submerged homes, distressed families, or displaced individuals to evoke emotions and prompt readers to reflect on the human cost of such disasters.

2.10.5 Call to Action

Through satire and visual metaphors, editorial cartoons served as a call to action, urging readers to engage with relief efforts, support vulnerable communities, or demand policy changes. Using symbols like life rafts, helping hands, or rebuilding efforts conveyed a sense of collective responsibility.

2.10.6 Balancing Humor and Sensitivity:

Editorial cartoonists face the challenge of balancing using Humor to engage readers and respecting the gravity of a disaster. Ethical considerations require sensitivity to the immediate human suffering while using satire to address systemic issues.

2.10.7 Addressing Cultural and Regional Sensitivities

Cartoonists were aware of cultural nuances and symbols specific to the Pakistani context. Effective editorial cartoons resonated with local audiences, using symbols and references that were familiar and culturally relevant.

In conclusion, editorial cartoons serve as a distinctive and impactful visual representation in Pakistani English newspapers, offering a satirical lens on flood disasters. By employing symbolism, Humor, and visual language, cartoonists engage readers in critical reflections on government response, climate change, and the human

experience during such crises. However, navigating the ethical considerations of Humor in the face of tragedy poses challenges. The studies mentioned above emphasize the significance of political cartoons in providing satirical insights into the genuine image of society and exposing harsh realities. During the Flood 2022, cartoonists depicted the world's hypocrisy through political caricatures (Zhabotynska & Ryzhova, 2022). While past literature has explored political cartoons from a discourse perspective (Shaikh et al., 2019), a gap exists in analyzing political cartoons about Flood 2022. This study aims to fill that gap by addressing the lacuna left by previous research.

2.11 Ecological Discourse Analysis

Critical eco-linguistics, merging with critical discourse analysis, delves into environmental discourse and its various forms, exploring the ideological interplay concerning people and the environment. The encompassing term for environmental discourse, whether oral, written, or visual, is Green Speak or Harre's green discourse (Fill & Muhlhausler, 2001, p. 8). This critical eco-linguistic approach scrutinizes the linguistic dimensions of discourse or text related to the environment.

Alexander and Stibbe (2014) distinguish two main strands within Ecolinguistic Discourse Analysis (EDA): the analysis of ecological discourse and the ecological analysis of discourse. The former focuses on "how humans use language to talk about ecology," identified as the text-critical strand by Fill and Mühlhäusler (2001: 6). The latter recognizes that various discourses impact human treatment of life-supporting systems, aligning with the system-critical aspect outlined by Fill and Mühlhäusler (2001: 6) and pioneered by Halliday (1990). Halliday critiqued growthism and argued that language distinctions, like countable and uncountable nouns, shape perceptions of natural resources. While Halliday acknowledges linguistic relativity, he suggests that language strongly influences attention within a speech community, having a habituating effect (Alexander & Stibbe, 2014, p. 105).

Critical eco-linguistics navigates the intricate connections between language and environmental discourse, scrutinizing how linguistic choices shape perceptions and influence societal attitudes towards ecological systems. The multifaceted nature of this field incorporates critical discourse analysis to unveil the underlying power dynamics and ideologies within environmental communication.

2.11.1 Climate Change Discourse

Climate change has emerged as a predominant theme in global environmental discourses, although more attention needs to be devoted to this critical issue within the realm of Eco linguistics. Eco linguistic studies have primarily delved into media representations, focusing on metaphors, framing (Kuha, 2018; Penz, 2018), and narratives and stories (Stibbe, 2015). Recent efforts have expanded to include the perceptions of local populations affected by climate change (Döring & Ratter, 2018). Hansen (2018), employing a multimodal approach, specifically investigated visual representations of climate change.

Brigitte Nerlich (2010, 2012) is a prolific researcher in climate change communication within the ecolinguistic domain. Her work explores lexical aspects, including formations arising from the UK carbon reduction debate, and scrutinizes media representations, particularly in news discourse (Nerlich et al., 2012). Nerlich also contends that climate change communication constitutes its field and underscores the need to consider the relationship between it and behavioural change (Nerlich et al., 2010). Addressing the challenge of conveying uncertainty in climate change, Penz (2022) explores differing conceptions and highlights the potential impediments in translating these uncertainties for the public. These divergent interpretations hinder individual and societal actions to prevent climate change.

The topics discussed here offer only a glimpse into current Ecolinguistic Discourse Analysis (EDA). Ecolinguists have extended their investigations to diverse issues such as food, health, (nuclear) energy, and waste, illustrating the breadth and depth of this evolving field. The comprehensive exploration of climate change within ecolinguistics underscores the interdisciplinary nature of this research domain, weaving together linguistic analysis, environmental science, and communication studies.

2.11.2 Eco-imagistic

Hansen (2018: 179) asserts in "Using Visual Images to Show Environmental Problems" that visual communication research has long been overlooked compared to text-focused communication research. He defines visual environmental communication research as the theoretical and empirical examination of how various visual imagery, including photographs, film, scientific representations, charts, graphs, maps, models, and drawings, communicates and constructs messages about the environment (Hansen, 2018, p. 180).Within the visual representation of the environment, Hansen (2018: 181)

identifies three image categories: 1) images of nature/the environment, 2) images of industrial technology, and 3) images focused on people, often without visual emphasis on nature/the environment. Hansen (2018: 182) provides examples of each category, such as an "Iceberg graveyard" representing nature, a power station depicting industrial technology, and a photo of heads of delegations at the 2015 United Nations climate change conference in Paris. Additionally, Hansen (2018: 187) features a photograph of "Stilt houses, coping with climate change," emphasizing how people have taken measures to adapt to climate challenges throughout history. Hansen (2018, p. 191) emphasizes that photographs and visual representations influence agenda processes uniquely compared to textual content. Understanding the interaction between text and images, whether supporting or contradicting each other, becomes crucial. This perspective underscores that art has multiple dimensions. Kress and van Leeuwen (1996), in Reading Images: The Grammar of Visual Design, liken visual 'grammars' to grammars of language, describing how depicted elements combine in visual 'statements' of varying complexity and extension (p. 1). In this context, exploring the interplay between text and visual elements becomes pivotal in comprehending the nuanced ways environmental messages are conveyed.

2.12 Previous studies on newspaper semiotics

In his 2023 study, Makinde explores how Nigerian newspaper cartoons use semiotics to depict ASUU strikes. The research analyzes selected cartoons from Vanguard Newspapers and websites, employing Kress and Van Leeuwen's visual semiotics. Examining the manipulation of symbols and signs, the study interprets visual and textual representations through Halliday's Systematic Functional Linguistics and O'Halloran's metaphorical constructions. The findings reveal the strategic use of semiotic resources in portraying the reality of persistent ASUU strikes and their impact on academic activities in Nigeria. This scholarly intervention contributes significantly to social semiotics by visually representing challenges within the Nigerian educational system, particularly related to inadequate government funding.

Sarwar's 2023 study investigates linguistic and semiotic dimensions of cartoons in the editorial sections of Pakistani English newspapers. Focused on the satirical use of cartoon art to spotlight political issues, the research explores the projected political themes, linguistic and semiotic choices shaping the artist's perception, and their indirect role in constructing public opinion. Using a qualitative approach, the study examines

three randomly sampled cartoons from Dawn, The Nation, and Daily Times. The analysis is conducted using Peirce's Triadic Semiosis theory. Results reveal the artists' adept use of satire and Humor to portray harsh political realities, shaping readers' worldviews subtly. Emphasizing the significance of cartoons in print media editorials, the study highlights their role in disseminating information and influencing public opinion.

Hameed, A., & Alsager, H. (2023) conducted a study exploring Arab News cartoons illustrating internal predicaments in selected Middle Eastern countries. The main goal was to scrutinize the intricate connection between semiotics and socio-political complexities in these regions, utilizing Barthes' semiotic lens theory. The research delved into how cartoonists use signs, symbols, and pictorial rhetoric to convey messages and interact with the socio-political environment. Findings revealed that the caricatures effectively portrayed underlying causes and conflicts contributing to the internal chaos in the region. This study contributes significantly to understanding Middle Eastern nations' challenges, endorsing cartoons as a genuine medium for discussing harsh realities.

Abbas, Ali & Kadim, Enas. (2022) conducted a semiotic-discourse study on selected COVID-19 cartoons and posters amid the global pandemic that has affected over 601,184,370 people and claimed over 6,487,230 lives, as reported by Johns Hopkins University. With the escalating spread and fatalities, various entities, including countries, health organizations, media, and social platforms, employ diverse strategies to curb the virus. This study focuses on the effectiveness of persuasive anti-COVID-19 cartoons and posters in communicating the virus's risk to the public. Utilizing a semiotic approach as a theoretical framework, the analysis of 18 selected visuals illustrates the universal impact of pandemics, emphasizing the need for collective efforts across borders, colours, religions, genders, and races to combat such formidable adversaries.

Awoniyi, E., Akano, R., & Afolabi, I. (2022) conducted a research study delving into the portrayal of Nigeria's insecurity in selected newspaper cartoons. Employing an eclectic approach that incorporates Kress and van Leeuwen's social semiotics, Barthes' anchorage and relay concepts, and ideological notions of hegemon and subaltern, the study provides theoretical and analytical insights for multimodal critical analysis of artworks from The Punch, Daily Trust, and Business Day newspapers' Facebook pages. The analysis uncovers visual strategies like irony, satire, and sarcasm, projecting a

negative representation of the masses as victims, Nigeria's President as unfeeling and nepotistic, security agents as inept, and insurgents as ferocious. The study concludes that cartoons serve civic goals by humorously depicting Nigeria's security situation, advocating for attitudinal change, and urging concerted action against the dire situation impacting citizens and the Nation socially, ecologically, and economically.

Kadim and Abbas (2022) conducted a non-verbal semiotic discourse analysis on selected cartoons, exploring visual ironies regarding military expenditures during the COVID-19 pandemic. With global military spending reaching $1917 billion in 2019, the study highlights the irony of massive investments in military equipment proving ineffective against an unseen enemy. Using Peirce's triadic system of signs, the analysis focuses on ironic cartoons, suggesting a need for governments to shift priorities. The findings underscore the call to redirect funds from excessive military spending towards addressing essential humanitarian, economic, and health challenges amid the ongoing global crisis.

Al-Dala'ien, A.-S., Aldowkat, & Al-Takhayinh (2022) Conduct a semiotic analysis of Jordanian cartoons depicting the Russia-Ukraine war from January to September 2022. Employing Roland Barthes' model (1967, 1977), the study analyses these cartoons to examine the socio-political context through the lenses of two prominent Jordanian cartoonists, Emad Hajjaj, and Osama Hajjaj, via their official Facebook accounts. The cartoons offer a unique Arab perspective on the conflict, contributing to semiotics by showcasing how verbal and visual elements coalesce to convey potent messages.

In another study, Furqan, Akram, and Sarwar (2022) analysed the Dawn newspaper's representation of the Afghan conflict from July 2020 to September 2021. Their study explores ideological differences in the published accounts using five cartoons by Zahoor. They employ qualitative methods, including Barthes' semiotic analysis and Fairclough's critical discourse analysis.

In another study, Abbasi, Zahra and Asghar (2022) delve into the semiotics of these cartoons on social media, using Barth's model and data from Tribune Content Agency. Ten cartoons are analysed, unveiling their literal, denoted, and connoted meanings. The findings expose a predominant theme: irony and satire directed at Russia's invasive actions. Many cartoons feature a symbolic "Bear," symbolising

Russia's unwavering aggression and ego-driven agenda. These cartoons collectively critique Russia's aggression, power, pride, and egocentrism in the context of the conflict.

In a study by Pavlina (2021), British and American editorial cartoons on Covid-19 were explored. Using 100 cartoons from The Guardian and 100 from US Today in 2020–2021, a contrastive analysis viewed these multimodal texts as language-driven expressions within distinct cultures. Functional Discourse analysis revealed that American cartoons not only served as satire but also presented a positive image of vaccination authorities—conversely, British cartoons aimed at criticism. Stylistic analysis showcased British cartoonists' greater freedom, employing stylistically degraded elements to portray politicians negatively, while American counterparts avoided edginess. Systemic Functional Critical Discourse analysis examined the interplay of verbal, iconic, graphical, and colour modes, contributing to meaning-making. Visual metaphors and culture-specific intertextual elements were identified, highlighting how both American and British cartoonists conveyed messages on Covid-related issues.

Several recent studies have explored semiotic analysis in analysing editorial cartoons. This critical review will examine these studies and their contributions to our understanding of editorial cartoons.

Azhar *et al*. (2021) delve into linguistic and semiotic aspects of cartoons in Pakistani English newspapers' editorials, exploring how satire highlights political and social issues. The study investigates the projection of these issues, the linguistic and semiotic choices shaping the cartoonists' perceptions, and the indirect construction of public opinion. Qualitative methodology is applied, analyzing eight cartoons randomly sampled from Dawn, The News, and The Nation. Kress and Leeuwen's (2002) visual communication model guides the analysis. Results reveal skilled use of satire and Humor to visually address harsh political and social issues, influencing readers' worldviews. This study underscores the importance of cartoons in shaping public opinion through print media editorials, emphasizing their role in disseminating information.

Hameed & Afzal's (2021) study examines how Arab newspapers use cartoons to depict pandemic issues, employing a semiotic theory lens. Analyzing cartoons from

two popular Middle Eastern newspapers, the research uncovers the profound impact of the coronavirus pandemic on various global aspects. Highlighted issues include disruptions to everyday human life, rapid economic downturns, the hardships faced by the working class, the dual decline of terror-stricken nations, unequal access to COVID-19 vaccines, capitalist concerns in vaccine supply, and the unfortunate setbacks in global progress. The findings underscore the role of cartoons as a social discourse, illustrating how cartoonists address social and political realities in their depictions of the world.

Rabbani, Sarwar, and Ghaffar (2021) investigated social satire in cartoons in Pakistani English newspapers. The qualitative study aimed to identify recurring social themes, explore semiotic devices, and examine the logical connection between linguistic and semiotic elements in reflecting social issues. Cartoons from the Daily Times, Dawn, and The Nation were analyzed using Barthes' (1974) semiological model. Findings revealed cartoonists employed linguistic devices like exaggeration, symbolism, labelling, caption, irony, and analogy to construct social satire, addressing issues such as corruption, inflation, terrorism, poor democracy, government policies, thana culture, energy crises, meat adulteration, and child brutality. Logical connections between linguistic and semiotic elements enhanced reader comprehension of social satire.

Tunde and Bello (2021) analyze the humorous and satirical portrayal of the pandemic in Nigeria through selected cartoons, treated as graphic literary texts with diverse interpretations. Ten cartoons from famous Nigerian cartoonists' Facebook pages, randomly selected between March and April 2020, are examined. The study employs Suls's (1983) Incongruity Resolution (IR) model, using linguistic tools like lexicalization and re-lexicalization and shared sociocultural knowledge to unravel Humor and satire. Additionally, Structuralism is applied to contextualize human behaviour in the broader social system. Findings reveal that the cartoons, reflections of the Nigerian social context, employ incongruity to humorously depict beliefs about the pandemic and the country's preparedness to flatten the virus curve.

Sattar, Saqlain, and Arslan's (2020) study critically decodes the semiotic discourses on COVID-19 in selected national newspapers—Dawn, The Nation, and Pakistan Times. Utilizing a qualitative research paradigm, the analysis employs a blended model of critical discourse analysis and semiological analysis. The study

reveals diverse perspectives among newspapers regarding COVID-19. Dawn emphasizes the importance of SOPs and the economy. The Nation illustrates the virus's drastic impact on education, mocking public behaviour towards COVID-19 as fake news. Pakistan Today focuses on the possibility of a second wave of Corona. The research concludes that different newspapers highlight distinct aspects of the pandemic, offering varied perspectives on the unfolding situation.

Waqar, Naz, and Ghani's (2020) study investigates the portrayal and persuasion of national interest agendas through semiotics in Pakistani newspapers, focusing on a comparative analysis between Dawn and The Nation. The research is bifurcated into two parts: Part 1 examines semiotics, and Part 2 analyzes the written content of political cartoons. Using an integrated framework blending Barthes' (1957) semiotics theory and Fairclough's (1995) 'three-dimensional' CDA model, the study reveals the frequent use of diverse persuasion modes in political cartoons' semiotics and discourse. Comparing the two newspapers, Dawn's semiotics minimally influence persuasion on the national interest agenda, while The Nation's semiotics significantly contribute to agenda-setting. The study recommends that readers carefully compare newspapers based on readership to discern ideological biases in representing facts and opinions.

Using Kress and Leeuween's approach to social semiotics, Hussein and Aljamili (2020) focused on how Jordanian social media contributed to overcoming anxiety burdens caused by the pandemic and offering relief. It analyzed semiotic patterns in caricatures and memes representing COVID-19 in social media and how humour can soften the grim mood caused by COVID. Likewise, some researchers also focused on COVID-19 memes in social media and the messages they conveyed (Dynel, 2021; Isnaniah & Agustina, 2020)

Using qualitative research and content analysis, Hasanah and Hidayat (2020) performed a semiotic analysis of Anies' cartoons during his initial 100 days as Jakarta's governor. The research categorized signs as icons, symbols, or indexes, interpreting political cartoon meanings and drawing conclusions. Results revealed powerful signs in the cartoons expressing Indonesians' aspirations toward the Anies government. The visual format facilitated understanding, emphasizing the relationship between visual and verbal signs. Despite challenges, the study suggests potential applications of cartoons in language teaching. The research contributes valuable insights into the significance of political cartoons in conveying public sentiments and highlights their

potential pedagogical uses.

Ahmed (2020) conducted a semiotic analysis to investigate how the caricature represented the 2018 presidential Egyptian elections. He analyzed the symbols used through caricature art, significant themes and ideas, and language and non-language semiotic indicators. The study argued that caricatures conveyed subtle messages by using gestures, signs, and visual expressions of images, which may not be communicated through words.

Tehseem and Bokhari's (2019) study examines the specific political perspective conveyed in Kachee Goliyan's comic cartoons, focusing on socio-political issues in Pakistan. The research aims to decode overt ideologies in comics and analyze how the comic cartoons resonate with both artists and readers. Emphasizing the significance of social media in today's virtual communication era, the study explores explicit and implicit encoding of rich semantic, pragmatic, and ideological content. Findings reveal that comic imagery, whether online or in print, effectively highlights socio-political issues, sparking satirical consciousness. Additionally, portraying cultural glimpses enhances understanding, contributing to awareness of manipulation and diverse cultures.

Rehman, Rahman, and Ali's (2018) research explores the connection between cartoons in print media and the United States' war on terror. Focusing on caricatures in the Pakistani press, particularly in The Dawn and The Nation, the study employs a Likert scale questionnaire to gather feedback from 140 educated individuals. Utilizing the Statistical Package for Social Sciences (SPSS) for analysis, the research investigates cartoons related to the war on terror post-9/11, 2001. Based on the results of the questionnaire, the study concludes that the war on terror, perceived differently by many, is not a success for the United States and the world at large, emphasizing diverse opinions on the matter.

Using Pierce's theory of semiotics, Tyumbu (2018) also presented how to interpret and gain meanings in cartoons and understand them in a better way. It also presented the semiotics used in cartooning and contributed to studying verbal and non-verbal codes, such as cartoons, as essential communication mediums. It was revealed that messages are decoded from cartoons.

In another study, Dilmac and Kocadal (2018) explore cartoons in Turkish

satirical magazines from 2013 to 2017 depicting Syrian refugees or migrants. It reveals how the extended presence of Syrians in Turkey influenced their portrayal in these cartoons. Using a social semiotic approach, the analysis categorises depictions of Turkish politicians and Syrians, showing how cartoonists sometimes depict them as a threat to stability and other times as a group to be integrated.

In a study by Mhamdi (2017), the use of political cartoons in the post-2011 uprising in Tunisia is examined. The research delves into how cartoons critically portrayed the socioeconomic and geopolitical conditions during the country's transitional phase. The study employs a qualitative approach, analyzing selected political cartoons for textual and graphic elements. Using semiotic theory for textual analysis, it explores the framing of pictures, systems of signs, and visual aspects. These cartoons functioned as mirrors reflecting prevailing conditions and implicit discourse, effectively conveying verbal and non-verbal messages with profound meanings. By prompting the audience to question the established status quo, the cartoons significantly shaped perspectives during Tunisia's transitional period.

Similarly, Al-Momani, Badarneh, and Migdadi (2017) conducted a semiotic analysis of Jordan's political cartoons during the 2007, 2010, and 2013 parliamentary election campaigns. Drawing from Barthes' perspective, their study argued that the humour conveyed through cartoons carried potent messages, warranting an exploration of the relationships between various cartoon signs and their social and ideological implications.

In another research study, Shaikh and Saqlain (2016) conducted a semiotic analysis of Pakistani political cartoons, focusing on the 2013 general election campaign. The study uses quanto-qualitative measures to evaluate how cartoons served as communicative tools in both online and print media. In a critical period marked by Taliban attacks and a search for a new beginning in Pakistan, the research explores how cartoons conveyed significant meanings and dominant political themes. The study investigates the impact of cartoons on the general populace against the backdrop of social, political, ethical, and religious contexts. This analysis enhances comprehension of the structures and critical features of political cartoons, offering insights into their role during a volatile period in Pakistan's political landscape.

2.13 Summary

Overall, these studies underscore the significance of semiotic analysis in comprehending the meanings and messages transmitted through media cartoons. Examining symbols, metaphors, and various linguistic and visual elements in these cartoons allows researchers to delve into their creation's cultural, social, and political environments. Though facing multiple limitations, such as subjective interpretation and challenges in identifying all pertinent symbols and metaphors, semiotic analysis continues to be a valuable instrument for investigating newspaper cartoons.

Despite the existing literature on semiotic analysis of cartoons on the socio-political and economic issues and the COVID-19 pandemic, there needs to be more studies on how the Pakistani media, particularly some of the leading daily newspapers published in English, cartooned the Flood 22 and its various impacts. This study investigates the Pakistani newspapers that represented Flood 22 in the form of editorial cartoons. Thus, Flood 2022 provides the contextual background of the study and is briefly discussed in the following paragraphs. It is worth noting that cartoonists are more interested in presenting social discourse in a caricatured format. However, it is the researcher's interest to choose a framework of analysis, i.e., semiotics, in the present study. Semiotics provide a lens to interpret the meanings provided as visual signs and theorize the context as relevant to interpretation (Hodge et al., 1988). While studying signs related to society, semiotics help scrutinize cartoons as social discourse and social semiotics. The purpose is to understand the flood-related issues and concerns highlighted by the newspaper cartoons. They further would help to comprehend the natural calamities related to the other complications caused in various fields of life.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Research Design

The research follows a qualitative design, integrating an interpretative approach to analyze the semiotic elements of cartoons related to the 2022 flood disaster in selected Pakistani English newspapers. A qualitative interpretive design is suitable for investigating complex phenomena such as semiotics and environmental communication. This design allows for a deep, nuanced understanding of the cartoons' semiotic elements and their role in shaping public perception and policy responses to the 2022 flood disaster. The research design follows a case study approach, focusing on the 2022 flood disaster as the case. This approach enables the study to provide an in-depth, context-specific analysis of the semiotic dimensions of environmental disaster communication in the selected newspapers.

Data for this research primarily consists of cartoons published in prominent Pakistani English newspapers during the 2022 flood disaster. One critical strength of cartoons is their ability to bridge linguistic and literacy barriers. In a country like Pakistan, where languages and dialects vary widely, cartoons become a universal language, transcending words to convey universally understood messages. Whether political satire, social critique, or a light-hearted take on everyday life, these cartoons can evoke laughter, inspire reflection, and spark meaningful conversations.

3.2 Population

In this study, the population under investigation encompasses the editorial cartoons related to flood disasters in English newspapers.

3.3 Sample and Sampling Technique

Sampling involves selecting a subset of items or elements from a larger population for analysis. In the context of this thesis, sampling involves the selection of specific Pakistani English newspapers, and the cartoons related to the 2022 flood disaster within them. A purposive sampling approach was employed to select thirty Cartoons from three Pakistani English newspapers- Dawn, The Nation, and The Daily Times- known for their extensive coverage of the 2022 flood disaster.

Purposive sampling was chosen for this study to target specific editorial cartoons that align with the research aims. By focusing on particular cases that best represent the semiotic and eco-imagistic elements related to the 2022 Pakistan floods, this method ensures that the cartoons analyzed are selected based on their significance in portraying the disaster, governance, and environmental issues. This approach is crucial for delving into the specific visual and textual narratives that illustrate key themes, such as environmental mismanagement, socio-political tensions, and climate change, as represented in Pakistani English newspapers.

The purposive sampling strategy is informed by several criteria: relevance to flood coverage, representation of key themes, publication in English newspapers, and diversity of perspectives. This method allows for a focused analysis, enabling the researcher to concentrate on the most informative cases, providing a deeper understanding of the complex semiotic and eco-imagistic meanings within the cartoons. While acknowledging potential biases and limitations in generalizability, purposive sampling is the most appropriate approach for achieving the study's qualitative objectives, offering valuable insights into the intersection of media, environmental communication, and disaster representation.

3.4 Data Collection

Data collection involves the systematic gathering of relevant information and materials for analysis. This study's data collection focuses on obtaining cartoons published in selected Pakistani English newspapers during the 2022 flood disaster. The process of data collection consisted of:

3.4.1 Newspaper selection:

The first step in the present research was to select a representative sample of Pakistani English newspapers. The researcher has chosen Newspapers based on their prominence, readership, and influence in English-speaking Pakistani communities. The cartoons (data) were collected from three Pakistani English newspapers, namely the daily Dawn, the Nation, and the Daily Times, highlighting /portraying catastrophic floods from May to September 2022. The rationale behind selecting these newspapers is their large circulation across Pakistan. Additionally, these newspapers are primarily persuasive and influential.

Dawn

Dawn is a prominent Pakistani newspaper with a wide readership amongst top bureaucrats, policymakers, and federal and provincial executives (Malik & Iqbal, 2011). Dawn reports newsworthy issues with a balanced stance (Khan & Jabeen, 2012). Award-winning cartoonist Abdul Karim Rathore says, "Caricatures, which are not taken seriously in Pakistan, brought people out on the streets and shook the economy of some countries — that is the strength editorial cartoons have."

The Daily Times

The Daily Times (DT) is an English-language Pakistani newspaper. Launched on April 9, 2002, The Daily Times is simultaneously published from Lahore and Islamabad. The newspaper was owned by the Governor of Punjab and Pakistan Peoples' Party member Salmaan Taseer.

The Nation

The Nation is a leading daily newspaper based in Lahore, Pakistan. The newspaper has been at the forefront of Pakistan's journalism landscape for over three decades. Cartoons in "The Nation" serve as more than just artistic illustrations; they are mirrors reflecting the Nation's pulse. With wit and wisdom, the talented team of cartoonists captures the essence of contemporary issues, political nuances, and societal challenges; through sharp satire, humour, and keen observation, these cartoons provide readers with a refreshing perspective on the world around them, fostering a culture of critical thinking and civic awareness.

3.4.2 Cartoon Identification and Selection

Systematic archival search methods were used to identify and select relevant cartoons from these newspapers. The selection aimed for variety and representativeness, considering different newspapers and stages of the disaster. The researcher ensured that the cartoons covered various aspects of the disaster, including its causes, effects, national and international response, and public sentiment. Using purposive sampling, a balanced sample of 30 cartoons was selected (ten cartoons per selected newspaper), highlighting the issues linked to the flood of 2022. After a thorough perusal, the researcher identified six broader categories of cartoons depicting distinctive flood-related issues. The categories are given as under:

i.   Flood 2022 Disaster Magnitude/Dimensions:

ii.   Global Emissions' Toll: Climate Change and the 2022 Pakistan Flood

iii. Government Inefficiencies: Cartoons Unveiling Failures in 2022 Flood Management

iv.   Political Scuffle Between Government and Opposition: Cartoons Unveil Neglect of 2022 Flood Victims

v.   Dissecting Relief Efforts in the Aftermath of the 2022 Pakistan Flood

vi.   IMF's Role in 2022 Pakistan Flood Rehabilitation

These identified themes collectively offer a comprehensive insight into the multifaceted aspects of the 2022 flood disaster as portrayed through cartoons. The analysis provides a nuanced understanding of the various dimensions, actors, and issues associated with the crisis, contributing to a broader comprehension of the societal response to natural disasters and the role of visual media in shaping public perception. This approach ensures that the chosen newspapers are relevant to the research topic and provide substantial data for analysis. The content of each cartoon was individually analysed following the selected Roland Barthes' and Hansen's theoretical frameworks.

3.4.3 Time Frame

A specific time frame, corresponding to the duration of the 2022 flood disaster and its immediate aftermath, May 2022 to September 2022, was specified for data collection to ensure that the selected cartoons were directly related to the disaster.

3.4.4 Sample Size

Purposive sampling: Using purposive sampling, 30 political cartoons were collected and classified according to their most prominent themes, constituting our study's primary data. The researcher determined an appropriate sample size based on available resources and research objectives and chose a balanced number for in-depth analysis with practical constraints. Each cartoon will be documented with metadata, including the publication date, newspaper source, and captions.

3.4.5 Objectivity and Bias Mitigation

The researcher-maintained objectivity and rigour during data collection, avoiding personal biases that could affect the selection of cartoons.

3.5 Data analysis

Once the cartoons were collected, they needed to be organised and prepared for analysis. The researcher employed qualitative analysis to interpret the denotative, connotative, and mythical dimensions as guided by Barth's model and the Ecological dimension as per Hansen's model of eco-imagistic.

Here is how the linguistic, denotative, and connotative dimensions are applied:

3.5.1 Linguistic Analysis:

The linguistic analysis dimension of Barth's model focuses on the linguistic elements within the cartoons. In this step, the text within the cartoons, including captions, dialogues, and written messages, was transcribed and subjected to a linguistic analysis. This analysis involved identifying the choice of words, metaphors, symbols, and linguistic devices used in the cartoons. It will also explore how linguistic elements contribute to the overall message and meaning conveyed by the cartoons. They analyse the choice of words, tone, and rhetorical impact in conveying messages related to the disaster.

3.5.2 Denotative Analysis

The denotative analysis dimension aimed to decipher the explicit or surface-level meaning of the cartoons. The visual components of the cartoons were scrutinised to identify direct representations of the flood disaster, including images of floods, affected regions, and key actors involved. Researchers sought to determine how these denotative elements contributed to the overall narrative of the cartoons. This step involved identifying and categorising the visual elements, symbols, and representations within the cartoons. Researchers analysed what each element signified on a basic level, such as identifying floodwaters, affected regions, individuals, or government symbols. The denotative analysis provided a foundation for understanding the factual information presented in the cartoons.

3.5.3 Connotative Analysis

The connotative analysis dimension delved deeper into the cartoons' underlying meanings and the emotions, ideologies, and cultural references they conveyed. Researchers explored the connotations and associations of visual elements and linguistic choices. This step involved identifying implied or hidden messages, stereotypes, cultural references, or ideological biases in the cartoons. It also considered how the cartoons may have reflected Pakistan's societal and cultural context during the 2022 flood disaster. The connotative analysis involved uncovering the underlying cultural, emotional, or symbolic meanings associated with the visual symbols and metaphors used in the cartoons. Researchers aimed to understand how these connotations shaped the viewer's perception of the flood disaster and its various dimensions.

3.5.4 Mythical Analysis

The myth can be derived from the belief among the majority of people. The study applied Barthes' concept of myth, investigating how the cartoons might establish or perpetuate societal narratives, ideologies, or stereotypes regarding flood disasters.

3.5.5 Eco-Imagistic Analysis

Hansen and Machin (2016) categorise visual representations of the environment into three overarching image types: images of nature/the environment, images of industry/technology, and images focused on people. The cartoons were then analysed both in terms of pragmatic and constitutive aspects of environmental communication:

3.5.6 Interpretation and Synthesis

Once all the cartoons have been analysed according to Barth's model, the next step is to interpret the findings and synthesize the results. The researcher identified patterns, recurring themes, and common semiotic strategies used in the cartoons. The interpretation involved drawing connections between linguistic choices, denotative elements, and connotative meanings to develop a comprehensive understanding of how these cartoons visually represent the 2022 flood disaster in Pakistani English newspapers. Finally, the researcher synthesised and interpreted the findings about the study's objectives and research questions. This involved discussing the implications of the findings for media practices, disaster management, and policymaking in Pakistan.

3.6 Theoretical Framework

Various approaches and theoretical frameworks can be adopted in the analysis of cartoons. These include linguistic, pragmatic, semantic, psycho-linguistic, and semiotic approaches. This study adopts a semiotic approach. The present study is situated simultaneously in semiotic theory and ecological discourse analysis. The study seeks to employ the Barthesian Model of Semiotic Analysis, combined with Hansen & Machin's (2016) principles for analysing visual environmental communication, to understand better how visual media, specifically cartoons, construct and communicate the narrative of environmental disasters.

To analyze editorial cartoons on the 2022 Pakistan floods in English newspapers, Roland Barthes' semiotics and Hansen and Machin's eco-imagistic theory offer a robust framework. These theories are particularly suited for dissecting the visual, ideological, and environmental elements present in the cartoons.

Barthes' semiotic theory is chosen for its depth in analyzing myths and ideologies within cultural narratives. Unlike other semiotic frameworks that focus on sign mechanics, Barthes emphasizes how signs convey deeper cultural meanings. This is crucial for understanding how the cartoons may construct or challenge narratives about climate change, governance, and societal resilience during the floods. Barthes' approach excels in uncovering how media texts naturalize certain ideologies, making it ideal for analyzing the complex messages conveyed in these cartoons.

Hansen and Machin's Eco-Imagistic theory is tailored for analyzing how environmental issues are visually represented in media. Hansen and Machin's focus on eco-imagery is essential for understanding how editorial cartoons use visual symbolism, such as rising waters or devastated landscapes, to communicate the severity of the disaster and the implications of climate change. Their emphasis on the emotional and ideological impact of eco-imagery allows for a nuanced analysis of how these visual elements inform and persuade audiences.

General semiotic approaches like Saussurean structuralism and Peircean semiotics, while valuable for understanding sign mechanics, lack the cultural and ideological critique that Barthes provides. Similarly, general ecolinguistic and environmental discourse theories prioritize verbal language over visual representation, making them less effective for analyzing the visual and symbolic dimensions of

cartoons. Critical discourse analysis (CDA) is powerful for language analysis but does not sufficiently address the visual elements crucial to editorial cartoons.

Barthes' semiotics and Hansen and Machin's eco-imagistic theory provide a comprehensive approach to analyzing editorial cartoons on the 2022 Pakistan floods. Barthes' focus on myth and ideology, combined with Hansen and Machin's analysis of environmental imagery, allows for a thorough examination of how these cartoons convey complex environmental and ideological messages. These theories are the most suitable for this study, offering depth and clarity in understanding the visual and narrative elements at play.

Semiotics is "a philosophical approach that seeks to interpret messages in terms of their signs and patterns of symbolism" (Eco, 1986, p. 15). Semiotics, as a multifaceted field, offers valuable insights into understanding how symbols, signs, and visual representations communicate meaning in various contexts. Ronald Barth's Analytical Model for Semiotic Analysis provides a structured framework for exploring these dimensions within visual media. The study aims to unravel the complex meanings conveyed by cartoons depicting the 2022 flood disaster in Pakistan through the lens of semiotics.

3.6.1 Ronald Barth's Analytical Model for Semiotic Analysis

According to Barthe (1967), a sign conveys connotative and denotative meanings. The system is divided into three parts: the text, the denoted image, and the coded iconic message (Rudrakumar & Venkatraman, 2022). Verbal captions that comprise lexical and structural choices constitute linguistic messages. The denoted message describes the images, including non-linguistic features like colours, facial expressions, drawings, gestures, and physical exaggerations. The symbolic connotation of the message provides an interpretation of the inter-semiotic relationship between the linguistic and non-linguistic elements.

Table 3 Ronald Barth's Analytical Model for Semiotic Analysis (Rudrakumar & Venkatraman, 2022)

Linguistic messages	Wordplay polysemes, metaphors, code-mixing, puns, ambiguity
Denotative message	Colors, facial expressions, physical exaggerations, drawings
Connotative message (symbolic)	Themes symbolised.

Barth's analytical model for semiotic analysis is a comprehensive framework that enables researchers to systematically deconstruct and interpret visual representations. The model comprises several dimensions, with three key dimensions being particularly relevant to the thesis:

3.6.1.1 Linguistic Dimension

The linguistic dimension emphasises the textual elements in visual media, such as captions, speech bubbles, or written messages within the cartoons. In the context of the thesis, linguistic analysis involves scrutinising the choice of words and phrases, their placement, and how they interact with the visual elements to convey specific meanings related to the flood disaster.

3.6.1.2 Denotative Dimension

The denotative dimension delves into the literal or direct meanings of visual symbols and signs within the cartoons. It involves identifying and decoding the visual elements that directly represent aspects of the flood disaster, such as images of floods, affected people, rescue operations, or government responses.

3.6.1.3 Connotative Dimension

The connotative dimension explores visual symbols' broader, implied, or suggested meanings. It delves into the emotional, cultural, or symbolic associations that may not be immediately evident but contribute significantly to interpreting the cartoons. The concept of Barthes is not only about denotative and connotative meanings. There is another concept that is very important in his theory: mythology or myth. The concept of myth will be explained below:

Table 2.3 Semiotics Scheme of Myth in Barthes' Theory

1. Signifier	2. Signified	(Denotative)
3. Sign I.SIGNIFIER	II. SIGNIFIED	(Connotative)
III. SIGN		(Myth)

(Source: Yan and Ming, 2015: 61)

Based on Table 2.3, the denotative sign is created by signifier (1) and signified (2). Next, the connotative meaning is created from the denotative sign (3,) which is also the connotative SIGNIFIER (I) and the connotative SIGNIFIED (II). Eventually, the mythology or myth will be implied from the connotative sign, which creates the SIGN (III). The myth can be derived from the belief among the majority of people. The study will apply Barthes' concept of myth, investigating how the cartoons might establish or perpetuate societal narratives, ideologies, or stereotypes regarding flood disasters.

In the thesis, "Visualising Flood (2022) Disaster," this model is a powerful tool for uncovering the nuanced meanings embedded within cartoons published in Pakistani English newspapers. Through a systematic analysis of linguistic, denotative, and connotative elements, the thesis sheds light on how these cartoons contribute to public discourse, empathy, and awareness surrounding natural calamities. This approach not only enhances our understanding of the semiotic power of visual imagery but also underscores the significance of media representations in shaping societal responses to disasters.

3.6.2 Hansen & Machin's Analytical Framework for Visual Environmental Communication Analysis

Hansen and Machin (2016) categorise visual representations of the environment into three overarching image types: images of nature/the environment, images of industry/technology, and images focused on people. These categories, observed across various media genres, are crucial in shaping public and political perceptions of the environment. The framework highlights the distinct visual dynamics of these categories and underscores their potential implications for influencing public attitudes and actions.

In visual communication, the first image categories—nature/environment and industry/technology—are characterised by their decontextualised nature. These images often rely on accompanying text for interpretation, making them more open to diverse meanings. Conversely, images centred on people, with or without a concurrent emphasis on nature/environment, tend to be more specific. Such visuals feature recognisable individuals in identifiable contexts, such as political or scientific forums, providing a more concrete and immediate connection for the audience. Hansen and Machin's framework aids researchers in contextualising current visualisations against historical backgrounds, fostering a comprehensive understanding of visual environmental communication. This framework becomes especially pertinent when applied to Hanssen's model, which delves into the communication of environmental disasters through two dimensions:

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

Natural disasters, such as floods, impact communities, economies, and the environment. This research focuses on the semiotic analysis of cartoons published in selected Pakistani English newspapers during the 2022 flood disaster. By examining the visual representation of the disaster through cartoons, the study aims to unravel the underlying meanings, symbols, and cultural nuances embedded in these visual narratives. As a powerful communication tool, the media played a crucial role in disseminating information, raising awareness, and influencing public opinion during this crisis. Cartoons, with their ability to convey complex messages visually engagingly, became a unique lens through which the disaster was portrayed and interpreted. Cartoons carry a distinct communicative power as a form of editorial illustration. They often employ humour, satire, and symbolism to convey messages, making them a potent tool for commentary on socio-political events. Cartoons can serve multiple purposes in the aftermath of a disaster, from highlighting the severity of the situation to critiquing the authorities' response or expressing solidarity with the affected communities. Semiotic analysis allows the researcher to explore the layers of meaning embedded in images in visual communication, uncovering the cultural, social, and political dimensions contributing to the overall narrative on 2022 Flood disaster in Pakistan. A purposive sample of 30 cartoons from selected Pakistani English newspapers was collected and systematically analysed to uncover patterns, themes, and underlying meanings, which are detailed below.

4.1 Disaster Magnitude/Dimensions:

September 17, 2022

The signs

In the given description, several signs can be identified,

Verbal Caption

- "THE SADDEST THING IS... THIS WAS ALL AVOIDABLE."

Visual signs

- Man Sitting atop a Sinking House:

- Sinking House:

- Muddy Floodwater:

- Heavy Downpour:

The denotative meaning (literal)

Denotatively, the image captures a man sitting atop a sinking house surrounded by muddy floodwater, drenched in a heavy downpour. This individual contemplates, reflecting on the poignant realisation that the most sorrowful aspect lies in the potential prevention of this catastrophe.

The connotative meaning(symbolic)

The visual narrative, influenced by Roland Barthes' semiotic analysis, communicates a message about the preventability of a depicted disaster. A man atop a sinking house in muddy floodwaters, soaked in heavy rain, embodies despair and reflection. The sinking house symbolises vulnerability, while the muddy floodwater signifies the crisis's tumultuous nature. The relentless downpour intensifies the

atmosphere, amplifying the man's distress. His contemplation reveals an awareness that the catastrophe could have been avoided, reflecting regret, and missed opportunities for prevention. Barthes' semiotic approach prompts exploration of interconnected symbols, fostering contemplation on human experiences amid avoidable tragedies, the impact of natural disasters, and emotional responses to such events. The scene serves as a poignant metaphor for the intersection of reflection, regret, and the consequences of environmental crises.

Mythical meaning

Roland Barthes' semiotic analysis explores the mythical dimension within descriptive sentences, urging a critical examination of cultural symbols. The image of a man atop a sinking house in floodwater, soaked in downpour, metaphorically underscores human vulnerability during disasters. The sinking house symbolises fragility in the aftermath of catastrophic events, prompting collective introspection on preventability. Barthes interprets this as a myth reflecting human agency and decision consequences. The downpour intensifies emotional weight, emphasising the gravity of the situation. Contemplating catastrophe's avoidability introduces a moral dimension, implying collective responsibility for prevention. The myth lies in the interplay of human agency, nature's forces, and missed opportunities for prevention. Barthes' analysis prompts the deconstruction of symbols, unveiling nuanced narrative layers and encouraging critical reflection on human impact, foresight, and responsibility amid environmental crises.

Eco-imagistic analysis

alysing the connotative meaning within Hansen's (2018: 181) framework, the image predominantly falls into the category of images of nature/the environment. The floodwaters and the sinking house denote a natural disaster and the destructive force of nature. The heavy downpour adds to the connotation, emphasising the relentless and uncontrollable power of the elements. The contemplative posture of the man implies a deeper reflection on the consequences of environmental negligence or the potential for preventative measures, introducing a connotative layer of societal responsibility and awareness. Moreover, the connotative analysis extends to the emotional impact on the individual, emphasising the sorrowful aspect of the situation. This conveys a message beyond the immediate threat, touching on the broader themes of loss, helplessness, and the emotional toll of environmental disasters. The connotation within the image transcends a mere depiction of a flooded scene and engages the viewer in contemplating

the broader implications of human interaction with the environment. In essence, the visual representation combines denotative elements to convey the immediate environmental crisis and connotative layers to evoke emotional and reflective responses, aligning with Hansen's framework and providing a comprehensive understanding of the image's meaning.

Daily Times September 11, 2022

The signs

- One linguistic caption is identified in the cartoon's title, "Women facing hardship due to non-availability of toilets in flood-hit areas."

- the second is identified as "WC", written on the female toilet.

- Toilets for females are inundated in floodwater.

The denotative meaning (literal)

This cartoon's denotative meaning is primarily conveyed through two linguistic captions. The title directly communicates women's specific challenges in flood-affected regions, emphasising the unavailability of toilets and the ensuing hardships. The second linguistic caption is identified as "WC," explicitly written on the female toilet. This signifier clearly and directly references a women's restroom or water closet. Sanitation, particularly providing toilets for women, is a significant concern in flood-affected areas. The denoted message underscores the importance of addressing sanitation, particularly the provision of toilets for women, as a significant concern in flood-affected areas.

The connotative meaning(symbolic)

Applying Roland Barthes' semiotic analysis to the provided descriptive

sentences reveals a connotative dimension that delves into the social and cultural implications surrounding the issue of sanitation in flood-hit areas. The statement "Sanitation for women, including toilets, is a huge concern in flood-hit areas" immediately carries a connotation of vulnerability and neglect. The term "huge concern" implies a practical challenge and a societal issue that requires urgent attention. The focus on women underscores a specific demographic affected, adding a layer of gendered connotation to the narrative. The phrase "facing hardship due to the non-availability of toilets" intensifies the connotative meaning by evoking images of discomfort, indignity, and potential health risks. The absence of toilets is not just a physical inconvenience but carries cultural and social implications, touching upon privacy, safety, and dignity issues. Barthes' semiotic analysis prompts a critical reflection on the underlying societal structures and power dynamics that contribute to the lack of sanitation facilities, emphasising the urgent need for comprehensive solutions that address not just the practical aspects but also the broader connotations associated with the absence of basic amenities in the aftermath of a natural disaster.

Mythical meaning

Roland Barthes' semiotic analysis unravels a societal narrative in a picture description, highlighting the mythological and cultural dimensions surrounding challenges faced by women in flood-hit areas, specifically regarding sanitation. The depiction of the absence of toilets for women after a flood constructs a modern myth, emphasising societal infrastructure and public health. This myth revolves around cultural expectations and norms related to sanitation, particularly accentuating the unique challenges for women. The lack of toilets symbolises systemic neglect and infrastructure failure in addressing specific needs during crises, unveiling a myth of societal priorities and gendered experiences. Barthes prompts an exploration of embedded cultural values, urging viewers to critically engage with symbols, revealing constructs shaping our understanding of public health and ethical considerations. The image becomes a visual text, inviting exploration of societal narratives at the intersection of gender, public health, and disaster response. Barthes encourages understanding cultural myths influencing perceptions of social issues, urging viewers to question prevailing narratives on sanitation provision in flood-affected areas.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation

falls primarily into images focused on people. The connotative layer introduces elements related to images of nature/the environment, as the title alludes to the environmental impact of the flood on sanitation infrastructure. The linguistic captions also connect with a connotation related to images of industry technology, suggesting the need for technological solutions and infrastructure development to address women's sanitation challenges. Moreover, the connotation extends to a broader social commentary on women's specific vulnerabilities in the aftermath of natural disasters. The emphasis on the unavailability of toilets highlights the intersectionality of gender and disaster response, drawing attention to the unique needs and challenges experienced by women in these situations. To conclude, the visual representation combines denotative elements to highlight the specific challenge of the unavailability of toilets for women in flood-affected areas, with connotative layers that symbolically connect the human aspect of the issue with the broader environmental and technological context. The image effectively communicates the urgent need for gender-sensitive and technologically advanced solutions to address sanitation issues after natural disasters.

The signs

In the provided description, several signs can be identified.

Linguistic Elements

- "Monsoon, floods playing havoc across Pakistan":

Visual Elements

- Man Running Amid Monsoon Rains

- Visual Element: Monsoon Rains Resembling Piercing Knives:

- Sky Obscured by Dark Clouds:

The denotative meaning (literal)

This cartoon vividly conveys the denotative meaning through visual and linguistic elements, aligning with Roland Barthes' semiotic analysis. The image depicts a man running amid monsoon rains, visually resembling piercing knives, with a sky obscured by dark clouds. The title, "Monsoon, floods playing havoc across Pakistan," is a primary signifier directly communicating the meteorological phenomenon leading to devastating floods.

The connotative meaning(symbolic)

Applying Roland Barthes' semiotic analysis to these descriptive sentences unveils a connotative dimension rich in symbolism and emotional resonance, emphasising a natural disaster's immediate and tangible aspects. The image portrays a man seeking shelter amid harsh monsoon conditions, conveying urgency, fear, and vulnerability. Running and seeking shelter symbolise the human instinct for survival, while heavy monsoon rains signify the disaster's severity. The metaphorical intensity of "like piercing knives" suggests physical and emotional impact, emphasising the harshness and brutality of the rains. The description of the sky as "overcast with dark clouds" contributes to an ominous atmosphere, visually representing impending doom. Barthes' analysis prompts a deeper exploration of symbolic meanings, with the running man symbolising the broader human experience in the face of calamity. Dark clouds and piercing rain knives evoke an emotional response, highlighting the impact of environmental adversity on the human psyche. The connotative meaning invites contemplation on the fragility of human existence amidst nature's unpredictable forces.

Mythical meaning

Roland Barthes' semiotic analysis unveils the mythological and cultural meanings within the described picture, portraying a man urgently running for shelter amidst heavy monsoon rains. Running symbolises vulnerability to natural forces, with the rain described as piercing knives evoking a cultural myth of heightened danger. The overcast sky and dark clouds contribute to the symbolic representation of impending

disaster in the monsoon season. Barthes' lens prompts exploration of cultural values, revealing a myth of vulnerability and survival amidst environmental challenges. The image becomes a visual text, inviting critical engagement with symbols that shape perceptions of the impact of monsoon rains on individuals and communities. This scene serves as a commentary on cultural narratives around natural disasters, highlighting the human experience of grappling with uncontrollable forces. The metaphor of raindrops as piercing knives underscores the intensity and emotional toll of adverse weather conditions, prompting viewers to consider cultural myths regarding resilience, vulnerability, and societal responses to environmental challenges during monsoon seasons.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation primarily falls into images of nature/the environment, as it explicitly depicts a natural meteorological event – the monsoon – and its environmental consequences. The connotative layer introduces elements related to images of industry technology, as the dark clouds and the visual resemblance of rain to piercing knives might symbolise the potentially destructive force of natural disasters exacerbated by climate change. Additionally, the focus on the running man connects with images focused on people, highlighting the human experience and vulnerability in the face of natural disasters.

Moreover, the connotation extends to a critical commentary on the destructive power of monsoon rains and the subsequent floods, emphasising the urgency of addressing climate change to mitigate the impact of such extreme weather events. The visual representation effectively communicates a message about the immediate threats posed by natural disasters and the need for proactive measures to safeguard the environment and the well-being of individuals in vulnerable regions.

The signs

The given description suggests a satirical or ironic tone in response to adversity. The signs identified in the description include:

1. **Visual Signs**

   - A leaning coconut tree over floodwaters.

   - Two men are holding onto the coconut tree and picking coconuts.

2. **Linguistic Signs**

   - The title of the cartoon: "Well, on the bright side, there's food and water…"

   - The men remark satirically: "Well, on the bright side, there's food and water."

The denotative meaning (literal)

The central elements include a leaning coconut tree over floodwaters, with two men holding onto it and picking coconuts, expressing that they have found sustenance and ample previously unavailable water. In a satirical tone, they remark, "Well, on the bright side, there's food and water." The denotative interpretation indicates a unique response to adversity, as the men seem to have found sustenance and water amidst the flood, utilising the coconut tree as a source of food and a means of support. The central elements of the cartoon suggest that despite the flood, the men have found sustenance and ample water by utilising the coconut tree for both food and support.

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the provided descriptive sentences offer a rich exploration of connotative meanings and cultural interpretations. The image of a "coconut tree bent over floodwater" evokes a sense of displacement, with the typically sturdy tree contorted by the force of the flood. Two men clinging to the tree and plucking coconuts introduce resilience and resourcefulness amid adversity, symbolising sustenance, and survival in unexpected circumstances. The men's satirical comment, "Well, on the bright side, there's food and water," adds complexity, commenting on the absurdity of finding something positive in a disaster. Barthes' lens encourages the exploration of cultural values, highlighting human adaptability, humour in adversity, and the challenge to conventional notions of well-being. The image symbolises resilience, turning a negative situation into an ironic affirmation of life's necessities. In summary, the signs in the description depict individuals making light of difficulty, finding positivity in the availability of food and water despite the flood, conveying a satirical tone through visual and linguistic elements.

Mythical meaning

In Roland Barthes' semiotic analysis, the described scene of a "coconut tree bent over floodwater" with two men clinging to it, harvesting coconuts, and satirically proclaiming, "Well, on the bright side, there's food and water," takes on layers of mythical and ideological meaning. The coconut tree, traditionally a symbol of abundance and life, becomes a mythical entity in this context, bending in response to the overpowering force of the flood. The tree's resilience and the men's resourcefulness in obtaining sustenance from it contribute to a mythic narrative of survival and adaptation in the face of adversity. Plucking coconuts can be seen as a metaphor for finding nourishment in unexpected places, challenging conventional norms, and emphasising the human ability to transform dire circumstances into opportunities for resilience. The satirical comment introduces an ironic tone, critiquing the absurdity of celebrating necessities in a crisis. In this way, the scene becomes an ideological commentary on the human capacity to redefine values and find positivity amid hardship. Barthes would encourage an exploration of the cultural and societal constructs that shape the interpretation of this scene, examining how it challenges and subverts established ideologies and offering a poignant commentary on the complexities of human adaptation and survival.

Eco Imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls primarily into images of nature/the environment, as it explicitly depicts the natural element of a coconut tree and the floodwaters surrounding it. The connotative layer introduces elements related to images of industry technology, as the satirical tone of the men's remark may hint at the resilience and adaptability of individuals in the face of environmental challenges. Additionally, the focus on people and their resourcefulness connects with images focused on people, highlighting human responses to adversity. The connotation extends to a broader social commentary on the resilience and ingenuity of communities facing natural disasters. The satirical remark adds a layer of commentary on the adaptive capacities of individuals to find solace and sustenance even amid a crisis. The visual representation effectively communicates a message about the human ability to find solutions and cope with adversity, showcasing the symbiotic relationship between people and their environment. In conclusion, the visual representation combines denotative elements to depict the resourceful response of individuals to a flood, with connotative layers that symbolically connect human adaptability with the environmental context. The image effectively communicates a message about the resilience and creativity of communities in navigating challenges and finding sustenance amidst natural disasters.

The signs

Multiple signs can be identified in the provided description by depicting various

elements.

Visual Element

- Child, School Bag, Dog, House, Vehicles, School Building, Trees,

- ferocious flood water

The denotative meaning (literal)

The image depicts various elements—such as a child, a school bag, a dog, vehicles, a house, a school building, and trees—all afloat in floodwaters. The flood of 2022 has affected and destroyed human structures, transportation, residences, and natural elements, submerging them in floodwaters and having the tangible impact of the flood on various aspects of human life, infrastructure, and the environment.

The connotative meaning(symbolic)

The descriptive sentences encapsulate a complex interplay of signs and connotative meanings in Roland Barthes' semiotic analysis. Including a "child, school bag, a dog, a car, bus, a house, a school building, and houses" represents a diverse array of elements within a societal context. The image of a child with a school bag evokes innocence and vulnerability, emphasising the impact of the flood on the younger generation and their education. The presence of a dog suggests the shared vulnerability of humans and animals in the face of a natural disaster. The car and bus symbolise modes of transportation, signifying disruption, and the collapse of regular daily activities. The floating houses and school buildings, usually stable structures, underscore the destabilising force of the flood. The inundation of these elements in floodwater implies a loss of control, displacement, and a disruption of the established order. Barthes would encourage an exploration of these signs to unravel deeper cultural and societal meanings, emphasising how the flood serves as a metaphor for the fragility of human constructs and the interconnectedness of various elements in the broader social fabric.

Mythical meaning

In Roland Barthes' semiotic analysis, the depicted image of a child, a school bag, a dog, various modes of transport, houses, trees, and a school building floating in floodwater reveals a complex interplay of signs and cultural meanings. The floodwater becomes a powerful signifier, representing a force of nature that disrupts and subverts human and environmental elements' stable, grounded nature. The floating objects, including the child's school bag, a dog, and the symbols of human habitation, such as houses and school buildings, signify vulnerability and the fragility of the constructed human world in the face of natural calamity. The juxtaposition of the child and the

school bag against the submerged school building speaks to the disruption of education, a powerful cultural institution, and the potential impact on the future generation. The floating infrastructure, including cars and buses, symbolises the breakdown of societal structures after the flood. Barthes' concept of myth is evident here, as the image captures not just a natural disaster but layers it with cultural meanings related to education, shelter, transportation, and the broader impact on human civilisation. The floating elements become a metaphor for the transience and vulnerability of human existence in the face of natural forces, transforming the image into a semiotic narrative that goes beyond the immediate visual elements to convey a deeper cultural commentary on the fragility of human society in the context of environmental crises.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation encompasses images of nature/the environment, as it explicitly depicts the inundation of natural elements like trees alongside images focused on people and their structures. The connotative layer introduces elements related to images of industry technology, as the submerged vehicles and human structures symbolise the impact of floods on modern infrastructure. The visual representation effectively communicates a message about the all-encompassing and destructive nature of the flood, affecting both natural and human-made elements. Moreover, the connotation extends to a broader social commentary on the vulnerability of communities and the interconnectedness of human and environmental elements in the face of natural disasters. The image serves as a powerful reminder of the urgent need for proactive measures to address climate change and mitigate the impact of extreme weather events. Overall, the visual representation combines denotative elements to highlight the widespread devastation caused by the flood, with connotative layers that symbolically connect the disaster's human, infrastructural, and environmental aspects. The image effectively communicates a message about the multifaceted consequences of floods on various aspects of life. It emphasises the importance of resilience and preparedness in such natural disasters.

Dawn.com September 20, 2022

The signs

In the given description, several signs can be identified. Here are the signs in the description:

1. **Verbal Captions**

   - Statement by Miftah: "PAKISTAN WON'T DEFAULT ON DEBTS DESPITE FLOODS," says Miftah:

   - "DEFAULT" mentioned on a Precarious Surface the ground:

   - Miftah Ismail, Pakistan's Finance Minister, looks tense.

The denotative meaning (literal)

Miftah Ismail, Pakistan's finance minister, expresses concerns about the country falling into default. Standing on a precarious surface, Miftah appears tense, suggesting a precarious situation for Pakistan. The accompanying title asserts, "Pakistan won't default on debts despite floods, says Miftah.

The connotative meaning(symbolic)

The combination of signs in the visual narrative conveys the financial concerns and risks of default Pakistan post-floods. Roland Barthes' semiotic analysis reveals a layered narrative. Ismail, the finance minister, holding the nation from default symbolises economic stability. The "pretty steep" surface signifies a challenging economic landscape. Miftah's alert posture reflects the delicate balancing act for

financial stability. The title, "Pakistan won't default on debts despite floods, says Miftah," adds commentary, inviting critical interpretation. The disparity between Miftah's demeanour and the title introduces scepticism, exploring the dissonance between appearance and declared intent. The term "despite floods" underscores external factors impacting the economic narrative. Barthes' approach contemplates signs' multifaceted nature and complex dynamics in interpreting economic and political narratives. The scene symbolises a nation navigating economic stability amid challenges, with the finance minister at the forefront.

Mythical meaning

In the context of Roland Barthes' theory of semiotic analysis, the provided descriptive sentences unfold a mythical narrative laden with political and economic symbols. The introduction of Ismail, the finance minister of Pakistan, holding the nation to fall into default, sets the stage for a narrative of impending financial crisis. As a representative figure of financial authority, Ismail embodies the power dynamics and decisions that shape a nation's economic destiny. The steep surface becomes a metaphor for challenging financial terrain, emphasising the precariousness of the situation. Miftah, on his toes with a tense face, becomes another symbolic figure, perhaps representing an attempt to navigate the treacherous economic landscape. The tension in his expression suggests the gravity of the financial predicament. The title, "Pakistan won't default on debts despite floods, says Miftah," introduces a myth that challenges the initial portrayal of impending default. Barthes would likely interpret this as a narrative that complicates the straightforward depiction of a financial crisis, revealing the layered nature of political statements and economic predictions. The semiotic analysis prompts a closer examination of the linguistic signs, emphasising the role of language in constructing and altering perceptions. This myth invites reflection on the complexities of economic narratives, political discourse, and the delicate dance between financial stability and crisis management in the face of external challenges such as natural disasters. The narrative becomes a semiotic battleground, where symbols and linguistic signs construct meaning and shape the collective understanding of a nation's economic fate.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls primarily into images focused on people. The focus is on Ismail, and even without

a direct visual emphasis on nature or the environment, the precarious setting implies a broader environmental context influencing economic concerns. The connotative meaning delves into the symbolic representation of the environment as an unstable and unpredictable force that can impact the financial stability of a nation. While the image does not explicitly include elements of images of nature/the environment or images of industry technology, the connotation suggests an implicit connection between environmental factors, such as floods, and their potential impact on economic stability. The absence of a direct visual focus on nature or technology does not diminish the connotative layer, subtly suggesting the complex interplay between environmental challenges and economic well-being. In summary, the visual representation combines denotative elements to depict the immediate concerns of Pakistan's finance minister about the risk of default, with connotative layers that symbolically link the precarious economic situation to the broader environmental challenges faced by the nation. The image effectively communicates the intertwined nature of economic and environmental factors in shaping the fate of a country.

The Nation

The signs

The given description suggests a humorous message with the following signs:

1. **Linguistic Signs**

    - Verbal caption: "If you ever want to go on a vacation, you better learn how to swim... We can't afford flights."

2. **Visual Signs**

    - Depiction of a father and his son standing on a limited land area unaffected by floodwaters.

    - Torrential flood water

The denotative meaning (literal)

The image illustrates a father, and his son positioned on a limited area of land that remained untouched by the floodwaters. In a humorous tone, the father jestingly suggests to his son that learning to swim is imperative if he harbours a desire for a vacation. This suggestion arises from the limited options available due to the absence of alternative vacation spots and the unfeasibility of air travel. In summary, the signs in the description convey a humorous message about the limited vacation options in the face of a flood.

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the given picture description presents a rich interplay of denotative and connotative meanings, delving into the image's literal and cultural dimensions. The picture shows a father and son standing on a limited dry land after a flood, emphasising the scarcity of habitable space. The father's suggestion that swimming is necessary for a vacation hints at the flooded waters being the only available destination, highlighting the challenges posed by the flood. The image carries cultural meanings related to resilience and adaptability in adversity. The father's humorous tone adds a layer of coping mechanism, using wit to navigate difficult circumstances. The unfeasibility of air travel in the flooded landscape may symbolise the limitations and disruptions in conventional modes of transportation during crises. Barthes' semiotic analysis allows us to unravel the nuanced layers of meaning embedded in the image, combining the immediate visual elements with the broader cultural and contextual implications

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation

falls into the category of images focused on people, as it explicitly portrays the interaction between the father and his son in the context of the flood. The connotative layer introduces elements related to images of nature/the environment, as the floodwaters and the limited dry land symbolise the environmental context in which the humorous interaction occurs. Additionally, the humorous tone adds a layer of commentary related to images of industry technology, as the unfeasibility of air travel due to the flood may indirectly highlight the disruption of modern transportation systems. The connotation extends to a broader social commentary on the adaptability and humour individuals may employ in facing adversity. The father's jesting suggestion to learn to swim implies a coping mechanism amid a challenging situation, emphasising the resilience and creativity of individuals in navigating difficult circumstances.

In summary, the visual representation combines denotative elements to depict the impact of the flood on the available land area, with connotative layers that symbolically connect the environmental context with the adaptability and humour of individuals in the face of adversity. The image effectively communicates a message about the need for resilience and resourcefulness during natural disasters and highlights the human capacity for finding humour even in challenging situations.

4.2 Global Emissions' Toll: Climate Change and the 2022 Pakistan Flood

The Nation, September 3, 2022
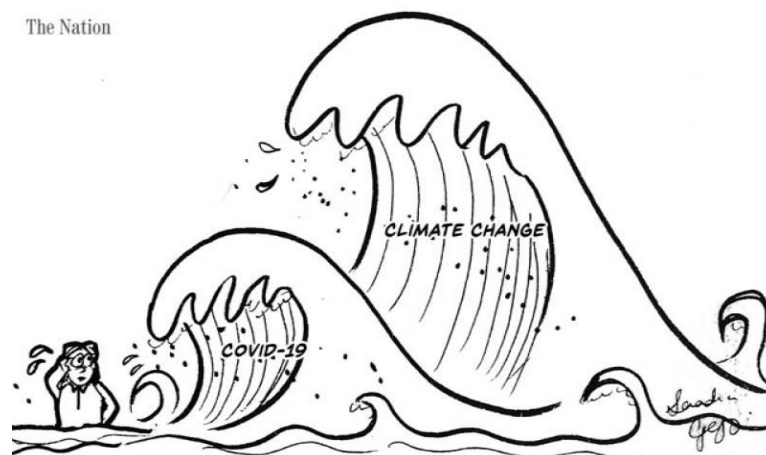
The Signs

1. A man with widened eyes:

2. Smaller wave (titled COVID-19):

- Shark with sharp teeth and open jaws

3. Larger wave (titled Climate Change):

- Bigger sharks with similar features

4. Additional Waves in the Process of Formation:

The denotative meaning(literal)

An individual displaying widened eyes. A smaller wave, representing COVID-19, takes the form of a shark with sharp teeth and open jaws. A larger wave, representing climate change, mirrors a bigger shark with similar features. Additional waves are in the process of formation.

The connotative meaning(symbolic)

Following Roland Barthes' semiotic analysis, the given descriptive sentences encapsulate a complex interplay of symbols and metaphors, inviting a nuanced interpretation of their connotative meanings. The vivid portrayal of a man with his eyes bulging out serves as a visual cue, suggesting a heightened emotional state such as shock, surprise, or realisation. This represents the human response to the impending crises described subsequently. The metaphorical comparison of the smaller wave of COVID-19 to a shark, with its sharp teeth and open jaws, conveys a multifaceted connotation. It symbolises the imminent threat of the pandemic and attributes a predatory quality to the virus, accentuating its potential to cause harm and evoke fear. The subsequent larger wave representing climate change mirrors this metaphor, extending the sense of impending danger on a global scale. The choice of the shark motif for both crises suggests a commonality in their threatening nature and the profound impact they pose. The mention of a few more waves adds a layer of anticipation, indicating the continuous emergence of challenges. Barthes' semiotic lens unveils a rich tapestry of symbolic meanings, emphasising the interconnectedness of these crises and their profound influence on human perception and experience.

Mythical/cultural meaning

In Roland Barthes' theory of semiotic analysis, the given descriptive sentences evoke a mythical dimension that can be deconstructed to reveal deeper cultural meanings. The image of a man with bulging eyes carries a mythic resonance, suggesting a state of shock or disbelief, potentially symbolising individuals' collective astonishment or vulnerability in the wake of unforeseen events. The subsequent

comparison of the COVID-19 pandemic to a smaller wave resembling a shark with sharp teeth and open jaws introduces a symbolic layer, portraying the virus as a menacing force with the potential to inflict harm and create fear. Extending this metaphor to the larger wave of climate change, depicted as a bigger shark with sharp teeth and open jaws, reinforces the notion of impending danger globally, emphasising the severity of the environmental crisis. The mention of additional waves in the making suggests an ongoing, evolving narrative of challenges that society must confront. Barthes' semiotic analysis would encourage a closer examination of the cultural symbols and metaphors embedded in these descriptions, unveiling the complex interplay between language, imagery, and the construction of meaning in contemporary issues.

Eco-imagistic analysis

As per Hansen's framework, the connotative meaning delves into the broader implications and associations tied to the image categories. The images of nature and the environment are not only present in the literal depiction of waves. Still, they are also metaphorically intertwined with the sharks, amplifying the idea of a predatory force threatening the ecological balance. The anthropomorphised waves indirectly convey the connotation of industry technology, suggesting a human-induced impact on the environment leading to these crises. Furthermore, the focus on people, even without a direct visual emphasis on nature, implies the interconnectedness of human actions and their consequences on the environment. The widened eyes of the individual may also connote a realisation or awakening to the severity of these interconnected crises. Overall, the connotative layer enriches the meaning of the visual representation by weaving together symbols that extend beyond the literal elements captured in the image. Overall, this visual narrative effectively communicates the dual nature of immediate and long-term environmental threats, engaging viewers in a thoughtful reflection on the interconnectedness of human and environmental well-being.

Daily Cartoon September 01, 2022
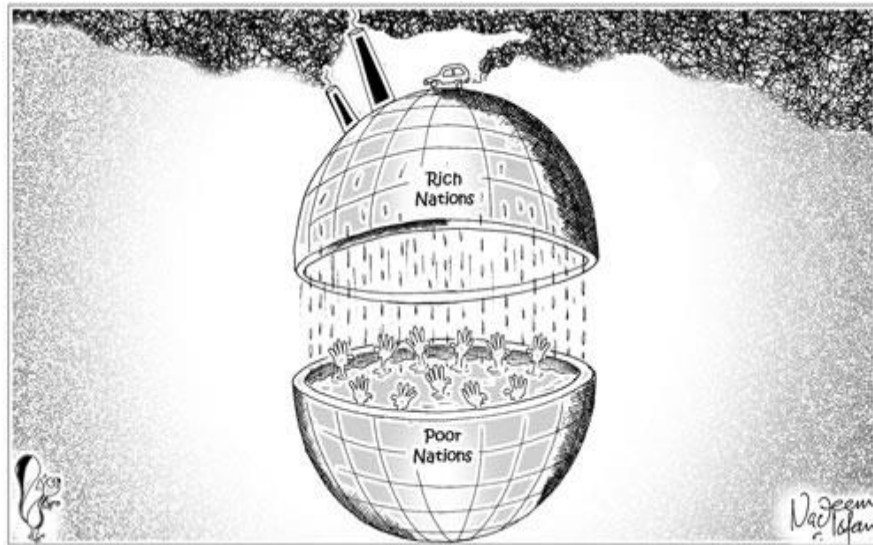
The signs

In the given description, several signs can be identified. Here are the signs in the description:

Verbal signs

- "Rich Nations

- "Poor Nations

Visual signs

- Emitting carbon gases:

- Numerous drowning individuals urgently reaching for assistance:

- Squirrel observing the unfolding scene:

The denotative meaning(literal)

Affluent nations, utilising modern technologies and emitting carbon gases, contribute to severe climate change, resulting in floods in third-world countries such as Pakistan. Numerous drowning individuals are depicted, their hands urgently reaching for assistance. Meanwhile, a squirrel observes the unfolding scene from the corner of the frame.

The connotative meaning(symbolic)

The combination of signs in this visual narrative conveys a message about the disproportionate impact of climate change on less economically developed nations,

attributing the environmental crisis to richer nations. Linguistic and symbolic elements emphasise the urgent need for assistance in the face of severe flooding and the environmental consequences of human activities. The statement "Rich nations are enjoying modern technologies and omitting carbon gases" frames affluent nations as active contributors to greenhouse gas emissions, implying privilege and willful negligence. The phrase "serious and precarious climate change" underscores the gravity and instability of the situation. Stating that this climate change "is causing floods in third-world countries like Pakistan" portrays developing nations as disproportionately affected victims. The image of "many hands of drowning persons desperately waving for help" evokes urgency and human suffering, appealing to empathy. Including a "squirrel in the corner outside this frame watching this scene" adds an interesting layer of detachment and irony, prompting reflection on the interconnectedness of all living beings in the face of environmental crisis.

Mythical meaning

In Roland Barthes' semiotic analysis, the provided picture description unfolds as a complex narrative laden with mythological and cultural meanings. The depiction of rich nations enjoying modern technologies, emitting carbon gases, and causing severe climate change and floods in third-world countries like Pakistan forms a mythic tale of power dynamics, environmental degradation, and unequal resource distribution. This narrative reflects a modern-day myth where privileged nations' actions contribute to the vulnerability of less affluent regions.   The image of drowning hands waving for help introduces a poignant cultural layer, symbolising the collective plea of marginalised communities affected by climate change. The act of waving becomes a cultural signifier of the cries of those facing environmental injustice. Including a squirrel in the corner adds a mythological depth, representing silent witnesses to the environmental crisis. Barthes would encourage exploration of how this detail contributes to the cultural narrative, underscoring the interconnectedness of all living beings within the broader myth of environmental degradation.

This scene comments on the cultural dimensions of climate change, societal inequalities, and ethical responsibilities associated with modern technology. Barthes' semiotic approach prompts viewers to unravel embedded meanings, questioning societal values and revealing interconnected myths shaping our understanding of environmental crises and human responsibilities.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation spans images of nature/the environment and images of industry technology. The connotative layer introduces elements focused on people, emphasising the human impact of climate change through the depiction of drowning individuals. Including a squirrel observing the scene introduces another layer of nature/the environment, symbolising the broader natural world affected by human activities. Moreover, the connotation suggests a critique of the global disparity in climate change impacts, highlighting the disproportionate burden faced by third-world countries due to the actions of more affluent nations. The urgent reaching hands symbolise the plea for assistance and the need for global cooperation to address the consequences of climate change.

In summary, the visual representation combines denotative elements to depict the causal link between affluent nations' technological emissions and floods in third-world countries, with connotative layers that symbolically connect the human aspect of climate change impact with the broader environmental context. The image effectively communicates a message about the unequal distribution of environmental consequences and the urgent need for collective efforts to mitigate the effects of climate change on vulnerable populations.

Dawn.com September 26,2022
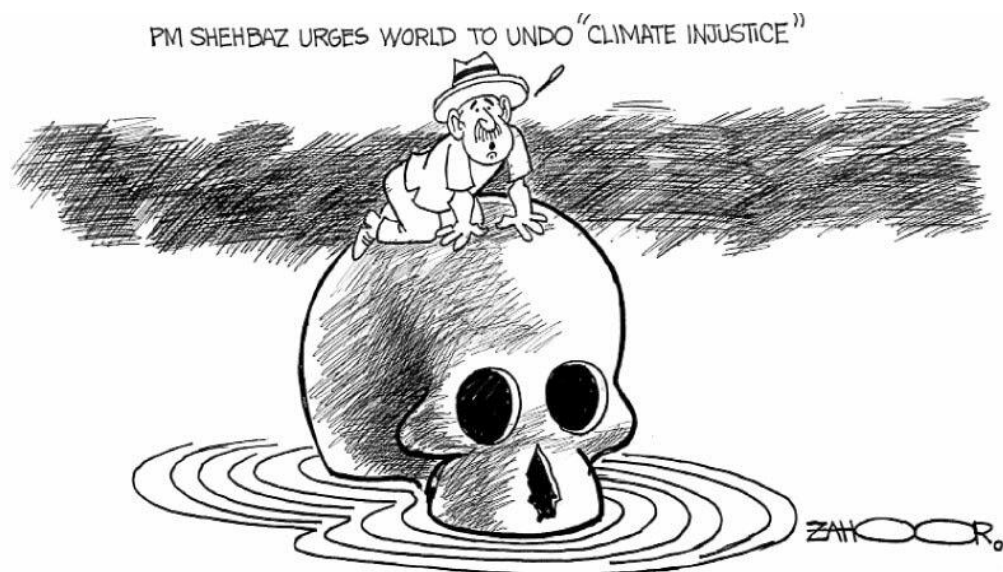
PM SHEHBAZ URGES WORLD TO UNDO "CLIMATE INJUSTICE"

The signs

In the given description, several signs can be identified; here are the signs in the description:

Linguistic Caption

- Title: "PM SHAHBAZ URGES TO UNDO 'CLIMATE INJUSTICES'":

Visual signs

- A Skull dipped in floodwater.

- A person attired in a Safari Suit with a Hat similar to Prime Minister Shahbaz Sharif Seated atop the skull:

The denotative meaning(literal)

A skull representing Pakistan amid a flood, and Prime Minister Shahbaz Sharif, attired in a safari suit with a hat, seated atop the skull. The image conveys the Prime Minister's call to address "climate injustices." This action is a symbolic sign, representing Shahbaz Sharif's authority or position in addressing the challenges posed by climate-related issues in Pakistan. The presence of the Prime Minister atop the skull, along with the linguistic caption, emphasises the call to address climate injustices and suggests a need for action to mitigate the effects of climate-related disasters.

The connotative meaning(symbolic)

By Roland Barthes' theory of semiotic analysis, the provided descriptive sentences create a vivid and symbolic tableau. The imagery of a skull, representing Pakistan amidst a flood, serves as a potent signifier of death, destruction, and peril. The flood, a natural disaster, becomes a symbolic backdrop, emphasising the vulnerability and crisis faced by the nation. The introduction of Shahbaz Sharief, the Prime Minister, dressed in a safari suit with a hat, sitting atop the skull, introduces a layer of political and cultural symbolism. The choice of attire and positioning may carry connotations of authority and a certain detachment from the ground realities, highlighting the potential separation between leadership and the challenges faced by the nation. The notion that the Prime Minister is urging to undo "climate injustices" introduces a key element of discourse, suggesting an acknowledgement of environmental issues and a call for corrective action. Barthes' semiotic lens encourages an exploration of the interplay between political power, environmental crises, and the symbolic representation of a

nation in distress. The juxtaposition of the skull and the Prime Minister's attire creates a nuanced narrative, inviting reflection on the complexities of leadership, responsibility, and the imperative to address climate-related challenges.

Mythical meaning

In Roland Barthes' semiotic analysis, the descriptive sentences reveal a rich mythical dimension, blending political symbolism with imagery evoking environmental and social crises. The skull, symbolising death and decay, serves as a metaphor for climate change's threat to Pakistan. The flood around the skull intensifies the environmental calamity, indicating the impact of natural disasters exacerbated by climate change. Prime Minister Shahbaz Sharif, atop the skull, becomes a symbolic figure navigating the nation's predicament. Barthes would see this as a myth intertwining political and environmental narratives, highlighting leadership's role in confronting climate challenges. The image implies control against environmental decay. "PM urges to undo 'climate injustices'" introduces activism, calling to rectify systemic imbalances. Barthes' analysis scrutinises these symbols, revealing a nuanced discourse on political responsibility amid environmental threats. The mythical dimension prompts reflection on the interplay of political power, environmental stewardship, and the urgent need to address climate injustices nationally.

Eco-imagistic analysis

The visual representation described in the provided picture navigates through Hansen's (2018: 181) three image categories about the environment. The image is composed of a skull, denotatively symbolising death and perhaps the environmental impact of floods in Pakistan. The Prime Minister, Shahbaz Sharief, is depicted sitting atop the skull, dressed in a safari suit and hat, signifying a position of authority amid the crisis. Connotatively, the choice of a skull introduces a powerful and evocative metaphor, suggesting the severity and life-threatening consequences of climate-related events. The Prime Minister's attire, resembling a safari suit, may allude to the need for a proactive approach to navigating environmental issues. The phrase "PM urges to undo climate injustices" adds a layer of meaning, connoting a call to rectify historical and systemic imbalances that have contributed to environmental crises. This image seamlessly blends the categories of images of nature/the environment and images focused on people, emphasising the intersectionality of environmental issues with political and social dimensions. The visual narrative encourages viewers to reflect on

the responsibility of political leaders in addressing climate injustices. It underscores the urgency of collective action to mitigate the impact of environmental disasters.

The Nation August 27, 2022
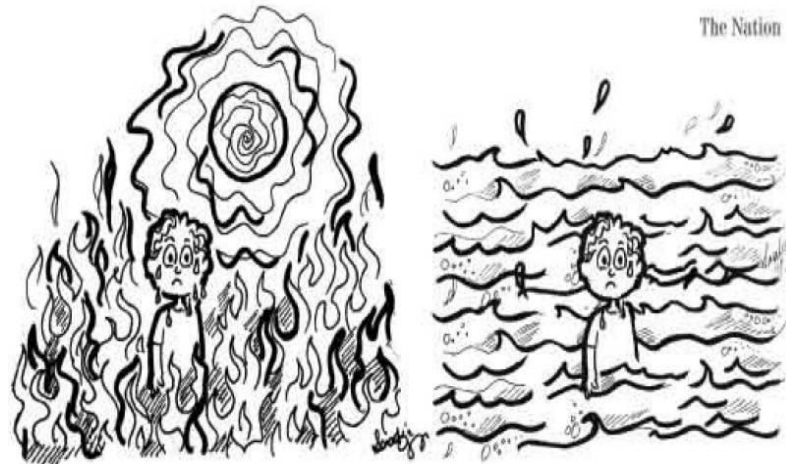
The signs

- Scorching Sun,

- Sweating child

- Earth on fire

A child wet with water, submerged in flood waterHeavy raindrops

The denotative meaning(literal)

The initial cartoon illustrates the impact of climate change, portraying a child sweating due to a scorching heat wave. The subsequent related cartoon depicts the same child immersed in floodwaters resulting from the preceding heatwave. The child is depicted as experiencing hardship in both situations-intense heat and flood being juxtaposed-as conveyed by the cartoons.

The connotative meaning

Applying Roland Barthes' semiotic analysis to provide descriptive sentences uncovers a connotative dimension rich in symbolism, exposing intertwined climate change narratives and their impact on vulnerable populations, notably children. The first cartoon portrays a child in the scorching heat wave induced by climate change, symbolising discomfort, distress, and the harsh realities of environmental shifts. The child becomes a poignant symbol of innocence affected by global warming, emphasising the severity of climatic conditions. The second cartoon, depicting the same child now drowning in floodwater caused by the initial heatwave, introduces irony as

relief from intense heat turns into a different form of suffering. This symbolises the cyclical and interconnected nature of climate-related challenges, transcending immediate discomfort to narrate profound stories about the cascading effects of environmental degradation. The repeated depiction is a powerful rhetorical device, suggesting a continuity of hardship and emphasising the ongoing struggle posed by climate change. Barthes' analysis prompts critical reflection on the symbolic meanings, urging viewers to consider the interconnectedness of environmental issues and their human impact, especially on the most vulnerable members of society.

Mythical /ideological meaning

Roland Barthes' semiotic analysis unveils a narrative in two cartoons rich in mythological and cultural meanings, emphasising the profound impact of climate change on the vulnerable, embodied by a suffering child. The first cartoon, depicting a scorching heat wave causing the child to sweat, introduces a modern myth surrounding climate change as a symbolic manifestation of environmental degradation. This aligns with societal concerns about global warming's immediate effects on children. The second cartoon, connected to the first, portrays the same child drenched in floodwater from the preceding heatwave, a commentary on climate-related disasters' interconnectedness and compounding effects. Barthes' lens encourages the exploration of cultural values, revealing a myth of vulnerability, environmental interconnectedness, and climate change's human impact. The child's suffering becomes a cultural symbol, representing collective anguish and critiquing humanity's role in exacerbating environmental challenges. This semiotic analysis prompts viewers to engage with symbols critically, exposing cultural constructs shaping our understanding of climate change, its consequences, and ethical responsibilities in addressing environmental issues.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls into the category of images of nature/the environment, as it explicitly depicts the environmental impact of climate change through heatwaves and floods. The connotative layer introduces elements related to images of industry technology, as the consequences of climate change are often linked to human-induced activities. Additionally, the focus on the child connects with images of people, highlighting the human cost of environmental changes. Moreover, the connotation extends to a critical

commentary on the cascading effects of climate change, emphasising that extreme weather events are interconnected and can lead to compounded challenges for individuals, especially vulnerable populations like children. The visual representation effectively communicates the urgency of addressing climate change and its multifaceted impacts on the environment and human well-being.

4.3 Government Inefficiencies: Cartoons Unveiling Failures in 2022

Flood Management

Dawn.com August 2022

The Signs

In the given description, several signs can be identified; linguistic Captions: "NDMA" on the man's cap Denotes the man's affiliation with the National Disaster Management Authority.

"THE WORST IS COMING" as the second caption.

Man with Binoculars and NDMA Cap:

Dark Sun:

Infrastructure Sinking in the Background:

Drowning Cow with Bulging Eyes:

Cow Casting a Desperate Gaze toward the NDMA-Affiliated Individual:

The combination of these signs creates a visual narrative that conveys a message about the impending disaster, the role of the NDMA, and the urgency of the situation, with human and animal elements contributing to the overall meaning.

The denotative meaning(literal)

Infrastructure is sinking in the background. The sun is dark. A man is putting on an NDMA cap, holding binoculars to observe and assess the situation, and looking tensely at the dark sun and doing nothing, clearly seeing that the worst is coming. Additionally, with bulging eyes, a drowning cow casts a desperate gaze toward the NDMA-affiliated individual.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis reveals rich connotative dimensions in descriptive sentences laden with symbolic meanings and cultural codes. The sinking infrastructure serves as a potent metaphor, suggesting a collapse of established systems. The dark sun conveys an ominous atmosphere, symbolising a metaphorical eclipse or crisis. A figure wearing a labelled NDMA cap with binoculars signifies disaster management authority, yet his inaction and tense gaze at the dark sun suggest helplessness. A man sitting on a flood-struck individual introduces complexity, hinting at a power dynamic during a crisis. The panic in his expression emphasises the severity. The mention of a drowning cow adds empathy, mirroring human desperation. Barthes' analysis encourages scrutiny of symbols, offering a nuanced commentary on human responses to disasters, authoritative roles, and shared vulnerability in calamity. Connotative meanings prompt critical examination of natural disasters' power dynamics, crisis management, and emotional dimensions.

Mythical meaning

In Roland Barthes' semiotic analysis, the deteriorating background signifies societal breakdown, hinting at a collapse of essential systems. The dark sun adds a mythical layer, suggesting a crisis beyond natural order. The man with the NDMA cap and binoculars symbolises disaster management authority, yet his inaction implies bureaucratic inefficiency. A hierarchal dimension emerges with an image of a man on a flood victim's head, portraying potential oppression by those in power. The drowning cow becomes a poignant metaphor for shared vulnerability and a plea for intervention. Barthes' analysis prompts exploration of cultural meanings, revealing societal fragility, bureaucratic flaws, and power imbalances during crises. The narrative's mythical aspect urges critical reflection on disaster response, advocating for a more empathetic approach to societal challenges in the face of impending catastrophe.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls into the category of images of nature/the environment, as it prominently features the environmental context with sinking infrastructure and a darkened sun symbolising the severity of the disaster. The connotative layer introduces elements related to images focused on people, as the NDMA-affiliated individual's tense gaze and apparent inaction may convey a message about the challenges or limitations in responding to the impending crisis. Additionally, the drowning cow with bulging eyes adds a layer of emotion and urgency, symbolising the vulnerability of both human and animal life in the face of a natural disaster.

The connotation extends to a broader social commentary on the role and effectiveness of disaster management authorities in addressing environmental crises. The contrast between the man's observant stance and the desperate gaze of the drowning cow creates a narrative that suggests the gravity of the situation and raises questions about the adequacy of response measures.

To conclude, the visual representation combines denotative elements to depict the deteriorating environment and the NDMA's observation, with connotative layers that symbolically connect the environmental context with the challenges and responsibilities of disaster management. The image effectively communicates a message about the urgent need for proactive measures in the face of environmental crises. It prompts reflection on the roles and effectiveness of disaster management authorities.

Daily Times September 20, 2022

The signs

In the given description, several signs can be identified. Here are the signs in the description:

WHO (World Health Organization) Written on a Bell:

A Witch Standing in "Flood-hit Area" Carrying a Three-Pronged Scythe:

Explicit Mention of "WATERBORNE DISEASES," "SKIN DISEASES AND DENGUE" on the Scythe:

The denotative meaning(literal)

In this cartoon, a bell labelled "WHO", which overtly denotes the World Health Organization, is ringing and underneath stands a witch in a "Flood-hit area" carrying a three-pronged scythe that explicitly mentions "WATERBORNE DISEASES," "SKIN DISEASES AND DENGUE" on the scythe highlighting the immediate health risks associated with the flood. In essence, the denotational meaning of this cartoon revolves around the portrayal of health hazards and the potential for disease outbreaks in the aftermath of the flood.

The connotative meaning(symbolic)

When delving into the connotative meaning of this cartoon, Roland Barthes' theory of semiotic analysis helps unveil the underlying layers of symbolism and cultural codes embedded within the visual narrative. The bell marked "WHO" denotes the World Health Organization and connotes the notion of a global alarm or a call to action in response to a health crisis. The witch in the "Flood-hit area" wielding a three-pronged scythe goes beyond a literal representation of the flood's impact; it conveys a sense of impending danger, perhaps attributing blame or responsibility for the health risks associated with the disaster. The choice of a witch as a symbolic figure might connotatively suggest malevolence or a sinister force exacerbating the consequences of the flood. The explicit mention of "WATERBORNE DISEASES" and "SKIN DISEASES AND DENGUE" on the scythe not only signifies immediate health risks but connotes a pervasive and potentially deadly threat, linking the flood to a broader public health crisis. Overall, the connotative meaning of this cartoon extends beyond the literal depiction of health hazards, encompassing societal perceptions, blame attribution, and the severity of the impending health crisis in the aftermath of the flood.

Mythical meaning

Roland Barthes' semiotic analysis unveils a rich mythical meaning in this cartoon through symbolic elements. The " WHO " bell transforms the World Health Organization into a mythical symbol of authority. The witch in the "Flood-hit area" beneath the ringing bell embodies a mythical archetype, resonating with cultural narratives associating witches with mysterious forces. Like the Grim Reaper's, the three-pronged scythe becomes a mythical tool signifying potential harm. Explicit mention of "WATERBORNE DISEASES" and "SKIN DISEASES AND DENGUE" on the scythe elevates health risks to ominous incantations. Beyond denoting health hazards, the mythical aspect portrays a narrative where authoritative intervention clashes with mystical disease forces after a flood. Through semiotic choices, this cartoon weaves a symbolic tapestry inviting viewers to interpret health risks not just as factual consequences but as a mythic battle between institutional response and the ominous spectre of diseases post-natural disasters.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, the cartoon primarily falls into images focused on people, even though there might need to be a direct visual representation of individuals. Symbols such as the bell, witch, and scythe connect the environmental issue to human health, underscoring the potential harm to individuals in flood-affected areas. The connotation extends to images of nature/the environment, as the flood and its aftermath are represented as fertile ground for waterborne diseases and other health hazards. Although the cartoon does not explicitly include images of industry technology, the indirect implication is that various human activities or factors may contribute to worsening the environmental crisis.

In summary, the cartoon blends denotative elements, using linguistic captions as signifiers to depict the immediate health risks associated with a flood, with connotative layers that link the environmental challenge to broader concerns about human well-being. The linguistic and visual symbols work cohesively to convey a nuanced message about the interconnectedness of environmental disasters, public health, and potential human contributions to the issue.

4.4 Political Scuffle Between Government and Opposition: Cartoons Unveil Neglect of 2022 Flood Victims

Daily Times August 18, 2022

The signs

In the given description, several signs can be identified.

Linguistic Captions

- Title: "Political Bickering UN Flood Relief Efforts":

- Marsh Caption: "Political Bickering":

- Foot Tied to an Underwater Rope Labeled "Political Bickering":

- "UN" Caption on Sleeve of an Arm:

- Man Submerged Neck-Deep in Floodwaters with his Hand Reaching Out Urgently to Another Hand Marked with "UN" on the Shirt Sleeve:

- Cap Displaying Pakistan's Flag:

The denotative meaning(literal)

A man, submerged neck-deep in floodwaters and wearing a cap displaying Pakistan's flag, reaches out urgently to another hand marked with "UN" on the shirt sleeve. The individual is stranded in floodwater with his foot tied to an underwater rope labelled "political bickering." Internal political conflicts hinder the utilisation of UN relief efforts, as indicated by the accompanying text reading, "political bickering UN flood Relief efforts."

The connotative meaning(symbolic)

The visual narrative conveys the detrimental impact of internal political conflicts on UN flood relief efforts through symbolic elements like the submerged individual and an underwater rope. Roland Barthes' semiotic analysis reveals a poignant narrative rich in symbolism. The image of a drowning man, wearing a cap with Pakistan's flag and reaching for a hand-marked "UN" symbolises a distressed nation's plea for international assistance. The cap signifies national identity and pride, emphasising a shared crisis context. The outstretched hand signifies a plea for global cooperation. A submerged foot tied to a rope labelled "political bickering" adds metaphorical complexity, representing internal conflicts obstructing effective crisis response. The statement that "UN relief efforts are not being availed due to internal political conflicts" unveils a reality where internal strife hampers external aid. "Political bickering UN flood Relief efforts" underscores the link between political disputes and dire consequences for relief initiatives. Barthes' semiotic lens explores interconnected signs, revealing a nation caught in internal discord, desperately seeking elusive international aid due to political conflicts. Symbolism highlights the intricate relationship between national and international responses during crises.

Mythical meaning

Roland Barthes' semiotic analysis reveals a mythical narrative in descriptive sentences laden with cultural symbols. The image of a drowning man, clad in a cap with Pakistan's flag, reaching for a 'UN'-marked hand encapsulates a complex interplay of national identity, human desperation, and international aid. The drowning man is a metaphor for a nation or individual in crisis, emphasising personal stakes. The cap symbolises national pride, highlighting personal identity amid adversity. The outstretched hand signifies a plea for global assistance, relying on international entities during distress. The man stranded in floodwater, with a foot tied to a politically labelled rope, introduces a political dimension. Barthes would likely interpret this myth as a critique of internal conflicts hindering relief efforts. The text "Political Bickering UN Flood Relief Efforts" unveils power dynamics obstructing the utilisation of international aid. This myth exposes nations' challenges, where internal discord thwarts global collaboration during crises. Semiotic analysis encourages a deeper examination, unravelling meanings and critiquing the intersection of politics and humanitarian aid in natural disasters.

Eco imagistic analysis

Regarding Hansen's (2018: 181) image categories, the visual predominantly falls into the images focused on people. The connotative meaning within this category becomes more nuanced as the image connects the personal struggle of the stranded individual to the broader theme of political discord affecting humanitarian aid. The submerged figure becomes a symbol of the common citizen, caught in political conflicts that impede the effective deployment of international assistance. The urgency in the outreached hand emphasises the dire need for immediate action. The connotation extends to images of nature/the environment, as the floodwaters and the underwater rope labelled "political bickering" are metaphors for the environmental crisis and the artificial obstacles hindering effective relief efforts. Additionally, the connotative layer involves images of industry technology, represented indirectly through the political conflicts that obstruct the seamless operation of UN relief efforts. The image suggests that internal political disputes function as a barrier, akin to technological impediments, preventing the smooth execution of humanitarian aid.

To conclude, the visual representation skillfully combines denotative elements to depict a specific scenario of political interference in UN flood relief efforts and connotative layers that convey a broader message about the negative impact of internal political conflicts on the effectiveness of international humanitarian aid during environmental crises.

Daily Times August 26, 2022
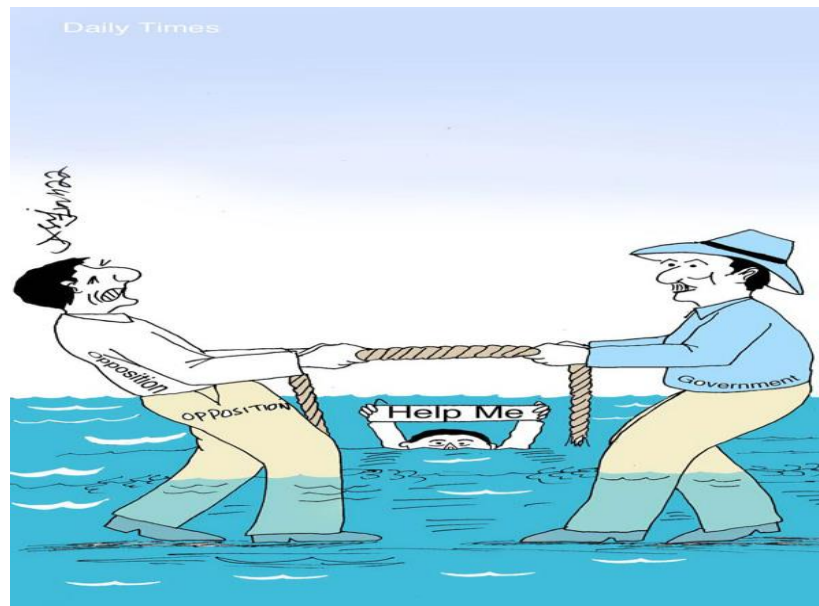
The signs

In the given description, several signs can be identified,

Verbal signs

- A drowning child holding a placard that reads "Help Me."

- One person carries the caption "government", whereas the other carries the "Opposition", mentioned twice.

Visual signs

- Flood water

- Two Individuals wearing stern expressions are standing in knee-deep floodwaters.

The denotative meaning(literal)

Wearing stern expressions, two individuals stand in knee-deep floodwaters, symbolising a political tug-of-war between the opposition and the government. Amidst this struggle, flood victims cry out for help, pleading, "Help me," while their plight goes unattended. The combination of these signs creates a visual narrative that conveys a message about the juxtaposition of political conflicts and the urgent needs of flood victims.

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the connotative dimension delves into layers of meaning beyond the literal, exploring cultural and contextual implications.

The image of two stern-faced individuals standing knee-deep in floodwater conveys seriousness, hinting at a dire situation. The term "stern faces" implies tension, suggesting a conflict. Describing it as a "Political tug of war between opposition and government" frames the flood crisis as a symbolic battleground for political power. "Knee-deep in floodwater" conveys immersion, linking the political struggle to the ongoing catastrophe. The contrast between the political power play and flood victims crying for help highlights the seeming indifference of politicians to urgent needs. Phrase of "Help me" introduces an emotional dimension, emphasising human suffering amid political turmoil. Connotative meaning reveals commentary on prioritising political agendas over immediate needs, offering a critical perspective on politics intersecting with humanitarian crises. The image portrays a complex interplay of power dynamics, indifference, and ethical implications of political actions in times of urgent need.

Mythical meaning

Roland Barthes' semiotic analysis reveals a mythical dimension, creating meaning beyond the literal through cultural symbols. The scenario of two stern-faced individuals standing knee-deep in floodwater symbolises a mythical struggle between political forces, transcending the immediate crisis to represent power dynamics. The "stern faces" connote seriousness, elevating the scene to a mythic narrative where political actors engage in a metaphorical tug of war. The floodwater becomes a symbolic arena, reflecting the larger societal context of this political battle. The phrase "Political tug of war between opposition and government" implies a perpetual struggle for dominance, persisting even in a natural disaster. Juxtaposing this political struggle with dying and crying flood victims adds poignancy. The desperate pleas of "Help me" introduce a human element, emphasising the tragic consequences of political power play. This mythical narrative prompts an interpretation of broader cultural commentary, questioning the priorities and ethics of political actors preoccupied with power struggles while the most vulnerable members of society are in desperate need. The conflation of political conflict with a natural disaster creates a potent myth that speaks to the intersection of power, compassion, and leadership's moral obligations.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation primarily falls into images focused on people. The central focus is on the individuals representing the political struggle and the cries for help from flood victims. The connotative

layer extends to images of nature/the environment, as the floodwaters and the desperate pleas for assistance underscore the environmental crisis and its impact on human lives. Moreover, the connotation touches upon images of industry technology through the implied absence of technological interventions in responding to the urgent needs of flood victims. The focus remains on the human and environmental aspects, emphasising the juxtaposition of political conflicts with the immediate humanitarian requirements of those affected by the flood.

In summary, the visual representation combines denotative elements to depict a political struggle in the context of a flood, with connotative layers that symbolically connect the human aspect of political conflicts with the urgent needs of flood victims. The image effectively communicates a message about the complex interplay between political dynamics and the pressing humanitarian concerns during environmental crises.

Pakistan observer, August 28,2022
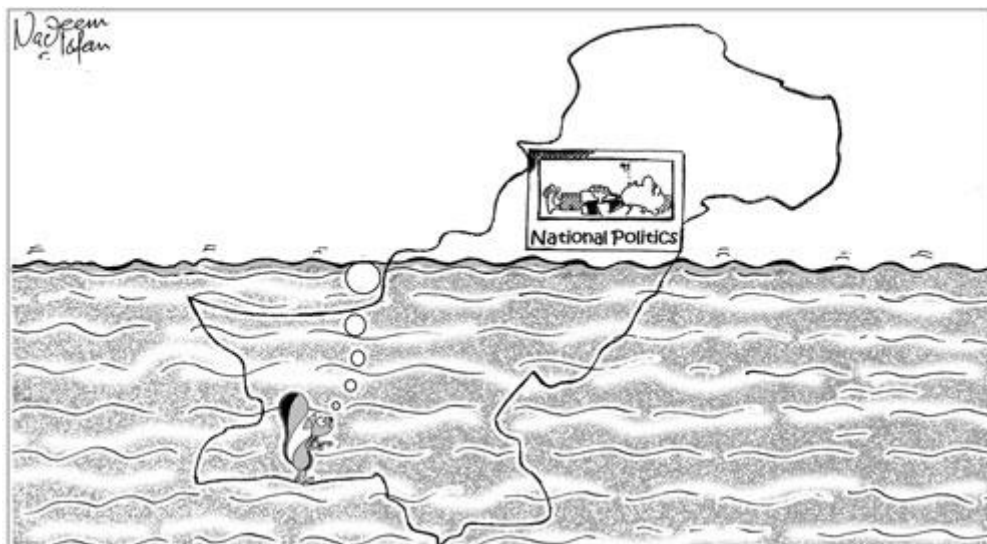
The signs

In the given description, several signs can be identified**.**

Linguistic Message (Text)

- Verbal caption: "National politics": the depicted scene as "National politics."

Visual signs

- Map Revealing Over Half of Pakistan Submerged in Floods:

- Perplexed Squirrel Underwater:

- Politicians Sleeping in Enclosed Chambers:

The denotative meaning(literal)

The map reveals that over half of Pakistan is submerged in floods. Underwater, a perplexed squirrel observes politicians sleeping in their enclosed chambers, seemingly oblivious to this unprecedented, widespread natural catastrophe. Perplexed Squirrel Underwater

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the connotative meaning of signs and symbols goes beyond their literal interpretation, revealing layers of cultural and contextual implications. The scenario of more than half of Pakistan submerged in floods, as depicted on the map, creates a powerful connotation of a widespread and devastating natural disaster. The mention of a squirrel underwater adds a surreal element, emphasising the dissonance between the chaos of the floods and the seeming indifference of the political class. The small and vulnerable squirrel becomes a poignant symbol of innocence and surprise in the face of overwhelming adversity. The connotative layer deepens as politicians are described as "slumbering in their enclosed chambers," suggesting a detached and oblivious response to the unprecedented catastrophe. The term "slumbering" implies not just physical rest but a metaphorical sleep, indicating a lack of awareness or action in the face of a crisis of massive proportions. The contrast between the submerged landscape and the politicians' inaction creates a vivid image that conveys a sense of frustration, helplessness, and perhaps even critique of political negligence during a national calamity. The connotative dimension of this narrative invite reflection on the responsibilities of those in power and the disconnect between the political elite and the lived experiences of ordinary citizens in times of crisis.

Mythical meaning

Roland Barthes' semiotic analysis delves into the mythical dimension, creating meaning beyond the literal use of cultural symbols. The scenario, depicting over half of Pakistan submerged in floods on a map, transforms geography into a symbolic landscape of tragedy and upheaval. The drowning nation becomes a metaphor for collective struggle, emphasising the calamity's magnitude. Including an underwater squirrel adds a surreal, symbolic element—innocence bewildered by chaos, proxying the populace grappling with disaster enormity. The squirrel's "bamboozled" confusion

evokes disbelief, mirroring people facing unexpected destruction. Politicians "slumbering in enclosed chambers" construct a mythical narrative of a detached ruling class seemingly unaffected by catastrophe. The term "enclosed chambers" symbolically separates leaders from reality, portraying them as indifferent deities disconnected from the masses' suffering. This obliviousness crafts a powerful myth that political elites are indifferent deities, reinforcing the notion of their detachment from constituents' plight. Overall, this mythical narrative prompt reflection on power dynamics, responsibility, and natural disasters' impact on a nation's collective consciousness.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls into the category of images of nature/the environment, given the emphasis on the map and the depiction of the flooding. The connotative layer extends to images focused on people, with the symbolic portrayal of politicians and the perplexed squirrel. The squirrel becomes a representative of the natural world, observing the human response to an environmental disaster, creating a symbolic bridge between nature and human actions. Additionally, the connotation touches upon the lack of industry technology, as there is no explicit presentation of technological elements in the scene. Instead, the focus is on the natural catastrophe and the human response, emphasising the environmental challenges that technological interventions may not mitigate.

In summary, the visual representation combines denotative elements to portray the extensive flooding in Pakistan and the obliviousness of politicians to the crisis, with connotative layers that symbolically connect the natural environment to human actions and responses. The image effectively communicates a message about the impact of environmental disasters and the potential consequences of political indifference or inaction in the face of widespread natural catastrophes.

The Nation, September 6, 2022
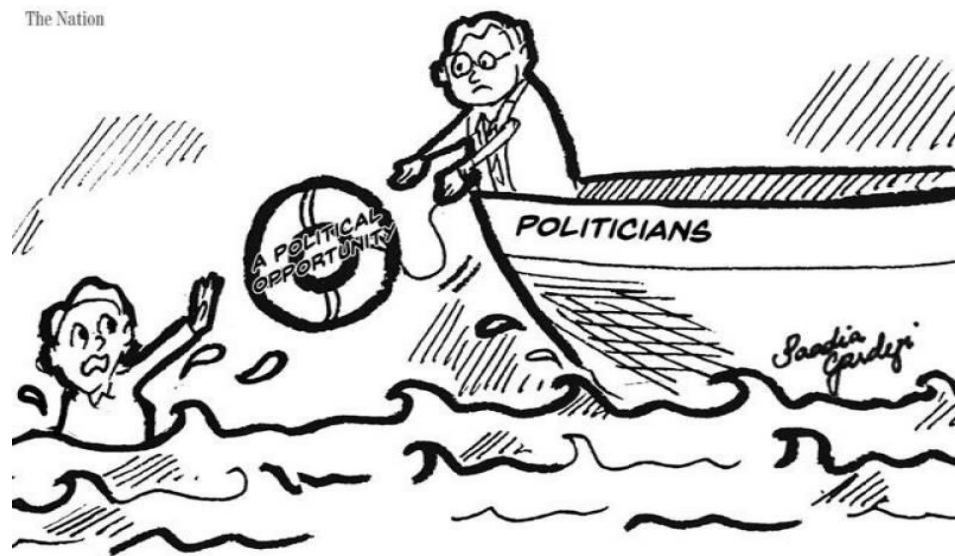
The signs

In the given description, several signs can be identified. Here are the signs in the description:

Linguistic Captions

- Life tube inscription: "A POLITICAL OPPORTUNITY
- Boat inscription: "POLITICIANS"

Visual signs

- Drowning Man in Turbulent Floodwaters:
- Life-Saving Tube Offered by a Politician on a Boat:
- Politician on a Ship with Colleagues:

The denotative meaning(literal)

In turbulent floodwaters, a drowning man is offered a life-saving tube by a politician on a ship with colleagues, deeming it a "political opportunity." The flood victim declines the help, recognising it as a political show. Denotes the verbal message indicating the affiliation or identity of the individuals on the boat.

The connotative meaning(symbolic)

Combining these signs creates a visual narrative conveying a message about the intersection of politics and disaster relief efforts.

In Roland Barthes' semiotic analysis, the connotative dimension investigates the layers of meaning embedded in signs and symbols, exploring the cultural and contextual implications. The image of a drowning man in tumultuous floodwater carries a connotation of desperation and vulnerability, symbolising a person in dire need. On board a ship of politicians, the politician throwing a life-saving tube introduces a complex symbol. The life-saving tube, titled a "political opportunity" by the politician, symbolises political manoeuvring in the face of a crisis. The connotation of "political opportunity" implies that extending help is not purely altruistic but laden with political motives. The drowning flood victim's refusal to accept such ostentatious help signifies a scepticism toward the politician's intentions. The term "ostentatious" adds a layer of critique, suggesting that the offered help is showy and insincere, aimed more at political gain than genuine assistance. This scenario unveils a connotative narrative about the perceived opportunism and theatricality inherent in political actions during times of crisis. It prompts contemplation on the authenticity of help extended by those in power, highlighting the public's scepticism and the potential exploitation of dire situations for political ends. The connotative meaning, therefore, reveals a commentary on the complex relationship between political gestures, public perception, and the ethical dimensions of assistance in times of need.

Mythical meaning

In Roland Barthes' semiotic analysis, the mythical dimension unfolds, creating meaning beyond the literal through cultural symbols. The depiction of a drowning man in tumultuous floodwater becomes a powerful metaphor for vulnerability and desperation. The politician on a symbolic ship offering a life-saving tube introduces a mythical element, where providing aid becomes a political gesture laden with symbolism. The life-saving tube, labelled a "political opportunity," takes on significance, representing physical rescue and a strategic move in the political landscape. The drowning victim's refusal to accept this ostentatious help adds layers to the myth, suggesting the politician's offer is a superb political show. This refusal becomes a symbolic act of resistance against political theatrics during crises, representing scepticism towards politicians exploiting moments for personal gain. The drowning man embodies a hero resisting deceptive political opportunities. This mythical narrative prompt contemplation on the intersection of power, authenticity, and the ethics of political actions in times of profound human need.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation primarily falls into the category of images focused on people, with the central focus on the drowning man and the politician. The connotative layer extends to images of nature/the environment through the turbulent floodwaters, symbolising the severity of the environmental crisis. The politician's actions, framed as a "political opportunity," introduce elements of images of industry technology, indicating the calculated and strategic nature of political manoeuvres in the face of a disaster. Moreover, the connotation suggests a critique of the intersection between politics and humanitarian efforts during a crisis. The drowning man's recognition of the politician's actions as a political show implies scepticism about the authenticity of political responses to environmental disasters. The visual representation combines denotative elements to depict a situation of assistance in flood, with connotative layers that symbolically connect the human aspect of political manoeuvring with the environmental challenges posed by the flood. The image effectively communicates a message about the complexities of political responses to humanitarian crises and the potential exploitation of such situations for political gain.

The Nation September 2022
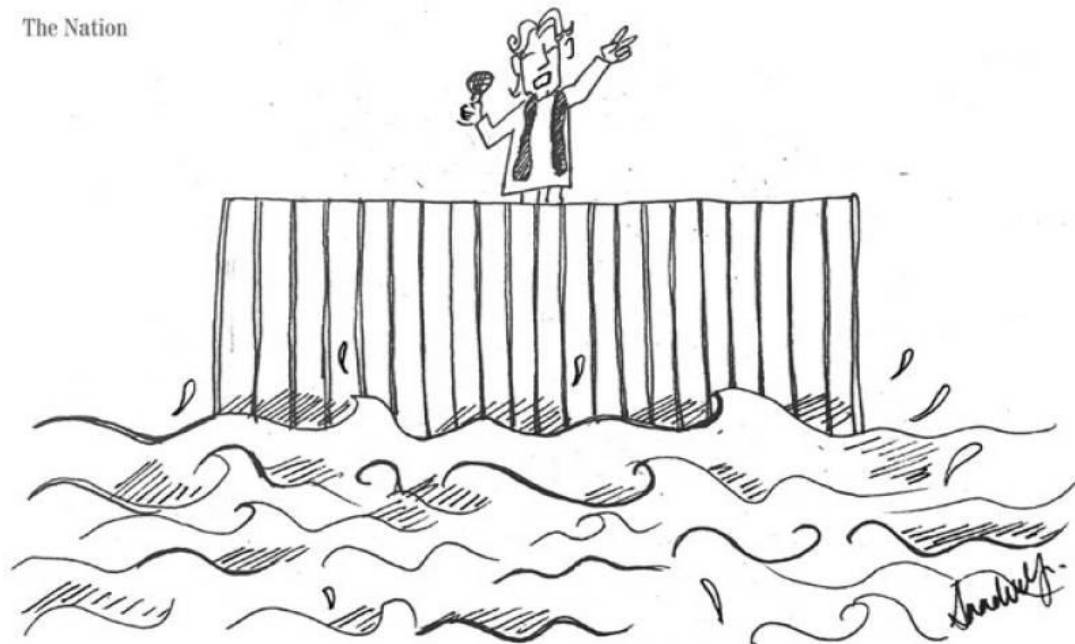
The signs

In the given description, several signs can be identified.

- Likely, Imran Khan, a politician, is standing alone on the stage, delivering a speech.

- Making a Victory Sign

- Absence of Audience

- Ferocious Flood waves

The denotative meaning(literal)

Imran Khan, likely as the opposition leader, stands alone on a stage, delivering a speech and making a victory sign, addressing no audience but the formidable flood itself. The victory sign is symbolic, conveying a positive or triumphant message, possibly indicating confidence or defiance.

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the connotative dimension involves exploring the layers of meaning beyond the literal interpretation of signs and symbols. The image of a politician, potentially identified as Imran Khan, the opposition leader, standing alone on a stage and delivering a speech with a victory sign evokes a complex set of connotations. The solitude of the politician on the stage implies a sense of isolation or perhaps defiance, standing firm in the face of challenges. The absence of an audience adds a layer of irony and poignancy, suggesting a disconnect between the political figure and the people they aim to represent or persuade. Using the victory sign amid a ferocious flood implies a juxtaposition of triumph against adversity, creating a symbolic narrative of resilience or even audacity. The ferocious flood becomes a significant symbolic backdrop, representing a formidable force or crisis the politician addresses with confidence. The connotative meaning deepens as it suggests a political performance for an absent audience, indicating a rhetorical gesture transcending the immediate scene. This scenario invites interpretations of political symbolism, resilience, and the complexities of leadership during times of crisis, prompting viewers to consider the relationship between political figures and the challenges they confront.

Mythical meaning

In Roland Barthes' semiotic analysis, the mythical dimension surfaces as signs and

symbols transcend literal representation, tapping into cultural narratives. The image of a politician, potentially Imran Khan, alone on a stage, delivering a speech and giving a victory sign to the ferocious flood, constructs a powerful mythical narrative. Imran Khan transforms into a symbol of resilience and leadership confronting elemental forces. The isolated stage becomes a mythical realm, a symbolic space for a cosmic dialogue with the uncontrollable flood. The victory sign gains mythic resonance, symbolising political triumph and defiance against chaos. The absence of a human audience enhances the mythical quality, suggesting the message transcends immediate politics. This invokes archetypal heroism and sacrifice, portraying the politician on a mythic quest against formidable challenges. The ferocious flood becomes a mythical adversary, representing primal forces. The scene prompts viewers to interpret the politician as a mythic hero, navigating human ambition and uncontrollable elements, fostering a collective narrative beyond the temporal and political.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation primarily falls into images focused on people, with the central focus on Imran Khan. However, the connotative layer introduces elements of images of nature/the environment as the flood is portrayed as a formidable force addressed by Khan. The victory sign, a symbolic action, adds another layer of connotation, suggesting a narrative of resilience, optimism, or a perceived triumph over adversity. Furthermore, the connotation extends to images of industry technology as the political figure stands alone on a stage, employing modern communication tools to deliver a speech, which could imply the use of technology in political messaging and communication.

In summary, the visual representation combines denotative elements to depict Imran Khan addressing the flood with a victory sign, with connotative layers that symbolically connect the human aspect of political leadership with the environmental challenges posed by the flood. The image effectively communicates a message about resilience, confidence, or defiance in the face of natural disasters and the use of technology in conveying political messages.

The Nation, September 1, 2022

The signs

In the given description, several signs can be identified. Here are the signs in the description:

Visual signs

- Educated Father Reading a Newspaper:

- Politically Spirited Son Wearing PTI Headband (Pakistan Tehreek-e-Insaaf):

Verbal signs

- Father's Question: "Going out to work for relief fund?":

- Son's Answer: "NO ABBA, MORE IMPORTANT WORK… OUR KAPTAAN (CAPTAIN) HAS CALLED US FOR A RALLY!"

The denotative meaning(literal)

A literate father reads a newspaper while his politically spirited son is standing nearby wearing PTI (Pakistan Tehreek-e-Insaaf). In reply to the father's inquiry, " Going out to work for relief fund?" The son passionately refuses to contribute to flood relief efforts. He vehemently states that he intends to join a rally announced by Captain (referring to a political leader).

The connotative meaning (symbolic)

Roland Barthes' semiotic analysis explores the connotative dimension of signs and symbols, revealing a visual narrative of conflicting priorities between political engagement and flood relief efforts. The scene depicts an educated father reading a newspaper, symbolising established information, in contrast to his politically charged son, wearing an inside-out PTI (Pakistan Tehreek-e-Insaf) headband, signifying disruption or dissent. The father's Question about working for a relief fund connotes traditional, socially responsible action, contrasting with the son's vehement refusal, opting to join a rally led by "captain" (Captain), likely referring to Imran Khan. This suggests a generational and ideological clash within the family, reflecting broader societal tensions. The son's choice symbolises a shift toward political activism and commitment to change, rejecting conventional relief efforts. This nuanced scene prompts reflection on familial relationships, generational shifts, and the symbolic power of political icons during crises.

Mythical meaning

In Roland Barthes' semiotic analysis, the mythical dimension unfolds as signs and symbols weave a narrative transcending the immediate context. The scene of an educated father reading a newspaper and a politically charged son with a PTI headband worn inside out unfolds a complex mythic tale. Immersed in reading, the father symbolises established information and traditional perspectives, embodying a certain status quo. In contrast, donning an inverted PTI headband, the son disrupts norms, signalling a desire for change. His refusal to assist in flood relief carries a mythical resonance, rejecting conventional roles in crisis. Opting to join a rally announced by "captain" (Captain), associated with Imran Khan, transforms the son into a mythic protagonist, aligning with a charismatic leader and embodying rebellion. The headband worn inside out symbolises inversion, suggesting a subversion of order and a call for a new direction. This mythical narrative invites contemplation on generational shifts, ideological clashes, and the transformative power of political symbols within familial and societal contexts. Through symbolic actions, the son becomes a mythic figure questing for political change, challenging established narratives, and aligning with a transformative leader.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation

primarily falls into images focused on people, emphasising the familial dynamics and the individual choices of the father and son. However, the connotative layer introduces elements of images of nature/the environment through the mention of flood relief efforts, connecting the personal narrative to the broader environmental context of a flood. The son's political enthusiasm adds a layer of connotation related to images of industry technology, reflecting the influence of modern political ideologies and communication methods, as seen through his affiliation with the PTI. Moreover, the connotation suggests a commentary on the intersection of personal and political motivations in environmental crises. The son's refusal to contribute to flood relief efforts in favour of participating in a political rally underscores the complexity of individual choices and priorities during times of adversity.

Overall, the visual representation combines denotative elements to depict a family interaction regarding contributions to flood relief efforts, with connotative layers that symbolically connect the human aspect of personal and political choices with the environmental challenges posed by the flood. The image effectively communicates a message about the intricate interplay between personal convictions, political affiliations, and responses to environmental crises within a familial context.

The Nation September 03,2022

The signs

In the given description, several signs can be identified,

Verbal message

- (Father narrating to his son) "CHILD! WHEN I WAS YOUNG, THIS GREAT CITY CALLED KARACHI WAS WASHED AWAY IN A GREAT FLOOD AS IDIOT LEADERS FOUGHT OVER PUNJAB…"

Visual message

- Father or Grandfather sitting on a sofa.

- Son or Grandson sitting on the ground near his grandfather.

The denotative meaning(literal)

In a future moment, a father or grandfather narrates to his grandson that the major city, Karachi, was submerged in floods in 2022 while politicians engaged in conflicts over the governance of Punjab. The linguistic and symbolic elements contribute to the denotational meaning, emphasising the future recounting of a historical event marked by floods and political disputes.

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the connotative dimension explores the layers of meaning embedded in signs and symbols, delving into cultural and contextual implications. The scenario of a father or grandfather recounting to his grandson that the great metropolis of Karachi was washed away by floods in 2022 while politicians were embroiled in a power struggle over the governance of Punjab carries rich connotations. The mention of a catastrophic flood conveys a sense of devastation, helplessness, and the unpredictable forces of nature. As a great metropolis, Karachi represents a geographical location and a complex hub of human civilisation, economic activities, and cultural dynamics. The politicians' power struggle over governance in Punjab adds a layer of societal conflict, suggesting a neglect of broader responsibilities in the face of impending disaster. Telling this narrative to a grandson implies a transmission of cultural memory, a cautionary tale that goes beyond a mere historical account. The connotative meaning here lies in the interplay between environmental vulnerability, political discord, and the ethical dimensions of leadership. This scenario prompts reflection on the interconnectedness of natural and political realms, the potential consequences of misplaced priorities, and the significance of passing down stories that carry both warnings and cultural significance across generations.

Mythical meaning

In Roland Barthes' semiotic analysis, the mythical dimension emerges as signs and symbols contribute to meaning beyond literal interpretation, tapping into cultural narratives. The scenario of a father or grandfather recounting to his grandson that Karachi was washed away by floods in 2022 while politicians battled for Punjab's governance unfolds a rich mythical tale. The catastrophic flood symbolises nature's relentless forces eroding human accomplishments. Karachi has become a mythical metropolis, embodying urban life and human endeavour. Politicians' power struggle signifies societal discord and misplaced priorities. Narrating adds cultural memory, passing down a cautionary myth transcending time. This narrative invites contemplation on human fragility, political negligence, and storytelling's enduring power for collective wisdom. In this mythical context, the tale transforms into a timeless narrative imparting moral and existential lessons for the future.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation aligns primarily with images focused on people, as it centres on the interaction between the father or grandfather and the grandson. However, the connotative layer introduces elements of images of nature/the environment, as the mention of Karachi being submerged in floods alludes to the environmental challenges faced by the city. The political conflicts contribute to the connotation, suggesting a layer related to images of industry technology, as political governance often involves technological aspects of administration and decision-making. The connotation extends to the intergenerational aspect of the narrative, emphasising the passing down of historical and environmental knowledge from one generation to the next. The future moment in the description implies a continued relevance of environmental events and political conflicts across generations.

In summary, the visual representation combines denotative elements to narrate historical events to a future generation, with connotative layers that symbolically connect the human aspect of storytelling with the environmental challenges and political conflicts of the past. The image effectively communicates a message about the significance of environmental events in shaping narratives and the enduring impact of political conflicts on a society's collective memory.

4.5 Dissecting Relief Efforts in the Aftermath of the 2022 Pakistan Flood

Dawn.com, August 29,2022
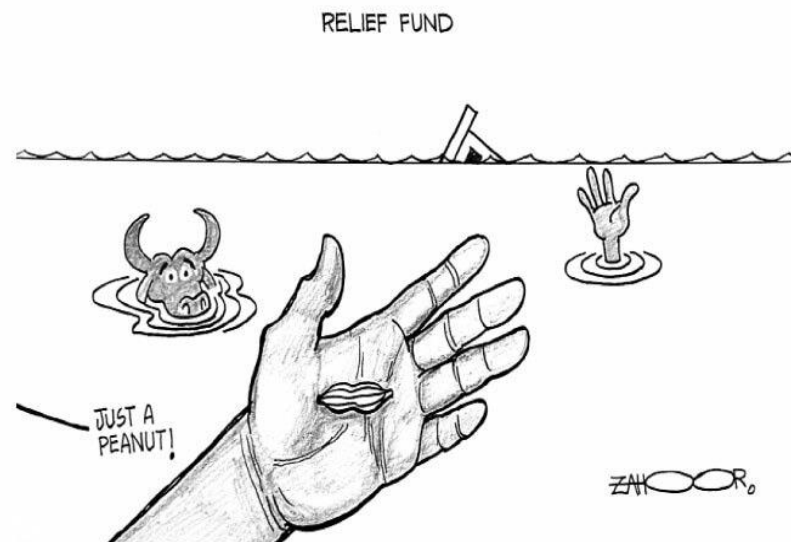
The signs

The linguistic message in this image is represented by two verbal captions that read as follows, "RELIEF FUND," "JUST A PEANUT!." The other signs are "a big palm", "a singular peanut" on it, "a drowning cow", a "waving hand of a drowning man", and "an edge of sinking building."

The denotative meaning(literal)

Post-flood meagre relief efforts. Infrastructure debris in the background sinking in flood water. Livestock and humans in need of help are looking forward to sincere relief efforts. Relief efforts seem big at the surface level, like the big hand. In truth, relief efforts are just a singular peanut.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis, the given descriptive sentences weave a poignant narrative laden with symbolic meaning. The image of infrastructure debris submerged in floodwater is a powerful signifier, symbolising the overwhelming impact of natural disasters on the built environment. The sinking debris carries connotations of vulnerability and destruction, emphasising the human and environmental toll of such

calamities. The portrayal of livestock and humans needing help adds depth to the narrative, creating a shared symbol of vulnerability and dependence on external assistance. The plea for sincere relief efforts underscores the significance of genuine aid in times of crisis. The metaphorical comparison of relief efforts to a "big hand" at the surface level conveys a semblance of substantial support and assistance. However, the subsequent revelation that relief efforts are merely " JUST A PEANUT" adds a layer of irony and critique. This unexpected metaphor challenges the perceived magnitude of relief efforts, suggesting a stark disparity between the grand appearance and the actual impact. Barthes' semiotic approach reveals a nuanced exploration of societal expectations, the gap between appearance and reality, and the complex dynamics inherent in crisis responses.

Mythical meaning

Applying Roland Barthes' theory of semiotic analysis to the given descriptive sentences reveals a rich mythical dimension that speaks to the complex interplay of signs and cultural symbols. The image of post-flood meagre relief efforts implies a narrative of struggle and desperation, highlighting the inadequacy of the response to a disaster. The infrastructure debris sinking in floodwater becomes a powerful visual metaphor, signifying the collapse of established systems in the face of natural calamity. The portrayal of livestock and humans needing help reinforces a collective plea for assistance, emphasising the human element in the narrative. The metaphorical comparison of relief efforts to a big hand at the surface level suggests an appearance of substantial aid and support, but the subsequent revelation that these efforts are just " JUST A PEANUT " introduces a critical twist. Barthes would likely interpret this as a myth that unravels conventional narratives of assistance and exposes the disparity between appearances and reality, questioning the sincerity and effectiveness of relief endeavours. This way, the semiotic analysis unveils the nuanced and critical discourse embedded in the given descriptions, reflecting the power dynamics and potential misrepresentations in disaster relief efforts.

Eco-imagistic analysis

The visual representation described in the given picture description provides a nuanced analysis within Hansen's (2018: 181) framework of image categories related to the environment. Denotatively, the scene depicts the aftermath of a flood, with clear

elements of destruction—infrastructure debris sinking in floodwater and humans and livestock in need of assistance. The visual composition conveys the immediate impact of the environmental event on both natural and human elements. Connotatively, using the term "meagre relief efforts" implies a discrepancy between the disaster's severity and the aid's effectiveness. The metaphor of " JUST A PEANUT " poignantly symbolises the inadequacy and perhaps triviality of the relief efforts. The contrast between the seemingly substantial relief efforts portrayed at the surface level, reminiscent of a "big hand," and the symbolic insignificance of a singular peanut suggests a critical evaluation of the sincerity and efficacy of the assistance offered. This visual narrative invites viewers to consider the authenticity and depth of relief efforts in the face of environmental crises, prompting reflection on the need for more substantial and meaningful interventions to address the profound challenges presented by such disasters.

Dawn.com September 04,2022
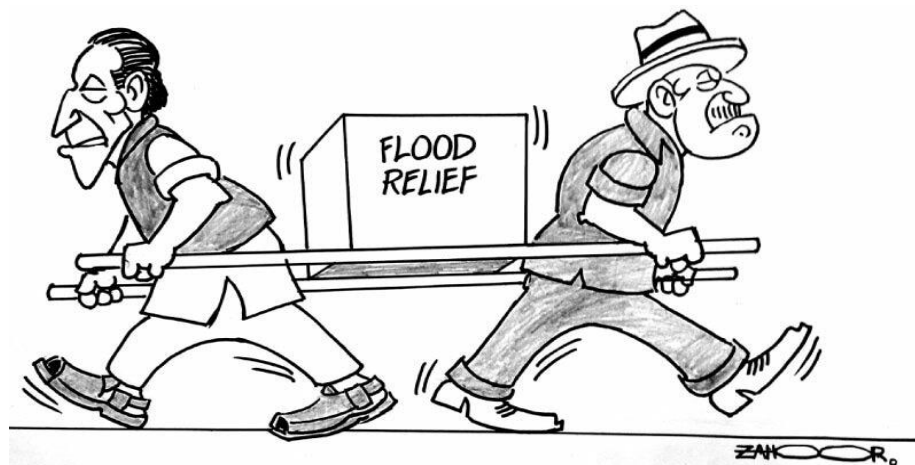
The Signs:

In the given description of the cartoon, several signs can be identified, such as a Coffin Box Reading "FLOOD RELIEF," Imran Khan and Shahbaz Sharif attired in their customary clothing, jointly holding and pulling the coffin in opposite directions.

The denotative meaning(literal)

In this visual, Imran Khan and Shahbaz Sharif, attired in their customary clothing, each positioning themselves as potential saviours, are depicted jointly carrying a coffin captioned "FLOOD RELIEF" and pulling it in opposite directions.

The literal or denoted message involves the juxtaposition of Imran Khan and Shahbaz Sharif, both vying for a role in flood relief, yet pulling in opposite directions, implying discord or disagreement in their approaches.

The connotative meaning(symbolic)

Combining these signs creates a visual narrative conveying the political dynamics surrounding flood relief efforts. The literal or denoted message involves the juxtaposition of Imran Khan and Shahbaz Sharif, both vying for a role in flood relief, yet pulling in opposite directions, implying discord or disagreement in their approaches.

In alignment with Roland Barthes' semiotic analysis, the provided descriptive sentences construct a vivid image laden with political symbolism. The juxtaposition of Imran Khan and Shahbaz Sharief, both vying to claim the title of the saviour through the shared act of carrying the symbolic coffin of "FLOOD RELIEF" is a potent signifier in this context. The connotation here implies that both political figures are leveraging the flooding crisis and the need for relief to enhance their public image and political standing. Pulling in opposite directions symbolises the political tug-of-war, where each figure is seemingly working against the other, creating a sense of stagnation or lack of progress. The phrase "going nowhere except staging a show" adds a layer of scepticism, suggesting that the purported efforts to address the issue are merely performative, aimed at creating a spectacle rather than effecting genuine change. Barthes' semiotic lens unveils the complex interplay of signs and symbols in political narratives, exposing the potential manipulation of crises for political gain and the theatrical nature of public gestures.

Mythical meaning

Applying Roland Barthes' theory of semiotic analysis to the given descriptive sentences unveils a mythical dimension that delves into the symbolic representations of political figures and their actions. Imran Khan and Shahbaz Sharif, dressed in their typical attire, are presented as protagonists engaged in a symbolic struggle over the metaphorical "coffin of FLOOD RELIEF." Carrying the coffin, a symbolic representation of assistance and aid signifies their respective claims to the title of "saviour." However, the crucial twist lies in their pulling in opposite directions, symbolising a political tug-of-war that sabotages the unified effort needed for genuine relief. Barthes would likely interpret this scenario as a myth that exposes the

performative nature of political gestures, where the apparent objective is the relief effort, but the reality is a staged spectacle. The notion that they are "going nowhere except staging a show" underlines the hollowness of political posturing and the divergence from authentic humanitarian goals. The semiotic analysis unveils the constructed nature of political narratives, emphasising the need to critically examine symbols and signs to discern the underlying realities of public representation and governance.

Eco-imagistic analysis

Delving into the connotative meaning within Hansen's (2018: 181) framework, the image falls into the category of images focused on people, with a strong political and social commentary. The connotation of nature/the environment is subtly embedded within the metaphor of the coffin labelled "FLOOD RELIEF," linking the environmental challenge of floods to the political manoeuvring represented by the two figures. The connotative layer extends beyond the literal portrayal, suggesting a disagreement in their flood relief strategies and hinting at the potential negative impact of political discord on effective disaster management.

The connotative analysis further reveals the symbolic significance of the opposite directions in which Imran Khan and Shahbaz Sharif pull the coffin. This action not only underscores their conflicting approaches but also implies a struggle for control or dominance over the narrative of flood relief. The connotation within the image extends to broader political and societal themes, commenting on the challenges of effective governance and cooperation in the face of environmental crises. In essence, the visual representation skillfully combines denotative elements to present a literal scenario and connotative layers to convey a deeper, symbolic message about political discord in the context of environmental challenges.

Daily Times August 29,2022
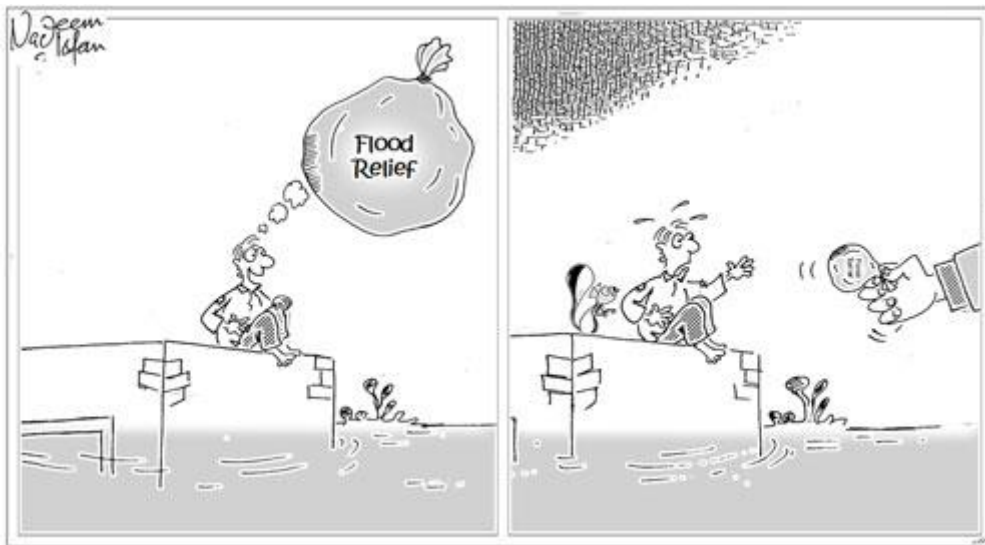
The Signs

In the given description, several signs can be identified,

- Bigger Baggage Captioned "FLOOD RELIEF" (in the bigger font):

- Smaller Baggage Captioned "FLOOD RELIEF" (in smaller font):

- Flood-Struck Man in a Crouched Position on a Severely Damaged House:

- Morning Scene with Hopeful Atmosphere:

- Gleaming Eyes and Poignant Smile:

- Actual Relief Arrives in the Evening:

- Minimal and Insufficient Relief as Shown by the Smaller Baggage:

- Squirrel Joining the Man:

- Flood Relief Seems Small and Startling Even for the Squirrel:

The denotative meaning(literal)

A flood-struck man is depicted crouched on the rooftop of a severely damaged house, awaiting substantial flood relief. The scene unfolds during the morning, characterised by a hopeful atmosphere evident in the man's gleaming eyes and a poignant smile. However, the relief arrives in the evening and proves minimal and insufficient, as the smaller baggage shows. Interestingly, a squirrel also joins the man, but this flood relief seems small and startling for even the squirrel.

The connotative meaning(symbolic)

Following Roland Barthes' theory of semiotic analysis, the provided descriptive sentences evoke a poignant narrative laden with symbolic meaning. The flood-stricken man crouching on the roof of a destroyed house becomes a powerful signifier of vulnerability and despair. The morning, often associated with hope and new beginnings, adds a layer of optimism to the scene, emphasised by the man's shining eyes and desperate smile. The expectation of a "huge flood relief" introduces the metaphorical concept of relief as a monumental force capable of transforming the dire situation. However, the evening arrival of relief, described as "tiny and insufficient," introduces a stark contrast, suggesting the disparity between expectations and reality. The inclusion of a squirrel in need of relief, despite its diminutive size compared to the man, emphasises the universality of suffering and the insufficiency of the aid provided. Barthes' semiotic lens unveils a nuanced exploration of societal expectations, the complexity of relief efforts, and the dynamic power embedded in the juxtaposition of hope and disappointment within the context of a natural disaster. The scene becomes a symbolic tableau reflecting the broader dynamics of aid and the human condition in the face of adversity.

Mythical meaning

In Roland Barthes' semiotic analysis, the given descriptive sentences convey a mythical dimension that engages with the symbolism embedded in the narrative. The flood-struck man, crouching on the roof of a destroyed house, symbolises vulnerability and despair in the face of natural calamity. Expecting a "huge flood relief" establishes a mythical expectation, positioning relief efforts as a beacon of hope. The choice of morning time, traditionally associated with optimism and renewal, further enhances the narrative of hope. The man's shining eyes and desperate smile construct an image of resilience and anticipation. However, the temporal disjunction between the morning anticipation and the evening arrival of relief introduces a crucial twist. Barthes would likely interpret this as a myth that challenges conventional expectations, revealing a temporal discord between hope and fulfilment. When it arrives, the relief is described as "tiny and insufficient," undermining the myth of substantial assistance. The addition of a squirrel joining the man introduces a parallel narrative, suggesting that even for a creature of a smaller scale, the flood relief appears inadequate and surprising. This scenario critiques the disparity between the enormity of the disaster and the inadequacy

of relief efforts, uncovering the complexities and contradictions in the myth of humanitarian assistance.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls primarily into the category of images focused on people, as it explicitly portrays the emotions and expectations of the flood-struck man. The connotative layer introduces elements related to images of nature/the environment, as the damaged house and the flood-stricken setting symbolise the environmental context in which relief is expected. Additionally, including a squirrel may add a layer of commentary related to images of industry technology, as even the animal seems surprised by the small and insufficient flood relief, perhaps implying the limitations or inadequacies of relief efforts. Moreover, the connotation extends to a broader social commentary on the challenges faced by individuals affected by natural disasters and the sometimes-inadequate response from relief agencies. The contrast between the man's hopeful morning anticipation and the small evening relief baggage creates a poignant narrative, highlighting the gap between expectations and reality in the flood's aftermath. In summary, the visual representation combines denotative elements to depict the man's hopeful anticipation for substantial flood relief, with connotative layers that symbolically connect the environmental context with the complexities and challenges of relief efforts. The image effectively communicates a message about disaster relief's emotional and practical aspects, emphasising the need for comprehensive and timely assistance in the aftermath of natural disasters.

Daily Times September 10, 2022
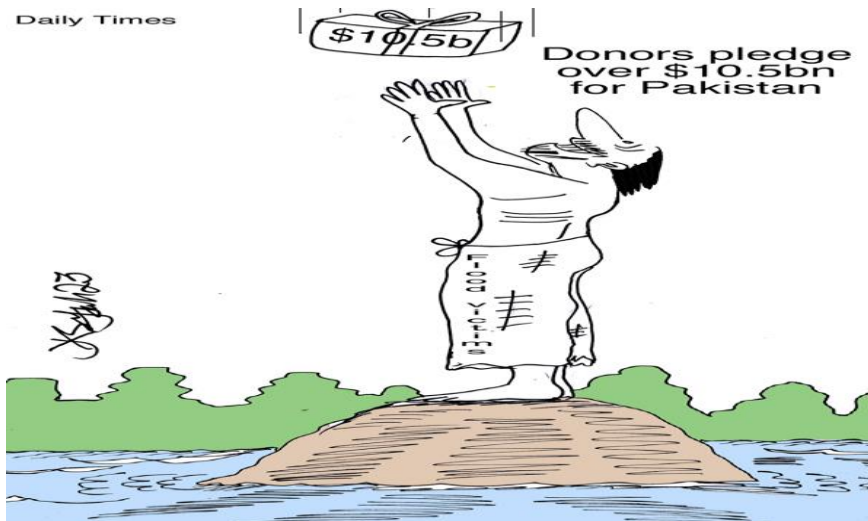
The sign

In the given description, several signs can be identified,

 Verbal signs

- Title: "Donor's pledge over $10.5 billion aid for Pakistan"

- Baggage Caption: "$10.5 b"

- Flood Victim Standing Barefoot on a Small Isolated Island with a caption on torn trousers: "flood victims":

Visual signs

- Flood water

- Tress in the background

The denotative meaning(literal)

A flood victim, standing barefoot on a small, isolated island, attempts to reach the pledged 10.5 billion aid from donors for Pakistan, but his hands cannot grasp the relief due to the distance.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis applied to the given description unravels a poignant connotative dimension, delving into the complexities of power dynamics and the human condition. The image of a "half-naked barefooted flood victim standing on a little isolated island" immediately evokes a connotation of vulnerability and isolation,

emphasising the dire circumstances faced by the individual amidst the aftermath of a disaster. Using "little isolated island" intensifies the sense of helplessness and underscores the victim's separation from a larger, supportive community. The juxtaposition of the flood victim's struggle to "get hold of the 10.5 billion aid that donors pledge for Pakistan" introduces a symbolic layer, wherein the promised aid becomes both a tangible and elusive lifeline. The inability of the victim's hands to "reach out to grab this relief" conveys a powerful connotation of unfulfilled promises and the disparity between the grand pledges of aid and the actual accessibility of that assistance. The connotative meaning thus exposes a narrative of systemic shortcomings, emphasising the challenges faced by those in need of access to the pledged aid, thereby shedding light on the inadequacies and complexities inherent in humanitarian efforts. Barthes' semiotic analysis, in this context, invites contemplation on the nuanced dimensions of power, promises, and the tangible impact of assistance in the aftermath of a natural disaster.

Mythical meaning

Roland Barthes' semiotic analysis reveals a mythical and ideological dimension within the provided descriptive sentences, navigating through symbolic layers in the narrative. The image of a "half-naked barefooted flood victim standing on a little isolated island" conjures a mythos of isolation and vulnerability, symbolising marginalisation and constraint. The introduction of "10.5 billion aid that donors pledge for Pakistan" promises salvation, where external donors pledge substantial financial assistance. However, the myth unravels with the detail that "his hands can't reach out to grab this relief," offering an ideological commentary on systemic barriers faced by those in need. The symbolic act of reaching for aid becomes emblematic of marginalised communities' struggles to access pledged assistance. This prompts a critical examination of power dynamics, the limitations of humanitarian efforts, and disparities between promises and tangible fulfilment after a crisis. Barthes' semiotic analysis invites reflection on broader societal narratives and complexities within providing aid amid human suffering.

Eco imagistic Analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls primarily into images of nature/the environment, emphasising the floodwaters and

the isolated island. The connotative layer introduces elements of images focused on people, highlighting the individual struggle of the flood victim. Additionally, mentioning aid and donors implies a connection to images of industry technology, as the relief efforts involve mobilising resources and assistance, often facilitated by technological means. Moreover, the connotation suggests a commentary on the systemic challenges and barriers that hinder the efficient distribution of aid during natural disasters. The isolated island becomes a metaphor for the isolation and vulnerability experienced by those in need, even when promises of assistance are made.

In summary, the visual representation combines denotative elements to depict a flood victim's struggle to reach promised aid, with connotative layers that symbolically connect the human aspect of vulnerability with the environmental challenges posed by the flood. The image effectively communicates a message about the obstacles individuals face in accessing aid during natural disasters and the complexities involved in bridging the gap between promises of relief and the practicalities of reaching those in need.

Daily Times
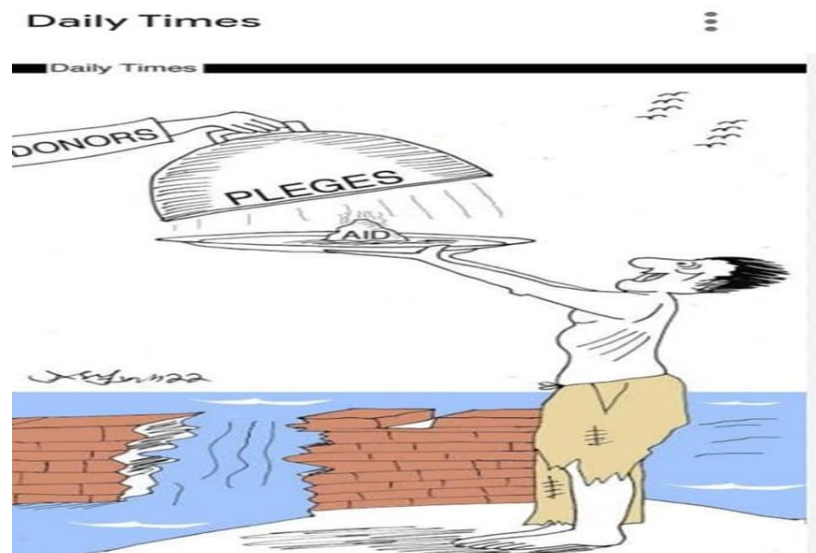
The signs

In the given description, several signs can be identified,

Verbal message

- "DONORS" mentioned in a hand:

- A big lid titled "PLEDGES":

- Inside the lid on a small plate, "AID."

Visual signs

- The retaining wall washed away, allowing floodwaters to infiltrate land areas:

- Partially clothed flood victim inspecting the opened platter:

The denotative meaning(literal)

Collapsing infrastructure and disheartened flood victims are depicted. A donor's hand extends a plate labelled "pledges," representing the container or source of promises and commitments from donors. However, upon inspection by a partially clothed flood victim, the opened platter reveals meagre aid, offering limited support. Inside the lid on a small plate, "AID" Denotes the verbal message specifying the type of support or relief being promised by donors. A retaining wall is also washed away, allowing floodwaters to infiltrate the land areas.

The connotative meaning(symbolic)

The combination of these signs forms a visual narrative depicting the disparity between promised aid and actual support, alongside the devastating impact of the flood on infrastructure and flood victims' well-being. Roland Barthes' semiotic analysis unveils a connotative layer engaging with societal narratives and power dynamics. The phrase "Falling infrastructure and depressed flood victim" conveys a sense of decline and despair, suggesting both physical collapse and emotional toll. The "hand representing donors" with a "pledges" plate symbolises benevolence, but the connotative shift is evident when opened by a "half-naked flood victim." This contrast emphasises the vulnerability and degradation of those in need. The mention of "meagre aid" intensifies the meaning, highlighting the inadequacy despite grand promises. The "retention wall being washed away" conveys the failure of protective measures, emphasising vulnerability. The connotative meaning prompts reflection on power dynamics in humanitarian efforts, exposing potential discrepancies between intentions and actual impact. Barthes' semiotic analysis unravels a narrative urging contemplation on symbols, societal expectations, and the often-disappointing reality of aid in natural disasters.

Mythical meaning

In Roland Barthes' semiotic analysis, the described picture forms some powerful narrative rich in mythological and cultural meanings. The image of falling infrastructure and a depressed flood victim encapsulates the physical and emotional toll of natural disasters, symbolising the vulnerability and fragility of human structures in the face of environmental challenges. The falling retention wall and encroaching water emphasise the symbolic breakdown of protective barriers and land inundation, contributing to the overarching myth of environmental crisis and inadequate infrastructure consequences. Introducing a hand representing donors extending a plate titled "pledges" adds cultural commentary. This image becomes a modern myth of promises and commitments made by those in power to aid flood victims. The word "pledges" carries cultural weight, signifying solemn commitments. However, the revelation that the plate, opened by a half-naked flood victim with torn trousers, contains meagre aid provides a cultural critique. Barthes' semiotic analysis prompts exploration of symbols, such as torn trousers, symbolising vulnerability and aid inadequacy. This scene becomes a commentary on cultural and ethical dimensions of disaster relief efforts, exposing the discrepancy between promises and actual assistance, urging viewers to question societal values and revealing interconnected myths shaping our understanding of humanitarian actions and responsibilities during natural disasters.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation is situated in images of nature/the environment, and images focused on people. The connotative layer introduces elements of images of industry technology, as the collapsed infrastructure and breached retaining wall highlights the inadequacy of human-made structures in withstanding natural disasters. The meagre aid on the plate signifies the gap between promises made and actual assistance provided, emphasising the complex interplay between human actions, natural disasters, and the promises of support.

Moreover, the connotation suggests a critique of the insufficiency of aid and the vulnerability of infrastructure in the face of natural disasters. The image effectively communicates a message about the limitations of human intervention and the urgent

need for more substantial support and resilient infrastructure to address the impact of floods on affected regions.

Daily Times
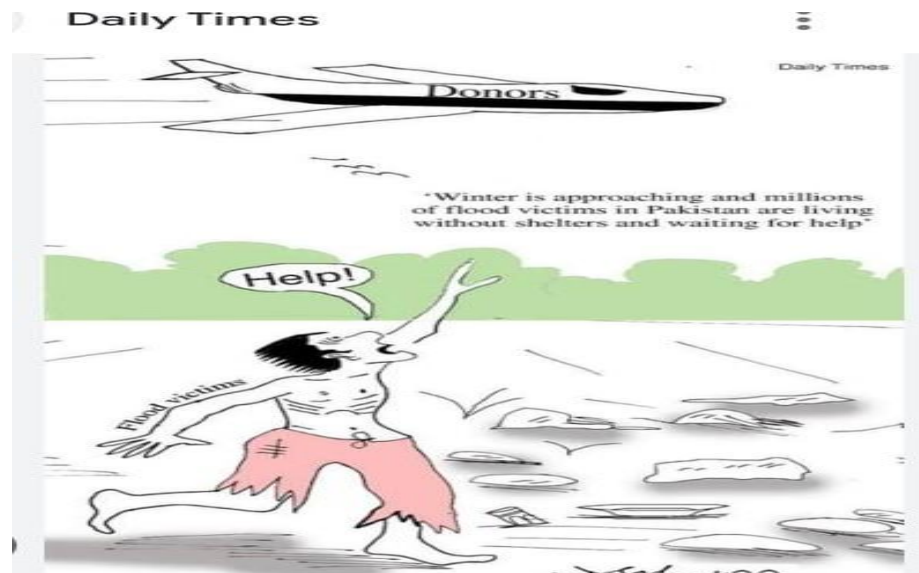
The signs

In the given description, several signs can be identified.

Linguistic Captions:

- Title: "Winter is approaching, and millions of flood victims in Pakistan are living without shelters and waiting for help":

- "Donors" mentioned on a sign:

- A flood-struck man representing "flood victims" yelled, "Help!":

- Ground littered with garbage.

- Groove of trees

The denotative meaning(literal)

The title states that winter is approaching, and millions of flood victims in Pakistan lack shelters, awaiting help. "Donors" on a sign signifies those assisting, and a flood-stricken man yelling "Help!" directly represents the victims' plea. Overall, the cartoon's denotative meaning focuses on the impending winter crisis for flood victims, the acknowledgement of potential aid, and the explicit cry for help from those affected.

The connotative meaning(symbolic)

Applying Roland Barthes' semiotic analysis to the provided descriptive sentences reveals a connotative dimension that engages with the complexities of power dynamics and the urgency of humanitarian crises. The depiction of "Donors having an aerial view of flood victims" conveys a hierarchical perspective, emphasising the spatial and symbolic distance between the benefactors and those in need. The barefooted and half-naked condition of the flood victims, coupled with their desperate pleas for help, carries a connotation of vulnerability and poverty. The absence of shelter and clothing and the impending approach of winter intensify the connotative meaning, evoking a sense of urgency and dire circumstances. The aerial view, as a perspective of power, underscores the asymmetry in the relationship between the donors and the victims, suggesting a detachment and potential lack of understanding of the immediate needs on the ground. The connotative dimension thus implicates the donors in a position of authority, accentuating the disparity in resources and illustrating the urgency of the victims' situation. In the face of such stark images, Barthes' semiotic analysis prompts reflection on the power dynamics inherent in humanitarian efforts and the critical need for empathy and understanding of the immediate, pressing needs of those affected by natural disasters.

Mythical meaning

In Roland Barthes' semiotic analysis, the described picture is a powerful narrative with mythological and cultural meanings. The aerial view of donors observing barefooted, half-naked flood victims in dire need of humanitarian support creates a modern myth that speaks to the stark disparities in the distribution of resources and the challenges faced by vulnerable populations. The donors, occupying a position of elevated observation, represent the symbolic power structures and the ability to influence the fate of those below. This dynamic is embedded in cultural narratives where aid and assistance are often bestowed from a position of relative privilege.The barefooted, half-naked flood victims, left without shelter or clothes and facing the approaching winter, become cultural symbols of the vulnerable and disenfranchised. Their desperate cries for help evoke a collective plea for recognition and assistance, highlighting the cultural myth that underscores the disparities in access to necessities. The approaching winter adds another cultural significance, becoming a metaphor for the urgency and immediacy of the victims' needs. Winter, typically associated with

vulnerability and harsh conditions, underscores the pressing humanitarian crisis those depicted in the image face.Barthes' semiotic approach encourages an exploration of the cultural values embedded in the scene, unravelling the myths that shape our understanding of power, privilege, and the ethical responsibilities associated with witnessing the suffering of others. The image becomes a commentary on the cultural narratives surrounding aid, the disparities in global humanitarian efforts, and the urgent need for a more equitable distribution of resources. Through the lens of semiotics, viewers are prompted to critically engage with the symbols within the image, revealing the cultural constructs that influence perceptions of vulnerability, and the ethical obligations tied to responding to human suffering.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation falls primarily into images focused on people. The connotative layer introduces images of nature/the environment, as the title hints at the environmental context of winter approaching and the vulnerability of flood victims to the changing weather conditions. The term "Donors" introduces a connotation related to images of industry technology, suggesting the involvement of organised assistance and the potential for technological means in aiding the victims. Moreover, the connotation extends to a critical commentary on the situation's urgency, emphasising the flood victims' direct and immediate needs. The juxtaposition of the approaching winter with the lack of shelters underscores the vulnerability and desperation of those affected by the flood.

Overall, the visual representation combines denotative elements to highlight the immediate need for shelter and assistance for flood victims, with connotative layers that symbolically connect the human aspect of the victims' plea with the environmental challenges the approaching winter poses. The image effectively communicates a message about the urgency of addressing the immediate needs of vulnerable populations during and after natural disasters.

Daily Times, August 21, 2022

Rs 25000 each to be disbursed among
1.5m flood-hit families: DailyTimes

The signs

Here are the signs in the description:

Verbal signs

- Title: "Rupees 25,000 each to be dispersed among 1.5 million flood-hit families: Daily Times":

- "Rs 25000" mentioned on a spoon offering meagre food to the victims.

Visual signs

- A man formally dressed man extending aid:

- Flood Victim Submerged in Water up to His Neck:

- Flood water

The denotative meaning(literal)

The government announces Rs 25,000 assistance to each of 1.5 million flood-affected families. A formally dressed man extends aid up to his neck to a flood victim submerged in water. He opens his mouth in dissatisfaction as the assistance proves inadequate, insufficient even for basic sustenance and comprehensive support.

The connotative meaning(symbolic)

The combination of these signs creates a visual narrative that conveys a message about the insufficiency of the financial assistance provided to flood-affected families.

The statement "Government announcement of RS 25000 help to each of 1.5 million flood-hit families" initially signifies a formal commitment and financial aid from the state, suggesting a comprehensive response to the disaster. However, the connotative meaning takes a poignant turn as the scene unfolds with a "man formally dressed" offering aid to a flood victim submerged in water up to his neck. The formality of the man's attire implies a certain detachment, contrasting sharply with the urgency and dire circumstances of the victim. The victim's submerged state conveys a sense of helplessness, emphasising the severity of the crisis. The detail of the flood victim "opening his mouth at the help" adds a layer of desperation and frustration, suggesting a symbolic plea for more meaningful assistance. The revelation that the aid is "not even enough to provide sufficient food for the flood victim, let alone to assist them thoroughly" intensifies the connotative meaning, exposing the inadequacy of the announced help and the gap between official promises and the practical needs of those affected. Barthes' semiotic analysis prompts a critical reflection on the potential disparities and inefficiencies in governmental aid, highlighting the nuanced power dynamics embedded in the interaction between authorities and the vulnerable populations they seek to assist.

Mythical meaning

In Roland Barthes' semiotic analysis, the provided picture description unfolds as a potent narrative imbued with mythological and cultural meanings. The government announcement of Rs 25000 aid to each of 1.5 million flood-hit families sets the stage for a modern-day myth, symbolising official promises of assistance during a crisis. The man's formal attire offering aid signifies authority and governmental power, positioning the act as a cultural symbol of responsibility and assistance in times of need.

However, the discrepancy between the announced aid and the dire situation faced by the flood victims adds a layer of cultural commentary. The flood victim, drowned in water up to his neck and opening his mouth, becomes a poignant symbol of the inadequacy of the governmental aid. Barthes' semiotic lens encourages an exploration of the cultural values embedded in this scene, revealing a myth of disparity between official promises and the stark reality of insufficient assistance. The contrast between the aid provider's formal attire and the flood victim's dire situation highlights the power dynamics and the cultural myths surrounding governmental responsibility. This image becomes a commentary on the complexities of aid distribution, the gap

between official proclamations and their tangible impact, and the systemic challenges those in need face.

Through the semiotic analysis, viewers are prompted to critically engage with the symbols within the image, exposing the cultural constructs that shape our understanding of governmental assistance, responsibility, and the ethical considerations of providing aid during a crisis. The picture becomes a visual text, inviting an exploration of the societal narratives surrounding the intersection of power, promises, and the lived experiences of those affected by natural disasters.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation primarily falls into images focused on people. The connotative layer introduces elements related to images of nature/the environment, as the flood victim submerged in water symbolises the environmental impact of the flood. The dissatisfaction expressed hints at the socio-political aspects, introducing a connotation related to images of industry technology, suggesting potential inefficiencies or inadequacies in aid distribution mechanisms. The connotation extends to a critical commentary on the effectiveness of government aid in addressing the needs of flood victims. The discrepancy between the announced assistance and the flood victim's dissatisfaction underscores the challenges and complexities of providing meaningful support to those affected by natural disasters. In summary, the visual representation combines denotative elements to depict the announcement of government aid and the dissatisfaction of a flood victim, with connotative layers that symbolically connect the human aspect of dissatisfaction with the environmental challenges posed by the flood. The image effectively communicates a message about the nuanced and multifaceted nature of aid distribution and the difficulties in meeting the diverse needs of individuals affected by natural disasters.

Daily Times, September 2, 2022
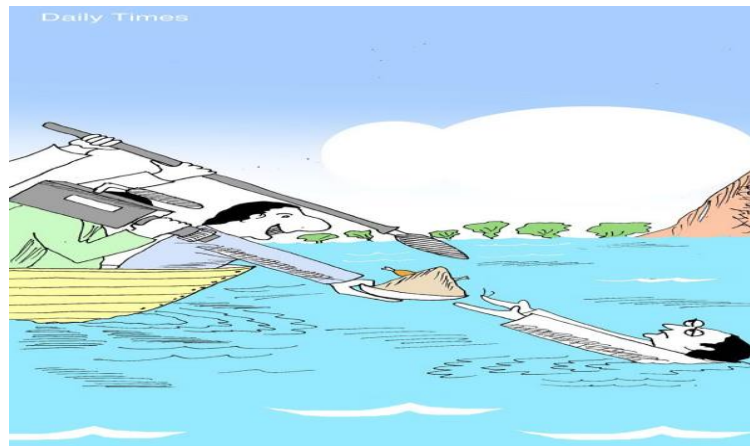
The signs

- a person drowning in Flood water is stretching his hands to grab food

- another person offering that food to the flood victim.

- a cameraman capturing this scene and extending mike to the flood victim.

- blue sky, shining sun and tree.

The denotative meaning(literal)

Donors and government representatives aboard a boat appear to offer a small amount of food and relief to drowning flood victims desperately reaching out. However, they fail to deliver the aid, and the entire scene is documented by a camera operator on the same boat. It is just a media political show-off to be captured and recorded to serve vested interests.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis unveils a complex connotative dimension within a crisis context. Descriptive sentences initially present an image of coordinated assistance, with "Donors and government representatives sailing in a boat", evoking a mythos of aid to flood victims. However, the narrative takes a critical turn when it is revealed that the aid is not delivered, introducing an element of deception. The phrase "desperately trying to grab" underscores the urgency and vulnerability of the victims, emphasising the disparity between portrayed actions and actual impact. A cameraman recording on the same boat adds a meta-level, suggesting a staged scene for media consumption. Barthes prompts viewers to question the authenticity of portrayed actions,

urging a critical examination of meaning layers and motives behind seemingly altruistic gestures in media representation and political agendas.

Mythical meaning

Roland Barthes' semiotic analysis dissects a scene featuring donors and government representatives seemingly providing aid to flood victims. The boat journey symbolises a modern myth of assistance, yet the crucial myth emerges as the promised relief is not delivered. This ideological layer underscores the disparity between symbolic gestures and tangible support. The presence of a camera operator adds another dimension, revealing the performative nature of the scene. Barthes prompts an examination of cultural values, exposing a myth of media-driven political showmanship. The recording suggests vested interests over genuine humanitarian concern. The image becomes a commentary on the intersection of politics, media, and aid distribution, reflecting a cultural myth where symbolic gestures trump substantive support. Barthes encourages viewers to critically engage with the image, unravelling layers of meaning that expose tensions between political interests, media representation, and ethical responsibilities in crisis aid. The visual text invites exploration of societal narratives surrounding aid complexities and the potential exploitation of humanitarian efforts for political gain.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation traverses images of nature/the environment, images of industry technology, and images focused on people. The connotative layer introduces images of nature/the environment, as the drowning flood victims and the act of reaching out symbolise the environmental impact of the flood. The failure to deliver aid hints at socio-political aspects, introducing a connotation related to images of industry technology, suggesting potential inefficiencies or insincerities in the mechanisms of aid distribution. Moreover, the connotation extends to a critical commentary on the performative nature of some relief efforts, emphasising the potential exploitation of such situations for political and media gains. The inclusion of the cameraman signifies the staged nature of the scene, reinforcing the idea that it is orchestrated for public relations rather than genuine humanitarian aid. In summary, the visual representation combines denotative elements to depict the seemingly staged act of offering aid to flood victims, with connotative

layers that symbolically connect the human aspect of desperation with the socio-political and environmental context. The image effectively communicates a message about the complexities and potential pitfalls in delivering aid during natural disasters, highlighting the importance of genuine and effective relief efforts.

September 04, 2022

The signs

Several signs and elements contribute to the understanding of the cartoon:

Linguistic Signs

- The cartoon's title is "Please don't forget about us when we are not trending online."

- "Aid" is mentioned on a box handed over to the flood victims.

Visual Signs

- Aid is being delivered to a flood victim by donors in a boat.

- The presence of a box labelled "Aid."

- A boat

The denotative meaning(literal)

The picture depicts aid being delivered to a flood victim by donors in a boat, illustrating a humanitarian effort in response to the flood disaster. The denotative interpretation emphasises the immediate and tangible assistance provided to those affected by the flood. The presence of a boat indicates the necessity of water transport in the affected area. The linguistic caption, "Please don't forget about us when we are

not trending online," suggests a self-aware acknowledgement of philanthropy's performative nature in the social media age.

The connotative meaning(symbolic)

In Roland Barthes' semiotic analysis, the descriptive sentences unfold a complex interplay of signs that go beyond immediate actions, delving into deeper connotations tied to societal and cultural values. The image of "aid being provided to a flood victim by donors riding in a boat" initially suggests benevolence, symbolising assistance during a crisis. However, the connotative layer deepens as the act is labelled a "media stunt," implying a performative aspect and a motivation for public visibility rather than purely altruistic intentions.   The plea not to forget donors when they no longer trend on social media introduces manipulation and self-interest. Barthes' theory encourages exploration of the ideological constructs behind giving, shifting from pure charity to a calculated form of philanthropy driven by a desire for sustained recognition. This scene becomes a commentary on the commodification of compassion in the digital age, where acts of charity may be shaped for public validation. Barthes prompts critical examination of symbols and signs, revealing layers of meaning beyond immediate humanitarian acts and exposing the intertwined relationships between altruism, media visibility, and the pursuit of enduring philanthropic status in contemporary culture.

Mythical meaning

In Roland Barthes' semiotic analysis, the descriptive sentences weave a rich tapestry of mythical and cultural meanings, revealing the interplay between aid, media representation, and the modern socio-cultural landscape. The image of "aid being provided to a flood victim by donors riding in a boat" carries a mythical resonance, invoking archetypal narratives of rescue and assistance in crises. However, labelling this act as a "media stunt" introduces a cultural layer, suggesting that altruism is influenced by a media-driven culture performed for visibility and recognition. The plea for the flood victim not to forget donors when they are no longer trending on social media deepens the analysis. "Please don't forget about us when we are not trending online" reflects the shifting landscape of cultural values, where philanthropy is intertwined with the ephemeral nature of online trends. Barthes explores how these symbols shape cultural perceptions of charity, unveiling tensions between genuine

humanitarian intentions and the performative nature of contemporary generosity. This scene becomes a commentary on the intersection of cultural values, media influence, and generous gestures. Barthes' analysis encourages investigation into how these signs contribute to constructing a cultural narrative around philanthropy, where the mythical aura of humanitarian aid contends with cultural dynamics like social media trends, recognition, and the transient nature of public attention.

Eco imagistic analysis

Within Hansen's (2018: 181) image categories, this falls into people-focused images, explicitly depicting the interaction between donors and a flood victim. The connotative layer includes elements of nature/environment, as the boat and floodwaters symbolise the context. The caption, "Please don't forget about us when we are not trending online," adds commentary on industry technology, acknowledging the performative nature of social media philanthropy. This connotation extends to a social commentary on sustaining humanitarian efforts beyond social media trends, pleading for continued support for flood victims. In summary, the visual combines denotative elements showing a humanitarian response to the flood with connotative layers symbolically connecting the environmental context and the challenges of sustaining philanthropy in the digital age. It effectively communicates the ongoing need for support for disaster-affected communities and raises awareness about the performative nature of online philanthropy.

4.6 IMF's Role in 2022 Pakistan Flood Rehabilitation

Dawn September 01,2022
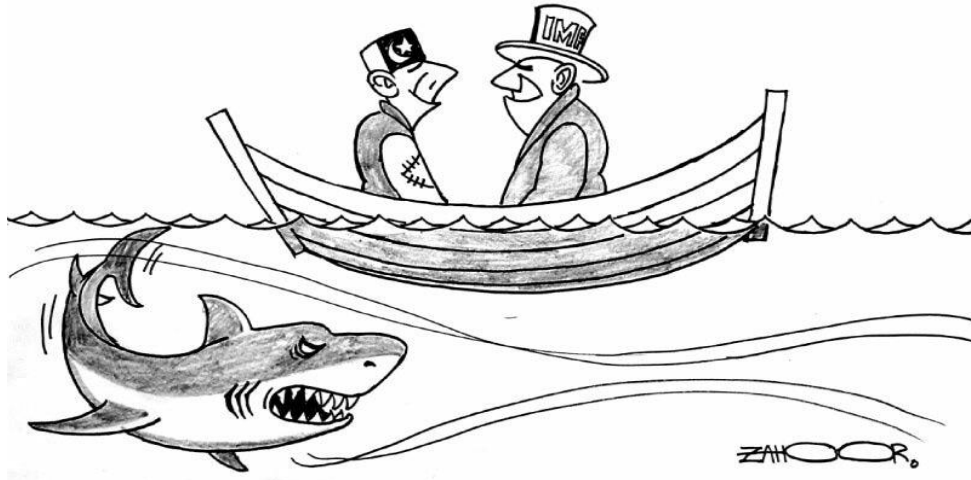
The signs

In the given description, several signs can be identified; here are the signs in the description:

Verbal signs

- Caption on the cap: "IMF" (International Monetary Fund)

Visual signs

- Two persons Sitting in a Boat are Involved in discussions in a Small Boat in Floodwaters

- One Person Wearing a Cap Displaying Pakistan's Flag:

- The Other Person is wearing a hat labelled "IMF" and a Long Coat with a Stern **Expression:**

- Furious Shark with Open Jaws Eying the Boat Ready to Attack:

The denotative meaning(literal)

Two individuals sit facing each other in a boat. One person wears a cap displaying Pakistan's flag and a shirt with a stitched arm, while the other, with a stern expression, dons a hat labelled IMF and a long coat. The setting involves discussions between Pakistan and the IMF on a small boat in floodwaters. A furious shark with

open jaws lurks nearby, poised for an attack. / A furious shark with open Jaws eying the boat is ready to attack.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis explores the connotative meanings in descriptive sentences, delving into layers of signification beyond literal descriptions. The image of two individuals in a boat carries various connotations: the person with a torn, stitched shirt and Pakistan's flag may symbolise the country's struggles, evoking resilience. The other represents a formal, bureaucratic presence in international financial negotiations in an IMF hat and long coat. The juxtaposition implies precariousness, emphasising the urgency of economic discussions in adverse conditions. The furious shark symbolises danger, a metaphor for potentially harmful negotiation consequences, highlighting high stakes. This intense scenario in floodwaters underscores the gravity of economic challenges exacerbated by external threats. Analysed through a semiotic lens, these sentences unveil a rich tapestry, blending political, economic, and natural elements into a vivid and layered narrative.

Mythical meaning

In Roland Barthes' semiotic analysis, the scenario involves two people in a boat, symbolising actors in a larger narrative. One, wearing a torn and stitched shirt with Pakistan's flag, represents the common people, suggesting resilience amidst struggles. The other symbolises authoritative figures in economic negotiations in an IMF hat and stern face. The juxtaposition of a small boat amidst floodwater metaphorically conveys Pakistan's intertwined economic crises and natural disaster challenges. The shared space of the boat emphasises dialogue between these contrasting forces. The shark with open jaws represents the looming threat of economic challenges, particularly in negotiations with the IMF. This scene forms a mythical narrative, intertwining national identity, economic struggle, and external pressures, prompting viewers to interpret the complex interplay of symbols and their broader social and political implications.

Eco-imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation spans images focused on people and images of nature/the environment. The focus is on the individuals in the boat, reflecting the human aspect of negotiations, and the floodwaters and the shark symbolise the environmental challenges faced during these

discussions. The connotative layer emerges as the setting implies the complex and potentially dangerous nature of the negotiation, with the looming threat of the shark representing the inherent risks and challenges associated with economic agreements amid environmental crises. Additionally, the connotation extends to images of industry technology through the symbolic representation of the IMF as a figure wearing a hat and a long coat. This attire may suggest a bureaucratic or formalised approach, hinting at the involvement of economic policies and financial mechanisms in addressing the aftermath of natural disasters. As a means of transportation, the boat also alludes to technological aspects of dealing with environmental challenges. In summary, the visual representation combines denotative elements to depict the negotiation between Pakistan and the IMF in floodwaters, with connotative layers that symbolically connect the human aspect of dialogue with the environmental challenges posed by the flood. Including the shark adds a layer of danger and complexity, suggesting the inherent risks and potential adversities associated with navigating economic agreements in the face of natural disasters.

Daily Times September 5, 2022

'Pakistan is considering seeking an emergency loan from IMF for flood victims'
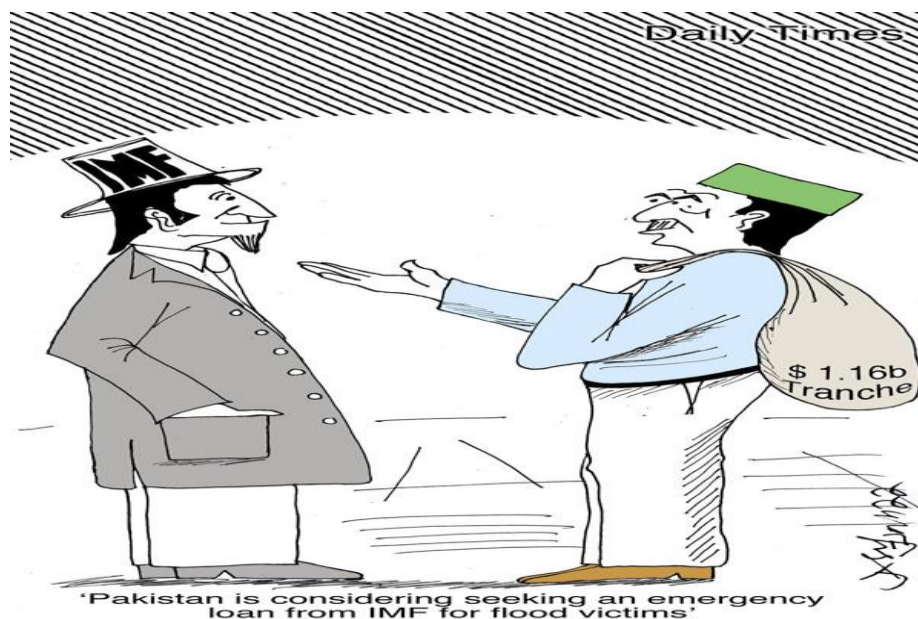
The signs

In the given description, several signs can be identified,

Linguistic Messages (Text):

- "Pakistan is considering seeking an emergency loan from IMF for flood victims.

- Man Carrying a Sack with "1.16 b Tranche" Mentioned:

Visual signs

- "IMF" Mentioned on the Hat of a Person:

- Outstretched Hand:

- IMF Appears Composed and Stern with Hands in Pockets:

The denotative meaning(literal)

Denotes the verbal message, explicitly stating Pakistan's consideration of seeking an emergency loan from the International Monetary Fund (IMF) for flood victims. Pakistan secures a 1.16 billion tranche from the IMF to support its declining economy while simultaneously seeking an emergency loan for flood relief with an outstretched hand. The accompanying text indicates Pakistan's consideration of seeking an emergency loan from the IMF for flood victims. The IMF appears composed and stern, with hands in their pockets, signalling an unwillingness to extend a flood emergency loan.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis focuses on the connotative meanings associated with signs and symbols, unravelling the layers of cultural and contextual significance. In the given scenario, Pakistan's collecting a 1.16 billion tranche from the International Monetary Fund (IMF) signifies a formal financial transaction to support the country's struggling economy. This action, however, is juxtaposed with the evocative image of Pakistan simultaneously begging for an emergency loan with a hand outstretched. The hand-stretched begging introduces an emotional and desperate undertone, connoting a sense of vulnerability and dependence. The contrast between the composed and stern demeanour of the IMF, with a hand in the pocket, suggests an authoritative and unyielding stance. The refusal to extend a flood emergency loan carries a symbolic weight, implying a detachment or lack of empathy on the part of the IMF, reinforcing the power dynamics inherent in international financial relations. The connotative dimension of this narrative thus unveils a complex interplay of pride, desperation, and authority, highlighting the intricate dynamics between nations and international financial institutions in times of economic distress and natural disasters.

Mythical meaning

In the provided scenario, Pakistan collecting a 1.16 billion tranche from the IMF symbolises economic support amid a struggling economy. Yet, the image of Pakistan simultaneously begging for an emergency loan creates a powerful myth – a narrative of a nation oscillating between economic agency and dependence, pride, and vulnerability. The term 'begging' adds a visceral, emotive element, connoting a plea for assistance in dire circumstances. The emergency loan for flood victims transforms the economic transaction into a moral imperative, emphasising the humanitarian aspect. The IMF's composed demeanour signifies a stoic, unyielding force refusing the requested flood emergency loan. This denial, within natural disaster relief, elevates the narrative to a mythical struggle, where the IMF becomes a distant, indifferent deity, highlighting the challenges nations face in international financial assistance. The mythic meaning weaves economic, moral, and power dynamics, inviting interpretations of the complex relationship between nations and international financial institutions in crises.

Eco imagistic analysis

Within Hansen's (2018: 181) three image categories, this visual representation primarily falls into the category of images focused on people, as the central focus is on the depicted negotiation and interaction between Pakistan and the IMF. However, the connotative layer introduces elements of images of nature/the environment, as the outstretched hand and the mention of an emergency loan for flood relief link the economic dialogue with the environmental challenges posed by the flood. The reluctance of the IMF, symbolised by its composed and stern demeanour, suggests potential barriers or challenges in obtaining financial support for flood relief efforts. The connotation extends to images of industry technology through the representation of economic negotiations and financial transactions. The hands-in-pocket gesture of the IMF may imply a bureaucratic or formalised approach to economic assistance, hinting at the involvement of financial mechanisms and policies in the negotiation process. In summary, the visual representation combines denotative elements to depict the economic negotiations between Pakistan and the IMF, with connotative layers that symbolically connect the human aspect of dialogue with the environmental challenges the flood poses. The image effectively communicates the complexities of seeking financial assistance for economic recovery and disaster relief in the aftermath of a natural disaster.

The Nation, September 2, 2022

The signs

Linguistic Message (Text)

- Verbal caption: "We'll not spare IMF as well" (IMF KO BHI NAHIN CHORAI GAY): the International Monetary Fund (IMF).

2. Politician-Like Figure Submerged in Turbulent Floodwaters:

3. Extending a Hand Outside:

The denotative meaning(literal)

A politician-like figure is submerged in turbulent floodwaters, extending a hand outside and delivering a political threat: "We'll not spare IMF as well." Amidst the peak of a flood catastrophe, politicians exploit the flood emergency and IMF situation for their political rhetoric, even as their political influence wanes in the face of the crisis.

The connotative meaning(symbolic)

Roland Barthes' semiotic analysis delves into the connotative meanings embedded in signs and symbols, uncovering the nuanced layers of cultural and contextual implications. In the provided scenario, the drowning man resembling a politician becomes a complex signifier. His struggle in ferocious floodwaters conveys not just a literal danger but also serves as a metaphor for a political system in turmoil. The hand outside the water makes a political rhetorical threat. "We'll not spare IMF" introduces a connotative layer, suggesting a desperate attempt to assert political

authority despite adversity. The flood catastrophe at its peak amplifies the gravity of the situation, and the politicians exploiting the flood emergency and invoking the International Monetary Fund (IMF) for political rhetoric imply a manipulative use of crises for political gain. The cartoon represents the actions of politicians using the flood emergency and the IMF situation as opportunities for political rhetoric. It suggests a manipulation of the crisis for political gain.

Mythical meaning

The drowning politician symbolises the potential demise of a political ideology, highlighting the opportunistic nature of political discourse amidst catastrophe. The phrase "even when their politics is dying and drowning" conveys a poignant disintegration of political ideals amid chaos. Roland Barthes' semiotic analysis, drawing on cultural symbols, explores the mythical dimension. The drowning politician embodies a mythic quality, symbolising political struggles in a natural disaster. The raised hand making a threat against the IMF transforms drowning into symbolic resistance against external forces. The flood serves as a symbolic battleground, emphasising the severity of the crisis. Political rhetoric involving the flood emergency and IMF adds complexity, suggesting politicians exploit crises to advance agendas. This creates a mythical narrative where the drowning politician becomes a hero or martyr resisting perceived oppression, contributing to society's collective mythos. During crises, the scene invites interpretations of political power dynamics, resilience, and symbol manipulation.

Eco imagistic analysis

Within Hansen's (2018: 181) image categories, this representation primarily fits into images focused on people, centring on the politician-like figure exploiting the flood emergency and IMF situation for political gain. The connotative layer extends to nature/environmental images, symbolising the severity of the crisis through turbulent floodwaters and the submerged political figure. The flood as a backdrop suggests a link between political manoeuvres and genuine struggles during natural disasters. Additionally, the connotation touches on images of industry technology, implying the political figure leverages the crisis to negotiate with international financial entities like the IMF. The mention of waning political influence amid the crisis adds another layer, highlighting the limitations of political power in mitigating environmental catastrophes.

In summary, the visual representation combines denotative elements depicting political exploitation with connotative layers connecting human political manoeuvring with environmental challenges posed by the flood. The image communicates the complex interplay between political rhetoric, environmental crises, and potential consequences for political figures and the affected populace.

Discussion

The research findings presented in this study offer a multifaceted understanding of the 2022 catastrophic flood in Pakistan, as portrayed in editorial cartoons from Pakistani English newspapers. Through a semiotic lens, the cartoons reveal the complex interplay between natural disaster, human suffering, political maneuvering, and international intervention. This discussion synthesizes the findings and incorporates the eco-imagistic analysis of Hansen and Machen to explore the deeper implications of the flood's visual representation and the broader context of environmental and social discourse.

The portrayal of human suffering, helplessness, and homelessness in the cartoons echoes the magnitude of the flood's impact on Pakistan. This visual narrative transcends mere documentation, engaging in what Hansen and Machen describe as eco-imagistic representation—a form of visual storytelling that connects the environmental disaster with its profound human consequences. The floodwaters, depicted as an unstoppable force, symbolize the broader environmental degradation fueled by climate change. The imagery of people stranded on rooftops or clinging to remnants of their homes serves as a potent reminder of the fragility of human existence in the face of ecological upheaval.

Eco-imagistic analysis also highlights the flood's portrayal as a symptom of broader environmental issues, particularly the role of developed countries' emissions in exacerbating climate change. The cartoons, through their visual language, implicitly critique the global power dynamics that allow industrialized nations to continue polluting with impunity, while vulnerable countries like Pakistan bear the brunt of the consequences. This connection between local suffering and global responsibility aligns with Hansen and Machen's emphasis on visual media as a tool for raising awareness about environmental justice and the need for collective action.

The cartoons' critical portrayal of governmental inefficiencies and political

maneuvering during the flood crisis serves as a powerful indictment of the state's failure to protect its citizens. By depicting the National Disaster Management Authority (NDMA) as disorganized and ineffective, the cartoons highlight the systemic issues that exacerbate natural disasters. This critique extends to the broader political landscape, where the tug-of-war between government and opposition further undermines relief efforts. Hansen and Machen's eco-imagistic analysis can be applied here to understand how these cartoons use visual metaphors to convey the broader environmental and social systems that contribute to disaster vulnerability. The political leaders, depicted as out of touch and self-serving, become symbols of a larger failure to address the structural causes of environmental degradation and social inequality.

The portrayal of relief efforts in the cartoons reveals a gap between appearance and reality, challenging the sincerity of both governmental and non-governmental initiatives. This critique aligns with Hansen and Machen's concept of eco-imagistics, which emphasizes the need to question dominant narratives and representations. The cartoons expose the performative nature of compassion, where grand gestures of aid often mask deeper inefficiencies and disconnects from the real needs of flood victims. The involvement of international organizations, including the United Nations and the International Monetary Fund (IMF), adds another layer of complexity. The cartoons critique the stringent conditions imposed by the IMF, suggesting that financial aid is often accompanied by policies that exacerbate social and economic inequalities.

This visual commentary invites viewers to critically assess the role of international financial institutions in disaster recovery. By focusing on the human cost of economic policies, the cartoons challenge the prevailing neoliberal logic that prioritizes financial stability over human well-being. In this sense, the cartoons serve as a form of eco-imagistic resistance, using visual storytelling to advocate for a more compassionate and equitable approach to disaster relief and rehabilitation.

The semiotic analysis of editorial cartoons in Pakistani English newspapers, enriched by the eco-imagistic framework of Hansen and Machen, reveals the multifaceted nature of the 2022 flood disaster. These visual narratives not only document the devastation but also critique the political, social, and economic systems that exacerbate human suffering in the face of environmental catastrophe. The cartoons compel viewers to confront the uncomfortable truths about global climate responsibility, governmental failures, and the limitations of international intervention.

Ultimately, this research underscores the power of visual media to challenge dominant narratives and advocate for a more just and compassionate response to both environmental and humanitarian crises.

CHAPTER 5

CONCLUSION

5.1 Findings

The analysis revealed a range of discursive strategies used to depict the 2022 flood. Editorial cartoons in Pakistani English newspapers employed visual and textual elements to convey different facets of the disaster, from urgent warnings to critiques of disaster management. **Symbolic Imagery** included drowning figures, submerged buildings, and overwhelmed officials. These symbols conveyed the severity of the flood and highlighted the inadequacy of the response. Cartoons often employed **Narrative Framing** to visualize the flood within political and economic contexts, depicting government and institutional failures. This framing underscored the disconnect between official responses and the real impact on affected communities.

The use of **Eco-semiotic Insights**, such as distressed landscapes and affected wildlife, emphasized the environmental dimensions of the flood. The cartoons illustrated the climate crisis as an escalating threat, linking the flood to broader environmental issues. Visual metaphors, such as darkened skies and sinking infrastructure, were used to communicate the urgency and scale of the climate crisis. Theoretical analysis revealed that many cartoons critiqued the perceived inadequacy of both national and international responses to the flood. The visual rhetoric often highlighted a gap between the severity of the crisis and the effectiveness of disaster management.

Editorial cartoons used specific **Linguistic Elements**, such as slogans and direct speech, to emphasize the gravity of the situation. Phrases like "The worst is coming" were used to underscore the escalating nature of the crisis and critique the response. **Semiotics choices** played a crucial role in conveying meaning. Techniques such as exaggeration, irony, and satire were employed to highlight the absurdity or failure of disaster management. The use of caricatures and symbolic elements (e.g., sinking buildings, overwhelmed officials) effectively communicated key issues related to the flood. The cartoons frequently highlighted issues such as the lack of effective aid, the political exploitation of the disaster, and the broader implications of climate change; **Emphasis on Critique**. The semiotic choices made in the cartoons were

instrumental in shaping public perception and critique of the handling of the flood crisis.

Taken altogether, The research provides a nuanced understanding of how the 2022 flood was represented in Pakistani English newspapers through editorial cartoons. By analyzing discursive, linguistic, and semiotic elements, the study highlights the complexities of visual communication in addressing climate crises and critiques the effectiveness of disaster management responses. Also the themes represented in the cartoons and messages encoded during the analysis of cartoons related to the 2022 flood reveal several significant findings, shedding light on the various facets of the catastrophe and the response mechanisms activated in its aftermath.

5.1.1 Research finding one: The Magnitude of the Catastrophic Flood of 2022 in Pakistan

The Catastrophic Flood of 2022 in Pakistan serves as a monumental testament to the immense scale of human suffering, destruction, helplessness, and homelessness. Illustrated through various accounts and media coverage, the disaster paints a harrowing picture of the challenges the affected population faces. Countless families torn apart lives lost, and communities left in despair highlight the extensive human suffering. Unprecedented rainfall fuelled floodwaters that submerged homes, farmlands, and entire villages, displacing a staggering number of people and leaving them in dire circumstances, emphasising the profound impact of the disaster on personal tragedies and collective trauma.

Destruction on an unprecedented scale is evident as vital infrastructure for community livelihoods was swept away, compounding challenges faced by the affected regions. Homes, schools, and essential facilities succumbed to the relentless deluge, creating a landscape of devastation requiring extensive efforts for recovery and reconstruction. Helplessness became pervasive as individuals and communities grappled with the overwhelming force of nature. The sheer scale of the flood rendered traditional coping mechanisms ineffective, leaving many without means to protect themselves or their belongings. Images of people stranded on rooftops became emblematic of the profound helplessness gripping affected areas. Homelessness became a harsh reality for a significant portion of the population, emphasising the catastrophic dimensions of the flood. Stripped of dwellings and possessions, families found themselves in makeshift shelters or overcrowded relief camps, adding

complexity to the ongoing crisis and necessitating urgent humanitarian assistance.

The portrayal of this disaster extends beyond documentation, serving as a powerful tool to evoke sympathy and raise awareness about the plight of flood victims. Media coverage, including illustrations and photographs, fosters global empathy, aiming to mobilise support, resources, and concerted efforts to rehabilitate and recover affected regions. The disastrous Flood of 2022 in Pakistan transcends mere statistics, representing a multidimensional crisis marked by extensive human suffering, destruction, helplessness, and homelessness. The magnitude of this disaster calls for compassionate responses, international solidarity, and sustained efforts to address the immediate needs and long-term recovery of affected communities.

5.1.2 Research finding two: Climate Change and the Catastrophic Flood of 2022 in Pakistan: The Role of Developed Countries' Emissions

The catastrophic flood of 2022 in Pakistan stands as a stark reminder of the far-reaching consequences of climate change, with the emissions of developed countries emerging as a significant contributor to the unfolding disaster. The increasing frequency and intensity of extreme weather events, such as heavy monsoons leading to devastating floods, can be traced back to the global climate change phenomenon. Developed nations, historically significant contributors to greenhouse gas emissions, bear substantial responsibility for the altered climate patterns in vulnerable regions like Pakistan.The emissions from industrialised countries have fueled a rise in global temperatures, resulting in shifts in weather patterns, more intense rainfall, and heightened risks of extreme events. These changes exacerbate the vulnerability of regions already grappling with socio-economic challenges, amplifying the impact of natural disasters. In the context of the 2022 flood, the emissions from developed nations have intensified the severity of monsoons, contributing to the overwhelming scale of the disaster. The imbalance in emissions and their impact underscores the urgent need for developed countries to take responsibility, mitigate their carbon footprint, and assist vulnerable nations in adapting to the adverse effects of climate change.

This calamitous event in Pakistan serves as a poignant call to action, emphasising the interconnectedness of climate change and its disparate impact on nations. Addressing the root cause requires collective global efforts, with developed countries playing a pivotal role in reducing emissions, supporting sustainable practices,

and fostering resilience in regions vulnerable to the repercussions of a changing climate. The 2022 flood underscores the imperative for a concerted, equitable, and cooperative approach to combat the adverse effects of climate change for the well-being of our planet and its inhabitants.

5.1.3 Research finding three: Inefficient Responses: Analysing Government Failures in Managing the 2022 Flood Crisis in Pakistan

The 2022 flood crisis in Pakistan unravelled as both a natural disaster and a revealing episode of inefficiencies, resource shortages, and disarray within government agencies, notably the National Disaster Management Authority (NDMA). In Pakistani English newspapers, cartoons provided a critical perspective on emergency response efforts, shedding light on the challenges governmental bodies face. The cartoons examined the roles of government agencies, drawing attention to areas of operational challenges. They visually depicted issues related to coordination, resource allocation, and the implementation of strategies, pointing to structural gaps that affected the government's response to the flood crisis.The NDMA, tasked with disaster management, faced scrutiny in the cartoons for organisational chaos. Depictions included scenes of disorganised relief efforts, bureaucratic hurdles, and mismanagement, reflecting internal challenges impeding the NDMA's ability to deliver timely and effective responses.

Emphasising chaotic planning, the cartoons depicted last-minute decisions and a disjointed approach to disaster management. There needs to be a comprehensive plan that raises questions about the preparedness and foresight of governmental agencies. Contrasting international organisations' collaboration with governmental deficiencies, the cartoons underscored disparities. They emphasised the importance of effective collaboration and resource allocation within national frameworks to bolster emergency response capabilities. The illustrations highlighted bureaucratic challenges and administrative delays that impeded emergency response efforts. Depictions of bureaucratic procedures and inter-agency conflicts were shown as contributing to the slow pace of relief operations, underscoring the necessity for more efficient governance mechanisms during crises. Through the analysis of these cartoons, the need for critical evaluation and administrative reform became evident. The visual representations underscored the importance of enhancing disaster preparedness by advocating for improved infrastructure, optimized resource allocation, and better coordination among

governmental agencies.

In summary, the editorial cartoons published in Pakistani English newspapers offered a critical examination of inefficiencies within government institutions, particularly the National Disaster Management Authority (NDMA), during the 2022 flood crisis. These visual narratives highlighted systemic challenges and emphasized the need for reforms to ensure a more effective and coordinated response to future disaster events.

5.1.4 Research finding four: The Impact of Political tug-of-war on Flood Victims in Pakistan

The unprecedented 2022 flood in Pakistan not only brought destruction but laid bare the consequences of political manoeuvring at the expense of the suffering populace. Examining cartoons from Pakistani English newspapers, this research unravels the political scuffle between the government and opposition during the crisis, revealing a narrative of opportunistic behaviour, corruption, and ethical lapses that translated into neglect of flood victims. The cartoons vividly capture the political conflicts during the crisis, emphasising strained relations and divisive politics when unity was crucial—political figures engaged in opportunistic behaviour, prioritising personal and political gains over the welfare of the populace. The visual narratives expose a lack of sympathy and empathy, illustrating political posturing that neglected the harsh realities faced by the affected population.

Most damning are the revelations of corruption and embezzlement within the disaster context. Caricatures depict political figures engaging in corrupt practices that hindered relief efforts, prompting questions about accountability. The cartoons underscore the ethical dimensions sacrificed for political gain, forcing a critical examination of governance and public trust implications. In conclusion, these visuals critique political conduct and emphasise the urgent need for accountability and transparency in governance, particularly in times of crisis.

5.1.5 Research finding five: The Charade of Compassion in Relief Initiatives

The aftermath of the 2022 flood in Pakistan serves as a canvas for relief efforts showcased by governmental and non-governmental entities, as depicted in cartoons from Pakistani English newspapers. Despite the apparent unity and compassion portrayed in these visual narratives, a complex web of hypocrisy, insufficiency, inefficiency, and ostentation is unveiled upon closer scrutiny. This research dissects the elaborate charade depicted in the cartoons, shedding light on contradictions between

the portrayed celebration and the harsh reality flood victims face.

The cartoons project government officials engaged in relief activities, yet subtle cues hint at a disconnect between appearances and substance, exposing the hypocritical nature of governmental efforts. The involvement of non-governmental organisations (NGOs) is depicted with grand gestures, prompting viewers to question the alignment of displays with actual impact, revealing potential discrepancies. International organisations, including the United Nations, add a global dimension, raising questions about the effectiveness of global collaboration in addressing local needs. Scenes of local organisations and volunteers highlight potential inefficiencies and resource limitations, challenging the adequacy of support provided. The role of donors is questioned, urging critical assessment of motivations behind financial contributions.Despite the celebratory tone, a gap emerges between portrayed collective efforts and the harsh reality. The findings call for societal introspection, challenging the status quo, and demanding a more authentic, effective, and compassionate approach to disaster relief beyond staged imagery. In conclusion, the cartoons serve as a visual commentary, urging viewers to question the authenticity of the compassion portrayed and advocate for a more genuine response to alleviate the suffering of those affected by the 2022 flood in Pakistan.

Lastly, the analysis extends to the relationship between the International Monetary Fund (IMF) and the 2022 floods. The cartoons delve into the economic and financial considerations intertwined with the response to the disaster, shedding light on the complex interplay between international financial institutions and natural calamities.

5.1.6 Research finding six: Stringent Conditions for Rehabilitation and Aid Provision to the Flood Victims of 2022 in Pakistan

The catastrophic floods of 2022 in Pakistan unveiled a natural disaster's aftermath and a complex interplay between economic considerations and humanitarian response, prominently featuring the International Monetary Fund (IMF). In cartoons from Pakistani English newspapers, this essay navigates the stringent rehabilitation and aid provision conditions, emphasising the intricate dance between finance and humanity.The IMF's role takes centre stage, portraying economic and financial considerations deeply entwined with disaster response. The visuals showcase the IMF's

pivotal role, introducing complexity beyond immediate humanitarian concerns. Economic austerity and stricter conditions emerge as key themes, depicted in cartoons illustrating the intertwining of stringent policy prescriptions with rehabilitation efforts. The cartoons unveil a double-edged sword: financial assistance coupled with economic policies potentially worsen flood victims' challenges.

The delicate balance between economic stability and humanitarian needs is a central theme. Cartoons capture policymakers torn between IMF-mandated conditions and the imperative to provide immediate relief. The struggle to strike this balance highlights inherent tensions within the relationship. Beyond economic intricacies, the visuals hint at societal implications, foreshadowing social unrest, economic disparities, and exacerbated inequalities resulting from IMF conditions.

The analysis unravels the complex interplay between finance and humanity, questioning the ethical dimensions of imposing stringent conditions post-disaster. The cartoons serve as a commentary on the intricate web woven by international financial institutions, prompting reflection on the human cost of economic policies. As the IMF's role unfolds in response to the 2022 floods, the visuals become lessons for future disaster response. They encourage re-evaluating international financial institutions' roles, urging policymakers to prioritise humanitarian needs over stringent economic conditions. The cartoons catalyse discussions on creating a more empathetic and people-centric approach to rehabilitation after natural disasters. In conclusion, the cartoons published in Pakistani English newspapers offer a thought-provoking exploration of the IMF's relationship with the 2022 floods, shedding light on the stringent conditions imposed during rehabilitation and advocating for a compassionate and balanced approach where international financial institutions prioritise the well-being of affected communities.

5.2 Limitations of the Study

While the present research provides valuable insights into the visual representation of the 2022 flood disaster in Pakistani English newspapers, it is essential to acknowledge certain limitations that may impact the generalizability and comprehensiveness of the findings. While conducting research is an essential endeavour to gain insights and knowledge, every research project has limitations that must be acknowledged and discussed.

a) Limited Scope of Newspapers

The research selects a diverse range of newspapers, but the scope is still limited to a specific subset of media outlets. Different newspapers may have varying editorial policies, audience demographics, and political leanings, which can influence the nature of visual representations. Including a broader range of newspapers or considering regional variations might provide a more comprehensive understanding of the media landscape.

b) Cartoon Selection and Subjectivity

The study adopts purposive sampling of ten cartoons per newspaper, which introduces an element of subjectivity in the selection process. Different researchers may interpret cartoons differently, and the chosen cartoons may only partially capture the diversity of visual narratives present in the newspapers. Employing a more systematic and standardised method for cartoon selection could enhance the research's reliability.

c) Semiotic Framework Limitations

The research relies on Ronald Barthes' Analytical Model and Hansen's concept of eco-imagistic as the semiotic framework for analysis. While these frameworks offer valuable tools, their limitations should be acknowledged. Alternative frameworks or a combination of multiple semiotic approaches might provide a more nuanced understanding of the visual depictions and their semiotic intricacies.

d) Interpretative Approach Challenges

While conducive to uncovering deeper meanings, messages, and cultural contexts, the interpretative approach employed in the research is inherently subjective. Different researchers may interpret the visual depictions in alternative ways, potentially leading to varied conclusions. Combining the interpretative approach with more objective measures or incorporating inter-rater reliability assessments could enhance the research's robustness.

e) Temporal and Contextual Dynamics

The research focuses on a specific time frame—the 2022 flood disaster. However, the dynamics of visual representation can be influenced by temporal factors, such as evolving public sentiment and political changes. Additionally, the contextual dynamics of the disaster response and recovery may shift over time. Acknowledging the temporal

and contextual limitations is crucial for understanding the broader implications of the findings.

f) Ecological Connotations and Depth

While the research highlights ecological connotations, the depth of the ecological analysis might be limited. Future research could delve deeper into the ecological dimensions of visual representations, exploring how cartoons reflect and influence public attitudes towards environmental issues. This would contribute to a more comprehensive understanding of the intersection between media, ecology, and disaster communication.

g) Exclusion of Alternative Media Forms

The study focuses primarily on cartoons in newspapers, neglecting the potential impact of visual representations in alternative media forms such as online platforms, social media, or television. Including a broader spectrum of media, forms could provide a more holistic view of how visual narratives permeate diverse communication channels.

h) Sampling Bias

Selecting specific newspapers for analysis may introduce a potential sampling bias. Certain newspapers may have different editorial leanings or reader demographics, impacting the representation of themes and perspectives related to the disaster.

Taken altogether, while the present research contributes valuable insights into the visual representation of the 2022 flood disaster in Pakistani English newspapers, these limitations should be considered in interpreting findings. Addressing these limitations in future research endeavours can enhance the depth, breadth, and applicability of insights gleaned from the visual analysis of media representations of disasters. In the case of the present research, recognising these limitations helps readers and researchers understand the scope and boundaries of the study and encourages further exploration and refinement of research methods in future studies.

5.3 Implications and Recommendation

The findings of this research on the visual representation of the 2022 flood disaster in Pakistani English newspapers through a semiotic lens carry several implications for future research endeavours, expanding our understanding of disaster communication and prompting avenues for more in-depth exploration.

a) Multidimensional analysis of disaster communication

The research underscores the importance of adopting a multidimensional approach to the analysis of disaster communication. Future studies could explore other disasters or crises, employing a similar semiotic lens to unravel linguistic, denotative, and connotative dimensions. This broader perspective could contribute to a more comprehensive understanding of how different media types visually represent and communicate complex events.

b) Comparative studies across cultures and media forms

Building on the diverse range of newspapers selected for this research, future studies could undertake cross-cultural comparisons to investigate how the visual representation of disasters varies across different cultural contexts. Additionally, exploring other forms of media, such as online platforms, television, or social media, would provide insights into how visual narratives evolve and differ across various mediums.

c) Impact of Visual Representation on Public Perception

Investigating the influence of visual representations on public perception and attitudes towards disaster response and management is a crucial avenue for future research. Understanding how specific visual elements shape public opinion can inform communication strategies to foster resilience and community engagement during and after disasters.

d) Role of political dynamics in disaster communication

The research highlights the impact of political scuffles on the visual representation of the flood disaster. Future studies could delve deeper into the role of political dynamics in shaping media narratives during crises. Exploring how political agendas influence the portrayal of disasters and their aftermath would provide valuable insights into the intersection of politics and disaster communication.

e) Economic considerations in disaster response

Given the insights into the insufficient financial aid from the International Monetary Fund (IMF), future research could delve into the economic dimensions of disaster response. Examining the role of economic factors in shaping media narratives and influencing governmental decisions during crises would contribute to a more holistic understanding of the interplay between economics and disaster communication.

f) Long-term impact of visual narratives

Understanding the lasting impact of visual narratives on public memory and policy decisions is a crucial area for future research. Investigating how the visual representation of disasters shapes long-term public perceptions, influences policymaking, and contributes to future disaster response strategies would provide valuable insights for academics, policymakers, and media practitioners.

g) Exploration of alternative semiotic frameworks

While this research employs Ronald Barthes' Analytical Model and Hansen's eco-imagistics, future studies could explore alternative semiotic frameworks to analyse visual representations of disasters. Comparing different frameworks may reveal nuances in interpretation and contribute to developing more robust analytical tools for studying visual narratives.

Taken altogether, this research sets the stage for an enriched understanding of disaster communication through a semiotic lens. Future research can build on these findings, expanding the scope and depth of inquiry to address the complexities inherent in the visual representation of disasters and their implications for society, politics, and the environment.

5.4 Theoretical Contribution

The research at hand makes significant theoretical contributions to semiotics, environmental communication, and disaster studies by integrating semiotic analysis with Hansen and Machin's eco-imagistic theory. This study extends traditional semiotic theory by demonstrating how visual symbols and imagery in editorial cartoons convey complex narratives of disaster. By focusing on metaphorical and symbolic elements such as inundated homes, stranded individuals, and political caricatures, the research underscores the role of visual semiotics in shaping public perception and discourse about crises. This approach enhances theoretical understanding of how images function as signs within the context of disasters, revealing the power of visual representation in communicating multifaceted messages about human suffering, environmental degradation, and political dynamics.

The integration of Hansen and Machin's eco-imagistic theory provides a novel perspective for interpreting editorial cartoons. This theory emphasizes that visual

representations not only depict environmental phenomena but also shape and influence environmental perceptions. Applying this framework, the research highlights how cartoons symbolize climate change and its socio-economic impacts, linking global warming directly to the local effects of the 2022 floods. This theoretical contribution enriches our understanding of how environmental issues are visually communicated, illustrating the role of imagery in framing global climate challenges within local disaster contexts. The study thereby advances the discourse on climate responsibility and the influence of visual media in articulating complex global issues.

The research also critiques governance and political dynamics through visual semiotics, offering insights into disaster management and political accountability. By analyzing cartoons that depict governmental inefficiencies and political maneuvering, the study reveals how visual media can expose systemic failures and ethical lapses. This theoretical contribution is crucial for understanding how media representations impact public perception and accountability, particularly in the context of disaster management. The visual critique of the National Disaster Management Authority (NDMA) and political figures highlights issues such as bureaucratic inefficiencies and corruption, contributing to theoretical discussions on the role of visual media in political critique and reform advocacy.

Finally, the study addresses the effectiveness of humanitarian aid and the role of international financial institutions, particularly the IMF, in disaster recovery. By examining cartoons that depict the stringent conditions imposed by the IMF, the research highlights the complexities of balancing economic stability with humanitarian needs. This theoretical insight aligns with broader discussions on the ethical dimensions of international financial institutions and their impact on disaster response. The research advocates for a compassionate and people-centric approach, challenging existing economic policies and fostering discussions on equitable disaster response strategies. Overall, the study provides valuable insights into the representation of disaster and relief efforts, offering a comprehensive understanding of the interplay between visual media, climate change, governance, and humanitarian aid.

5.5 Conclusion

According to a rapid attribution study, climate change was crucial in exacerbating the extreme rainfall that led to flooding. However, the scale and impact

of the disaster were also driven by the country's historically rooted vulnerabilities and inequalities. The Pakistan floods occurred during a summer of climate extremes in the northern hemisphere, with extreme heat, drought, and wildfires across much of China, Europe, and the USA. Not all climate disasters are experienced equally. However, both between and within countries, disadvantaged groups suffer the most.

Pakistani English newspapers were crucial in disseminating information about the flood disaster. Visual elements, including photographs, infographics, and maps, became essential tools for conveying the scale and impact of the disaster to a broad readership. The use of visuals in newspapers aimed to elicit emotional responses raise awareness, and prompt action from the public and authorities In short , the visuals used in Pakistani English newspapers aim to create a multi-faceted narrative of the flood disaster. By combining emotional and factual elements, these visuals engage readers, foster empathy, and enhance public awareness, encouraging informed responses and support for relief efforts. The strategic use of diverse visuals contributes to a more nuanced and impactful representation of the complexities surrounding flood disasters In conclusion, editorial cartoons serve as a distinctive and impactful visual representation in Pakistani English newspapers, offering a satirical lens on flood disasters. By employing symbolism, Humor, and visual language, cartoonists engage readers in critical reflections on government response, climate change, and the human experience during such crises. However, navigating the ethical considerations of Humor in the face of tragedy poses challenges. The studies mentioned above emphasize the significance of political cartoons in providing satirical insights into the genuine image of society and exposing harsh realities. During the Flood 2022, cartoonists depicted the world's hypocrisy through political caricatures While past literature has explored political cartoons from a discourse perspective a gap exists in analyzing political cartoons about Flood 2022. This study aims to fill that gap by addressing the lacuna left by previous research.

This research provides a comprehensive and nuanced exploration of the visual representation of the 2022 flood disaster in Pakistani English newspapers, employing a semiotic lens rooted in Ronald Barthes' Analytical Model and Hansen's eco-imagistic concept. Through a qualitative research design and interpretative approach, the study meticulously analyses cartoons to unravel linguistic, denotative, and connotative dimensions, contributing valuable insights into disaster communication and shedding

light on visual narratives' socio-political and ecological dimensions.

The research's choice of a diverse range of newspapers, employing purposive sampling of ten cartoons per newspaper, ensures a thorough portrayal of the disaster. The findings reveal multifaceted layers of meaning, extending beyond the immediate and observable to uncover more profound messages, cultural contexts, and ecological connotations. The semiotic intricacies uncovered through this systematic approach enhance our understanding of how the media visually represents disasters and highlight the complex interplay between linguistic and visual elements in conveying the magnitude and implications of such crises.

One of the critical contributions of this research lies in its unveiling of the massive magnitude of the disaster. The visual depictions, carefully analysed through the semiotic lens, vividly illustrate the extensive human suffering, destruction, helplessness, and homelessness resulting from the flood. By unravelling these layers of meaning, the study underscores the profound impact of the disaster on individuals and communities, adding depth to our understanding of the human dimensions of such calamities. Moreover, the research exposes the unpreparedness and inefficiency of governmental organisations in responding to the flood crisis. Through the semiotic analysis, the study dissects cartoons portraying the roles of government agencies and the National Disaster Management Authority (NDMA), revealing the challenges and shortcomings in their emergency response efforts. This insight emphasises the need for improved disaster preparedness and efficient governmental responses to mitigate the impact of future crises.

The insufficient rehabilitation efforts and the deplorable plight of flood victims are further illuminated through the research's examination of visual narratives. The study showcases how cartoons depict the struggles of flood victims, emphasising the need for more effective and compassionate rehabilitation initiatives. The ongoing political scuffle between the government and the opposition emerges as a significant obstacle to addressing the needs of the affected population, underscoring the importance of political unity during times of crisis. The cartoons vividly capture the political conflicts during the crisis, emphasising strained relations and divisive politics when unity was crucial—political figures engaged in opportunistic behaviour, prioritising personal and political gains over the welfare of the populace. The visual narratives expose a lack of sympathy and empathy, illustrating political posturing that

neglects the harsh realities faced by the affected population.

Finally, the research sheds light on the insufficient financial aid from the International Monetary Fund (IMF), revealing how economic and financial considerations are intertwined with the response to the disaster.. The examination of the IMF's involvement in addressing the aftermath of the 2022 floods reveals valuable insights for future disaster response efforts. The visual representations serve as instructive tools, prompting a re-evaluation of the roles played by international financial institutions. They underscore the necessity for policymakers to prioritize humanitarian needs over rigid economic conditions. Through thought-provoking cartoons in Pakistani English newspapers, these findings stimulate crucial discussions aimed at fostering a more empathetic and people-centric approach to post-disaster rehabilitation. In essence, the cartoons advocate for a balanced and compassionate strategy, emphasizing the well-being of affected communities as paramount in the relationship between the IMF and natural disasters such as the 2022 floods. This aspect highlights the broader implications of external financial support and the challenges nations face in navigating the economic dimensions of natural calamities

This research significantly contributes to our understanding of disaster communication and the semiotic intricacies involved in visually representing a complex event like the 2022 flood in Pakistan. By unravelling the layers of meaning within cartoons, the study provides a nuanced perspective on the socio-political and ecological dimensions of the disaster, paving the way for informed discourse, policy recommendations, and future research endeavours in disaster communication studies.

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