

**GRAPHIC SATIRE IN PAKISTANI PRINT
MEDIA: A MULTIMODAL DISCOURSE
ANALYSIS OF POLITICAL CARTOONS**

BY

RAO ATHAR SROSH



**NATIONAL UNIVERSITY OF MODERN LANGUAGES,
MULTAN CAMPUS**

AUGUST, 2025

GRAPHIC SATIRE IN PAKISTANI PRINT MEDIA: A MULTIMODAL DISCOURSE ANALYSIS OF POLITICAL CARTOONS

By

RAO ATHAR SROSH

M. A. Bahauddin Zakariya University Multan, 2015

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English (Linguistics)

To

FACULTY OF ARTS & HUMANITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES,
MULTAN CAMPUS

© Rao Athar Srosh, 2025



FACULTY OF ARTS & HUMANITIES

NATIONAL UNIVERSITY OF MODERN LANGUAGES

THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

Thesis Title: GRAPHIC SATIRE IN PAKISTANI PRINT MEDIA: A MULTIMODAL DISCOURSE ANALYSIS OF POLITICAL CARTOONS

Submitted by: Rao Athar Srosh

Registration #: 53-MPhil/Eng/Lng/Mtn/S22/05

Dr. Muhammad Akbar Sajid

Name of Research Supervisor

Signature of Research Supervisor

Dr. Muhammad Akbar Sajid

Name of Head, Department of English

Signature of Head, Department of English

Dr. Arshad Mahmood

Name of Dean (FAH)

Signature of Dean (FAH)

Date

AUTHOR'S DECLARATION

I Rao Athar Srosh

Son of Muhammad Saleem

Registration # 53-MPhil/Eng/Lng/Mtn/S22/05

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis "**Graphic Satire in Pakistani Print Media: A Multimodal Discourse Analysis of Political Cartoons**" 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.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Signature of Candidate

Date

Name of Candidate

ABSTRACT

Title: Graphic Satire in Pakistani Print Media: A Multimodal Discourse Analysis of Political Cartoons

Political cartoons serve as a powerful tool of rhetoric, by using symbols, caricatures, and captions to convey a subtle political commentary. This study explores the use of graphic satire in Pakistani print media through a comprehensive multimodal discourse analysis of political cartoons. By adopting a multimodal approach, this study examines the relationship between visual and textual elements within political cartoons, shedding light on their connotation and the effects. By doing thematic analysis, the study finds common themes in Pakistani political cartoons, ranging from corruption and political incompetence to social injustice and international relations. Additionally, this research examines the use of symbolism and metaphor in political cartoons, exploring how these rhetorical devices contribute to the cartoons' effectiveness in critiquing the power and challenging the prevailing narratives. Humor emerges as a central feature of political cartoons, serving as a powerful tool for engaging readers emotionally and stimulating critical thinking. Moreover, the study considers participants' interpretation, acknowledging the diverse ways in which political cartoons may be understood and the implications for public discourse. Overall, this thesis contributes to a deeper understanding of the role of graphic satire in Pakistani print media and its broader implications in politics, society, and culture.

Key Words: Cartoons, Graphic Satire, Newspapers, Politics.

TABLE OF CONTENTS

Page #

THESIS AND DEFENSE APPROVAL FORM.....	i
AUTHOR'S DECLARATION.....	ii
ABSTRACT.....	iii
ACKNOWLEDGEMENTS	ix
DEDICATION.....	x
CHAPTER ONE	1
INTRODUCTION.....	1
1.1. Introduction:	1
1.2. Statement of the Problem	4
1.3. Significance of the study	5
1.4. Delimitation.....	5
1.5. Research Objectives	6
1.6. Research Questions	6
1.7. Theoretical Framework	6
1.8. Research Methodology.....	8
1.9. Tools for Data Collection	8
1.9.1. The News:	8
1.9.2. Jang:	9
1.10. Research Gap.....	10
1.11. Structure of the study:.....	10
CHAPTER TWO	11
LITERATURE REVIEW.....	11
2.1. Literature Review:.....	11
2.2. Work Already Done.....	11

2.3.	Theoretical Framework	21
2.4.	Multimodal Discourse Analysis (1996).....	23
2.5.	Semiotics	27
2.6.	Semiotic Discourses of Newspapers:	28
2.7.	Newspaper Discourses	30
2.8.	Operational Definitions	30
2.8.1.	Political Cartoons.....	30
2.8.2.	Satire in Cartoons.....	30
2.8.3.	Graphic Satire	31
2.8.4.	Pakistani Print Media	31
2.8.5.	Multimodal Discourse Analysis.....	31
2.8.6.	Cartoons vs. Caricatures	31
2.9.	Ideology:.....	32
2.10.	Ideology and Discourse:	33
2.11.	Discourse and Hegemony:.....	33
2.12.	Discourse and Identity:	34
CHAPTER THREE		35
RESEARCH METHODOLOGY		35
3.1.	Research Methodology.....	35
3.2.	Amended model of Fairclough.....	36
3.2.1.	Kruger's Research Model of Focus Group Discussion (F.G.D).	36
3.3.	Sampling Techniques:	37
3.4.	Newspapers:	38
3.5.	Selection of Semiotics for Analysis:	39
3.6.	Interviews of Focus Group Participants:	39
3.7.	Tools for Data Collection:	39
3.7.1.	Focus Group Interviews:.....	39

3.7.2. Piloting Interviews:	40
3.8. Analysis of linguistic texts	40
3.9. Theoretical and Methodological Perspectives.....	41
3.11. Delimitations of the Study:.....	44
CHAPTER FOUR.....	45
DATA ANALYSIS	45
4.1.Semiotic 1 (The News)	45
4.2.Semiotic 2 (The News)	48
4.3.Semiotic 3 (The News)	50
4.4.Semiotic 4 (Jang)	54
4.5.Semiotic 5 (Jang)	57
4.6.Semiotic 6 (Jang)	61
CHAPTER FIVE	64
FOCUS GROUP FINDINGS	64
5.1. Kruger's Research Model:	67
Semiotic 1:	67
5.1.1. Word:.....	67
5.1.2. Context:.....	67
5.1.3. Internal Consistency:	68
5.1.4. Frequency:.....	68
5.1.5. Extensiveness:.....	68
5.1.6. Finding Big Ideas:.....	69
5.1.7. Use of words:	70
5.2. Kruger's Research Model:	72
Semiotic 2:.....	72
5.2.1. Word:.....	72
5.2.2. Context:.....	73

5.2.3.	Internal Consistency:	73
5.2.4.	Frequency:.....	73
5.2.5.	Extensiveness:.....	74
5.2.6.	Finding Big Ideas:.....	74
5.2.7.	Use of words:	75
5.3.	Kruger's Research Model:	78
	Semiotic 3:.....	78
5.3.1.	Word:.....	78
5.3.2.	Context:.....	79
5.3.3.	Internal consistency:	79
5.3.4.	Frequency:.....	79
5.3.5.	Extensiveness:.....	79
5.3.6.	Finding Big Idea:	80
5.3.7.	Use of words:	80
	Semiotic 4:.....	82
5.3.8.	Word:.....	82
5.3.9.	Context:.....	83
5.3.10.	Internal Consistency:.....	83
5.3.11.	Frequency:.....	83
5.3.12.	Extensiveness:	83
5.3.13.	Finding Big Idea:.....	84
5.3.14.	Use of words:	84
5.4.	Kruger's Research Model:	86
	Semiotic 5:.....	86
5.4.1.	Word:.....	86
5.4.2.	Context:.....	87
5.4.3.	Internal Consistency:	87

5.4.4.	Frequency:.....	87
5.4.5.	Extnesiveness:.....	87
5.4.6.	Finding Big Idea:	88
5.4.7.	Use of words	88
5.1.	Kruger’s Research Model:	91
Semiotic 6:	.....	91
5.1.1.	Word:.....	91
5.1.2.	Context:.....	91
5.1.3.	Internal Consistency:	92
5.1.4.	Frequency:.....	92
5.1.5.	Extnesiveness:.....	92
5.1.6.	Finding Big Idea:	92
5.1.7.	Use of words	93
CHAPTER SIX	.....	95
CONCLUSION	.....	95
6.1.	Conclusion	95
6.2.	Future Recommendations	99
REFERENCES	.....	101
APPENDIX	.....	106

ACKNOWLEDGEMENTS

I extend my sincere gratitude to Almighty Allah for granting me the strength and determination to complete this research. I am profoundly thankful to my supervisor, Dr. Muhammad Akbar Sajid, whose expert guidance, valuable feedback, and consistent support were integral to the success of this study.

I also acknowledge the faculty members of English Department for providing an intellectually stimulating environment and their insightful contributions throughout the research process.

My appreciation is further extended to my peers and colleagues for their constructive discussions and assistance during various stages of this research.

Finally, I express my heartfelt gratitude to my family for their constant encouragement, patience, and unwavering support, which enabled me to accomplish this work.

Thank you all.

DEDICATION

This thesis is dedicated to my beloved family, whose faith in me has been my greatest source of strength and inspiration. To my parents, for their unconditional love, prayers, and sacrifices, and to all those who believe in the power of education and knowledge.

CHAPTER ONE

INTRODUCTION

This chapter provides an overview of the background and significance of the present research, introduces the problem statement, describes the study's objectives and goals, formulates research questions to address the objectives, discusses the methodology for analyzing collected data, and outlines the study's limitations.

1.1. Introduction:

Political ideologies are the heart of any political discourse and significantly impact public opinion. In semiotics, contrasting words and pictures are pivotal for comprehending how political ideologies are depicted in media discussions. This combination is a powerful tool for conveying complex ideas and shaping public opinions. Through strategic placement and combination, images and text can subtly influence viewers' understanding and interpretation of political messages. For example, a news article may use a photo of a smiling politician alongside positive language to portray them in a positive way, while employing a sad image and critical language for an opposite figure.

This practice highlights the importance of analyzing the visual and textual components to reveal the deeper meanings embedded in media representations of political ideologies. Newspapers are regarded as one of the most effective mediums for propagating ideologies due to their extensive reach to a large audience. Disseminating underlying ideologies has proven to be effective through semiotic discourses.

Newspapers are an essential source of news and information for different sections of society across the globe. They can be an excellent source to examine how political ideologies are represented through semiotics in media discourses. Pakistani English and Urdu print media are integral part of country's socio-political landscape. They play a vital role in shaping public opinion on various issues such as politics, social issues, and cultural practices.

Cartoons have been a part of print media and political campaigns for more than the last two centuries (Abraham, 2009). Undoubtedly, this genre adds a 'cool'

image to the print media, which lures folks (Logan, 2010). Only some people can ignore this medium as it is a fun-based way of delivering deep thoughts (Shaikh, 2019). Still, whether one has understood the ‘hidden message is being determined’. It needs proper background knowledge and analytical skills. Some cartoons are easy to comprehend, but some are complex.

Cartoonists use humor, satire, irony, exaggeration, labeling, and analogy to express their/public opinion. (Streicher, 1967) contends that literature is ‘satire’ and pictorial art is ‘caricature/cartoon’. Satire typically deals with demonstrating and exposing human vices or follies to ridicule humans; graphic caricatures ridicule pictorially. The purpose of political caricatures/cartoons is to ridicule or expose the people, groups, or organizations engaged in political or social scenarios.

This genre is interesting to study, as only a small image can portray a trend, a society, a culture, or a belief. Generally, this genre can be classified into two: opinion and jokes. Both of them are different and interconnected simultaneously, ‘Often the distinction between the two is almost as easy to make in practice as in theory ... Thus, in modern American newspapers, the cartoon of opinion is often on the editorial page, but the joke cartoons appear on other pages’ (Kemnitz, 1973).

(Fairclough N. , *Analysing Discourse: Textual Analysis for Social Research.*, 2003) argues that print media discourses are informative and persuasive, aiming to construct a particular view of reality for a specific audience to gain their general agreement on an issue. This construction involves careful selection of language, framing of arguments, and presentation of information to shape perceptions and influence opinions.

(Ahmad, 2019) adds to this by highlighting how various linguistic techniques are used in media discourses to create sensationalism, grabbing the audience's attention and evoking strong emotional responses. These techniques can include exaggerated language, dramatic imagery, and provocative headlines, all designed to enhance the impact of the message.

Media discourses are multifaceted, employing various communication methods to convey messages effectively. Visual elements such as images, layout, and typography are as crucial as the written content in influencing audience interpretations and reactions.

(Kress G. , 2010) contributes to this discussion by emphasizing that discourses convey information and political and cultural meanings. The choice of

words, images, and overall presentation reflects broader ideologies and values, shaping the audience's understanding of social issues and events.

These scholars collectively suggest that media discourses are carefully constructed forms of communication that use various linguistic and visual strategies to persuade, inform, and influence audiences while reflecting and perpetuating cultural and political ideologies.

The present study analyzes the semiotic discourses, using the selected English (The News) and Urdu daily newspaper (Jang) of Pakistan. The political cartoons appearing in the above mentioned Urdu and English newspapers have been critically analyzed by employing the devised research method to reveal how different ideologies specific to their readership (English and Urdu readership) are disseminated through semiotic discourses to influence how the target audience thinks. The data collection period ranged from 1st April 2023 to 31st May 2023. These newspapers were selected as representative samples of English and Urdu newspapers in Pakistan due to their widespread readership and circulation.

In Pakistan, English is commonly used in public offices for official communication, highlighting the importance of English newspapers in media discourse analysis. While several English newspapers are published in Pakistan, “The News” has been chosen for its extensive readership and influence among English-speaking audiences. Similarly, “Jang” has been selected as a representative Urdu newspaper due to its broad readership and significant circulation in the Urdu-speaking population.

By focusing on these two newspapers, this study provides insights into the semiotic approaches employed in their discourses to influence the perceptions and attitudes of the respective audience. Through critically examining their content’s visual and textual elements, the study aimed to reveal how different ideologies are constructed and disseminated to cater to the distinct linguistic and cultural backgrounds of English and Urdu readers in Pakistan.

Print media is one of the oldest forms of mass communication and has been a vital part of our lives for centuries. It includes various forms such as newspapers, magazines, books, brochures, pamphlets, and journals. Print media significantly impacts how we consume information and is still a popular choice for many people. It provides the content that can be easily accessed and referenced. Today, when

digital media has taken over, print media still maintains its importance and relevance in society.

The portrayal of political ideologies in Pakistani newspaper discussions has been a topic of research interest, and aspects like media bias, framing, and agenda-setting. However, there is a lack of specific studies focusing on how political ideologies are represented through semiotics in Pakistani newspapers. Therefore, the present study addresses this gap in the literature by investigating how political ideologies are depicted in Pakistani newspapers using a semiotic approach. The present research contributes to a deeper understanding of how newspapers in Pakistan use symbols, images, and language to convey political messages and influence public opinion.

Two focus group discussions were conducted with participants from both linguistic and non-linguistic backgrounds to validate the findings of the semiotic analysis. These discussions further delved into the details of the semiotic analysis findings, exploring the variation of the symbols and images used in the selected cartoons. The focus group discussions were analyzed based on several levels, including the choice of words, contextual relevance, internal coherence, and the overall significance of the conveyed message, aiming to uncover the underlying themes and ideas communicated through the political cartoons.

1.2. Statement of the Problem

Print media is widely recognized as a powerful platform for promoting particular ideologies, with the combination of words and pictures considered particularly effective in conveying messages. Cartoons, in particular, are seen as a graphic language deeply embedded in culture and open to various interpretations. Often, politicians are portrayed with dual personalities in cartoons, contributing to the polarization of media discourses, both linguistically and semiotically. As a result, cartoons and caricatures are carefully crafted to appeal to specific target audiences. The present study analyzed cartoons from selected English and Urdu newspapers, such as “The News” and “Jang,” to uncover the underlying ideologies communicated to their audiences through semiotic discourses.

1.3. Significance of the study

This research is essential because of its prime focus on Pakistan's prevailing contemporary political situation, which has been highly debated recently. The use of semiotics in English (The News) and Urdu (Jang) newspapers indicates that language is not free from ideology, and the combination of words and images effectively communicates a desired ideology among the masses. Semiotics serve as a concise form of communication that conveys significant information. Cartoons continue to hold a unique value in newspapers, despite advancements in photography and animation, due to their significance in adding a distinctive element.

Nonverbal communication has gained greater significance and semiotic discourses aim to decode them likewise. This study primarily emphasizes the connection between words and pictures to critically decode semiotic discourses in dealing with political ideologies embedded within them.

Pakistan, owing to a highly diverse society consisting of various social classes, ethnic groups, and religious sects, has its unique cultural practices, beliefs, ideologies, and political affiliations. The country's print media reflects this diversity, with different groups representing different social groups. However, the media's content is not just a reflection of society but also shapes and molds opinions and ideologies to a great extent.

The Urdu and English print media have different readerships, readers' perceptions, representations of social class, and ideological orientations. Therefore, it is important to explore the impact of these media discourses on social class consciousness. The Urdu print media caters to a predominantly working-class audience, while the English print media normally caters to an elite and educated readership. This is so because Pakistan is a society marked by diverse social classes that are divided along economic, cultural, and ethnic lines.

1.4. Delimitation

The present research is delimited to only two Pakistani newspapers, i.e., one Urdu (Jang) and one English (The News). Further, it is delimited to the semiotic analysis of political cartoons only in the abovementioned newspapers. The time span for the data collection has also been delimited from 1st April 2023 to 31st May

2023. Furthermore, the research employed Kress and Van Leeuwen's (2006) model for data analysis and Kruger's (2000) model of focus group discussions (FGD).

1.5. Research Objectives

The objectives of this study are as under:

1. To explore how political ideologies are propagated through word-picture conjunction used in semiotic discourses of selected English and Urdu newspapers of Pakistan.
2. To investigate how Urdu newspapers differ from English Newspapers in the dissemination of ideologies related to social issues.

1.6. Research Questions

The study answers the following research questions:

1. How the political ideologies were disseminated discursively through word-picture conjunctions used in semiotic discourses of Pakistani newspapers, The News and Jang from 1st April 2023 to 31st May 2023?
2. How do these selected English and Urdu newspapers vary from each other in representing different ideologies through their political cartoons?

1.7. Theoretical Framework

Numerous works have significantly contributed to the field by proposing theories and analytical frameworks for research studies. The most relevant theories associated with media discourses are discussed in this section. The following section discusses some of the most influential theories:

(Eco, 1979) contends that a cartoon can say a million words like a picture says a thousand words, which are essential aspects of news and how we converse with one another. There are many different ways to communicate; in this regard, semiotic discourses effectively convey the most information to the audience with few or no words. Visual discourses are culturally oriented, comprising multiple interpretations. To fully decipher them, one needs shared knowledge or culturally trained senses.

(Barthes, *Mythologies*, 1973) contends that a sign is a face, clue, or mark representing individuality and universality. (De Saussure, 2000) refers to semiotics as a field of study that investigates the social lives of signs. (Peirce C., 1867) opines that semiotics is the system of principles for studying behavior based on signs. (Kristeva, 1969) argues that every speech act conveys a message. It can be done in a social setting by using words, clothing, gestures, posture, or any other method or by some other means in any social setting. Saussure and Pierce both represented models to explain semiotics. Even though their models differ, both emphasize semiotics as a more powerful means of effectively communicating a particular ideology.

(Peirce C., 1867) asserts that an object produces three signs—an icon, an index, and symbols—in contrast to the Saussurean model, which holds that a sign comprises a signifier and a signified. He referred to sign as signifier and the concept as signified, while the object is the third part of his model. (Barthes, *Mythologies*, 1973) contends that our senses are socially prepared to obtain associations from society. In addition, it has been observed that people communicate verbally and through various nonverbal means. A pioneer in contemporary CDA, (Fairclough N., *Media Discourse*, 1995), defined it as:

“The kind of discourse analysis which aims to systematically explore relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events, and texts arise and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself securing power and hegemony.”

The present research employs the theories and frameworks proposed by the prominent figures in the field. To analyze and examine the collected set of data, the study used an amended model based on Barthes' (1974) semiotic model, Fairclough's (2003) linguistic model, and Kruger's (2000) model of focus group discussions (FGD). The reason behind devising an amended model is the nature of the data for the present study. Such as linguistic and para-linguistic features, i.e., focus group discussions and visual data. To validate the findings of semiotic

analysis, the research is also being supported by conducting focus group discussions of the selected images representing political ideologies.

1.8. Research Methodology

The present study analyzed the semiotic discourses found in “The News” (English newspaper) and “Jang” (Urdu newspaper). The research employed a qualitative research method approach, which is purely qualitative. Furthermore, a linguistic analysis of the semiotic content is carried out using Fairclough’s (2003) model to comprehend how words and images work together to communicate derived ideologies to the intended audience.

1.9. Tools for Data Collection

Data collection for this study was conducted using two prominent newspapers in Pakistan’s print media landscape. The study covers the period from April 1st to May 31st, 2023, and focuses on The News (an English newspaper) and Jang (an Urdu newspaper) as the primary sources of data.

1.9.1. The News:

“The News” has a long-standing history of providing reliable and up-to-date information to its readers. Its commitment to delivering news with accuracy and integrity has helped it earn the trust of its audience. The newspaper’s national news coverage is comprehensive, offering in-depth analysis and investigative reporting on critical issues faced by Pakistan.

In addition to its strong focus on national affairs, “The News” also provides extensive coverage of international news, offering readers a global perspective on important events. This comprehensive approach to news coverage sets “The News” apart as a newspaper committed to providing its readers with a well-rounded understanding of the world around them.

Furthermore, “The News” is known for its diverse content, including opinion pieces, editorials, and features on topics such as culture, lifestyle, and technology. This variety of content ensures that the newspaper appeals to a wide range of readers, further solidifying its position as a leading publication in Pakistan.

“The News” stands out as a newspaper dedicated to providing its readers with high-quality journalism that informs, educates, and engages. Its reputation as a reliable and comprehensive news source is well-deserved, making it a keystone of Pakistan’s media landscape. “The News International,” presented in a daily format, is widely recognized as one of Pakistan’s most influential English-language publications. It is published daily in major cities like Karachi, Lahore, and Rawalpindi/Islamabad, ensuring its wide distribution and accessibility nationwide.

Apart from its national editions, The News International also produces an international edition in London, catering to the Pakistani community residing in the United Kingdom. This international edition provides a connection to home for Pakistanis living abroad, offering them news and information relevant to their interests and concerns.

1.9.2. Jang:

“The Daily Jang” is an Urdu-language newspaper in Karachi, Pakistan. Established in 1939, it holds the distinction of being the oldest continuously published newspaper of Pakistan. Its inception during World War II inspired the name “Jang,” which translates to “war” in Urdu. Following the independence of Pakistan in 1947, Mir Khalil-ur-Rahman, then a young figure, emerged as one of the pioneering publishers in Karachi. The current group’s chief executive and editor-in-chief is Mir Shaklil-ur-Rahman. Over the years, the newspaper has featured contributions from notable editors and contributors, including Mahmood Shaam, Nazir Naji, and Shafi Aqeel.

“Jang” newspaper covers a wide range of topics, including national and international news, politics, economy, sports, entertainment, and more, to cater to its diverse audience. The newspaper is recognized for its journalistic integrity and comprehensive reporting, influencing public opinion and providing a platform for diverse voices. “Jang” has embraced digital platforms to expand its reach and deliver news in a timely and accurate manner. Its dedication to providing reliable news has established it as a trustworthy and influential media source in Pakistan.

1.10. Research Gap

Ideologies are said to be class-specific, and hence, they are disseminated accordingly. Decoding political cartoons to reveal underlying ideologies is a useful domain of research, however to the best of the researcher's knowledge, a fewer research has been carried out specifically on critical analysis of political cartoons in the selected English and Urdu newspapers for the selected time period. The time period for the study ranges from 1st April – 31st May, 2023. Moreover, validating semiotic analyses through FGD justifies the rationale of the present study.

1.11. Structure of the study:

The study is divided into six chapters.

Chapter One "Introduction" provides details about the background and context of the present study along with significance, problem statement, research objectives, research questions, brief discussion of theoretical framework, and delimitations.

Chapter Two, "Literature Review", explores existing research, defining key terms relevant to the study, and establishes the theoretical framework.

Chapter Three "Research Methodology" first addresses the data and its sources, followed by a discussion on the research framework for analyzing data extracted from Pakistani English and Urdu newspapers. Firstly, the researcher has defined data and data collection sources. Secondly, the framework of research for the data analysis collected from selected newspapers has been discussed. Towards the end of this chapter, an amended model for the present research is given.

Chapter Four is dedicated to "Data Analysis". This chapter involves the linguistic and semiotic analysis of the collected data.

The Fifth Chapter comprises analysis of Focus Group Discussions and contains findings of the analysis.

Chapter Six includes "Conclusion", and "Recommendations" based on the semiotic discourses (SD) identified in the mentioned newspapers.

CHAPTER TWO

LITERATURE REVIEW

2.1. Literature Review:

This section introduces the work already done, the conceptual framework, and the operational definitions in detail. The following section introduces past research relevant to the present study.

2.2. Work Already Done

There is a growing body of literature on the representation of political ideologies through semiotics in media discourse. Several studies have examined the representation of political ideologies in newspapers and other media using a semiotic approach. For example, Van Leeuwen (2005) examined the representation of Islam in the Australian press, while Fairclough (2001) analyzed the representation of New Labor in the British media. Kress (2010) has developed a social semiotic approach to analyzing multimodal texts, which has been applied to analyzing political discourses in various media discourses.

(Abbas G. B., 2024) investigated the representation of foreign interference in regime change of Pakistan by carrying out multimodal semiotic analysis of selected caricatures. The study employed purposive sampling technique for data collection. The time span for the data collection ranges from March 1st, 2022 to May 31st, 2022. The study adopted Pierce's (1903) semiotic analysis method and Kress and Leeuwen (2006) social semiotic modal. The data has been collected from four Pakistani English newspapers, 'The Nation', 'Dawn', 'Express Tribune', and 'The News'. The research is qualitative in nature. Moreover, the cartoonists working for The Dawn and The News used neutral semiotic features. These features affect the political image or ideology of the government in a significant amount or in a negative way. On the other side, it can be seen that the caricatures were more embarrassing for the politician addressing the change in government (regime change through conspiracy). Thus, according to its policy, the media are working for and against the government. The News and Dawn have shown aspects of a plot to overthrow the current government in Pakistan that may come into existence via

an international conspiracy. The study concluded that media (through cartoons) represents its ideology with a neutral image, again, a manipulation of reality for a commoner to know the truth. A chaotic and ambiguous situation has been created through media for the audience. The study is significant in analyzing the media stance towards any social change in society in a lighter mode.

(Hashmi, 2024) conducted semiological discourse of Pakistani English print media. The study critically analyzed graphic language to identify political satire. Also the study analyzed the caricatures of Pakistani English newspaper. The data for the study was collected from Pakistani English newspaper “Dawn”. The time span for the study ranges from November 1st 2023 to December 31st, 2023. The research employed an integrated research approach to analyze the data. The research employed Kress and Hodge (2010) model to analyze the data linguistically and semiotically. To validate the findings of semiotic analysis, the research employed Kruger’s (2000) model of Focus group Discussions (FGD). The findings of the study reveal that print media discourses mirror socio-political scenario of any other/ context they belong to. The issues heightened through the caricatures of the selected newspaper for the mentioned time include national and international politics, games and terrorism / militancy in Pakistani society. It revealed that caricatures have dual function. They provide critique of a particular scenario. Language in graphic form is regarded as two-edged weapon.

(Husain, 2024) conducted content analysis of political cartoon published in newspapers of Pakistan and India. The data was collected from one English newspaper from both India and Pakistan; form ‘Times of India’ of India, and ‘Dawn’ of Pakistan. The study employed a mixed method approach based on Kress and Van Leeuwen’s (1996) ‘Social Semiotic approach’ and Fairclough’s (2013) ‘Critical Discourse Analysis’. Moreover, seven editors from Pakistani and Indian newspapers were interviewed using a simple random sampling method. The study revealed that editors favored including a cartoon section in their newspapers to capture readers’ attention. It also highlighted that political cartoons have been a popular feature in English-language newspapers since the 1960s, 1970s, and 1980s, whereas political news stories have traditionally dominated the Urdu press. Pakistani citizens exhibit a heightened political awareness, fostering greater political tolerance. Political cartoons play a crucial role in delivering critiques within mainstream media, reflecting acceptance of new political scenarios and

operating independently of external pressures. Talented cartoonists effectively communicate messages through concise and straightforward caricatures, underscoring the importance of news content.

(Bakhtiar, 2024) carried out comparative analysis in order to explore the role of political cartoons in escalated tensions between India and Pakistan. The data for the study was collected from two daily newspapers; ‘Times of India’ from India and ‘Dawn’ from Pakistan. The time span for the data collection ranged from July 1st, 2016 to December 31st, 2016. The research carried out frame analysis of the cartoons from the selected newspapers. The findings indicated that a total of 82 relevant cartoons were published across both newspapers, with *Dawn* featuring 29 and the *Times of India* publishing 53. Analysis identified five recurring themes in the cartoon content: the blame game, the Kashmir conflict, the role of international actors, peace initiatives and dialogue, and water disputes. The *Times of India* predominantly focused on assigning blame, while *Dawn* emphasized peace efforts and dialogue. Furthermore, the *Times of India* largely supported the Indian government’s position, whereas *Dawn* rejected Pakistan’s stance in its cartoon coverage of Pak-India relations.

(Maryum, 2023) carried out content analysis of editorial cartoons regarding political situations. The study evaluated the political scenario of Pakistan by analyzing the cartoons published in English newspapers of Pakistan, namely, Dawn and The News. The study employed a qualitative research approach of “Agenda Setting Theory” by McCombs and Shaw (1972), and the content analysis as a research design. The time span for the study ranges from 1st January 2022 to 30th June 2022. The study collected and analyzed a total of 336 editorial cartoons, 180 from Dawn and 156 from The News International. The cartoons were divided on the basis of issues portrayed. The study revealed that both newspapers did not adequately address current social issues, instead concentrating mainly on political parties and the country’s economic conditions. This research concludes that *The News International* highlights the impact of the country’s political environment on the public, intra-party dynamics, and the creation of scapegoats. On the other hand, *Dawn*’s critiques and portrayals reflect the prevailing social attitudes. However, both newspapers fall short in addressing social issues and topics beyond political figures.

(Hassan, 2023) analysed Pakistani Urdu and English newspapers from a semiological discourse perspective. The researchers collected data from one Urdu newspaper (Jang) and one English newspaper (Dawn) from May 1, 2022, to June 30, 2022. Employing an integrated research approach, the study analyzed and decoded visual and verbal practices used in these newspapers during the specified time frame. One significant aspect of the study was using focus group discussions (FGD) to validate the findings. The researchers engaged participants in discussions to understand further and interpret the semiotic discourses in the newspapers. The study's findings indicated that both Urdu and English newspapers exhibit high levels of polarization and strategically construct semiotic discourses intended to their target audiences. The emerging themes identified in Dawn included economy, national politics, foreign politics, social issues, and representations of the Pakistani army. These themes reflect the newspapers' efforts to address topics of importance to their readership and to influence public opinion on various issues. Overall, the study sheds light on the complex interplay between language, imagery, and audience-targeting strategies employed by newspapers to convey political ideologies and shape public discourse.

(Rasheed, 2023) conducted a comparative analysis of semiotic discourses in Pakistani print media, focusing specifically on advertisements. Print media is recognized as a significant medium for promoting desired ideologies to the target audience, making advertisements a key area of study. The researchers aimed to critically analyze how genders 'male' and 'female' are represented in advertisements published in two major Pakistani newspapers i.e. Jang and Dawn. The study collected data from June 1st, 2022, to June 30th, 2022, and employed the social semiotics model by Kress and Hodge (2010), examining linguistic and semiotic elements to understand how advertisements propagate desired ideologies. Existing literature highlights the importance of advertisements in shaping societal norms and perceptions of gender roles. Advertisements often reflect and perpetuate gender stereotypes, portraying women in traditional roles and men in positions of power and authority. Studies have shown that advertisements can influence individuals' attitudes and behaviors, contributing to the reinforcement of gender norms and inequalities in society. The study's findings revealed a higher percentage of female representation in advertisements than males. This imbalance in representation suggests a continuation of traditional gender roles and stereotypes in

advertising. The researchers also emphasized the role of word-picture conjunction in conveying desired ideologies, highlighting the power of visual and textual elements in shaping audience perceptions. Overall, the study concluded that advertisements are an effective ideological investment, influencing how gender roles and identities are perceived and constructed in society. The research adds to the existing body of literature on gender representation in advertising and highlights the need for a more critical analysis of semiotic discourses in media. The study contributes to the literature on gender representation in advertising by critically analyzing semiotic discourses in Pakistani print media. It underscores the need for a more in-depth examination of how advertisements perpetuate gender stereotypes and influence societal norms. The study concludes that advertisements are a potent tool for ideological investment, influencing how gender roles and identities are perceived and constructed in society.

(Makinde, 2023) studied the Academic Staff Union of Universities (ASUU) strikes in Nigeria, focusing on cartoons published in Nigerian newspapers from a social semiotic perspective. The study aimed to understand the resources used in meaning-making and the visual representation of ASUU strikes in Nigerian newspapers. The research employed a qualitative approach, collecting data from selected Vanguard newspapers and websites. The data was analyzed using Kress and Van Leeuwen's 'Visual Semiotics' framework. Additionally, the data was interpreted based on Halliday's 'Systemic Functional Linguistics' (SFL) approach and O'Halloran's views on the symbolic construction of meaning. The study's findings revealed the use of semiotic resources to portray the reality of ASUU strikes and their impact on academic activities in Nigeria. The cartoons analyzed in the study depicted the ASUU strikes as a significant challenge affecting the educational sector in Nigeria.

(Fatima, 2023) investigated the portrayal of women in advertisements. The study investigated the portrayal of women and the construction of certain ideologies in Pakistani still advertisements. The study is qualitative and analyzes the content through semiotic methods. Six advertisements were selected using a stratified sampling technique. The data for this study was collected from ads appearing in various magazines and social media campaigns for different products in 2019, primarily sourced from Duniya Sunday Magazine, Weekly Akhbar-e-Jahan, and their social media accounts. Using semiotic analysis, the study examined how

Pakistani women were depicted in these advertisements during the period. Additionally, a psychological lens was employed to uncover the meanings and messages conveyed by specific signs in the advertisements. The research analyzed advertisers' practices in shaping and defining female identity in Pakistan. Most advertisements portrayed Pakistani women as independent, modern, and confident individuals. The study aimed to enhance the general public's inferential and critical understanding of the science of signs. Furthermore, it suggested the importance of experts and policymakers reclaiming Pakistani cultural elements in future advertisements.

(Abbas G. S., 2023) studied the representation of foreign interference in regime change in Pakistan through a multimodal analysis of selected cartoon strips. The qualitative study used a purposive sampling technique for data collection from March 2022 to May 2022. The researchers used Kress and Leeuwen's multimodal analysis to examine the semiotic features used by cartoonists for *The News*. They found that these features significantly or negatively impacted the government's political image or ideology, mainly focusing on the embarrassment of politicians addressing regime change through conspiracy. The media, as portrayed by '*The News*,' seemed to align with an anti-politician agenda, showcasing suspects of the conspiracy to overthrow the dismissed government in Pakistan. The study concluded that caricatures provide entertainment and convey severe topics light-heartedly. This approach leaves the reader's mind with ambiguity and confusion, as the media aims to maintain neutrality in political affairs. Consequently, the interference issue remains a mystery, but it implicates high-command offices in politics, the judiciary, and the media, contributing to ongoing turmoil rooted in subconscious reality.

(Zrekat, 2023) investigated multimodality in political discourses in Palestinian and Ukrainian contexts. The research analyzed six caricatures related to the Russia-Ukraine war, which had escalated into a global conflict. The data was collected from the Cartoon Movement website, and the study utilized multi-modal discourse analysis following the framework outlined by Halliday, Kress, and Van Leeuwen (1996). The study's findings revealed that the selected cartoons conveyed both implicit and explicit meanings, which could be interpreted verbally and non-verbally. Some cartoons relied on specific words to convey their intended message, while others used visual elements such as expressions, color, and symbolism to

represent complex ideas and reflect reality. Overall, the caricatures aimed to evoke a response from the audience, inspiring action to improve the current situation. They depicted the suffering, agony, and resentment of Ukrainians, highlighting the destructive intentions of Putin towards Ukraine. The visual elements in the cartoons played a crucial role in enhancing the audience's understanding of the messages conveyed.

(Shahzad, 2023) investigated the representation of political ideologies through political cartoons in a Pakistani English newspaper Dawn. The study highlighted how media discourses embedded with ideology significantly influence our understanding of political and social reality. The research aimed to uncover the implied purpose of print media through a multimodal analysis of specific political cartoons, examining how the cartoonists' use of linguistic and non-linguistic (graphic) devices can alter and influence readers' thoughts. The data for the study was collected from the Pakistani English newspaper, "Dawn" covering the period from September 1st 2020, to October 31st 2020. The researchers employed Machin's (2007) theoretical framework of multimodal analysis to examine the selected caricatures qualitatively. Each cartoon was analyzed based on the written caption, pose, setting, participants, and objects. The study revealed that the cartoonists used visual language to convey their sociopolitical viewpoints to readers, aiming to change their perspectives. The research also found that the print media criticizes political parties whose policies do not serve the public interest. The study contended that the English public newspaper utilizes cartoonist representations to reflect various political and social issues, including FATF-related issues, inflation, corruption, the Long March of the Opposition, and the Federal Board of Revenue. Through these cartoons, "Dawn" engages its readers in critical thinking about contemporary political and social issues, shaping public discourse and opinion.

(Syed, 2022) conducted research titled "Afghan Conflict in Religio-Political Editorial Cartoons published in Pakistani Newspaper: A Semiological Discourse Analysis," focusing on the representation of the Afghan conflict in Dawn newspaper from July 2020 to September 2021. The study was aimed to understand the ideological differences among various accounts of the conflict and how the current situation in Afghanistan was depicted in the semiotics of Dawn newspaper. The researchers selected five distinct editorial cartoons about religion and politics, purposefully drawn by Zahoor, for their analysis. They employed qualitative

research methods, using a semiotic analysis model developed by Barthes (1995) and a 3D model of Critical Discourse Analysis proposed by Fairclough (2013). The study revealed how the selected cartoons in Dawn newspaper visually represented the complex interplay between religion and politics in the context of the Afghan conflict. Through semiotic analysis, the researchers uncovered the underlying ideological differences portrayed in the cartoons, shedding light on the diverse perspectives presented in the newspaper. The research contributes to a deeper understanding of how the Afghan conflict was discursively represented in Pakistani media, mainly through editorial cartoons, during the specified period.

(Kadim, 2022) investigated selected cartoons and posters concerning COVID-19. The research aimed to carry out a semiotic analysis of the selected cartoons and posters. The global impact of the coronavirus was shocking, with over 601,184,370 infections and more than 6,487,230 fatalities, as reported by Johns Hopkins University. In response, various countries, health organizations, media outlets, and social media platforms have employed diverse strategies to control the pandemic's spread. One particularly effective method is the use of persuasive anti-COVID-19 cartoons and posters. Thus, the research intended to demonstrate how these visual tools effectively communicate the virus's risks to the public. Additionally, the study explores how visual communication conveys various messages related to humanity, politics, and culture. A semiotic approach was proposed as the theoretical and analytical framework for examining 18 selected cartoons and posters to achieve these objectives. The semiotic method involved the examination of two distinct layers of communication: the written or verbal discourse found in the selected data and the visual discourse represented by signs and colors. The analysis revealed that pandemics know no boundaries; they do not discriminate based on nationality, ethnicity, religion, gender, or race.

(Azhar, 2021) conducted a research titled "Forming Political Opinions via Cartoons in Pakistani Media." They found that cartoon art is a fundamental piece of political and social satire, especially in print media, where it is purposefully used to impact the opinions of the general masses which is particularly obvious in political cartoons. To convey a humorous impression, cartoons may exaggerate a person or event; however, they do so humorously and indirectly, highlighting the concerning aspects of society. Corruption, societal evils, and injustices are among

these truths. This article examined the linguistic and semiotic elements of caricatures that appeared on the editorial pages of Pakistani English newspapers.

(Akbar, 2021) studied the semiotic discourses of Pakistani Urdu and English newspapers, investigating the politics of representation regarding COVID-19 issues. The data for their study was collected from Urdu (Jang) and English (Dawn) newspapers between 15th March 2020 and 15th May 2020. The study employed an amended research model based on models proposed by Kress (2010) and Kruger (2001), analyzing the data at the levels of linguistics and semiotics. The findings suggested that print media semiotic discourses are a significant site for ideological investment. The present study semiotically examined Pakistani Urdu and English newspapers to identify different ideologies embedded in semiotic discourses. The data collection for the present study ranges from 1st April 2023 to 31st May 2023, similar to the approach taken by Sajid et al. (2021) in their research.

(Dezhkameh, 2021) critically examined American and Iranian newspaper articles for representations of Covid-19 related coverage. The study's objective was to investigate how ideologically loaded media discourses report on the same event in different ways. Dijk (2006) developed the Ideological Square framework to analyze the data. The study showed that both countries' media discourses are polarized and that no language is free of ideology.

(Tariq, 2021) conducted a detailed investigation into how Islam and Muslims are depicted in American print media through semiotic discourses. This study uncovered a widespread apprehension towards Muslims in Western societies, often linking them with a misperceived aggressive Islamic ideology, thereby promoting Islamophobia. The researcher analyzed the data using semiotic and linguistic approaches, drawing on the analytical frameworks Barthes (1974) and Fairclough (2003) established. The findings suggest that such semiotic discourses in American print media contribute to a biased representation of Islam and its followers. The mentioned research is similar to the current study in its analytical depth. The ongoing research similarly explores the semiotic discourses, but shifts focus to political ideologies. Data for this study was collected from both Urdu and English newspapers.

(Sajid M. A., 2020) analyzed Pakistani print media caricatures depicting the relationship between Pakistan and the United States. The study examined data from "Dawn," a Pakistani English newspaper, from October 2018 to December 2018. An

amended research model was used to analyze the data at linguistic and semiotic levels, drawing on frameworks developed by Fairclough (1995), Kress (2010), and Kruger (2000). The research models were adapted to examine linguistic, semiotic, and focus group discussion data. The study found that print media's semiotic discourses influence the audience's ideological perspective.

(Waqar, 2020) studied Pakistani newspaper cartoons to highlight how the National Interest Agenda was communicated through caricatures. They compared political humor published in both DAWN and The Nation, two daily newspapers. To analyze the visual and verbal elements in these cartoons, the researchers utilized Barthes' (1974) and May et al.'s (1995) discourse analysis models, along with sociological discourse studies. The research argued that The Nation's semiotic representations conveyed a favorable image of the government, while DAWN's semiotics played a relatively minor role in promoting the National Interest Agenda. The political cartoons were found to be highly ideological in shaping the desired ideology. The present study is similar to the previously mentioned research in that it examines semiotic discourses related to political ideologies within Pakistani Urdu and English newspapers. However, it differs by encompassing both Urdu and English-speaking segments of society. Furthermore, the present study employs a triangular research model to scrutinize data at linguistic and semiotic levels.

(Sajid M. A., 2019) analyzed semiotic discourses regarding the Pakistan Army as depicted in Pakistani print media. They primarily focused on The Nation, a Pakistani English newspaper, as their primary data source. The researchers comprehensively analyzed the data at both semiotic and linguistic levels. To unravel the underlying meanings conveyed through linguistic and visual expressions in The Nation, they employed three models: Van Dijk's (2004) model for Critical Discourse Analysis (CDA), Barthes' (1974) model for Semiological Discourse Analysis (SDA), and Kruger's (2000) model for analyzing data collected through Focus Group Discussions. These two studies align in their objective of critically decoding embedded ideologies in cartoons.

(de Leeuw, 2018) conducted a study to understand the impact of animated movies on the behavior of children who regularly watch them. The primary focus of the research was to explore how Disney animated movies can inspire children to engage in immediate acts of kindness after witnessing the heroes' selfless actions. The study collected data from 113 Dutch children exposed to clips from Disney

animated films. The research applied a combined approach of media semiotic and linguistic analysis to examine the data. The study's findings contended that popular culture media discourses play a pivotal role in shaping the character and perspective of the audience.

Sajid et al. (2011) studied the semiotic discourses about the portrayal of gender in political contexts within Pakistani newspaper cartoons. The data for this research was collected from the Daily Dawn. The period for the data collection ranges from June 7th, 2005 to August 24th, 2005. The researchers applied a range of models by Fairclough (1993) and Barthes (1973) to analyze data at both semiotic and linguistic levels. Their study aimed to raise awareness about semiotics' influence and ideological foundations within media discourses, particularly concerning gender-related issues and unfair social dynamics.

The studies above have highlighted the power of cartoons and caricatures in political commentary. They serve as a form of visual rhetoric, conveying complex messages concisely and impactfully. Cartoons often reflect and critique the societal issues, including political corruption, power dynamics, and foreign interference. They can influence public opinion, shape discourse, and hold those in power accountable.

The current study follows a similar approach by analyzing semiotic discourses of the selected newspapers of Pakistan. However, it distinguishes itself by analyzing data at both semiotic and linguistic levels. This study differs in its timeframe, ranging from April 1st, 2023, to May 31st, 2023, and its data source, including one English and one Urdu newspapers of Pakistan. A developed triangular research model is another notable aspect of the present research.

2.3. Theoretical Framework

The present research uses established theories and models from leading scholars in the field to analyze and evaluate the data collected. Specifically, the present study incorporated the analytical techniques of Kress and Van Leeuwen (2006) alongside Kruger's (2000) focus group discussion (FGD) methodology. The choice to adapt and modify these models is driven by the unique nature of the data in this study, which includes both linguistic and para-linguistic elements such as focus group discussions and visual data.

To validate the results from the semiotic analysis, the study conducted focus group discussions centered on specific images depicting various political ideologies. The following section provides a detailed discussion of some of the most pertinent theorists relevant to this study, enhancing the theoretical foundation of the research.

(Eco, 1979) contends that a single image can convey more meaning than a thousand words, highlighting our tendency to rely more on our sense of sight than hearing. There are. However, various modes used for communication and semiotic discourses effectively propagate the maximum to the audience using the word-picture conjunction method. Visual discourses carry multiple interpretations, often rooted in cultural contexts, demanding culturally familiar senses to decode them fully. A prominent aspect of semiotic discourses is their accessibility to people from all educational backgrounds, making them universally understandable. Caricatures are frequently seen as an alternative to formal news reporting, offering a lighter perspective of seemingly politically severe semiotics. They have become a fundamental part of print media discourses and are vital in providing commentary on existing socio-political issues. We gain awareness of human nature's psychological and social aspects through semiotic discourses.

Van Dijk is a distinguished scholar in linguistics, discourse analysis, and Critical Discourse Analysis (CDA). His work has significantly enhanced our understanding of text processing from a linguistic and psychological perspective. Since the 1980s, Van Dijk has primarily focused on exploring how racism is propagated through discourse. He has also delved into theories concerning ideology and context. In his model titled "Context, Social Cognition, and Memory," Van Dijk emphasizes that discourse should not be analyzed in isolation from its surrounding contexts. He argues that the influence of social conditions and circumstances is crucial in generating, interpreting, and comprehending discourse, helping explain its various attributes and fundamental levels. Van Dijk articulates this perspective by stating that ignoring the roles of these social factors would overlook essential dimensions of discourse analysis (Van Dijk, *Ideology: A Multidisciplinary Approach*, 1998).

(Van Dijk, *Ideology: A Multidisciplinary Approach*, 1998) expands the scope of Critical Discourse Analysis (CDA) beyond simply analyzing spoken and written texts; he highlights its critical role in examining semiotic discourses to

uncover how discourse shapes notions of dominance, power, biases, and inequality. He posits that CDA should not be seen as a singular methodology but rather as an interdisciplinary approach that mixes various perspectives and strategies to explore the interplay between language use and social contexts. Van Dijk views CDA as a multidisciplinary analytical tool. According to him, this approach describes, interprets, and critically analyzes the social world. It does this by focusing on three primary levels: the construction of texts, discursive practices, and socio-cultural practices, all of which are pivotal in forming explicit and implicit ideologies.

(Wodak, 2000) made significant contributions to the field of Critical Discourse Analysis (CDA), particularly by delving into what indeed renders CDA “critical” and how it stands apart from mere dogmatism. She articulates the relationship between critical analysis and established norms, thereby clarifying the foundational critique principles in discourse analysis. (Wodak, 2000) also emphasizes the concept of “integrative interdisciplinarity,” which she sees as essential for addressing the challenges posed by “disciplinary incommensurability”—the difficulty of integrating insights from diverse academic disciplines.

A central aspect of her research is the enhancement of theoretical frameworks within discourse studies, advocating for a holistic approach that bridges various fields. This includes integrating gender studies, linguistic analysis, argumentative theory, rhetorical analysis, functional systemic linguistics, ethnographic methods, the exploration of language in political contexts, and studies focusing on discrimination and prejudice. Wodak’s approach underscores the importance of a multidisciplinary perspective in enriching our understanding of texts and discourses, which is crucial for a comprehensive analysis of societal issues.

2.4. Multimodal Discourse Analysis (1996)

It is a technique that focuses on different forms of communication and their crucial role in decoding the underlying meanings. These means of communication also include audio, voice, layout, and graphics. It emerged in 1996 by Kress and Leeuwen, which provided more excellent resources for multimodal events and technological improvement. Multimodality is a distinctive type of visual semiotics for social purposes that investigates how a message is communicated through signs

and symbols. It was initially developed by Kress and Leeuwen (Kress G. &, Reading Images: The Grammar of Visual Design., 1996).

Visual social semiotics is notably influential and effectively puts into practice the analysis of multimodal discourse by utilizing three predominant functions of visual grammar, as outlined below:

- The Representational Meaning.
- The Interactive Meaning.
- Compositional Meaning.

Kress and Leeuwen (2001) outline two significant concepts that are central to the concept of multimodality. First, there's the concept of a "mode," which refers to a tool used to communicate meaning shaped by social and cultural context. The second idea is that of a "medium," which is characterized by how the meaning is conveyed. According to Kress (2001), each mode has a distinct significance because it reveals implicit meanings and is crucial for comprehending multiple levels of meaning. Stimulatingly, a single social element may consist of various modes of communication. A film, for instance, combines several media, including visuals, audio narration, and dramatic scenes. Multimodality in the twenty-first century includes digital and electronic media, combining text, audio, visuals, and video.

(Saussure, 1916) describes semiotics as "a science that studies the life of signs within society." This term originates from the Greek word "semeion," meaning "sign." Semiology aims to explore the components of signs and the rules that regulate them. Saussure elaborates that while there are many sign systems, language is just one of the mediums. Consequently, linguistics is considered a branch of semiotics, the broader field that studies various sign systems. Undeniably, the production, use, and exchange of signs are central to human intellectual and social life. In this context, a sign is an entity that stands for or represents something else. Semiology provides a critical, analytical view of language, helping us understand it as a created system rather than a natural phenomenon.

Roland Barthes (1915-1980) is celebrated for his dual role as both a structuralist, in line with Saussure's principles, and as a poststructuralist. He introduced the "theory of meaning-making," which emphasizes the broad scope of

how signs convey meanings, encompassing written or spoken expressions, symbols, and even myths.

Barthes strongly advocated for the distinction between cultural constructs and natural phenomena, warning against the tendency to view social constructs as natural occurrences. Another central view of his work is the critical role of words and other types of signs in communication.

Building on Saussure's ideas, Barthes clearly distinguishes between the "signifier"—the form that the sign takes—and the "signified"—the concept it represents. The signified may sometimes be independent of language and societal constructs, whereas the signifier is always part of a linguistic system. The relationship between signifier and signified is considered arbitrary, meaning that the same concept could be represented in different ways, none inherently more correct than the others.

However, Barthes modifies Saussure's concept of this arbitrariness to "motivated," suggesting that while arbitrary in a linguistic sense, the relationship often reflects specific societal interests or desires rooted in the social context of the signs' use. Thus, every sign is filled with meaning, operating irrationally or naturally through a mediated language system. This insight extends to non-linguistic signs, such as those in fashion, which Barthes argues still carry linguistic meanings through their interpretation and contextual usage in something like fashion journalism.

Barthes also defines three levels of the meaning-making process: iconic, indexical, and symbolic. Each level plays a distinct role in how signs are interpreted and understood, further deepening our understanding of semiotics as a dynamic and context-dependent field.

(Saussure, 1916) defines semiotics as studying signs in social interactions. Pierce (1931) agrees, characterizing semiotics as guidelines for analyzing behavior based on signals. According to (Kristeva, 1969), every communication act, whether written or spoken words, body language, gestures, clothing, or any other medium used in a social setting, conveys a message. While there are some differences between Pierce and Saussure's models, both offer frameworks for understanding semiotics. However, they both stress how powerful semiotics is in delivering a particular ideology. A '*signifier*' and a '*signified*' make up a sign in Saussure's model.

On the other hand, Pierce argues that three types of signs originate from an object: symbols, indexes, and icons. He referred to the signifier as ‘representamen,’ the signified as ‘interpretant,’ and the object as the third element in his model. According to (Barthes, *Mythologies*, 1973), our senses are socially trained to deduce meaning from the world around us. Furthermore, it has been observed that humans communicate through language and various denaturalization techniques, whereas explicit and implicit ideologies are disseminated to the intended audience.

(Fairclough N., *Media Discourse*, 1995), a pioneer in modern CDA, defined it as:

“The kind of discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events, and texts rise and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself securing power and hegemony” (pp. 132-3).

(Fairclough N. (., 1993) approach to Critical Discourse Analysis (CDA) is particularly suited for textual analysis, emphasizing language as a social phenomenon. His framework underscores how discourse can allow one social class to exert control and establish hegemony over others. Fairclough introduces a suite of analytical tools essential for linguistic and semiotic evaluation of discourses. These tools include concepts like representation, implicature, backgrounding, foregrounding, inclusion, exclusion, metaphor, lexical choices, naturalization, and the strategic use of pronouns.

These instruments are crucial for dissecting how language constructs, shapes, and conveys societal power dynamics. From the CDA point of view, analysts aim to delve into how texts implicitly frame certain viewpoints, subtly shaping reader perceptions. Because these viewpoints are often delicately embedded within the text, they typically avoid direct analysis, aligning with what Kress describes as a “Retreat into mystification and impersonality” (Batstone, 1995). This methodology enables a deeper understanding of the implicit power structures within discourse, revealing the subtle, often overlooked ways language influences societal structures and relationships.

Moreover, Critical Discourse Analysis (CDA) is inherently critical as it centralizes examining ideology within discourse, given the assumption that discourses inherently carry ideological footings (Rogers, 2004). Thus, CDA is essential as it exposes social issues and provides insights into how societal structures shape discourse. The roots of CDA can be traced back to critical linguistics, forming a clear connection with the essential theory of the Frankfurt School, which deliberately refutes the ideas of innate neutrality, naturalism, and objectivity. The systematic insight within CDA upholds a crucial stance by forming a certain degree of separation from the data. It mainly centers its focus on data within its social context, takes an explicit political position, and strongly emphasizes self-examination and self-reflection. CDA deals with the critical understanding of language as a form of social practice.

Fairclough introduced “textually oriented discourse analysis,” which is mainly linked to the shared and universal consequences of formal sociolinguistic practices, textual characteristics, the sociolinguistic approach to speech genres, and formal linguistics. His analysis primarily focuses on the idea that if practices are discursively constructed and represented, then one of the fundamental components of their illustration is to build upon the constitutional properties of discourse, which are linguistically analyzed. Therefore, he is interested in the discursive formation of social practices and the subsequent discursive effects of these social practices.

2.5. Semiotics

(Saussure, 1916) defines semiotics as “the science that investigates the existence of signs within society, refers to it as semiology, derived from the Greek word “Semeion” which means ‘Sign.’ Semiology aims to uncover the components of signs and the principles governing them.” He highlights that language is just one of several sign systems. Linguistics, therefore, should be viewed as a subfield within the far-reaching, all-encompassing domain of semiotics, the science or study of sign systems. It is undeniable that human intellectual and social life is rooted in the creation, utilization, and exchange of signs. A sign is an entity that signifies something else. Semiology enables us to perceive language from a denaturalized perspective.

Swiss linguist Ferdinand de Saussure and American philosopher (Peirce C. S., 1931) introduced a distinct discipline. Saussure called it semiology, while Peirce

characterized it as “Semiotics.” Peirce describes semiotics as “a system of principles for investigating behaviors based on signs.” Also, he states that words cannot be defined without signs. Semiotics also played an essential role in the work of Barthes, a French literary scholar and post-structuralist. (Barthes, *Mythologies*, , 1973) explored sign systems in numerous contexts. (Fawcett, 1984) underline that semiotics depend mainly on context and can vary from culture to culture. Additionally, religious and cultural backgrounds are vital in extracting meaning from these signs.

2.6. Semiotic Discourses of Newspapers:

(Saussure, 1916) describes semiotics as “the scientific analysis of how signs operate within society.” He coins it as semiology, originating from the Greek term ‘Semeion,’ which denotes ‘Sign.’ Semiology aims to uncover the nature of signs and the principles that govern them. Saussure further contends that language represents just one of the numerous sign systems. Accordingly, linguistics is viewed as a subfield within the broader and encompassing discipline of semiotics, which is the study of sign systems. In both Pakistan and the West, print media performs a key role in influencing perceptions of Islam and Muslims through the use of semiotic discourses. Newspapers contain semiotic discourses that function as textual elements among other texts. Creating representations of international events and circumstances helps us understand the ongoing political realities.

In this study, “semiotic discourses” refer to the structured use of signs, symbols, images, text, and other visual elements within political cartoons that work together to produce meaning. These discourses are interpreted by analyzing how multimodal resources—such as color, composition, gaze, gesture, spatial arrangement, and linguistic captions—interact to convey political, social, or ideological messages within the satirical content of Pakistani print media.

According to Kress and Leeuwen (2006), cultural values, social norms, historical settings, innate characteristics, and the medium capabilities all substantially impact semiotic modes. A variety of structural components used in visual semiotics have no linguistic counterparts. Semiotics was introduced by (Barthes, *Elements of Semiology*, 1968) as a valuable tool for understanding our mediated culture. He emphasized that semiotics offer multiple interpretations deeply rooted in cultural contexts.

Kress and Leeuwen (2006) maintain that cultural values, social norms, historical settings, innate characteristics, and the medium's capabilities have a substantial impact on semiotic modes. Changes in the semiotic environment are influenced by social, cultural, and economic variables working together. Visual semiotics uses structural elements that transcend linguistic boundaries, offering a unique lens to interpret mediated cultural messages. (Barthes, *Elements of Semiology*, 1968) championed semiotics as an essential tool for unlocking deeper insights into our culturally mediated environments, stressing that cultural contexts heavily influence semiotic interpretations and can yield a diverse array of meanings.

Various theorists across disciplines have defined semiotics as the study of signs and symbols and their interpretation. There are definitions from prominent semioticians. *Ferdinand de Saussure* (1916), often considered the father of modern linguistics and structuralism, defined semiotics as the study of signs and their relationships within both language (linguistics) and society (sociology). An American philosopher and logician, *Peirce* (1860) introduced the idea of semiotics as the study of signs and sign processes. He categorized signs into three types: icon, index, and symbol, and emphasized the dynamic nature of semiosis, which involves the production and interpretation of signs. A French literary theorist and philosopher, *Barthes* (1968) contributed to semiotics with his work on structuralism and post-structuralism. He viewed semiotics as studying how signs and symbols create meaning and influence culture. Barthes emphasized the importance of decoding cultural myths embedded in signs. An Italian semiotician, philosopher, and novelist, *Eco* (1976) defined semiotics as studying "culture as communication." He explored semiotics in various fields, including literature, aesthetics, and communication, and emphasized the role of interpretation in creating meaning. An American semiotician and linguist, *Sebeok* (1920) expanded the scope of semiotics beyond human communication to include non-human sign systems. He defined semiotics as the study of signs and sign processes in language and all forms of communication. A Bulgarian-French philosopher and psychoanalyst, *Kristeva* (1974) incorporated semiotics into her work on literary theory and psychoanalysis. She defined semiotics as the study of communication's pre-linguistic and affective elements, exploring how these elements contribute to meaning.

2.7. Newspaper Discourses

Newspaper discourse serves to develop our understanding of ongoing political realities and constructs representations of universal events. Kress and Leeuwen (2006) highlight the significant impact of societal values, cultures, intrinsic characteristics, historical contexts, and the potential of newspaper discourse to influence people's perceptions. This is because people internalize the information accessible to them through newspaper discourse.

Newspaper cartoons from Pakistani English and Urdu news are full of ideological content that aims to spread various explicit and implicit ideologies. Examining semiotic discourses is especially important when reviewing the ideological function of newspapers because these caricatures are an essential genre in newspaper discourses. In light of this, the researcher has analyzed this particular genre, concentrating on newspaper semiotics published over a predetermined period.

2.8. Operational Definitions

2.8.1. Political Cartoons

Political cartoons are visual representations that offer commentary or criticism of political personalities, events, or issues. They are frequently drawn in a satirical or humorous style. They offer political or social commentary and make political statements using visual metaphors, symbols, and caricatures.

Specifically, cartoon is a weapon in the cartoonist's hands, who can hit whatever he feels like followed by freedom of speech (Morris, 1992).

2.8.2. Satire in Cartoons

Satire is a literary device used to ridicule any person, thought or situation. This is a criticism wrapped in humor which highlights weaknesses. It is abstract in nature, neither a way nor an area, it is just an idea based on the observation. But this idea serves the purpose of guarding the social and political norms by exposing faults. Political satire roots back to political cartoons, historically.

2.8.3. Graphic Satire

The term “graphic satire” describes the use of visual elements to critique or make fun of political, social, or cultural issues, usually in a humorous or mocking way. Usually, satirical messages are communicated through the use of cartoons, illustrations, or other visual media.

Satire is a literary device used to ridicule any person, thought or situation. This is a criticism wrapped in humor which highlights weaknesses. It is abstract in nature, neither a way nor an area, it is just an idea based on the observation. But this idea serves the purpose of guarding the social and political norms by exposing numerous faults. Political satire roots back to political cartoons, historically

2.8.4. Pakistani Print Media

Newspapers, magazines, and other printed publications in Pakistan are all considered print media. It relates to the standard written and visual media forms that are produced and disseminated in Pakistan.

2.8.5. Multimodal Discourse Analysis

Multimodal discourse analysis is an analytical approach which observes various methods of communication, such as images, sound, text, and gestures, in order to comprehend construction and propagation of meaning in a certain discourse. It discovers the relationship of different modes in communication.

2.8.6. Cartoons vs. Caricatures

Cartoons and caricatures are both forms of illustration but serve different purposes and styles.

Cartoons are typically simplified, exaggerated drawings used for humor, satire, or storytelling. They often appear in comic strips, animated TV shows, and editorial sections of newspapers. Cartoons focus on storytelling, character development, and engaging visuals to entertain or inform the audience.

Caricatures, on the other hand, are exaggerated portraits of people that emphasize distinctive features for humorous or critical effect. They are often used in political satire and social commentary, aiming to highlight particular traits or flaws of the subject. While caricatures can be funny, their primary goal is often to

critique or provide insight into the personality or behavior of the individual depicted.

In summary, cartoons are broader in scope, focusing on narrative and entertainment, while caricatures are specific, exaggerated portraits intended for humor or critique.

2.9. Ideology:

An ideology is a structured set of beliefs, ideas, and philosophies attributed to a person or group making a political theory or policy. It gains relevance and power when many people begin to perceive the world through the lens of this ideology, even if they don't fully adopt every aspect of its doctrine. Ideologies seek to interpret material reality through signs, discourses, objects, and representations, becoming apparent wherever these elements converge to express collective thoughts and actions.

In this study, “ideology” refers to the underlying system of beliefs, values, and power relations that are visually and textually encoded within political cartoons. It is defined in practice through the recurring themes, representational strategies, visual metaphors, linguistic choices, and symbolic elements that reflect or challenge dominant political narratives, institutional authority, social hierarchies, or cultural norms in the Pakistani context.

Ideologies are more accurately described not merely as collections of individual beliefs or values but as comprehensive systems of belief. However, three criteria must be met for a set of beliefs to qualify as ideological:

- (a) The beliefs must be held collectively by a sizable group of individuals.
- (b) These beliefs should constitute a cohesive system.
- (c) They should relate, in some manner, to how power is exercised within the society.

When people articulate these beliefs or engage in actions based on them, an ideology manifests. At its core, ideology is a guiding framework that helps individuals navigate their lives and make decisions. By linking various meaningful elements, ideology creates semiotic pathways through which individuals and groups communicate and reinforce shared beliefs.

Furthermore, ideologies are deeply entrenched within the societal structure, shaped and influenced by prevailing hegemonies such as class distinctions, gender

norms, and cultural identities. Ultimately, an ideology functions as a general belief system propagated through various discursive practices, aiming to shape the behaviors and perspectives of its adherents, thereby maintaining or challenging the status quo. This dissemination of ideology influences not only individual actions but also the collective consciousness of a society.

2.10. Ideology and Discourse:

Ideology and discourse are naturally intertwined and cannot be viewed as separated. Discourse plays an essential role in constructing, propagating, and normalizing specific ideologies, as ideology is an integral constituent of discourse. While discourse encompasses a broader range than ideology, various social institutions like families, educational institutions, religious organizations, and advertising agencies actively disseminate discourses rooted in particular ideologies. According to (Foucault, 1972), a close correlation exists between ideology and discourse, as discourse plays a significant role in shaping individuals' sense of subjectivity.

2.11. Discourse and Hegemony:

(Fairclough N. , Discourse and Social Change., 1998) contends that hegemony is an encompassing concept, integrating notions of power, politics, and the dialectical interaction among various social groups within a societal framework. It is commonly understood as a societal construct, representing a form of power applied to society. Discourse finds expression at the local level and is expressed and conveyed through various local institutions such as family structures, advertising agencies, religious institutions, workplaces, and others. The dominant social class exercises influence over the formation, regulation, and propagation of discourse to advance its ideological agenda. According to (Van Dijk, Structures of Discourse and Structures of Power, 1991), analyzing the implicatures embedded in visual and verbal discursive practices helps reveal hidden ideologies. (Fairclough N. , Media Discourse., 1995) emphasizes that all discourses, visual or verbal, possess significant operative and persuasive qualities, thus contributing to their normalization as a common sense among the masses. This underscores the intricate social and psychological relationship between discourse and reality.

2.12. Discourse and Identity:

Identity can be defined as an individual's sense of self, reflecting their self-awareness and consciousness. Maintaining a consistent identity involves being aware of one's personality and mindful of past and present experiences. However, during the nineteenth century, Marx challenged this notion, suggesting that an individual's identity is not formed in isolation but is instead shaped by the social context in which they exist. He highlights the term "individual," implying an essential connection between people, suggesting that personal identity is entangled with the identity of larger groups or communities. Therefore, discourse can be seen as a mechanism through which power is infused into language, influencing people's perceptions and shaping representations accordingly.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Research Methodology

The research employed a qualitative and content analysis approach to examine how political ideologies are depicted through semiotics in Pakistani newspapers. The data was collected from prominent English and Urdu newspapers in Pakistan, such as *The News* and *Jang*, which have an extensive national readership. The data collection period for the present study spans from April 1st, 2023, to May 31st, 2023. A purposive sampling method was employed to select cartoons that relate to politics, political events, and the communication of political ideologies.

The study decodes the semiotic discourses in Pakistani Urdu (*Jang*) and English (*The News*) newspapers. The study concentrates explicitly on the semiotic representation of political ideologies by analyzing cartoons linguistically and semiotically. The analysis involves identifying and categorizing the various political ideologies depicted in the chosen cartoons and examining how these ideologies are semiotically represented.

In this study, qualitative research methodology has been used. The cartoons have been analyzed qualitatively at the linguistic and semiotic level using the model of multimodality proposed by Kress and Van Leeuwen (2006). This analysis delved deeper into the linguistic and visual elements of the cartoons to understand how political ideologies are represented through these mediums.

Two focus group discussions have also been conducted to ensure the validity of the findings. Two focus groups were formed: one consisting of individuals with an M.Phil in linguistics and the other comprising participants with an M.Phil in a different discipline other than English. Each group consisted of 6-8 participants. These discussions lasted for 60 minutes each and were recorded. The purpose of these discussions was to validate the findings of the semiotic analysis and gain further insights into how political ideologies are perceived and understood by different groups of people.

3.2. Amended model of Fairclough

- Implicature.
- Representation.
- Assumption.
- Back/foregrounding.
- Inclusion/exclusion.
- Simile/metaphor.
- Person as a state metaphor.
- Discourse as a social metaphor.
- Use of pronoun.

3.2.1. Kruger's Research Model of Focus Group Discussion (F.G.D).

Kruger's research model (2001) of Focus Group Discussion (FGD) includes the following levels. These levels are; Word, Context, Internal Consistency, Frequency, Extensiveness and Finding Big Idea.

3.2.1.1. Word:

At this stage, an examination is conducted on the language used by the participants, taking into consideration the context. To facilitate this, a compilation of the words used by the participants was created. Subsequently, the literal and connotative implications of these words were connected, considering the context of the current study. The following section, presented further in the research, presents a list of words, accompanied by an effort to align their literal and societal significance with the theme being discussed.

3.2.1.2. Context:

Context is the response from the participants triggered by a stimulus, such as a question posed by the researcher or a response to another participant's statement. Through this process, the researcher has identified the statements made by the participants and the circumstances surrounding them. Most participants

waited for their turn to speak before offering their remarks. However, a few deviated from the norm of turn-taking while expressing their views.

3.2.1.3. Internal Consistency:

This involves evaluating the level of persuasion expressed by focus group participants. The aim is to determine the strength of each participant's viewpoints during the discussion. Throughout the focus group discussion, close attention was paid to the aspect of internal coherence in participants' statements.

3.2.1.4. Frequency:

This level concerns the frequency with which specific comments were expressed by participants, indicating the intensity of their sentiments regarding particular issues. The more frequently a certain matter is mentioned, the greater it's perceived significance.

3.2.1.5. Extensiveness:

Extent refers to the number of individuals expressing a specific comment on a given topic, providing insight into the level of consensus or disagreement among participants regarding that topic. The researcher noted during the focus group discussions that nearly all participants shared similar views on various themes discussed.

3.2.1.6. Finding Big Idea:

This term refers to uncovering the hidden ideology behind a subject or discussion and understanding the general perception of a topic. Similarly, the researcher has attempted to determine the central concept from the participants' remarks regarding the issues raised through the chosen semiotic discourses.

3.3. Sampling Techniques:

This study analyses linguistic and semiotic discourses extracted from the specified newspapers. These newspapers, representing Urdu and English publications, serve as samples reflecting two distinct social strata. The Urdu newspaper caters to a middle-class readership, while the English newspaper targets an audience of elite or highly educated individuals.

3.4. Newspapers:

The criteria based on which these newspapers have been selected as samples include:

- Inclusion of both English and Urdu publications.
- Selection of newspapers with the highest readership.

The stratified random sampling method was employed to select Pakistani newspapers. Two strata, namely English and Urdu publications, were chosen. These were subsequently divided into categories as follows:

- English newspapers.
- Urdu newspapers.

The lists of highly circulated newspapers were examined online, and then one newspaper from each stratum was randomly chosen to serve as a representative. The following newspapers were selected for analysis.

- The News (Pakistani; English; Daily).
- Jang (Pakistani; Urdu; Daily).

“Jang” is one of Pakistan’s oldest and most widely circulated Urdu-language newspapers. It has a rich history dating back to 1939 and has established itself as a trusted source of news and information for millions of Urdu-speaking readers nationwide. Known for its extensive coverage of national and international news, politics, sports, entertainment, and editorials, “Jang” is significant in Pakistan’s media landscape. Its large readership base and widespread distribution make it a powerful platform for conveying messages and shaping public opinion.

On the other hand, “The News” is an English-language newspaper published in Pakistan. It is renowned for its comprehensive coverage of current affairs, business, politics, sports, and cultural events in Pakistan and worldwide. “The News” caters primarily to an educated and urban readership, offering in-depth analysis and opinion pieces on various issues of national and international importance. With its strong editorial team and emphasis on quality journalism, “The News” has earned a reputation for reliability and credibility among its readers.

“Jang” and “The News” are crucial in Pakistan’s media landscape, providing diverse perspectives and information to their respective audiences. While “Jang” serves the Urdu-speaking population, “The News” targets English-speaking readers, thereby contributing to the pluralism and diversity of Pakistan's media environment.

3.5. Selection of Semiotics for Analysis:

The researcher has analysed semiotic discourses from the newspapers The News (English) and Jang (Urdu). The timeframe for the current study extends from April 1st to May 31st, 2023, which is also an essential aspect of the research.

3.6. Interviews of Focus Group Participants:

Two focus group interviews were scheduled to collect data regarding the semiotic representation of political ideologies in the mentioned newspapers. One interview was conducted among students of M.Phil English linguistics, while the other group consisted of participants with M.Phil in other disciplines. Participants for the focus group interviews were chosen based on the following criteria. The first group for the Focus Group Discussion was systematically selected from those who were students of M.Phil English linguistics at National University of Modern Languages (NUML Multan Campus) in Pakistan. The second group for the Focus Group Discussion comprised individuals of the same academic status (M.Phil) but from different disciplines such as Education, Management Science, International Relations, Computer Science and Islamic Studies etc.

3.7. Tools for Data Collection:

3.7.1. Focus Group Interviews:

The researcher validates the analysis through focus group discussions of semiotic discourses. The discourse was selected from each of the mentioned newspapers to serve as representatives of the broader discourse appearing in the newspapers over two months (April and May 2023). This approach was adopted because the researcher required detailed discussions regarding the representations of political ideologies in the semiotic discourses of the newspapers, The News and Jang. Such information is challenging to gather through questionnaires, as many individuals may need more time to fill them out accurately or may have others complete them hastily. Given the need

for in-depth ideological analysis, focus group discussions were deemed a more suitable research tool for data collection.

In this context, two focus group discussions were carried out and visually recorded with two distinct groups of participants. Recordings of each debate, lasting one hour each, are accessible.

All the participants, selected for the focus group discussions, were of similar social standing to mitigate any power imbalances, ensuring everyone felt comfortable expressing themselves freely in a friendly environment. A moderator (scholar) accompanied the researcher during the discussions, providing valuable assistance in facilitating the sessions to ensure productivity across different focus group discussions.

All participants invited to the focus group interviews received the semiotic texts five days before the discussions. They were also briefed on the purpose of conducting the interviews for the M.Phil research project titled *“Graphic Satire in Pakistani Print Media: A Multimodal Discourse Analysis of Political Cartoons”*.

Repeated reminders about the discussion date were provided to all participants by both the researcher and the moderator, particularly on the scheduled day. Refreshments were arranged for the participants.

3.7.2. Piloting Interviews:

Piloting serves as a simulated exercise encompassing all aspects of the actual process. Initially, the researcher conducted two pilot focus group interviews, with one group comprising M.Phil students in English linguistics and the other consisting of individuals from M.Phil in different disciplines. Upon obtaining the necessary data from these groups, the researcher conducted two additional focus group interviews from each category of students in linguistics and other disciplines until reaching theoretical saturation, whereby no further information was collected.

3.8. Analysis of linguistic texts

The initial section of the study centres around major themes encompassing national and international issues, aiming to unveil the underlying ideologies associated with political matters. The researcher utilizes a modified version of Fairclough’s (2003) Critical Discourse Analysis (CDA) research model. Critical discourse analysis

examines how social dominance is established and perpetuated through manipulating and constructing specific discourse structures, considering linguistic perspectives, among others. Like speech act analysis, discourse analysis delves into linguistic strategies that legitimize or normalize the prevailing social order. (Fairclough N. (., 1993) defines CDA as follow:

“Discourse analysis aims to systematically explore the often opaque relationship of causality and determinism among discursive practices, events and texts. It investigates how practices, events and texts arise from and are ideologically shaped by relations of power and struggle over power.”

Discourse serves as a mechanism for establishing power and dominance. Hence, discourse analysis can be viewed as a form of ideological analysis. The primary objective of discourse analysis is to examine language and its operation within its social context, extending beyond mere textual analysis. “It considers not only the linguistic structures of the text but also factors in the social and institutional contexts of text production and reception. Therefore, language is inherently a social practice” (Kress G. &., 1993).

The same method has been employed in analyzing the linguistic text, as reality is shaped through discourses such as semiotics or newspaper articles. The language present in the semiotic discourses of the chosen English (Dawn) and Urdu (Jang) newspapers has been analyzed at lexical, sentence, and discourse levels, encompassing the utilization of pronouns and implicatures.

3.9. Theoretical and Methodological Perspectives

Ideology refers to a collection of overt and covert themes ingrained within the semiotic discourses of newspapers aimed at influencing people's perceptions of various representations. Conversely, themes represent the messages or concepts intentionally conveyed through the embedded semiotic discourses of newspapers, covering topics such as national, international, and social issues. The constructed reality presented to the target audience through these rich semiotic discourses shapes the intended readership's ideologies.

The aim of utilizing Critical Discourse Analysis (CDA) in this study is to investigate the underlying ideological themes within the semiotic discourses of Pakistani English

and Urdu newspapers. Additionally, different types of texts necessitate distinct research methodologies for comprehensive analysis. Nevertheless, in this study, the researcher adopts a modified version of Fairclough's (2003) CDA model, deemed more appropriate than other approaches.

In contrast to many social scientists and linguists who may refer to 'language use,' parole, or performance, Fairclough employs it in its conventional or narrow sense, denoting verbal language such as words, phrases, and sentences. He employs the term 'discourse' to denote spoken or written language use, signalling that discourse is a social practice. "His approach to CDA is premised on the idea that 'language is an irreducible part of social life, dialectically conjoined with other elements of social life so that social analysis and research must always consider language'" (Fairclough N. , *Analysing Discourse: Textual Analysis for Social Research.*, 2003). While social scientists often overlook the linguistic features of texts and linguists focus less on the social impacts of texts, Fairclough aims to transcend these divisions by proposing a model framework that can benefit analysts in both social and linguistic fields.

Fairclough's (2003) analytical framework encompasses several critical themes in social research, including the governance of modern capitalist societies, hybridity or the erosion of social boundaries, globalization, hegemony, universalization, ideologies, the legitimization of social actions, and societal informalization. The current study also examines themes such as the representation of political issues. Fairclough's model addresses surface-level meanings and delves into embedded meanings within discourse.

The researcher has also concentrated on conducting grammatical and semantic analyses of semiotic discourses found in the mentioned newspapers to uncover implicit and explicit ideologies shaping the representation of political ideologies.

At a broader level, these ideologies are manifested through various macro strategies such as social analysis, discourse analysis, genres and action, discourses and representations, and styles and identities. These strategies are materialized through micro-level tactics, including representation, inclusion, exclusion, and metaphor.

(Van Dijk, *Discourse and Power*, 2003), a prominent figure in Critical Discourse Analysis (CDA), posits that ideologies are the foundation of social representations shared by group members. Ideologies, functioning as socially shared belief systems, serve both social and cognitive purposes. Socially, they uphold group-related

representations and regulate group-related practices, including textual and verbal communication. Group members employ ideologies to justify dominance, disseminate ideas and values, and maintain power dynamics. Cognitively, ideologies organize, control, and even alter social groups' mental models or attitudes. Based on ideologically biased models and shared social beliefs, individuals from different groups employ specific strategies to produce and comprehend text and speech. Consequently, CDA aims to uncover the discursive strategies and mechanisms utilized to uphold dominance and power relations within society. Van Dijk employs social, cognitive, and discourse analysis of texts to reveal the sources of dominance and inequality prevalent in society.

3.10. Semiological Analysis:

The research employed Barthes' (1973) model of semiological analysis to identify the portrayal of political ideologies, elements related to international, national, and social issues, and alienation at both linguistic and semiotic levels. These models elucidate meanings ranging from basic to complex levels of language and semiotics, respectively. Barthes' model operates within three orders of signification.

At the first level, the iconic level, meaning is self-contained and can be observed in semiotic discourses through images such as photographs of celebrities or notorious criminals. It is crucial to consider the naming process while deciphering these semiotic texts.

The second order encompasses the societal evaluation of signs and their utilization, attributing political and cultural meanings to them. Signs at this level, termed connotative, carry a bundle of interpretations.

The third and most complex order of signification involves signs acquiring meaning within a cultural context. Here, socially constructed meanings in semiotic discourses develop into common sense, becoming associated with dominant belief patterns of the time and exercising power.

According to Barthes (1973), specific connotations and myths converge to create social meaning at both linguistic and semiotic levels. In a similar disposition, semiotics and language are products of social construction, and meaning is contingent upon context rather than existing independently of it. These meanings become intertwined with social representations, acquiring power within the dominant belief system. Barthes

also notes that a social semiotic theory of truth cannot assert the absolute truth or falsehood of representations. In semiotics, truth is a product of semiosis, where the truth of a particular social group emerges from the values and beliefs of that group. Reality may be subjective, but perception is culturally conditioned and operates within a specific context.

3.11. Delimitations of the Study:

Following newspapers have been selected by the researcher for present study during the period from 1st April 2023 to 31st May 2023.

- Jang (Urdu Daily, Pakistan).
- The News (English Daily, Pakistan).

CHAPTER FOUR

DATA ANALYSIS

This section analyses the semiotics selected from Urdu (Jang) and English (The News) newspapers regarding the portrayal of political ideologies. The researcher randomly chose semiotic elements from Urdu (Jang) and English (The News) newspapers.

4.1. Semiotic 1 (The News)



The image provided is a political cartoon illustrating the pressure on Pakistan to implement reforms suggested by the International Monetary Fund (IMF).

4.1.1. Linguistic Analysis

The text “US URGES PAKISTAN TO IMPLEMENT IMF REFORMS” is positioned at the top, establishing the context and authority behind the pressure. The rock is visually dominant due to its size, drawing attention to the weight of the IMF reforms. The elements are closely connected, emphasizing the direct relationship between the US pressure and Pakistan’s struggle.

Fairclough’s critical discourse analysis (CDA) examines the relationship between language, power, and society. Applying CDA to this cartoon:

The phrase “US URGES PAKISTAN TO IMPLEMENT IMF REFORMS” reflects a power dynamic where the US exerts influence over Pakistan, suggesting a top-down imposition of economic policies.

This cartoon is produced in a context where international financial institutions, like the IMF, often impose structural adjustment programs on countries in financial distress. The audience is likely aware of the implications of such reforms, including austerity measures and economic restructuring.

The cartoonist uses a metaphor derived from the myth of Sisyphus, condemned to push a boulder up a hill for eternity. Here, Pakistan is portrayed in Sisyphus’ position, suggesting a seemingly endless and arduous task to implement IMF reforms. The boulder is clearly labelled “IMF REFORMS”, which signifies the heavy burden of economic policies and changes Pakistan is encouraged to undertake. The direction from the US is stated in the title, placing external pressure on the figure representing Pakistan.

4.1.2. Semiotic Analysis

Kress and Van Leeuwen (2006) focus on the semiotic resources of visual design and their meanings. The key figures in the cartoon are a person labelled “Pakistan” and a large boulder labelled “IMF Reforms”. The person represents the nation of Pakistan, and the boulder represents the challenging and heavy burden of implementing IMF reforms. The viewer of the cartoon is known as an interactive participant.

The person or representative of Pakistan is depicted as struggling to push a large boulder uphill, symbolizing the difficult and strenuous process of implementing IMF reforms. This action process indicates effort and struggle.

The steep hill and the giant boulder connote Pakistan’s difficulty and an uphill battle in enacting these reforms. The physical strain on the character suggests the economic and political strain on the country.

The cartoon highlights the unequal power relations between the US (as a representative of the IMF) and Pakistan. The US, representing Western financial powers, is seen as imposing difficult conditions on a less powerful nation.

The image critiques the neoliberal ideology that underpins IMF policies, suggesting that these reforms are burdensome and challenging for countries like Pakistan to implement.

Combining these perspectives, the cartoon uses visual elements to depict the heavy burden of IMF reforms on Pakistan, symbolized by the large boulder and the uphill struggle. The textual element underscores the external pressure from the US, representing global financial powers. The image critiques international financial policies' power dynamics and ideological underpinnings, emphasizing the difficulty and strain placed on countries like Pakistan.

The political cartoon presented depicts a figure labelled as “Pakistan” pushing a giant rock labelled:

“IMF REFORMS”,

up a steep hill, under the title;

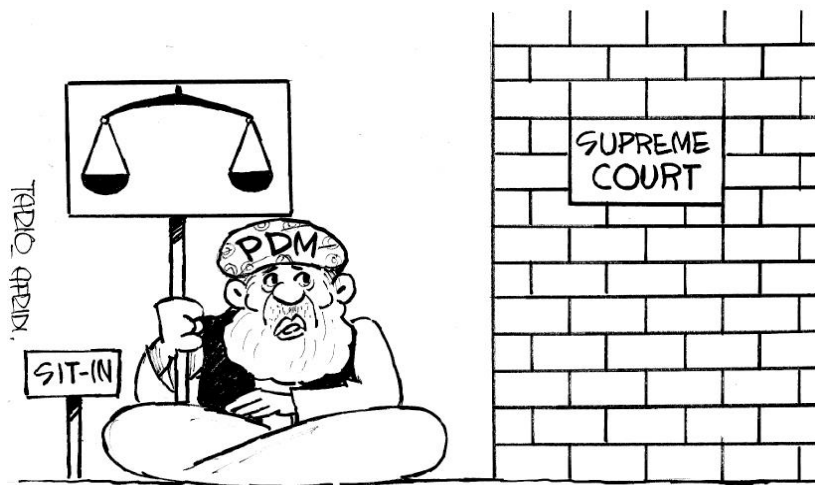
“US URGES PAKISTAN TO IMPLEMENT”.

This image is rich with symbolic elements, which is analyzed using Fairclough’s three-dimensional framework for Critical Discourse Analysis (CDA): The production of the cartoon involves choosing this specific mythological reference to suggest the strenuous nature of the task at hand for Pakistan. It conveys a sense of struggle and futility associated with the IMF reforms. The figure’s posture and the angle of the hill add to the sense of difficulty. The interpretation can depend on the viewer’s understanding of international relations, economic reforms, and the historical context of Pakistan’s engagement with the IMF and the US. The cartoon may be interpreted as a critique of the external pressures placed on Pakistan or the challenging nature of the reforms.

The social and cultural context behind this cartoon involves the global economic system and the role of the IMF in providing financial support to countries like Pakistan, often with strings attached in the form of economic reforms. The cartoon is a commentary on the influence exerted by the United States on Pakistan’s economic policies, possibly reflecting real-world events or discussions at the time of the cartoon’s creation. The sociocultural implications relate to debates about national sovereignty, financial dependency, and the challenges countries face when implementing IMF-mandated reforms.

The image captures the complex dynamics of international financial assistance and the persistent impact of such reforms on the countries that undertake them. It also subtly critiques the role of powerful nations or organizations pushing these reforms without necessarily bearing the weight themselves. Through the Fairclough CDA framework, we understand that the cartoon is a simple illustration and discourse on international relations, economic dependency, and the exertion of power in global politics.

4.2. Semiotic 2 (The News)



4.2.1. Semiotic Analysis

There are two participants represented in the image. The first participant is the person holding the sign, representing the PDM (Pakistan Democratic Movement), a political coalition in Pakistan. The second participant is the Supreme Court building. The audience or viewers of the cartoon are the interactive participants.

The person (PDM) is engaged in a sit-in protest, indicated by their seated position and the sign they hold. Sitting in protest before the Supreme Court suggests a reaction against the judiciary or its decisions.

The balance scale on the sign held by the PDM representative symbolizes justice, indicating that the protest is about perceived injustice or imbalance in the judicial system. The proximity to the Supreme Court signifies the protest's location and target.

The signs "PDM" and "Sit-In" provide context and identify the protesters and the nature of the protest. The Supreme Court sign identifies the target of the protest. The

central figure (PDM protester) is the most salient element due to their size and position, emphasizing the act of protest. The clear division between the protesters and the Supreme Court building highlights the confrontation between the PDM and the judicial institution.

Using Fairclough's critical discourse analysis (CDA) approach, the signs "PDM" and "Sit-In" denote a political protest, and the "Supreme Court" sign indicates the institution being challenged. The balance scale signifies justice and fairness, implying that the protest concerns issues of judicial justice.

The cartoon is produced in a context where political parties and coalitions, such as the PDM, protest to challenge judicial decisions or demand judicial reforms. The audience must understand the political context and the grievances being addressed. The cartoon reflects power struggles between political forces (PDM) and judicial authority (Supreme Court). It highlights the tension and conflict between political movements and state institutions. The image critiques the perceived imbalance or injustice in the judicial system, suggesting that the PDM advocates for a fairer judiciary.

The cartoon uses visual elements to depict a political protest by the PDM against the Supreme Court, symbolized by the sit-in and the balance scale representing justice. The textual elements clarify the identities of the protester (PDM) and the target (Supreme Court). The image critiques the power dynamics between political movements and judicial institutions, emphasizing the demand for justice and fairness in the judicial system. Through this depiction, the cartoon comments on Pakistan's broader political and judicial context, highlighting issues of power, justice, and political activism.

4.2.2. Linguistic analysis

The cartoon presented features a portrayal of Maulana Fazlur Rehman, a prominent religious and political figure in Pakistan, sitting in front of the Supreme Court of Pakistan during a sit-in protest. This image can be analyzed using Fairclough's three-dimensional framework for Critical Discourse Analysis (CDA):

The cartoonist uses visual elements to convey the message. Maulana Fazlur Rehman is shown sitting in front of the Supreme Court building, holding a sign that says:-

“GOVERNMENT VS. JUDICIARY.”

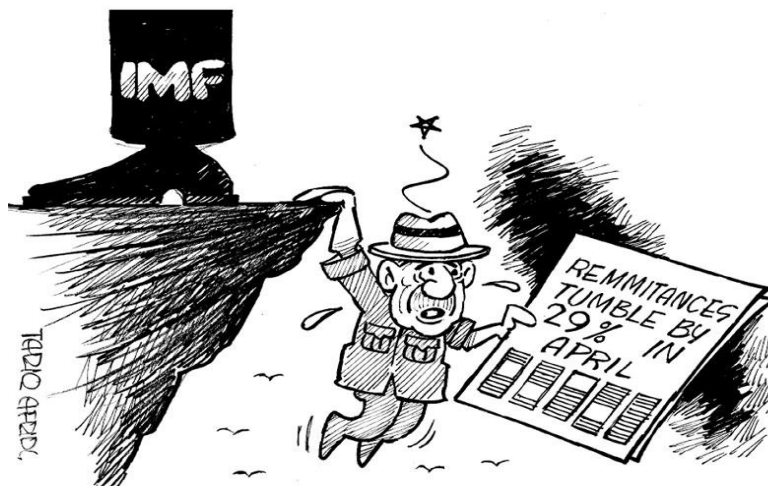
He appears determined or defiant, with a crowd behind him. The Supreme Court building is depicted in the background, indicating the location and context of the protest.

The cartoonist's choice of depicting Maulana Fazlur Rehman in a protest outside the Supreme Court suggests a conflict or tension between the government and the judiciary, with Maulana Fazlur Rehman representing a dissenting voice. The interpretation of this image may vary depending on the viewer's understanding of Pakistani politics and the specific context of the protest. It could be seen as a commentary on the role of religious leaders in politics, the independence of the judiciary, or the dynamics of power and authority in Pakistan.

This cartoon's social and cultural context likely relates to Pakistan's complex political landscape, where religious leaders often play significant roles in shaping public discourse and political decisions. The protest outside the Supreme Court reflects broader issues of governance, accountability, and the balance of power between different branches of government. The cartoon may also reflect concerns about the politicization of religion and the judiciary's role in upholding the rule of law.

Overall, through Fairclough's CDA framework, we can understand this cartoon as a commentary on the intersection of politics, religion, and law in Pakistan. It highlights the role of Maulana Fazlur Rehman as a political actor and the broader implications of his actions for the Pakistani political landscape.

4.3. Semiotic 3 (The News)



4.3.1. Semiotic Analysis

As shown, the participant in the image includes the person hanging onto the cliff, symbolizing a struggling individual or nation. The figure or entity labelled “IMF” (International Monetary Fund) stands at the cliff's edge. The sign the person is holding reads, “REMITTANCES TUMBLE BY 29% IN APRIL.” The viewers of the cartoon are the interactive participants.

The person is depicted in a precarious situation, hanging off a cliff and holding a sign about the decline in remittances. This signifies a desperate or challenging economic situation. The IMF is depicted as an overpowering presence at the cliff's edge, symbolizing its significant influence over the individual's or nation's situation.

The cliff represents a dangerous or critical situation, implying that the individual or the nation is on the verge of a crisis. The IMF figure symbolizes the institution's looming presence and impact on the individual's or on country's economic stability. The text “REMITTANCES TUMBLE BY 29% IN APRIL” provides crucial information about the financial issue, positioned prominently to catch the viewer's attention.

The person hanging off the cliff and the IMF figure are the most salient elements, drawing the viewer's focus to the precarious situation and the influential entity. The elements highlight the direct relationship between the IMF's presence and the individual's or the country's economic plight.

The relationship between the character and the IMF plane suggests a dependency or a desperate attempt to keep up with or understand the IMF's influence or decisions. The remittances chart dropping sharply indicates a significant economic event or crisis, likely impacting the character (representing a nation or its people) and causing distress.

The dark background could be used to emphasize the gravity of the situation and the potential peril the character faces. The IMF's significant, shadowy presence contrasts with the small figure, possibly reflecting power dynamics where the IMF's role is overarching and somewhat ominous.

4.3.2. Linguistic Analysis

The text

“REMITTANCES TUMBLE BY 29% IN APRIL”

points to a significant economic downturn, with remittances being a crucial source of income for many countries. The language highlights a specific economic issue exacerbated by external factors. This cartoon is produced in a context where economic policies and global financial institutions like the IMF play a significant role in national economies. The audience is expected to understand the impact of declining remittances and the influence of the IMF.

The cartoon reflects the power dynamics between global financial institutions (IMF) and individual nations or citizens. It underscores how IMF policies can significantly impact the economic stability of a country, often placing them in difficult situations. The image critiques the neoliberal policies promoted by the IMF, suggesting that these policies can lead to adverse economic outcomes for countries reliant on remittances.

The cartoon uses visual elements to depict the precarious economic situation of a nation or individual affected by a significant drop in remittances, symbolized by the person hanging off a cliff. The presence of the IMF figure at the edge of the cliff represents the IMF's influential and often overpowering role in shaping economic policies. The textual element highlights the economic crisis caused by the decline in remittances. Through this depiction, the cartoon critiques global financial institutions' power dynamics and ideological underpinnings, emphasizing the challenging and often detrimental impact of their policies on vulnerable economies.

At first glance, the cartoon presents a figure hanging onto the wing of a plane labelled “IMF,” indicating the International Monetary Fund. The character, dressed in a reporter or an investigator style with a hat, appears shocked or dazed as they hold onto a chart.

“REMITTANCES TUMBLE BY 20% IN APRIL.”

This visual element utilizes a dark backdrop, signalling turmoil or uncertainty. “REMITTANCES TUMBLE BY 20% IN APRIL” is a straightforward assertion presented as a headline or news report. The choice of words like “tumble” conveys a sense of decline or decrease, while the specific percentage (“20 %”) and timeframe (“IN APRIL”) provide quantitative and temporal context. This text level involves

considering how the text is produced and circulated within a broader discourse. The statement likely emerges from journalistic practices, where news organizations gather and disseminate information about economic trends. The framing of remittances declining by 20% in April suggests a particular narrative about economic conditions, potentially influencing public perceptions and policy discussions.

Using the character's outfit could signify an 'everyman' or a detective figure, often associated with searching for truth or being 'on the case'. The plane represents a more significant, possibly overpowering entity, the IMF, which the character barely hangs onto. The descending chart signifies economic decline, specifically in remittances, a crucial financial inflow for many countries.

Economically, remittances are critical for the financial stability of many developing nations. A sudden drop, as depicted in the cartoon, can signal a crisis, potentially leading to economic hardships for those who rely on these funds. The IMF's looming presence can imply its role in monetary policy and its decisions' impact on national economies.

The cartoonist may be critiquing the IMF's role in global financial matters, suggesting that countries are struggling to keep pace with policies or are adversely affected by them. The dazed character could be read as a nation or its policymakers, who are shocked by the sudden downturn and possibly ill-prepared to deal with the consequences.

Overall, this cartoon influences visual metaphors to communicate a narrative of economic distress, power imbalance, and the urgent challenges nations face in light of fluctuating remittances, with the IMF playing a pivotal role in this scenario. The interpretation could vary based on the viewer's understanding of the IMF and the economic context of remittances. By Fairclough's CDA framework, this analysis allows us to delve into the more profound meaning and social implications of the cartoon's elements.

4.4. Semiotic 4 (Jang)



Using Kress and Van Leeuwen's (2006) framework for visual grammar to analyze this political cartoon:

4.4.1. Semiotic Analysis

The participants include the person on the left in both frames, symbolizing the president, along with the two different individuals addressing the president: one representing the “Shehbaz Government” (left frame) and the other representing the “Imran Government” (right frame). The audience or viewers of the cartoon are the interactive audiences.

In the left frame, the representative of the “Shehbaz Government” is demanding the return of reference documents, as indicated by the speech bubble saying;

“صدر صاحب ریفرنس واپس لیں”

(“Mr. President, return the reference”).

While in the right frame, the representative of the “Imran Government” is demanding the sending of reference documents, as indicated by the speech bubble saying “صدر صاحب ریفرنس بھیج دیں” (“Mr. President, send the reference”).

The president is depicted as a central figure receiving conflicting demands from two governments, highlighting the inconsistency or contradiction in political demands. The

changing instructions from “return” to “send” references imply a shift in political strategies and decisions between the two governments.

The labels “Shehbaz Government” and “Imran Government” provide context for the conflicting demands. The speech bubbles convey the specific actions being requested by each government. The president and the representatives of the two governments are the most salient elements, emphasizing the president’s central role in this political scenario. The division between the two frames underscores the contrast and inconsistency in the demands made by the two governments.

The cartoon is a satirical representation of the political inconsistencies and pressures faced by the president of Pakistan due to the shifting demands of different governments. It highlights the conflicting directives from the “Shehbaz Government” and the “Imran Government” regarding handling reference documents representing broader political aspects.

4.4.2. Linguistic Analysis

Using Fairclough’s critical discourse analysis (CDA) approach, the speech bubbles provide clear and direct language indicating the demands made by the representatives of the two governments. The contrast between "واپس لیں" (return) and "بھیج دیں" (send) highlights the conflicting nature of the instructions.

This cartoon is produced in a context where political decisions and demands are often contradictory, especially when there is a change in government. The audience is expected to recognize the inconsistency in political strategies and the pressure on the president. The cartoon reflects the power dynamics between political entities (Shehbaz and Imran Government) and the president. It underscores how political decisions and demands can vary drastically with changes in government. The image critiques the inconsistency and possibly the lack of coherence in political demands and strategies, suggesting a commentary on political power’s fluid and sometimes contradictory nature.

The cartoon uses visual elements to depict the inconsistency in political demands made by the two governments to the president. The left frame shows the “Shehbaz Government” demanding the return of references, while the right frame shows the “Imran Government” demanding the sending of references. The central figure of the

president highlights the pressure and confusion caused by these conflicting demands. The textual elements provide clarity on the specific actions being requested. Through this depiction, the cartoon critiques the inconsistency and lack of coherence in political strategies, emphasizing the challenges faced by the president in navigating these contradictory demands.

The cartoon reflects Pakistan's political dynamics and conflicts, mainly focusing on the interactions between political entities and the judiciary. Shehbaz Sharif, leader of the Pakistan Muslim League-Nawaz (PML-N), became the Prime Minister of Pakistan after Imran Khan was ousted through a no-confidence motion in April 2022. His government faced significant challenges, including economic crises and political instability. During Shehbaz's tenure, the judiciary was crucial in various political and legal matters. The PML-N had a contentious relationship with the judiciary, often criticizing it for perceived biases and decisions against their interests.

Imran Khan, the Pakistan Tehreek-e-Insaf (PTI) leader, was the Prime Minister from 2018 to 2022. His government was marked by efforts to combat corruption but also faced allegations of political victimization against opponents. Imran Khan's relationship with the judiciary was complex. Initially, he sought judicial support for his anti-corruption drive, but over time, tensions arose due to various legal challenges and court rulings against his government.

In this cartoon, the president is depicted as a central figure receiving conflicting demands, highlighting the pressure and inconsistency faced by the presidency in navigating political directives. The different demands ("return" vs "send") symbolize the changing political priorities and strategies with other governments in power.

The signs "Shehbaz Government" and "Imran Government" provide context, clarifying which government is making the demand. The president and the representatives are emphasized to draw attention to the central conflict. The two frames separate the demands, highlighting the contradiction and inconsistency in political directions.

The specific demands made by each government ("واپس لیں" for return and "بھیج دیں" for send) highlight the opposing actions and underscore the political tug-of-war. The cartoon is created in a politically charged environment where changes in government lead to shifts in legal and political strategies. The audience, familiar with

these dynamics, can relate to the depicted scenario. The cartoon illustrates the power struggle between political parties and the judiciary, mediated by the president. It reflects how political power and influence can lead to contradictory actions and demands. The image critiques the inconsistency in political strategies and the challenges posed to governance by frequent changes in political directives.

4.5. Semiotic 5 (Jang)



4.5.1. Semiotic Analysis

Imran Khan is depicted in all three frames, with the sequence indicating his changing relationship with the figure representing America. The American representative's gestures and expressions change across the frames, symbolizing America's varying stance towards Imran Khan.

The American representative, recognizable by his attire, symbolizes America. The roses in the second frame could symbolize temporary reconciliation or appeasement. The sequence of numbers might indicate a countdown or progression in events or attitudes. The cartoon is divided into three panels, each showing a different phase or interaction. The spatial arrangement places Imran Khan in a submissive or responsive position relative to Uncle Sam, highlighting power dynamics.

The text represents dialogues or thoughts, providing context to the visual actions. The phrases “Imran Khan ne”, “America ne saazish”, and “saazish ki” indicate a

narrative of accusation and blame. The Urdu script and its style may cater to a specific audience, reflecting cultural and linguistic context.

The cartoon depicts a power imbalance between Imran Khan (representing Pakistan) and the person (representing America). The changing dynamics in the frames suggest a critique of Pakistan's fluctuating political stance under American influence. The cartoon critiques America's perceived manipulation, with Imran Khan's actions appearing dictated by external forces. It highlights a narrative of dependency and the struggle for sovereignty.

Imran Khan is portrayed as submissive or reactive, indicating a lack of agency. The American representative's dominant and changing demeanour represents American hegemonic control. Using "saazish" (conspiracy) implies a sense of betrayal and hidden agendas. The text reflects local perceptions and narratives about political events and foreign influence.

The cartoon likely comments on specific events or policies where American influence on Pakistan's politics, notably Imran Khan, was evident. It reflects broader socio-political sentiments and critiques. The visual and textual elements draw on familiar symbols (American representative Imran Khan) to create a narrative that resonates with the audience's pre-existing knowledge and opinions.

The cartoon uses visual and linguistic elements to critique the relationship between Pakistan (represented by Imran Khan) and America (represented by a tall person). Through a sequence of panels, it portrays the fluctuating power dynamics and the perceived manipulation by American interests. Using Kress and Van Leeuwen's multimodal analysis, we see how imagery and composition convey meaning, while Fairclough's CDA helps unpack the underlying power relations and ideological messages. The cartoon reflects a narrative of dependency, manipulation, and critique of foreign influence in Pakistani politics.

In conducting a semiotic discourse analysis of this three-panel cartoon using Fairclough's model of Critical Discourse Analysis (CDA), we will dissect the cartoon across the three dimensions of analysis: text (what is communicated), interaction (how it is expressed), and context (why it is expressed).

4.5.2. Linguistic Analysis

The cartoon is a picture comprising three panels, each progressing the narrative. In the first panel, a character resembling Imran Khan, a prominent Pakistani politician, claims that the USA conspired against his government. In the second panel, the same character contradicts the earlier statement, asserting the USA did not conspire. The third panel features an American figure, identifiable as a member of Congress by the flag pin, stating concerns regarding the cases against Imran Khan. The character's appearance, along with the traditional Pakistani dress and the American flag pin, visually contrasts cultural and political differences.

The progression from the first to the second panel suggests a change in the stance of Imran Khan's character, revealing a political strategy or reaction. This flip-flopping may represent the fluidity of political narratives, where statements can quickly change for expediency or in response to new circumstances. The third panel introduces an external perspective of an American authority figure, which seems to provide an international or external dimension to the national issues presented in the first two panels.

The presence of the American figure holding a gavel in the third panel might symbolize judgment or the power to influence outcomes, signifying the perceived role of American political power in Pakistan's internal affairs.

The cartoon could be referencing a specific political moment when Imran Khan's stance on American involvement in Pakistani politics became a subject of public debate. The shifting statements suggest a critique of inconsistency or opportunism in political rhetoric. The American figure's mention of "concerns" could highlight the international scrutiny of domestic political issues.

The cartoonist may be commenting on the complexity of Pakistan's relationship with the USA, where public statements by politicians are prone to change and may not always reflect behind-the-scenes interactions. It also hints at the influence the USA wields or is perceived to wield, in Pakistani political affairs.

The cartoon is a satire on the fickleness of political positions in international relations and internal legal matters. It underscores the influence of global powers on national politics, the fluid nature of political discourse, and the challenges of navigating international diplomacy against a backdrop of internal legal controversies. The use of

humour and contradiction serves to criticize and provoke thought about the dynamics between the USA and Pakistan and the reliability of political narratives.

4.6. Semiotic 6 (Jang)



4.6.1. Semiotic Analysis

The visual elements in the text are Imran Khan holding a placard and Imran Khan is depicted in a state of distress, struggling to stay afloat in the water. This visual metaphor suggests he is in a risky situation or facing overwhelming challenges. The water symbolizes crisis or trouble, indicating that Imran Khan is metaphorically “drowning” in problems.

The cartoon likely comments on a specific political crisis or a broader context of ongoing challenges faced by Imran Khan’s leadership. It reflects the pressures and criticisms of seeking negotiations or external help in political matters. The visual and textual elements draw on familiar symbols and narratives of crisis management, leadership, and political strategy. The drowning metaphor is a common visual trope used to signify overwhelming difficulties.

The cartoon uses visual and linguistic elements to depict Imran Khan in a crisis, symbolized by his struggle to stay afloat in water. Through Kress and Van Leeuwen’s multimodal analysis, we see how imagery and composition convey urgency and desperation. At the same time, the text reinforces the plea for immediate negotiations without being perceived as weak. Fairclough’s CDA helps unpack the underlying power relations, ideological tensions, and leadership representation under duress. The cartoon critiques the notion of perceived weakness in seeking help and reflects the political pressures faced by Imran Khan’s leadership.

The cartoon likely refers to a specific event or context in which Imran Khan or his government faced a significant challenge or crisis on 9th May. The tsunami metaphor could symbolize a political or social upheaval threatening to engulf him or his administration. The plea for immediate dialogue suggests recognising the need to address the crisis through communication and negotiation.

4.6.2. Linguistic Analysis

The sign Imran Khan is holding reads,

”فوری مذاکرات کی اپیل کرتا ہوں، کمزوری نہ سمجھی جائے، عمران خان“

(“I appeal for immediate negotiations, it should not be considered a weakness, Imran Khan”).

This signifies a desperate plea for help or intervention while maintaining a stance of strength. The drowning imagery evokes a sense of urgency and desperation. The composition centres on Imran Khan, drawing immediate attention to his struggle and the sign he holds. The surrounding water emphasizes his isolation and the seriousness of his predicament.

The text directly communicates a message of urgency and a call for negotiations, highlighting a political or social crisis. The phrase “کمزوری نہ سمجھی جائے” (“it should not be considered a weakness”) indicates a concern about perceptions of vulnerability or strength. The bold and clear script makes the message prominent and urgent, reinforcing the seriousness of the situation.

The cartoon depicts Imran Khan in a vulnerable position, implying a power struggle or a need for external support. The plea for negotiations suggests a lack of control over the situation and a reliance on others to resolve the crisis. The cartoon reflects the ideological struggle of maintaining strength and authority while facing significant challenges. It critiques the notion of perceived weakness in seeking help, addressing societal and political pressures. Imran Khan is portrayed as a leader under duress, struggling to manage a crisis but asserting his call for negotiations as a strategic move rather than a sign of weakness. The depiction challenges the traditional notions of leadership, strength, and vulnerability. The language used in the sign highlights the tension between seeking assistance and maintaining a solid image. The appeal for

negotiations implies a proactive approach to conflict resolution, even in dire circumstances.

The cartoon portrays Imran Khan, depicted with an anguished and worried expression, drowning in a tsunami labelled.

“9th May.”

He is shown holding a placard with two statements: “I want to have immediate dialogues” and “This should not be considered my weakness.” Using a ‘tsunami’ as a metaphor suggests a catastrophic event or overwhelming force, while the placard indicates a plea for dialogue and a defence against potential misinterpretation of his actions.

Imran Khan’s expression of anguish and the use of the tsunami metaphor suggest a sense of being overwhelmed by the situation. The placard’s two statements indicate a strategic communication effort: the first statement seeks to convey a willingness to engage in dialogue, possibly to resolve a crisis or conflict. In contrast, the second statement aims to assert strength and leadership despite the need for dialogue.

The juxtaposition of the drowning figure with the plea for dialogue and the assertion of strength implies a complex political situation in which it is crucial to maintain a balance between appearing open to dialogue and maintaining authority.

The placard’s statement about not considering dialogue a weakness reflects a common political strategy to project strength while engaging in diplomatic or conflict-resolution efforts. It could also be a response to criticism or pressure, indicating a willingness to engage constructively without compromising perceived strength or authority.

Overall, the cartoon conveys a message about the challenges of political leadership, particularly in times of crisis. It highlights the importance of communication and the delicate balance between appearing solid and open to dialogue. Using visual metaphors and text creates a multi-layered message that invites viewers to consider the complexities of leadership and crisis management in political discourse.

CHAPTER FIVE

FOCUS GROUP FINDINGS

Two focus group discussions were conducted with participants to verify the researcher's findings. Each group comprised six members. One group consisted of participants holding M.Phil degrees in English linguistics, while the other group comprised individuals with M.Phil qualifications in various disciplines such as Education, Management Science, International Relations, Computer Science, Islamic Studies, and Psychology. This diversity aimed to gather varied perspectives on the semiotics analyzed by the researcher. These discussions aimed solely to assess the extent to which the researcher's semiotic analysis aligned with the general perception. Participant views were analyzed using Kruger's (2001) model of Focus Group Discussion (FGD), considering Word, Context, Internal Consistency, Frequency, Extensiveness, and Finding Big Idea levels. These levels were discussed following the participants' input.

The focus group aimed to understand perceptions and interpretations of political cartoons in Pakistani print media, evaluating their effectiveness and the multimodal elements contributing to their satirical impact.

Participants often saw political cartoons as both entertaining and a form of political critique. They appreciated the humour and recognized the severe messages embedded in the satire. The visual nature of cartoons made complex political issues more accessible to a broader audience. This accessibility was particularly noted among younger participants and those with lower levels of formal education. Using concise text or dialogue in conjunction with images enhanced the satirical impact. Participants pointed out that the interplay between text and image often added layers of meaning. Exaggerated features of political figures were a critical element that added humour and made the cartoons instantly recognizable. However, some participants felt that excessive exaggeration could sometimes undermine the seriousness of the issues being addressed.

Participants felt these cartoons effectively highlighted systemic issues in a way that resonated with the public. Cartoons depicting Pakistan's relationships with other countries were seen as informative. Participants appreciated how these cartoons could

encapsulate complex diplomatic issues in a single image. Many participants felt that political cartoons influenced their views on politicians and policies. The humour and visual impact of the cartoons made them a memorable part of political discourse. The satirical nature of the cartoons encouraged participants to think critically about political issues. The sensitive nature of some topics led to discussions about censorship and self-censorship. Cartoonists often had to navigate political and social sensitivities, which sometimes limited the scope of their satire.

The focus group findings indicate that political cartoons in Pakistani print media are a powerful tool for satire and political commentary. Their multimodal nature, combining visual and textual elements, makes them effective in communicating complex issues in an accessible and engaging manner. However, challenges such as potential misinterpretation and the impact of censorship highlight the need for careful consideration in creating and disseminating these cartoons. Overall, political cartoons play a significant role in shaping public opinion and fostering critical discourse in Pakistan.

- **Words**

This term means the actual words used by the participants and the meanings these words carry during discussion. The use of lexis is ideological because it shows solidarity with or distance from a particular group. The researcher has captured the competing identities of the West and the Muslims by exploring semantic range and the implications carried by the words used by the participants on the selected images.

- **Context**

Context is the participants' responses triggered by a stimulus – a question asked by the researcher or a comment on another participant's view. The researcher has examined the context by finding the triggering stimulus keeping in mind the context of the ongoing discussion about the main theme i.e. representations of Islam and Muslims in semiotic discourses.

- **Internal Consistency**

It is a technique to observe change (even reverse) in participants' views during the discussion after interaction with others on a particular topic (theme) under discussion. This phenomenon may occur in focus group discussions having more than one

participants. The researcher has operationalized this term by carefully analysing the discussion whether the participants changed their opinion after the comments of other participants or not about a particular theme. The researcher has been very observant in finding clues that might explain change. This has helped the researcher in knowing degree of consistency among the participants about representations of Islam through semiotic discourses of Pakistani and Western newspapers.

- **Frequency**

Frequency is how often a comment is made regarding a specific issue under discussion. The researcher has counted how many times a particular theme emerged during the discussions on the selected images. He has then represented them in the form of pie charts. The frequency of occurrence of certain themes proves to be an indicator of their importance.

- **Extensiveness**

Extensiveness means how many people make a particular comment about a particular topic. It tells the researcher about the degree of agreement or disagreement among the participants on a topic. This has been a useful technique in the analysis of focus-group data.

- **Finding Big Ideas**

This term is used to locate the dominant themes. The researcher carefully listened to the recordings and jotted down the big ideas that emerged in the participants' discussions on each semiotic. The assistant moderator also reviewed the process and verified the big ideas found by the researcher. The researcher has applied the model of Kruger, Casey and Minnesota (2000) to analyse the focus group data in an appropriate way. However, the researcher has modified this model to a little extent by introducing the idea of competing discourses.

5.1. Kruger's Research Model:

Semiotic 1:



5.1.1. Word:

The researcher has attempted to extract the underlying ideology behind the usage of keywords spoken by the participants during the discussion on the selected cartons, analyzing both their connotations and denotation. The cartoon depicts a person representing Pakistan struggling to push a large boulder labelled “IMF Reforms” up a steep hill. The caption reads, “US urges Pakistan to implement IMF reforms”. For example,

- US: Represents the United States, symbolizing external influence and pressure.
- Cartoon depicts a person holding rock
- Pakistan: The country struggling under the weight of the reforms.
- IMF Reforms: The heavy burden that Pakistan is attempting to push uphill.

The words “urges” and “implement” suggest pressure and a directive from the US, indicating a power dynamic where the US is imposing its will on Pakistan.

5.1.2. Context:

During the semiotic discussion, participants offered their comments in response to questions posed by the researcher individually, ensuring a smooth transition of turns. Each participant adhered to the principle of turn-taking, articulating their remarks in sequence without interruption.

The cartoon is set against the backdrop of Pakistan's economic struggles and its reliance on the International Monetary Fund (IMF) for financial aid. The US, as a dominant player in the IMF, is often seen as pushing for economic reforms that are challenging for Pakistan to implement. Historically, Pakistan has had a complex relationship with the IMF, often requiring financial assistance but struggling with the stringent conditions attached to the loans.

5.1.3. Internal Consistency:

Throughout the discussions, a sense of internal consistency was evident as none of the participants altered their opinions on the semiotics despite listening to others. Each participant maintained steadfastness in their statements, ensuring coherence and continuity in the discussion.

The visual representation of a man pushing a boulder uphill aligns with the textual message of the US urging Pakistan to implement difficult reforms. The steep hill and the struggle of the man visually emphasize the difficulty and burden of the task. The boulder as a metaphor for IMF reforms is consistent throughout the cartoon, effectively conveying the weight and challenge of the reforms on Pakistan.

5.1.4. Frequency:

The predominant themes that surfaced in the discussions regarding newspaper semiotics encompassed:

- Political engineering.
- Foreign Interference.
- US vs. Them.
- Political alination and marginalization.
- Positive and negative representation of politicians.
- Pursuit of self-interest.
- Rising cost of living.

These themes were recurrently highlighted throughout the discussions.

5.1.5. Extensiveness:

The participants pointed out the following issues as follows:

- America's perceived intervention in Pakistani affairs.
- Pakistan's economic dependency.
- America's actions driven by self-interest.
- Shifting portrayal of individuals in newspapers.
- Conspiracy against Pakistan originating within the country.
- Creation of a different narrative by cartoonists on multiple fronts.

The cartoon touches on several broad issues, including international relations, economic dependency, and the challenges of implementing reforms under external pressure. The implications of the cartoon extend to the broader discourse on economic sovereignty, the role of international financial institutions, and the influence of powerful countries on the policies of weaker nations.

5.1.6. Finding Big Ideas:

Kruger's (2000) model focuses on identifying the big ideas or recurring themes present in a set of data. The main concept discussed in the Focus Group Discussion (FGD) regarding this semiotic revolves around the political tensions or affiliations among the two countries that is, as depicted in the picture, America and Pakistan. Despite political parties outwardly addressing this issue, their efforts appear superficial, lacking sincere commitment to alleviate it. Instead, they prioritize their own interests, exacerbating the plight of the masses. Consequently, the country and its impoverished citizens suffer as a result of this self-serving agenda. It is imperative for political parties to prioritize the well-being of the people and the nation to mitigate the crisis. Similarly, the analysis of English newspapers' semiotics reveals the significant challenges faced by the common masses in their struggle for survival, particularly in managing their expenses. The government's indifference towards these challenges exacerbates the situation, compounding the burden on the middle class. Urgent measures are required to address basic needs and combat inflation for the welfare of the populace.

5.1.7. Use of words:

Linguists	Non-linguists
Multimodality, history, politics, middle class, perception, denaturalization, linguistic and visual messages, miniature, scholarly viewpoints, superordination, subordination, towering personality, political negotiation, conspired, America and IMF, narrative, conspiracy, aligned, maligned, one-sided traffic, super-power, national affairs.	danger, violence, bullet, deliberate misrepresentation, propaganda, extremism, narrow minded, blame, violent, ignorance, dark face, backwardness, danger, over generalisation, Powerful (America), powerless (Pakistan), slave, dependent, low status, etc.

The above mentioned table contrasts the perspectives of linguists and non-linguists on the given semiotic. Linguists focus on a variety of themes such as multimodality, class perception, denaturalization, and the interpretation of linguistic and visual messages. They emphasize scholarly viewpoints, hierarchical relationships (superordination and subordination), conspiracy theories, etc. involving America and the IMF, narratives, alignment and malignment in political contexts.

Non-linguists, on the other hand, emphasize themes related to danger and violence, extremism, narrow-mindedness, and ignorance etc. They highlight the negative aspects of the situation, including danger, and the power imbalance between powerful entities (America) and powerless ones (Pakistan). They also discuss themes of dependency, low status, and the portrayal of a slave-like relationship.

For Example, one of the participants highlighted:

اس میں وہ طنز ہے کہ اصلاحات کے آنے سے بہتری آئی چاہئے لیکن یہ تصویر بتا رہی ہے کہ اگر اصلاحات کا پہاڑ جو ہے اگر پاکستان پر گر جاتا ہے تو پاکستان تو بچنے کی کوشش بھی نہیں کر پائے گا۔ تو اس کے پیچھے بھی جو اندرونی نظریہ ہے وہ یہی ہو سکتی ہے کہ جو IMF ہمیں دیتا ہے وہ ہماری بہتری کے لئے نہیں بلکہ اپنی بہتری کے لئے دیتا ہے

Another participant remarked:

... if you are economically strong, you will be psychologically strong, you will be religiously strong, and you will be socially and politically strong. Here we can say that we have made ourselves economically weak and we are now paying the bill for that in terms of our loan and we are unable to pay the loan ...

Similarly, another participant, during the discussion highlights the following points:

اگر اسکا گہرا تجزیہ کیا جائے تو حقیقت یہ ہے کہ وہ صرف دکھاوے کے لئے پاکستان کو پیسہ دے رہے ہیں لیکن ان کے اپنے مفادات ہیں۔ بلاشبہ ہم نے اپنے آپ کو کمتر کر دیا ہے اور اس کے ساتھ ساتھ ہماری جسمانی بچت بھی خطرے میں ہے۔ دوسرا یہ کہ پاکستان کی اس تصویر کے ذریعے پیغام دیا گیا ہے کہ جو پتھر ہم نے آپ کی طرف پھینکا ہے، اسے تم روک نہیں سکتے کسی صورت میں بھی۔

The remarks of a participant given as below:

PM Shehbaz ... holding ... a block of rocks ... going backward, ... cannot hold that block, ... does not have capability or ability to hold the reforms ... given by IMF and it was totally against the public of Pakistan ... PM has taken harsh decisions ... not in the favour of public.

5.2. Kruger's Research Model:

Semiotic 2:



5.2.1. Word:

The researcher has endeavored to discern the underlying ideology conveyed through the key words spoken by participants in the discussion of selected cartoons, considering both the connotations and denotations of these words. This process involves extracting the intended meaning behind the words used. An illustrative example of this analytical approach is provided.

- Religion.
- Politics.
- History.
- Interest Game.
- Mullah-military alliance.
- Powerful institutions vs. religio-political parties.
- Politics of pressure and favoritism.

The intertwined dynamics of religion, politics, and history shape the intricate landscape of Pakistani society. At the heart of this landscape lies the intricate dance of power and influence, embodied by the Mullah-military alliance and the perpetual struggle between powerful institutions and religio-political parties. This arena is

defined by the politics of pressure and favoritism, where interests clash and alliances shift. Religious narratives often intertwine with political agendas, reflecting a complex interplay of ideologies and aspirations. In this environment, the game of interests drives actions and decisions, shaping the course of the nation's history and the trajectory of its future.

5.2.2. Context:

In the context of the semiotic discussion, participants offered their remarks individually in response to the researcher's questions, adhering to a structured turn-taking process. Each participant spoke in turn, ensuring that the conversation flowed smoothly without any breaches of the turn-taking protocol.

5.2.3. Internal Consistency:

During the discussions, the element of internal consistency was observed. All the participants remained firm on their statements, and none of them changed their opinion about the semiotics while listening to other participants. Hence, the concept of internal consistency was maintained throughout the discussion.

5.2.4. Frequency:

The prevalent themes arising from the discussions on English newspaper semiotics encompass:

- Politics and interest of game.
 - Political exploitation and pressure.
 - Exercise of power by religio-political party.
 - Institutions at war or confrontation.
 - The changing political scenario and role of Pakistan.
 - Highlighting the deep relationship between powerful institutions and religious parties.
 - Sit-in protest possibly influenced by the Supreme Court decision.
 - Pressure exerted on one institution by another.
 - Molana's uncertain and disillusioned facial expressions.
 - Use of bold and capital letters to emphasize both the PDM and the Supreme Court in media discourse.
-

5.2.5. Extensiveness:

The participants pointed out the following issues as follows:

- Politics and interest of game.
- Religious and political exploitation.
- Exercise of power for personal goals.
- Weaker countries have to struggle for survival.
- Clash between institutions.
- The changing political scenario and role of Pakistan.

5.2.6. Finding Big Ideas:

Kruger's (2000) model focuses on identifying the big ideas or recurring themes present in a set of data. The following big ideas can be inferred. First of all is the power dynamics in politics which encompasses the political landscape characterized by the game of interests, exploitation, and pressure tactics employed by various actors, including religio-political parties. The data suggests a theme of conflict and confrontation between institutions, possibly driven by power struggles and differing agendas. There is an emphasis on the deep relationship between powerful institutions and religious parties, indicating their significant influence on political dynamics. This big idea highlights the evolving nature of Pakistan's political landscape and its role in shaping regional dynamics. The sit-in protest influenced by Supreme Court decisions highlights the interplay between legal institutions and public demonstrations, indicating the impact of legal rulings on political actions. Molana's uncertain and disillusioned facial expressions suggest a broader theme of skepticism or disillusionment within the political sphere. The use of bold and capital letters in media discourse to emphasize both the PDM and the Supreme Court indicates a theme of media representation and emphasis on key actors or events.

These big ideas provide a framework for understanding the underlying themes and dynamics present in the provided data.

5.2.7. Use of words:

Linguists	Non-Linguists
Religious parties, military, pressure group, militant discourse, Mullah-military alliance, religion, Islam, Ammama sharif or turban, scale, sit-in protest, PDM, Supreme Court, desired results, bold language, and typographic technique, Pressurize, manipulation, confused, construct, de-construct and re-construct, exploited, manipulated, political tactics, coalition government, victimized, aggrieved.	Marked, breed terror, belligerent, extremists, blind, narrow minded, rigid, subservient, Monopoly, high status, powerful, dominant, pet dog, inferior, servant, tool, low status etc., Pakistan Democratic Movement, Judiciary, Opposition alliance, judicial review, Political rallies, joint struggle against government or institution, democratic rights, creating pressure, court decisions, Face of PDM, appealing for justice, need justice, sort of favor, PDM relied on Supreme Court.

Linguists analyzed and described the language and discourse associated with various sociopolitical groups and activities. They focused on the key terms including religious parties, the military, and pressure groups, exploring how militant discourse and the Mullah-military alliance shape political narratives. They examine the use of religion and symbols like the Ammama sharif (turban), as well as specific events like sit-in protests led by groups such as the PDM (Pakistan Democratic Movement) targeting institutions like the Supreme Court to achieve desired results. Also they analyzed the use of bold language and typographic techniques to pressurize and manipulate public opinion. They investigated how political discourse constructs, deconstructs, and reconstructs narratives, often exploiting and manipulating situations for political tactics.

Non-linguists described certain groups or individuals as marked, terror-breeding, belligerent, extremists, blind, narrow-minded, and rigid. They also depicted these groups as subservient, having a monopoly on power, and holding high status,

often labeling them as powerful, dominant, and likening them to a pet dog, suggesting inferiority and servitude. Terms like servant, tool, and low status are used to highlight perceived subjugation. Specific political entities like the Pakistan Democratic Movement (PDM) and the judiciary are mentioned in the context of opposition alliances, judicial reviews, and political rallies.

For Example, one of the participants highlighted:

ہمیشہ ایسی دینی کارروائیاں رہی ہیں جو کہ کبھی نہ کبھی کسی مضبوط کے زیر اہتمام استعمال ہوتی رہی ہیں، یا تو ملک میں اسلام لانے کے نام پر یا ملک میں توازن لانے کے نام پر یا پیغام کو ہم آہنگ کرنے کے نام پر یا پیغام کو کنٹرول کرنے کے نام پر یا ایسی کاموں کو کرنے کے نام پر۔ اسی طرح، یہاں ایک معروف سیاسی شخصیت کی تصویر ہے جو کسی دینی جماعت کے حصے میں ہیں

Another participant remarked:

The turban ... is symbolic wearing a heavy turban ... representation of almost 12 to 13 political parties and the responsibilities ... of all these 13 or 14 parties are on his head... history of religious parties in Pakistani politics, ... always been used by some powerful institution, be it the military or a pressure group... as mentioned here, the Supreme Court, or ... could be an even more powerful institution ... Pakistani history and militant discourse, ... popular term is the Mullah-military alliance, ... evident from history that Zia gained control of the government in the name of religion and Islam, this Discourse Historic Approach.

Similarly, another participant, during the discussion highlights the following points:

مذہبی استحصال کے ذریعے جو ہے عام لوگوں کے جو دینی جذبات ہیں انکو بھی آکر کیا جا سکتا ہے۔ یعنی کہ اس بندے کو لے کر کھڑا کیا گیا ہے تاکہ عوام بھی یہاں پر ہمارے مقاصد اور کاز کے لئے کھڑی ہو جائے۔ اس وقت بھی انہوں نے یہی کہا تھا کہ یہ (عمران خان) یہودی ایجنٹ ہے اور کچھ دن پہلے مولانا شیرانی جو ہیں جو بلوچستان سے ہیں انہوں نے اسی طرح کا بیان دیا تھا کہ ہماری شوریاں (میٹنگ) جو ہے اس میں یہ طے ہوا تھا کہ ہم نے عمران خان کی مخالفت کیسے کرنی ہے۔

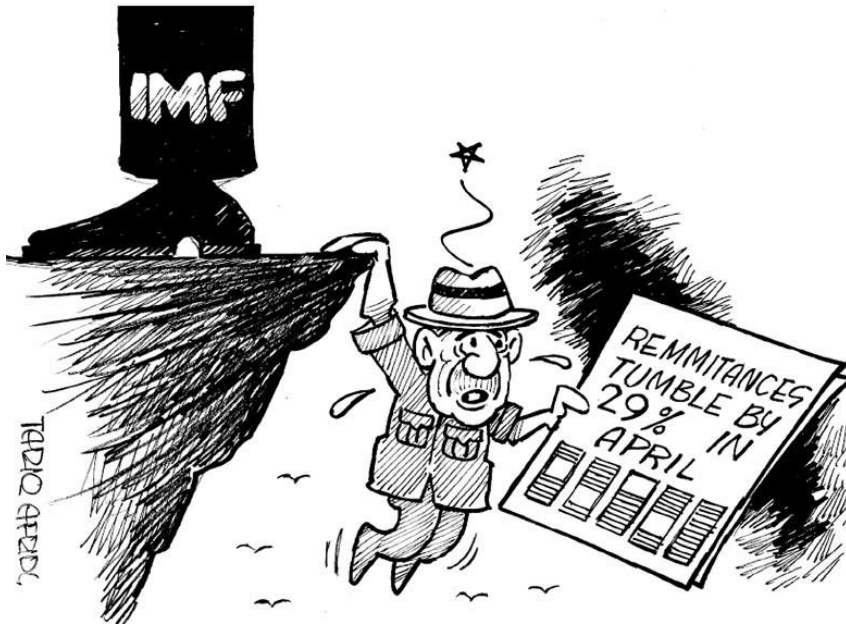
The remarks of a participant given as below:

Actually, the reason behind choosing a head from the religious party instead of any other party from PDM (including PMLN, PPP, etc.) is because it represents the public masses that the religio-political situations previously in the country and those

people become a little bit more successful if they give the coloring of their politics to somewhat religion also.

5.3. Kruger's Research Model:

Semiotic 3:



5.3.1. Word:

It involves analyzing the significant words uttered by participants during discussions about the chosen cartoons, considering both the connotations and denotations of these words. The researcher has aimed to uncover the underlying ideologies driving the usage of these words. For instance,

- History.
- Politics.
- Interest Game.
- Bloc System.
- Survival in the modern era.
- Unstable condition of Pakistan.
- Belonging to all and none.
- Survival is difficult.

The usage of these words indicates that Pakistan is currently navigating a crucial period, influenced by various factors. Maintaining positive relations with China,

Russia, and America is evidently crucial, as depicted in the context. The implicit message gleaned from participants' expressions suggests that while Pakistan may outwardly assert its neutrality, survival in the contemporary world is challenging. It is implied that Pakistan must skillfully manage its relationships to maintain stability, as any imbalance could pose a risk. The inference drawn is that Pakistan has been striving to achieve this delicate balance both domestically and internationally, facing significant challenges in the process.

5.3.2. Context:

Regarding the context, during the discussion on semiotics, participants shared their comments individually in response to questions posed by the researcher. Each participant took their turn to speak, adhering to the principle of turn-taking without any violations.

5.3.3. Internal consistency:

The discussions maintained internal consistency, as none of the participants altered their opinions on semiotics despite listening to others. Each participant steadfastly stood by their statements, ensuring internal consistency prevailed throughout the conversation.

5.3.4. Frequency:

Themes found during the discussions on English newspaper semiotics comprise:

- Inflation.
- Political agendas and gaming interests.
- Struggles for survival among less powerful nations.
- Evolving political landscapes and Pakistan's role.

The discussions centered primarily on these topics.

5.3.5. Extensiveness:

The participants made remarks, such as,

- Game of politics and interest.
 - Weaker nations must fight for their existence.
-

- Economic instability and challenges.
- Country in debt.
- The changing political situation and role of Pakistan.

5.3.6. Finding Big Idea:

The Focus Group Discussion (FGD) delves into the notion that in politics, the distinction between friend and foe is blurred. Pakistan's pursuit of personal interests comes at a significant cost, with politicians showing minimal sincerity towards addressing the multitude of challenges faced by the public. Consequently, it becomes evident from the discussion on semiotics that politicians prioritize their own interests, neglecting the plight of the masses and perpetuating their suffering. The country and its impoverished citizens bear the brunt of this self-serving political agenda. It is imperative for all political parties to prioritize the welfare of the people and the nation in order to navigate through crises.

Similarly, an analysis of English and Urdu newspapers' semiotics reveals Pakistan's struggle for survival amidst the influence of major blocs such as Russia, China, and America. Survival necessitates alignment with these blocs, limiting Pakistan's autonomy in choosing its path for development. Suggestions arise urging politicians to dedicate more efforts to strengthen the country internally, externally, and economically. Only through such endeavors can Pakistan attain the freedom to pursue its own path to progress and prosperity.

5.3.7. Use of words:

Linguists	Non-Linguists
Irony, mountain of reforms, underlying ideology, IMF, metaphor, Pakistani nation has fallen, IMF's so-called reforms, US urges, US and IMF, hidden motives, Pakistan completely miniature, grants in the form of economic reforms, reforms represented metaphorically or ironically through stone, modern concept	Sociological and economic situation of Pakistan, danger, violence, bullet, deliberate misrepresentation, propaganda, extremism, narrow minded, blame, violent, ignorance, dark face, backwardness, danger, over generalisation, lobby against Islam, centre of evil, passive/ tool for others, <i>Us</i>

of hegemony, IMF is carrying gun on America's shoulder, no proper economic measures from Pakistan, technique and methodology, pro-American, Pakistan between the devil and deep sea, unable to carry weight, Pakistan in doldrums to handle situation, neo-colonialism	vs <i>Them</i> and war against Islam, Whole situation not very comforting, monopoly, high status, powerful, dominant, pet dog, inferior, servant, tool, Subordinate, immature, low status, pet, trained, dependent, beggar, slave, puppet, tool, penalties, liabilities imposed by IMF, distortion in the background
--	--

The participants made remarks, such as, they criticized the political and economic discourse surrounding Pakistan and its relationship with international entities like the IMF and the US. They highlight the irony and use metaphors such as the “mountain of reforms” to describe the challenging and often burdensome nature of the IMF’s economic reforms imposed on Pakistan. They examined the rhetoric of the US urging Pakistan to implement these reforms and describe the relationship between the US and IMF, suggesting neo-colonialism and modern hegemony. The metaphor of reforms being a “stone” or a heavy burden illustrates the difficulty Pakistan faces. They critique the **pro-American stance** and the lack of proper economic measures from Pakistan, using expressions like “Pakistan between the devil and the deep sea” to signify Pakistan’s dire situation. They depicted the sociological and economic situation of Pakistan in a highly critical and negative light. They used terms such as danger, violence, bullet, and extremism to describe the atmosphere, emphasizing deliberate misrepresentation and propaganda as key issues. The discourse includes references to narrow-mindedness, ignorance, and backwardness, portraying Pakistan as having a dark face and being blamed for its situation.

For Example, one of the participants highlighted:

اس کے مخالف، ہم کہہ سکتے ہیں کہ یہاں 29 فیصد کا IMF کے ذریعہ عائد کیا گیا ہے اور پھر بھی وہ IMF کی حمایت حاصل کرنے کو تیار ہیں، مگر یہ قدم نہیں اٹھانا چاہئے، خاص طور پر پاکستان کی عوام کے فائدے میں

Another participant remarked:

... remittances has been decreased by 29%. So that picture is after the formation of PDM Government and when Imran Khan was not the Prime Minister, so the people

who are living in foreign countries, they have decreased the remittances which were mostly increased in past when Khan was Prime Minister,

Similarly, another participant, during the discussion highlights the following points:

جیسے ریمنٹس 29 فیصد بڑھ گئے ہوں، تو وہ پاکستان کی معیشت کو کیسے منظم کریں گے جب کہ انہوں نے بھی IMF کے ساتھ معاہدہ کیا ہوا ہے، تو، اور پس منظر میں ترچھی کیوں ہے، جو دکھاتا ہے کہ وزیر اعظم شہباز کی بڑی مشکل ہے کہ وہ ملک کا کیسے منظم کریں گے۔

The remarks of a participant given as below:

... sociological and economical situation of Pakistan denoted over here Shehbaz Sharif is heading the country over here and it is proven in that miniature or cartoon that though the penalties, the liabilities imposed by IMF ...

Kruger's Research Model:

Semiotic 4:



5.3.8. Word:

The findings of the focus group discussions illustrate the underlying ideology conveyed through the key words spoken by participants in the discussion of selected cartoons, considering both the connotations and denotations of these words. This

process involves extracting the intended meaning behind the words used. An illustrative example of this analytical approach is provided.

- Politics.
- History.
- Interest Game.
- Political interference.
- Politics of pressure and favoritism.
- Political rivalries.

5.3.9. Context:

In the context of the semiotic discussion, participants offered their remarks individually in response to the researcher's questions, adhering to a structured turn-taking process. Each participant spoke in turn, ensuring that the conversation flowed smoothly without any breaches of the turn-taking protocol.

5.3.10. Internal Consistency:

During the discussions, the element of internal consistency was observed. All the participants remained firm on their statements, and none of them changed their opinion about the semiotics while listening to other participants. Hence, the concept of internal consistency was maintained throughout the discussion.

5.3.11. Frequency:

The prevalent themes arising from the discussions on the given newspaper semiotics encompass:

- Politics and interest of game.
- Political exploitation and pressure.
- Exercise of power by religio-political party.
- Institutions at war or confrontation.
- The changing political scenario and role of Pakistan.
- Pressure exerted on one institution by another.

5.3.12. Extensiveness:

The participants pointed out the following issues as follows:

- Politics and interest of game.
- Religious and political exploitation.
- Exercise of power for personal goals.
- Weaker countries have to struggle for survival.
- Clash between institutions.
- The changing political scenario and role of Pakistan.

5.3.13. Finding Big Idea:

These big ideas provide a framework for understanding the underlying themes and dynamics present in the provided data. The cartoon touches upon the relationship between the judiciary and the government. The reference to judicial approval for recalling the “reference” suggests the interplay between governmental actions and judicial oversight, indicating the checks and balances in place within the political system.

This term is used to locate the dominant themes. The researcher carefully listened to the recordings and jotted down the big ideas that emerged in the participants’ discussions on each semiotic. The assistant moderator also reviewed the process and verified the big ideas found by the researcher. The researcher has applied the model of Kruger (2000) to analyse the focus group data in an appropriate way.

5.3.14. Use of words:

Linguists	Non-linguists
One-man government, new world order, Muslims, American representative, U-turn, political system, semiotics and semiology, constructed reality, concept of hegemony, linguistic ideology, semiotic analogy, Media discourses, symbolic, context based, Mr. Khan’s regime, religio-	Subordinate, immature, low status, pet, trained, dependent, beggar, slave, puppet, tool, etc. Immaturity, dependence, boy, disposal, master, mercy, sub- ordination and super- ordination, master and servant, active agent of America, etc, Dual character, game of interest, democracy,

political parties, materialize, anarchy, hypocrisy, political aims, defame religion.	dictatorship, civilised west, interest seeker, dominant, intermediary, duality, superiority of the West, ironic, caricature, evil, insignificant, under control.
--	--

The participants analyzed political discourse using terms that highlight the constructed and ideological nature of reality. The words used by the participants (linguists and non- linguists) highlight the dominant emerging themes during the discussions. They frequently used judgmental and hierarchical language to describe the political and social status of certain entities, particularly Pakistan in its international relations. Terms like subordinate, low status, and puppet, highlight a perceived lack of autonomy and maturity, portraying Pakistan as being at the disposal and mercy of more powerful entities, often depicted as masters in a master-servant dynamic. The internal conflicts within the political parties of Pakistan are the reason for the unstable condition of the country.

For Example, one of the participants highlighted:

... picture related to Imran government and Shahbaz government. In the right side, the picture is there is standing Imran Khan who is saying that Sadr Sahab, reference, Bhej Deh ... he's ordering someone. Both pictures show a contradiction in words, but I think according to the principle of might is right, if we look at it, then the person in power is able to be as happy as they want, but the person who is not in power is not going to be able to be as happy.

Another participant remarked:

مطلب ہے کہ یہ ایک مذاق ہے اور کارٹونسٹ نے دکھایا ہے کہ حکومت میں نہ ہونے کی صورت میں کیسے عمل کرتے ہیں لوگ۔ وہ ہمیشہ اپنے مفادات کو بچاتے ہیں اور اس پر کام کرتے ہیں۔

Similarly, another participant, during the discussion highlights the following points:

... means the references are based on personal liking and disliking, there is no merit system. It is a harsh criticism by the critic and the cartoonist.

The remarks of a participant given as below:

یہ ایک علامت ہے کہ ہر حکومت کے اپنے اپنے پالیسیز ہوتے ہیں، جو کہ یہ دکھاتے ہیں کہ وہ قانون کو کیسے متاثر کرتے ہیں۔ چاہے یہ ایک حوالہ ہو یا نہ ہو، انہیں اپنی سیاسی طاقت، اپنی تبدیلی طاقت، اپنے جاب کا استعمال کرنا پڑا۔ ایک ہی صدر عمران کی حکومت کے لئے کام کر رہا تھا جیسا کہ ایک ہی صدر، ایک ہی صدر شاہ کی حکومت کے لئے کام کر رہا ہے۔ سب کچھ کے سب کچھ، اصل معنی یہ ہے کہ ایسا لگتا ہے کہ حکومت میں سیاسی جماعتیں اپنے خود کے قانون، اپنی خود کی پالیسیوں کو متاثر کرتی ہیں، اور اپنے خود کے مفادات کو متاثر کرتی ہیں۔ اور دوسری بات یہ ہے کہ ہر حکومت کی اپنی سیاسی پسندیدگیاں ہوتی ہیں، جو کہ ان کے خود کے مفادات پر مبنی ہوتی ہیں۔

Kruger's Research Model:

5.4. Kruger's Research Model:

Semiotic 5:



5.4.1. Word:

The research illustrates the underlying ideology conveyed through the key words spoken by participants in the discussion of selected cartoons, considering both the connotations and denotations of these words. This process involves extracting the intended meaning behind the words used. An illustrative example of this analytical approach is provided.

- Politics.
- History.
- Interest Game.
- International Affairs.
- Politics of pressure and favoritism.
- Shifting narrative

5.4.2. Context:

In the context of the semiotic discussion, participants offered their remarks individually in response to the researcher's questions, adhering to a structured turn-taking process. Each participant spoke in turn, ensuring that the conversation flowed smoothly without any breaches of the turn-taking protocol.

5.4.3. Internal Consistency:

During the discussions, the element of internal consistency was observed. All the participants remained firm on their statements, and none of them changed their opinion about the semiotics while listening to other participants. Hence, the concept of internal consistency was maintained throughout the discussion.

5.4.4. Frequency:

The prevalent themes arising from the discussions on given newspaper semiotics encompass:

- Politics and interest of game.
- Political exploitation and pressure.
- Institutions at war or confrontation.
- The changing political scenario and role of Pakistan.
- Pressure exerted on one state by another.

5.4.5. Extensiveness:

The participants pointed out the following issues as follows:

- Politics and interest of game.
-

- Religious and political exploitation.
- Exercise of power for personal goals.
- Weaker countries have to struggle for survival.
- Clash between institutions.
- The changing political scenario and role of Pakistan.

5.4.6. Finding Big Idea:

Kruger's (2000) model focuses on identifying the big ideas or recurring themes present in a set of data. The following big ideas can be inferred. First of all is the power dynamics in politics which encompasses the political landscape characterized by the game of interests, exploitation, and pressure tactics employed by various actors, including religio-political parties. The data suggests a theme of conflict and confrontation between institutions, possibly driven by power struggles and differing agendas. There's an emphasis on the deep relationship between powerful institutions and religious parties, indicating their significant influence on political dynamics. This big idea highlights the evolving nature of Pakistan's political landscape and its role in shaping regional dynamics. The sit-in protest influenced by Supreme Court decisions highlights the interplay between legal institutions and public demonstrations, indicating the impact of legal rulings on political actions. Molana's uncertain and disillusioned facial expressions suggest a broader theme of skepticism or disillusionment within the political sphere. The use of bold and capital letters in media discourse to emphasize both the PDM and the Supreme Court indicates a theme of media representation and emphasis on key actors or events.

These big ideas provide a framework for understanding the underlying themes and dynamics present in the provided data.

5.4.7. Use of words

Linguists	Non-linguists
America and IMF, narrative, conspiracy, aligned, maligned, one-sided traffic, super-power, national affairs, Implementing their (US) ideologies, Pakistani governments are Americanized,	Powerful (America), powerless (Pakistan), slave, dependent, low status, etc, IMF representative of higher class, blame, misrepresentation, fundamentalists,

ideology of English newspaper different from Urdu newspaper, survival of the country, conditions imposed by IMF.	narrow-minded, backward, violent, extremists, dangerous, relief in form of payment.
--	---

The words used by the participants (linguists and non- linguists) highlight the dominant emerging themes during the discussions. The participants critically analyzed the influence of America and the IMF on Pakistan, highlighting themes of narrative and conspiracy. They explored how narratives are aligned or maligned to serve particular interests, often describing the relationship as one-sided traffic where the super-power (America) exerts dominant influence over Pakistan's national affairs. Linguists examined how US ideologies are implemented by Pakistani governments, which are described as being Americanized. They noted the differences in the ideology presented by English newspapers compared to Urdu newspapers, reflecting varying perspectives within the country. The discourse also addresses the survival of the country under the conditions imposed by the IMF, emphasizing the impact of these external forces on Pakistan's sovereignty and economic stability.

For Example, one of the participants highlighted:

تو، یہ کہنے کا مطلب ہے کہ سیاست میں کوئی حتمیت نہیں ہوتی اور سیاست میں کوئی عام دوست یا دشمن نہیں ہوتا۔ وقت کے ساتھ ساتھ انسان کو اپنی حکمت عملی تبدیل کرنی پڑتی ہے

Another participant remarked:

Urdu newspapers usually belongs to the middle class, and they have their particular understanding and perception about the relationship between America and Pakistan. Those who control the media groups are very wise. They only publish what is in line.

Similarly, another participant, during the discussion highlights the following points:

بنیادی طور پر میں یہ سمجھتا ہوں کہ یہ جو امریکہ اور اسی طرح پاکستان کی پالیٹکس ہے تو جمہوریت کو اگر اندر سے سمجھا جائے،..... اندرونی طور پر جو انکی پلاننگ ہوتی ہے اسکو سمجھنا چاہیے۔ کیونکہ ہم اسکو سمجھ نہ سکے کہ اندر سے جو پلاننگ انہوں نے پہلے سے کر کے

رکھی ہوئی ہے۔ جہاں تک یہ ہے کہ بہر حال ایک 'نیو ورلڈ آرڈر' کو سامنے رکھتے ہوئے کہ "ون مین گورنمنٹ"

The remarks of a participant given as below:

There is reality and sometimes there is constructed reality also and constructed reality is what we call it, produced in terms of national and in terms of international scenarios... difference in linguistic and semiotic means denaturalization of things.

The observations of a participant are as follows:

(One man government) وہ چلانا چاہتے ہیں اور پوری دنیا کے اندر اسکا تصور قائم کرنا چاہتے ہیں۔ تو اس لحاظ سے انکی مکمل طور پر یہی پلاننگ رہی ہے کہ تمام ممالک انکی بات کو مانیں۔

Another participant commented highlighting the biasness of newspaper:

“Jang (newspaper group)” is against Imran Khan and aligned with other parties. If this is the case, then they are definitely giving cartoons like this. However, in any case, there is a one-sided traffic in this, so it may be the policy of a newspaper that they are aligned or maligned with someone and under that, they express those things and try to create a narrative.

5.1. Kruger's Research Model:

Semiotic 6:



5.1.1. Word:

The focus group findings highlight the underlying ideology conveyed through the key words spoken by participants in the discussion of selected cartoons, considering both the connotations and denotations of these words. This process involves extracting the intended meaning behind the words used. An illustrative example of this analytical approach is provided.

- Politics.
- History.
- Game of Politics and Interest.
- Political Survival.
- Political Alliances.
- Political interests and disinterests.

Imran Khan is depicted as being overwhelmed by absence of people who used to be on his side, symbolizing a state of political desperation or crisis.

5.1.2. Context:

In the context of the semiotic discussion, participants offered their remarks individually in response to the researcher's questions, adhering to a structured turn-

taking process. Each participant spoke in turn, ensuring that the conversation flowed smoothly without any violations of the turn-taking protocol.

5.1.3. Internal Consistency:

During the discussions, the element of internal consistency was observed. All the participants remained firm on their statements, and none of them changed their opinion about the semiotics while listening to other participants. Hence, the concept of internal consistency was maintained throughout the discussion.

5.1.4. Frequency:

The prevalent themes arising from the discussions on the given newspaper semiotics encompass:

- Politics and game of interest.
- Political exploitation and pressure.
- Exercise of power by political party.
- Image representing challenges and struggles faced by Imran Khan.
- The changing political scenario and role of Pakistan.
- Political pressurization.
- Scenario requiring immediate crisis management.

5.1.5. Extensiveness:

The participants pointed out the following issues as follows:

- Politics and game of interest.
- Religious and political exploitation.
- Exercise of power for personal goals.
- The changing political scenario and role of Pakistan.

5.1.6. Finding Big Idea:

Kruger's (2000) model focuses on identifying the big ideas or recurring themes present in a set of data. The following big ideas can be inferred. First of all is the power dynamics in politics which encompasses the political landscape characterized by the game of interests, exploitation, and pressure tactics employed by various actors, including religio-political parties.

These big ideas provide a framework for understanding the underlying themes and dynamics present in the provided data.

5.1.7. Use of words

Linguists	Non-Linguists
Media discourses, symbolic, context based, Mr. Khan's regime, materialize, anarchy, hypocrisy, political aims, defame religion, pressurize, manipulation, confused, construct, de-construct and re-construct, exploited, manipulated, political tactics, coalition government, victimized, aggrieved.	Dual character, game of interest, democracy, dictatorship, civilised, interest seeker, dominant, intermediary, duality, ironic, caricature, evil, insignificant, under control.

The participants made remarks, such as, media discourses surrounding Mr. Khan's regime are highly symbolic and context-based, often depicting a narrative of anarchy and hypocrisy. These discourses suggest political aims to defame religion and highlight tactics of pressurizing and manipulating the public. The language used portrays a regime that constructs, de-constructs, and re-constructs narratives to exploit and manipulate political outcomes. This manipulation is evident in the depiction of a coalition government, where tactics are employed to present Mr. Khan and his allies as victimized and aggrieved, adding to the complexity of the political landscape and public perception.

For Example, one of the participants highlighted:

two comparative photos ... given ... the scenario of Zaman Park where Imran Khan lives ... portrayed, and (kal and aj) ... before the government of Imran Khan and after the government of Imran Khan ... Zaman Park (kal), Imran Khan is sitting on a sofa ... looking very happy ... he is sitting ... relaxed ... so many people around him, ... but today, after the removing him from the government, he is alone and just looking sad ... Imran Khan was in the government and the people around him was also helping

him ... also taking some advantages from these people ... people realized that Imran Khan is of no good, ... they left him

Another participant remarked:

- تو یہ دکھایا جا رہا ہے کہ جس وقت وہ اقتدار میں تھے، پوری طاقت میں، اس وقت مطلب سبھی لوگ اُن کے ساتھ تھے۔ ابھی جس وقت مطلب اُن پر حالات برے آئے ہیں حال ہی میں تو اُن کے ساتھ کوئی بھی نہیں ہے تو اس تصویر سے تو یہی شو ہوتا ہے کہ جس وقت بندے کے پاس پاور ہوتی ہے، اس وقت تک تمام لوگ اُس کا ساتھ دے رہے ہوتے ہیں، جس وقت بندے سے پاور چلی جاتی ہے، تو کوئی اُس کو لفت نہیں کرتا۔

Similarly, another participant, during the discussion highlights the following points:

... it can also be said that the same people have joined other parties again. And on the other hand, see, like Imran Khan is currently in jail, so one by one all the people have abandoned him ...

The remarks of a participant given as below:

تو، یہ کارٹون، جسے میں دیکھ رہا ہوں، ایک جماعت کے بارے میں ہے اور اس کے دو حصے ہیں۔ نمبر 1، وہاں کچھ حامی ہیں اور پھر وہ حکومت میں نہیں ہیں۔ شخص اکیلا بیٹھا ہے۔ تو اس کا مطلب ہے کہ یہ ایک مذاق ہے اور کارٹونسٹ نے دکھایا ہے کہ حکومت میں نہ ہونے کی صورت میں کیسے عمل کرتے ہیں لوگ۔ وہ ہمیشہ اپنے مفادات کو بچاتے ہیں اور اس پر کام کرتے ہیں۔

CHAPTER SIX

CONCLUSION

The present study conducted analysis of the importance of semiotic discourses and the information they convey through caricatures. The objective of the study was to explore the interaction between linguistic texts and semiotics. To enhance the reliability of the research, Focus Group Discussion (F.G.D) interviews were carried out, and the participants' remarks were incorporated.

6.1. Conclusion

Political cartoons have now become an important part of the political activities because people enjoy imagining the whole story by just seeing a small representation. It is a fun based activity relied on the creative abilities of the cartoonist who is from the same stream. Semiotics is the science of understanding the image and symbolic art. Signs have meanings and their analysis is rooted in denotation (literal) and connotation (symbolic) meanings. Both of these techniques are demonstrated by sketching implicit and explicit ideas in the collected sample.

Politicians' disabilities, cheat, and their dual faces are cartooned. Techniques of symbolism, exaggeration, analogy, irony and labeling are used to highlight any specific move. The frequency of cartoons show how this genre is gaining popularity due to its social and official recognition.

The analysis of political cartoons in Pakistani print media reveals a sophisticated interplay of visual and linguistic elements to convey satire and critique. Artists utilize exaggerated facial expressions, symbols, and caricatures to amplify the perceived flaws and actions of political figures. The visual elements are complemented by textual components that often include ironic statements, direct quotes, or exaggerated speech bubbles. This combination serves to create a more impactful and immediate understanding of the political commentary being made, engaging the audience in a dialogue that is both critical and humorous.

Political cartoons in Pakistani print media frequently address themes of corruption, governance, foreign influence, and social issues. The cartoons employ satire to expose and criticize the inconsistencies, hypocrisies, and failures of political leaders

and institutions. For instance, the recurring imagery of politicians being manipulated by external forces, such as the IMF or the US, highlights the perceived lack of autonomy and the influence of global powers on Pakistan's domestic affairs. Similarly, the depiction of local political dynamics, such as the tension between different political parties and the judiciary, underscores the complexities and conflicts within the country's political landscape.

The effectiveness of political cartoons in Pakistani media is deeply rooted in the cultural and historical context of the audience. The use of familiar symbols, historical references, and culturally significant metaphors ensures that the satire resonates with the public. The cartoons not only reflect current political scenarios but also draw on historical events and cultural narratives that are well-known to the audience. This contextualization enhances the relatability and impact of the cartoons, making them a powerful tool for social and political commentary.

The multimodal nature of political cartoons allows for a layered discourse that can address multiple aspects of political and social issues simultaneously. By combining visual art with linguistic elements, cartoonists can create a more nuanced and multifaceted critique. This multimodal approach enables the conveyance of complex ideas in a simplified and accessible manner, making political commentary more engaging and digestible for a broad audience. The synergy between images and text in these cartoons fosters a deeper understanding and prompts critical thinking among readers.

The reception of political cartoons in Pakistani print media indicates a high level of audience engagement and reaction. These cartoons often provoke discussions, debates, and reflections on the state of the nation and its leadership. The satirical portrayal of political figures and scenarios encourages the audience to question and scrutinize the actions and policies of their leaders. This engagement is not only limited to traditional media platforms but also extends to digital and social media, where cartoons are widely shared and commented upon, amplifying their reach and impact.

The aim of this study is to bring attention to the ideological foundations and power dynamics of newspaper editorial discourses. An essential function of editorials is the dissemination of diverse ideas, both overt and covert. By using their own worldview and body of knowledge, viewers and readers decipher their meaning. Newspaper

discourses construct an image of our reality, influence our thinking, and gain readers' permission in this way. One of the most important ways in which editorial discourses portray and socially place individuals is via the employment of strong symbols, namely a lexicon of power. Therefore, CDA is a linguistic ideological analysis. Understanding newspaper editorial discourses calls for linguistic and non-linguistic expertise.

Published cartoons are not ordinary in their nature; they change minds, make beliefs, transform ideas, guide both directly and indirectly. This is an art but needs science to be accurately sketched to be understood. Politically cartoons portray voters' perceptions about politicians and vice versa.

The exploration of graphic satire within Pakistani print media, specifically through the lens of political cartoons, offers profound insights into the complex interplay between visual and textual rhetoric. This multimodal discourse analysis underscores the critical role that political cartoons play in shaping public opinion, fostering political engagement, and reflecting societal connotations.

Political cartoons in Pakistani print media are not mere illustrations for entertainment; they are potent tools of socio-political commentary. By utilizing satire, caricature, and symbolism, cartoonists craft a narrative that is both accessible and impactful. The visual exaggeration of politicians' features and actions, combined with incisive textual commentary, creates a powerful medium through which complex political scenarios are communicated succinctly and effectively. This fusion of imagery and text allows for the distillation of multifaceted political issues into a form that is easily understood by a diverse audience.

The effectiveness of these cartoons is deeply embedded in their cultural resonance and historical context. Pakistani political cartoons draw heavily from the nation's historical experiences, cultural narratives, and socio-political dynamics. Symbols such as the crescent and star, historical references to colonialism, and contemporary allusions to foreign intervention (like the influence of the IMF and the US) provide a rich tapestry that resonates with the public. This cultural specificity ensures that the satire is not only understood but also felt deeply by the audience, making it a significant medium for political expression and public discourse.

Several recurring themes and motifs are evident in Pakistani political cartoons. These include corruption, incompetence, foreign influence, and social injustice.

Cartoonists often depict politicians as puppets controlled by foreign powers, reflecting public sentiments of disenfranchisement and frustration with perceived lack of sovereignty. The use of irony and metaphor, such as portraying economic reforms as burdensome stones, highlights the challenges faced by the nation in a relatable manner. These themes serve to critique the status quo, question leadership decisions, and encourage public reflection on governance and policy.

The multimodal nature of political cartoons enhances their communicative power. By combining visual and linguistic elements, cartoonists create a layered narrative that engages multiple cognitive processes. Visual elements capture attention and convey emotion, while textual elements provide context and depth. This synergy enables a more profound understanding of political issues, making the critique more impactful. Moreover, the simplicity and immediacy of cartoons make them an effective medium for reaching a broad audience, including those who might not engage with more traditional forms of political discourse.

Political cartoons foster significant audience engagement and contribute to public discourse. They provoke thought, stimulate debate, and encourage critical reflection on political and social issues. The interactive nature of cartoons, which often invites readers to decipher meanings and infer messages, makes them a participatory form of media. This engagement extends beyond print media to digital platforms, where cartoons are widely shared, discussed, and disseminated. The viral nature of digital media amplifies the reach and impact of political cartoons, making them a crucial element in contemporary political communication.

Despite their power, political cartoons in Pakistani print media face several challenges and limitations. The increasingly polarized media landscape, censorship, and political pressures can constrain the freedom of expression of cartoonists. Additionally, the nuanced nature of satire can sometimes be misinterpreted, leading to unintended consequences. There is also the risk of oversimplification, where complex issues are reduced to binary oppositions or stereotypes, potentially reinforcing prejudices rather than fostering nuanced understanding.

Political cartoons have a significant impact on the political culture in Pakistan. They serve as an indicator of public sentiment, reflecting and shaping opinions on governance, leadership, and policy. By holding political figures accountable through

satire, cartoons contribute to a culture of critique and scrutiny. They empower citizens to question authority and demand transparency, thereby fostering a more engaged and informed electorate. Moreover, the satirical lens of cartoons often provides a space for marginalized voices and alternative perspectives, challenging dominant narratives and promoting diversity in political discourse. The ethical dimensions of political cartoons also warrant consideration. While satire is a powerful tool for critique, it must be wielded responsibly. Cartoonists have a duty to balance freedom of expression with respect for individuals and communities. This involves avoiding harmful stereotypes, promoting inclusivity, and ensuring that satire does not cross the line into defamation or hate speech. Ethical satire can contribute positively to public discourse, while irresponsible use can perpetuate divisions and conflict.

The findings of the study reveal how cartoons are used to accomplish communicative tasks in Pakistani (English and Urdu) print media and how the cartoons are creatively used to set agenda thereby providing political commentary and debate in witty and artful fashion through which social realities are mirrored in the nation's wider socio-political arena. Therefore, the study has shown that the cartoon genre constitutes a formidable medium of communication through which the media set social agenda by attaching relevance to importance of issues and events through recurrent coverage aimed at shaping the people's understanding of the issues to bring positive change in society. Thus, Pakistani political cartoons serve as agent of setting social agenda used by the media specifically to build up public attention, reorient people and initiate social and political reforms in Pakistan. The findings of the research also reveal that the political cartoons constitute multimodal genre comprising linguistic and nonlinguistic devices to convey meaningful messages; and these (linguistic and semiotic) elements have been analyzed and discussed in detail in the present research.

6.2. Future Recommendations

The present study focuses on 'one English', (The News), and 'one Urdu', (Jang) newspaper from Pakistan and the time span for the data collection ranges from 1st April-2024 to 31st May-2024. The future studies can focus on two English and two Urdu newspapers. Moreover, the future research could include newspapers other than Pakistani newspapers. Future research can focus on the impact of political cartoons on public opinion and political behavior. Longitudinal studies could track changes in

public sentiment over time, correlating these with the themes and frequency of political cartoons. Comparative studies across different cultural contexts could also provide valuable insights into the universal and particularistic aspects of political satire. Additionally, the use of multimedia elements such as animations and interactive features in digital cartoons warrants investigation.

Incorporating the analysis of political cartoons into educational curricula can enhance media literacy and critical thinking skills. Students should be taught to decode the visual and textual elements of cartoons, understand the historical and cultural context, and critically evaluate the messages conveyed. This will empower the next generation to engage thoughtfully with political satire and other forms of media. Political cartoons can be used as a tool for policy encouragement. By highlighting specific issues and mobilizing public opinion, cartoons can contribute to advocacy campaigns and drive social change. Collaborations between cartoonists, advocacy groups, and policymakers can amplify the impact of satirical commentary and translate it into tangible policy outcomes.

In conclusion, political cartoons in Pakistani print media are an effective form of graphic satire that engages audiences, critiques power structures, and enriches public discourse. A comprehensive multimodal discourse analysis reveals the depth and complexity of this art form, underscoring its significance in contemporary media and politics. Future efforts should focus on supporting cartoonists, enhancing research, promoting ethical standards, and leveraging new technologies to sustain and evolve the impact of political satire.

REFERENCES

- Abbas, G. B. (2024). REPRESENTATION OF FOREIGN INTERFERENCE IN REGIME CHANGE OF PAKISTAN: A MULTIMODAL ANALYSIS OF SELECTED CARICATURES. *Jahan-e-Tahqeeq*, 7(1), 1250-1259. Retrieved from <https://www.jahan-e-tahqeeq.com/index.php/jahan-e-tahqeeq/article/view/1333>
- Abbas, G. S. (2023). REPRESENTATION OF FOREIGN INTERFERENCE IN REGIME CHANGE OF PAKISTAN: A MULTIMODAL ANALYSIS OF SELECTED CARICATURES. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(1), 909-921.
- Abraham, L. (2009). Effectiveness of cartoons as a uniquely visual medium for orienting social issues. *Journalism & Communication Monographs*, 11(2), 117-165. Retrieved from <https://journals.sagepub.com/doi/abs/10.1177/152263790901100202>
- Ahmad, S. &. (2019). Linguistic variation across press reportage in Pakistani print media: A multi-dimensional analysis. *Journal of Media Studies*, 32(2).
- Akbar, S. N. (2021). COVID-19 and Politics of Representation: A CSA of Pakistani Print Media Semiotic Discourses. *Pakistan Journal of Humanities and Social Sciences*, 9(3), 573-580. Retrieved from <https://journals.internationalrasd.org/index.php/pjhss/article/view/433>
- Azhar, A. M. (2021). Constructing Political Opinions: A Socio-Semiotic Analysis of Political Cartoons in Pakistani Print Media. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 18(8), 5129-5141.
- Bakhtiar, F. I. (2024). Pak–India relations: A comparative analysis of political cartoons. *Media, War & Conflict*, 17(2), 145-162. Retrieved from <https://journals.sagepub.com/doi/abs/10.1177/17506352231184156>
- Barthes, R. (1968). *Elements of Semiology*. New York: Hill and Wang.
- Barthes, R. (1973). *Mythologies*. . London: Paladin.
-

- Batstone, R. (1995). *Grammar in Discourse: Attitude and Deniability*. Oxford: Oxford University Press.
- de Leeuw, R. N. (2018). Helping behavior in Disney animated movies and children's helping behavior in the Netherlands. *Journal of Children and Media*, 12(2), 159-174. doi:<https://doi.org/10.1080/17482798.2017.1409245>
- De Saussure, F. L. (2000). Linguistic value (1916). 105-113.
- Dezhkameh, A. L. (2021). A Critical Discourse Analysis of Covid-19 in Iranian and American Newspapers. *GEMA Online Journal of Language Studies*, 21(3).
- Eco, U. (1979). *The role of the reader*. London: Hutchinson.
- Fairclough, N. (. (1993). *Critical discourse analysis and the marketization of public discourse: The universities*. *Discourse and Society* (Vol. 4).
- Fairclough, N. (1995). *Media Discourse*. Cambridge: Longman.
- Fairclough, N. (1998). *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, N. (2003). *Analysing Discourse: Textual Analysis for Social Research*. London: Routledge.
- Fatima, M. &. (2023). Women's Portrayal In Pakistani Print Advertisements: A Comparative Study Based On Semiotics. *Pakistan Journal of Gender Studies*, 23(1), 63-76. Retrieved from [https://www.socialsciencejournals.pjgs-
ws.com/index.php/PJGS/article/view/663](https://www.socialsciencejournals.pjgs-ws.com/index.php/PJGS/article/view/663)
- Fawcett, R. P. (1984). *The Semiotics of Culture and Language*. London: Pinter.
- Foucault, M. (1972). *The Archaeology of Knowledge*. (A. M. Smith., Ed.) London: Tavistock.
- Hashmi, M. R. (2024). Political satire Through Graphic Language: Semiological Discourse Analysis of Pakistani English Print Media. *Panacea Journal of Linguistics & Literature*, 3(1), 321-330. Retrieved from <https://journals.airsd.org/index.php/pjll/article/view/451>
- Hassan, K. Q. (2023). Political Discourse and Ideology: A Semiological Discourse Analysis of Pakistani Urdu and English Newspapers. *Annals of Human and*
-

- Social Sciences*, 4(2), 36-45. Retrieved from <https://ojs.ahss.org.pk/journal/article/view/192>
- Husain, S. S. (2024). Political cartoons in Indo-Pak Newspapers: A Critical Discourse Analysis. *Harf-o-Sukhan*, 8(2), 1248-1265. Retrieved from <https://www.harf-o-sukhan.com/index.php/Harf-o-sukhan/article/view/1524>
- Kadim, E. N. (2022). Signs are sometimes more humane than some people: A semiotic-discourse analysis of selected COVID-19 cartoons and posters. *Journal of Global Scientific Research*, 7(9), 2022-2633. Retrieved from <https://www.academia.edu/download/97565126/jgsr15920112.pdf>
- Kemnitz, T. M. (1973). The cartoon as a historical source. *The Journal of Interdisciplinary History*, 4(1), 81-93. Retrieved from <https://www.jstor.org/stable/202359>
- Kress, G. &. (1993). *Language as Ideology* (2nd ed.). London: Routledge.
- Kress, G. &. (1996). *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Kress, G. &. (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Arnold.
- Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.
- Kristeva, J. (1969). *Semiotics: Research for a Semanalysis*.
- Logan, R. K. (2010). *Understanding new media: extending Marshall McLuhan*. . Peter Lang.
- Makinde, P. O. (2023). Visual representation of ASUU strikes in Nigeria: a semiotic analysis of cartoons in selected Nigerian newspapers. *Language and Semiotic Studies*. Retrieved from <https://www.degruyter.com/document/doi/10.1515/lass-2023-0006/html>
- Maryum, S. (2023). Editorial Cartoons and Current Political Situation: A Content Analysis of Cartoons. *Pakistan Review of Social Sciences (PRSS)*, 4(2), 38-71.
-

- Retrieved from
<https://www.pakistanreview.com/index.php/PRSS/article/view/212>
- Morris, R. (1992). *Cartoons and the Political Process*. . New York: Routledge.
- Peirce, C. (1867). "On a New List of Categories", Proceedings of the American Academy of Arts and Sciences (Writings of Charles S. Peirce: A Chronological Edition). 2, 49–59.
- Peirce, C. S. (1931). Collected Papers of Charles Sanders Peirce . In C. H. Weiss. (Ed.). Cambridge, MA: Harvard University Press.
- Rasheed, S. S. (2023). Gendering Advertisements: A Comparative Study of Pakistani Print Media Semiotic Discourses. *Journal of Development and Social Sciences*, 4(2), 76-86. Retrieved from
<https://www.ojs.jdss.org.pk/journal/article/view/438>
- Rogers, R. (2004). *An Introduction to Critical Discourse Analysis in Education*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Sajid, M. A. (2019). A semiological discourse analysis of Pak-army representation in Pakistani print media. *Pakistan Journal of Social Sciences*, 39(4), 1375-1381. Retrieved from <https://pjss.bzu.edu.pk/index.php/pjss/article/view/763>
- Sajid, M. A. (2020). America in Pakistani Print Media: A Semiotic Discourse Analysis based Study of Pak-Us Relationship. *International Journal of Applied Linguistics and English Literature*, 9(4), 71-75. Retrieved from
<https://journals.aiac.org.au/index.php/IJALEL/article/view/6285>
- Saussure, F. d. (1916). *Course in General Linguistics*. New York: McGraw-Hill.
- Shahzad, K. D. (2023). REPRESENTATION OF POLITICAL IDEOLOGIES: A MULTIMODAL ANALYSIS OF POLITICAL CARTOONS PUBLISHED IN PAKISTANI ENGLISH NEWSPAPER DAWN. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(2), 1190-1209.
- Shaikh, N. Z. (2019). Cartoon war..... A political dilemma! A semiotic analysis of political cartoons. *Journal of Media Studies*, 31(1). Retrieved from
<http://111.68.103.26/journals/index.php/jms/article/view/1926>
-

- Streicher, L. H. (1967). On a theory of political caricature. In *Comparative Studies in Society and History* (Vol. 9, pp. 427-445.).
- Syed, A. F. (2022). Afghan Conflict in Religio-Political Editorial Cartoons Published in Pakistani Newspaper: A Semiological Discourse Analysis. *Pakistan Journal of Islamic Philosophy*, 4(1), 28-42., 4(1), 28-42.
- Tariq, M. I. (2021). Construction of Islam and the Muslims in the USA: Evidence from Print Media. . *Journal of Islamic Thought and Civilization*, 11(2), 146-168.
- Van Dijk, T. A. (1991). *Structures of Discourse and Structures of Power*. (J. A. Anderson, Ed.) Newbury Park, CA: Sage.
- Van Dijk, T. A. (1998). *Ideology: A Multidisciplinary Approach*. London: Sage.
- Van Dijk, T. A. (2003). *Discourse and Power*. London: Sage.
- Waqar, S. N. (2020). Persuasion/Dissuasion on national interest agenda: A semiotic analysis of Pakistani newspaper cartoons. *International Journal of English Linguistics*, 10(3), 68-84. Retrieved from <https://www.academia.edu/download/69614962/44119.pdf>
- Wodak, R. (2000). *Methods of Critical Discourse Analysis*. Sage.
- Zrekat, Y. A. (2023). A Multimodal Discourse Analysis of Caricatures Associated with Russia Ukraine War. *Journal of Namibian Studies: History Politics Culture*, 34, 333-349. Retrieved from <https://namibian-studies.com/index.php/JNS/article/view/4486>
-

APPENDIX

Group 1: Linguists

5.1. Semiotic 1 (Jang):



Participant 01:

Roman:

Multimodality wo hoti hai jis mein kisi baat ko karny kay liye apko aik se zyada modes ka sahara lena pary jesy aik mode to hai k mein bol raha hun k “Sit down” aur dusra mode hai bethny ka ishara karna (non-verbal mode) to ye dono mil kar bant’ty hain ‘multimodality’. Aur hamesha se jo do’ur raha ha wo multimodality ka hai. Aur multimodality ki jo best example ha wo Hajjatul wida (The Last Sermon) py jo Hazrat Muhammad (S.A.W) ne khutba dia tha wo kaha jata hai ky wo hai. Kiun kay Hazrat Muhammad (S.A.W) nay apny words or picyures ka shara letay huay apny pegham ko pur ehsan tareqay se puhanchaya. To multimodality kabhi bhi ni hota kay we peak through words balky we speak through so many mediums.

The first cartoon we are going to discuss is from Pakistani Urdu newspaper “Jang” and this cartoon has three sections. In first part of the picture we see that America

nay sazish ki and that ex-prime minister of Pakistan Mr. Khan is gesturing with his hand towards America. On one hand is a written message and on the other hand an American representative is standing there in the picture and Mr. Khan with his right hand and index finger is pointing towards him (the American representative) while with his left hand he is informing Pakistani audience or nation that this is the person or this is the nation which intrigued me in making me fall from my government and then section two represents America nay sazish nahi ki hai and he (ex-PM Mr. Imran Khan) is presenting flowers to American representative. And in the third picture American representative is holding a board which says: Imran Khan kay khilaf kayi muqadmat tashweesh naak hain. It is said that 'a picture speaks more than a thousand words' and in this picture a whole history has been described.

So, it is meant to say that there is no finality in politics and there is no common friend or foe/enemy in politics. With the passage of time one has to change his/her strategies.

This cartoon has been published in Urdu newspaper and the readership of Urdu newspaper is usually middle class and they have their particular understanding and perception about America and Pakistan's relationship with America and those who control the media groups are very wise. They only publish what is the demand of the target audience. Iski ki kiun kay titled audience jo hai wo middle class hai aur middle class kay mind mein aik image rakhna hai kay America hamara dushman hai or lekin us kay sath sath jo 'Khan' hai usay koi steadfast leader nai dikhaya gaya kay they are changing loyalties. It seems that he is more concerned about his survival rather than representing the country. To Urdu newspaper mein jo hai Imran Khan ka ever-changing attitude dikhaya gaya.

So the concept of de-naturalization is jab apky linguistic aur visual message mein difference ho na to usko kehty hain de-naturalization. Ab ye dekhain kay aik taraf upar waly mein hai kay America keh raha hai Imran kay khilaf besumaar muqadmaat aur neechy ye bhi hai kay khud senator uski himayat kar rahy hain. So the same situation prevails in America as well that there is no finality in politics, no finality in having relations with any country in the world. So the overall impression that emerges from the scholarly views of participants as well is that there is no finality in politics, media discourse employ linguistic and visual practices to propagate their ideology and the

concept of sub-ordination and super-ordination has been represented at linguistic level and at semiotic level. Khan seems just like a miniature. Bona sa lag raha hai before the towering personality of America and perhaps, political negotiation on some grounds can only be provided if both the participants are on equal footing.

Cartoons mein visual and verbal practices ka istemal kiya jata hai aur dono hi equally important hotay hain to dekhein wo (Imran Khan) right hand se or apni index finger se America representative ki taraf ishara kr rahy hain. Aur agr unky face expression dekhein to bary happy or confident hain. Aur dusra hath wo echy ishara kr raha hai to lagta aesy hai kay wo apni awam ko bata rahy hain American representative ki taraf ishara kr kay k yhi wo banda hai, yhi wo country hai jis ne hamary khilaf sazish ki. Ab phir dusry mein ye hai k dono ne hath mein phool pakry huay hain or American representative ko aggressive mood mein dikhaya gaya hai. Teesra ham dekhtay hain kay “Imran Khan kay khilaf kayi muqadmaat tashweesh naak hain” ye placard American representative ne apny hath mein pakra hua hai. To jaisy kehty hain na kay siyasat mein koi cheez harf e aakhir nahi hoti to ye cartoon bhi is trhan ka aik hamein amalgam nazr a raha hai.

Imran Khan ko dikhaya gaya ha with changing postures, uska linguistic text b badal raha hai or semiotic type b badal raha hai. Aur dusra ye k ye cartoon Jang akhbaar mein chappa hai aur jaisa kay hmein pata hai kay har akhbar ki pre-defined ideology hai or political ideology hoti hai k us ne kis political party ko positively or kisko negatively represent krna hai. To us mein ye hai k ye jo Jang akhbar hai uska ye ai prominent feature hai kay wo rozana cartoon deta hai or anti-Imran deta hai to agr is kay muqabla mein ham dusry akbaraat dekhty hain na to us mein different socio-political, religious affairs hain ya international affairs hain un se related wo sara kuch cover kty hain. To lekin jo “Jang” mein dekha jata hai kay biasedness ka element hai on the part of some controlling ideological group of the newspaper.

To aik cheez jo cartoonist ne dikhayi hai kay jo unequal representation hai Pakistani representative ki or American representative ki kay aik ko giant-like dikhaya hua hai or aik ko miniature dikhaya hai. To is mein ye wazeh hai kay America jo hai wo aik commanding provision ha or aik kind of super power hai to hamein uski raza hasil krny kay liye usky hathon mein khilona ban'na parta hai. To politics jo hai wo bari multi-layered game hai k isky bary faces hoty hain kay pehly aap awaam ki sympathy

ya vote leny k liye aik narrative le k aty hain aur phr udhr bosses ko khush krny k liye dusra narrative le kr aty hain aur phr teesra le kr aty hain. To ye jo hai cartoon ye hmary Pakistani society k soci-political scenario ki akaasi krta ha.

اردو:

ملٹیموڈیلٹی وہ ہوتی ہے جس میں کسی بات کو کرنے کے لئے آپ کو ایک سے زیادہ موڈز کا سہارا لینا پڑے جیسے ایک موڈ تو ہے کہ میں بول رہا ہوں کہ "Sit down" اور دوسرا موڈ ہے بیٹھنے کا اشارہ کرنا (غیر فعلی موڈ) تو یہ دونوں مل کر بنتے ہیں 'ملٹیموڈیلٹی'۔ اور ہمیشہ سے جو دوئر رہا ہے وہ ملٹیموڈیلٹی کا ہے۔ اور ملٹیموڈیلٹی کی جو بہترین مثال ہے وہ حجت الوداع (The Last Sermon) پر جو حضرت محمد (ﷺ) نے خطبہ دیا تھا وہ کہا جاتا ہے کہ وہ ہے۔ کیونکہ حضرت محمد (صلی اللہ علیہ وآلہ وسلم) نے اپنے الفاظ اور تصاویر کا سہارا لیتے ہوئے اپنے پیغام کو پر احسان طریقے سے پہنچایا۔ تو ملٹیموڈیلٹی کبھی بھی نہیں ہوتا کہ ہم الفاظ کے ذریعے بات کرتے ہیں بلکہ ہم بہت سے وسائل کے ذریعے بات کرتے ہیں۔

پہلا کارٹون جس پر ہم بات چیت کریں گے وہ پاکستانی اردو اخبار "جنگ" کا ہے اور اس کارٹون میں تین حصے ہیں۔ تصویر کے پہلے حصے میں ہم دیکھتے ہیں کہ امریکا نے سازش کی ہے اور پاکستان کے پچھلے وزیر اعظم مسٹر خان اپنے ہاتھ کی اشارہ کرتے ہوئے امریکا کی طرف۔ ایک طرف پر لکھا ہوا پیغام ہے اور دوسری طرف تصویر میں ایک امریکی نمائندہ کھڑا ہے اور مسٹر خان اپنے دائیں ہاتھ اور انڈیکس انگٹھ سے اس کی طرف اشارہ کر رہے ہیں (امریکی نمائندہ) جبکہ اپنے بائیں ہاتھ سے وہ پاکستانی سامنے یا قوم کو بتا رہے ہیں کہ یہ وہ شخص ہے یا یہ وہ قوم ہے جو میری حکومت کو گرانے میں میری مدد کی۔ اور پھر دوسرا حصہ امریکا نے سازش نہیں کی ہے اور وہ (پچھلے وزیر اعظم مسٹر عمران خان) امریکی نمائندہ کو پھول پیش کر رہے ہیں۔ اور تیسری تصویر میں امریکی نمائندہ ایک بورڈ پکڑے ہوئے ہے جس پر لکھا ہے: عمران خان کے خلاف کئی مقدمات تشویش ناک ہیں۔ کہا جاتا ہے کہ "ایک تصویر ہزار الفاظ سے زیادہ کہتی ہے" اور اس تصویر میں پوری تاریخ بیان کی گئی ہے۔

تو، یہ کہنے کا مطلب ہے کہ سیاست میں کوئی حتمیت نہیں ہوتی اور سیاست میں کوئی عام دوست یا دشمن نہیں ہوتا۔ وقت کے ساتھ ساتھ انسان کو اپنی حکمت عملی تبدیل کرنی پڑتی ہے۔

یہ کارٹون اردو اخبار میں شائع ہوا ہے اور اردو اخبار کی قارئین عام طور پر وسطی طبقے سے تعلق رکھتے ہیں اور ان کا امریکا اور پاکستان کے تعلقات کے بارے میں اپنی خاص فہم اور تصور ہوتا ہے اور جو لوگ میڈیا گروپس کو کنٹرول کرتے ہیں وہ بہت دانا ہوتے ہیں۔ وہ صرف وہی چھاپتے ہیں جو نشانہ قارئین کی مطلب سے ہوتا ہے۔ اس کی وجہ یہ ہے کہ نشانہ قارئین جو ہیں وہ وسطی طبقے کے لوگ ہیں اور وسطی طبقے کے ذہانت میں ایک تصویر رکھنا ہوتا ہے کہ امریکا ہمارا دشمن ہے لیکن اُس کے ساتھ ساتھ جو "خان" ہے اُسے کوئی قائم مقام رہنما نہیں دکھایا گیا ہے کہ وہ لویالٹیوں بدل رہے ہیں۔ لگتا

ہے کہ وہ اپنے بقاء کی بہتری سے زیادہ فکرمند ہیں بلکہ ملک کی نمائندگی کے بجائے۔ یوں اُردو اخبار میں ایور چینجنگ ائیڈیو دکھایا گیا ہے۔

و دینیٹر لائزیشن کا تصور یہ ہے کہ جب آپ کے لسانی اور بصری پیغام میں فرق ہو تو اسے دینیٹر لائزیشن کہتے ہیں۔ اب دیکھیں کہ ایک طرف اُپر والے میں ہے کہ امریکا کہ رہا ہے عمران کے خلاف بے شمار مقدمات اور نیچے یہ بھی ہے کہ خود سینیٹر اس کی حمایت کر رہے ہیں۔ تو امریکا میں بھی یہی حالت موجود ہے کہ سیاست میں حتمیت نہیں ہوتی، دنیا کے کسی بھی ممالک کے ساتھ تعلقات میں بھی حتمیت نہیں ہوتی۔ تو مشارکین کے علمی نقطہ نظرات سے واضح ہوتا ہے کہ سیاست میں حتمیت نہیں ہوتی، میڈیا کی بحث لسانی اور بصری امال کا استعمال اپنی عقائد کو پھیلانے کے لئے کرتا ہے اور تسلط اور تقدیر کا تصور لسانی سطح اور علاماتی سطح پر ظاہر کیا گیا ہے۔ خان بصورت ایک ذرا سا مخفف لگ رہا ہے امریکا کے ایک دھڑکتے ہوئے شخصیت کے سامنے اور شاید، کسی بات پر سیاسی مذاکرات صرف اس صورت ممکن ہو سکتی ہیں اگر دونوں مشارکین برابری کے اصول پر ہوں۔

کارٹونز میں بصری اور لسانی امال کا استعمال کیا جاتا ہے اور دونوں ہی اہم ہوتے ہیں، تو دیکھیں وہ (عمران خان) دائیں ہاتھ سے اور اپنی انڈیکس انگوٹھ سے امریکی نمائندہ کی طرف اشارہ کر رہے ہیں۔ اور اگر اُنکے فیس ایکسپریشن دیکھیں تو بہت خوش اور پر اعتماد ہیں۔ اور دوسرا ہاتھ وہ نیچے اشارہ کر رہا ہے تو لگتا ہے کہ وہ اپنی عوام کو بتا رہے ہیں امریکی نمائندہ کی طرف اشارہ کر کے کہ یہی وہ شخص ہے، یہی وہ ملک ہے جس نے ہمارے خلاف سازش کی۔ اب پھر دوسرے میں یہ ہے کہ دونوں نے ہاتھ میں پھول پکڑے ہوئے ہیں اور امریکی نمائندہ کو جذباتی موڈ میں دکھایا گیا ہے۔ تیسرا ہم دیکھتے ہیں کہ "عمران خان کے خلاف کئی مقدمات تشویش ناک ہیں" یہ پلیکارڈ امریکی نمائندہ نے اپنے ہاتھ میں پکڑا ہوا ہے۔ تو جیسے کہتے ہیں نا کہ سیاست میں کوئی چیز حرفِ آخر نہیں ہوتی تو یہ کارٹون بھی اس طرح کا ایک مشترکہ منظر عام پر آ رہا ہے۔

عمران خان کو دکھایا گیا ہے تبدیل ہوتی ہوئی پوزیشنوں کے ساتھ، اُس کا لسانی متن بھی بدل رہا ہے اور علاماتی قسم بھی بدل رہی ہے۔ اور دوسرا یہ کہ یہ کارٹون جنگ اخبار میں چھپا ہے اور جیسا کہ ہمیں پتا ہے کہ ہر اخبار کی پری-مقررہ عقیدت ہوتی ہے اور سیاسی عقیدت ہوتی ہے کہ اُس نے کس سیاسی جماعت کو مثبت طور پر اور کس کو منفی طور پر نمایاں کرنا ہے۔ تو اُس میں یہ ہے کہ جنگ اخبار کا یہ اہم خصوصیت ہے کہ وہ روزانہ کارٹون دیتا ہے اور انٹی-عمران دیتا ہے تو اگر اس کے مقابلے میں ہم دوسرے اخبارات دیکھتے ہیں نا تو اُن میں مختلف سوشیو-پالیٹیکل، دینی معاملات ہیں یا بین الاقوامی معاملات ہیں جن سے متعلق وہ سارا کچھ کور کرتے ہیں۔ تو لیکن جو "جنگ" میں دیکھا جاتا ہے وہ بائیسڈنیز کا عنصر ہے ان حوالہ دینے والے کسی آئیڈیولوجیکل گروپ کی جانب سے۔

تو ایک چیز جو کارٹونسٹ نے دکھائی ہے وہ یہ ہے کہ جو غیر مساوی نمائندگی ہے پاکستانی نمائندہ کی اور امریکی نمائندہ کی کہ ایک کو جائنت جیسا دکھایا ہوا ہے اور ایک کو مینیچر جیسا دکھایا ہے۔ تو اس میں یہ واضح ہے کہ امریکا جو ہے وہ ایک ماننے والے فراہم کنندہ ہے اور ایک قسم کا سپر پاور ہے تو ہمیں اس کی رضا حاصل کرنے کے لیے اس کے ہاتھوں میں کھلونا بنانا پڑتا ہے۔ تو سیاست

وہ ہے جو بڑی ملٹی لیئرڈ گیم ہے کہ اس کے بارے فیسز ہوتے ہیں کہ پہلے آپ عوام کی سمیٹھی یا ووٹ لینے کے لئے ایک ناریٹو لے کر آتے ہیں اور پھر اُدھر بوسز کو خوش کرنے کے لئے دوسرا ناریٹو لے کر آتے ہیں اور پھر تیسرا لے کر آتے ہیں۔ تو یہ جو ہے کارٹون یہ ہماری پاکستانی معاشرت کے سوشیو-پالیٹیکل سینیو کی اکاسی کرتا ہے۔

English:

Multimodality is when you need to rely on more than one mode to convey something, such as one mode being verbal where I'm saying "Sit down" and another mode being signaling to sit (non-verbal mode), so when these two come together, they form 'multimodality'. And what has always been persistent is multimodality. And the best example of multimodality is 'The Last Sermon' where it is said that Prophet Muhammad (peace be upon him) delivered it. Because Prophet Muhammad (peace be upon him) effectively conveyed his message by utilizing both words and visuals. So multimodality never means that we communicate solely through words, but rather we communicate through many means.

The first cartoon we are going to discuss is from the Pakistani Urdu newspaper "Jang," and this cartoon has three sections. In the first part of the picture, we see that America has conspired, and the former Prime Minister of Pakistan, Mr. Khan, is gesturing towards America with his hand. On one side is a written message, and on the other side, an American representative is standing in the picture, and Mr. Khan is pointing towards him (the American representative) with his right hand and index finger, while with his left hand, he is informing the Pakistani audience or nation that this is the person or this is the nation that conspired against me to bring down my government. And then, in the second part, America is not conspiring, and he (former Prime Minister Mr. Imran Khan) is presenting flowers to the American representative. And in the third picture, the American representative is holding a board which says: "There are several worrying cases against Imran Khan." It is said that "a picture speaks more than a thousand words," and in this picture, the whole history has been described.

So, the point is that there is no finality in politics, and there are no common friends or enemies in politics. With time, one has to change their strategies.

This cartoon has been published in the Urdu newspaper, and the readership of Urdu newspapers usually belongs to the middle class, and they have their particular understanding and perception about the relationship between America and Pakistan.

Those who control the media groups are very wise. They only publish what is in line with the readers' preferences. The reason behind this is that the target audience is usually from the middle class, and it is necessary to maintain an image in the middle class's mind that America is our enemy, but alongside that, the representation of "Khan" has not been shown as a steadfast leader, indicating changing loyalties. It seems that they are more concerned about their survival rather than representing the country. Thus, in the Urdu newspaper, an ever-changing attitude has been portrayed.

The concept of denaturalization is that when there is a difference between your linguistic and visual messages, it is called denaturalization. Now, see, on one hand, in the upper part, it is stated that America is alleging countless cases against Imran Khan, and on the other hand, it is also mentioned that senators themselves are supporting him. So, the same situation prevails in America as well that there is no finality in politics, no finality in having relations with any country in the world. So, from the scholarly viewpoints of the participants, it becomes evident that there is no finality in politics. The media discourse employs linguistic and visual practices to propagate their ideology, and the concept of subordination and superordination has been represented at linguistic and semiotic levels. Khan seems just like a miniature in front of America's towering personality, and perhaps, political negotiation on some grounds can only be possible if both the participants are on equal footing.

In cartoons, both visual and linguistic elements are utilized, and both are equally important. So, you see, they (Imran Khan) are pointing towards the American representative with their right hand and index finger. And if you look at their facial expression, they are very happy and confident. And the other hand is pointing downwards, so it seems like they are informing their people by pointing towards the American representative, saying that this is the person, this is the country that conspired against us. Now, in the second part, both are holding flowers in their hands, and the American representative is shown in an emotional mood. In the third, we see that "There are several distressing cases against Imran Khan" this placard is held by the American representative in their hand. So, as they say, nothing is final in politics, so this cartoon is also presenting a common perspective in this way.

Imran Khan is depicted with changing postures, his linguistic text is also changing, and the semiotic type is also changing. And secondly, this cartoon is

published in the “Jang” newspaper, and as we know, every newspaper has a pre-defined ideology and political ideology, i.e., it has to represent one political party positively and other negatively. So, in it, the important feature of the Jang newspaper is that it provides a cartoon daily and presents an anti-Imran stance. So, if we compare it with other newspapers, then they cover different socio-political, religious issues, or international affairs they are concerned with. But what is seen in “Jang” is an element of bias on the part of some controlling ideological group.

So, one thing that the cartoonist has shown is the unequal representation of the Pakistani representative and the American representative, where one is depicted as giant-like and the other as miniature. So, it is evident that America, which is a provider and a kind of superpower, requires us to make toys in its hands to obtain its consent. So, politics is a multi-layered game in which there are different faces that first you come up with a narrative to gain the sympathy or votes of the public, and then you come up with another narrative to please the bosses, and then you bring another one. So, this cartoon reflects the socio-political scenario of our Pakistani society.

Participant 02:

Roman:

Ye jo aqalmand admi hai usky liye ishara kaafi hai to isharay bara maeni rakhtay hain. Khud Hazrat Muhammad (S.A.W) ne multimodality k zariye sahabah ko samjhany kay liye aik sketch bnaya kay jo darmayana wala raasta hai wo seedha rasta jisko sirat-e-mustaqeem kehty hain aur jo side waly hain to wo shaitan kay rastay hain udhar nahi jana jo seedha rasta hai apny wo ikhtiyar krna hai.

Basically is picture (semiotic) se ye maloom hota hai kay jo Pakistan mein is waqt siyasat aik jo chal rahi hai wo yahi hai. Us mein pehlay to ye hai kay ap aik cheez ko admit kar rahy hain or phir uskay baad apni baat say hi mukar jatay hain to isko U-turn kehtay hain to lehaza ab conclusion iska ye hai kay jo politics is waqt mulk main chal rahi hai isko ab change hona chahiye or apka mulk jo hai wo taraqi kary or ap straightforward ho kar jo hain politics karein without doubt.

Basically mein ye samajhta hun kay ye jo America or isi tarhan Pakistan ki jo politics, jamhuriyat ko andar se agar samjha jaye mtlb andar se jo unki planning hoti hai usko samjha jaye kiun kay shayad ham usko samajh na saky kay andar kia planning

unho ne kar kay rakhi hui hai. Jahan tak ye hai k baharhaal aik new world order ko samny rakhtay huay kay jo 'One man government' wo chalana chahty hain aur puri dunya kay andar aik tasawur qaim karna chahty hain to us lehaz se unki mukammal tor par yhi koshish rahi hai kay tamam mumalik unki baat ko manain. Aur yahan Pakistan kay andar bhi jo policies chal rahi hoti hain wo unki apni SOPs jo hoti hain wo chal rahi hoti hain usky mutabiq ye hai. Bahrhaal jo banda bhi hukmaraan banta hai usy mukammal tor surrender karnay ki koshish kartay hain isi tareeqay se ya mukhtalif tareeqon se ya phr paisay de kar, khareednay ki bhi usko koshish krtay hain. To mein ye samjhta hun kay bahrhal yahan py musalmaan sirf apas mein itihaad kar lain to is, ham, situation se nikal saktay hain. Because without unity it is not possible.

اردو:

یہ جو عقلمند عادی ہے اس کے لیے اشارہ کافی ہے تو اشارے بڑا معنی رکھتے ہیں۔ خود حضرت محمد ﷺ نے ملٹی موڈیلٹی (multimodality) کے ذریعے صحابہ کو سمجھانے کے لیے ایک اسکیچ بنایا کہ جو درمیانہ والا راستہ ہے وہ سیدھا راستہ ہے جسکو صراط مستقیم کہتے ہیں اور جو سائڈ والے ہیں تو وہ شیطان کے راستے ہیں ادھر نہیں جانا جو سیدھا راستہ ہے وہ آپ نے اختیار کرنا ہے۔

بنیادی طور پر اس تصویر سے یہ معلوم ہوتا ہے کہ اس وقت پاکستان میں جو ایک سیاست چل رہی ہے وہ یہی ہے۔ اس میں پہلے تو یہ ہے کہ آپ پہلے ایک چیز کا اعتراف کر رہے ہیں اور پھر اس کے بعد اپنی بات سے ہی مکر جاتے ہیں تو اسکو یو-ٹرن کہتے ہیں۔ تو لہذا اسکا نتیجہ یہ ہے کہ جو پولیٹکس اس وقت ملک میں چل رہی ہے اسکو اب تبدیل ہونا چاہیے اور آپکا ملک جو ہے وہ ترقی کرے اور آپ بغیر کسی شک و شبہ کے سیدھی پالیٹکس کریں۔

بنیادی طور پر میں یہ سمجھتا ہوں کہ یہ جو امریکہ اور اسی طرح پاکستان کی پالیٹکس ہے تو جمہوریت کو اگر اندر سے سمجھا جائے، کہنے کا مطلب کہ اندرونی طور پر جو انکی پلاننگ ہوتی ہے اسکو سمجھنا چاہیے۔ کیونکہ ہم اسکو سمجھ نہ سکے کہ اندر سے جو پلاننگ انہوں نے پہلے سے کر کے رکھی ہوئی ہے۔ جہاں تک یہ ہے کہ بہر حال ایک 'نیو ورلڈ آرڈر' کو سامنے رکھتے ہوئے کہ "ون مین گورنمنٹ"

(One man government) وہ چلانا چاہتے ہیں اور پوری دنیا کے اندر اسکا تصور قائم کرنا چاہتے ہیں۔ تو اس لحاظ سے انکی مکمل طور پر یہی پلاننگ رہی ہے کہ تمام ممالک انکی بات کو مانیں۔ اور یہاں پاکستان کے اندر بھی جو پالیسیز چل رہی ہوتی ہیں وہ انکی اپنی SOPs جو ہوتی ہیں اس کے مطابق چل رہی ہوتی ہیں۔ بہر حال جو بندہ بھی حکمران منتا اس سے مکمل طور پر ہتھیار ڈلوانے (surrender) کی کوشش کرتے ہیں۔ اور اسی طرح کے مختلف طریقوں سے یا پھر پیسے دے کر اسکو خریدنے کی بھی کوشش کرتے ہیں۔ تو بہر حال میں یہ سمجھتا ہوں کہ یہاں پر مسلمان صرف آپس میں اتحاد کر لیں تو ہم اس صورتحال سے نکل سکتے ہیں کیونکہ اتحاد کے بغیر یہ ممکن نہیں ہے۔

English:

The wise need only a gesture; gestures carry significant meanings. Prophet Muhammad (peace be upon him) himself created a sketch through multimodality to explain to his companions, illustrating that the middle path is the straight path, known as Sirat al-Mustaqeem, and those on the sides are on the path of Satan. Do not go astray here; it is your choice to follow the straight path.

Fundamentally, this image indicates the current political situation in Pakistan. Firstly, it involves admitting to something and then scheming through one's own words, which is called U-turn. Therefore, the conclusion is that the politics currently being practiced in the country needs to change. Your nation should progress, and you should engage in straightforward politics without any doubt or hesitation.

Fundamentally, my understanding is that the politics of America and Pakistan, if understood from within, implies understanding their internal planning. Because we couldn't grasp the planning they had already put in place. They aim to establish a "One man government" while wanting to establish a "New World Order" and want the concept to be accepted worldwide. So, their complete planning revolves around making all countries heed to their words. And here, within Pakistan, the policies being pursued are in accordance with their own SOPs (Standard Operating Procedures). Nevertheless, those in power attempt to completely surrender any dissenting individuals, either through various means or by attempting to buy them off. However, I believe that Muslims can only emerge from this situation if they unite among themselves because without unity, it is not possible.

Participant 03:**English:**

Bismillah Ar-Rahman Ar-Raheem. Sir mostly you have actually described, and to a general understanding as you mentioned in the beginning that it's related to political ideology. The first thing to notice is that whether you are a part of sitting government or not the United States role is there. That is one thing. Second thing is that, well, as far as his own interest is concerned and is taking U-turn that first America was there then

America was not there. Then, America is also having some kind of interpretation; some kind of say that yes I'm also quite concerned about some of the cases against Imran Khan. And perhaps this shows that our political system is kind of, you know, influenced by our ongoing kind of political things.

Actually, you know the kind of situation, the political and the situation of the country is like us. Mostly the political situation is kind of confusion, in a state of confusion that people are unable to figure out what is going on beneath the surface. On the surface, as he was mentioning that on one hand there is something else and on the other hand there is something else. Now that "Amreeiki congress Imran Khan ki himayat krnay lagy" that means that still he (Imran Khan) has some terms with America and when he was saying merely that as far as this cartoon is concerned just analyze all the pictures in one kind of view that there was nothing with America; there was nothing wrong, he was just trying to gain some kind of political favor over here and then when it was like this and there was a pressure, he (Imran Khan) said, no problem.

اردو:

بسم الله الرحمن الرحيم۔

آپ نے زیادہ تر جو میں نے بیان کیا ہے، اور عمومی فہم کے مطابق جیسا کہ آپ نے ابتدائی میں ذکر کیا کہ یہ سیاسی عقیدت سے متعلق ہے۔ پہلی چیز نوٹ کرنے کی یہ ہے کہ کیا آپ حکومت میں شامل ہیں یا نہیں متحدہ ریاست کا کردار ہوتا ہے۔ یہ ایک چیز ہے۔ دوسری بات یہ ہے کہ، خوب، جہاں تک اپنے خود کے مفاد کا سوال ہے اور یہ موڑ لیتا ہے کہ پہلے امریکا وہاں تھا پھر امریکا وہاں نہیں تھا۔ پھر، امریکا بھی کسی قسم کی تشریح کر رہا ہے؛ کچھ قسم کا کہہ رہا ہے کہ جی ہاں مجھے بھی عمران خان کے کچھ مقدمات کے بارے میں کافی فکر ہے۔ اور شاید یہ دکھاتا ہے کہ ہمارا سیاسی نظام کسی قسم کے، آپ جانتے ہیں، ہمارے مسلسل سیاسی معاملات کی تاثرات سے منسوب ہے۔

بلکل، آپ جانتے ہیں وہ موقع، معاشی اور ملک کی سیاسی صورتحال ہماری طرح ہیں۔ زیادہ تر سیاسی صورتحال کا ایک قسم کا ابھی کی حالت ہے، ایک حالت شناخت میں ایک حالت شناخت کے حالت میں کہ لوگ سطح کی نیچے کی کیا ہو رہا ہے اسے سمجھ نہیں پا رہے۔ سطح پر، جیسا کہ انہوں نے (ڈاکٹر مظفر) کہا تھا کہ ایک طرف کچھ اور اور دوسری طرف کچھ اور ہے۔ اب "امریکی کانگریس عمران خان کی حمایت کرنے لگی" یعنی کہ اب بھی اُس کے (عمران خان) امریکا کے ساتھ کچھ شرائط ہیں اور جب وہ صرف یہ کہ رہے تھے کہ جتنی بھی تصویریں ہیں انہیں ایک قسم کی نقطہ نظر سے تجزیہ کریں کہ امریکا کے ساتھ کچھ بھی نہیں تھا؛ کچھ بھی غلط نہیں تھا، وہ صرف یہاں کوئی سیاسی رضاکاری حاصل

کرنے کی کوشش کر رہا تھا اور پھر جب یہ ایسا تھا اور دباؤ تھا، اُس نے (عمران خان) کہا، کوئی مسئلہ نہیں

Participant 04:

In the name of Allah the most beneficent, the most merciful.

The impact of its (multimodality) is always concrete and more valuable and durable. When we look back to the philosophy of Ferdinand de Saussure; Semiology and Semiotics, so they deal with pictures as more than words. So sometimes text cannot represent something which you want to express. So as far as these three pictures are concerned in terms of theory and in terms of practice, there is a dichotomy of the situation. On one hand, there is something else and on the other something else. Some people say that this is the demand of the situation but on the other hand people say that this is maneuvering and manipulation of things to get the interior motives and western interests on the part of the politics. As you see that in “Prince”, Machiavelli says that ‘if you say something and you do not deny the very next day you are not politician’. So some people say it like that. So this is the true representation of a politician in terms of individuality and in terms of representation.

There is reality and sometimes there is constructed reality also and constructed reality is what we call it, produced in terms of national and in terms of international scenarios. And as it is rightly stated by one of the participants that the international scenario is that the middle class is always looked down upon by the upper class, whether in international terms or national terms. So, as far as the philosophy of America is concerned, the preferences of priorities of America are concerned, they just find Pakistan at their disposal. So these Urdu newspapers sometimes, as they say, “*chuptay bhi nai, samnay atay bhi nae*”. On one hand, they want to make themselves vibrant and on the other, what you call, under the hegemony of international powers. So here we can say that this is a confusing situation and not a clear cut situation. And when you see that there is a difference between linguistic and semiotic means, there is a de-naturalization of things. And when we try to co-relate it, both in terms of linguistic ideology and in terms of semiotic analogy, here we can say that the cartoonist and most importantly the owner of the newspaper had the ideology that is sometimes embedded in the cartoons and in the language also.

اردو:

اس کا (multimodality) کا جو اثر ہوتا ہے وہ ہمیشہ محسوس ہوتا ہے اور زیادہ قیمتی اور پائیدار ہوتا ہے۔ جب ہم Ferdinand de Saussure کی فلسفے، سیمیولوجی اور سیمیائٹکس کی طرف دیکھتے ہیں، تو وہ تصاویر کو الفاظ سے زیادہ کے طور پر دیکھتے ہیں۔ لہذا کبھی کبھار متن کچھ کو نہیں ظاہر کر سکتا جو آپ کو اظہار کرنا چاہتے ہیں۔ تو جیسا کہ نظریہ اور عمل کی روشنی میں ان تین تصاویر کے حوالے سے ہوتا ہے، وہاں حالت کا دوقول ہے۔ ایک طرف، کچھ اور ہے اور دوسری طرف، کچھ اور ہے۔ کچھ لوگ کہتے ہیں کہ یہ حالات کی مطلوبہ ہے مگر دوسری طرف لوگ کہتے ہیں کہ یہ سیاست کی جانب سے اندرونی مقاصد اور مغربی مفاد کو حاصل کرنے کی مداخلت اور مینیورنگ ہے۔ جیسا کہ آپ دیکھتے ہیں کہ "Prince" میں، Machiavelli کہتے ہیں کہ "اگر آپ کچھ کہتے ہیں اور اگلے دن آپ اسے تردید نہیں کرتے تو آپ سیاست دان نہیں ہیں۔" تو کچھ لوگ اس طرح کہتے ہیں۔ تو یہ انفرادیت اور نمائندگی کے حوالے سے ایک سیاست دان کی اصل نمائندگی ہے۔

حقیقت ہوتی ہے اور کبھی کبھار بنیادی حقیقت بھی ہوتی ہے اور بنیادی حقیقت وہ ہوتی ہے جسے ہم اقوامی اور بین الاقوامی سیناریوز کی لحاظ سے پیدا کرتے ہیں۔ اور جیسا کہ ایک شریک نے درست طریقے سے کہا ہے کہ بین الاقوامی سیناریو میں وسطی طبقہ کو ہمیشہ اوپری طبقہ ہمیشہ نیچے دیکھا جاتا ہے، بصورت قومی یا بین الاقوامی۔ تو، جیسا کہ امریکہ کی فلسفہ کی بات کی جائے، امریکہ کی ترجیحات اور ترتیبات کے حوالے سے، وہ صرف پاکستان کو اپنے دستیابی میں پائیں۔ تو یہ اردو اخبارات کبھی کبھی، جیسے کہ وہ کہتے ہیں، "چھپتے بھی نہیں، سامنے آتے بھی نہیں"۔ ایک طرف، وہ خود کو زندہ و بحرانی دکھانا چاہتے ہیں اور دوسری طرف، آپ جو کہتے ہیں، بین الاقوامی طاقتوں کے سلطنت کے تحت ہوتے ہیں۔ تو یہاں ہم کہہ سکتے ہیں کہ یہ ایک الجھاؤ کی حالت ہے اور واضح نہیں ہے۔ اور جب آپ دیکھتے ہیں کہ لسانی اور علاماتی امکانات میں فرق ہوتا ہے، وہاں چیزوں کی غیر فطری ہوتی ہے۔ اور جب ہم اسے باہمی تسلسل میں رکھتے ہیں، لسانی عقیدت اور علاماتی موازنے کے حوالے سے، یہاں ہم کہہ سکتے ہیں کہ کارٹونسٹ اور بہت زیادہ اہمیت کے ساتھ اخبار کے مالک کی فلسفہ تھی جو کبھی کبھی کارٹونوں اور زبان میں بھی پوشیدہ ہوتی ہے۔

Participant 05:

English:

Imran Khan, as we know, is a leader and he is self-monitoring kind of leader. And we talk about self-monitoring it seems when according to situation you mould yourself, you tell me its successful, you will be successful. So when the situation

demands that he should be polite then he (Imran Khan) is representing roses and when the situation demands that he should be strict, then he is pointing finger that they are responsible. So my opinion is that he is self-monitoring type of person. According to situation, he is moulding the opinion and his gestures and postures.

Actually, as we know 'Beggars can't be choosers'. And as a country we talk about our economical situation, financial situation, we are dependent almost on America and IMF. So that's why on these grounds we are weak as compared to America. And our economy, we can say that, is depending on the help or financial aid it receives from some of the institutions. So that's why this particular picture America is powerful as a person as discussed earlier that the height of this person is comparatively better than Imran Khan. So it shows that we are weak, we are depending on America and America is powerful. So as a person or as a country they (America) are dictating us actually and we have to follow their dictation. That is the thing actually that is depicted by this particular picture.

اردو:

عمران خان، جیسا کہ ہم جانتے ہیں، ایک رہنما ہیں اور وہ خود کی نگرانی کے قسم کے رہنما ہیں۔ اور جب ہم خود کی نگرانی کے بارے میں بات کرتے ہیں تو لگتا ہے کہ صورتحال کے مطابق آپ خود کو شکل دیتے ہیں، آپ مجھے بتائیں کہ اگر یہ کامیاب ہے، تو آپ کامیاب ہوں گے۔ تو جب صورتحال کی طلب ہوتی ہے کہ وہ شرافت پسند ہونا چاہئے تو وہ (عمران خان) پھول دکھاتے ہیں اور جب صورتحال کی طلب ہوتی ہے کہ وہ سخت ہونا چاہئے، تو وہ انگوٹھ اٹھاتے ہیں کہ وہ ذمہ دار ہیں۔ میری رائے یہ ہے کہ وہ خود کی نگرانی کی قسم کے انسان ہیں۔ صورتحال کے مطابق، وہ اپنے خیالات اور ان کی حرکات کو شکل دیتے ہیں۔

واقعی، جیسا کہ ہم جانتے ہیں 'منگنے والے کو دینے والا چاہئے' اور جب بات کرتے ہیں ہماری معاشی صورتحال، مالی صورتحال کی، ہم تقریباً امریکہ اور آئی ایم ایف پر منحصر ہیں۔ اس لئے ان بنیادوں پر ہم امریکہ کے مقابلے میں کمزور ہیں۔ اور ہماری معیشت، ہم کہہ سکتے ہیں، کسی مؤسسات سے ملنے والی مدد یا مالی امداد پر مبنی ہے۔ لہذا اس وجہ سے اس خاص تصویر میں امریکا ایک شخص کی حیثیت میں مضبوط ہے جیسا پہلے بحث کی گئی تھی کہ اس شخص کی لمبائی عموماً عمران خان کی لمبائی سے بہتر ہے۔ تو یہ دکھاتا ہے کہ ہم کمزور ہیں، ہم امریکہ پر منحصر ہیں اور امریکا مضبوط ہے۔ تو ایک شخص یا ایک ملک کی حیثیت سے وہ (امریکا) حقیقت میں ہمیں ہدایت کر رہے ہیں اور ہمیں ان کی ہدایت کا پیروی کرنا ہوگا۔ یہی واقعی بات ہے جو اس خاص تصویر کی وضاحت کی گئی ہے۔

Participant 06:

Roman:

In this cartoon ye ham dekhtay hain kay famous leader hain Imran Khan. Wo point out kar rahy hain America ki taraf aur jo America hai usky chehry py aik spart h kay uska impression bara sakht hai or ankhein bhi aesi hi hain. Aur jo Imran Khan hain wo kehtay nazr a rahy hain k America ne saazish ki lekin isky sath sath hmein ye bhi nazr a raha hai kay cartoonist ne America ko bara lamba kar k dikhaya hai aur ye jo Pakistani politician hai isko bara chota kar k dikhaya hai, miniature form mein, to ye difference bhi hamein nazr ata hai. Aur phir ham ye dekhty hain k jab ye agy transform hota hai kuch arsy mein to 2nd picture mein we find kay wo gulaab ka phool ya aik guldasta de raha hai American representative ko lekin abi b wo American jo hai usky chehry k expressions bary stiff hain or ankhein us ne aesi rakhi hui hain jesy mathy pe rakhna kehty hain. Ye apni taraf se koshish kr rahy hain usko razi krny ki aur chehry py bhi Imran Khan k wes aghusa nahi hai jesa pehly nazr a raha tha. Balky khushamdana aik lehr hmein nazr ati hai. to ye effort nazr ati hai, means to say, cartoonist ne wazeh tor par dikhaya hai k 2 mukhtalif times of period mein uska narrative tabdeel hogya hai. Ab ham 3rd part dekhty hain to us mein form to once again already miniature hai aur sath hi hmein ab aik placard jo nazr a raha hai jis mein likha hai k “Imran Khan kay khilaf kai muqadmaat tashweesh nak hain”. Yani American congress ne ab unky haq main bayan diya aur is tarha se Imran Khan is baat py khush hain. Aur unky chehry py hmein nazr ata hai kay wo khasy itmenan kay sath wahan mojud hain. To ye transformation hai puri ki puri. Is mein jo bari ironic baat hai wo ye k is mein sirf Imran Khan ka narrative change nae ho raha balky American narrative bhi change ho raha hai. Aur American narrative udhr se dekhein jis mein chehry k expressions or bayan dekhein to dono taraf hi hmein transformation nazr a rahi hai. aur ye kay siyasat jo hai wo mafadaat ki game hai aur us mein baqaida mafadaat kay sath sath saazish b hai. Jesyy “America ne saazish ki” aur “America ne saazish nahi ki”, ye to unky apas ki baat lagti hai lekin bator awaam ham dekhty to hamein yhi lagta hai k in mein se kisi ne to hmary sath zarur saazish ki hai. Yani saazish awam kay sath zarur hui hai. Imran Khan ya government kay sath hui ho ya na hui ho lekin awaam kay sath saazish hui hai or wo krny wala ya Imran Khan hai ya America.

Aesa ham sunty bhi hain or dekhty bhi hain kay Pakistan mein jitney bhi hmary newspapers hain ye aligned hain kahin na kahin. To ye possibility hai kay “Jang (newspaper group)” Imran khan k against o aur ye dusri parties kay sath aligned hon. Agr aesa hai to definitely ye is trhan k cartoons de rahy hain. To bahrhaal is mein yaktarfa traffic hi nazr ati hai to ye kisi newspaper ki policy ho skti hai kay wo kisi kay sath bhi maligned hain ya aligned hain to usky teht wo chezon ko bayan krty hain or aik narrative bnany ki koshish krty hain.

Dekhein political scene mein to bilkul wazeh tor par ye dikha raha ha or ye nazr bhi a raha hai kay aur aik feeling bhi hai kay America hamesha hmary muamlaat mein madakhlat to krta hai. Or ham usy as a super power letay bhi hain aur uska boht asr hai hmari siyasat mein bhi, hmary mulki muamlaat mein bhi. Aur is mein koi do raye hai hi ni. Kiun k itna jo hmara background ya historically bhi ham agr dekhty hain chezon ko to ye to hamein andaza hai. Tool badalty rehty hain chezain badalti rehti hain. To yahan par cartoons mein jo America ko dikhaya gaya hai kay aik burhay aadmi ki shakal dikhayi gayi hai jo kay bari negative connotation kay stah present kar raha hai America ko. Aur America apny muamlaat kay liye krta hai hmari goodness k liye to ni krta. To wo jo bhi kar raha hai wohi kr raha ha bas usky tools badalty rehty hain. To kiun kay akhbar ka dusra target Imran Khan hai to dono ko hi negatively portray krny mein is akhbar ko koi pareshani nahi hai. To positive negative ki baat to ham jab krein jb ye kisi third admi ko positive ya negative dikhaye to jisko nahi dikha raha to usko positive hi dikha raha hai. It means jo yahan py nahi hai, wo jahan bhi hai positive hai or shelter mein hai kahin an kahin to yahan py inko dhoop mein or aag mein phenk dia hai to yahan pppy ye nazr a raha hai wazeh tor py k dono kay hi against isko portray kia ja raha hai. Or inko kahin aligned dikha raha hai or is mein pory ka pora ye jo “sazish kahan se shuru hui, sazish yahan se shuru hui”, Hmary mulk kay khilaf sazish America se ni Pakistan se hi shuru hui. Ab ye 3 baatein hogyin, America, Imran Khan aur Paksitan se sazish yani Pakistani establishment py baat a gyi. To teeno hi trf aik alg hi narrative create kia gaya hai cartoonist ki trf se.

اردو:

اس کارٹون میں ہم دیکھتے ہیں کہ مشہور رہنما عمران خان ہیں۔ وہ امریکہ کی طرف اشارہ کر رہے ہیں اور جو امریکا ہے اس کے چہرے پر ایک سخت پرا ہے جس سے اس کا انطباع بڑا سخت ہے اور انکھیں بھی ایسی ہیں۔ اور جو عمران خان ہیں وہ کہتے نظر آ رہے ہیں کہ امریکا نے سازش کی لیکن

اس کے ساتھ ساتھ ہمیں یہ بھی نظر آ رہا ہے کہ کارٹونسٹ نے امریکا کو بڑا لمبا کر کے دکھایا ہے اور یہ جو پاکستانی سیاست دان ہیں انہیں بڑا چھوٹا کر کے دکھایا ہے، مینیجر فارم میں، تو یہ فرق بھی ہمیں نظر آتا ہے۔ اور پھر ہم یہ دیکھتے ہیں کہ جب یہ آگے تبدیل ہوتا ہے کچھ عرصے میں تو دوسری تصویر میں ہمیں ملتا ہے کہ وہ گلاب کا پھول یا ایک گلدستہ دے رہا ہے امریکی نمائندہ کو لیکن اب بھی امریکی جو ہے اس کے چہرے کے اظہارات بڑے سخت ہیں اور انکھیں اس نے ایسی رکھی ہوئی ہیں جیسے منہ پہ رکھنا کہتے ہیں۔ وہ اپنی طرف سے کوشش کر رہے ہیں اس کو راضی کرنے کی اور چہرے پر بھی عمران خان کے ویس اغواء نہیں ہے جیسا پہلے نظر آ رہا تھا۔ بلکہ خوشامدنا ایک لہر ہمیں نظر آتی ہے۔ تو یہ کوشش نظر آتی ہے، یعنی یہ کہنا کہ کارٹونسٹ نے واضح طور پر دکھایا ہے کہ دو مختلف وقتوں کے دوران اس کا بیانیہ تبدیل ہو گیا ہے۔ اب ہم تیسرا حصہ دیکھتے ہیں تو اس میں فارم تو دوبارہ پہلے ہی مینیجر ہے اور ساتھ ہی ہمیں اب ایک پلاکارڈ نظر آ رہا ہے جس میں لکھا ہے "عمران خان کے خلاف کئی مقدمات تشویش ناک ہیں"۔ یعنی امریکی کانگریس نے اب ان کی حق میں بیان دیا اور اس طرح سے عمران خان اس بات پر خوش ہیں۔ اور ان کے چہرے پر ہمیں نظر آتا ہے کہ وہ خاص اطمینان کے ساتھ وہاں موجود ہیں۔ تو یہ تبدیلی ہے پوری کی پوری۔ اس میں بڑی آئرونک بات یہ ہے کہ اس میں صرف عمران خان کا بیانیہ تبدیل نہیں ہو رہا بلکہ امریکی بیانیہ بھی تبدیل ہو رہا ہے۔ اور امریکی بیانیہ اُدھر سے دیکھیں جس میں چہرے کے اظہارات یا بیان دیکھیں تو دونوں طرف ہمیں تبدیلی نظر آ رہی ہے۔ اور یہ کہ سیاست جو ہے وہ مفادات کی گیم ہے اور اس میں بقائدہ مفادات کے ساتھ سازش بھی ہے۔ جیسے "امریکا نے سازش کی" اور "امریکا نے سازش نہیں کی"، یہ تو ان کے اپس کی بات لگتی ہے لیکن بطور عوام ہم دیکھتے تو ہمیں یہی لگتا ہے کہ ان میں سے کسی نے تو ہمارے ساتھ ضرور سازش کی ہے۔ یعنی سازش عوام کے ساتھ ضرور ہوئی ہے۔ عمران خان یا حکومت کے ساتھ ہوئی ہو یا نہ ہو لیکن عوام کے ساتھ سازش ہوئی ہے اور وہ کرنے والا یا عمران خان ہے یا امریکا۔

ہم سنتے بھی ہیں اور دیکھتے بھی ہیں کہ پاکستان میں جتنے بھی ہمارے اخبار ہیں وہ کہیں نہ کہی الاؤنڈ ہیں۔ تو یہ ممکن ہے کہ "جنگ (اخبار گروپ)" عمران خان کے خلاف ہو اور یہ دوسری پارٹیوں کے ساتھ الاؤنڈ ہوں۔ اگر ایسا ہے تو بیشک یہ اس طرح کے کارٹونز دے رہے ہیں۔ تو بہر حال اس میں یکطرفہ ٹریفک ہی نظر آتی ہے تو یہ کسی اخبار کی پالیسی ہو سکتی ہے کہ وہ کسی کے ساتھ بھی ملاؤنڈ ہیں یا الاؤنڈ ہیں تو اس کے تحت وہ چیزوں کو بیان کرتے ہیں اور ایک ناریٹو بنانے کی کوشش کرتے ہیں۔

پولیٹیکل سین میں تو بالکل واضح طور پر یہ دکھا رہا ہے اور یہ نظر بھی آ رہا ہے کہ اور ایک فیلنگ بھی ہے کہ امریکا ہمارے معاملات میں ہمیشہ مداخلت کرتا ہے۔ اور ہم اسے ایک سپر پاور کے طور پر لیتے ہیں اور اس کا بہت اثر ہے ہماری سیاست میں بھی، ہمارے ملکی معاملات میں بھی۔ اور اس میں کوئی دو رائے ہے ہی نہیں۔ کیونکہ اتنا جو ہمارا بیک گراؤنڈ یا تاریخی طور پر بھی ہم اگر دیکھتے ہیں چیزوں کو تو یہ تو ہمیں اندازہ ہے۔ ٹول بدلتے رہتے ہیں چیزیں بدلتی رہتی ہیں۔ تو یہاں پر کارٹونز میں جو امریکا کو دکھایا گیا ہے کہ ایک بوڑھے آدمی کی شکل دکھائی گئی ہے جو کہ بڑی منفی معنوں کے ساتھ پیش کر رہا ہے امریکا کو۔ اور امریکا اپنے معاملات کے لئے کرتا ہے ہماری گڈنیس کے لئے تو نہیں کرتا۔ تو وہ جو بھی کر رہا ہے وہی کر رہا ہے بس اس کے ٹولز بدلتے رہتے ہیں۔ تو کیونکہ اخبار کا دوسرا

ٹارگٹ عمران خان ہے تو دونوں کو ہی نیگیٹولی پورٹریز کرنے میں اس اخبار کو کوئی پریشانی نہیں ہے۔ تو پازیٹو نیگیٹو کی بات تو ہم جب کریں جب یہ کسی تیسری شخص کو پازیٹو یا نیگیٹو دکھائے تو جس کو نہیں دکھا رہا تو اس کو پازیٹو ہی دکھایا جا رہا ہے۔ یعنی جو یہاں پر نہیں ہے، وہ جہاں بھی ہے پازیٹو ہے اور شیلٹر میں ہے کہیں ان کے یہاں پر انکو دھوپ میں یا آگ میں پھینک دیا ہے تو یہاں بیبی یہ نظر آ رہا ہے واضح طور پر کہ دونوں کے خلاف اس کو پورٹریز کیا جا رہا ہے۔ اور انکو کہیں الائنڈ دکھایا جا رہا ہے اور اس میں پورے کا پورا یہ جو "سازش کہاں سے شروع ہوئی، سازش یہاں سے شروع ہوئی"، ہمارے ملک کے خلاف سازش امریکا سے نہیں پاکستان سے ہی شروع ہوئی۔ اب یہ تین باتیں ہو گئیں، امریکا، عمران خان اور پاکستان سے سازش یعنی پاکستانی اسٹابلشمنٹ پر بات آ گئی۔ تو تینوں ہی طرف ایک الگ ہی نارٹیٹو بنایا گیا ہے کارٹونسٹ کی طرف سے۔

English:

In this cartoon, we see the famous leader Imran Khan. He is pointing towards America, and the expression on the face of America is stern, which gives the impression of being very harsh, and the eyes are also like that. And Imran Khan is saying that America conspired, but along with that, we also see that the cartoonist has depicted America as taller and shown the Pakistani politician as smaller, in miniature form, so this difference is also noticeable. And then when it transforms forward after some time, in the second picture, we find that he is giving a rose or a bouquet to the American representative, but even now the American, who is there, has very stiff expressions on his face and his eyes are kept as if looking down. He is trying to persuade him and there is also no animosity on Imran Khan's face as was seen earlier. Instead, there is a wave of friendliness.

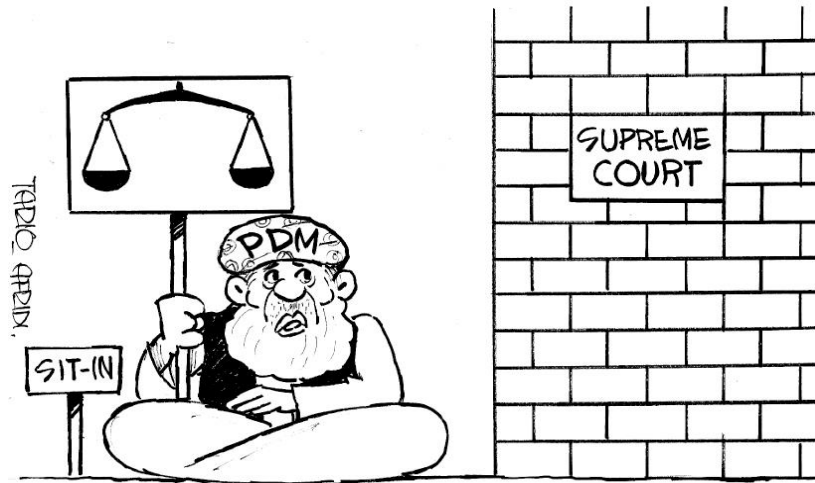
So this effort is visible, meaning to say, the cartoonist has clearly shown that his narrative has changed in two different times of period. Now we see the third part, in which the form is once again already miniature, and along with that, we now see a placard that reads "Imran Khan's cases against are worrisome". Meaning the American congress has now spoken in his favor, and in this way, Imran Khan is happy about it. And we see on his face that he is there with a special contentment. So this is the transformation completely. The biggest ironic thing in this is that not only is Imran Khan's narrative changing in this, but American narrative is also changing. And looking at the American narrative from there, in which we see the facial expressions and the statements, we see transformation on both sides. And that politics is a game of interests, and there is also conspiracy along with the established interests. Like "America

conspired” and “America did not conspire”, this seems to be their conversation but as people, when we see, we feel that someone among them has definitely conspired against us. It means that conspiracy has surely happened against the people. Whether it was with Imran Khan or the government or not, but conspiracy has happened against the people of Pakistan and the one who did it, either its Imran Khan or America.

“Jang (newspaper group)” is against Imran Khan and aligned with other parties. If this is the case, then they are definitely giving cartoons like this. However, in any case, there is a one-sided traffic in this, so it may be the policy of a newspaper that they are aligned or maligned with someone and under that, they express those things and try to create a narrative.

In the political scene, it is quite clear and it is also evident that there is a feeling that America always intervenes in our affairs. And we consider it as a superpower and its influence is significant in our politics, as well as in our national affairs. And there is no doubt about it. Because even when we look at our background or historically, if we observe things, we have an idea. Things change, tools change. So in cartoons here, what has been shown about America is that the shape of an old man has been presented, which is presenting America with very negative connotations. And America does what it does for its own interests, not for our well-being. So whatever it is doing, it's just doing that, only its tools keep changing. So because the second target of the newspaper is Imran Khan, there is no problem for the newspaper in portraying both negatively. So when we talk about positive and negative, when it is shown to a third person positive or negative, to whom it is not being shown, they are being shown positive. It means that whoever is not here, wherever they are, they are shown as positive and sheltered somewhere, so here it is clearly evident that both are being portrayed negatively. And they are being shown aligned somewhere, and in this, the whole “where the conspiracy started, the conspiracy started here,” the conspiracy against our country did not start from America but from Pakistan. Now these three things have happened, America, Imran Khan, and the conspiracy against Pakistan, meaning the Pakistani establishment, have come into play. So an entirely different narrative has been created by the cartoonist on all three sides.

5.2. Semiotic 2 (The News):



Participant 01:

Roman:

Ap ye dekhain kay everything has a history of its own aur agar ap religious party ki history dekhein Pakistani politics mein to it has always been used as a supportive force or as a pressure group, the more appropriate term would be pressure group, by some powerful institute. This institute could be as mentioned here; Supreme Court, or it could be some even more powerful institute. And then the very popular term in Pakistani history and militant discourse is Mullah-military alliance and it is evident from the history that Zia gained control of government in the name of religion and Islam, this DHA; Discourse Historic Approach. And it was written there; the very text of referendum was: "Kia app Pakistan main Islam chahtay hain to agay tick kay sath likha hua tha Zia-ul-haq or agar nahi chahty to wo khali tha. So this is how there has been a deep relationship between the powerful institute and religious party.

There have always been _ type of religious acts which have always been used by some powerful in the name of either bringing Islam in the country or bringing balance in the country or harmonizing the message or controlling the message or doing things like this. Similarly, here is a picture of a well-known political figure belonging to some religious party, Molana Fazal ur Rahman and a 'cap' or 'ammama shareef' or

‘pagri’, he is wearing carries the word ‘PDM’ that is an abbreviation of Pakistan Democratic Movement in Pakistani context. And he is holding a placard with right hand and it carries a symbol of scale, tarazu, adal which means that the religion, insaaf, adal, or balance, can only be attained in the country through religious party.

Molana sahib ka dekhain kay koi relax posture nae hai theek hai na lag raha hai kay somewhat confused or samnay ankhein dekhein to lag raha hai kay kisi ko dekh rahay hain aur ho sakta hai k wo dharnay mein jo bethay hain unki taraf dekh rahay hain aur tarazu jo hai wo bilkul Molana kay sar kay upar hai.

Ye b ho sakta hai k, jisy kehty hain sit-in dharna aur peechay supreme court hai to ye bhi ho sakta hai kay Supreme Court ka koi faisla is particular mazhabi jama’at ko pasand na aya ho aur usky khilaf jo hai unho nay dharna dia ho. We can say that this one head is pressurizing one institute at the back-end call of some other institute. We can also say that, by any means, Molana might have realized that all these activities planned by PDM and planned by him are not bringing the desired results and that is obvious from his facial expressions. Had there been positive response from the Supreme Court or from the participants of sit-in, his expressions would have been change otherwise. So, some sort of uncertainty is there on the face of Molana Fazal ur Rahman which could be taken as a kind of disparity that the very purpose set out by this PDM has not been achieved. And therefore they are here before this very prestigious institution of Pakistan, Supreme Court to do something for them. Also, the bold form of language is used; both PDM and Supreme Court is used in bold form and capital letters which is a typographic technique used in media discourses to highlight something.

The turban he is wearing is symbolic. He is wearing a heavy turban that is a representation of almost 12 to 13 political parties and the responsibilities or the expectation of all these 13 or 14 parties are on his head. And seeing that this head (pointing towards head) and this head (pointing towards heart) are both, at the time, incapable of holding the responsibility and as a result he seems somewhat confused.

Tarazu jao kay mazhab mein aik adal ka nishan hai aur Supreme Court ka bhi nishan hai aur Molana sahib aik mazhabi part kay leader hain and now at moment he is behaving like a religio-political leader yani kay wo religio-political parties kay

representative hain aur is tarha adal kay nizam ko apnay hath mein pakra hua hai samnay jo usky idara hai.

There could have been any person, any political leader as there were almost 13 political parties including PMLN, PPP, and so many other parties. Everything is said against something and everything is context based. And if we just look at the political history of the formation of PDM, it was formed to throw away Mr. Khan's (former Prime Minister) regime. And it is also a well-known fact that who the invisible power behind all this activities was. Behind the formation of PDM one of the main reason was that according to them Mr. Khan's government was going against the religion. Despite doing political irregularities, he was not following the true spirit of Islam and this is how the PDM formed at that time was representative of religio-political parties. And the overall impression of the picture could be that this PDM which is the representative of all religious and political parties of Pakistan are present there before the Supreme Court to let this very institution realize that we are right in whatever we are doing. And it is our right and this is for the sake of Pakistan.

Moalana saab claims to be head of the religious party. It is one of Molana's traits that he has been using religion card to materialize his political aims. Molana bazahir jo hain itny wo innocent ban rahy hain, unky face expression ye bata rahy hain kay wo itny pareshan hain kay jesy unki tawaqaat k baraks jo hai Supreme Court ne koi faisla suna dia hai ya deny ja rhi hai to ye sirf dikhany k liye hai halan k wo boht achi tran janty hain k wo kia kr rahy hain or ye jo Supreme Court ka symbol hai jo unho ne apny right hand mein pakra hua hai to ye public image hai jo wo awaam ko dikhana chahty hain k PDM jo hai it is all about keeping balance in the country which is very logo of the Supreme Court to ham jo bhi kr rhy hain mulk mein siyosat, mazhab or halaat ko balance rkhny k liye kr rahy hain. Or tasveer kay mutabiq Supreme Court jo kuch kr rhi hai wo tawaqoat k bar-aks kr rhi hai. Jis date ka ye cartoon hai us se yhi pata chalta hai k us waqt Mr. Khan ki haqumat recently khtm hui thi or Supreme Court main cases ko challenge krny ka process chal raha tha.

To iski aik interpretation ye bhi ho skti hai k Molana ne pagri jo sar py taj ki soorat mein pehni hui hai, wo apparently to unho ne pehn lia or leader ban gye 10, 12 parties k PDM ki soorat mein. Or unho ne unko agay kr k apny jo bhi political maims thy unko hasil krny ki koshish ki ya hasil kr liye.

اردو:

آپ یہ دیکھیں کہ ہر چیز کی اپنی تاریخ ہوتی ہے، اور اگر آپ ریلیجیس پارٹی کی تاریخ دیکھیں پاکستانی سیاست میں تو یہ ہمیشہ کسی مضبوط ادارے کے طور پر استعمال کی گئی ہے، یا فوج کے طور پر یا پریشر گروپ کے طور پر، زیادہ مناسب مصطلح پریشر گروپ ہوتا ہے۔ اس ادارے کو جیسا کہ یہاں ذکر ہوا ہے سپریم کورٹ ہو سکتا ہے، یا یہ کوئی بہت زیادہ طاقتور ادارہ ہو۔ اور پاکستانی تاریخ اور مزاحمتی بحث میں بہت مقبول مصطلح ہے مولانا فوج اتحاد اور یہ تاریخ سے ظاہر ہوتا ہے کہ ضیاء نے حکومت کو دین اور اسلام کے نام پر قبضہ کیا، یہ دیسکورس ہسٹورک اپروچ۔ اور وہاں لکھا گیا تھا؛ ریفرنڈم کا متن بہت سادہ تھا: "کیا آپ پاکستان میں اسلام چاہتے ہیں" تو آگے ٹک کے ساتھ لکھا ہوا تھا "ضیاء الحق" اور اگر نہیں چاہتے تو وہ خالی تھا۔ یہی وجہ ہے کہ مضبوط ادارہ اور ریلیجیس پارٹی کے درمیان گہرا تعلق رہا ہے۔

ہمیشہ ایسی دینی کارروائیاں رہی ہیں جو کہ کبھی نہ کبھی کسی مضبوط کے زیر اہتمام استعمال ہوتی رہی ہیں، یا تو ملک میں اسلام لانے کے نام پر یا ملک میں توازن لانے کے نام پر یا پیغام کو ہم آہنگ کرنے کے نام پر یا پیغام کو کنٹرول کرنے کے نام پر یا ایسی کاموں کو کرنے کے نام پر۔ اسی طرح، یہاں ایک معروف سیاسی شخصیت کی تصویر ہے جو کسی دینی جماعت کے حصے میں ہیں، مولانا فضل الرحمان اور ایک ٹوپی یا 'عمامہ شریف' یا 'پگڑی'، جو وہ پہنتے ہیں، پر 'PDM' کا لفظ ہے جو پاکستانی سیاق و سباق میں پاکستان ڈیموکریٹک موومنٹ کا اختصار ہے۔ اور وہ دایاں ہاتھ میں ایک پلیکارڈ پکڑ کر پکڑے ہوئے ہیں اور اس پر ایک ترازو، عدل کا علامت، جو کہ مطلب ہے کہ ملک میں دین، انصاف، عدل یا توازن، صرف دینی جماعت کے ذریعے حاصل کیا جا سکتا ہے۔

مولانا صاحب کا دیکھیں، ان کا کوئی ریلیکس پوزیشن نہیں ہے، درست ہے نا؟ لگ رہا ہے کہ کچھ پریشان ہیں یا کوئی الٹی طرف کو دیکھ رہے ہیں۔ اور اگر آپ ان کی طرف دیکھیں تو لگتا ہے کہ کسی کو دیکھ رہے ہیں۔ اور ہو سکتا ہے کہ وہ وہاں بیٹھے دھرنے والوں کی طرف دیکھ رہے ہوں اور ترازو جو ہے وہ بالکل مولانا کے سر کے اوپر ہے۔

یہ بھی ہو سکتا ہے کہ، جسے کہتے ہیں سٹ ان ڈھرنہ اور پیچھے سپریم کورٹ ہے تو یہ بھی ہو سکتا ہے کہ سپریم کورٹ کا کوئی فیصلہ اس پارٹیکولر مذہبی جماعت کو پسند نہ آیا ہو اور اُس کے خلاف جو ہے انہوں نے ڈھرنہ دیا ہو۔ ہم کہہ سکتے ہیں کہ یہ ایک ادارے پر دباؤ ڈال رہا ہے اور کسی دوسرے ادارے کی پس منظوری کے پیچھے سے کول ہو رہا ہے۔ ہم کہہ سکتے ہیں کہ، کسی طرح، مولانا کو محسوس ہو گیا ہو کہ PDM کی تمام یہ فعالیتیں جو منصوبہ بنائی گئی ہیں اور انہوں نے بنائی ہیں وہ مطلوبہ نتائج لے کر نہیں آ رہیں اور یہ ان کے فیشل ایکسپریشنز سے واضح ہے۔ اگر سپریم کورٹ یا سٹ ان ڈھرنے کے شرکاء سے مثبت جواب ملا ہوتا، تو ان کے ایکسپریشنز تبدیل ہوتے مگر نہیں۔ تو، مولانا

فضل الرحمن کے چہرے پر کچھ غیر یقینیت ہے جو کہ اس بات کی طرح ہے کہ PDM کے ذریعے ترتیب دی گئی اس مقصد کو حاصل نہیں کیا گیا ہے۔ اور اس لئے وہ یہاں پاکستان کے اس بہت بڑے ادارے، سپریم کورٹ کے سامنے آئے ہیں کچھ کرنے کے لئے۔ علاوہ ازیں، جرات مند زبان کا استعمال کیا گیا ہے؛ دونوں PDM اور سپریم کورٹ کو بولڈ اور کیپیٹل لیٹرز میں استعمال کیا گیا ہے جو ایک ٹائپوگرافیک ٹیکنیک ہے جو میڈیا ڈسکورسز میں کچھ کو ہائی لائٹ کرنے کے لئے استعمال ہوتی ہے۔

جو عمامہ پہن رہے ہیں وہ سمبولک ہے۔ وہ ایک بھاری عمامہ پہنے ہوئے ہیں جو تقریباً 12 سے 13 سیاسی جماعتوں کی ترمیم ہے اور ان سب 13 یا 14 جماعتوں کی ذمہ داریاں یا توقعات ان کے سر پر ہیں۔ اور دیکھنے سے یہ سر (سر کی طرف اشارہ کرتے ہوئے) اور یہ سر (دل کی طرف اشارہ کرتے ہوئے) دونوں، اس وقت، ذمہ داری کو اٹھانے کے قابل نظر نہیں آتے اور اس نتیجے میں وہ کچھ کنفیوز نظر آتے ہیں۔

ترازو جاؤ کے مذہب میں ایک عدل کا نشان ہے اور سپریم کورٹ کا بھی نشان ہے اور مولانا صاحب ایک مذہبی پارٹ کے رہنما ہیں اور اب اس وقت وہ مذہبی سیاسی رہنما کی طرح برتا ہے یعنی کہ وہ مذہبی سیاستی جماعتوں کے نمائندے ہیں اور اس طرح عدل کے نظام کو اپنے ہاتھ میں پکڑا ہوا ہے جو کہ اسکے ادارہ کے سامنے ہے۔

کوئی بھی شخص ہو سکتا تھا، کوئی بھی سیاسی رہنما، کیونکہ تقریباً 13 سیاسی جماعتیں شامل تھیں، ان میں PMLN، PPP، اور بہت سی دوسری جماعتیں شامل تھیں۔ ہر چیز کسی چیز کے خلاف کہی جاتی ہے اور ہر چیز موقعیت پر مبنی ہے۔ اور اگر ہم صرف PDM کی تشکیل کی سیاسی تاریخ کی طرف دیکھیں، تو یہ مخلوق ہوئی تھی تاکہ خان صاحب کی حکومت کو ہٹایا جائے۔ اور یہ ایک معروف حقیقت بھی ہے کہ تمام ان فعالیتوں کے پیچھے نامعلوم قوت کون تھی۔ PDM کی تشکیل کے پیچھے ایک اہم وجہ یہ بھی تھی کہ ان کے لئے خان صاحب کی حکومت دین کے خلاف جا رہی تھی۔ سیاسی نامعمولیتوں کے باوجود، وہ اسلام کے اصل روح کو نہیں مان رہے تھے اور یہی وجہ ہے کہ PDM جو تب کی تشکیل کی گئی تھی وہ اس وقت کی دینی سیاستی جماعتوں کی نمائندہ تھی۔ اور تصویر کا کلی اثر یہ ہو سکتا ہے کہ یہ PDM، جو پاکستان کی تمام دینی اور سیاسی جماعتوں کی نمائندگی کرتی ہے، وہ وہاں عدالت عظمیٰ کے سامنے موجود ہیں تاکہ یہ ان کو یہ واضح کر سکیں کہ ہم جو کچھ بھی کر رہے ہیں، ہم درست ہیں۔ اور یہ ہمارا حق ہے اور یہ پاکستان کے لئے ہے۔

مولانا صاحب دعویٰ کرتے ہیں کہ وہ مذہبی جماعت کے سربراہ ہیں۔ مولانا کی ایک خصوصیت یہ ہے کہ وہ اپنے سیاسی اہداف کو حاصل کرنے کے لئے مذہب کارڈ کا استعمال کر رہے ہیں۔ مولانا ظاہری طور پر جو ہیں اتنے وہ معصوم بن رہے ہیں، ان کے فیس ایکسپریشن یہ بتا رہے ہیں کہ وہ اتنے پریشان ہیں جیسے ان کی توقعات کے برخلاف جو ہے سپریم کورٹ نے کوئی فیصلہ سنا دیا ہے یا دینے جا رہی ہے تو یہ صرف دکھانے کے لئے ہے حالانکہ وہ بہت اچھی طرح جانتے ہیں کہ وہ کیا کر رہے ہیں اور یہ جو سپریم کورٹ کا نشان ہے جو انہوں نے اپنے دائیں ہاتھ میں پکڑا ہوا ہے تو یہ عوام کو دکھانا چاہتے ہیں کہ PDM جو ہے یہ صرف ملک میں بقاء کو بقا رکھنے کے لئے ہے جو سپریم کورٹ کی علامت کا

ہے کہ ہم جو بھی کر رہے ہیں ملک میں سیاست، مذہب اور حالات کو بقاء رکھنے کے لئے کر رہے ہیں۔ اور تصویر کے مطابق سپریم کورٹ جو کچھ بھی کر رہی ہے وہ توقعات کے برعکس کر رہی ہے۔ جس تاریخ کا یہ کارٹون ہے اس سے یہی پتا چلتا ہے کہ اس وقت مسٹر خان کی حکومت حال ہی میں ختم ہوئی تھی اور سپریم کورٹ میں کیسز کو چیلنج کرنے کا عمل جاری تھا۔

اس کی ایک تشریح یہ بھی ہو سکتی ہے کہ مولانا نے جو پیگڑی سر پر تاج کی صورت میں پہنی ہوئی ہے، وہ ظاہری طور پر انہوں نے پہن لیا اور لیڈر بن گئے 10، 12 جماعتوں کے پی ڈی ایم کی صورت میں۔ اور انہوں نے انہیں آگے بڑھا کر اپنے جو بھی سیاسی مقاصد تھے انہیں حاصل کرنے کی کوشش کی یا حاصل کر لیا۔

English:

You can see that everything has a history of its own, and if you look at the history of religious parties in Pakistani politics, they have always been used by some powerful institution, be it the military or a pressure group. The more appropriate term would be a pressure group. This institution could be, as mentioned here, the Supreme Court, or it could be an even more powerful institution. And in Pakistani history and militant discourse, a very popular term is the Mullah-military alliance, and it is evident from history that Zia gained control of the government in the name of religion and Islam, this Discourse Historic Approach. And it was written there; the very text of the referendum was: “Do you want Islam in Pakistan,” and it was written below “Zia-ul-Haq” and if not, it was empty. This is how there has been a deep relationship between the powerful institution and religious party.

There have always been religious acts of this kind that have been used by some powerful entity, either in the name of bringing Islam to the country, bringing balance to the country, harmonizing the message, controlling the message, or doing things like this. Similarly, here is a picture of a well-known political figure belonging to a religious party, Molana Fazal ur Rahman, and a ‘cap’ or ‘ammama shareef’ or ‘pagri’ (turban), which he is wearing, carries the word ‘PDM’, which is an abbreviation of Pakistan Democratic Movement in the Pakistani context. And he is holding a placard with his right hand, and it carries a symbol of a scale, tarazu, adal, which means that religion, justice, fairness, or balance can only be attained in the country through a religious party.

Look at Maulana Sahib, he doesn’t seem to be in a relaxed posture, right? It looks like he’s somewhat confused or if you look at his front, it seems like he’s looking

at someone. And it's possible that he's looking towards those who are sitting in the sit-in, and the scale is right above Maulana's head.

This could also be the case that, what we call a sit-in protest and behind it is the Supreme Court, so it could also be that a decision by the Supreme Court was not favored by this particular religious group and those against it may have staged a sit-in. We can say that this is putting pressure on one institution at the behest of another institution. We can also say that, in some way, Molana might have felt that all these activities planned by the PDM and planned by him are not yielding the desired results, and that is evident from his facial expressions. If there had been a positive response from the Supreme Court or from the participants of the sit-in, his expressions would have changed, but they didn't. So, there is a sense of uncertainty on the face of Molana Fazal ur Rahman, which could be interpreted as a kind of disillusionment that the very purpose set out by this PDM has not been achieved. And therefore, they are here before this very prestigious institution of Pakistan, the Supreme Court, to do something for them. Also, bold language is used; both PDM and Supreme Court are in bold and capital letters, which is a typographic technique used in media discourses to highlight something.

The turban he is wearing is symbolic. He is wearing a heavy turban that is a representation of almost 12 to 13 political parties and the responsibilities or the expectation of all these 13 or 14 parties are on his head. And seeing that this head (pointing towards head) and this head (pointing towards heart) are both, at the time, incapable of holding the responsibility and as a result he seems somewhat confused.

The scale represents justice in religion, and it's also a symbol of the Supreme Court. Maulana Sahib is a leader of a religious party, and at the moment, he is behaving like a religio-political leader, meaning he represents religio-political parties, and thus, the system of justice is in his hands, visible before his institution. There could have been any person, any political leader as there were almost 13 political parties including PMLN, PPP, and so many other parties. Everything is said against something and everything is context based. And if we just look at the political history of the formation of PDM, it was formed to throw away Mr. Khan's (former Prime Minister) regime. And it is also a well-known fact that who the invisible power behind all this activities was. Behind the formation of PDM one of the main reason was that according to them Mr.

Khan's government was going against the religion. Despite doing political irregularities, he was not following the true spirit of Islam and this is how the PDM formed at that time was representative of religio-political parties. And the overall impression of the picture could be that this PDM which is the representative of all religious and political parties of Pakistan are present there before the Supreme Court to let this very institution realize that we are right in whatever we are doing. And it is our right and this is for the sake of Pakistan.

Molana Sahab claims to be the head of the religious party. One of Molana's traits is that he has been using the religion card to materialize his political aims. Although Molana outwardly appears innocent, his facial expressions indicate that he is quite distressed, as if his expectations regarding the Supreme Court's decision or denial are contrary to what he had hoped for. This is merely for show, as he knows very well what he is doing. The symbol of the Supreme Court, which he holds in his right hand, is a public image he wants to portray, indicating that the PDM (Pakistan Democratic Movement) is all about maintaining balance in the country, which is the very essence of the Supreme Court. Whatever we are doing in terms of politics, religion, or circumstances, we are doing to maintain balance in the country. And according to the image, the Supreme Court's actions are contrary to expectations. The date of this cartoon indicates that Mr. Khan's government had recently ended, and the process of challenging cases in the Supreme Court was ongoing.

An interpretation of this could also be that Molana, by wearing the turban resembling a crown on his head, apparently took the lead and became the leader of the 10 to 12 parties forming the PDM. And by doing so, he attempted to pursue or had already achieved his political aims.

Participant 02:

Roman:

Mein yai samjhta hun kay is yasveer mein supreme court jo building hai molana Fazal ur Rahman isky samny dharna de rahay hain aur wo bethy hain yahan py aur unho ny hath mein tarazu jo hai uska nishan uthaya hua hai. Ye tarazu jo hai basically Jamat-e-Islami jo hai uska nishan bhi hai aj kal lekin yahan py ye tarazu jo hai ye basically

nishan hai supreme court ka ti inho nay apny hath mein ye lai kay aik tarha se supreme court ko ye bawar krana chahtay hain kay dekho yar insaaf karo tum insaaf nahi kar rahay aur insaaf ka matlab ye hai kay hamaray haq mein jo faislay hain wo agar karo gay to wo insaaf hoga. Otherwise jo insaaf hoga wo hamary nazdeeq qabil-e-qubool nahi hai. To aik baat to ye hai is mein aur dusri baat ye hai kay yahan py mujhy to lagta hai k jesy ye Supreme Court kay bilkul madd-e-muqabil aya khara hai kay bhai aap aik as a institution theek hain aap apni jaga par hian lekin ham jo hain apni jaga par hain, ham aap se mang rahay hain lekin insaaf wohi hona chahiye jo ham mang rahay hain.

Jahan tak Islami taleemat ka taluq hai to wo kisi aik shakhs ka aayei'n (law) nae hai. Uska apna aik status hai aur usky haqa'iq jo hain wo alag rakhay jayein gay. Aur ye jo nafaq or is tarah ki cheezain in cheezokn ka unky sath koi taluq nae hai pehli baat to ye hai. Mein samajhta hun kay yahan pay agarchy wo (Molana Fazal-ur-Rahman) present kar rahy hain aik bari religious party ko lekin yahan pay inka jo maqsad hai basically wo religion nahi hai, usko present nahi kiya ja raha. It is politics in the name of religion. Balkay ye hai kay reigion kay naam ko badnaam karny ki koshish kr rahay hain. To is liye jahan tak mein samajhta hun aik to ye hai kay Fazal-ur-Rahman sahib jo hain inky jesy turban py likha hua ha 'PDM' to ye tamam un parties ko present kar rahy hain. Inka maqsad ye hai kay dekhao bhae ye sirf mera cause nae hai balky in tamam parties ka cause bhi wohi hai jo mera cause hai yani same hai aur us mein similarities payi jati hain. Dusra ye hai kay ye baithay huay hain yahan par bary ghusay kay andar, mein samajhta hun, aur aik lehaz se pressurize bhi kar rahy hain kay Supreme Court agar ap nay meri baat na mani to mery pechy boht sari parties hain mein unko lay kar a jaoun ga phr aap say faisla ham apny haq main karwa hi lain gay.

So mazhabi exploitation kay zariyay say jo hai aam logon kay jo deeni jazbaat hain unko bhi attract kia ja sakta hai. Yani kay is banday ko la kar khara kiya hai ta kay awaam bhi yhan par hmary maqasid or cause kay liye khari ho jaye. Us waqt bhi inho nay yahi kaha tha kay ye (Imran Khan) yahudi agent hai aur kuch din pehly Molana Sherani jo hain jo Balochistan se hain unho nay isi tarha ka bayaan diya tha kay hmari shu'ra (meeting) jo hai us mein ye tay hua tha kay ham ne Imran Khan ki mukhalifat kesy karni hai.

اردو:

میں یہی سمجھتا ہوں کہ اس تصویر میں سپریم کورٹ کا وہ عمارت ہے جس کے سامنے مولانا فضل الرحمن اپنا دھرنا دے رہے ہیں اور وہ یہاں بیٹھے ہیں اور انہوں نے ہاتھ میں ترازو جو ہے اس کا نشان اٹھایا ہوا ہے۔ یہ ترازو جو ہے بنیادی طور پر جماعت اسلامی کا نشان بھی ہے ایچ کل لیکن یہاں پر یہ ترازو جو ہے یہ بنیادی طور پر سپریم کورٹ کا نشان ہے تو انہوں نے اپنے ہاتھ میں یہ لے کر ایک طرح سے سپریم کورٹ کو یہ بیان کرانا چاہتے ہیں کہ دیکھو یار انصاف کرو تم انصاف نہیں کر رہے اور انصاف کا مطلب یہ ہے کہ ہمارے حق میں جو فیصلے ہیں وہ اگر کرو گے تو وہ انصاف ہوگا۔ اگر ورنہ جو انصاف ہوگا وہ ہمارے نزدیک قابل قبول نہیں ہے۔ تو ایک بات تو یہ ہے اس میں اور دوسری بات یہ ہے کہ یہاں پر مجھے تو لگتا ہے کہ جیسے یہ سپریم کورٹ کے بالکل مد مقابل آیا کھڑا ہے کہ بھائی آپ ایک ایک انسٹی ٹیوشن ٹھیک ہیں آپ اپنی جگہ پر ہیں لیکن ہم جو ہیں اپنی جگہ پر ہیں، ہم آپ سے مانگ رہے ہیں لیکن انصاف وہی ہونا چاہیے جو ہم مانگ رہے ہیں۔

جہاں تک اسلامی تعلیمات کا تعلق ہے وہ کسی ایک شخص کا آئین نہیں ہے۔ اس کا اپنا ایک مقام ہے اور اس کے حقائق جو ہیں وہ الگ رکھے جائیں گے۔ اور یہ جو نفاق اور اس طرح کی چیزیں ہیں ان چیزوں کا ان کے ساتھ کوئی تعلق نہیں ہے۔ پہلی بات تو یہ ہے۔ میں سمجھتا ہوں کہ یہاں پر اگرچی وہ (مولانا فضل الرحمن) پیش کر رہے ہیں ایک بڑی دینی جماعت کو لیکن یہاں پر ان کا جو مقصد ہے بنیادی طور پر وہ دین نہیں ہے، اُس کو پیش نہیں کیا جا رہا۔ یہ سیاست دین کے نام پر ہے۔ بلکہ یہ ہے کہ دین کے نام کو بدنام کرنے کی کوشش کر رہے ہیں۔ تو اس لئے جہاں تک میں سمجھتا ہوں ایک تو یہ ہے کہ فضل الرحمن صاحب جو ہیں ان کے جیسے تریں پر لکھا ہوا ہے 'PDM' تو یہ تمام ان پارٹیوں کو پیش کر رہے ہیں۔ ان کا مقصد یہ ہے کہ دیکھو بھائی یہ صرف میرا مقصد نہیں ہے بلکہ ان تمام پارٹیوں کا مقصد بھی وہی ہے جو میرا مقصد ہے یعنی وہی ہے اور اُس میں مماثلتیاں پائی جاتی ہیں۔ دوسرا یہ ہے کہ یہ بیٹھے ہوئے ہیں یہاں پر بڑے غصے کے اندر، میں سمجھتا ہوں، اور ایک لحاظ سے پریشاں بھی کر رہے ہیں کہ سپریم کورٹ اگر آپ نے میری بات نہ مانی تو میرے پیچھے بہت ساری پارٹیز ہیں میں اُن کو لے کر آ جاؤں گا پھر آپ سے فیصلہ ہم اپنے حق میں کروا ہی لیں گے۔

مذہبی استحصال کے ذریعے جو ہے عام لوگوں کے جو دینی جذبات ہیں انکو بھی آکر کیا جا سکتا ہے۔ یعنی کہ اس بندے کو لے کر کھڑا کیا گیا ہے تاکہ عوام بھی یہاں پر ہمارے مقاصد اور کاز کے لئے کھڑی ہو جائے۔ اس وقت بھی انہوں نے یہی کہا تھا کہ یہ (عمران خان) یہودی ایجنٹ ہے اور کچھ دن پہلے مولانا شیرانی جو ہیں جو بلوچستان سے ہیں انہوں نے اسی طرح کا بیان دیا تھا کہ ہماری شوریاں (میٹنگ) جو ہے اس میں یہ طے ہوا تھا کہ ہم نے عمران خان کی مخالفت کیسے کرنی ہے۔

English:

I understand that in this image, Molana Fazal ur Rahman is staging a protest in front of the Supreme Court building, and he is sitting here and holding a scale in his hand. This scale is basically a symbol of the Jamaat-e-Islami nowadays, but here this scale is essentially a symbol of the Supreme Court. By holding it in his hand, they want

to convey to the Supreme Court that look, you're not delivering justice, and justice means the decisions in our favor. Otherwise, the justice that will be served will not be acceptable to us. So, one thing is clear from this, and the other thing is that it seems to me that he has directly confronted the Supreme Court, saying, "Look, you are an institution in your place, but we are also in our place. We are asking from you, but justice should be what we are asking for."

As far as Islamic teachings are concerned, they don't belong to any one person. They have their own status, and their facts will be kept separate. And this hypocrisy and such things have no relation with them. The first thing is this. I understand that here anarchy is being presented by Molana Fazal-ur-Rahman for a large religious party, but their purpose here is not essentially religion, it is not being presented. It is politics in the name of religion. Rather, they are trying to defame religion. So as far as I understand, on one hand, Fazal-ur-Rahman Sahib, who has 'PDM' written on his turban, is presenting all these parties. Their aim is to show that look brother, this is not just my cause but the cause of all these parties is also the same as mine, meaning it is the same, and there are similarities in it. Secondly, they are sitting here with great anger, I understand, and in one sense they are also pressurizing that if the Supreme Court does not listen to me, then there are many parties behind me, I will bring them along and then we will get the decision in our favor from you.

Participant 03:

English:

His intentions shows that he is actually there to pressurize the judicial system that's why he is actually carrying the logo/placard. One interesting thing is that he is actually trying to show his own importance as he is wearing the cap with PDM logo while there is none other PDM member there along with him. And he is just, you know, playing solo over here and the way he looks towards somewhere indicates as if he wants that he must be listened to but disappointment and annoyance is quite obvious from his facial expressions. There is no one who is coming to listen to him.

Actually, the reason behind choosing a head from the religious party instead of any other party from PDM (including PMLN, PPP, etc.) is because it represents the public masses that the religio-political situations previously in the country and those

people become a little bit more successful if they give the coloring of their politics to somewhat religion also. But here in this picture if we look at Molana's posture, it also shows that he is sitting for quite a long time and if we see at his hands; he has placard in his one hand and the other hand is quite disturbed as well. And if we look at both of his ears, he seems to be all ears. That he is just eagerly waiting to listen something from somewhere. I don't know whether there's a back of the Supreme Court or front of the Supreme Court but it means symbolically he is just going to show the people and PDM that he is present there. On the one hand that he is there on behalf of all the parties of PDM while on the other hand he is alone also.

اردو:

اس کی نیتیں ظاہر کرتی ہیں کہ وہ واقعی ادارہ عدلیہ کو دباؤ میں ڈالنے کے لئے وہاں ہیں، اسی لئے انہوں نے واقعی لوگوں/پلاکارڈ کو ساتھ لیا ہوا ہے۔ ایک دلچسپ بات یہ ہے کہ وہ اپنی اہمیت دکھانے کی کوشش کر رہے ہیں جیسے کہ وہ PDM کے لوگوں والی ٹوپی پہن رہے ہیں جبکہ ان کے ساتھ کوئی دوسرا PDM رکن وہاں موجود نہیں ہے۔ اور وہ صرف، آپ جانتے ہیں، اپنے بناوٹی میں ادا کر رہے ہیں اور جس طرح وہ کہیں دیکھتے ہیں اس سے معلوم ہوتا ہے جیسے وہ چاہتے ہیں کہ ان کی بات سنی جائے لیکن ان کی شکست اور ناراضگی ان کے چہرے کی توجہ سے کھل کر آتی ہے۔ کوئی نہیں آ رہا کہ انہیں سنئے۔

واقعی، دینی جماعت سے کسی دوسری جماعت مثلاً پی ڈی ایم (جیسے کہ پی ایم ایل این، پی پی پی، وغیرہ) کا کسی سربراہ کو منتخب کرنے کی وجہ یہ ہے کہ یہ عوام کی جماعت کو ظاہر کرتا ہے کہ ملک میں پہلے دینی سیاسی حالات اور ان لوگوں کو تھوڑی مسلسل کامیابی ملتی ہے اگر وہ اپنی سیاست کو کچھ حد تک مذہب کے رنگ میں بھی رنگ دیں۔ لیکن یہاں اس تصویر میں اگر ہم مولانا کے موقف پر نظر ڈالیں، تو یہ بھی ظاہر ہوتا ہے کہ وہ بہت دیر سے بیٹھے ہوئے ہیں اور اگر ہم ان کے ہاتھوں کو دیکھیں؛ ایک ہاتھ میں ان کے پاس پلاکارڈ ہے اور دوسرا ہاتھ بہت پریشان بھی ہے۔ اور اگر ہم ان کے دونوں کانوں کو دیکھیں، تو وہ بالکل کان لگا کر سن رہے ہوتے ہیں۔ کہ وہ بس بے صبری سے کچھ کسی سے کچھ سننے کے لئے منتظر ہیں۔ میں نہیں جانتا کہ سپریم کورٹ کی پیچھے ہے یا سپریم کورٹ کے سامنے لیکن علامتی طور پر یہ صرف لوگوں اور پی ڈی ایم کو دکھانے جا رہا ہے کہ وہ وہاں موجود ہیں۔ ایک طرف یہ کہ وہ پی ڈی ایم کے تمام جماعتوں کی طرف سے وہاں موجود ہیں جبکہ دوسری طرف وہ اکیلا بھی ہیں۔

Participant 04:

English:

In terms of the background of this politician, he is a shrewd and he is very clever as far as manipulation of things are concerned and in terms of politics and in terms of gaining objectives. So, he seems confused, he seems a little bit disturbed and he wants to gain something that is at the power with Supreme Court and he wants to attain his objectives by the decision of the Supreme Court. This is one of the interpretations. So, here we can say, that when we capitalize the things it means we want to propagate something. As we say sometimes e.g., when a candidate is supposed to write the name and the direction includes that the candidate must write the name in capital letters etc., so it means that you want to make something prominent. So here the objectives are being highlighted to get his interior motives achieved.

So language is normally considered means of communication, means of transmitting things. But there was an age when language was considered to represent the things and afterwards there was a phase in the history of language when language was used to construct, de-construct and re-construct ideologies. So same has been applied over here that this is the person from religious party and now these religious parties, especially when we talk about Pakistan's history, they have always been exploited to get their purposes done. It has also been exploited internationally. And one of the members of discussion pointed it out rightly that the church was also used at the time to achieve their purposes. So same is being done here as a religious person is being exploited and especially they have chosen this person who can easily be used for that particular purpose. Normally, some people having their own ideology cannot be manipulated but he (Molana Fazal-ur-Rahman) can be used and he can be exploited and he is the right person to get their jobs done.

اردو:

اس سیاست دان کے پس منظر کے لحاظ سے، وہ بہت ہوشیار اور دانشمند ہیں جہاں تک چیزوں کے موڈیفیکیشن اور سیاست اور اہداف حاصل کرنے کے امور میں بات ہو، وہ بہت ہوشیار ہیں۔ لہذا، وہ پریشان نظر آتے ہیں، وہ تھوڑی بہت پریشان محسوس ہوتے ہیں اور انہیں کچھ حاصل کرنا چاہیے جو سپریم کورٹ کے ذریعے حاصل کیا جا سکتا ہے اور وہ اپنے اہداف حاصل کرنا چاہتے ہیں۔ یہ ایک تشریح میں سے ایک ہے۔ لہذا، یہاں ہم کہہ سکتے ہیں، جب ہم چیزوں کا مالیا کرتے ہیں تو اس کا مطلب ہوتا ہے کہ ہم کچھ کو منفرد بنانا چاہتے ہیں۔ جیسا کہ ہم کبھی کبھی کہتے ہیں، مثلاً، جب ایک امیدوار کو نام لکھنا ہو تو اور ہدایت میں شامل ہوتا ہے کہ امیدوار کو نام کا بڑھ حروف میں لکھنا ضروری ہے وغیرہ، تو اس

کا مطلب ہوتا ہے کہ آپ کچھ کو واضح کرنا چاہتے ہیں۔ لہذا یہاں اہداف کو حاصل کرنے کیلئے مطالعہ کیا جا رہا ہے۔

لہذا زبان عموماً اب تک سراج کے طور پر سمجھی جاتی ہے، چیزوں کو منتقل کرنے کا ذریعہ۔ مگر ایک دور تھا جب زبان کو چیزوں کی ترمیم کرنے کے لیے استعمال کیا جاتا تھا اور بعد میں زبان کی تاریخ میں ایک مرحلہ آیا جب زبان کو نظریات کی تخلیق، تجدید اور ترکیب کرنے کے لیے استعمال کیا گیا۔ اسی طرح یہاں بھی ایسا ہوا ہے کہ یہ مذہبی جماعت کا شخص ہے اور اب یہ مذہبی جماعتیں، خاص طور پر جب ہم پاکستان کی تاریخ کی بات کرتے ہیں، وہ ہمیشہ اپنے مقاصد حاصل کرنے کے لیے استعمال ہوئی ہیں۔ اسے بین الاقوامی سطح پر بھی استعمال کیا گیا ہے۔ اور مذاکرہ کے ایک رکن نے یہ درستی سے اشارہ دیا کہ گرجا چرچ بھی اس وقت استعمال کیا گیا تھا تاکہ ان کے مقاصد حاصل ہوسکیں۔ لہذا یہاں بھی ایک مذہبی شخص کو استعمال کیا جا رہا ہے اور خاص طور پر انہوں نے اس شخص کو ان مخصوص مقاصد کے لیے آسانی سے استعمال کرنے کے لیے منتخب کیا ہے۔ عموماً کچھ لوگ اپنے خود کی نظریہ کو ترتیب دینے سے بچ سکتے ہیں مگر انہیں (مولانا فضل الرحمان) استعمال کیا جا سکتا ہے اور ان کا فائدہ اٹھایا جا سکتا ہے اور وہ ان مقاصد کو حاصل کرنے کے لیے صحیح شخص ہیں۔

Participant 05:

English:

Actually he is showing political tactics and when we talk about political tactics there are a lot of political tactics. But we talk about 'coalition'; he is depicting that behind him are a lot of political parties in the form of PDM. And through that, he means to say, he can influence anyone. So, that's why he is trying to pressurize Supreme Court to fulfil their demands. Maybe he wants that PDM parties are discriminated and Supreme Court is biased so he wants justice from Supreme Court and how he wants justice is that he is actually trying to pressurize. Through pressure he wants to achieve their interests. That is the main thing actually but the whole scenario is, we can say that, he is utilizing political tactics.

اردو:

در اصل وہ (مولانا فضل الرحمان) سیاسی تدابیر ظاہر کر رہا ہے اور جب ہم سیاسی تدابیر کی بات کرتے ہیں تو بہت ساری سیاسی تدابیر ہوتی ہیں۔ مگر جب ہم 'متحدہ' کی بات کرتے ہیں، وہ ظاہر کر رہا ہے کہ ان کے پیچھے متحدہ ممالک کی صورت میں کئی سیاسی جماعتیں ہیں۔ اور اس کے ذریعے، اس کا مطلب ہے، وہ کسی کو بھی متاثر کر سکتا ہے۔ لہذا، اس لئے وہ عدلیہ کو دباؤ میں ڈالنے کی کوشش کر رہا ہے تاکہ ان کی مطالب پوری ہوں۔ شاید وہ چاہتا ہوں کہ پی ڈی ایم جماعتوں کو تفریق کیا جائے اور عدلیہ جانبدار ہو، لہذا وہ عدلیہ سے انصاف چاہتا ہے اور اس کا مطلب ہے کہ وہ واقعی دباؤ ڈالنے کی

کوشش کر رہا ہے۔ دباؤ کے ذریعے وہ اپنے مفاد حاصل کرنا چاہتا ہے۔ یہی اصل بات ہے لیکن پوری منظر نامہ، ہم کہہ سکتے ہیں، کہ وہ سیاسی تدابیر کا استعمال کر رہا ہے۔

Participant 06:

English:

Actually it is a cartoon which was published on 13th May and PDM was party which was a combination of different parties. They have been in the government. And at that time Supreme Court was very active. So, they demanded for justice towards new government and they are very much uneasy because whatever they were doing they find it that the other party got lead over them. So they are asking for some justice but it also is something very ironical that what they are demanding they also are actually not taking that themselves.

Supreme Court was giving verdicts which were not according to their hopes. For that reason the expressions of Moalana Fazal ur Rahman represent uneasiness and they feel that there would be some injustice towards them. And it is very clear that the uneasy posture is towards Supreme Court. Symbol of 'scale' or 'tarazu' in the background symbolizes justice that he is in need for the justice or demanding for justice, he has this placard in his hand and for that justice he is making this protest and that is sit-in. though it is very clear that he is asking for justice from Supreme Court. It means Supreme Court is itself in a position that it is not providing the same thing it is supposed to provide.

I think, here, the politics and the political elements are more obvious than the religious one. And he is not the only person but we know the fact that Molana Fazal ur Rahman is the only person who has made this PDM. He is the central, we can say, force to make this PDM. So they have used his face here. So it is not for that purpose that he is religio-political identity.

اردو:

دراصل یہ ایک کارٹون ہے جو 13 مئی کو شائع ہوا اور پی ڈی ایم ایک جماعت تھی جو مختلف جماعتوں کا مجموعہ تھا۔ انہوں نے حکومت میں رہا ہے۔ اور اس وقت عدلیہ بہت فعال تھی۔ تو، وہ نئی حکومت کے خلاف انصاف کی مطالبہ کر رہے ہیں اور وہ بہت پریشان ہیں کیونکہ جو کچھ بھی وہ کر رہے ہیں وہ محسوس ہو رہا ہے کہ دوسری جماعت ان سے آگے ہے۔ تو وہ کچھ انصاف کی درخواست کر

رہے ہیں لیکن یہ بھی کچھ بہت مضحک ہے کہ جو وہ مطالبہ کر رہے ہیں وہ خود اسے واقعی نہیں لے رہے ہیں۔

عدلیہ فیصلے دے رہی تھی جو ان کی توقعات کے مطابق نہیں تھے۔ اسی وجہ سے مولانا فضل الرحمان کے اظہارات پریشانی کا اظہار کرتے ہیں اور ان کا یہ احساس ہوتا ہے کہ ان کے ساتھ انصاف نہ ہوگا۔ اور واضح ہے کہ پریشانی کا موقف عدلیہ کی جانب ہے۔ "ترازو" یا "سکیل" کا نشان پس منظر میں انصاف کا نشان ہے کہ وہ انصاف کی ضرورت ہے یا انصاف کی مطالبت کر رہے ہیں، ان کے ہاتھ میں یہ پلیکارڈ ہے اور اس کے لئے انہوں نے احتجاج اور بیٹھک کی ہے۔ اس کے باوجود واضح ہے کہ وہ عدلیہ سے انصاف کی مطالبت کر رہے ہیں۔ یہ مطلب ہے کہ عدلیہ خود ایسی حیثیت میں ہے کہ وہ وہی چیز فراہم نہیں کر رہی جو وہ فراہم کرنے کی مناسبت ہے۔

میرے خیال میں، یہاں، سیاست اور سیاسی عناصر مذہبی عناصر سے زیادہ واضح ہیں۔ اور وہ ایک ہی شخص نہیں ہیں مگر ہم جانتے ہیں کہ مولانا فضل الرحمان وہ ایک واحد شخص ہیں جنہوں نے یہ PDM بنائی ہے۔ انہیں وسیطہ بنایا گیا ہے، ہم کہہ سکتے ہیں، اس PDM کو بنانے کے لئے۔ لہذا یہ اس مقصد کے لئے نہیں ہے کہ وہ مذہبی سیاسی شناخت ہیں۔

Participant 07:

Roman:

Molana saab Spreme Court k samny bethay huay hain ta k tarazu ka nishan dikha k he can get justice from the Supreme Court of Pakistan. He is realizing that he is a victimized person and aggrieved from somewhere. But he only want to seek justice from the Supreme Court of Pakistan. At this time he is showing that he is so much innocent and he is also the head of the PDM (Pakistan Democratic Movement). He is the very creator and motivator and instigator in the politics of the Pakistan.

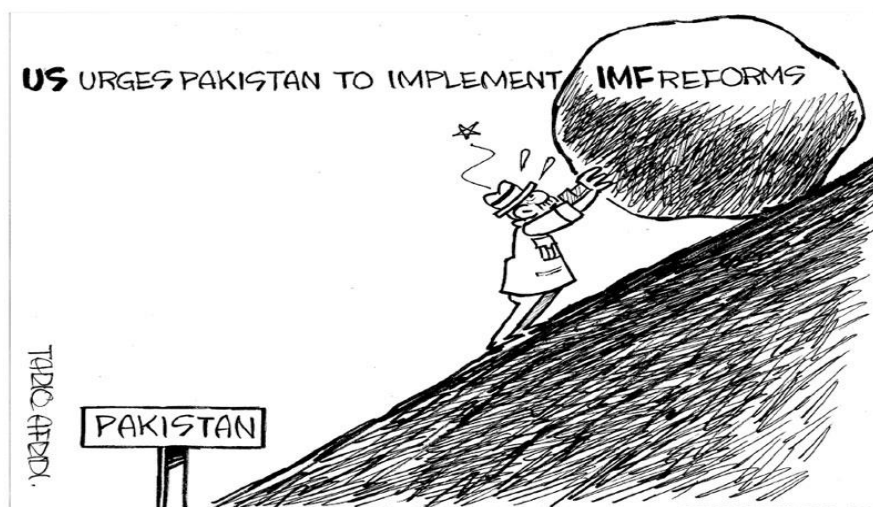
اردو:

مولانا صاحب سپریم کورٹ کے سامنے بیٹھے ہوئے ہیں تاکہ ترازو کا نشان دکھا کے وہ پاکستان کے سپریم کورٹ سے انصاف حاصل کر سکیں۔ انہیں احساس ہو رہا ہے کہ وہ کسی جگہ سے زیادہ پریشان ہیں۔ لیکن وہ صرف پاکستان کے سپریم کورٹ سے انصاف حاصل کرنا چاہتے ہیں۔ اس وقت انہیں محسوس ہو رہا ہے کہ وہ بہت معصوم ہیں اور انہیں PDM (پاکستان ڈیموکریٹک موومنٹ) کے سربراہ بھی مانا جا رہا ہے۔ وہ پاکستان کی سیاست میں بنائے والا اور پریزگار اور ترغیب دینے والا ہیں۔

English:

Maulana sahib is sitting in front of the Supreme Court to show the symbol of justice so that he can seek justice from the Supreme Court of Pakistan. He feels victimized and aggrieved from somewhere, but he only wants to seek justice from the Supreme Court of Pakistan. At this moment, he is portraying himself as very innocent and also as the head of the Pakistan Democratic Movement (PDM). He is considered the creator, motivator, and instigator in the politics of Pakistan.

5.3. Semiotic 3 (The News):



Participant 01:

Roman:

Is mein irony jo hai wo hai kay reforms kay anay se to behtari ani chahiye lekin ye picture bata rahi kay ye reforms ka pahaar jo hai agar Pakistan par gir jata hai to Pakistan to survive hi nahi kar sakay ga. To is kay peechay bhi jo underlined ideology hai wo yahi ho sakti hia kay jo IMF hmaein deta hai wo hmari behtari kay liye nahi balky apni behtarri kay liye deta hai. Aur jo PM hai Paksiatn ka jo k metaphor hai puri Pakistani nation ka to usko desperate dekhaya gaya hai. Wo apni taraf se puri koshish kar raha hai lekin lag nahi raha kay agr realistically ham iska analysis kartay hain to wo us pathar ko rok paye ga. Aur ya ye bhi ham keh saktay hain kay jo Pakistani qoum hai wo IMF kay so-called jo reform hain ya qarzay hain ya kuch hain unky itna neechay aa chuki hai kay shayad jitni der hamein anay mein lagi hai utni hi der bahar nikalny mein lagy. Ab dekhein kay pathar ka size jo hai wo itna bhari hai kay wo jo usko person rok

raha hai wo bilkul helpless lag raha hai. To ya to pahaar ki choti sey koi invisible force jo hai ya power jo hai wo usko rokay ta kay ye person jo hai apny aap ko stable kar ley ya aesa bandobast kar ley kay in reforms ko manageable forms mein ley aye. Aur agar upar sey aesa nahi hota to phir to ye hai na kay ye reforms kam aur destructive measures zyada lag rahay hain.

Aur heading mein dekhein kay “US urges” yani kay “asks” nahi hai aur “advise” nahi hai, dekhein na urges mtlb uksaa raha hai. So it means kay urge jo hai uksanaa to ye izhaar krta hai kay maazi mein bhi aap is kay aadi hain to ab aap ko kia hogya ab kiun nahi kar rahay to ab dekhein third party ka role hai. Aik taraf hai IMF, reforms ham ne IMF se leny hain aur keh hamaein US raha hai. So it means there must be something between US and IMF. Unky apas mein koi hidden motives hongy, interests hongy, kay jo IMF ki jo reforms hain wo jab hmaary tak ati hain to us se US ko kia faida hota hai.

Paksitan is tasveer mein bilkul miniature sa lag raha hai or aik boht bara sa pahaar hai jisko aap keh saktay hain kay mushkilon ka pahaar hai aur sloopy raasta hai Pakistan ki survival ka yani aap survive bhi usi waqt kar saktay hain jab apky pas IMF ki kuch reforms ayein, grant aye, aur aap is position mein hain kay boht zyada grant pay aap survive bhi nahi kar saktay. Grants in the form of economic reforms have been there from IMF but it has not been used as a nation but as individual. It has not been used for the betterment of nation rather for the betterment of individual. So, therefore, individual is there to manage the reforms. So, reforms have been represented metaphorically or ironically through stone. The path to Pakistan has been represented as a slope. Pakistan is in a sloppy condition.

IMF reforms ka jo stone hai uska chota sa hissa white hai or abki jo hai wo black or grey hai to iska matlab ye hai kay udhar se jo paisa a raha hai wo mehaz dikhaway kay liye thora sa Pakistaniyo ki behtari kay liye aur baki wo apnay mafadaat ko yahaan hassil karnay kay liye istemaal kartay hain. It means kay IMF se madad lena aap kay liye zyada se zyada khatarnaak hai aur kam se kam faida-mand hai. Aur dekhein kay is mein grey color hai and one of the connotations of grey is that it represents uncertainty. It means that you have been accepting reforms or paisa in the form of different shades blindly from IMF without any planning and now the time has come that it is going to fall upon you like a bomb.

There is the modern concept of hegemony. However in the past, it is the obvious term in the history, that whenever the world people occupied a piece of land, they used to say I occupy this piece of land in the name of religion. And now, as the picture also shows, they say that I occupy this land in the name of economic reforms and that is the new form of hegemony. On one hand, they capture the land and on the other they are capturing the minds as well. And mind in terms of implementing their ideologies, their agendas and up to great extent we have internalized, we have accepted that, perhaps, we cannot survive without their aids in the form of reforms and whatever they are planning for us might be beneficial for us.

Aur jo raasta hai boht sloppy dikhaya gya ha aur reforms aur loan le le kay ham ne apni baqa'a ko khatay mein daal dia hai. aur hmari jo physical survival hai wo bhi mushkil hai kay agar ye pathar gir jata hai to jo scenario dekhaya gaya hai kay, perhaps, that both the representative of the country and the country might have vanished. Yani as a nation or even independently aap survive nahi kar saktay, madad apko aye gi aur wo bhi apko IMF se leni pary gi aur phir America kay kehny pay leni pary gi. So it means that IMF is very much aware of the fact that Pakistani governments are Americanized, they can't take their decisions on their own, and they do whatever they are asked to do. So they have hit the very right country who hit the other right country to do the same.

The picture is representing somewhat flimsy picture of Pakistan and Pakistani public that they have reached the stage where their survival at the moment seems at so many stakes. And some magical power, or some mojaza or miracle can bring them to survival situation. And perhaps the underlined message behind this very cartoon is that, on one hand, it could be whatever the governments have been doing so far in the form of getting aids or reforms or money from IMF, they were justified up to some extent. And again, this cartoon is published in English newspaper and the ideology of this English newspaper is different from the ideology of Urdu newspaper. Here they are talking about the survival of the country and the very cartoon represents that survival, at the moment, lies in taking aids or accepting the reforms, suggested by US.

The justification on the part of any government could also be that we usually see that whenever there is increase in some sort of tax by the government people raise against it. And there was suggested it could be an attempt on the part of the government that this (picture) is the real condition of our country and please stand with us, whatever

we do is for the survival of our country. So instead of raising slogans against us, be with us. And however most of the people are aware that we will get IMF aid and they have realized that it is not only in favor of us rather it is in favor of them as well.

اردو:

اس میں وہ طنز ہے کہ اصلاحات کے آنے سے بہتری آئی چاہئے لیکن یہ تصویر بتا رہی ہے کہ اگر اصلاحات کا پہاڑ جو ہے اگر پاکستان پر گر جاتا ہے تو پاکستان تو بچنے کی کوشش بھی نہیں کر پائے گا۔ تو اس کے پیچھے بھی جو اندرونی نظریہ ہے وہ یہی ہو سکتی ہے کہ جو IMF ہمیں دیتا ہے وہ ہماری بہتری کے لئے نہیں بلکہ اپنی بہتری کے لئے دیتا ہے۔ اور جو وزیراعظم ہے پاکستان کا جو کہ میٹافور ہے پوری پاکستانی قوم کا تو اُس کو بیہودہ دکھایا گیا ہے۔ وہ اپنی طرف سے پوری کوشش کر رہا ہے لیکن لگ نہیں رہا کہ اگر حقیقتاً ہم اس کا تجزیہ کریں تو وہ اُس پتھر کو روک پائے گا۔ اور یہاں یہ بھی ہم کہہ سکتے ہیں کہ جو پاکستانی قوم ہے وہ IMF کے مسمیٰ اصلاحات یا قرضوں یا کچھ ہیں ان کے اتنا نیچے آ چکی ہے کہ شاید جتنی دیر ہمیں آنے میں لگی ہے اتنی ہی دیر باہر نکلنے میں لگے۔ اب دیکھیں کہ پتھر کا سائز جو ہے وہ اتنا بھاری ہے کہ وہ جو اُس کو روک رہا ہے وہ بالکل ہے بس نظر آ رہا ہے۔ تو یا تو پہاڑ کی چوٹی سے کوئی غیر محسوس قوت ہے یا پاور ہے وہ اُس کو روکے تا کہ یہ شخص جو ہے اپنے آپ کو استوار کر لے یا ایسا بندوبست کر لے کہ ان اصلاحات کو قابل انتظام شکل میں لے آئے۔ اور اگر اُوپر سے ایسا نہیں ہوتا تو پھر تو یہی ہے نہ کہ یہ اصلاحات کم اور تباہ کن اقدام زیادہ لگ رہے ہیں۔

اور ہیڈنگ میں دیکھیں "US urges" یعنی "asks" نہیں ہے اور "advise" نہیں ہے، دیکھیں نہ urges مطلب اُکسانا ہے۔ سو یہ مطلب کے "urge" جو ہے اُکسانا تو یہ اظہار کرتا ہے کہ ماضی میں بھی آپ اس کے عادی ہیں تو اب آپ کو کیا ہو گیا اب کیوں نہیں کر رہے تو اب دیکھیں تھرڈ پارٹی کا رول ہے۔ ایک طرف ہے IMF، اصلاحات ہم نے IMF سے لینی ہیں اور کہ ہمیں US راہا ہے۔ سو یہ مطلب ہے کہ US اور IMF کے درمیان کچھ ہونا چاہئے۔ انکے آپس میں کوئی پوشیدہ مقاصد ہونگے، مفادات ہونگے، کے جو IMF کی جو اصلاحات ہیں وہ جب ہمارے تک آتی ہیں تو اس سے US کو کیا فائدہ ہوتا ہے۔

پاکستان اس تصویر میں بالکل نمونہ نما لگ رہا ہے اور ایک بہت بڑا سا پہاڑ ہے جسے آپ کہہ سکتے ہیں کہ مشکلات کا پہاڑ ہے اور سلوپی راستہ ہے پاکستان کی سروائیو کا یعنی آپ سرور بھی اسی وقت کر سکتے ہیں جب آپ کے پاس IMF کی کچھ اصلاحات آئیں، گرینٹ آئی، اور آپ اس پوزیشن میں ہیں کہ بہت زیادہ گرینٹ ہے آپ سرور بھی نہیں کر سکتے۔

آئی ایم ایف کی شکل میں معاشی اصلاحات کے طور پر گرینٹس موجود ہیں لیکن انہیں قوم کے طور پر استعمال نہیں کیا گیا بلکہ افراد کے طور پر کیا گیا ہے۔ انہیں قوم کی بہتری کے لئے نہیں بلکہ افراد کی بہتری کے لئے استعمال کیا گیا ہے۔ اس لئے، افراد وہاں موجود ہیں تاکہ ان اصلاحات کا انتظام کریں۔

لہذا، اصلاحات کو تصوراتی طور پر یا لطیفہ طور پر پتھر کی صورت میں ظاہر کیا گیا ہے۔ پاکستان کا راستہ ڈھلوان کی صورت میں ظاہر کیا گیا ہے۔ پاکستان کی حالت ڈھلوان ہے۔

IMF کے ان اصلاحات کا پتھر، جو چھوٹا سا حصہ ہے، وہ سفید ہے اور اب جو آیا ہے وہ سیاہ اور سرمئی ہے، اس کا مطلب یہ ہے کہ ادھر سے جو پیسہ آرہا ہے وہ صرف دکھاوے کے لیے تھوڑا سا پاکستانیوں کی بہتری کے لیے ہے اور باقی وہ اپنے مفادات کو یہاں حاصل کرنے کے لیے استعمال کرتے ہیں۔ اس کا مطلب ہے کہ IMF سے مدد لینا آپ کے لیے زیادہ خطرناک ہے اور کم سے کم فائدہ مند ہے۔ اور دیکھیں اس میں سرمئی رنگ ہے اور سرمئی کا ایک مطلب ہے کہ وہ uncertainty کو یقینی بناتا ہے۔ اس کا مطلب ہے کہ آپ نے IMF سے بے شمار مقبولیت سے، بغیر کسی تیاری کے، اصلاحات یا پیسے قبول کیا ہے اور اب وقت آیا ہے کہ وہ آپ پر ایک بم کی طرح گرا۔

موجودہ دور میں ہیجمونی کا نوین تصور ہے۔ لیکن پہلے، تاریخ میں ایک واضح مصطلح ہے، کہ جب بھی دنیا کے لوگ کسی علاقے کو قبضہ کرتے تھے، تو وہ کہتے تھے کہ میں اس علاقے کو مذہب کے نام پر قبضہ کرتا ہوں۔ اور اب، جیسا کہ تصویر بھی ظاہر کرتی ہے، وہ کہتے ہیں کہ میں اس زمین کو اقتصادی اصلاحات کے نام پر قبضہ کرتا ہوں اور یہ ہیجمونی کا نیا روپ ہے۔ ایک طرف، وہ زمین کو قبضہ کرتے ہیں اور دوسری طرف، وہ ذہنیت کو بھی قبضہ کر رہے ہیں۔ اور ذہن کی بات کرتے ہوئے، اپنی نظریات، اپنے ایجنڈوں کو عمل میں لانے کے لئے اور بڑے حد تک ہم نے انہیں اپنا لیا ہے، ہم نے قبول کیا ہے کہ شاید ہم ان کے اصلاحات کے روپ میں ان کی مدد کے بغیر زندہ نہیں رہ سکتے اور جو کچھ وہ ہمارے لئے منصوبہ بنا رہے ہیں وہ ہمارے لئے فائدہ مند ہو سکتا ہے۔

اور جو راستہ ہے بہت سلوپی دکھایا گیا ہے اور اصلاحات اور قرض لے لے کے ہم نے اپنی بقاء کو خطے میں ڈال دیا ہے۔ اور ہماری جو جسمانی بقاء ہے وہ بھی مشکل ہے کہ اگر یہ پتھر گر جاتا ہے تو جو سیناریو دکھایا گیا ہے کہ، شاید، کہ مملکت کے نمائندے اور مملکت دونوں غائب ہو جائیں۔ یعنی ایک قوم کے طور پر یا حتیٰ الگ الگ طور پر آپ زندہ نہیں رہ سکتے، مدد آپکو آئے گی اور وہ بھی آپکو آئے گی ایم آئی ایف سے لینی پڑے گی اور پھر امریکہ کے کہنے پر لینی پڑے گی۔ تو اس کا مطلب ہے کہ ایم آئی ایف بہت زیادہ اس بات کا اہم ہوتا ہے کہ پاکستانی حکومتیں امریکی ہو چکی ہیں، وہ اپنی فیصلے خود نہیں کر سکتیں، اور وہ جو بھی کہتے ہیں وہی کرتی ہیں۔ تو انہوں نے بالکل درست ملک کو مارا اور صحیح جگہ حملہ کیا۔

تصویر پاکستان اور پاکستانی عوام کی کچھ کمزور تصور کو ظاہر کر رہی ہے کہ وہ اس مرحلے تک پہنچ چکے ہیں جہاں ان کی موجودگی کا معاملہ بہت سی مشکلات کے پیش نظر ہے۔ اور کچھ جادوئی طاقت، یا کچھ معجزہ یا مोजہ انہیں بچنے کی حالت میں لے سکتا ہے۔ اور شاید اس خاص کارٹون کے پیچھے چھپی پیغام یہ ہو کہ، ایک طرف، یہ سرکاریں جو اب تک IMF سے معاونت یا اصلاحات یا رقم حاصل کر رہی تھیں، وہ ایک حد تک جائز تھیں۔ اور پھر، یہ کارٹون انگریزی اخبار میں شائع ہوا ہے اور اس انگریزی اخبار کی عقائد اردو اخبار کی عقائد سے مختلف ہیں۔ یہاں وہ ملک کی بچت کی بات کر رہے ہیں اور یہ کارٹون واقعی ملک کی بچت کو ظاہر کرتا ہے، اس وقت، امریکی کی مشوروں کو قبول کرنے

میں بنیاد رکھتا ہے۔ کسی بھی حکومت کی جانب سے دفاع یہ بھی ہو سکتا ہے کہ عام طور پر ہم دیکھتے ہیں کہ حکومت کی طرف سے کسی قسم کی ٹیکس میں اضافہ ہوتا ہے تو لوگ اس کے خلاف اٹھتے ہیں۔ اور وہاں سراپا گیا کہ حکومت کی جانب سے یہ کوشش ہو سکتی ہے کہ یہ (تصویر) ہمارے ملک کی واقعی حالت ہے اور براہ کرم ہمارے ساتھ کھڑے ہوں، ہم جو بھی کرتے ہیں وہ ہمارے ملک کی بچت کے لئے ہے۔ لہذا ہمارے خلاف نعرے نہ لگائیں، ہمارے ساتھ رہیں۔ اور البتہ زیادہ تر لوگ یہ جانتے ہیں کہ ہمیں IMF کی مدد ملے گی اور انہوں نے سمجھا ہے کہ یہ صرف ہمارے لئے ہی نہیں بلکہ ان کے لئے بھی فائدہ مند ہوگی۔

English:

The irony here is that while reforms are expected to bring about improvement, this picture indicates that if the mountain of reforms falls on Pakistan, it won't be able to survive. So, the underlying ideology behind this may be that what IMF provides us is not for our betterment but for its own. And the Prime Minister of Pakistan, who is a metaphor for the entire Pakistani nation, is depicted as desperate. He is making every effort from his side, but it doesn't seem realistic that he alone can stop this. We can also say that the Pakistani nation has fallen so low due to the IMF's so-called reforms or loans or whatever, that it may take as long to get out as it took to get in. Now, look at the size of the stone, it's so heavy that the person trying to stop it looks completely helpless. So, either there's an invisible force or power from the top trying to stop it so that this person can stabilize himself or arrange things in such a way that these reforms are brought into manageable forms. And if this doesn't happen from above, then it seems that these reforms are appearing less and the destructive measures more.

And in the heading, see "US urges" which means "asks" is not there and "advise" is not there, see, urges means to urge. So it means that "urge" here means to urge, it expresses that if you are used to it in the past, then what happened to you now, why aren't you doing it now, so now see the role of the third party. On one hand, there is IMF, we have to take reforms from IMF and that the US is urging us. So it means there must be something between the US and IMF. They must have hidden motives, interests, that when the reforms of IMF come to us, what benefit does the US get from it.

Pakistan appears to be completely miniature in this picture and there is a very large mountain which you can say is a mountain of difficulties and there is a sloppy path which is Pakistan's survival, meaning you can only survive when you have some

reforms from IMF, grants come, and you are in a position where you cannot survive even with a lot of grants.

Grants in the form of economic reforms have been there from IMF but it has not been used as a nation but as individual. It has not been used for the betterment of nation rather for the betterment of individual. So, therefore, individual is there to manage the reforms. So, reforms have been represented metaphorically or ironically through stone. The path to Pakistan has been represented as a slope. Pakistan is in a sloppy condition.

The stone of IMF reforms, which is a small part, is white, and now what has come is black and grey, meaning that the money coming from there is only for show for a little improvement for Pakistanis, and the rest they use to obtain their benefits here. This means that taking help from the IMF is more dangerous for you and less beneficial. And look, there is grey color in it and one meaning of grey is that it corrects uncertainty. This means that you have accepted reforms or money from the IMF with countless acceptances, without any preparation, and now the time has come that it falls on you like a bomb.

There is the modern concept of hegemony. However in the past, it is the obvious term in the history, that whenever the world people occupied a piece of land, they used to say I occupy this piece of land in the name of religion. And now, as the picture also shows, they say that I occupy this land in the name of economic reforms and that is the new form of hegemony. On one hand, they capture the land and on the other they are capturing the minds as well. And mind in terms of implementing their ideologies, their agendas and up to great extent we have internalized, we have accepted that, perhaps, we cannot survive without their aids in the form of reforms and whatever they are planning for us might be beneficial for us.

The path shown is quite slippery, and by accepting reforms and loans, we have put our survival at stake. And even our physical survival is difficult because if this stone falls, the scenario depicted suggests that, perhaps, both the representatives of the country and the country itself might vanish. It means that neither as a nation nor independently can you survive; you will need help, and that too, will have to be sought from the IMF and then upon the instructions of America. So, it implies that the IMF is very much aware that Pakistani governments are Americanized, unable to make their

decisions independently, and simply follow whatever they are told to do. So, they have targeted the very country that targets another country to do the same.

The picture is representing somewhat flimsy picture of Pakistan and Pakistani public that they have reached the stage where their survival at the moment seems at so many stakes. And some magical power, or some *mojaza* or miracle can bring them to survival situation. And perhaps the underlined message behind this very cartoon is that, on one hand, it could be whatever the governments have been doing so far in the form of getting aids or reforms or money from IMF, they were justified up to some extent. And again, this cartoon is published in English newspaper and the ideology of this English newspaper is different from the ideology of Urdu newspaper. Here they are talking about the survival of the country and the very cartoon represents that survival, at the moment, lies in taking aids or accepting the reforms, suggested by US.

The justification on the part of any government could also be that we usually see that whenever there is increase in some sort of tax by the government people raise against it. And there was suggested it could be an attempt on the part of the government that this (picture) is the real condition of our country and please stand with us, whatever we do is for the survival of our country. So instead of raising slogans against us, be with us. And however most of the people are aware that we will get IMF aid and they have realized that it is not only in favor of us rather it is in favor of them as well.

Participant 02:

Roman:

Mein ye samajhta hun kay IMF ki jo conditions hain jo Pakistan ki taraf a rahi hain ya balky implement ho chuki hain, un pay kaam shuru ho chukka hai, kuch pay ho chukka hai aur kuch pay baaki hai. To ye jo pahaar ka itna bara tukra hai jo samnay rok raha hai is se murad Pakistani PM hai. To is pathar ko wo roknay ki koshish kar raha hai ya balance karnay ki koshish kar raha hai lekin ye iskay control mein anay wala nahi hai to laazmi Pakistan ko mustaqbil mein be-tahasha nuqsan uthana pary ga. Kiun kay agar ye pathar neechy ata ha to zaahir hai Pakistan ko nuqsan uthana paray ga condition ki soorat mein.

Mein ye samajhta hun kay yahan par is waqt sirf Prime Minister ko nahi kharay hona chahiye tha balky tamam awam jo hai usko kharay hona chahiye tha. Aur mein ye

samajhta hun kay haqeeqat mein ye isko roknay ki koshish kar bhi nahi rahay balky haqeeqat jo hai usky ulat hai kay ye isko (IMF reforms) tasleem kar chukay hain apnay mafadaat kay liye jo Pakistan kay liye sar-a-sar nuqsan-dy hai.

Basically to peechay kuch aur log hain jo chala rahay hain IMF ko. Jesy kandhay py bandooq rakh kay chalany wali baat hoti hai na to IMF America kay kandhay py rakh kay bandooq chala raha hai.

Agar iska deep analysis karein to haqeeqat to yahi hai kay wo sirf dikhaway kay liye Pakistan ko paisa de rahy hain lekin andar unky apnay mafadaat hain. Aur agar tasveer mein dekha jaye to IMF ka jo pathar show kia gaya hai usky do hissy, aik upar jo white color ka hai or nechla hissa jo grey color ka hai, jo 60% aur 40% main baty huay hain. Iska matlab ye hai kay jo reforms hain wo zyada hain aur us kay badlay mein jo paisay diye gaye hain wo kam hain.

Bila-shuba ham ne apnay aap ko degrade kar diya hai aur usky sath sath hamara physical survival bhi khatray mein hai. Dusra ye kay Pakistan ki is picture kay zariye message dia gaya hai kay jo pathar ham ne aap ki taraf phenka hai usko tum rok nahi saktay kisi soorat mein bhi beshak hitna zor laga lo.

Jaisay apko is pathar ko roknay kay liye mazeed help darkaar hai, kay aur log ayein hamary sath aur isko mil jul kay rokein to yahan par jo hai na kay lack of unity in Pakistan kay tamam logun ko mil kay is pathar ko rokna chahiye akela Prime Minister kia kary. Aur dusri baat ye kay is pathar ki taraash khraash kay pechay aik puri planning hai.

اردو:

میں یہ سمجھتا ہوں کہ آئی-ایم-ایف کی جو کنڈیشنز ہیں جو پاکستان کی طرف آ رہی ہیں یا بلکہ لاگو ہو چکی ہیں، ان پہ کام شروع ہو چکا ہے، کچھ پر ہو چکا ہے اور کچھ پر باقی ہے۔ تو یہ جو پہاڑ کا اتنا بڑا ٹکڑا ہے جو سامنے روک رہا ہے اس سے مراد پاکستانی وزیراعظم ہے۔ تو اس پتھر کو وہ روکنے کی کوشش کر رہا ہے یا بیلنس کرنے کی کوشش کر رہا ہے لیکن یہ اسکے کنٹرول میں آنے والا نہیں ہے تو لازمی پاکستان کو مستقبل میں بے تحاشہ نقصان اٹھانا پڑے گا۔ کیونکہ اگر یہ پتھر نیچے آتا ہے تو ظاہر ہے پاکستان کو نقصان اٹھانا پڑے گا اس صورت میں، میں یہ سمجھتا ہوں کہ یہاں پر اس وقت صرف وزیراعظم کو نہیں کھڑے ہونا چاہیئے تھا بلکہ تمام عوام جو ہے اسکو کھڑے ہونا چاہیئے تھا۔ اور میں یہ سمجھتا ہوں کہ حقیقت میں یہ اسکو روکنے کی کوشش کر بھی نہیں رہے بلکہ حقیقت جو ہے اس کے

برعکس ہے اور وہ یہ ہے کہ یہ اسکو (آئی-ایم-ایف ریفارمز) تسلیم کر چکے ہیں اپنے مفادات کے لئے جو پاکستان کے لئے سراسر نقصان دہ ہے۔

بنیادی طور پر تو پیچھے کچھ اور لوگ ہیں جو چلا رہے ہیں آئی-ایم-ایف کو۔ جیسے کندھے پر بندوق رکھ کر چلانے والی بات ہوتی ہے نہ تو آئی-ایم-ایف امریکہ کے کندھے پر رکھ کر بندوق چلا رہا ہے۔

اگر اسکا گہرا تجزیہ کیا جائے تو حقیقت یہ ہے کہ وہ صرف دکھاوے کے لئے پاکستان کو پیسہ دے رہے ہیں لیکن ان کے اپنے مفادات ہیں۔ اور اگر تصویر میں دیکھا جائے تو آئی ایم ایف کا جو پتھر شو کیا گیا ہے اس کے دو حصے ہیں، ایک اوپر جو وائٹ رنگ کا ہے اور نیچلا حصہ جو گرے رنگ کا ہے، جو 60% اور 40% میں بٹے ہوئے ہیں۔ اس کا مطلب یہ ہے کہ جو اصلاحات ہیں وہ زیادہ ہیں اور اس کے بدلے میں جو پیسے دیے گئے ہیں وہ کم ہیں۔

بلاشبہ ہم نے اپنے آپ کو کمتر کر دیا ہے اور اس کے ساتھ ہماری جسمانی بچت بھی خطرے میں ہے۔ دوسرا یہ کہ پاکستان کی اس تصویر کے ذریعے پیغام دیا گیا ہے کہ جو پتھر ہم نے آپ کی طرف پھینکا ہے، اسے تم روک نہیں سکتے کسی صورت میں بھی بشکل ہتتا زور لگا لو۔

جیسے آپکو اس پتھر کو روکنے کے لیے مزید مدد درکار ہے، کہ اور لوگ آئیں ہمارے ساتھ اور اسکو مل کر روکیں تو یہاں پر جو ہے ناکامی میں پاکستان کے تمام لوگوں کو مل کے اس پتھر کو روکنا چاہیے، اکیلا وزیر اعظم کیا کرے۔ اور دوسری بات یہ کہ اس پتھر کی تراش تراش کے پیچھے ایک پوری منصوبہ بندی ہے۔

English:

I think that the conditions imposed by the IMF, which are coming towards Pakistan or have already been implemented, work has begun on them, some have been completed, and some are still pending. So, the large piece of the mountain that is blocking the way, it refers to the Pakistani Prime Minister. So, is he trying to stop this stone or trying to balance it, but it is not coming under his control, so it is necessary that Pakistan will have to suffer significant losses in the future. Because if this stone falls down, then it is evident that Pakistan will have to suffer losses in the current circumstances.

I believe that at this moment, not only the Prime Minister should have been standing there, but all the people should have been standing together. And I think the reality is not just an attempt to stop it, but the reality is quite the opposite, that they have accepted it (IMF reforms) for their own benefits, which are causing significant harm of Pakistan.

Basically, there are others behind who are driving the IMF. It's like someone carrying a gun on their shoulder, well, the IMF is carrying a gun on America's shoulder.

If we delve into a deep analysis, the reality is that they are giving money to Pakistan just for show, but their own interests lie within. And if we look at the picture, the stone of the IMF shown has two parts, one above which is white in color and the lower part which is gray, divided into 60% and 40%. This means that the reforms are more, and in return, the money given is less.

Certainly, we have degraded ourselves, and along with that, our physical survival is also at risk. Secondly, the message conveyed through this picture about Pakistan is that the stone we have thrown towards you cannot be stopped in any way, no matter how much force is applied.

As you need more help to stop this stone, that more people come with us and collectively stop it, here, it's not the Prime Minister alone who should do something, but all the people of Pakistan should come together to stop this stone due to the lack of unity. And the other thing is that behind the carving and crafting of this stone, there is a complete planning.

Participant 03:

English:

When United States says that implement the reforms so that first of all he is keenly observing the reform agenda, I must say, what IMF has given to Pakistan. And similarly, what I see here, is the valueless effort which is being made by Pakistan or Pakistani government that this is kind of insane that this much bulk of reform is being stopped by this one person. There should have been some lever here, there should have been some technique and methodology. There should be some measures in the name of methodology for example, economic measures, or other economic reforms, etc. So without taking any proper economic measures he is there alone to push back the reforms.

First of all it is written on the wall, whether you accept it or not, it is such a deep slope, ultimately these things have to be fallen on the country. So, it means that sooner

or later you will have to take it or you will have to implement IMF reforms so why not, as US also asserted, to implement it just now.

If we look at the picture, it is already pro-American person whose get-up is there and look at the hat and the line and the star that means that the hat which is in actual American hat. It means the person's thought and thinking is already pro-American. So it means that the Americans threats, or suggestions, or instructions will be accepted. And he, means our authority, is so incapable and the bulk of the stone and the position of the stone only small bottom is there and he is holding it. Means to say that he is holding the stone in a wrong place that I making it more difficult to hold the stone. So it shows that the government is already pro-American and it considers American instructions and suggestions as useful for them, that's why they are implementing them.

They have brought the situation to such level that the whole nation starts praying that may Allah grant us IMF's assistance. The situation is at this level that the whole country is being aware of this that IMF installment is actually a kind of blessing and it is much necessary and needed.

اردو:

جب امریکہ کہتا ہے کہ اصلاحات کو لاگو کیا جائے تاکہ سب سے پہلے وہ اصلاحی منصوبہ بہت توجہ سے نگرانی کر رہا ہے، تو مجھے کہنا پڑتا ہے، وہ اصلاحات جو آئی ایم ایف نے پاکستان کو دی ہیں۔ اور اسی طرح، جو میں یہاں دیکھتا ہوں، وہ بے قدر کوشش ہے جو پاکستان یا پاکستانی حکومت کر رہی ہے کہ اتنی بڑی تعداد میں اصلاح کو اس ایک شخص سے روکا جا رہا ہے، یہ کچھ بے عقلانہ ہے۔ یہاں کچھ لیور ہونا چاہئے تھا، کچھ تکنیک اور عملی طریقہ کار ہونا چاہئے تھا۔ اس کے نام پر کچھ اقدامات ہونی چاہئیں، مثلاً معاشی اقدامات، یا دیگر معاشی اصلاحات، وغیرہ۔ لہذا بغیر کسی مناسب معاشی اقدامات کے وہ اکیلے وہاں ہیں کہ اصلاحات کو پیچھے دھکیل دیں۔

سب سے پہلے دیوار پر لکھا ہوا ہے، چاہے آپ اسے قبول کریں یا نہ کریں، یہ ایک اتنی گہری ڈھلان ہے، آخر کار یہ چیزیں ملک پر گرنی ہی ہوں گی۔ لہذا، یہ یعنی کہ جلد ہی آپ کو اسے قبول کرنا ہوگا یا آپ کو آئی ایم ایف کی اصلاحات کو لاگو کرنا ہوگا، پس یو ایس بھی دعوت دیتا ہے، کیونکہ اسے فوراً لاگو کیا جائے۔

اگر ہم تصویر کی طرف دیکھیں، تو پہلے ہی ایک امریکی دوستانہ شخص کا وجود ہے جس کا آرایش ہوا ہے، اور اسی طرح ٹوپی کو دیکھیں اور لائن اور ستارہ کو جو یہ مطلب ہے کہ وہ ٹوپی جو واقعی امریکی ٹوپی ہے۔ یہ مطلب ہے کہ شخص کا خیال اور سوچ پہلے ہی امریکی ہے۔ لہذا اس کا مطلب ہے کہ امریکی خطرات، یا تجاویز، یا ہدایات قبول کی جائیں گی۔ اور وہ، یعنی ہماری اختیار، اتنا غیر قابل

ہے اور پتھر کی بھاری مقدار اور پتھر کی حیثیت صرف چھوٹی سی نیچے ہے اور وہ اسے پکڑ رہا ہے۔ یعنی کہ وہ پتھر کو غلط جگہ پکڑ رہا ہے جس سے پتھر کو پکڑنا مزید مشکل بناتا ہے۔ لہذا یہ ظاہر ہوتا ہے کہ حکومت پہلے ہی امریکی ہے اور وہ امریکی ہدایات اور تجاویز کو اپنے لیے فائدہ مند سمجھتی ہے، اس لئے وہ انہیں لاگو کر رہی ہیں۔

انہوں نے حالت کو ایسے درجہ تک لے آیا ہے کہ پوری قوم دعا کرنے لگی ہے کہ اللہ کرے جی آئی ایم ایف کی امداد مل جائے۔ حالت اس حد تک پہنچ چکی ہے کہ پورے ملک کو احساس ہے کہ آئی ایم ایف کی اقساط واقعی طور پر ایک قسم کی نعمت ہیں اور یہ بہت ضروری اور لازمی ہیں۔

Participant 04:

English:

When we talk about these reforms it means that Pakistan is between the devil and the deep sea. So, here we can say that Pakistan is unable to carry the weight and as far as the irony of the situation is concerned I give the example of one of the famous novelist, Jane Austen. In the beginning of her novel, "Pride and Prejudice", she says, "It is truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife. But he is not in want of wife rather the surrounding families are in want of wife." So, here we can say that Pakistan is in the doldrums to handle the situation and as Sir has rightly pointed out that there is no technology, there is no methodology that can carry the weight which is on the weak shoulders of Pakistan.

There are two terms, macro and micro. As far as its micro interpretation is concerned so we see when we take loan from the bank the loan is not in our benefit rather in the benefit of bank. Same is the case with IMF. And if we look at it through the economic theory or economic experts, what do they say. They say that if you are economically strong, you will be psychologically strong, you will be religiously strong, and you will be socially and politically strong. Here we can say that we have made ourselves economically weak and we are now paying the bill for that in terms of our loan and we are unable to pay the loan. And for that loan to pay we are taking even more loans and eventually we are going to the depth from where we will not be able to come up again.

So the overall impression the picture gives is the neo-colonialism. When we talk about colonialism that was the physical suppression of the countries, suppression of the colonized. Now here we see neo-colonialism where economic constraints are there and

economic constraints have made Pakistan helpless as far as the heavy burden is concerned. So here we can say that things have become out of control and the only solution is to get rid of all these ruins. And how can we get rid of, we can rid of it by making ourselves dependent upon our resources and making our exports more than our imports. The implicature of this cartoon is that we have to take loan and we have no other choice and it has become inevitable as there's no way out other than this.

اردو:

جب ہم ان اصلاحات کی بات کرتے ہیں تو یہ مطلب ہوتا ہے کہ پاکستان شیطان اور گہری سمندر کے درمیان پھنسا ہوا ہے۔ لہذا، یہاں ہم کہہ سکتے ہیں کہ پاکستان وزن کو اٹھانے کا قابل نہیں ہے اور جیسے کہ حالت کی مذاقیہ بات کی جائے میں ایک مشہور ناول نگار، جین آسٹن، کی ایک مثال دیتا ہوں۔ اپنے ناول "پرائڈ اینڈ پریجوڈس"، کی شروعات میں، انہوں نے کہا، "یہ ایک سچ ہے جو عام طور پر قبول کیا جاتا ہے کہ ایک اکیلا آدمی جو اچھی دولت کے مالک ہو، اس کو بیوی کی ضرورت ہوگی۔ لیکن وہ بیوی کی ضرورت میں نہیں بلکہ ارد گرد کے خاندانوں کی ضرورت ہوتی ہے۔" لہذا، یہاں ہم کہہ سکتے ہیں کہ پاکستان مشکلات کا سامنا کرنے کے لئے بے دل میں پڑا ہے اور جیسا کہ سر صحیح طریقے سے اشارہ کیا گیا ہے کہ کوئی ٹیکنالوجی نہیں ہے، کوئی متاثرہ نہیں ہے کہ پاکستان کی کمزور کندھوں پر وہ وزن کو اٹھا سکے۔

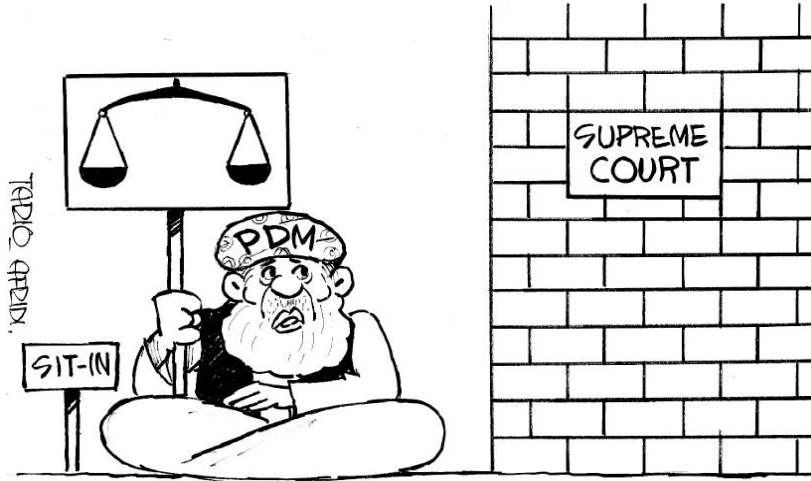
دو اصطلاحات ہیں، میکرو اور میکرو۔ جیسے ہی اس کی میکرو تشریح کی جاتی ہے تو ہم دیکھتے ہیں کہ جب ہم بینک سے قرضہ لیتے ہیں تو وہ قرضہ ہمارے فائدے نہیں بلکہ بینک کے فائدے کے لئے ہوتا ہے۔ اسی طرح کا معاملہ آئی ایم ایف کے ساتھ بھی ہے۔ اور اگر ہم اسے معاشی نظریہ یا معاشی ماہرین کے زاویہ سے دیکھیں، تو وہ کیا کہتے ہیں۔ وہ کہتے ہیں کہ اگر آپ معاشی طور پر مضبوط ہیں، تو آپ نفسیاتی طور پر بھی مضبوط ہوں گے، آپ مذہبی طور پر بھی مضبوط ہوں گے، اور آپ سماجی اور سیاسی طور پر بھی مضبوط ہوں گے۔ یہاں ہم کہہ سکتے ہیں کہ ہم نے اپنے آپ کو معاشی طور پر کمزور بنا لیا ہے اور اب ہم اس کا بل بھگت رہے ہیں اپنے قرض کے صورت میں اور ہم قرض ادا کرنے سے قابل نہیں ہیں۔ اور اس قرض کو ادا کرنے کے لئے ہم اور زیادہ قرض لے رہے ہیں اور آخر کار ہم وہ گہرائی کی طرف جا رہے ہیں جہاں سے ہم دوبارہ نہیں اٹھ سکیں گے۔

تو تصویر کا کلی خیال ہوتا ہے نئو کولونیالزم۔ جب ہم بات کرتے ہیں کولونیالزم کی تو وہ ممالک کی جسمانی دباؤ کی بات کرتے ہیں، کولونیوں کی دباؤ کی بات کرتے ہیں۔ اب یہاں ہم نئو کولونیالزم دیکھتے ہیں جہاں معاشی پابندیاں ہیں اور معاشی پابندیوں نے پاکستان کو بہت زیادہ بوجھ دینے کی حالت میں مجبور کر دیا ہے۔ لہذا یہاں ہم کہہ سکتے ہیں کہ حالات بازوں سے باہر ہو گئے ہیں اور ایک واحد حل یہ ہے کہ ہم ان تمام خسارات سے نجات حاصل کریں۔ اور ہم ان سے کیسے نجات حاصل کر سکتے ہیں، ہم اپنی وسائل پر منحصر بن کر اور اپنی برآمدات کو اپنی درآمدات سے زیادہ بنا کر اس سے نجات حاصل کر

سکتے ہیں۔ اس کارٹون کی ضمنی مطلب یہ ہے کہ ہمیں قرض لینا ہے اور ہمارے پاس کوئی دوسرا انتخاب نہیں ہے اور یہ انہوں نے بغیر کسی دوسرے چارے کے غیر ممکن بنا دیا ہے۔

Group 2: Non-Linguists

5.4. Semiotic 1: The News



Participant 01:

English:

Here we are going for this picture analysis that is published on 16th May in The News Newspaper. Here we can see that the image is showing with the face of PDM, with the face of Maulana Fazl ul Rehman and he is appealing for the justice the mark that he's holding on that board that defines justice and if we see the eyes of Maulana Fazl ul Rehman, he is looking like, uh, on supreme court's door, like do some justice, he wants justice. But on the other hand, if we see the supreme court in the picture, that is named on the wall. We can relate that Supreme Court will not do any justice. They have closed the door and if he wants the justice, he will never find the justice, according to this picture. And if we see, on the other hand, if we see that the PDM is looking like this, we need justice or we need something, a sort of favour, but if we see the deeply or according to my opinion, PDM is getting the more benefits from the Supreme Court. They got maximum chances from the Supreme Court, whatever they want, Supreme Court did the same things for them, but still they are looking like they are innocent and they didn't get any chance of justice. So this picture shows the PDM or these group of people are not in good position and they are relied on Supreme Court.

اردو:

یہاں ہم اس تصویر کی تجزیہ پر جا رہے ہیں جو 16 مئی کو نیوز اخبار میں شائع ہوئی ہے۔ یہاں ہم دیکھ سکتے ہیں کہ تصویر میں PDM کا چہرہ دکھایا گیا ہے، جس میں مولانا فضل الرحمان کا چہرہ ہے اور وہ انصاف کی اپیل کر رہے ہیں (جو وہ بورڈ پکڑا ہوا ہے، وہ انصاف کو تعریف کرتا ہے) اور اگر ہم مولانا فضل الرحمان کی آنکھوں کو دیکھیں، تو وہ دیکھتے ہیں کہ، اوہ، سپریم کورٹ کے دروازے پر، انصاف کے لئے، وہ انصاف چاہتے ہیں۔ مگر دوسری طرف، اگر ہم تصویر میں سپریم کورٹ کو دیکھیں، جو دیوار پر نام ہے۔ ہم اس سے متعلق ہوسکتا ہے (کہ سپریم کورٹ نے کوئی انصاف نہیں کیا)۔ انہوں نے دروازے بند کر دیے ہیں اور اگر انہیں انصاف چاہیے، تو وہ کبھی بھی انصاف نہیں پائیں گے، اس تصویر کے مطابق۔ اور اگر ہم دیکھیں، (چلیں) دوسری طرف، اگر ہم دیکھیں کہ PDM ایسا دکھ رہی ہے، ہمیں انصاف کی ضرورت ہے یا ہمیں کچھ درخواست کی ضرورت ہے، لیکن اگر ہم گہرائی سے دیکھیں یا میری رائے کے مطابق، PDM کو سپریم کورٹ سے زیادہ فوائد حاصل ہو رہے ہیں۔ وہ سپریم کورٹ سے زیادہ سے زیادہ مواقع حاصل کر چکے ہیں، جو بھی انہیں چاہیں، سپریم کورٹ نے ان کے لئے وہی کیا، لیکن پھر بھی وہ دیکھ رہے ہیں کہ وہ بے گناہ ہیں اور انہیں کوئی انصاف کا موقع نہیں ملا۔ لہذا یہ تصویر دکھاتی ہے کہ PDM یا یہ مجموعہ لوگ اچھی حیثیت میں نہیں ہیں اور وہ سپریم کورٹ پر اعتماد کر رہے ہیں۔ بس، یہی بات ہے۔

5.5. Semiotic 2 (The News):



Participant 01:

English:

Here is a picture denoting different aspects, especially sociological and economical situation of Pakistan denoted over here. IMF has the representative of higher class,

superior class and the class that has been known for the help and on the contrary, our representative in those days, because I'm talking about the 20th May, 2023, while Shehbaz Sharif is heading the country over here and it is proven in that miniature or cartoon that though the penalties, the liabilities imposed by IMF, while they are giving you the relief in the form of payment rather, and he is doing his max effort to achieve what is beneficial for his interest and for the interest of Pakistan. But contrary to it, we can say that here it is mentioned 29% being imposed by IMF and he is even then willing to have that support by IMF, though he must not take that step, especially in the favour of a common being of Pakistan, because it's very much difficult for the person to make the both ends meet in such situations. But dominantly for the sake of his own and to some extent, for the sake of the country, he is ready to take that step, while he is doing his much effort, though he is at the verge of that mountain which is showed over here. The whole situation is very much not comforting for the wellbeing of the Pakistan because he is ready to sign a treaty rather I should say, that is not very much in the wellbeing of the common masses of the country.

اردو:

یہاں ایک تصویر ہے جو مختلف پہلوؤں کو ظاہر کرتی ہے، خاص طور پر پاکستان کی سوسیولوجیکل اور اقتصادی حالت کو۔ IMF کا وفد اعلیٰ طبقہ، برتر طبقہ اور اس طبقہ کو ظاہر کرتا ہے جسے مدد دینے کا عنوان ہے اور بالعکس، ہمارا وفد ان دنوں، کیونکہ میں 20 مئی، 2023 کی بات کر رہا ہوں، جب یہاں شہباز شریف ملک کو قیادت دے رہے ہیں اور یہ اس مینیجر یا کارٹون میں ثابت ہوتا ہے کہ IMF کے زیر اثر پینلٹیوں، ذمہ داریاں، جبکہ IMF آپ کو ادائیگی کی شکل میں راحت دے رہا ہوتا ہے، اور وہ اپنے زیادہ سے زیادہ کوشش کر رہے ہیں تاکہ اپنے اور پاکستان کے مفاد کو حاصل کر سکیں۔ مگر اس کے مخالف، ہم کہہ سکتے ہیں کہ یہاں 29 فیصد کا IMF کے ذریعہ عائد کیا گیا ہے اور پھر بھی وہ IMF کی حمایت حاصل کرنے کو تیار ہیں، مگر یہ قدم نہیں اٹھانا چاہئے، خاص طور پر پاکستان کی عوام کے فائدے میں، کیونکہ اس صورتحال میں شخص کے لئے دونوں سروں کا نوکرانی کرنا بہت مشکل ہوتا ہے۔ لیکن اپنے اور کسی حد تک ملک کے فائدے کے لئے، وہ اس قدم کو اٹھانے کو تیار ہیں، جبکہ وہ اپنی بہت سی کوشش کر رہے ہیں، مگر ان کے لئے وہ پہاڑی کی کنارے پر ہیں جو یہاں دکھایا گیا ہے۔ پاکستان کی بہتری کے لئے یہ پوری صورتحال بہتر نہیں ہے کیونکہ وہ ایک معاہدہ دستخط کرنے کو تیار ہیں بلکہ میں کہوں کہ وہ عوام کے مسائل کے لئے بہتر نہیں ہے۔

Participant 02:

So, if we analyze this picture, first of all linguistically, then we can read a sentence, "Remittances crumble by 29% in Apple". So first of all, if we look at these

words, these words are written in capital letters, it means that statement has an significant importance as it is 'told' by an ex-PM Mr. Shehbaz Sharif and it shows that the remittances has been decreased by 29%. So that picture is after the formation of PDM Government and when Imran Khan was not the Prime Minister, so the people who are living in foreign countries, they have decreased the remittances which were mostly increased in past when Khan was Prime Minister, so there's a problem if we analyze this picture semiotically, that in one hand, PM Shehbaz is holding that piece of paper and on the other hand IMF as if remittances have been increased by 29%, then how he will manage the economy of Pakistan as he has also dealt with IMF, so, and there is a distortion in the background, which shows that PM Shehbaz is in a huge problem that how he will manage the country.

اردو:

تو اگر ہم اس تصویر کا تجزیہ کریں، سب سے پہلے لغوی طور پر، تو ہم ایک جملہ پڑھ سکتے ہیں، "Remittances crumble by 29% in Apple" تو سب سے پہلے، اگر ہم ان الفاظ کو دیکھیں، تو یہ الفاظ کیپیٹل لیٹرز میں لکھے گئے ہیں، یہ مطلب ہے کہ واقعہ کوئی اہمیت رکھتا ہے کیونکہ یہ "کہا" گیا ہے ایک پرانے وزیراعظم سید شہباز شریف کے زبانی، اور یہ دکھاتا ہے کہ ریمٹنس میں 29 فیصد کمی آ گئی ہے۔ تو یہ تصویر PDM حکومت کی تشکیل کے بعد ہے اور جب عمران خان وزیر اعظم نہیں تھے، تو وہ لوگ جو خارج ملک میں رہتے ہیں، انہوں نے ریمٹنس میں کمی کی ہے جو کہ عموماً کہتی تھی کہ خان وزیر اعظم تھے، تو اس تصویر کو سیمیوٹیکلی تجزیہ کریں، تو ایک ہاتھ میں وزیر اعظم شہباز اس چٹی کا ٹکڑا لے رہے ہیں اور دوسرے ہاتھ میں IMF جیسے ریمٹنس 29 فیصد بڑھ گئے ہوں، تو وہ پاکستان کی معیشت کو کیسے منظم کریں گے جب کہ انہوں نے بھی IMF کے ساتھ معاہدہ کیا ہوا ہے، تو، اور پس منظر میں ترچھی کیوں ہے، جو دکھاتا ہے کہ وزیر اعظم شہباز کی بڑی مشکل ہے کہ وہ ملک کا کیسے منظم کریں گے۔

Semiotic 3 (The News)



Participant 01:

English:

I'm going to analyze the picture which was published in the newspaper, The News on first May, 2023. If we analyze the picture, PM Shehbaz is holding a block and IMF reforms is written on it and there is a lot of distortion and first of all if we analyze this picture linguistically, it is written that IMF Reforms. IMF, it is written in capital letters, it means these words has something important. And secondly, if we analyze this semiotically, then PM Shehbaz is holding that a block of rocks like that and he is going backward, means he cannot hold that block, that he does not have capability or ability to hold the reforms which were given by IMF and it was totally against the public of Pakistan as it has, PM has taken harsh decisions which were not in the favour of public. So it is very difficult for Shehbaz Sharif to hold these IMF reforms as US also urged Pakistan to implement these IMF reforms. If we look at these complete sentence, two words, first of all the complete sentence is written in capital letters and two words are bold, "US and IMF", which shows the power identity that both, the US, United States as a complete state and IMF, they are more powerful and we, as a Pakistani, the PM is showing the whole Pakistan, the face of Pakistan, they are unable to hold these reforms and that stone is coming back and at the end, the written Pakistan, the name of the country is written and he is feeling too much difficulties to hold these IMF reforms that how, as a PM he will manage the country.

اردو:

میں اس تصویر کا تجزیہ کرنے والا ہوں جو اخبار، دی نیوز، میں اول مئی، 2023 کو شائع ہوئی تھی۔ اگر ہم اس تصویر کا تجزیہ کریں، تو وزیر اعظم شہباز ایک بلاک پکڑے ہوئے ہیں اور اس پر IMF کے اصلاحات لکھا ہوا ہے اور بہت سی ترچھی ہوئی ہے اور سب سے پہلے اگر ہم اس تصویر کا لغوی طور پر تجزیہ کریں، تو لکھا ہے کہ IMF اصلاحات، IMF، یہ کیپٹل لیٹرز میں لکھا ہوا ہے، مطلب ہے کہ ان الفاظ میں کچھ اہمیت ہے۔ اور دوسری بات، اگر ہم اسے سیمیوٹیکلی طور پر تجزیہ کریں، تو وزیر اعظم شہباز ایسا ایک پتھر لے رہے ہیں اور وہ پیچھے جا رہے ہیں، مطلب یہ ہے کہ انہیں وہ بلاک نہیں رکھ سکتے، یعنی ان کی قابلیت یا صلاحیت نہیں ہے کہ IMF نے دی گئی اصلاحات کو روک سکیں اور یہ بالکل عوام کے خلاف تھی کیونکہ وزیر اعظم نے مضبوط فیصلے کیے جو عوام کی فائدے میں نہیں تھے۔ لہذا وزیر اعظم شہباز شریف کے لئے یہ IMF اصلاحات رکھنا بہت مشکل ہے جیسا کہ ریاستہائے متحدہ نے بھی پاکستان کو ان IMF اصلاحات کو لاگو کرنے کی اپیل کی ہے۔ اگر ہم ان مکمل جملوں کو دیکھیں، تو دو الفاظ، سب سے پہلے مکمل جملہ کو کیپٹل لیٹرز میں لکھا گیا ہے اور دو الفاظ بولڈ کیے گئے ہیں، "یو ایس اور IMF"، جو دکھاتا ہے کہ دونوں، ریاستہائے متحدہ ایک مکمل ریاست کی شکل میں اور IMF، وہ زیادہ طاقتور ہیں اور ہم، پاکستانی، وزیر اعظم پورے پاکستان کو دکھا رہے ہیں، پاکستان کا چہرہ، ان کے پاس ان اصلاحات کو روکنے کی صلاحیت نہیں ہے اور وہ پتھر واپس آ رہا ہے اور آخر میں، پاکستان کا نام لکھا ہے اور وہ بہت زیادہ مشکلات محسوس کر رہے ہیں کہ ان IMF اصلاحات کو کیسے، ایک وزیر اعظم کی طرح، ملک کا نظام منظم کریں گے۔ شکریہ۔

5.6. Semiotic 4 (Jang):



Participant 01:

Roman:

This is the picture related to Imran government and Shahbaz government. In the right side, the picture is there is standing Imran Khan who is saying that Sadr Sahab, reference, Bhej Deh. It means that he's ordering someone. Someone He is, I think, the President of that era. Or he's ordering him that Sadr Sahab, reference, Bhej Deh. And then Sadr is on writing against the justice faiz. And then in the other picture, then the government of Shahbaz Sharif came and he said that, sadar shb, reference, wapas lele. Both the picture shows that there is a conflict between the saying, but I think according to the might is right, accordingly, if we look at it, then the person who is in power is able to be as happy as he is, but the person who is not in power is not going to be able to be as happy as he is. Here, you can see that Imran Khan, as an order, saying, Here, you can see that Imran Khan, as an order, saying, You can give a reference to Justice Files. The government is working on it. And while doing this, he has referenced the reference.

اردو:

یہ تصویر عمران کی حکومت اور شہباز کی حکومت سے متعلق ہے۔ دائیں طرف، تصویر میں عمران خان کھڑا ہے جو کہ کہہ رہے ہیں کہ صدر صاحب، حوالہ، بھیج دے۔ اس کا مطلب ہے کہ وہ کسی کو حکم دے رہے ہیں۔ میں سمجھتا ہوں کہ وہ شعبہ کے اس وقت کے صدر ہیں۔ یا وہ ان کو حکم دے رہے ہیں کہ صدر صاحب، حوالہ، بھیج دے۔ اور پھر صدر عدلیہ فیض کے خلاف لکھا ہوا ہے۔ اور پھر دوسری تصویر میں، شہباز شریف کی حکومت آئی اور انہوں نے کہا کہ، صدر صاحب، حوالہ، واپس لے لے۔ دونوں تصویر دکھاتے ہیں کہ باتوں میں تضاد ہے، لیکن میں سمجھتا ہوں کہ قوت کا حق، اس کے مطابق، اگر ہم اسے دیکھیں، تو جو شخص طاقت میں ہوتا ہے، وہ اتنا خوش ہونے کی صلاحیت رکھتا ہے جتنا کہ وہ ہوتا ہے، لیکن وہ شخص جو طاقت میں نہیں ہوتا، وہ اتنا خوش نہیں ہونے کی صلاحیت رکھتا ہے۔ یہاں، آپ دیکھ سکتے ہیں کہ عمران خان، ایک حکم کے طور پر، کہہ رہے ہیں، یہاں، آپ دیکھ سکتے ہیں کہ عمران خان، ایک حکم کے طور پر، کہہ رہے ہیں، آپ عدلیہ کی فائلوں کا حوالہ دے سکتے ہیں۔ حکومت اس پر کام کر رہی ہے۔ اور اس کو کرتے ہوئے، انہوں نے حوالہ دیا ہے۔

English:

This is a picture related to Imran's government and Shahbaz's government. On the right side of the picture, Imran Khan is standing, saying "Mr. President, send a reference." It means he's giving an order to someone. I think he's addressing the President of that time. Or he's ordering him to send a reference. And then "Sadr" is written against Justice Faiz. And then in the other picture, when Shahbaz Sharif's government came, he said, "Mr. President, take back the reference." Both pictures show

a contradiction in words, but I think according to the principle of might is right, if we look at it, then the person in power is able to be as happy as they want, but the person who is not in power is not going to be able to be as happy. Here, you can see that Imran Khan, as an order, says, "You can refer to the Justice Files. The government is working on it. And while doing this, he has made the reference.

Participant 02:

English:

The cartoon I'm looking at is about it is, it actually is showing some political event here because there is a reference against a judge and then, the government got against it. The person, the Prime Minister asking to the President that he should send the reference. And then there is a turn and the government is transformed and changed, in-house change was there and after that the new Prime Minister asks the President, "Don't send this reference". It means the references are based on personal liking and disliking, there is no merit system. It is a harsh criticism by the critic and the cartoonist.

اردو:

میں جو کارٹون دیکھ رہا ہوں، اس کے بارے میں، یہ فیکٹولی کسی سیاسی واقعہ کو دکھا رہا ہے کیونکہ یہاں ایک جج کے خلاف حوالہ ہے اور پھر، حکومت اس خلاف میں آئی ہے۔ وزیر اعظم پریزیڈنٹ سے کہ رہا ہے کہ حوالہ بھیجنا چاہئے۔ پھر ایک موڑ آتا ہے اور حکومت تبدیل ہو جاتی ہے، انہائیس چینج ہوتا ہے اور اس کے بعد نیا وزیر اعظم پریزیڈنٹ سے پوچھتا ہے، "اس حوالے کو نہ بھیجو"۔ اس کا مطلب یہ ہے کہ حوالے شخصی پسندی اور ناپسندی پر مبنی ہوتے ہیں، کوئی اہلیتی نظام نہیں ہوتا۔ یہ مصنف اور کارٹونسٹ کی طرف سے سخت مواخذہ ہے۔

Participant 06:

Roman:

Now there is a picture in front of me, in which 2 persons, 3 persons are there. At right side of the picture, there are 2 persons. 1 is standing which is Imran Khan and the other is sitting at the table in front of him there is a table on which there is a telephone and some paper and pen he is holding and same is the case with 2nd picture but the person is changed, which is Shehbaz Sharif. The first portion of the picture, the right side of the picture shows that Imran Khan (hakoomat) was there and it was before (ya'ni aj se pehle Imran Khan ki hakoomat thi aur jo sara control tha wo Imran Khan k

hath me tha. Yahan pe ek bubble ya thought bubble ap keh len, uss me likha hua hai k sadar sahib reference bhej den. Ya'ni k wo, apne mukhalif jo unki government hai, unn k khilaf koi reference bhejna chah rha hai). At the below of the picture it is said that (Sadar ne justice Faaiz k khilaaf reference wapis lene ki manzoori de di. Ya'ni k yeh jo dusra portion hai picture ka left side pe wahan pe Shehbaz Sharif keh rhe hain k ("Sadar Sahab reference wapis le len". Ya'ni k Imran Khan ne jo Shehbaz Sharif k khilaf jo reference bhijwaya tha, who apni government k case me keh rha hai k isy wapis le len.

اردو:

تو، یہ کارٹون، جسے میں دیکھ رہا ہوں، ایک جماعت کے بارے میں ہے اور اس کے دو حصے ہیں۔ نمبر 1، وہاں کچھ حامی ہیں اور پھر وہ حکومت میں نہیں ہیں۔ شخص اکیلا بیٹھا ہے۔ تو اس کا مطلب ہے کہ یہ ایک مذاق ہے اور کارٹونسٹ نے دکھایا ہے کہ حکومت میں نہ ہونے کی صورت میں کیسے عمل کرتے ہیں لوگ۔ وہ ہمیشہ اپنے مفادات کو بچاتے ہیں اور اس پر کام کرتے ہیں۔

Participant 05:

English:

In front of me, this is a semiotic of Mr. Imran Khan. On one side, on the right side, and on the left side, Mr. Shabbat Sharif is standing, who is the current Prime Minister of Pakistan. So after analyzing this in your take, the very first thing that comes into my mind is that every party or every political party tries to manipulate the law. The significant facial feature they have portrayed Mr. Imran Khan with a very big nose. It symbolizes having a big nose is a symbol of the open mouth. It is signifying that this person is so commanding, and just the way he stand in a rude and arrogant manner, and he is directing the President with his right-hand finger, So this is a imperative sentence. A commanding way that he is going to send a comment that he is going to send a comment. On the very left side in this window, a semiotic is present of Mr. Shahbaaz Sharif, who is the current Prime Minister of Islamic Republic of Pakistan. He is standing in the same Arabian manner and pointing with his right-hand towards the President of Pakistan.

It symbolizes that every government has their own policies, which is based on how they manipulate the law. Whether it was a reference or not, they had to use their political power, their discursive power, to use their right. The same Sadr was performing for the Imran's Government as well as the same Sadr, the same President is performing

for the Shah's Government. So all in all, the crux is that it's coming in mind that the political parties in government, they manipulate their own law, their own policies, and they manipulate their own interests. And the second thing is that every government has its own political preferences, which is based on their own interests.

اردو:

میرے سامنے، یہ مستحکم معنویت مستاجر عمران خان کی ہے۔ ایک طرف، دائیں طرف، اور بائیں طرف، شہباز شریف صاحب کھڑے ہیں، جو کہ پاکستان کے موجودہ وزیر اعظم ہیں۔ تو اسے آپ کے نظریہ میں تجزیہ کرنے کے بعد، سب سے پہلی بات جو میرے ذہن میں آتی ہے وہ یہ ہے کہ ہر جماعت یا ہر سیاسی جماعت قانون کو تباہ کرنے کی کوشش کرتی ہے۔ انہوں نے عمران خان کو اہم چہری خصوصیات دیکھائی ہیں، ان کی ناک بہت بڑی ہے۔ یہ ایک علامت ہے۔ بڑی ناک ہونا ایک علامت ہے۔ اس کا مطلب کھلا منہ ہے۔ یہ بات بیان کرتی ہے کہ یہ شخص بہت حکمت عملی ہے، اور جس طرح وہ اکھڑے ہیں، بے لحاظ اور اہنگ کے ساتھ، اور وہ صدر کو اپنے دائیں ہاتھ کی انگلی سے ہدایت دے رہے ہیں، تو یہ ایک فرمان انداز جملہ ہے۔ ایک حکمت عملی طریقہ ہے، کہ وہ ایک تبصرہ بھیج رہے ہیں، کہ وہ ایک تبصرہ بھیج رہے ہیں۔ بائیں طرف اس کھڑکی میں، شہباز شریف صاحب کی مستحکم معنویت موجود ہے، جو کہ اسلامی جمہوریہ پاکستان کے موجودہ وزیر اعظم ہیں۔ وہ ایک ہی عربی طریقے سے کھڑے ہیں اور اپنے دائیں ہاتھ کی انگلی سے پاکستان کے صدر کی طرف اشارہ کر رہے ہیں۔

یہ ایک علامت ہے کہ ہر حکومت کے اپنے اپنے پالیسیز ہوتے ہیں، جو کہ یہ دکھاتے ہیں کہ وہ قانون کو کیسے متاثر کرتے ہیں۔ چاہے یہ ایک حوالہ ہو یا نہ ہو، انہیں اپنی سیاسی طاقت، اپنی تبدیلی طاقت، اپنے جاب کا استعمال کرنا پڑا۔ ایک ہی صدر عمران کی حکومت کے لئے کام کر رہا تھا جیسا کہ ایک ہی صدر، ایک ہی صدر شاہ کی حکومت کے لئے کام کر رہا ہے۔ سب کچھ کے سب کچھ، اصل معنی یہ ہے کہ ایسا لگتا ہے کہ حکومت میں سیاسی جماعتیں اپنے خود کے قانون، اپنی خود کی پالیسیوں کو متاثر کرتی ہیں، اور اپنے خود کے مفادات کو متاثر کرتی ہیں۔ اور دوسری بات یہ ہے کہ ہر حکومت کی اپنی سیاسی پسندیدگیاں ہوتی ہیں، جو کہ ان کے خود کے مفادات پر مبنی ہوتی ہیں۔

5.7. Semiotic 5 (Jang):



Participant 03:

English:

So this picture which is shown to me, in this picture, two comparative photos are given. First of all, picture given above, in this picture the scenario of Zaman Park where Imran Khan lives, it has been portrayed, and (kal and aj) it means it is before the government of Imran Khan and after the government of Imran Khan, two different pictures are shown. If we analyze these pictures very keenly, then in picture above, in Zaman Park (kal), Imran Khan is sitting on a sofa and he is looking very happy, and he is sitting very relaxed because there are so many people around him, the members of the party but today, after the removing him from the government, he is just looking sad. So we can observe that when Imran Khan was in the government and the people around him was also helping him but he was also taking some advantages from these people. But when, the people realized that Imran Khan is not a good person, then they left him, and when they left him, then Imran Khan is looking sad and definitely, now he is sacrificing for his doings. So this is the reason and this is the difference between both of these pictures.

اردو:

تو یہ تصویر جو مجھے دکھائی گئی ہے، اس تصویر میں، دو مقابلتی تصاویر دی گئی ہیں۔ سب سے پہلے، اوپر دی گئی تصویر میں، اس تصویر میں زمان پارک کا منظر دکھایا گیا ہے جہاں عمران خان

رہتے ہیں، یہ پیش کیا گیا ہے، اور (کل اور آج) یعنی عمران خان کی حکومت سے پہلے اور عمران خان کی حکومت کے بعد، دو مختلف تصاویر دکھائی گئی ہیں۔ اگر ہم ان تصاویر کو بہت دقت سے تجزیہ کریں، تو اوپر کی تصویر میں، زمان پارک میں (کل)، عمران خان ایک سوفہ پر بیٹھے ہوئے ہیں اور وہ بہت خوش دکھائی دے رہے ہیں، اور وہ بہت ہی آرام سے بیٹھے ہیں کیونکہ ان کے گرد بہت سے لوگ ہیں، جماعت کے اراکین لیکن آج، انہیں حکومت سے ہٹانے کے بعد، وہ بس دکھائی دے رہے ہیں۔ تو ہم دیکھ سکتے ہیں کہ جب عمران خان حکومت میں تھے اور ان کے گرد کے لوگ ان کی مدد کر رہے تھے لیکن وہ بھی ان لوگوں سے کچھ فوائد حاصل کر رہے تھے۔ لیکن جب لوگوں نے محسوس کیا کہ عمران خان اچھا شخص نہیں ہیں، تو وہ ان کو چھوڑ دیا، اور جب انہیں چھوڑ دیا، تو عمران خان دکھائی دے رہے ہیں اور بے شک، اب وہ اپنے کرداروں کی خاطر قربانیاں دے رہے ہیں۔ تو یہی وجہ ہے اور یہی دونوں تصاویر کے درمیان فرق ہے۔

Participant 04:

Roman:

Mujhe 1 tasweer dikhai gai hai jisme show ho rha hai k Imran Khan hain uss k sath kuch log baithe hain mtlb wazir hain mukhtalif. To yeh dikhaya ja rha hai k jis time who iqtedar me thy, full power me, uss time mtlb sabhi log unn k sath thy. Abhi jis time mtlb unn pe haalaat bury aye hain recently to unn k sath koi bhi nahi hai to iss tasweer se to yehi show hota hai k jis time bande k pas power hoti hai, uss time tak tamam log uss ka sath de rhe hote hain, jis time bande se power chali jati hai, to koi uss ko lift ni krata. Mtlb dusre ilfaaz me yeh bhi keh skte hain k wohi log dobara dusri partiyon me shamil ho gaye hain. Aur dusri taraf yeh k dekhien jaise Imran Khan abhi jail me hain, to yeh one by one kr k sab log uss ka sath chorte gaye hain. Baad me jab mtlb woh log bhi rha ho gaye hain, ho skta hai unn ki apas me koi fixing ho gai ho jis wajah se woh log bahir a gaye hain, lekin bahir any k bawajood bhi kisi ne uss ka sath ni dia hai. Uss ko bilkul unhon ne tun tanha chor dia hai. To abhi tk mtlb koi uss k baary me yeh nahi hai k woh jail se bahir aye ga ya nahi aye ga. To iss wajah se to yehi kher hota hai k log jo hain na apne mafaad ki khatir, jahan unn ko fayda hota hai, usi trf move kr jate hain jaise who example ni hai k yani k yeh saare politician jo hain, lotay hain, ghoomte phirte rehte hain, koi idhr chala jata hai, koi idhr chala jata hai. Aur wohi haal hua iss scenario me bhi.

اردو:

مجھے ایک تصویر دکھائی گئی ہے جس میں دکھایا جا رہا ہے کہ عمران خان ہیں اور اُن کے ساتھ کچھ لوگ بیٹھے ہیں مطلب وزیر ہیں مختلف۔ تو یہ دکھایا جا رہا ہے کہ جس وقت وہ اقتدار میں تھے، پوری طاقت میں، اس وقت مطلب سیھی لوگ اُن کے ساتھ تھے۔ ابھی جس وقت مطلب اُن پر حالات برے آئے ہیں حال ہی میں تو اُن کے ساتھ کوئی بھی نہیں ہے تو اس تصویر سے تو یہی شو ہوتا ہے کہ جس وقت بندے کے پاس پاور ہوتی ہے، اس وقت تک تمام لوگ اُس کا ساتھ دے رہے ہوتے ہیں، جس وقت بندے سے پاور چلی جاتی ہے، تو کوئی اُس کو لفت نہیں کرتا۔ مطلب دوسرے الفاظ میں یہ بھی کہہ سکتے ہیں کہ وہی لوگ دوبارہ دوسری پارٹیوں میں شامل ہو گئے ہیں۔ اور دوسری طرف یہ کہ دیکھیں جیسے عمران خان ابھی جیل میں ہیں، تو یہ ون بائی ون کر کے تمام لوگ اُس کا ساتھ چھوڑتے گئے ہیں۔ بعد میں جب مطلب وہ لوگ بھی رہا ہوں گے، ہو سکتا ہے اُن کی اپس میں کوئی فکسنگ ہو گئی ہو جس وجہ سے وہ لوگ باہر آ گئے ہیں، لیکن باہر آنے کے باوجود بھی کسی نے اُس کا ساتھ نہیں دیا ہے۔ اُس کو بالکل اُنہوں نے تنہا چھوڑ دیا ہے۔ تو ابھی تک مطلب کوئی اُس کے بارے میں یہ نہیں ہے کہ وہ جیل سے باہر آئے گا یا نہیں آئے گا۔ تو اس وجہ سے تو یہی خیر ہوتا ہے کہ لوگ جو ہیں نہ اپنے مفاد کی خاطر، جہاں اُن کو فائدہ ہوتا ہے، اُسی طرف موو کر جاتے ہیں جیسے وہ مثال نہیں ہے کہ یعنی کہ یہ سارے سیاستدان جو ہیں، لوٹے ہیں، گھومتے پھرتے رہتے ہیں، کوئی ادھر چلا جاتا ہے، کوئی اُدھر چلا جاتا ہے۔ اور وہی حال ہوا اس سیناریو میں بھی۔

English:

I have been shown a picture in which Imran Khan is present along with some other people, meaning ministers are different. So it is being shown that at the time when he was in power, in full power, at that time, meaning all the people were with him. But now, at the time when circumstances have turned against him recently, there is no one with him, so this picture shows that at the time when a person has power, until that time all the people are supporting him, but when the person loses power, then no one supports him. In other words, it can also be said that the same people have joined other parties again. And on the other hand, see, like Imran Khan is currently in jail, so one by one all the people have abandoned him. Later, when those people are also free, it is possible that there has been some fixing among them due to which they have come out, but despite coming out, no one has supported him. They have completely left him alone. So far, no one knows whether he will come out of jail or not. So for this reason, it is good that people move where their interests lie, where they benefit, just like it is not an exception that is, all these politicians, they switch sides, they keep wandering, someone goes here, someone goes there. And the same situation has happened in this scenario too.

Participant 05:

English:

So, this cartoon, I'm looking at is about a party and there are 2 parts of it. Number 1, there are, they have some supporters over there and then they are not in the government. The person is sitting alone. So it means that it is a joke and the cartoonist has shown that what happens if you are not in government and how people do act. They always save their interests and they work for it.

اردو:

تو، یہ کارٹون، جسے میں دیکھ رہا ہوں، ایک جماعت کے بارے میں ہے اور اس کے دو حصے ہیں۔ نمبر 1، وہاں کچھ حامی ہیں اور پھر وہ حکومت میں نہیں ہیں۔ شخص اکیلا بیٹھا ہے۔ تو اس کا مطلب ہے کہ یہ ایک مذاق ہے اور کارٹونسٹ نے دکھایا ہے کہ حکومت میں نہ ہونے کی صورت میں کیسے عمل کرتے ہیں لوگ۔ وہ ہمیشہ اپنے مفادات کو بچاتے ہیں اور اس پر کام کرتے ہیں۔

Participant 06:

Roman:

In front of me, there is a cartoon of Imran Khan, which is related to I think 13th April. Urdu connotations are written here. It is Zaman Park (kal) and below of the picture shows that here is (aaj). (Ya'ni k jo ooper wala hissa hai picture ka wo ye show kr rha hai k Imran Khan ka jo kal tha wo acha tha, us ki surrounding me bht se log thy uss ko support krne k liye), like Fawad and Qureshi are sitting at right side of the picture and three of the people are sitting at left side of him. (Aur us ne taang pe taang rkhi hui hai aur uss k face pe ek bohot achi smile hai jo k show kr rhi hai k wo iss waqt authority me hai aur bht zyada happy hai aur bohot saare log jo hain wo uss k control me hain aur usko support krne k liye, at his worst and good. Jo lower wali picture hai, uss me jo 2 sofas hain, wo dono k dono khali hain) and now he is tensed, and he seems to be unhappy. The lamp is there, the windows are there. These windows symbolize that if there are supporters at left and right side of him, his world is happy, he is also happy because he has a governmental support, but at the 2nd picture, where AAJ is showing, he seems to be unhappy, (q k uss ki jo surrounding seats hain, wo khali hain uss k sath sath uss ko apna future bhi hai jo wo khali nazar a rha hai). That's all from my side.

اردو:

میرے سامنے، ایک کارٹون ہے عمران خان کا، جو میرے خیال میں 13 اپریل سے متعلق ہے۔ یہاں اردو کنواں شناسی لکھی ہوئی ہے۔ اس کے اوپر Zaman Park (کل) ہے اور تصویر کے نیچے دکھایا گیا ہے کہ یہاں (آج) ہے۔ (یعنی جو اوپر والا حصہ ہے تصویر کا وہ یہ دکھا رہا ہے کہ عمران خان کا جو کل تھا وہ اچھا تھا، اس کی ارد گرد بہت سے لوگ تھے اُس کو سپورٹ کرنے کے لیے)، مثلاً فواد اور قریشی تصویر کے دائیں طرف بیٹھے ہیں اور تین لوگ بائیں طرف اُس کے پاس بیٹھے ہیں۔ (اور اُس نے ٹانگ پہ ٹانگ رکھی ہوئی ہے اور اُس کے چہرے پر ایک بہت اچھی مسکراہٹ ہے جو کہ دکھا رہی ہے کہ وہ اس وقت اتھار میں ہے اور بہت زیادہ خوش ہے اور بہت سارے لوگ جو ہیں وہ اُس کے کنٹرول میں ہیں اور اُس کو سپورٹ کرنے کے لیے، ہر حال میں۔ جو نیچے والی تصویر ہے، اُس میں جو ٹکانے ہیں، وہ دونوں خالی ہیں) اور اب وہ پریشان ہے، اور وہ غمگین نظر آ رہا ہے۔ لیمپ وہاں ہے، کھڑکیاں وہاں ہیں۔ یہ کھڑکیاں اس کو دکھاتی ہیں کہ اگر اُس کے دائیں اور بائیں طرف ساتھ دینے والے ہوں، تو اُس کا دن خوش ہے، وہ بھی خوش ہے کیونکہ اُس کو حکومتی سپورٹ ہے، لیکن دوسری تصویر میں، جہاں آج دکھایا گیا ہے، وہ غمگین نظر آ رہا ہے، (کیونکہ اُس کی جو چارپائیاں ہیں، وہ خالی ہیں اُس کے ساتھ ساتھ اُس کو اُس کا مستقبل بھی ہے جو وہ خالی نظر آ رہا ہے)۔ یہی سب میری طرف سے۔

English:

In front of me, there is a cartoon of Imran Khan, which I think is from April 13th. Urdu captions are written here. It says “Zaman Park (yesterday)” above and below the picture it shows “today” (i.e., the upper part of the picture shows that Imran Khan's yesterday was good, he had a lot of people around him to support him), like Fawad and Qureshi are sitting on the right side of the picture and three people are sitting on the left side of him. (And he has one leg crossed over the other, and he has a very nice smile on his face indicating that he is currently in authority and very happy, and many people around him are under his control and supporting him, in good and bad times. The lower picture, where “TODAY” is shown, he seems unhappy, (because the seats around him are empty, along with the fact that his future, which he sees as empty). That's all from my side.