

**POLITICIZING CARTOONS,
CARTOONIZING POLITICS: A SEMIOTIC
ANALYSIS OF AMERICAN MEDIA
POLITICAL CARTOONS ON ISLAM**

BY

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**Politicizing Cartoons, Cartoonizing Politics: A Semiotic
Analysis of American Media Political Cartoons on Islam**

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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 Languages for acceptance:

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Candidate of Master of Philosophy at the National University of Modern Languages do hereby declare that the thesis Politicizing Cartoons, Cartoonizing Politics: A Semiotic Analysis of American Media Political Cartoons on Islam submitted by me in partial fulfillment of M.phil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Thesis Title: Politicizing Cartoons, Cartoonizing Politics: A Semiotic Analysis of American Media Political Cartoons on Islam

Language can serve multiple purposes while acting as a mode of routine communication, an element of customary socialization and a tool for ideological propagation. In the contemporary era, language use in media, known as media discourse, has been revolutionized due to its availability in various forms. In its every form, media discourse has the power to influence ideology formation and alteration practices. In this regard, American newspapers with their famous political cartoons are read globally. People have easy online access to social, religious and political contents of these cartoons, which contributes in shaping their ideologies. In the scenario of 9/11 attack, this study attempts to explore the image of Islam as portrayed by the American media. In this regard, the study aims to analyse selected American media cartoons related with Islam, to disclose what kind of ideologies they promote with respect to this religion, particularly about its followers. This research is contributing in the field of semiotics while dealing with the identification of denotation and connotation of Islamophobic signs. For the purpose of extracting meaning from these cartoons, semiotic model of Roland Barthes has been used. The findings reveal that American media has depicted Islam in the negative way, while making a connotative link between Muslims and terrorist activities. This attitude is not naturally built but has been promoted by highlighting the extremist activities of those who have taken the outlook of Muslims in the name of different Islamic activities especially Jihad. At the end, researcher has made reference towards the UN charter of human rights and how America is negating its articles of religious and individual freedom. Few recommendations regarding the change of set myth about Islam have also been provided in the last section of this research.

Key Words: Language; power; media discourse; ideology/myth; religion; Islam; America; political cartoons; semiotic model; UN charter

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The relationship between language and society, though primitive, is tightly anchored. It is the common object of study for many linguists because of the interdependence of these two entities. According to Musa (2013), the relationship of the language and society is deeply rooted as language performs various functions in the society and vice versa. Language has been considered as a form of social practice on the basis of various implications; firstly, language is an important part of society and not something external to it. Secondly, language is a social phenomenon and thirdly, language is a process which is conditioned socially (Fairclough, 2001). Language is the primary tool for communication purposes, for establishing peace and order in our society, for showing authority and power, and for attaining goals and objectives which prove that language has not any external but internal and dialectical relationship with society (Fowler, 1974). Linguistic phenomena are social and social phenomena are linguistic as described by Fairclough (2001). Linguistic phenomena are social in a sense that whenever people speak or listen, read or write they do so in ways which have already been determined socially (whether to speak formally or informally in a business meeting or discussion between friends respectively). On the other hand, social phenomena are linguistic in a sense that every kind of language activity which goes in a social context is not merely an expression of the social processes and practices but is a part of linguistic processes as well.

Besides being social, language is also considered an important tool for communicating ideologies and expanding power. Language has a crucial role in the ideological process as it is the linking factor between individuals' knowledge of the world and their social practices, hence making language as a mediating element between individuals' thought and behavior (Brognolli, 1992). This notion demonstrates how language reflects ideology and can thus be used not only as a means of communication,

but also as an instrument of changing and developing new ideological beliefs. It is proposed that in order to study ideology, it is very crucial to study the ways in which meaning serves to sustain relations of domination. The analysis of language, therefore, is central to the study of ideology as language is one of the common mediums through which meaning is mobilized in the social world (Thompson, 1987). While describing the relationship between language and power, Norman Fairclough described two major aspects of the power and language relationship; power in discourse and power behind discourse. The first aspect is *power in discourse* and is concerned with discourse as a place where relations of power are actually exercised. This aspect deals with how power relations are described through the written or spoken form of language or discourse. The second aspect of this association is the *power behind discourse* and this aspect shifts the focus to how orders of discourse, as the dimensions of the social orders of social institutions are themselves shaped and constituted by relations of power (Fairclough, 2001). The current study focuses on how powerful American media through its discourse, is trying to portray Islam in a specific shape in front of the global viewers and how this depiction is affecting the ideological beliefs of these individuals (consumers of the American media discourses).

Language plays an important role in helping people understand the world. At the same time it influences and determines people's thinking and behavior unconsciously (Zheng, 2015). Therefore, discourse is not just a tool for exchanging information among individuals, but an important form of social interaction, a social practice (Fairclough & Wodak, 1997). While taking language as discourse, it is necessary to indicate various forms of discourse. Discourses exist in multiple forms; spoken, written and visuals. Written and visual forms of discourse are the main concern of this research. Newspapers and magazines are taken as a mode of written discourse, whereas political or editorial cartoons are taken as visual discourse. Owing to the public nature and availability for a massive number of readers, newspapers are widely spreading as the most important and common form of written discourse. Along with written text, representation of everyday events through cartoons and other visuals is also becoming an important part of media discourse like newspapers and magazines. As far as cartoons are concerned, this genre has been known much longer before the newspaper's appearance. From the period of

Leonardo Da Vinci (1452-1519), caricatures have been used as an art form for entertaining purposes. While referring to the function or purpose of the cartoon, it is important to mention that both newspapers and cartoons are sources of conveying information, but with a slight difference that is tone of expression. Where newspapers are communicating some serious issues in the written form, cartoons are providing a source of visual relief for their readers due to the usage of different persuasive techniques (Dougherty, 2003). It can therefore be said that among newspapers and cartoons, the latter is acting as the best source of information with stress level much less than the former and are more comprehensible. The congruence of the cartoon lies in the fact that the cartoonist tracks the stories from daily routine incidents and makes his drawings according to the given situation (Becker & Goldberg, 1959). Most often, these drawings are exaggerated, but still the source of information and the approach behind creating them is realistic in the same way as realistic is the background of any newspaper or magazine article (Lawate, 2012).

Among the many different kinds of cartoons, political cartoons mark an important section of the newspapers. These cartoons are indispensable for any newspaper because their visual imagery has the capacity of engaging the audience and help them easily understand different social, political and economic stances across the globe (Doyle, 2011). With the passage of time, these cartoons are raising their standards in any newspaper and becoming essential to put out a point of view in that particular newspaper. These cartoons can be defined as; any visual that refers to any particular event (i.e., historical, social and political) is termed as a political cartoon and can easily be located in daily newspapers and online web blogs (Mateus, 2016). These are also known as 'editorial cartoons' because these are mostly available on editorial pages right next to the editorial columns (Lawate, 2012). Political cartoons are considered an important part in any newspaper whether the newspaper is available online or in the printed form. Although, these cartoons adorn a small portion of any newspaper (mostly a corner), yet their position does not affect their impact. To simplify, it can be deduced that either the space occupied by the cartoons is very small but their impact in terms of meaning making is great because they are capable of conveying huge amount of information in few words (Lawate, 2012).

The emotions behind creating these cartoons are although harsh, they are still genuine and their unique sense of humor has the capacity to lessen the harshness of their creator (Khanduri, 2014). Political cartooning is a technique or a form of art which is inspired by the situations, the cartoonist sees and portrays. Although, humor marks an important place in any cartoon representation, the cartoonist should understand the political sense of the situation to be drawn and should try to make a commentary on the situation (Bishop, 2009). As compared to these cartoons, the editorial portions in which they appear, have highly intellectual content which is understandable to educated masses only, whereas, political or any other form of cartoons and their contents are more comprehensible and every reader can easily approach and understand them (Chang, 1993). For the present study, the researcher has selected this genre in order to highlight the nature of Western media (specifically American media) towards the representation of some particular religion. The researcher has focused the terrorist activities and how these activities are associated with Islam through caricatures or cartoon creations.

The Western prejudice against Islam started to get a wide coverage post USA attacks of September 11, 2001, which are also known as the ‘big bang’ of the 21st century. From the time of these events, Muslims in America have been under siege and at least 700,000 Muslims have been interviewed by the law enforcement agencies till date. To take revenge, USA mobilized a “global war on terror” and this terror was assumed as the new enemy of the West (Boyle, 2008). But, soon this global war on terror turned to be the global war against Islam and Muslims, who were the main cause behind these attacks according to the West (Panagopoulos, 2006). This war had a great impact on Western Muslim minorities, especially those living in the United States. The notion of Islamophobia or the prejudice against Islam have already been observed in the Western society long before 9/11 attacks, but the aftermaths created a more negative image of Islam in the eyes of the Western people. It became regular for Muslims, their religion and holy book to be publically ridiculed and hated by the West (Rottier, 2016). At present times, one of the greatest sources of ridicule is caricaturing Islamic identity either in Western newspapers or online websites (including; religious, public and personal web logs and other networking sites). The present study deals with interpretation of cartoons

available in the form of caricatures, and how these cartoons are contributing towards developing a peculiar Islamic image before the readers of English newspapers.

Anything which is written or spoken comes under the roof of discourse which is a complex unity of linguistic and extra-linguistic factors. Traditionally, the term discourse was used to refer towards written texts, but with the passage of time it started to get linked with the oral communication as well (Maingueneau, 2017). In recent times, the term has been associated with the humanities and is acquiring new meanings which mean that the term is no longer restricted only to written or spoken languages but also with the semiotic processes (Sitz, 2008). When discourse is linked with the term semiotics, it can be referred to as visual discourse and the analysis of such discourse is called visual discourse analysis. Different methods and theories are used by the researchers to analyze the visual discourse and commonly used among these theories is that of Visual Rhetoric. Visual rhetoric can be defined as the critical analysis of the visual texts, for example; paintings, ads, posters, cartoons and so on (Rice, 2004). Visual rhetoric further makes use of two techniques, that is, semiotics and rhetorical analysis. Among the two techniques of visual rhetoric the former deals with the detection of meaning through signs and the latter is the discipline which analyzes the use of figurative language (metaphor, irony, metonymy, analogy and exaggeration) which is used by the cartoonist to create or draw the particular cartoon. Based on a purely structural approach, the study discusses how meaning is produced in political/editorial cartoons of the English newspapers. Further, it works out how Western media is contributing towards caricaturing a peculiar image of Islam and Muslims in the minds of international viewers towards Islam and its followers.

The most common notion of visual code, that it is different from language suggests that a different model is needed to understand the various aspects of the sign system. The perplexing position of this genre, whether to consider it as a type of language or an expression of humor is the actual reason behind this issue. But, now the trend is changing as during the past few years, this genre has started gaining considerable attention among the researchers across different disciplines, including; science, politics, communication and media studies. So, the researcher has considered this genre for conducting the present study. As current work is purely based on the visual discourse analysis, political cartoons are the best source to analyze due to their visual power in

reflecting social and political issues in society. Moreover, the study acts as a contribution to communication literature, while pointing how specific ideologies can be developed through different media modes and how these ideological constructions can cause varying attitudes among people.

In order to address the research questions, the data or visuals have been obtained from different American English newspapers that publish political cartoons. For the current study, the methodology used by the researcher is a qualitative paradigm along with the use of semiotic analysis for the interpretation of political cartoons. Semiotics or the study of signs, can be used for the interpretation of signs used in the analysis of all sorts of discourses including; newspaper, cinema, dance, architecture, politics, medicine, painting, history, and religion. The present study acts as a contribution towards the study of visual analysis of media discourse like newspapers, especially the section including political cartoons and deals with certain selected cartoons related to the specific religion. Overall, this work contributes in un-veiling the hidden power of language and how language along with visuals can be used to exert specific meaning among the masses. Language, power and ideology are all interlinked and have a tendency to affect the thinking abilities of the language users.

1.2 The Statement of Problem

Generally, it is perceived that analysis of visual code (including cartoons as well) demands an understanding of interactive cognitive processes and puts more stress on observers than receivers; therefore researchers often back off from taking this genre for their research works. In spite of this notion, a number of researches have explicated political cartoons related to different social and political issues, yet, no special attention has been given to the extraction of their meanings in terms of religious identity. Only few works are available on the particular issue and most of which are in the book form without application of any specific analytical framework; whereas, the present study is based on the semiotic theory of visual discourse analysis. For this reason, this study acts as an attempt towards exploration of meanings from editorial cum political cartoons.

Moreover, in recent years, American media has been designated as racist towards various religious dogmas particularly Islam. As the present study exclusively deals with

American media cartoons on Islam, thus it is an important contribution to explore the said issue. The study reveals different patterns, activities and ideologies in which Islam has been portrayed and identified in the selected visual discourse. The researcher has acted as a third person and has tried to unveil American media's attitude towards Islam and how this attitude is contributing in the marginalization of one group of society (Muslims) by the other empowered group (America).

1.3 Objectives of the Study

The following are the objectives of the study:

- To analyze visuals of American media political cartoons in order to extract the intended meaning
- To examine visual and written texts in the selected cartoons
- To scrutinize the activities and ideologies associated with Islam in the selected American print media
- To examine how these cartoons are contributing towards the universal portrayal of a specific religion
- To explore how such cartoons can help media ascertain certain ideologies among individuals about a religion

1.4 Research Questions

1. How do American media portray Islam, as a religion, in the selected cartoons?
2. What aspects of Islam are highlighted, connotatively or denotatively, in the visuals and texts of the selected cartoons?
3. How can cartoons serve as a tool to politicize a religion, particularly Islam?

1.5 Significance

The present research is acting as an endeavor to reveal and interpret the attitudes of Western media, particularly American, towards Islam. It aims to highlight the significance of cartoons as a technique used by the media to present their politicized beliefs about Islam. On the other hand, it identifies how media cartoonizes its political

agenda of signifying Islam as a religion. Both ways round, the present research contributes to the understanding of media discourse, political attitudes of media, cartoons as a vehicle of ideology transfer and American media attitudes towards Islam. At first, it contributes to the knowledge pool of Linguistics, Discourse Analysis and Semiotic Analysis. The research is significant for the scholars and researchers in the above mentioned domains to understand the strategic use of language and visuals as two forms of discourses, merged to gain some subtle outcomes. Linguistically, it points towards how language along with visuals or images has been used in broader social context and how it contributes to the meaning making process. Moreover, it also contributes towards filling the research gap in Pakistani context, existed in the semiotic analysis of the political cartoons produced in Western media newspapers. The research is also significant for academia like ELT where teachers can make students comprehend the connotative and denotative functions of linguistic and visual items. It can also help them to study discourse in a context and how it can be crucial in developing an understanding among students about how discourses can be manipulated as per context. The study of ideologies in discourse is also a relevant area of study for undergraduate and graduate students for a BS degree in Linguistics or Media. Lastly, the research contributes to bring a general understanding regarding the ways in which Islam as a religion is portrayed in American Media cartoons. It acts as a contribution towards investigating American media's attitude towards portrayal of Islam and Islamic identity as depicted in the editorial cartoons. It also tries to uncover the Euro-centric ideology of the American media towards Islam and how Islamic identity has been manipulated and linked to terrorist identities in the said media.

1.6 Delimitation

The present study is delimited to the semiotic analysis of political cartoons representing Islam, Islamic activities and ideologies linked with terrorism. For the purpose of collecting data, Western English newspapers are considered. Category of Western newspapers is further delimited to American newspapers' editorial or political cartoons (more details about the sample are provided in chapter 3). The time limit has also been set by the researcher and only those American political cartoons have been

selected that got published during the years 2001-2016. The historical 9/11 attacks were considered as the starting point and Nice truck attack as the ending of the said time limit. As far as the semiotic model is concerned, among many different models of semiotics, the current study is delimited to the semiotic model proposed by Roland Barthes in 1957. This model of semiotics by Barthes deals with different levels or orders of signification of the visual images including; denotative, connotative and mythological order.

1.7 Organization of Study

The present study is divided into the following five chapters:

Chapter No.1

The first chapter of the study has an introduction to the topic and problem statement and presents a description of the basic objectives and aims of the study. All three research questions are also mentioned in this chapter following the delimitation and significance.

Chapter No.2

The second chapter of the study presents a detailed review of the existing literature and relevant research associated with the problem addressed in the study. All the important aspects of the study are discussed in the light of the research already presented in the relevant field. This chapter has two important divisions: conceptual literature and the research literature, where the former is about the necessary concepts related to the research and later is the work already done in the relevant field.

Chapter No.3

The third Chapter of the study is about the methodology of the present study which presents the description of the procedures of data collection, defining the population, the sample size, the time limit set for the study and the steps to be involved in the analysis of the collected data. Further, this chapter also includes a detailed discussion of the Ronald Barthes' model of semiotics selected as a theoretical base for the present research.

Chapter No.4

The fourth chapter of the study is the data analysis and its interpretation while applying the particular model of semiotics selected for the study. This chapter has two step analyses of the cartoons; first step is the semiotic analysis of the given symbols of the cartoons while keeping in notice the levels of signification of the said theoretical framework and second is the textual analysis of the written text given in each cartoon.

Chapter No.5

Chapter number five of the study offers a detailed discussion of the researcher's findings after the application of the semiotic theory of analysis. All the results are discussed under the light of three research questions and at the end, a summary of the findings is given by the researcher.

Chapter No.6

Chapter number sixth of the study is the conclusion of the study where all the procedures, steps and results of the study are summarized. This chapter also has a few recommendations by the researcher for further research.

CHAPTER 2

LITERATURE REVIEW

This chapter has two important divisions: conceptual literature and research literature. The chapter begins with **Conceptual Literature** to explain some relevant concepts, terms and theoretical underpinnings relevant to the present study.

2.1 Cartoons

Cartoons usually refer to the form of animation meant for children. However, this kind of animation is not just limited to children's cartoons but has evolved as a genre to carry and signify variety of meanings, intentions and ideologies. The subsequent paragraphs shed light, in detail, on overview of what cartoon is, cartoon as a genre, variety of cartoons with particular focus on American media cartoons.

2.1.1 What is a Cartoon?

Among different kinds of visual discourses, cartoons are getting a wider scope among researchers. This kind of visuals can be defined as a form of communication that covers several expressions or forms of art including; captioned illustrations (usually humorous in nature), satirical drawings related to different social and political issues, and animation that can either be presented in print or in the form of animated films (Arko, 2012). It is important to mention here that animations or animated cartoons cater more to younger audiences due to their entertaining adventures of animals, superheroes and child protagonists. Originally, the term cartoon refers to a full-scale fine art drawing, including various forms such as tapestries and has been considered an important and crucial part of print media and political campaigns for the past two centuries (Diamond, 2002, p. 252). Cartoons are the best medium to represent deep thoughts and hidden messages and for this reason they are highly accepted by the viewers (Nelson, 1975). A cartoon can also be described as a simple, satirical drawing showing the features of its subjects in a humorously exaggerated way, especially given in a newspaper or magazine (Kemnitz, 1973). From the mid-nineteenth century, this genre started to acquire the meaning of a pictorial parody, mostly satirical in its nature with respect to a portrayal of social and

political events. Among many different newspapers and magazines, the British-Punch and American-The New Yorker, are the magazines popularized due to their usage of this visual form of a joke, which has continued to have great effect on society.

Cartoon is a full-sized sketch or drawing used as a pattern for a tapestry, painting, mosaic, or other graphic art form (Nelson, 1985). Since the early 1840s, the cartoon genre is considered as pictorial parody consisting of caricature and usually satire. At present times, cartoons are primarily used for conveying political opinions and editorial views in magazines and newspapers for social comedy and visual wit (LeBoeuf, 2007). In this regard, it can be said that a cartoon is a kind of illustration having two dimensions. Although with the passage of time, the specific definition of cartoon has been changed, still, modern usage refers to its different definitions. First of all, this genre can be described as a typically non-realistic artistic style of painting secondly, a single image or series of images intended for satire, or humor and thirdly a motion picture that for the sake of its animation, thoroughly relies on a series of illustrations. Providing the brief commentary on matters of current issues, the editorial cartoons in particular have been instrumental in monitoring the social and political lives of those in position or power (Dodds, 2010).

2.1.2 Cartoons as a Genre

While discussing the origins of the new genre of visual discourse, it is worth mentioning that in its original meaning, cartoon is a word that came from the Italian word *cartone*. At that time *cartone* meant "big paper" and was considered as a full-size drawing made on paper as an artwork (Lobo, 2002). During the sixteenth century, cartoons were used for fresco painting, a technique involving the composition of drawing firstly on the paper and then on a plaster wall with the application of wet lime pigment. For transferring the composition or drawing from the paper to the plaster wall, the artist might use the technique of indenting for tracing the design and then the charcoal dust was applied to finally mark the lines of the composition. This genre of visuals with its unique and different concept appeared in the Middle Ages and was first described as a piece of art, a kind of preparatory drawing (Lawate, 2012). Until 1843 the term "cartoon" was used to refer to preliminary sketches for fine arts. It was during the 19th century when

cartoon genre started to be linked with humorous illustrations of newspapers and magazines. After the early 20th century, cartoons were directly referred to comic strips and animations while in the 21st century cartoons were published on the Internet.

In the beginning the cartoons or the paintings made by the painters like *Raphael* and *Leonardo da Vinci* continue to be displayed in museums around the world. Among seventeenth century painters, Paul Rubens' world-renowned collection of cartoons is still displayed in the John and Mable Ringling Museum of Art in Sarasota, Florida (Clear, 2016). At the time, when the Houses of Parliament were being rebuilt after a fire, the artists were encouraged to make and submit their paintings or cartoons, in order to help select new drawings. A series of drawings were then given the title "cartoons" and were used as sarcastic means to attack the government's expenditure of money. Till that time the term "cartoon" served as a description of pictorial satire (Ames, n.d.). Gradually, this genre started to be used in reference to any form of humorous drawing and with animation or animated drawing in the early twentieth century. The modern use of the term cartoon was firstly used by the British magazine *Punch* in 1843. This British magazine is well known for its satirical drawings. Beside this British magazine, many American newspapers and magazines are also printing these satirical cartoons and are widely spreading as an emerging genre in the United States of America.

2.1.3 American Cartoons

In the 21st century, cartoons are emerging as a new and the most recent form of visual discourse and are widely spreading due to modern print and electronic media. The world power, the USA, has been recognized as the biggest cartoon factory in the world (Pumares, Simone, Kevin & Ene, 2015). There are so many famous characters being produced in US cartoon companies including; DC Comics, Disneyland and DreamWorks. These cartoons have become popular and amazing method of entertainment among individuals being a source of spending spare time. Three varieties of American cartoons are most preferred among people, which are: the cartoons made for children, adult cartoons and superhero cartoons. The most common and popular type among these three is the "Cartoons Made for Children" which is aspired by children and teenagers (Habib, 2015). These cartoons have always interesting characters like Mickey Mouse, Donald

Duck and Tom and Jerry. These cartoons and other animated caricatures are not used only for fun but also serve educational tools for children. For example; US cartoon movie *The Lion King* has positive effect as being a practical application for promoting management and experimental learning and serving as a vehicle to learn leadership skills (Comer, 2001). As this kind of cartoon has some learning role in children's life, these are equally approved by their parents as well.

The second type of cartoon is very famous in U.S and these are not only for children, but are favored and appreciated by the adults too, being named as "Adult Cartoons". These cartoons are mostly suitable for the adults because of their violent elements and because some of them contain political satires which are not comprehensible by the children (Hussien, 2015). For mature users, adult cartoons are significant and the most dominant component of them is *political cartoon* which is a graphic commentary on some political event and policy, hence creating a Snapshot of these events (Speedling, 2004). The third type of cartoon is named after the prevailing heroism in the United States, known as "Super Hero Cartoons". These cartoons mostly consist of such characters endowed with super powers and these heroes have to save the world and innocent beings. These super hero characters are shown performing duties like fighting with the evil powers of enemies. Although, these characters are being represented as fabricated beings, they possess the emotions of normal people and have to lead their lives normally. Among these super hero characters, Batman, Superman, Spiderman and Ironman are most famous and have received great public appreciation after being adapted into the films. The superhero cartoons are also emerging as an American symbol all around the world (Klock, 2002).

2.1.4 Types of Cartoons

Cartoons emerging as an important mode of visual representation can further be classified into the different categories, details of which are given below:

Comic Strips are the cartoons that exist in the form of drawings, which are sequenced in interrelated panels to display humor. These strips exist in the form of a narrative, traditionally, these are characterized by text balloons and captions and the characters of these cartoons appear regularly (Badman, 2009). Throughout 20th and even

in the 21st century, these cartoons have been acquiring a noticeable position in newspapers and magazines. These cartoons are mostly black and white horizontal strips and appear in daily newspapers, although the one appearing in Sunday newspapers have larger sections in colored strips. In the modern internet era, these comic strips appear as web comics in the forms of episodes. These cartoons are written and drawn by comic cartoonists. Comic strips started to appear in late 1920s and then expanded from their basic form to feature adventure stories including; Popeye, Tarzan, Buck Rogers and The Adventures of Tintin. In the United Kingdom, these cartoons are known as strip cartoons and appear in the form of cartoon illustrations in sequence and are found daily in their newspapers worldwide. Goulart (1995), mentioned in one of his works that in the United States, comic strips are referred to as comics or funnies and mostly this medium is used to represent adventure and drama. These comic strips can be further classified into the following types, according to nature and type of strips:

Single cartoon panels are example of comic strips. These panels mostly lack continuity and in the beginning they were so large in size that they often ran through the entire width of the newspaper and were three-five inches in length. At the initial stages of their appearance, the newspaper page contained only a single panel on a daily basis and mostly it appeared at the top or bottom of the page. Until 1920s, these panels were making their appearances in newspapers in the form of single panels, but soon many newspapers launched comics sections and many panels were collected and published in the form of strips. As the time passes, the size of these strips became so smaller and smaller that by the year 2000 daily strips could fit in an area occupied by a single daily panel. J.R. Williams' cartoon characters first appeared as a daily paper and then was expanded to the length of a strip and started to appear in Sunday strips (Williams, 1922). As far as newspapers are concerned, the daily Peanuts is a strip and the daily Dennis the Menace is a panel publishing newspaper.

Another important type is found in Sunday newspapers and is therefore called as *Sunday strips*. They mostly have a special color section and hence a rich source of finding strips. The earlier Sunday strips were known as funny papers or 'the funnies', filling the whole page of newspaper including the most famous Thimble Theatre and Little Orphan Annie (Gallagher, 2015). During 1930s and 1940s, Sunday newspapers

also contained some secondary strips by the artists of the main strips and were called *Extra strips* and used to appear below or above the main strip. One of the examples of extra strip is Gene Ahern's *The Squirrel Cage* which appeared with *Room and Board* (the main strip). It was during 1930s that the art of Sunday strips started to be drawn on quite large scales, for example, Russ Westover draws a strip at the size of 17" × 37" and in 1937, Dudley Fisher launched a huge single panel fitting the entire newspaper page. These full page strips eventually started to be replaced by the strips half of their size in the form of Sunday strips and started to appear in more than one format (Fisher, 1937). Later, at the time of great World War II, Sunday strips began to shrink in size due to the shortage of papers for the purpose of producing newspapers. After the war, these strips continued to get smaller in size because of increased printing costs.

Web comics are the kind of comic strips that mostly appear online and can be reached and read through the use of internet and are therefore, called online comics. These comics are exclusively available online and are also published online. Mostly these online strips are the electronic projections of the same strips that are being published on the paper and can be reached on the online web pages of the related newspapers (Lacy, 2007). Some of the newspapers are available in two forms, online or soft form and second is hard or printed form. There are many artists whose comics are available both in printed and online form including; *Bunny* by Huw Davies, *Cat and Girl* by Dorothy Gambrell, *Achewood* by Chris Onstad, *I Drew This* by Dana Simpson, *A Softer World* by Joey Comeau and Emily Horne, *Bruno* by Christopher Baldwin and *American Elf* by James Kochalka.

The second important type of cartoons is **Gag Cartoon**, also known as gag panel. It is a single panel cartoon containing a caption at the end of drawing or cartoon. Mostly these cartoons contain captions, but sometimes these follow the traditional convention of comic strips while including speech balloons. The captions used in these cartoons are mostly short or concise, consisting of a single line. Concise captions are the feature of modern gag cartoons, while those used in 1930s had occasionally lengthy captions (Adejuwon, 2011). During those days lengthy captions were used to feature dialogue between two characters of the drawing. With the passage of time these dialogues were replaced by short captions. Their name 'gag' implies a comedic term which is intended to

create laughter very often. In the United States, these cartoons usually mark some portions of famous English magazines like Punch, The New Yorker and Playboy. Sometimes these cartoons serve the main focus of the magazine such as Humorama, which uses cartoons rather than articles.

The third important variety of cartoons is **Animation**, which can be described as the process of making illusions through a rapid succession of differing images and containing both illusions of motion and change (Crandol, 1999). There also exist such forms of animation which do not have the main feature of sequential drawings or images and which are not considered 'true' animation. Animated images or animations can be recorded in the form of different mediums including; video tape, animated GIFs, analogue media, motion picture film and digital video. In order to display these animated cartoons, varied technologies can be used including; digital camera, computer and projector (Yoon, 2008). There exists some specific creation methods for developing animations including a traditional creation method and others used for presenting two-three dimensional stop motion animation. Still, some other methods are also equally used including paper cut-outs, puppets and images made with clay. In modern times, animations are also developed by using computers and are called computer generated animations and fall under the term 'computer generated imagery or CGI' (Musa, 2013). Under CGI, there exist two forms of animations; 2D and 3D animation where the former is used for stylistics and later for computer graphics. Artists who are involved in the process of creating images/drawings for animations are known as Animators.

Animated cartoons are another type of cartoons which are made up of sequential drawings and are used for the cinema, television and other computer based screens. Animated cartoons are slightly different from general animations including films made by using clay, puppet or some other modes. These cartoons are used for varied purposes from commercial to educational and personal purposes. The very first animated screening was created by Charles Emile Reynaud, who was a French teacher and created *Pauvre Pierrot* and projected this animation before the public at the Musee Grevin in Paris (Reynaud, 1892). This animation and many others by him were not photographed but drawn and screened onto transparent strips. The first traditional projection also known as

'motion picture film' was directed by Emile Cohl in 1908. In the beginning, animated cartoons were black-and-white and silent but later colored animation took over.

2.1.5 Techniques for Animation

There are various techniques or popular procedures which are involved to create a variety of animated cartoons, some of them are detailed below:

The first one to be discussed here is *traditional method of animation*. This kind of animation existed in the form of hand-drawn images or drawings and was used during the 20th century's animated films. These animations consisted of individual frames containing photographs in the form of drawings (Juan, 2006). These were basically drawn on paper and in order to create the moveable illusion, each drawing was drawn in such a way that it differed from the previously existing drawing. Once made, these drawings were traced on transparent sheets called cels (short form of celluloid) and therefore these animations are presently also known as 'cel drawings'. The celluloid of the image was filled with paint and different tones against the line drawings. At the end a complete cel was photographed and placed against other cels on a painted background by a camera onto motion picture film.

As the traditional animations involve papers and drawings, *commercial animations* are based on the use of latest techniques. These animations are used in films and TV at commercial level. These commercials consist of animations with great graphic appeal and humor and therefore gaining attention of a huge population of TV audiences. Some of these commercial animations are decades old including for example; Snap, Crackle and pop used in Kellogg's cereals' advertisements. In 1957, Geoffry Morgan Pike made a drawing in the form of animation for Australian brand of commonly found insecticides- Mortein. This animation was called 'Louie the Fly' and is so popular that it has been used in advertisements since 1960s where Louie proudly claims of not being afraid to anyone except the person having Mortein (Morgan, 1957).

The latest technique is based on the use of computers and is termed as *computer animation*. In this kind of animation, drawing or animation is drawn digitally with the help of a computer and is also called the computer assisted or computer generated animation. In these animations, two most commonly known techniques of 2D and 3D are

used (Letteri, 2013). In 2D technique, animation focuses on the manipulation of the image while using 2D bitmap graphics or vector graphics. This technique uses many applications among which the most common ones are; analog computer, flash, power point animations and cinemographs mostly in the form of animated GIFs. As compared with 2D technique, 3D is more common and appraised by the maximum users. In 3D technique, characters as well as objects are shown moving and interacting with each other in a virtual world, hence, creating a realistic image to the viewers. This technique is digitally manipulated by the animator where he starts with creating a 3D polygon mesh consisting of different vertices that converts visual of form to a 3D object or 3D environment. The whole process of converting animations into 3D images is termed rigging (Marcoux, 2008).

Besides cartoons, animated cartoons are also a byproduct of technology. This is one of the most common and modern usage of the word. This presentation is preferred for specific programs designed for kids mostly containing; anthropomorphized/ humanoid animals, superheroes and their adventures. *Gertie the Dinosaur* by Winsor McCay is considered the first successful character animation, created around 1914. While pointing towards the works of McCay, animation director Chuck Jones said that two most important animators are Winsor McCay and Walt Disney (Jones, 2002). After the lapse of five years, Otto Messmer created his famous cartoon series called Felix the Cat. The earliest cartoon incorporating the synchronized sound was developed by Walt Disney came to be known as *Steamboat Willie*. This was released in 1928 featuring the very first performance of *Mickey Mouse*. By the year 1930, another famous animated cartoon series *Looney Tunes* was founded by Disney animators Hugh Harman and Rudy Ising. The period from 1930s-1950s is known as ‘golden era’ and cartoons produced during this period were designed for big screens being screened in movie theatres. After television replaced cinema and theatres, cartoons started to be produced for small screens. Disney was the first cartoon studios to air cartoons in the form of live action programs like *The Mickey Mouse Club* (2006). The usage of animated cartoons is not restricted to television and theatre screens, but these are also used in video games, where characters are presented as animations. The most famous and loved animated video game among kids is *Super Mario*.

Finally, an *illustration* can be defined as an image with complementary text or narrative created for mass distribution, appearing either in print or in digital form. These illustrations can also be called *commissioned images* contained in posters, magazines and advertisements (Garner, 2017). The history of these images goes back to the Middle English period and is derived from the word *illumination* (a word used for spiritual or intellectual enlightenment). During the 15th century with the invention of printing press, focus was a shift to books containing illustrations with woodcuts. In Europe, the widely used processes for illustrations were engraving and etching around the 16th and 17th century. During the 18th century in England, William Blake used the technique of etching for illustrating images and by the 19th century, the technique of lithography was introduced. Contemporary illustration uses a great variety of techniques including drawings, paintings, digital designs, montages, collages and multimedia designs. Illustrations can be expressive, realistic or technical depending on the purposes they carry. Among many different styles, some common illustrations include; fantasy, fashion, editorial, lifestyle, political, scientific and technical illustrations.

So far, different varieties of cartoons based on their texture, making and style have been discussed. Besides, there are few more varieties of cartoons which are based on their usage or purpose. Such types include media cartoons, editorial cartoons, political cartoons etc. As the present research focuses on political cartoons, thus it has been explained below.

2.2 Political Cartoons

Cartoons serve a variety of purposes and above all, perform political purposes. Thus, political cartoons are an important category of animations to understand playful choices of ideologies embedded in them. The following paragraphs discuss in detail the history of political cartoons, their uses and purposes.

2.2.1 History and Development

Political cartoons came into existence around 1360 B.C in the ancient Egypt where caricatures were drawn for humans as well as for animals and were mostly painted on walls and then this art travelled to Europe and other parts of the world (Willett &

Singer, 1993). *William Hogarth* is known as the father or creator of modern political cartoons and his work pictorial satire has been regarded as the foundation to this particular genre. This work containing numerous pictures was the combination of social criticism and artistic scenes and its basic target was to un-veil the corruption of 18th century British politics. This artistic piece of Hogarth's had a deep moralizing element much similar to his masterpiece of 1719's *A Rake's Progress*. This work originally consisted of eight pictures was the depiction of the miserable life of Tom Rakewell, who spend all of his money on luxurious living and gambling (Hogarth, 1735). The character ultimately ended in Bethlem Royal Hospital. Along with Hogarth's pictorial satire, Benjamin Franklin's *Join or Die* serve as a staple of American history. This work showed how any political issue can be distilled into an influential image. Franklin's cartoon helped in creating a sense of American nationhood and ultimately independence (Franklin, 1753). This genre gained popularity during the Civil War with Thomas Nast's recognizable images of Uncle Sam, the Republican elephant and the Democratic donkey.

Throughout the history of media discourses like newspaper, cartoons have been used to depict a wide range of social, political and religious viewpoints, and often deal with topics that may be sensitive. Basically cartoon is a form of expression or communication that deals with several forms of art including; captioned illustrations, animated films satirical political drawings. Originally, the term was used to refer to a full-scale drawing made on paper as a form of fine art, such as tapestries. It was until 1843 that the term was used to refer to anything but sketches for fine art. The modern use of the term "cartoon" was coined by the British magazine *Punch*, which was famous for its satirical drawings. It was by the early 1920s that the term was used in reference to humorous drawings and lately to the animated drawings.

Editorial or political cartoons started to emerge in Germany around 1500-the period of the Protestant Reformation. *Martin Luther King* used the printed images to communicate his ideas to the illiterate population of the era. Images in the form of broadsheets and posters were distributed among a large portion of the population. These posters were mostly the depiction of the powerful Catholic Church. The genre of political cartoon marks its development in England with the time of French Revolution during the 18th century. The main exponents during that time were *James Gillray* and *Thomas*

Rowlandson, who explored this specific medium for caricaturing, and appeared to be known as the founders of political cartoon. Among these two, Gillray's work was more satirical as compared with that of Rowlandson. His satires mostly consisted of the drawings satirizing and ridiculing Revolutionary France and Napoleon rule. Gillray was given highest rank among caricaturists due to his wit, fertility of resources, deep understanding for humor and beauty of execution. After the period of Gillray, *George Cruikshank* was considered the most renowned cartoonist during 1820s and 1840s. His caricatures were famous because of the true depiction of English society, attacking the royal family and leading politicians of that time.

Benjamin Franklin marks the development of this genre in the United States of America. The very first political cartoon by Franklin was published in 1754 under the name of *Join or Die* in Pennsylvania Gazette. This famous image was basically the drawing of a segmented snake, whose segments represented the colonial governments around the country. This cartoon was based on the accepted myth that a severed snake can be made whole again if its pieces are combined together, urging the colonial governments to unite during French War (Franklin, 1753). In the history of American media, political cartoons have a great tradition of criticizing intolerance, injustice, political issues like corruption, social evils and much more. Most familiar and most commonly heard American cartoons include comic strips such as Peanuts, animated cartoons like Bugs Bunny and comic books including Superman. These types of cartoons usually seek to entertain their audience through the combined use of fantasy and humor.

2.2.2 Nature of Political Cartoons

By their very nature, political cartoons serve many functions in the forum of public opinion and their importance as well as their insignificance can be exaggerated. Their aim ranges from light relief to prophetic clarification of a public issue; they are read and interpreted by hundreds of thousands of people who are engaged in politics and used to view the opinion pages of newspapers. Political cartoons use to share the inconsistency of cause and effect with the two genres of communication they belong to: media commentary and political satire. Cartoons are poised somewhere between being 'the most influential thing' and 'just a joke' in the newspaper and therefore can serve as

provocative statements (Mwetulundila, 2014). Political cartoons have certain unique characteristics; *firstly*, unlike other forms of media discourses, these are portrayed using humor in an attempt to make a statement. *Secondly*, they provide a continuous commentary on the political events. *Thirdly*, these cartoons function as a form of diversion and sometimes may present a counter reality to their viewers. *Fourthly*, political cartoons use very little or no written information. The quantity of ink used is not correlated to the power of the message because sometimes, a silence or a black page can serve as a powerful message. The expected response of these cartoons is not merely in the hands of cartoonists, but depending on the reader's perspective, these can generate anger and outrage as well as laughter.

Another important dimension of political cartoons is the element of satire. **Satire** is considered as a didactic form of art and was articulated by Horace for the first time around the First century B.C and was further modified by Dryden at the end of the 17th century and around the 20th century, many theories of satire came into prominence. According to Dryden (1693), Satire is a kind of poetry which is being invented for the purging of the human mind, and this traditional definition has maintained its worth even for the present times. Robert Elliott in his ancient essay *The Satirist and Society* wrote about old Arabic satirists and speculated that their verses were thought to be magical. The Arabic satirist believed that their satires had a power to work as weapons and were capable of letting the individuals into the battle (Elliott, 1954). Elliot's idea about Arabian satirists and the general idea of political cartoonists have some kind of relation. Just like political cartoonists of the present era, the Arab satirists fear the government and politicians the most, due to the greatest power they possess (Robinson, 1981). While comparing the nature of satirical works and political cartoons, Gilbert Highet said that both contain some 'dirty words' as their most offensive weapons (Highet, 2015). As far as cartoons are concerned, this observation tends to be excessive because joke, irony, satire are necessary to ensure the effectiveness of the cartoons and therefore cartoonist cannot leave these things un-noticed.

As regard subject matter, satire is not only limited to the political events and institutions but it also aims to highlight the duplicity and corruption of social, educational institutions and their in-depth knowledge and understanding is the core character of the

satirist. A good satirist is well aware of the background and position of the event he/she is going to satirize either it is social, political or religious event. Just like satirist, the cartoonist manages to represent a thorough knowledge of the crisis or event he is going to represent before its readers without resigning himself to hatred (Coupe, 1969). Like any other verbal or visual discourse, political cartoons are pre-occupied with truth and reality and how this truth and reality has to be drawn totally depends on the cartoonist. Just like satire, political or any other form of cartoon is occupied with a common-sense, that demolishes all the illusions and hence, acts as true awareness of truth to its readers. Both satire and political cartoons can also be compared on the basis of the similar appeal to graphic merits and freshness of perspective. Both are not sympathetic in their very nature because being sympathetic and fair means less or no effectiveness of the message.

While pointing to an important characteristic of satire and political cartoons Frye (1980), has affirmed the existence of aggression in both the genres but aggression is not much apparent in their contexts. Just like satirist, the cartoonist transforms this aggression into an artistic expression according to the needs of the readers. This is the reason that unlike common editorials, political cartoons are read not only for the directions, but they offer a kind of relief with their usage of imagination and light illusion. It can therefore be concluded that with respect to their inherent nature, characteristic, and function; political cartoons are satirical. Political cartoons serve as a means of social and political commentary and address issues which are covered in the local and international news. The real essence of political cartoons is the exaggeration of its material and unlike satire; political cartoons do not make use of pseudo realism where only specific details are being mentioned. According to Roger Fisher, political cartoons “are at best a vehicle for irreverent iconoclasm and wry satire and not as sanctifier of the status quo or patriotic icons”. Just like satire, the subject matter of political cartoons mostly aims at the duplicity and corruption of religious, social, educational, political institutions (Fisher, 1996, p. 164). Like satirists, the responsibility of the cartoonists should be to avoid such drawings which will act as a threat to cultural or religious identity of a particular ethnic group.

Humor is another important feature associated with political cartoons. While referring to humor, Apte (1985), stated that it can be defined as a universal social phenomenon that exists in both tribal as well as industrial human societies. Humor has its

contribution in among all fields of art and the studies associated with arts. In editorial and other kinds of cartoons it has marked great role and therefore is considered one of the important part of this genre. Humor varies in its 'degree' of existence in these cartoons, from being its witty inherent nature to the absurdity which compels people to laugh with them, and in order to comprehend any cartoon it is important to have the general know how of these characters of humor. According to Robinson Waldman, humor is something that keeps individuals sane during the times of insanity (for example, political upheavals) and makes them feel free (Waldman, 1981). Mostly humor is being confused with a joke; in fact, it is not only a joke but much more than a joke. The only purpose of a joke is to create laughter but humor serves as a device for defining, representing and interpreting reality. Therefore, political cartoons make use of humor not only to create fun of a certain event, but to evoke its readers to understand the matter in a light mood. Lewis (1989), described that humor plays an important role in assuming and revealing both social and psychological relations, value judgments and culture specific norms, hence acting as a kind of relief for its readers.

As far as nature and functions of humor are related they date back to the times of Plato and since that time different theories of humor have been originated. Almost all theories of humor propose two perspectives; *humanistic perspective* and *social-scientific perspective* (Lippitt, 1991). Among these two perspectives the former deals with the scrutiny of the joke in order to identify the underlying structures and the meanings associated with these structures, whereas the second perspective emphasizes on the analysis of social and psychological variables of perception (Palmer, 1994). The humanistic perspective is generally represented by incongruity theories and social-scientific perspective is linked to psychoanalytic interpretation which deals with psychological models of human behavior. To consider political cartoons as humor, congruity principle plays an important role. The core of the congruity theory of humor is simple and according to which humor is not any genre, but can be viewed and perceived in a variety of different genres including; riddles, songs, cartoons and different proverbs. According to this perspective, in order to clearly understand the nature of humor, one must understand the content and then analyze the forms and structure of ideas to get their true interpretation. Perception can occur at an implicit level where the reader of political

cartoon draws upon his existing social and historical knowledge. It is due to this very reason that when a reader is going through any political cartoon, he immediately starts to laugh without even knowing why he is laughing.

2.2.3 Characteristics of Political Cartoons

Political cartoons with their universal appeal, best act as a mode of representing social reality and also possess some specific characteristics. **(a)** The very first characteristic of political cartoons is that political cartoons make best use of humor and hence in a light way represent the social and political phenomenon unlike other serious modes of media. **(b)** Second, these cartoons offer continuous evaluations of different events and therefore help in providing a critique of these events in a concise and reinforcing way on a daily basis. **(c)** Third, these cartoons can be considered as a form of diversion due to their little use of written information. Cartoonists make use of fewer words because they believe that the power of message being conveyed in the cartoons is not linked to the quantity of ink used in writing them down. **(d)** The fourth characteristic of political cartoons is that they are mostly amusing in nature, but on the other hand, while depending on the reader perspective can be viewed emotionally devastating. The basic logic of a cartoonist behind creating them is that cartoons can generate laughter and anger at the same time. Therefore, it can be said that political cartoons act as a mode of amusement and powerful medium to express current situations simultaneously (Edwards & Fischer, 1990). **(e)** The fifth characteristic of political cartoons is that these cartoons act as a mode of establishing political agendas, while establishing various value judgments among readers about politics, and these judgments in long term effect readers' beliefs (Bormann, 1978).

According to Medhurst and DeSousa (1981) political cartoons act as important tools during the processes of identifying and establishing values among individuals as well as society. Hence, **(f)** sixth characteristic of political cartoons states that these can contribute in making important public and political agendas. According to Press (1981), political cartoons can serve as one of the important modes to link the general public with the politicians and socialists while pointing towards the political and social events. So, **(g)** the seventh characteristic of political cartoons is that these cartoons act as compelling

communication forces while acting as a bridge or link between public masses and political masses (different leaders of the political and socialist parties). **(h)** Eighth characteristic of political cartoons refers to their comparison with editorials in general. Weiss (1990), stated that just like editorials, political cartoons are mostly created in such a manner to express personal opinions, biases and motives. The cartoonists through their images give an opportunity to their readers to read beyond what is being described in the image hence, making him feel like ‘cartoon literate’ in the same way as one feels like reading an editorial.

2.2.4 Functions of Political Cartoons

Greenberg (2002), described the functions of political cartoons or cartoons in the following words: Cartoons are the drawings that frame varied phenomena by situating the problem within the context under attention while exploiting the universal value of an image and its intended message/meaning. In brief, he believed that these drawings (cartoons) can be used to identify and define social groups, to communicate values, attitudes and beliefs. According to another scholar, Cahn (1984), cartoons can serve as agents to reveal the inter-relationships between people, events and different power structures. DeSousa while explaining the sociological function of the political cartoons argue that these cartoons act as culture-creating, culture-maintaining and culture-recognition/identifying artifact and revealing social assumptions as well as prejudices. He believed that these cartoons also promote consciousness which collectively help in maintaining a sense of self, others and society as a whole (DeSousa, 1982). DeSousa along with Medhurst described four basic functions of the political cartoons, including; entertainment function, aggression reduction function, agenda setting function and framing function. These four functions of political cartoons are helpful to understand the important topics of the political discourse as well as making a collective record of these discourses and the social imagination associated with them. It can therefore be said that political cartoons serve the function of a lens through which historical and political events can be viewed and interpreted. While pointing towards this function of political cartoons, Goguen (1999), said that these cartoons or images serve as artifacts reflecting the record of events in the form of imaginative weave of its creator’s perspective.

Further describing the functions of this genre in relation to power relationships, DeSousa and Medhurst state that although political cartoons do not have the capability to alter the power relations existed in the society, yet they can play crucial role in maintaining them. They serve as symbolic interactions among people, events and power while reviewing the dominant culture. Another important function is that these cartoons act as consensus to maintain and store cultural values, beliefs and customs, rather than acting as agents of change they act as preserver of the culture and cultural changes (Tju, 1997). As far as function of the creators of political cartoons is concerned, these images are intended to serve not only fostering creator's vision to individuals or society as a whole. Rather, their importance lies in the manner how cartoonist or the creator is serving towards achieving the collective consciousness of individuals towards specific political, social and cultural values.

2.2.5 Persuasive Techniques

While creating any image for the cartoons, the cartoonist uses a number of methods and techniques which are called *persuasive techniques*. These are given this name because these are helpful in giving prominence and strength to cartoonist's vision and to convince readers about the described facts and help them in making correct decisions. Several techniques are used by the cartoonists and not every of these techniques are used by all the cartoonists, but there are a few techniques that are mostly used by the cartoonists. These techniques include; exaggeration, analogy, irony and humor. These techniques used by the cartoonists mostly have some bias or slants that are to be interpreted by the reader and once this bias are identified, it becomes easy for the reader to comprehend them with much ease and to understand cartoonists' point more clearly. In order to get an appropriate idea about the message conveyed in these cartoons, it is very important on the part of the reader to have some idea about the persuasive techniques used in these cartoons by their creators. Some important of these techniques include; irony, symbolism, exaggeration, labeling and analogy. All the below given techniques have been explained by Dr. Lubna Riyadh in her work 'A Semiotic Model for the Analysis of Political Cartoon' (Riyadh, 2009).

Irony is the most commonly used technique by the cartoonists and can be defined as an expression which is deliberately constructed in order to oppose what one is expecting from that expression. It is often used to create a humorous effect in any piece of literature. This is the technique which shows the difference between the way things are and the way they should be or expected to be (Satyal, 2011). This persuasive technique is used by the creator to express his/her opinion on some issue. When a reader is going through such cartoon having an ironic demonstration in it, he clearly looks at the image and tries to find out the hidden irony. Once the reader is successful in finding out hidden irony, he should think about a certain point towards it is intended to emphasize which will help him understand the cartoonist's point in a much clearer way. The second important persuasion used by the cartoonists is **symbolism** in which the creator of the image or cartoon uses some simple objects and symbols to convey complex or larger ideas. On the part of the reader, it is necessary to first recognize the symbol and after understanding he/she should try to deduce the meaning from the given symbol.

Another persuasive technique used by the cartoonist is **exaggeration**, where he/she has overdone the physical qualities of the characters in order to clarify his message. While going through any cartoon, the reader must look for the characteristics that seemed to be overdone by the creator and this can be observed while focusing on some points like; facial expressions and clothing. After interpreting the exaggerated expression, the next step is the understanding of the cartoonist's message being conveyed through this exaggeration. At fourth point comes the technique of **labeling**, which consists of the labeled objects and individuals to clearly refer towards what they are standing for. Here, the reader has to watch out for different labels that are appearing in the cartoon (Riyadh, 2009). After recognizing labels, the reader questions himself why the specific label has been used by the cartoonist for a particular thing or specific person, secondly, is the label completely making the meaning of label clear? So, labeling is basically involved with deduction of the answer of these questions, if the reader finds out the answers he/she is able to completely understand the given label. Fifth and last technique to be discussed here is **analogy**, in which a comparison between two unlike things or objects is made in such a way that they seem to appear similar or having the same characteristics. This technique is very helpful for readers, because with the use of

this particular technique the cartoonist draws a comparison between more complex issues with a more familiar one. The cartoonist thus, helps his readers to clearly draw meanings from his drawn analogies (Garner, 2017). After reading the cartoon, the reader should decide about what main analogy has been used by the cartoonist and also if the presented analogy is really helping in the understating of the two situations being compared. After finding out the drawn analogy, a reader should ask himself whether the analogy is sufficient enough to make the cartoonist's point clear to them.

2.2.6 Analyzing Political Cartoons

During recent years, researchers have not only worked on political cartoons, their characteristics and what functions these cartoons can perform, but they have also worked on various techniques that can be used for analyzing this particular genre. For example, Handl (1990), investigated political cartoons being published in Austrian newspapers and specifically concentrated on the *stereo-typification* of these cartoons. These cartoons were published in 1955-58 and the particular emphasis of this analysis was on the interpretation of images related to Austrian citizens, Conservative People's Party and Socialist party including their members. Around 1984, Bivins and his colleagues conducted a content analysis of political cartoons in order to assess numerically prominent tendencies occurring in these cartoons (Bivins, 1984). This analysis was conducted on the basis of content analytic approach, though it was considered limited form for analysis. Some of the critics while addressing the limitations of this analysis stated that it is not necessary to assume that the item which occur the most is the only significant item of the whole image. Burgelin (1968), while referring to this analysis said that it is not the quantity or number (of any element) that matters but the place each and every element occupies in the image/cartoon is of significant importance. This approach was criticized because it emphasized more on the content or ratio of occurrence at the expense of underlying connotations (Woollacott, 1982). This method of analysis was considered being unable to apprehend meaning in the visual text because of its greater emphasis on the analysis of frequencies rather than signs used in the political cartoons.

Recently, researchers have identified some unique approaches for the extraction of meanings from the political cartoons including; semiotic, rhetorical and narrative

analyses. Among these approaches, the most commonly used is semiotic analysis which involves identification of surface and deep structure (denotation and connotation) as well as interpretation of signifier and signified. Semiotic analysis simply focuses “on the system of rules governing the implied discourse, involved in media texts and stresses the role of hermeneutic context in shaping meaning” (Woollacott, 1982). It involves the analysis of media texts while taking into account the repetitive use of signs, their functions and how these signs create impact upon the readers. As far as rhetorical studies are concerned, Ray Morris incorporated the use of literary devices like metaphors and oppositions to describe the meanings of these cartoons. While using a structural approach, Morris used this technique of analysis in sociological studies to interpret how social and political groups have been presented through these cartoons (Morris, 1993). His rhetorical structural analysis of the visuals contained following devices: *condensation* which is the process of conversing complex phenomenon into single image, *combination* which involves the blending of elements into a composite whole, *domestication* includes converting abstract ideas into concrete concepts and *opposition* involves the interpreting of central oppositions of the cartoon. Researchers like Edward and Bostdroff (1993, 1987) explored the third technique of interpreting political cartoons which was basically concerned with exploring the narrative quality of these images/cartoons.

Political cartoons in the present work have been identified as a type of discourse with visual and written aspects. The analysis has also been carried out along the same lines. Thus, it is important to discuss what discourse is and how political cartoons help to generate an effective discourse structure. The next section provides an in-depth overview on this.

2.3 Discourse and Diversities in Discourse

Discourse is a word derived from the Latin root *discursus* which means “running to and from” and which is an expression used both for written and spoken forms of communication. *The Philosophy Dictionary* defines discourse as a continuous stretch of language consisting more than one sentence either in the form of narration, conversation, argument or speech. It generally refers to the relationship between how people think and communicate with each other about people, things, ideas and social organization of the

society. Discourse as a mode of communication emerges out of social institutions, particularly media and politics (Keller, 2005). It provides structure to everyday usage of language or communication, thus shaping our thoughts at any point of time. In the light of this perspective, sociologists take discourse as a productive force which shapes individual beliefs, values, thoughts, ideas and the pattern of interactions among individuals. Sociologists also believe in the role of institutions like media, politics, law and education in forming the patterns of discourse (Holmwood, 2007). In short, they believe in the hierarchal inter-connection between discourse, power (in the form of emerging institutions) and knowledge. Discourse can also be defined as a construct in the form of an abstract rather than unit of semiotic signs, which is used to communicate specific communication patterns among objects, subjects and statements, hence consisting of semiotic sequences among these three elements (Foucault, 1969).

Previously it was believed that language elements also called *linguistic components* are more important than anything else but now the trend has been changed and most of the modern linguists adopt the term discourse for the language in use. What they mean by language in use is the real language being spoken by the real people in the real world. They believe in the recognition of the fact that language is more than only the sum of the linguistic elements but it is beyond its level of composition. Modern linguists believe that not merely language elements but the context in which language is being used is more important. Next raises the question what a context include, they answer this question while explaining that language context includes not only the situation in which language is being used but also the experiences, assumptions and expectations of the language users also mark its context (Armstrong, 2010). While explaining the context, linguists refer to two types of approaches in the process of analyzing discourse; top-down and bottom-up approach. The first approach is described as **top-down approach**, in which the analyst begins from conceptualization of the context of discourse and then looking down from this position to the utterances being produced, which create and define that context. The second approach being used by linguists is **bottom-up approach** which starts from a lower level analysis of the sounds, words, utterances and spoken routines of the language users and then leads to the process of conceptualizing that

discourse (Yang, 2012). Both of these approaches are equally used by the language analysts during the process of interpreting any discourse.

2.3.1 General and Literary Discourse

Discourse can be classified under two categories which are *general and literary discourses*. The first category that is, **general discourse** is further divided into the following four sub-categories:

First kind of general discourse to be discussed here is *exposition*, also called *expository discourse*, is basically such kind of discourse which deals with the description or explanation of a topic. This form of discourse is considered to be the most commonly used mode among all four categories of general discourse. The main focus of exposition is on the audiences' understanding and here the audience is made aware about the topic of discussion (Lewin, 2001). This discourse does not present possible events and actions but rather represents three different kinds of proposition including; existential, stative and equative. Business letters, press releases, news articles, reports, technical writings, academic writings, explanation of common cultural norms and some legal matters, analysis of different ideas and beliefs are some examples of this type.

Second type of general discourse is called *narrative discourse* or narration that can be described as a kind that contains an account of events comprising such verbs that contain speech, actions and motions describing series of events while focusing on more than one performers of action. It is known as the most frequent mode of sequencing details in a proper logical order while following the basic principles of descriptive writing and is therefore termed as structuralist discourse (Genette, 1988). As far as medium of communication is concerned, this type of discourse mostly relies on stories, folks, historical events, mythologies and dramas. Accounts of the social, cultural and political events and their connections with the rest of the world, specific events in the life of an individual or the community, anecdotes, biographies, autobiographies and the stories about supernatural elements are all examples of narrative discourse.

Third type is called *descriptive discourse* which is associated with the description of some event, any historical procedure or anything which is related to human beings and their routine activities. This type of discourse can also be described as an analysis of

characteristics of a certain, specific referent (Greimas & Courtes, 1979). The purpose of descriptive discourse is to basically re-create or visually represent some person, place, event, or any action in order to provide a clear picture to the user. Descriptive discourse is helpful for the readers because it allows its readers/audiences to develop a mental image of what is being presented by the author. Among all existing sources of discourses, this is the one which is most commonly used because it marks the major portion of works of fiction and descriptive essays (both of which also serve the best examples of descriptive discourse).

Last category of general discourse is called *argumentation*. It is the type of discourse which is also known as persuasive writing. The purpose of this discourse type is to prove the validity of an idea or point of view with the help of different modes including; sound reasoning, discussion and arguments in order to convince its readers to take some form of action. The validity of this discourse lies on the amount of motivation it provides to audience/readers through correct and logical reasoning. Various intellectual lectures, essays and different prose styles are famous examples of this discourse (Amossy, 2009).

Besides its general categories, discourse is further categorized into **literary discourse**. Literary writings have been the topic of inquiry among researchers, educationists and scholars, emerging as an important paradigm for empirical research. This type of discourse is further divided into following categories: poetic discourse, expressive discourse and transactional discourse.

The first category of literary discourse is called *poetic discourse*. This is the most commonly used and well known form of literary discourse and it focuses the expressions which are linked to various feelings, emotions, ideas, events and places that are being described through poetical techniques including rhyme and rhythms. This type of discourse makes use of the common words in a symmetrical manner or musical sound hence, creating the effect of rhythm (Fazl, 2008). Literary discourse represents the common words in such pleasing and appealing ways that these words become most suitable to convey strong feelings and emotions. The process of creating a poetic discourse is just like a guided mechanism that involves certain steps starting from

different sources, entering into a proper process, realization of this process in the mind and finally ends as a finished product in the form of poetry. Mostly the works of sonnet and ode writers are poetic in nature; few poetic dramas by different English authors are also included in this type of discourse.

Second form of literary discourse is called *expressive discourse* due to its detailed features and contents. This type of literary discourse does not create an explicit representation of facts and forced motivation to its readers, rather it acts as a reflection to readers' emotions acting as their core foundation (Elbow, 1991). Expressive discourses are mostly suitable and beneficial for those learners who have entered as beginners in any new field of literature. It acts as a motivating discourse. Due to the above mentioned reasons, expressive discourse is also called as 'entry level discourse'. As far as generation of ideas is concerned, the ideas produced in these discourses are not much concrete as the main focus is on the modes of expressing itself. The most suitable examples of the expressive discourse are the academic essays and diaries.

The third and the last type of literary discourse to be described here is *transactional discourse*. It is the discourse that is most simple and less ambiguous among all the three mentioned types of literary discourse and aims at communicating ideas and messages in such a way that they become easily understandable to the users and they are less confused when exposed to this particular discourse. Whatever the message is; it is clear to the reader because it mostly comes in active voice (Larson, 1992). The most commonly used examples of transactional discourse include general instructions (by the leader, teacher or anyone senior in job), guidelines, manuals and doctors' instructions to their patients. Another important variety of discourse is visual discourse. As cartoons fall in the category of visual discourse, thus this type has been discussed in a separate section below.

2.4 Visual Discourse

Evolution of the term discourse as something associated with written as well as spoken language was widely acceptable during 1970s and 1980s but, gradually the focus shifted from spoken and written codes to the visual code of language. Many historians have discussed the importance of visual code including Stafford. He is among the

renowned historians of the scientific images who argued that the process of constructing scientific knowledge that started around the beginning of the 18th century, was based more upon images rather than written texts (Stafford, 1991). At present the contemporary societies are putting more emphasis on the narratives including visuals and hence leading to a shift from pre-modernity to modernity and then to post-modernity. It is assumed now that in pre-modern societies visual imagery or the visual discourse is circulating more as compared to other modes. The readers of these societies feel more comfortable while encountering the visual discourse as compared to the written and spoken language/discourse. Jenks (1995) and Rorty (1980), both suggested an association between knowing and seeing of various ideas central to the understanding of the 18th century philosophy. They deduced that the understanding of an individual increases when he /she comes across a specific terminology in the form of visual images and hence, more stress is put on visuals as compared to speech and writing.

Broadly speaking, discourse is a form of language practice consisting of both linguistic and extra-linguistic units and factors; it deals with both at the same time (Morgan, 2010). This combined dealing is also important in order to clearly understand the given message (while focusing on either the participation of individuals involved in the discourse, their viewpoints or their conditions of perceiving the discourse) in any kind of written, oral or drawn discourse. Traditionally the term discourse was applied to written as well as spoken communication but, during past few decades the term has widely gained familiarity among humanities and new connotations have been connected to the original term. To be more precise, one can say that the term discourse is no longer limited only to spoken and oral communication but has been linked to the visual mode of communication as well (Indrova, 2011). This new mode of discourse dealing with the visual code and modes of visual communication is termed as visual discourse and has emerged as a new paradigm of the discourse. As discussed above, discourse is concerned not only with the linguistic features but also take notice of the extra-linguistic features of communication, hence is completely linked to the visual code which makes use of more extra-linguistic features as compared to the written text. Discourse therefore, includes both semiotic as well as extra-linguistic processes and when its methods and modes of analysis are linked with the former, it is termed as visual discourse. When any visual

image is analyzed under the application of basic principles of discourse analysis, it is termed as *visual discourse analysis* (Albers, 2007).

2.5 Semiotic Analysis

The analysis of visuals or visual discourse requires a theoretical framework different from other modes of discourses. For the said purpose, semiotic is considered as a reliable theoretical as well as methodological framework. Thus, semiotics is another important dimension of the present research, which has been outlined and discussed in the subsequent paragraphs.

If we trace back the history of word ‘semiotics’, it has been derived originally from the Greek term *semeiotikos* which means ‘the study of observant signs’ and which forms the basis of semiotic theory. In English, this term was used by *Henry Stubbes* for the first time around 1670s. The term towards which Henry has reference in his work was used in a very precise form to denote the branch of medical science which was linked to the interpretation of the signs (Stubbes, 1670). In language usage, the term was defined by Charles Sanders Peirce for the very first time and was spelled as *semitic* at that time. Peirce made use of the term around the 19th century as a formal doctrine of signs and which provided philosophical logic of signs and sign processes (Peirce, 1902). Theory of semiotics formulated by Peirce is in contrast to the theory of semiology formulated by Ferdinand de Saussure and is used in social sciences. Saussure defined semiotics as the study which deals with the role of sign and symbols as part of social life, social psychology or in wider sense as part of general psychology. He further argued that it has a proper place or existence and stated that linguistics is nothing but only a branch of this general science. According to him, the laws which have been used or which are applicable to linguistics are actually those laws which have been formulated by semiology (Saussure, 1916).

In language studies or linguistics, the term semiotics refers to the study of signs or symbols and their meaningful communication and interpretation. Sometimes, semiotics is confused with the concept of semiology which is the pioneering work of Swiss linguist Ferdinand De Saussure and which is basically a subset or counter part of the semiotics. Both semiotics and semiology are more or less related disciplines are related to semiosis-

the relation associated with signification including sign, object and various classifications of the sign. Morris has classified semiosis into three dimensions; the syntactic, pragmatic and semantic dimensions (Morris, 1938). Semiotics is the study of signs and sign processes; likeness, analogy, allegory, metaphor, symbolism, signification and communication. This study deals with the exploration of meaning from linguistic as well as non-linguistic signs and symbols and takes the whole process as a significant and crucial part of communication. Besides linguistic dimension, semiotics has anthropological dimensions also as Italian semiotician and novelist *Umberto* describes that cultural phenomenon can also be studied as modes of communication (Eco, 1988). Besides these two domains, some semioticians also believed in the scientific dimensions and examine the areas of the life sciences like how predictions are being made by the organisms about their semiotic position in the world and how they adapt to these positions. This communication of information in living organisms (apart from their linguistic functioning) is a part of semiotic theories and comes under such terms including *bio-semiotics* and *zoo-semiotics* (Sebeok, 1972).

2.5.1 Sign in Semiotics

In order to understand semiotic model, it is very important to understand the basics of this model and the main base is that of sign. A *sign* can be defined as a word, a concept, a sound and even any visual image that can also serve the function of a sign. It is a kind of an object which stands for something else in reality and hence it can be said that a sign is everything which can significantly be substituted for something else (Eco, 1976). According to Lester (1995), a sign is something that can range from mere gestures to what color we wear and has meaning beyond the object itself and this is the meaning that needs to be learned and understood by the viewer of that sign.

In the history of semiotics, there exist two divergent traditions which have differences on the basis of different conceptions about the sign. The first tradition or approach was proposed by famous linguist and semiotician Ferdinand de Saussure and is called **European approach**. According to this tradition, a sign can be divided into two basic components; *signifier* (the word or image that is referring to some other word or image) and *signified* (the concept or the real object towards the signifier is referring).

While pointing the relation between signifier and the signified, Lechte (1994), described that the relation between the two concepts is somewhat arbitrary and conventional which means that both the concepts can mean different things to different people at the same time. This sign system proposed by Saussure is language based and is therefore, not appropriate for explaining the complexity of the visual code and to describe its perceptual interpretation. Inspired from the work of Saussure, Roland Barthes introduced his theory of semiotics based on his system of signification. According to this theory, a sign is combination of two elements; *denotation* (signified) and *connotation* (signifier) and besides these two there also exists a culturally specific meaning called *myth*. Hence, any visual containing signs and symbols basically consist of three different levels or orders of signification including; the first order signification also called denotative and which is self-controlled, second order signification or connotative level and third order signification also called mythological or ideological level, which reflects culturally variable concepts (Barthes, 1957).

In order to clearly understand the complexity of visual code, theory of semiotics by C.S Peirce works best and provides basis for **American approach** to the study of sign. This theory focuses on the concept of sign from three different elements including; *representament*-the sign, *Object*-the association of the sign and *interpretant*-the mental image created when the viewer looks at the sign. In comparison with Saussurean model, Peircian model of semiotics best describes all the components of the sign and its expected meanings. Further, this model describes a tripartite classification of the signs into *icons* (signs which are similar to the signified), *indexes* (signs which are completely conventional and have no resemblance with the signified) and *symbols* (those signs which are inherently connected with the signified).

2.6 Models of Semiotic Analysis

In the history of semiotics, a large number of theorists have contributed and have marked their place in this theory and are termed as *semioticians*. The most famous among these theorists are Peirce, Ferdinand de Saussure, Jakob von Uexkull, Thomas A. Sebeok, Charles W. Morris and Roland Barthes. Brief profiles of their contributions have been outlined in the succeeding paragraphs.

The first in the list is **Charles Sanders Peirce**, a well-known theorist and logician and who is regarded as the founder of philosophical pragmatism, presented the idea of semiosis as a triadic process. Peirce started writing about semiotics also termed as *semeiotics* by him, around 1860s as a study of signs and devised his own system of three categories. He developed a kind of association or cooperation among his three categories naming sign, object and its interpretant. This triadic relation forms the basis of his understanding of philosophic logic and therefore he divides this logic into; (a) *speculative grammar*, the study which deals with how signs signify the objects or interpretants and how these signs incorporate other signs. (b) *Logical critic* also called logic proper which is directly associated with the modes of inference and (c) *speculative rhetoric* which is basically regarded as the philosophical theory of inquiry which contains the basic form of pragmatism (Peirce, 1980). Now referring back to the triadic categories, Peirce held that there are three basic elements or categories in semiosis: A *sign* is also called representament and refers to something or some idea either within or outside the social context. It is not compulsory that it should be symbolic or linguistic rather it can be artificial too and stands for the object or idea of the interpretant. An *object* which is also called semiotic object is a form of association or link between the sign and the interpretant. It is not necessary that an object should be something existent in the social context but it can be out of the real social context and can be taken from fictional objects too. The third and the last category or the element of triadic system is *Interpretant* or interpretant sign which is the direct meaning of the sign and its interpretation. An interpretant can serve in three different modes either it can be immediate to a sign, act dynamically or as a normal/final interpretant (Peirce, 1902).

Next is **Ferdinand de Saussure** who is usually regarded as the father of modern linguistics and presented a dualistic notion about the signs or sign system. In contrast to the triadic semiotic function proposed by Pierce, Saussure's semiotic function is dyadic in nature (dealing with two categories or elements of sign system). The dyadic function consists of the signifier and the signified and this is the main base of Saussurean semiotics. The terms signifier and the signified are the most frequently linked terms with semiotics and were used for the first time by Saussure in his book *Course in General Linguistics*-the most influential book of the 20th century (Saussure, 1916). According to

Saussure, sign is arbitrary in nature and there is no proper connection between the sign and its actual meaning while setting himself apart from the philosophers like Aristotle who believed that there must a direct link between the sign and the object it is representing. Saussure further argues that sign is not only an image but it also acts as a concept and therefore he draws a distinction between the two components of sign. These two components are *signifier* and *signified* where the first one is the actual image or sign and the second one is the concept, idea or the thing towards the signifier is referring (Saussure, 1916). For Saussure, both components i.e., Signifier and signified are forms rather than substances and therefore possess a psychological nature. Saussurean and Peircian semiotics are different because the former is concerned with the external communication processes and the latter addresses both internal as well as external mechanism of communication. Further, Pierce's semiotics subdivides each of its triadic elements into further sub-types including; icons, indices, and symbols which are missing in Saussurean semiotics.

Thomas Albert Sebeok was a prolific and renowned American semiotician and was the student of Charles Morris and his name is associated with the coinage of the term *zoo-semiotics*. Although Thomas insisted that animals are not capable of using language, he expanded the idea of semiotic systems to non-human communication systems. This expanding of the idea of semiotics to non-human or animal communication systems created a wide range of issues being addressed by the philosophy of mind and therefore leads to the development of the zoo-semiotic terminology. Sebeok while referring to the animal communication argued that all sort of communication can be made possible by creating a relationship between the organisms and the environment in which the organism is living (Sebeok, 1972).

Another important contributor in semiotics is **Charles William Morris**. He was an American philosopher and well-known semiotician who developed his theory of signs in 1938 and explained semiotics while categorizing it into three branches. The development of Morris's behavioral theory of signs or the theory of semiotics basically has three philosophical perspectives forming three types of relations: objects, persons, and other symbols. Latter Charles termed these three perspectives into three branches or categories and defined them as semantics, syntax/syntactic and pragmatics (Morris,

1938). First of these three categories is **semantics** which is the study of extraction of meaning. It is a relationship between the signs and the things to which these signs refer, in other words it can be said that it is association between the signs or words and their meanings. Second category of Morris' semiotics is **syntax** or it can be called as syntactic association. This association is created between the signs and the formal structures of the language, this study deals with the relation or association between different language structures ranging from micro to macro level (from phonemes to sentences). The third and last category defined by Morris is **pragmatics** or pragmatism which is the relation between signs and their interpretation. Pragmatics can also be described as the study which deals with the psychological, biological and sociological aspects of a sign, in other words the relation between the sign or sign system and its users (can either be human or animals).

One of the most important contributors in the field of semiotics is **Roland Gerard Barthes**. He was a French literary philosopher, theorist, linguist and great semiotician and his ideas are diverse in nature and have formed the basis of many schools of theory including; structuralism, semiotics, social theory, anthropology and post-structuralism. Besides being a theorist and semiotician, Barthes was also a critic and presented his various critiques related to the cultural materials of the bourgeois society and used his set assumptions of this culture for exploring the values of other associated cultures. In the fashion system, Barthes has also contributed and he assumed that the *technique of adulteration* of signs could easily be used for translating these signs into words. While referring to the same supposition, he further explained that in the fashion world of bourgeois how any word or words could be used for making a reference to idealistic emphasis. For example a popular fashion assumes that a 'blouse' is linked with the idea of certain situation, this means that the idea is at once naturalized and also is being accepted as a truth, even though the idea of a blouse could easily be interchangeable with a skirt. Along with all these contributions the most important contribution of the Roland Barthes in the field of semiotics is the distinction between actual and derived meanings of a sign. This distinction between the actual and derived meaning was given the name of *connotation* and *denotation* by Barthes as the two levels of signification system. This signification system had another level called mythological

level and all these three levels were presented by Barthes in his famous semiotic work *Mythologies* (Barthes, 1957).

2.7 Discourse and Religion

The interface between discourse and religion is so notable around the globe that one cannot ignore this association. Modern world with its complex relationships between different cultures and people has definitely a special relationship of attitudes and religion within and between people of different cultures (Rahimi, 2011). It is the most clear and obvious fact that language is powerful mode of communication as Hermans (2008), declared that any human activity related to speech is linguistic and therefore can be treated as a substantive entity. Another perspective of language has been described by Halliday (1994), which is linked to the debate over the issue whether form follows function or the other way round. According to Halliday, language is functional and to view the functionality of language form follows function. Now coming towards religion it can be said that religious affairs are the functions which people want to fulfill (including; offering prayer, saying the rosary, giving sermon, performing religious rituals), which directly links the language and religion with each other. Religion is indispensable for majority of the people and is extensively influential among communities that they believe without religion their existence is not possible (Rahimi, 2011). It is therefore generally perceived that by means of a strong language or discourse, religion can fuel a revolution easily.

Various viewpoints are available for defining an association between discourse and religion, among them, two views proposed by Donovan are worth mentioning here. According to Donovan (1976), a religious language is a specific language which is capable of being used separately in some special situations, such as Hebrew in Jewish and Arabic in Islam. This view is somehow problematic on the basis that all Arab countries speak with religiousness, even when they are commonly conversing with each other for routine affairs and so do Jews. Another problem with this statement is that it delimits the religious countries just to those countries which have a divine book and language of that book such as Islam, Christianity and Judaism. Another point of view according to Donovan (1976), is that a language is termed as religious language

when it makes use of specialist words like; *apocalypse*, *incarnation* and *revelation*. This view is more acceptable as compared to the first one, because a religious person, a sermon or a religious text necessarily needs specialist words. Contrary to this view of religious discourse, other discourses used by people in normal circumstances do not need specialist words in their texts or speeches unless they are in need of using them. The difference lies only with religious discourses which does make use of the specialist vocabulary.

2.8 Western Discourse and Islam

Islam is the second largest religion of the world and still growing. It is a monotheistic religion which is based on the teachings of Quran. Islam, according to its followers is the religion of peace, harmony, hope and goodwill has been viewed as a religion of barbarism and injustice in this post-modern age (Sharrif, 2007). In recent days, under the influence of Western media, the image of Islam has been tarnished by linking it with various terrorist activities. Jihad, which is an important part of Islam and in Islamic terminology means an effort which is made to strive in a noble way, but during past few years, the Western especially American media is visualizing and propagating such a concept of jihad where it is being associated with extremist activities (Kirchner, 2010). The reason for this portrayal is that because terrorists depict violence against civilians in the name of jihad, the majority of Americans contrast Islam and violence. West has a great prejudice towards Muslims due to their religion and ethnic identity associated with their religion-Islam. This prejudice is termed as 'Islamophobia', which is a dread or fear of Muslims and their religion Islam (Considine, 2017). In the light of this definition, Islam and Muslims have been portrayed as close minded, religious fanatics, ignorant, close-minded and maddened terrorists. Johnny and Sharrif (2007) identified that media has depicted a homogenous image of Islam as alien to nominalized ideas of the Western society. Critical media studies have contributed to deconstruct the image of Islam, which in post-modern age has taken the shape of full-fledged Western ideology in the name of Islamophobia (Kellner & Share, 2007). In the revised edition of "Covering Islam", the author says that since the first edition of the book fifteen years back, Islam and Muslims have been under the focus of Western media, characterized by stereotyping

(Said, 1997). He further says that anti-Islamic image in Western media has gained that height where Muslims are portrayed as terrorists, villains, barbarians obsessed with women, sex and money in every Hollywood movie and almost every English newspaper.

Various authors like Smith, Runnymede and Davis have observed that Islam and Muslims are treated homogeneously in Western media and depicted as the opposite of the West. In his book, Said claims that he is not comfortable while making a reference towards the terms 'Islam' and 'Islamic' as these have been misused in Muslim and Western societies as a political cover for much that is not religious (Said 1981). Said looks at how the definitions of Islam today are predominately negative saying, 'The West is radically at odds and this tension establishes a framework radically limiting knowledge of Islam'. For example, this was highlighted when a Danish newspaper published caricatures of Prophet Muhammad suggesting he was a terrorist, among other things. It could therefore be argued that these publications suggest that Islam is the root of terrorism. On the other hand, if one looks closer at the religion of Islam one can find that it is interpreted in multiple ways in the universe of Islamic cultures, societies and history, ranging from China to Nigeria, from Spain to Indonesia, etc. (Said 1981, 56). Moreover, Said (1978), notes that 'if the Arab occupies space enough for attention it is as a negative value', that is, that 'they' are portrayed as a constant threat to the Western's free and democratic world. Another criticism of the media is that it tends to treat Islam and the West as opposites and different. Post 9/11 has seen a dramatic increase in newspaper coverage about Islam and Muslims. Whittaker (2002), noted the extraordinary increase in the number of articles containing the word 'Muslim' before and after 9/11. This increase in reporting at times included supportive and more balanced views of Islam/Muslims; however, the increase in overall representation was on the whole not indicative of a more positive view of Islam or Muslims. Karim (2003), suggests that Western media homogenises the Muslim population and fails to look at the varying traits of the global Islamic 'ummah'. Furthermore, Nahidi (2003), argues this misrepresentation is compounded by the attention focused on Muslim extremists/fundamentalists. Thus, it could be suggested that the 'preferred reading' of these discourses highlights the 'otherness' of Muslims or Islam from mainstream society.

2.9 Islamophobia

The concept of Islamophobia started to get wide coverage post USA attacks of September 11, 2001, which are also known as the ‘big bang’ of the 21st century. Since these events, Muslims in America have been under siege and at least 700,000 Muslims have been interviewed by law enforcement till date (Sharrif, 2007). To take revenge on September 11, USA mobilized a “global war on terror” which was assumed as the new enemy of the West. This global war on terror turned to be the global war against Islam and Muslims, who were the main cause behind these attacks according to Western media (Ahmad, 2013). This war had a great impact on Western Muslim minorities especially those living in the United States of America. This impact can be understood in positive as well as negative sense. In positive sense, the war on terror had generated a great interest among non-Muslims related to Islam and therefore leading them to convert their religions to Islam. In negative sense, the result of these attacks and subsequent war on terror created an Islamophobic image of Islam in the whole world. The notion of Islamophobia was already observed in the Western society long before 9/11 attacks, but their aftermaths created more negative image of Islam in the eyes of the Western people. It became regular for Muslims, their religion and holy book to be publically ridiculed and hated by the West (Kirchner, 2010).

Various definitions of Islamophobia have been proposed by various scholars including for example; Sardar (1999), argues that Islam has essentially created a problem for the Western universal project of globalisation by its refusal to be subsumed with Western ideals and networks of politics and culture. This refusal to comply with the West and their way of life, not having the same shared values or the same common sense beliefs has on a certain level resulted in a fear of an assumed Islamic threat. Weedon (2004), describes Islamophoaia as ‘unfounded hostility towards Islam, unfair discrimination against Muslims individuals and communities’. It could be argued that Islamophobia came about because of a desire, by Western powers, to prolong the ideology of white supremacy. Fred Halliday, while making a difference between anti-Muslimism and Islamophobia, argues that ‘anti-Muslimism’ is almost a new form of racism that discriminates not only on physical traits but also religious characteristics

(Halliday, 1996). For Halliday, the term ‘Islamophobia’ is inaccurate because it is too uniform and the usage of this term implies that there is only on Islam and that all Muslims are homogenous. In short, Halliday proposes that Islamophobia as a term suggests fear of Islam as a religion not fear of the people who follow Islam.

2.10 Related Researches

Analysis of media and political discourse is not a novice area of research; however, the field of analyzing cartoons related to specific religious identity is relatively new. In the forthcoming paragraphs, an overview of few research works is presented which are done in the relevant fields of cartoon genre, discourse/visual discourse, semiotic analysis and representation of Islam and Islamic identities.

2.10.1 Studies on Political Cartoons

As far as genre of political cartoons is concerned, different people have talked about this particular genre and have used it in their works. For example, Koetzle and Brunell (1996), asserted that political cartoons provide very important perspective in order to examine political events because these are not bound by the norms of the conventional media. A work associated with the genre of political cartoons by Colin Seymour describes the importance of a political or editorial cartoon as; “the comments and insults conveyed by the graphic imagery of a cartoon have a crudity and offensiveness that might well be unacceptable if printed in an editorial” (Seymour, 2001, p. 170). Political cartoons are considered to “invoke not only truth but a higher artistic truth, above the ethical parameters of the printed word” (Fischer, 1990, p. 16). While talking about cartoonist, the researcher Charles Press in his work *“The Political Cartoon”* says that what he portray “... may be an imaginary situation in allegory or a figure greatly distorted by caricature, but to the artists this is the essence of what is actually happening” (Press, 1981, p. 63). Another important work on this particular genre is by Dr. Lubna Riyadh who clearly and briefly described different models of semiotic theory and has also explained how these models can be applied for the interpretation of political and other cartoon genres.

Iro Sani and Mardziah Hayati highlighted the importance and the improved interest towards political cartoons in the fields of communication, media and health sciences. The newspapers selected for the analysis were Nigerian newspapers and the work illustrated how political cartoons are contributing towards the setting of social agenda in Nigeria. While gaining opinion from the general public conclusions were drawn by the researchers towards shaping the socio political issues of the given period. The cartoons for this study were extracted from two major Nigerian newspapers including; Daily Trust and Vanguard published during 2007-2010. While using content analysis and qualitative methods of research, the analysis focused mainly on the interpretation of the sign system while deriving and interpreting the connotative and denotative elements of the selected cartoons (Sani & Hayati, 2012).

In 2004, Dr. Haydon Manning in his work mentioned and discussed the dismissal of a cartoonist for refusing to follow the instructions given by his editor. The cartoonist being referred in the study named as Malcolm Evans who worked for the New Zealand Herald and was dismissed from the job as a result of refusal of some of his cartoons by the members of the Jewish community which he had drawn during the first half of 2003. During his defense, he found his cartoons a bit offensive but not completely wrong so he fought for getting back his license. This work is completely associated with the struggle of a cartoonist and how he works under the political forces and succeeds in creating his ideas through cartoons. Sheikh (2016), attempted to evaluate Pakistani media political cartoons for the purpose of developing enhancement towards structures and features of political cartoons. In this study, researcher worked on the semiotic analysis of those political cartoons which got published in Pakistani newspapers during the election campaign of 2013. While using both quantitative and qualitative measures, this study dealt with the analysis of cartoons in order to understand how these cartoons were serving and contributing as a tool to produce significant meanings of the political themes. Furthermore, this study also made an attempt to explore the impact of these political cartoons on the understanding of common people in the backdrop of social, political, ethical and religious stances (Sheikh, 2016).

2.10.2 Research on Discourse and Visual Discourse

One of the important aspects discussed in this work is discourse and visual discourse analysis. Griffin (2007), dealt with the process of using discourse and discourse analysis for understanding articles related to gender and migration. The study was divided into two sections; *first* dealing with the introduction to discourse, discourse analysis and its use as a research tool and the *second* section deals with the concrete or practical application of discourse analysis in order to understand specific stances of the articles related to gender and migration. This work has further dealt with the understanding and investigating the complexities and hardships of the migration experiences in order to find out the difference between the ideologies of immigrants and locals. All these steps and investigating process were done by the application of the procedures of discourse analysis. Hass also talked about the understanding of the term discourse and discourse analysis. In this work, researcher has described how the existent literature can serve the function of literary documentation for understanding the history of discourse. Although this work is completely about discourse, yet no practical aspect of the discourse has been explained, rather only the understanding of history of discourse has been explained by the author. In this work, researcher has discussed how historical development of the literature can contribute to the understanding of the history of discourse in Europe from the times of ancient Greek to the post-modern era. This work has great information for those scholars who want to understand the history of the term discourse and the processes under which discourse can work properly and effectively. Morgan (2010), provided a great help to the novice researchers by describing different sections related to discourse including; definition or introduction of the discourse, discourse analysis as methodology and its application in different fields of studies for example; health and social care improvement research. This paper discusses how discourse and discourse analysis can be used by the new researchers and what are the different explications of the discourse analysis? Moreover, this paper provides and explains the advantages of using methodologies involving discourse analysis. It also explains the solution to various problems faced by the researchers while conducting a study based on discourse analysis.

Peggy Albers shed light on the importance of art in literature and among various forms of arts; she took visual art as the basis of her article and selected the genre of visual texts (Albers, 2007). Various techniques and procedures had been discussed by the researcher to clearly understand the visual texts produced by the students in her field of research. Rose (2001), studied and analyzed the visual material in the visual cultures for example; TV commercials, films, gaming discourse etc. In a very clear and structured style, the demonstration of the visual methodologies has been described by the author. This book also highlights the changing ways which are leading towards the prominence of the visual content. In short, book has detailed content dealing with the understanding and interpretation of the visual discourse and also includes guidelines for students and young researchers about how to use various visual methodologies and how to interpret the visual discourse.

2.10.3 Research Works on Semiotic Analysis

Semiotic analysis or semiology is the central base of the present study. A lot of work has been done on the semiotic analysis of different visual modes; most important among them are film, drama, TV commercials, books and magazines. Melissa G. Ocepek, George Royer, and William Aspray conducted their study which was concerned with the examination of food advertisements in the most popular middle-class women's magazine of the time. They observed that the magazine titled as 'Ladies' Home Journal' is replete with advertisements associated with food and kitchen appliances are more numerous than any other kind. Whole of their work was based on semiotic analysis of these food advertisements. Another work by Laine and Saurama (2002) deals with the application and usage of semiotic method in social sciences. This work is linked with the understanding of the connection between semiotic methodology and the social work practices. The data of the work was gathered from the official documents of a child welfare agency including the interviews of the sheltered employees. These interviews were taken by the researcher as stories of the social workers and the levels of the story and the story telling were then analyzed by the researchers while using semiotic tools. Akande (2002), made use of two methodological approaches including; a purely structural approach and semiotic analysis along with hermeneutics. The work was

basically concerned with the analysis of how meaning is produced in Nigerian political cartoons publishing in the Nigerian magazines. Three magazines were selected by the researcher published during the years 1993-1996. This was the time when Nigeria was at the peak of its democratic rule among all the remaining third world countries. The study contributed to the development of understanding towards political cartoons and how these cartoons can serve a communicative tool for promoting different political activities. The study was purely a case study as it dealt only with the understanding political cartoons published in two Nigerian magazines.

Ahmad (2012), focused on the determination of semiotic resources in the advertisements and how these resources had been used to convey the main idea or meaning of the advertisement to its viewers. For conducting this study, Kress and van Leeuwen's framework for the reading of visual images (1996) was used by the researcher as a tool for investigation. Riyadh dealt with both semiotic analysis and the cartoons as well. The work starts with the brief introduction of political cartoons and their appearances in the newspapers and magazines and cartoons as an emerging genre of visual discourse. The whole work is concerned with the various aspects of semiotic theory and different methodological theories of this approach and the basic structuring of a political or editorial cartoon. The basic purpose of this work was to identify the combinations of various levels of identification of a sign and its particular meaning in the given context.

2.10.4 Representation of Islam in Researches

Next important research works to be discussed are those related to the representation of Islam and Islamic identities in various international works and papers through the use of political cartoons. Baker and McEnery (2013) conducted an investigation of British National Corpus (BNC) comprised of newspapers articles. The main aim of this paper was to investigate the ways Islam and Islamic identities have been portrayed in English newspapers. Researchers observed that in all of the articles included in the corpus, words relating to terrorism (terror, terrorist, terrorists, and terrorism) were actually more frequent than words relating to Islam (Islam, Islamic, Islamist, and Islamists). *“Reading Political Cartoons”* is basically a publication by ‘Council for Arab-

British Understanding' (Caabu.org) in the form of a lecture for students and which contained different images related to Islam and guidelines were given to understand these images. This paper was basically about increasing students' understanding towards reading political cartoons. All the images or cartoons contained in this paper were anti-Islamic and were shown to students in order to enhance their understanding of cartoonist or artist's work. Students were made familiar with the techniques of exaggeration, caricaturing, stereotyping, labels and satire all being used by the cartoonists. Gottschalk and Greenberg (2007) dealt with Islam and Islamic identities and how these are being portrayed in the West particularly in America. Through the use of various political cartoons related to Islam, this book has uncovered the true depiction of American print media towards the image of Islam. Author has also discussed few facts and figures along with the cartoons. The most important fact described in this book is the Americans' belief in the synonymy between Islam and Middle East particularly after the 9/11 attacks. Secondly this book is also making a reference towards the appearance of clash of civilizations due to the rift between West and Middle East. While pointing towards the war on terror as a tool against Islam, the book also makes a reference towards the term 'Islamophobia' and how it is becoming a source of anxiety for the Americans. In brief, this book shows graphically how Americans are demonizing Islam, Muslims and specific identities related to Islam through the use of political cartoons.

2.10.5 Islamophobia and Relevant Works

The underlined and an important aspect of the present study is Islamophobia and the following section will refer towards the work done on this particular notion. Hafeez and Masood (2013) conducted a study based on the semiotic analysis of English movie "Argo" and basically deals with the interpretation of Islamic identity being portrayed in the said movie. Eman Bensreiti in University of Colorado conducted a comparative study which deals with the exploration of the anti-Muslim sentiment across 32 developed countries of the world. The study describes and highlights the fact that anti-Muslim sentiment is huge in the developed countries and their Muslim minorities have to face the consequences of the Islamophobia. The study consists of three different indicators for identifying anti-Muslim or anti-Islamic sentiment including; public opinion, institutional

freedom provided to religion Islam and behaviors that lead towards the promotion of anti-Muslim sentiment. Shadid and Koningsveld (2002) presented their work about the increasing tension between the West and Islam and how this tension has increased in the last three decades. This study also focuses towards the image and position of the Muslims and Islam in the Western countries and explains the causes and possible solutions to lessen this rift. Further researcher makes a reference towards how this problem has been prompted by international developments including; Iranian and Afghani Revolution, Rushdie Affair, Gulf war, war in Yugoslavia and the developing significance of the religion Islam as a political factor throughout the Muslim world.

Edvardsson (2009), gives an explanation and solutions to the concepts related to the notion of Islamophobia. While explaining the main cause of prominence of this notion, researcher points out that the term is getting grip day by day because of the opposing traditions that exist between occident's and orient. In developed countries this term is viewed in larger perspectives because of the presence of Muslims as a minority group and hegemonistic rules of the majority's norms. This research also illustrates the deeper understanding of the religion Islam, developing notion of Islamophobia and its related contents and strategies and efforts to prevent this notion. *"The Radicalization of Islam in the United States: Islamophobia, Hate Crimes, and "Flying while Brown"* is another work on the same topic by Craig Considine. This work is about the exploration of the term Islamophobia and related experiences of the American Muslims and non-Muslims. Study highlights how the process of radicalization interacts with the discourses that are Islamophobic and its impact on the American society. This work also describes how political, social, religious and academic backgrounds of the United States are contributing towards the institutionalization of the religion Islam and promoting the notion of Islamophobia.

After viewing all the related literature on the given topic, it can now be concluded that although a lot of work is available on the analysis and interpretation of the political cartoons, semiotic theory of signs, discourse and discourse analysis, visual discourse and its analysis, Islamophobia and West still there exists a gap in the identification of signs related to a specific religion and the application of semiotic theory of language. The current study has tried to fill this gap while applying the theory of semiotics on the

interpretation and analysis of the political cartoons related to Islam. Few researchers have indicated the presence of Islamophobic imagery in the Western media political cartoons, yet no proper research work is available in the local or foreign context, which has tried to explore the issue through a theoretical as well as methodological lens of semiotics. Therefore, the present study applicaties the semiotic theory of signs for interpreting the denotative, connotative and mythological meanings of the political cartoons related to Islam and Islamic identities. The current study is also purely a case study where only those political cartoons are analyzed which are linked with only one religion that is Islam and those political cartoons have been selected which cover only one country of the whole West that is, America.

CHAPTER 3

METHODOLOGY

3.1 Introduction

The current study based on semiotics, deals with the visual analysis of political cartoons related to the religious especially Islamic identity. Hence, researcher is making use of the semiotic theory of language while applying the tools of visual and textual discourse analysis to the contents presented in the cartoons. The cartoons selected for the purpose of analysis for the current study are linked with the basic concepts of Islam and how these concepts have been portrayed in the American newspapers. The cartoons for the current research have been collected by the researcher from online American magazines and newspapers. As far as method of interpreting this genre is concerned different approaches have been used by various researchers which includes; visual discourse analysis, visual critical discourse analysis, content analysis, rhetorical analysis, semiotic analysis, persuasive analysis and so on. For the current study, researcher uses the technique of visual discourse analysis while applying three levels semiotic analysis in order to interpret the given connotation of the cartoons. As far as research approach is concerned, qualitative method of data analysis is used by the researcher without involving any hypothesis formation and dealing with the contents of cartoons by applying Barthes' model of semiotic analysis.

3.2 Theoretical Framework

Cartoons serve as a kind of discourse and hence can be included in the category of visual discourse due to the availability of both the image and text in them. As mentioned above, technique of visual discourse analysis has been used by the researcher for the purpose of interpreting content of cartoons. Under the theory of VDA, researcher has tried to look up for Islamophobic discourses present in the selected images. Among many different theories of visual discourse or the rhetoric of visuals, *semiotic theory* is best known for its three levels of interpreting the deep meaning of any given image (including cartoons as well). Semiotic theory of visual discourse is used by the researcher for the

purpose of analyzing the political cartoons related to Islam. Among many different models of semiotics, Barthes model (1957) is used by the researcher for practically extracting the meaning from the collected cartoons. This model describes that there are different orders of signification to distinguish between two kinds of signs denotative and connotative. Denotative meaning or denotation is the "literal or obvious meaning" or the "first-order signifying system", meaning of an image referring to its literal meaning. On the other hand, connotation or connotative meaning is the "second order signifying systems", additional cultural meanings. On the basis of this model political cartoons associated with Islam are analyzed by the researcher. First step in the analysis process is the identification of the signs, secondly denotative meanings and type of signs are identified and their connotations are interpreted. Thirdly, the mythological meanings of the cartoons is interpreted by the researcher and all these three steps are represented by means of a table containing image number and its relevant three stages of analysis. At the end of the research, a comprehensive discussion is done, based on the contents of the table. Further, the findings are discussed by the researcher to make interpretations and draw answers to the research questions.

3.3 Barthes' Model of Semiotics

The most influential contribution of Roland Barthes in the language study is his theory of semiotics (the study of signs and symbols in a language). In his context, the word sign refers to something which is capable of conveying certain message and has some specific meaning which is either in a written or spoken form, a symbol or some kind of myth. The most important theme of his work is the naturalization of the social phenomena and careful consideration of the use of words and symbols involved in that certain phenomena. As far as the style of his working is concerned, Barthes frequently uses the technique of analyzing short texts, passages and images in order to explore the mode of their working. In this analysis, he is very systematic and draws a specific scheme of codes for categorizing the signs on which his analysis is based. These codes used by him can be used or applied to draw a distinction between the different functions of a text, narrative and myth. The whole scheme of developing codes is something like the forming of a blueprint of the areas of the discourse on which he is working upon.

Derived from the idea of Saussurean analysis (of signifier and the signified), Barthes' theory of semiotics is based upon the principle of making a distinction between the real meaning and the perceptive meaning. This distinction between the real and the perceived meaning forms the basis of semiotic theory-the theory which explains the link between real meaning of the signs and what these signs are conveying. Although the basic idea of this theory has been derived from the Saussurean concept of signifier and the signified, there is a slight difference between the signifier-signified and between denotation-connotation (surface/real meaning and deep/derived meaning). Signifier is the image which stands for something else, which refers to some object or idea, or it is the graphic representation of some object and idea outside the context. Whereas signified is that object towards which signifier is referring to and is usually not the part of the context of language. The signified can be anything or any idea either naturally existent or it can be something imaginary, so it is not necessary that signified will always be something concrete. As far as Barthes' concept of denotation and connotation are concerned, the former is the real or actual meaning of the given word or sign and the later is the derived meaning of that word or sign (Hill & Wang, 1968).

3.3.1 Barthes' Levels of Signification

Connotation and denotation are basically the two basic levels of Barthes' semiotic model which he termed as levels of representation or levels of meaning. These levels of meaning and representation are associated with the sign or sign system and are also called level of signification which refers to the apparent and derived meaning of a sign/symbol. Besides these two levels, there also exist a third level which is called mythological level and was introduced by Barthes himself in his famous work 'Mythologies'. Hence, on the whole, Barthes' model of semiotics consists of three levels of signification where each deals with different perspectives. All these three levels of signification have been described and explained by Chandler (2002).

i. Denotative Level

The first level of signification in Barthes semiotic theory is denotative level also termed as *primary level* which is associated with the denotative meaning or the literal meaning of the given word or sign. This is the actual, real or dictionary meaning of what

the sign/word is referring to in the given written or drawn discourse (either any picture or cartoon). For example, if one makes use of the words home and house then both these terms have similar denotations or primary meanings that a home is “a place of shelter which belongs to a specific person or a family” and while defining house the first image which will come to one’s mind is “the building in which people live.” But, when the same words are taken in a connotative perspective then these might have different, secondary meanings (connotation) which will be conveying some cultural associations with it. For example, many people believe that home connotes only a sense of belonging whereas house conveys only a sense of specific structure or building.

ii. Connotative Level

Denotative is the primary level of signification and is in direct contrast with the connotative meaning which is mostly regarded as *secondary meaning* and is therefore considered as second level of signification. These are the meanings which vary from person to person and are not the literal meanings of the given word or symbol but are the derived or perceived meanings. Mostly the connotations of a word or sign are dependent on the cultural and personal associations and in contrast to the denotations are not standardized within the given language or sign system. The word connotation can be made clear while remembering the hint of its prefix-con which comes from the Latin word meaning ‘together or along with’. Thus, one can remember that connotation of the given word and sign is the meaning which works along with the explicit meaning of that word/sign. It further tells that connotation is the implicit meaning whereas denotation is the explicit meaning. It can further be argued that denotation is the meaning which already exist and does not has any intellectual or emotional association whereas connotations can be modified emotionally just as the meaning of house and home have different meaning at both denotative and connotative levels.

iii. Mythological Level

The third and the last level of Barthes’ signification levels is mythological level which is also called ideological level and comes after the primary and secondary levels of denotation and connotation. Mostly the word ‘myth’ is associated with the concept of classical fables and the idea of exploits of the gods and heroes. But, Barthes believed that

myths are the dominant ideologies of the given period of the time and argues that two orders of signification, denotative and connotative orders combine to form a third level or order of signification which is the mythological or ideological level. This level reflects or is associated with the culturally variable concepts such as masculinity, femininity, individualism and Englishness. At this level, the culturally accepted variables are deconstructed and applied within a particular text or genre and then analysis is made about how different codes operate within the given culture or context. The whole process of deconstructing is termed as *denaturalization* and is the product of associated dominant ideas linked with value system of the specific society.

3.4 Research Approach

Among the two major research approaches (quantitative and qualitative), qualitative approach is used by the researcher for the current study. Qualitative research is basically the approach which is usually linked with the socially constructed nature of reality. This is the approach which is associated with certain processes like; recording, analyzing and attempting to uncover the deeper significances of individual behaviors and experiences and so on. Like other researchers of the qualitative approach, researcher of this work is interested in getting a clear understanding of American people's experience towards Islam and the concepts linked with Islam. Further researcher attempts to explain how these specific experiences are working to make other groups' experiences effective towards Islam. Being a qualitative researcher, the approach is *inductive* in its very nature which involves a move from the specific to the general hence acting as a bottom-up approach. The theory of Islamophobia has been developed by the researcher and a pattern of meanings is developed on the basis of the collected data or cartoons which will either be approved or denied at the end of discussion. Although many tools can be used in the qualitative research, observation based on semiotic model of analysis is used by the researcher.

3.5 Research Type

The present study is qualitative in nature; therefore the most accurate research type that can be linked with this approach is *descriptive research*. The current study is descriptive in nature and among different forms of descriptive research; surveys,

historical researches and content analysis, the last one is used by the researcher as current study is based on the analysis of content of the collected political cartoons. As descriptive research is linked with the description or explanation of a phenomenon and answers the how and what questions, therefore, it serves best for answering the research questions of the current study. This study is linked with the interpretation or exploration of meanings from the cartoons in different categories (denotation, connotation and myth); this categorization is another important feature of the descriptive research and for the same reason researcher has used this particular type. The current study is therefore descriptive qualitative research where description of the content of cartoons has been done by the researcher under the methods of qualitative research approach.

3.6 Data Collection

As current study is linked with the political cartoons on Islam being published in the American newspapers, cartoons are the main data being collected by the research. As far as the procedure of data collection is concerned, it had been done by the researcher in different steps. First of all, the researcher had selected a time duration based on some specific terrorist activities being held in different parts of the Europe. The starting point being selected by the researcher was the airplane attack on the world trade center (WTC) on September 2001 and the ending point was the Nice truck attack of July 2016. So, the time duration set by the researcher was 2001-2016 and those Islamic images were selected that got published between this duration. Secondly, the researcher searched for those magazines and newspapers of America which were available online. Thirdly, researcher searched for all the terrorist and extremist activities of the Western countries during these years and selected some activities in order to collect images or cartoons related to these events. Fourthly, cartoons were selected from the newspapers where Western terrorist activities were directly linked with Islam. Fifthly, in order to collect and find out the source of these cartoons, cartoons were first downloaded from the internet and then were put on '*Google Image Search*' in order to get the detail information of the cartoonist and the newspaper or magazine where these cartoons were printed. As far as **population** is concerned, all American online newspapers and magazines were included by the researcher but for the final **sample** only few newspapers and web magazines were

selected which included; Cox and Forkum (US web based magazine), Philadelphia Daily News, The Times Tribune, Town Hall, The Denver Post, The Zombie News, The Cagle Post (online political magazine publishing cartoons), The Washington Post, News Day, The New York Times, The Buffalo News, Express News, The Federalist Papers, Fox News, World News and one image from the British newspaper The Economist. From all these newspapers, a total of 28 images were collected by the researcher and all these images were in the form of political cartoons.

3.7 Data Analysis Procedure

The collected data or cartoons were analyzed by applying Barthes' model (1957) of semiotic analysis which involves three levels of signification to distinguish between denotative and connotative meanings. Denotative meaning or denotation is the "literal or obvious meaning" or the "first-order signifying system", meaning of an image referring to its literal meaning. On the other hand, connotation or connotative meaning is the "second order signifying systems", additional cultural meanings. On the basis of this model political cartoons associated with Islam were analyzed by the researcher. *First step* in the analysis process was semiotic analysis of the signs drawn in the collected cartoons and it was further divided into three levels including the identification and distinction between the denotative, connotative and mythological meaning of the cartoon and all these three steps were represented by the means of a table containing image number and its relevant three stages of analysis. The *Second step* of analysis was the discourse or textual analysis and was done at the end of table containing the semiotic analysis. This step involved the analysis of the written content given in the cartoons, how does the drawn and written content are linked and adding meaning to each other for the purpose of giving a complete meaning to the whole image/cartoon. At the end of the study, a comprehensive discussion is carried out based upon the contents of the tables and the textual analysis of the content written in cartoons. Further, the findings are analyzed by the researcher to make interpretations and draw answers to the research questions.

CHAPTER 4

DATA ANALYSIS

The detailed analysis of the political cartoons collected online is presented in this chapter. The analysis has been divided into two categories; semiotic analysis and textual analysis. *Semiotic analysis* is further divided into three levels of signification. The first order of signification is identification of sign and then interpreting the denotative or literal meaning of that sign. Second order signification is the connotation or the interpreted meaning of the sign. Third and last level of signification is called the mythological level which deals with the understanding or analysis of the sign presented in political cartoons. Myth is basically the culturally accepted interpretation of a specific sign. As far as *textual analysis* is concerned, it deals with how the language of these cartoons is making justification with the above mentioned levels of semiotic signification. At the end of the analysis, discussion is carried out on the basis of semiotic and textual analyses of the political cartoons and conclusions are drawn.



Figure 1 Cox & Forkum (Oct 2002)

Table 1

Semiotoc Analysis of Figure 1

Sign	Denotation	Connotation	Myth
Book	It seems that the book (Quran) in the image is making people blind while covering their heads and faces.	The book is actually holy book of Muslims- The Quran which is influencing individuals forcefully.	Relating the belief that Muslims are forcing their religion and their book on the whole world through force.
Western Outlook	Individuals in the image wearing or dressed up in pant and shirts are representing the Western or American white people specifically.	West and its inhabitants (here, Americans) are being enforced with the Holy book of Muslims which has made them go blind.	Muslims are forcibly imposing their religious book to both Western and Eastern individuals on the name of their creator.
Eastern Outlook	Most of the people in the image are in Western outlook except the three who are in clock and wearing head covers also.	Three individuals in the Eastern dress have beards and they are representing the Islamic identities or militant Muslims.	Muslims always try to force not only other religions but also their fellow Muslims to follow Quran in the name of Allah.

Textual Analysis of Figure 1

This cartoon has the title of ‘Jihad Proselytizing’ which directly refers towards Islam because *Jihad* is an Islamic term used in Quran and Hadith. The second word is *proselytizing*, which means imposing a person’s own beliefs on the people following

another belief or opinion. Hence, the whole statement is clearly referring to the forceful imposition of Islam upon those who do not want to take it as their religion. Secondly, it is shown in the cartoon that a man is trying to hit another Muslim with Quran and there are other individuals who are running like blinds because their faces are covered with the book which shows the forced imposition of Islam and Islamic book on the individuals. People of America are forced to accept Islam and its holy book and this case is not limited to them, rather Muslims who are not ready to take part in Jihad are forced to accept Quran and its order of taking part in the holy war/jihad against non-believers. Thirdly, the image is referring towards Islam and Muslims being militants who only believe in violent methods for promoting their political, social and religious causes.



Figure 2 Philadelphia Daily News (Dec 2002)

Table 2

Semiotic Analysis of Figure 2

Sign	Denotation	Connotation	Myth
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<i>Ladies</i>	Women who have come to take part in Islamic Miss world contest are fully covered from head to toe.	The ladies are actually symbolizing Muslim women who are covered in black burka and have participated in competition.	Westerns believe that Islamic women are bound in the cage of religion and have no right to live normally.
<i>Sashes</i>	The tags which have been worn by the ladies to distinguish one from the other.	Ironic distinction of one lady from the other according to the narrow tags of Islam.	Islam has made different and unique tags for the women and wants to bind them under these tags.
<i>Men</i>	Beard men who are seated as judges to draw the results of this competition.	Representing Islamic men who unlike women have complete authority and therefore can judge them.	Islamic men have complete control over their ladies and have ability to judge their lives.

Textual Analysis of Figure 2

The cartoon has the title ‘Miss Muslim World Contest’ under its radical Islamism. Here three ladies are shown wearing burka which is covering them from head to toe and only their eyes are visible from the veils. Three men are also there in the cartoon and all have beard which is the identity of an Islamic man. The dressing of these three men is also like the Muslim men who are wearing kurta and turban (head covering for the Muslim men). Actually the ladies are symbolizing all Muslim women and the persons sitting are depicting Muslim men. Ladies have come to take part in this competition and men are sitting there as judges to draw results. The cartoon is mocking the tyranny of Islam towards its unjustified treatment of the women who are bound by the clutches of their religion and have no separate identities of their own. Muslim men have complete

authority to judge or decide the fate of Muslim women and they can either let them remain illiterate, can stop them from casting vote and can decide their death. All these things are visible from the sashes these ladies are wearing. These sashes are actually the tags given to them by Islam and their fate depends upon the tag being laid upon them by their religion-Islam, by society and by the Muslim men of the societies they are living in.

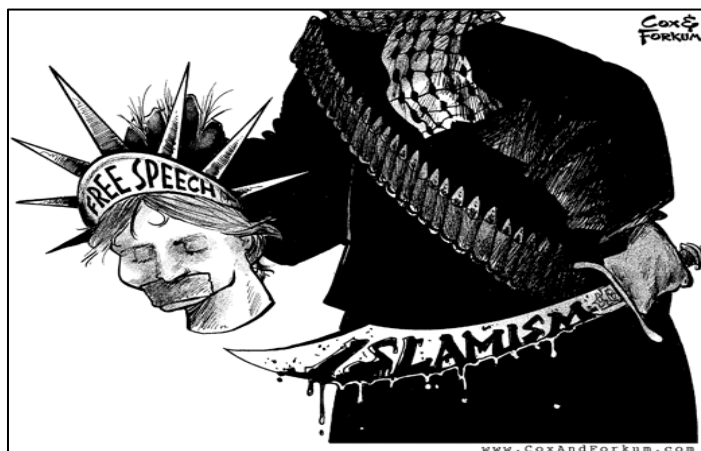


Figure 3 Cox & Forkum (Feb 2005)

Table 3

Semiotic Analysis of Figure 3

Sign	Denotation	Connotation	Myth
Blade and Bullets	Both bullets and blade are used for fighting and here both of these are symbolizing the terror caused by Islamism.	The words written on the blade/sword are clearly pointing towards the terror being caused by the Muslims and Islam.	Islam and Muslims use sword and bullets for killing and enforcing themselves upon the white people.

<i>Statue</i>	The statue is hurt and has tape on its mouth which is referring to silence.	The freedom and free speech of the liberal America is being shut by Islamism.	Islam wants to shut and kill the freedom of modern West with their force of terror.
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<i>Black color</i>	The person holding the sword is wearing black color symbolizing darkness.	Dark or black color is the symbol of death and here it is referring to the mass killings by Muslims.	The Muslims are still living in dark ages and want to kill the peace of whole Europe.
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Textual Analysis of Figure 3

The statue shown in this cartoon is actually symbolizing the ‘statue of liberty’ which has been sculptured and being put on the Liberty Island-New York City, in the United States. This is a copper statue being gifted to American citizens by the people of France and is basically a neoclassical asset of the American nation and an indication of free and united America. It is actually figure of a robbed lady representing liberty goddess and torch bearer of freedom. Here in this cartoon, this statue has been shut while putting tape on its mouth and its head has been cut by the man holding the sword of ‘Islamism’. The statue is representing the free and liberal America where every individual has the right to express himself and this freedom is being stolen away by the religion Islam of the Radical Muslims. The whole image is presenting the ironic situation where Islam has been framed as being a cruel religion. Islam is being portrayed as a strong force which is trying to mute the freedom of speech and expression of the West, particularly America through its power of sword while killing the innocent white individuals all around the world.



Figure 4 The Times Tribune (Feb 2006)

Table 4

Semiotic Analysis of figure 4

Sign	Denotation	Connotation	Myth
Cartoonist	It seems that the cartoonist is drawing something while sitting on the ground.	The cartoonist has lost his pen by Muslims but still he is so committed towards demonstrating his art.	Although the Muslims have killed cartoonist who had drawn their Prophet, still freedom of expression is alive.
Veiled Man	He is the person who has cut the hand of the cartoonist who has drawn his religion and disrespected its views.	The person is actually a Muslim and like his fellows, spreading the fear while covering his face.	White people believe that Muslims are cowards and always attack them while covering their faces.
Pen and hand	The cartoonist who has drawn an image with pen and hand has lost both to extremism.	The art expressing freedom of speech through pen has been stopped by Muslims.	Muslims are furious at the caricaturing of their prophet and therefore are killing cartoonists.

Textual Analysis of Figure 4

This cartoon is referring towards the French satirical magazine featuring cartoons, jokes, reports, and other graffiti art. The magazine got into a controversy with its publication of the 9th February 2006's edition. The publication contained the cartoon of Islamic Prophet Muhammad (PBUH) at the front page under French title *Mahomet débordé par les intégristes* which meant 'Muhammad being overwhelmed by the fundamentalists'. This edition got huge public and commercial attention with 160000 copies being sold. But at the same time, this edition out-raged Muslim community all around the world for caricaturing their prophet. Later, many attacks hit the headquarters of the magazine and many cartoonists got killed. This cartoon is depicting the same view where one militant had cut the hand of a cartoonist while saying now you will get to know how to respect the views of the others (referring towards the disrespect of Islamic views). The robed man being portrayed by the cartoonist is actually representing the Muslims and the cartoonist whose hand has been cut, symbolizes all cartoonists of the magazine. The whole image is demonstrating the powerful avenger of Islam against the caricaturing of its prophet.



Figure 5 Town Hall (Sep 2006)

Table 5

Semiotic Analysis of Figure 5

Sign	Denotation	Connotation	Myth
<i>Turban and Cloak</i>	Representing an old aged person's outlook which symbolizes his backwardness.	Cloak and head coverings are the representations of the middle Eastern Islamic states.	Americans are of the view that this outlook is linked to the Muslims, who according to them are terrorists.
<i>Dagger</i>	Held by the old man and symbolizing terror and fear.	Referring towards the main source of terror caused by the Muslims.	Muslims only know how to impose themselves with the power of sword.
<i>Surrounding</i>	Barren place simply pointing towards chaos and depression.	Not only the Muslims of Arab but the whole race is living in emptiness.	Even in the 21 st century Muslims are residing in despotism times.

Textual Analysis of figure 5

This cartoon is basically referring towards the anti-Islamic statement made in the Regensburg lecture being delivered by Pope Benedict XVI on 12th September, 2006 at the University of Regensburg in Germany. While speaking in German, Pope quoted a passage about Islam, which was actually made by the Byzantine Christian emperor, Manuel II Paleologus along with a Persian scholar about the direct relation between violence and Islam. The lecture by Pope got translated in English and it made clear that the quotation was against Islam and many political and religious leaders started to protest against the statement. The man in this cartoon is a Radical Muslim and is so much furious

with the statement by the Pope that he wants to just kill him because he had disrespected his religion-Islam while linking it with violence. Cartoonist here is clearly representing that Muslims are still living in the dark and stone ages and they are so sensitive about their religion that a slight statement is enough to outrage them. It is not only America, that is the target of Islamic violence, but the whole West is under the head of Islamic blade. All Americans believe that the religious sensitivity of Muslims is getting worse day by day and they are killing and terrorizing the whole West under so-called Radicalization of Islam.



Figure 6 The Zombie News (2006)

Table 6

Semiotic Analysis of Figure 6

Sign	Denotation	Connotation	Myth
Bearded Man	Man wearing turban and cloak is basically representing an Arab with his camel beside him.	Cartoonist has drawn this Arab man for caricaturing the last prophet 'Muhammad' of Muslims.	Western view is that the last prophet of the Muslims encouraged them to fight, kill and behead individuals.

<i>Lady and Man</i>	Representatives or the ambassadors of peace talks, after the Danish magazine Charlie Hebdo published its Muhammad cartoons.	Both the lady and man sitting with her are representing the whole West as educated and sophisticated beings.	America and other West believe that all Muslims still live in the time of sand dunes whereas they themselves have been upgraded.
<i>Drawing</i>	It is just a simple drawing or caricature of some individual about which Arab man is worried.	Actually, it is the caricature of the Prophet Muhammad by the Danish cartoonists.	According to West, there is no problem in making or drawing the face of any religion's representative.
<i>Pen and Blade</i>	Pen is put before the lady and man for writing and blade is with the Arab man for safety may be.	Pen before the lady and man is a symbol of their being educated and blade is showing ignorance of Arab.	Western believe in the saying 'pen is mightier than sword' and their free speech has no boundaries before the tyranny of Islam.
<i>Camel</i>	A fast running animal used for transportation in the most of the Arabian countries.	Here, it is representing the backward and outdated living and beliefs of the Arabs.	Muslims have not grown out from the dark ages and are still living with their old beliefs.

Textual Analysis of Figure 6

This cartoon is directly referring towards the publishing of Charlie Hebdo's Muhammad cartoons. Charlie Hebdo is a French magazine publishing editorial cartoons on different social, religious and political perspectives. Here, three persons are sitting in some kind of meeting, one is different from his outlook (representing an Arab) while remaining two are the Westerners as apparent from their dressing and appearances. The Western man and lady are trying to convince the Arab about their right of freedom of expressions and trying to convince that caricaturing of Muhammad is not any big deal and Muslims should restrain from all the killings and beheadings around the world. The two persons are trying to convince the third that there is nothing wrong in defining Islam the way their charter is representing and also the drawing of a religious guide's personality is not anything to get furious. Everyone has the freedom to express his/her viewpoints either written or drawn. There is also a written charter across the two persons with a heading *Islamism* and under that are written few adjectives which are all denoting Islam as a religion of terror, tyranny, intolerance and being afraid of the whole West.



Figure 7 The Cagle Post (Sep 2006)

Table 7

Semiotic Analysis of Figure 7

Sign	Denotation	Connotation	Myth
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<i>Outraged Man</i>	Middle aged man as an embodiment of frustration and anger.	A Muslim being furious at modernity of the whole world.	Muslims are always in deep aggression while looking at the world's progress.
<i>Sword</i>	A weapon which the man is going to use against the world in order to crush all modernity.	A weapon most commonly used by the Muslims to fight and terrorize the Western particularly American people.	Through the power of sword, Muslims are trying to suppress the modernity of western white people.
<i>Paper/ Drawing</i>	It is a kind of drawing looking at which the beard man gets furious.	It is the caricature of the Islamic prophet which has evoked the man to fight.	Muslims are always furious and angry with West whenever they draw their prophet.
<i>I-pod</i>	Representation of the whole range of inventions being made by the modern world.	It is symbolizing the modernity and progress made by the Western world.	Every invention of the West is a source of enraging the Eastern Muslims.

Textual Analysis of Figure 7

A middle aged man with a beard is shown in the cartoon whose expressions are continuously furious and angry as he experiences different things except the last one. The cartoon has been divided into four portions and is depicting a Muslim's reaction over different anti-Islamic incidents, including Pope's remarks against Islam, cartoonists' caricaturing of their Prophet and the advancement of the whole modern world. These three portions clearly state that Muslims become furious not only about the abuse of their religion, but they become aggressive whenever they come across any new invention of the 21st century. They belong to the dark ages and they want to turn the whole world like

them. The last portion of the cartoon shows the sad and disturbing expression of the man who is trying to press a remote or some bomb, but there is some technical problem with it, hence representing the person as a terrorist who is least concerned with the killings and bombing attacks around the globe. This single man has been drawn in such a way that he is representing all his fellow horrific Muslims and their religion Islam.

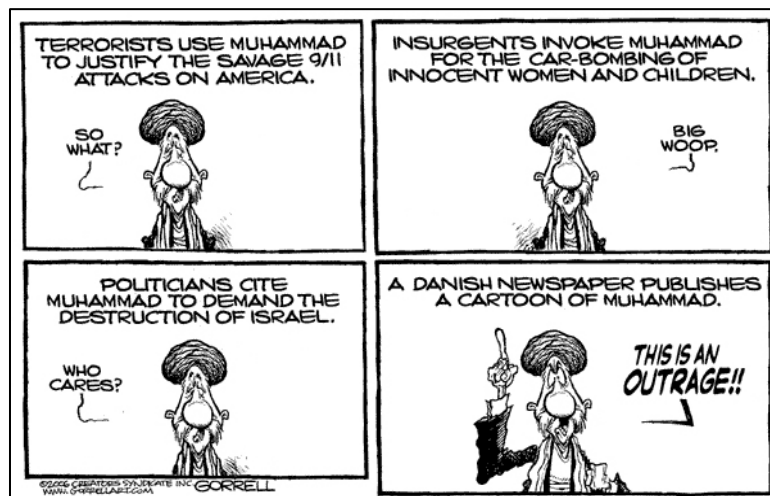


Figure 8 Town Hall (Dec 2006)

Table 8

Semiotic Analysis of Figure 8

Sign	Denotation	Connotation	Myth
Bearded Man	From the appearance, the person seems to be an Islamic man belonging to a Middle Eastern background.	He is a Muslim and is the follower of the last Islamic prophet Muhammad, who is hurt at caricaturing of the Prophet.	Muslims do not care for the reputation of their prophet except when some cartoonists draw him.

<i>Face Expression</i>	Indicating the change in mood of the person at different statements.	How the Muslims react whenever various kinds of statements are made about their prophet.	Muslims become very furious and outrageous when their religion is at target.
<i>Turban</i>	It is representing the traditional head wearing of the majority of middle Eastern Islamic states.	Like this man, almost every Muslim is narrow minded and dumb and respond only when he wants to.	Anyone who appears in a middle Eastern outlook is considered to be Muslim terrorist by Americans.

Textual Analysis of figure 8

In this cartoon again a Muslim is shown and his face expressions are changing at different statements about his Prophet. The cartoon is divided into four sections and in each section, the response of the man is slight and there seems no change in his expressions except for the last one where he speaks against caricaturing of the Prophet. The first section of the cartoon is referring to 9/11 attacks, terrorists who are behind these attacks did all this on the saying of the Prophet. On this statement man says ‘so what’ which means this statement is of his least concern. The second portion is pointing towards the invocation of the Prophet by the insurgents about bombings and killings to which the man is still the same. The third section is about the involvement of Muhammad in destruction of Israel by the politicians and man is still careless about the statement. At the end, man is told about the Danish cartoonist drawing his Prophet and at this suddenly his expressions change and he instantly becomes furious and replies differently while saying ‘it is an outrage’. All the four sections are clearly demonstrating that Muslims do not care about the terror and killing their religion is promoting but the only thing that got their attention is the caricaturing and the portrayal of their last Prophet, which is indeed a criminal act and needed to be answered.



Figure 9 The News Tribune (July 2007)

Table 9

Semiotic Analysis of Figure 9

Sign	Denotation	Connotation	Myth
<i>Doctor</i>	A beard man who is doing some kind of throat test of the other person and is having a beard.	The beard and the saying of this doctor suggest that he is a Muslim terrorist and is trying to force his religion.	Whatever is the field of life, Muslims only know how to impose their own religion and beliefs upon others.
<i>Patient</i>	The person (probably an American) on whom the doctor is doing some kind of test.	An American whose doctor is a Muslim and is enforcing him to say Allah in the guise of testing.	All Americans and other white people are becoming the target of Islamic terrorism and enforcement.

Textual Analysis of figure 9

The cartoon states ‘how to tell if your doctor is a terrorist’. In this cartoon, a medical room has been shown in which a doctor who has beard (symbolizing a Muslim) is checking on a patient wearing a dress suit (symbolizing an American). The doctor is doing some kind of throat check and is saying to his patient to open up his mouth and while sticking out his tongue should produce a sound resembling ‘Allah’. Allah is the Arabic name of the creator of this universe and which white people call as God and the term Allah is used by the Muslims and Arabs. The doctor from his appearance is clearly indicating that he is a Muslim and then his instruction further confirms it. He is a Muslim and in the guise of a doctor, he is trying to enforce his religion, Islam and his own creator upon the patient who is certainly an American inhabitant and non-Muslim. So, here the terrorism is directly linked with the Muslims and Islam and according to cartoonist whoever forces someone to say Allah or anything related to Quran, is a terrorist and so are all the Muslims. Through an ironic use of the symbols of a doctor and patient, the cartoonist is trying to convey the idea of how to know that a certain person is Muslim or a terrorist.

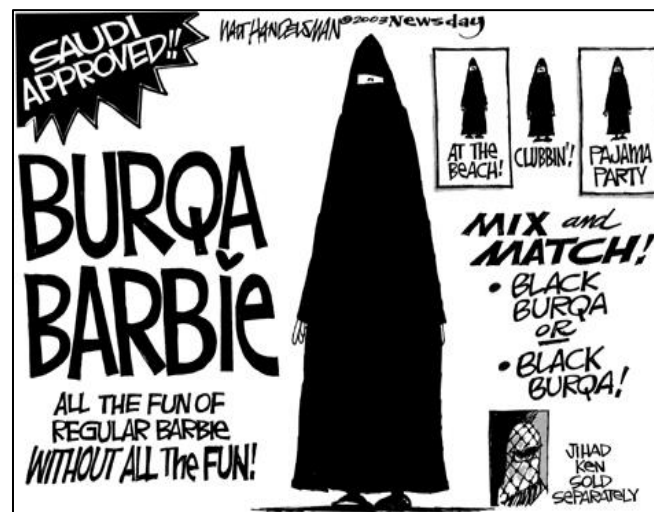


Figure 10 News Day (Oct 2007)

Table 10

Semiotic Analysis of Figure 10

Sign	Denotation	Connotation	Myth
<i>Burka and Lady</i>	A lady is shown in the cartoon who is wearing burka (used by Muslim ladies) hence showing an Islamic outlook.	Pointing towards the stereotyping and chauvinistic attitude of the Islamic societies.	Western people believe that Islamic ladies are bound to wear burka which is a mode of pressing women down.
<i>Prisoner</i>	A man is covered and locked in the cell. He seems to be astonished at the announcement made in the image.	Person might be a jihadi (Muslim fighter) and is therefore frowning at the announcement and then takes whole news as ken of jihad.	People in the West believe that Muslims when allow their ladies to go around wearing a burka, think that they are doing great favor to them.

Textual Analysis of Figure 10

This cartoon has the title of ‘Burka Barbie’ and a girl is shown wearing a black covering from her head to toe and nothing is visible except for her eyes. Burka is basically a Muslim traditional covering for a girl which is used for covering the body of a girl completely from her head to toe. In Muslim societies, burka is regarded as a symbol of honor and security for the ladies and here in this image cartoonist is ironically comparing the girl in burka with a Barbie. At the top of the cartoon it is mentioned that Saudi Arabia has approved Burka Barbie and now anyone can enjoy the fun of a Barbie without all the fun. Actually, this means that Saudi Arabia has become so liberal that it allowed her women to go anywhere like a beach, club and pajama party, but they can only go to these places while wearing a burka. Here, Saudi Arabia is representing all Muslim countries that have enslaved their ladies and in the name of liberalization have actually bound them. At the bottom of the cartoon, a veiled prisoner is shown saying

‘jihad ken sold separately’ which also refers towards his being a Muslim and stating that this step by the country will prove to be a mode of spreading jihad (an Islamic war against non-believers). Indeed the cartoonist has tried to ironically manipulate the Islamic image of a woman and her covering-burka.



Figure 11 The Buffalo News (Aug 2008)

Table 11

Semiotic Analysis of Figure 11

Sign	Denotation	Connotation	Myth
<i>Veiled Man</i>	The statement on his uniform/dress is referring towards his being a Muslim.	ISIS and Islam are same and they both are terrorists in the guise of being Muslims.	ISIS is the representative of the whole terrorist and killer Islamic states.
<i>Old Man</i>	A Muslim wearing middle Eastern dress and turban, seems shocked.	A normal Muslim person who looks astonished at the view of the room.	Muslims behave as if they do not have connections with ISIS indeed they are its part.

<i>Kid</i>	A normal kid who has broken all the toys with which he is playing.	A Muslim kid who is outraged like his elders and breaking dolls in his anger.	Muslims and especially the ISIS representatives train their kids in killing.
<i>Toy</i>	A simple doll toy with which the kid is playing and breaking it all the time.	Symbolizing those people who are targeted and killed by the ISIS attacks.	Popping the heads of individuals and that of toys is same for the Muslims.
<i>Flag</i>	Islamic creed (kalima) has been written on a black cloth in the form of flag (ISIS flag).	Here, black color symbolizes darkness and kalima is referring to Islam.	The creed of both Muslims and that of ISIS individuals is the same, so ISIS belongs to the Muslim state.

Textual Analysis of Figure 11

The cartoon is making direct reference towards the workings of ISIS and through the image of this organization, has actually portrayed whole Muslim world. ISIS is actually another name for the Islamic State of Iraq and the Levant (ISIL) now known as the Islamic State of Iraq and Syria or Islamic State of Iraq and al-Sham (ISIS) which is a jihadist militant group following the doctrine of Sunni Islam. The group has been recognized as a terrorist organization by the United Nations and is known for its videos of beheadings and executions, which are internationally responsible for human rights abuses. As this organization belongs to Islamic states, it is now an accepted fact to identify all Muslims with this particular group. In this cartoon, a kid is shown playing with dolls and poking their heads off and behind him two men are standing and commenting upon his play. This play is actually describing that how ISIS trains even little kids to fight and kill whoever goes against them. The veiled guy is representing an

ISIS individual and the old man is a Muslim who is shocked at the scary play of the kid. The poking off the head of the doll by the kid is actually a direct reference towards the beheadings and killings of thousand of innocent people around the world. Muslims have become so cruel that violence and killing has become the part of their kids' up-bringing and their heart and mind being filled with the hatred against all non-believers.



Figure 12 The Denver Post (Nov 2011)

Table 12

Semiotic Analysis of Figure 12

Sign	Denotation	Connotation	Myth
<i>Dad</i>	A caring person who is advising his kid to sleep well and beware of the bad dreams.	Actually, this man symbolizes US Peter King, who is extremely against the Muslims.	The cartoon is referring to the Peter King's order of nationwide surveillance of the American Muslims.

<i>Kid</i>	A scary white kid who is trying to sleep alone at night.	An American kid who is afraid of his fellow American Muslims.	After 9/11 attacks, whole America's non-Muslim community is afraid.
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<i>Hat</i>	This hat has been thrown at the kid by the dad and is an American flag.	A surety given to all Americans by Peter King against the Muslims living in America.	Peter King is the true savior of Americans, letting them free from Muslims.
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Textual Analysis of Figure 12

This cartoon is pointing towards Peter Thomas King's orders of surveillance against American Muslims around the year 2011. Peter King is an American politician belonging to the Republican Party and U.S. Representative for New York's 2nd congressional district. In 2011, King took over the seat of chairman of the Homeland Security and in the committee's hearing, he targeted and questioned about the Muslim-Americans' radicalization and issued orders of close surveillance of all the American Muslims thinking them to be a threat to whole America. His orders for Muslim hearings were appreciated by the majority of the Americans and they started believing him to be their savior while protecting them from their fellow Muslim community. In this cartoon, the kid is symbolizing whole America being afraid of the Muslims and dad is representing Peter King as a benefactor who is providing them security against the Muslims.



Figure 13 The New York Times (Dec 2011)

Table 13

Semiotic Analysis of Figure 13

Sign	Denotation	Connotation	Myth
<i>Man's outlook</i>	The person is wearing <i>Thawb</i> (a full length dress) and <i>Keffiyeh</i> (traditional headdress) worn by men of the Middle East.	As the dress is like a full head to toe covering, it is symbolizing terror and the person as a Muslim.	Most of the middle Eastern states are Muslims and therefore are the embodiments of terror.
<i>Sword</i>	It is full of blood and is conveying the meaning of death and killing by the covered man.	A middle Eastern person has used the sword to kill the innocent for getting involved in the anti-Islamic act of witch crafting.	Saudi government's statement against witch crafting and its condemnation, is actually a deadly act.

Textual Analysis o Figure 13

Saudi Arabia or the Kingdom of Saudi Arabia (KSA) is a sovereign Arab state in Western Asia and the most important place regarding Muslim inheritance due to the presence of Makah and Madina here. Both Makah and Madina are the most sacred places for Muslims, therefore, making Saudi Arabia a prominent state among all Muslim states. The rules and regulations in this country are strictly Islamic and accepted by the population. Around 2006, Saudi police was informed about a woman involved in witch crafting, who was caught and punished by the police. From those times, the punishment of the witch crafting was simply the death penalty because according to Islam a person who is involved in witchcraft, it is obligatory to kill him as a punishment. In this image, the cartoonist is comparing this beheading of the witches by Arabian government with the whole Muslim community. Lastly, the person shown in this image is not involved in killing of the witches only, but also the embodiment of injustice, cruelty, violence and superstition of all Muslims and Islamic states.



Figure 14 Express News (Dec 2011)

Table 14

Semiotic Analysis of Figure 14

Sign	Denotation	Connotation	Myth
<i>Pen</i>	Both individuals in the cartoon are holding a pen. One is writing or drawing something on paper and other is drawing a line on the first person's neck.	The person who is writing with the pen is educated as compared to the other who is connotatively cutting his neck with the pen.	Mostly white people believe that only they are making good use of a pen while Muslims are using it only to enforce themselves on others.
<i>Persons</i>	The man who is sitting is the representative of the whole West and the other person is symbolizing the Islamic identity.	The man sitting seems to be harmless who is just doing his work while the other has sword in his hand and wanted to kill the person sitting.	First individual is innocent who is busy drawing caricature of Muhammad and second is so outrageous that he wants to kill the cartoonist.
<i>Sword</i>	Here it is shown as a symbol of terror; a person is holding it in his hand and ready to attack.	It is the fighting tool which Muslims use in the beheadings and killings of the white people.	Sword only symbolizes Islamic terror in the whole West and there is no other meaning of this weapon.

Textual Analysis of Figure 14

This cartoon is pointing towards the killing and beheading of the French magazine's cartoonist by the terrorists. In 2006, a French magazine Charlie Hebdo published caricatures of the last Islamic Prophet which outraged the whole Islamic

community. According to Muslims, the drawing of the Prophet is forbidden in their religion and magazine has committed an anti-Islamic deed. In contrast to Islamic beliefs, what the cartoonists believe is that drawing and caricaturing of any individual is not wrong, as this is a mode of expressing one’s views and symbolizes freedom of speech. This cartoon has two persons, one is the cartoonist drawing the Prophet in the guise of free speech and the other is a Muslim man who has drawn a line (cut the throat) of the cartoonist while saying that he had drawn a line on the free speech. Muslims are compressing the idea of free speech through their power of sword with which they are slashing the representatives of the free speech.



Figure 15 The Washington Post (Sep 2012)

Table 15

Semiotic Analysis of Figure 15

Sign	Denotation	Connotation	Myth
First Person	This man is wearing a dress suit and has an American hat in his hand and is denoting	An American man who is trying to develop a friendly communication with	Americans are such nice people that they try to develop the friendship with all

	white Americans.	the beard man (a Muslim man).	Muslims in spite of their hatred.
<i>Second Person</i>	The person is wearing a white cap (worn by Muslims) and kurta which is presenting him as a Muslim.	An annoyed Muslim person who seems to be annoyed to talk to the American man.	Although Americans have hurt Muslims still they want to solve the problem through verbal communication.
<i>Killing</i>	The person in dressed in a suit has been killed by the Muslim guy as a response to his effort to get an apology.	Americans are feeling ashamed of the insulting movie and trying to get an apology, but get killed in response.	Anti-Islamic American movie has awakened the community and they want to say sorry, but are only getting killed in response.

Textual Analysis of Figure 15

This cartoon has two individuals; one is wearing a dress suit and holding a hat of American flag which shows that he is an American. The other person is in kurta which is the dress worn by Muslims and if seen closely; he had a beard and a cap also on his head. The first person is making an apology to the second person and is talking about some movie. The cartoon is basically referring towards the American anti-Islamic movie ‘Innocence of Muslims’ which was a short film written and produced by an American Nakoula Basseley Nakoula. Two Arabic dubbed videos of 14 minutes length were uploaded on YouTube between July-September 2012 with the titles of *The Real Life of Muhammad* and *Muhammad Movie Trailer*. The Videos dubbed in Arabic were uploaded during early September 2012. The movie enraged the Muslims just like the Danish cartoons because of the portrayal of Muhammad. Later, the movies were deleted from the website and Americans held apology to Muslims. Here, the cartoonist is trying to convey

the idea of Muslim brutality and American, where later is making an excuse, but the former has killed him in the response to his excuse. This clearly symbolizes the cruelty and violence of the whole Muslim community.

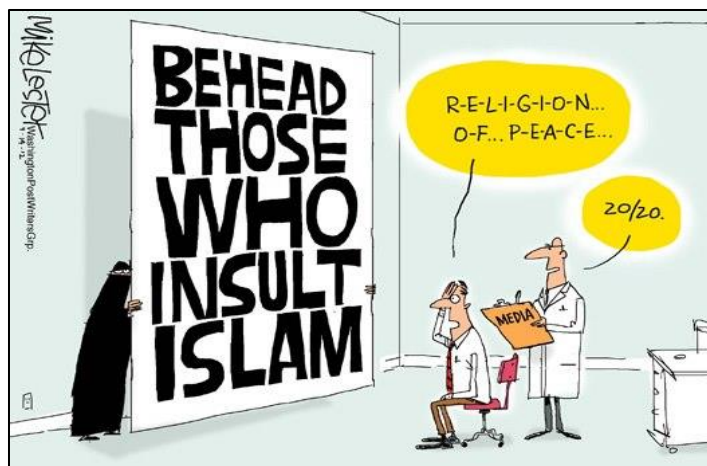


Figure 16 The Washington Post (Sep 2012)

Table 16

Semiotic Analysis of Figure 16

Sign	Denotation	Connotation	Myth
Monitor	Some medical or experimental lab shown and the monitor is placed to view test result.	It is acting as a screen to view the hidden meanings behind the external out-looks.	Whenever Muslims are studied closely, their true nature comes in front of all.
Lady in Burka	The lady on whom some kind of test is being conducted, whose results are shown on monitor.	The lady is actually symbolizing or representing the Muslim community appearing before West.	Like a Muslim lady covered in burka, Muslims have covered themselves behind their religion of peace.

<i>Doctors</i>	Persons who have conducted the tests. First one is astonished at the results displayed on monitor while the second is only to rate the results.	The first doctor is representing the individuals of West and is shocked at the display and second is indicating the mass media.	First one is showing the innocent nature of white people and their narrow knowledge about Islam and second is showing media's diplomatic role.
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Textual Analysis of Figure 16

This cartoon is trying to unveil the hidden identity of the whole Muslim world and their religion Islam. In this cartoon, the setting is like the examination room of some doctor representing two doctors with lab coats and a lady fully covered in burka. There is a screen or monitor before the doctors (to see the test results) and the lady who is representing Islam is standing behind the screen and there is a statement 'behead those who insult Islam' which clearly indicates that cartoon is referring towards the Islamic image. One among the two doctors seems to be astonished at what is coming on the screen and whose knowledge about Islam being a peaceful religion is in contrast to the statement being presented by the Muslim lady. Whereas the second person is symbolizing mainstream media who is appreciating and ready to convey the written message while giving him 20/20. So, in this cartoon not only the Islamic image is being exposed, but also the role of media in this regard has been made clear.



Figure 17 CNN iReport (Sep 2012)

Table 17

Semiotic Analysis of Figure 17

Sign	Denotation	Connotation	Myth
<i>Sword</i>	An ancient tool which was used for fighting and protection in the battles.	A tool which is used by the Muslims for killing and fighting against innocent individuals.	Americans believe it to be a tool used by Muslims for fighting against non-believers.
<i>Kurta & Turban</i>	Kurta is a kind of shirt and turban is an Eastern mode of head covering.	Code of dressing which is mostly worn by the middle Eastern Muslims.	A dress which shows the traditional look of a certain group of Muslims.
<i>Dress Suit</i>	A formal style of dressing used both in Eastern and Western countries.	Code of dressing which is representing the modernity of the whole West.	Dressing which makes a distinction between educated West and backward East.

Photograph

Just a photo which is being drawn and going to be hanged by the person in a dress suit. Basically, it is the caricature of Prophet Muhammad drawn by the editor of Charlie Hebdo magazine. Caricaturing the identity of a religious guide is nothing but simply freedom of expression.

Textual Analysis of Figure 17

The image has been taken from the American news channel CNN's iReport and is representing 'The West' and 'Radical Islam'. The individual wearing dress suit is representing west as the text bubble above it indicates and is holding a photo and is trying to calm the other person while agreeing with his point of view. The second person with Kurta and turban is basically a Muslim and is raged at the caricaturing of the Prophet and is so furious that he is holding a dagger and just wants to kill the other person (the cartoonist who has drawn the Prophet). The first person is trying to pacify the Muslim, but before he completes, his throat is cut by the Muslim and his words end at a glurk only. Here, the words simply show that West although is caricaturing the images of the Prophet which they believe is nothing but a mode of expression but still it wants to console Muslims with their words. The whole situation is making a reference towards Charlie Hebdo magazine's attack which is believed to be done by the outrageous Muslims.

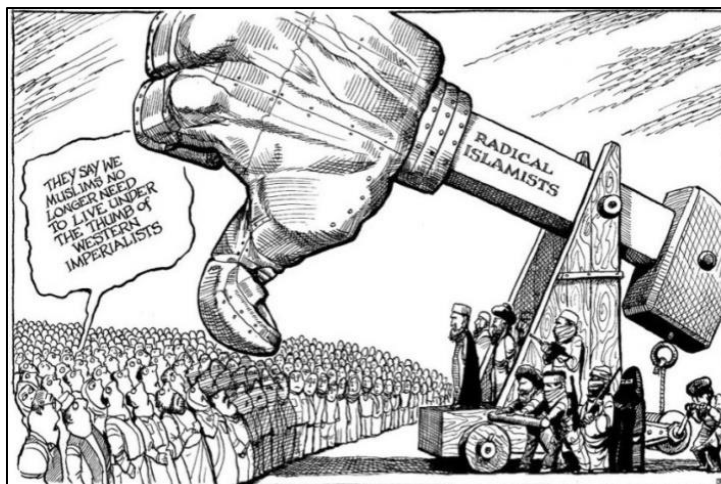


Figure 18 The Economist (Oct 2012)

Table 18

Semiotic Analysis of Figure 18

Sign	Denotation	Connotation	Myth
Thumb	Denoting the head of the crawler which is coming to address the gathered crowd.	Representing the greatest force which is being driven by the Muslim radicals towards the West.	the Islam is getting stronger day by day with its power of sword and ready to crush the whole West.
Persons bringing crawler	These persons include both men and women. The men have beards, holding guns and women are covered in burka.	Actually both these men and women are the radical Muslims who are coming to address their fellows.	Few among the Muslims have termed themselves radicals and wanted to destroy the white race.
	All the men and women among the crowd are in middle	These are the people from the Muslim community being	Muslims are getting ready to fight against the Western

Crowd Eastern dresses similar gathered to be Imperialism and are to the people on addressed by the emerging stronger than crawler. radicals about their new ever with the power of force. guns and swords.

Textual Analysis of Figure 18

In this cartoon, a huge crawler very similar to a bulldozer has been shown which has the shape of a thumb from its front side and which is being driven by a few persons while some are standing over it. Before this crawler there is a crowd who are looking astonishingly at the thumb which has a strange statement written on it 'Radical Islamists'. The cartoon is stating the negation of Western imperialism by the Muslims and the crowd standing before the crawler is also a Muslim community because their appearances are making it clear. One of the men from the crowd says that these Islamists are trying to give us the message that we Muslims do not need to live under the imperialism of West because they themselves have emerged stronger as compared to the West. This crawler is symbolizing the Radicalization of Muslims and is just like a bulldozer which is signaling towards the destruction of the whole West under its power and has come to the crowd to convey its message. The cartoonist believes that Muslims are nothing but the greatest enemies of the West.



Figure 19 The Cagle Post (Sep 2014)

Table 19

Semiotic Analysis of Figure 19

Sign	Denotation	Connotation	Myth
<i>Face Covering</i>	An individual can wear face covering to hide his/her identity.	The man is a criminal who is wearing the cover to hide his face.	The man is a criminal or killer and belongs to an Islamic state.
<i>Sword</i>	Although a simple weapon, here seems to be a deadly weapon.	Weapon which is being used for blood shedding or harming others.	Americans believe that it is the death weapon used by Muslims.
<i>Guns</i>	Again, it is a weapon used in fighting or for one's defense.	Weapon which is being used for creating terror among the masses and for killing.	Guns and swords being viewed as the threats from Islamic states.
<i>Blood</i>	Representing a kind of fear or terror caused by the veiled man.	Symbol of bloodshed (by the man) after killing someone.	Islam and Islamic states are after the lives of white people.
<i>Camera</i>	An instrument for taking pictures, here used by veiled men.	Killers are using camera for recording their messages and thinking to share it on YouTube.	Many Islamic states spreading their terror while recording all bloodshed in camera.

Textual Analysis of Figure 19

In this cartoon three veiled men are being portrayed by the cartoonist and these men have covered their faces to conceal their identities. Among these three, one person is holding a sword and there is blood on his sword and on his shirt, it is written ‘Islamic state’ which means that this person is symbolizing all the Muslim states. While the remaining two persons have guns with them and one is holding a video camera whose focus is on the man with sword and is saying to put some message on the YouTube. Actually the man holding sword has killed someone while his companion was recording the killing in his camera. This is clearly pointing towards the fact how Muslim states are killing people and recording these killings and putting them on social networking and other video sharing websites like YouTube. These states are doing all these activities to make people scared of their power and to spread their religion Islam throughout the world. The only purpose of Muslims is to spread their religion either through killings or through terrorizing the public while uploading their bloody activities.



Figure 20 The Federalist Papers (Oct 2014)

Table 20

Semiotic Analysis of Figure 20

Sign	Denotation	Connotation	Myth
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<i>The Fish</i>	A huge fish which has become a threat for the people who are riding the boat across the sea.	Symbolizing the religion Islam whose radical tide is posing great danger and threat for white people.	Like a shark which has the ability to engulf anything, Islam has the power to destroy the West.
<i>Boat</i>	Mode of sea voyage of the two men and is a very small boat in its size. Both boat and the passengers are facing the danger of fish.	Representing the whole West which is so small in size as compared to Islam. This can easily be destroyed by Islamic force.	Muslims and their religion Islam is like a big, killer shark which can bring destruction to the whole West.
<i>Boat Riders</i>	Two men in pant shirt going through a sea journey and stuck before the big fish.	Actually the men are Westerns who are living under the danger of strong force of Islam.	The West and its inhabitants are under the continuous fear and danger of the Islamic force.

Textual Analysis of Figure 20

This cartoon is depicting the scene of an ocean or a sea and cartoonist has shown a big fish and a small boat boarding two men. It seems as if the men on boat while continuing their journey have come across the fish which has stopped their journey. These men are trying to catch this fish but it seems that the size of boat is very small in front of huge fish and they are facing difficulty to catch it. Inside the mouth of fish a statement is written 'Radical Islam' which mean that the fish is symbolizing Islam and its huge size is referring towards the radicalized power of this religion. The boat on the other hand has an inscription 'The West' which is very small in size as compared to the size of fish. The two persons boarding the boat are in Western dresses and are symbolizing the white people. The size of boat and fish is describing the contrasting powers of the Islam

and West. According to this image, the size and power of Islam is very huge as compared to the weak and small West. Islam has so much power that it can destroy the whole West. From the men, one is saying to other that he warned him to ride a big boat and now we are weak before this danger. While the other replies; do not be such an Islamophobe. These statements describe the fact that although West is weak before the danger of Islam, still the people living there are not Islamophobic or afraid of Islam.



Figure 21 WSJ (Oct 2014)

Table 21

Semiotic Analysis of Figure 21

Sign	Denotation	Connotation	Myth
Protestors	The persons with beards appeared to be outraged and agitated at some issue.	These individuals are Muslims and are furious against those who have insulted their religion.	Every time someone says anything against Muslims, they become angry and furious at once.
	Among all, the leader of the protestors is holding a bottle which is covered and is going	The sealed bottle is actually containing some chemicals and one person is continuously	Americans' believe that Muslims are fighting with white men not only with the help of

<i>Chemicals</i>	to be thrown by him.	throwing it all the way and smoke is arising from it.	guns and swords but are using chemical bombs to destroy the West.
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<i>Guns & Bullets</i>	As the men included in the protest are furious, they are holding guns in order to secure their way.	The men are holding guns and wearing bullet belts which show the extremist nature of the whole group.	Guns, bullets, swords and chemical bombing are main helpers of Muslims against their fight to protect their religion.
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Textual Analysis of Figure 21

This cartoon is again referring to the outrage being developed among Muslims after the anti-Islamic statement of the Pope Benedict XVI during his lecture at Regensburg on 12th September, 2006 at the University of Regensburg in Germany. While speaking in German, Pope quoted a passage about Islam which was actually made by Byzantine Christian emperor, Manuel II Paleologus along with a Persian scholar about the direct relation between violence and Islam. The lecture by Pope got translated in English and it made clear that the quotation was against Islam and many political and religious leaders started to protest against the statement. The individuals in this cartoon are representing Radicals or Muslims who are so much furious with the statement of Pope that they want him to apologize under their force of bombings because he had disrespected their religion-Islam while linking it with violence. Cartoonist is directly referring towards the outrageous protest of the Muslims against Pope in the favor of their 'religion of Peace'. Cartoon has an ironic meaning because of the contrast in the statement of these individuals shouting their religion as a peaceful one and their holding of the riffles and other deadly tools.



Figure 22 The New York Times (Jan 2015)

Figure 22

Semiotic Analysis of Figure 22

Sign	Denotation	Connotation	Myth
<i>Person's getup</i>	The person is an old aged man and has a white beard and is wearing a turban and white cloak and had a hard face.	He is an old man whose appearance makes him look pitiable but actually he is symbolizing the Muslim terrorist holding gun and a blooded blade.	Muslims of all age groups are dangerous in the guise of their Radical religion Islam and are involved only in killings and beheadings.
<i>Gun and Blade</i>	The man is holding a bloody blade in his hand and has carried a gun at his back, both symbolizing terror.	An old Islamic and annoyed man who is symbolizing terror and is representing his Radical Islam.	The two most helpful and widely used arms by Muslims against the whole West are sword and the guns.

Textual Analysis of Figure 22

In this cartoon, an old aged person is shown and is wearing a turban and white cloak and also having a white beard which is directly referring towards his being a Muslim. Further, it has been confirmed by the cartoonist that this man is a Muslim because of the statement written on this man's dress which is 'Radical Islam'. This man is representing the radical spirit of Islam, according to which revenge is a must thing and should be taken from those who harm the image of Islam. The cartoonist is directly criticizing Islam through this man who is furious in the vague of revenge and who wants to take revenge from the one who has harmed only a part of him. He wants to kill the individuals for taking revenge of the wrong they did to his eye. He wants an eye, an ear, limbs and head for an eye. What this statement means is that Muslims can kill anyone in the name of their religion and even the little wrongs being done to them would be avenged in the form of mass killings so everyone should think before speaking against the radical spirit of Islam. People in America and other Western countries also believe that portraying of Prophet Muhammad is a petty thing which has turned Muslims so much that they want to kill every non-Muslim.



Figure 23 Fox News (Jan 2015)

Table 23

Semiotic Analysis of Figure 23

Sign	Denotation	Connotation	Myth
<i>Man with sword</i>	An outrageous man who is surrounded by some creepy objects.	The man is a Muslim guy as his appearance and text is symbolizing.	In the name of religion, Muslims are doing nothing but killings.
<i>Person on T.V</i>	It seems that this person is some member of the America's state of Union and is delivering some speech on TV.	In actual, the person on the TV screen is none other than US president Barak Obama who speaks for the rights of Muslims.	Majority among the Americans believe that former US president Obama was the open supporter of Islam and Muslims and value their rights.
<i>Skulls</i>	Massive pile of skulls is referring towards human killings.	Referring to the number of lives taken by the person holding sword.	Muslims can only kill innocent people and they are increasing the pile day by day.
<i>Wall hanging</i>	One picture is about Iran and the other picture is showing world trade center and smoke rising from it.	The first picture is referring to the current location of the person with sword and other is showing destruction to WTC after 9/11 attacks.	After hitting the most important business center of America, the Muslims are still planning to create more havoc.

Textual Analysis of Figure 23

In this cartoon, two persons are shown, one is delivering some kind of speech on the television and the other is a beard man and is reading aloud a list. The first person which is on-air on TV is representing the former US president Barack Obama. The second individual shown is a Muslim guy who is residing in Iran or is working under the

nuclear project of Iran; the wall hanging is referring to it. The room is full of skulls and bones which point towards this man being a killer or misanthrope. Through this image, cartoonist has tried to unveil the devilish nature of Muslim states and Barak Obama's ignorance of what they are doing in America and other Europe. The man with beard is so confident about being unnoticed by the US president and is stating the list of things he needs to do to get his attention diverted. The list is all about the deadly plans like killing, bombing, beheadings, social harm, execution of the innocent people and so on. The cartoonist has referred towards the supposed inclination of US president towards Islam and Muslims. In America, it is believed that 9/11 attacks were done by none other than Muslims under the veil of Radical Islam. The cartoonist tries to showcase the image of Obama as a Muslim ally, who is very nice and gentle towards them and according to him the greatest fear which America is going to face is climate change and not the activities of Radical Islam. Here, Obama is being criticized for letting Muslim families live in America even after the disastrous attack on the world trade center.



Figure 24 The Washington Post (May 2015)

Table 24

Semiotic Analysis of Figure 24

Sign	Denotation	Connotation	Myth
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<i>Man in Black</i>	A rough beard man wearing a black dress and turban who held a gun and dagger, making him appear odd.	Turban and beard are the symbols that refer towards this man being a Muslim. Gun and dagger symbolizing Muslims' terror.	Muslims are terrorizing the whole world with their typical and outdated appearance and their use of deadly weapons like gun and dagger.
<i>Man Drawing</i>	A man who is working on a canvass and making some painting or drawing with a title of free speech.	The person is representing the cartoonist who has drawn Muhammad cartoons under the slogan of free speech.	Americans' support for the cartoonists who have drawn Muhammad because they believe it's' only freedom of expression and speech.
<i>Man with Mike</i>	A well-dressed person who is acting as a communicator between the man with arms and the cartoonist.	The person is holding a mike and is getting views from both individuals and is actually symbolizing the mass media.	According to the Americans, media persons are only working for ratings and are promoting the rebellious mood of Muslims.

Textual Analysis of Figure 24

The above given cartoon is clearly an ironic one, where cartoonist is pointing towards the diplomatic role of media among all the tension between Islam and the West. In the cartoon, there are shown three persons and all three are having different outlook. The first person with beard is wearing a black Eastern dress and a turban. The second person seems to be some kind of professional who has worn a dress suit and also holding

a mike in his hand. The third individual is a bald man who is drawing something on the board put in front of him and is standing in a non-formal dress. Among these three, the first one is representing a normal Muslim as his appearance is making it clear and secondly he is referring towards the caricaturing of the Prophet by a Danish cartoonist. The second person who is carrying a mike is representing the main stream media who is covering all the incidents from the cartoonist who has drawn the image of prophet and the outrage being developed among the Muslims against these drawings. The third person is the representative of the free speech-a cartoonist who has drawn the face of Islamic Prophet in the guise of free speech. Here, cartoonist is being drawn as an innocent man who is only expressing his art through the caricaturing and Muslim man is shown as violent and person with mike is symbolizing the double standards of the main stream media in the West who at one moment is with the Muslims and the other moment with the cartoonists who have bruised the image of Islam.



Figure 25 The Federalist Papers (May 2015)

Table 25

Semiotic Analysis of Figure 25

Sign	Denotation	Connotation	Myth
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<i>Man holding Sword</i>	Man with a Western outlook, is representing the main stream media of the west.	Main stream media in West is promoting Islamophobic image before whole world while supporting it.	Main stream media either from the West or remaining world is providing full support to radicalization.
<i>Man with Cardboard</i>	Beard man wearing black dress and a turban, having stern face expressions is symbolizing terror.	The beard, the turban and the statement written on his dress is clearly referring towards his being a Muslim.	Muslims have their own charter of rules which include killings and beheadings; they are promoting their religion under the title of radical Islam.
<i>Head</i>	A girl's head who has been killed and whose head being cut by the sword of first man and is bleeding profusely.	The head is symbolizing the free speech and freedom of expression which has been shut by the ruthless behavior of the mass media.	Media is supporting Radical Islam and wants to stop the raising voice against it while killing the individual speaking against this radicalization.

Textual Analysis of Figure 25

This cartoon is again another attack on the attitude of the main stream media and here cartoonist has again drawn media as an alliance of the Muslims and Islam. Basically, this cartoon is portraying the image of Pamela Geller. Geller is an American political activist and is known for her anti-Islamic writings and sponsorship of a cartoon contest named as "Draw the Prophet" contest in Garland, Texas. She is the greatest representative of the "creeping Sharia" campaigns in the United States after the incident of 9/11. Due to

all these activities and campaigns, Geller has been described as one of the most prominent Islamophobic activists of US. Geller became target of the Muslims after her starting of "Draw the Prophet" cartoon contest at the Curtis Culwell Center in Garland, Texas. This event took place on May 3, 2015 and the site was same where Muslims held a "Stand with the Prophet" event in January 2015 soon after the Charlie Hebdo shooting. In this cartoon, two men are shown one is wearing black dress with a logo of 'Radical Islam' and who has carried a board with some points written on it. All the points are hinting towards the narrowness of Islam including; hate against homosexuals, America, Israel, Cartoonist and free speech. The second person shown in the cartoon is Western and is symbolizing main stream media (MS media) and has a bloody sword and cut head with him. Although the media person is also supporter of the free speech, still he is so much afraid of the Muslim man that he is presenting him the cut head of Geller to satisfy his anger. This represents that although media is in the favor of free speech and point of view of Geller, still Muslim terror is so obvious that it is ready to sacrifice the freedom of free speech by killing the female activist.



Figure 26 The New York Times (June 2015)

Table 26

Semiotic Analysis of Figure 26

Sign	Denotation	Connotation	Myth
<i>Executioners</i>	Two bearded men who are dressed in a complete Eastern garb and are going to announce death sentence of the third man.	Radical Muslim men who have beards and wearing turban and are going to kill another Muslim man for the crime of insulting Prophet.	Muslims are so outrageous at the caricaturing of their prophet that they are killing not only non-Muslims but also other Muslims.
<i>Convict</i>	Another man with beard and having Eastern outlook is going to get punishment for his crime.	A Muslim who has said something against the prophet and who is about to be killed by his fellow Muslims for the said crime.	Americans believe that not only non-Muslims but Muslims are also the target of Islamic extremism in the name of disrespect brought to prophet.
<i>Axe</i>	A tool basically used for cutting wood, but here is being used to behead the convict of the crime.	Not only guns and bombs but axes and saws are also the main weapon of the modern radical Muslims.	Radical Islam is flourishing its spirit of peace (ironic) through every sort of weapon for the beheadings.

Textual Analysis of Figure 26

This cartoon is making an ironic reference towards Muslims and Islam. In present times, Islam is making its come back and doing all activities with a different title of *Radical Islam* and in this cartoon, cartoonist has shown the real nature of the Radical Islam. This image is pointing towards the incident of drawing of Muhammad cartoons, after which (according to America) Muslims started to kill and butcher white men around the West because they regarded this incident of drawing Muhammad insulting for their

prophet and their religion. In this image, cartoonist has shown that Muslims are killing not only white men, but they are so outrageous at the incident that they are killing everyone who they think is involved in this act or is helping the white men. Three men are shown in this cartoon with beards and two among them are dressed in a cloak and have turbans on their head while the third man is in jeans shirt and has no turban. The two men with turbans are the executioners who are going to decapitate the third man for the crime of insulting Muhammad. All the three men have same name 'Muhammad' and two among them are going to kill the third one in the name of Prophet Muhammad. Whole this description means that Muslims have no respect for the humanity and the name of their prophet, what they only know is the radical spirit of Islam and how to kill innocent people in the name of their Islam whether it is their fellow Muslim or a non-Muslim.

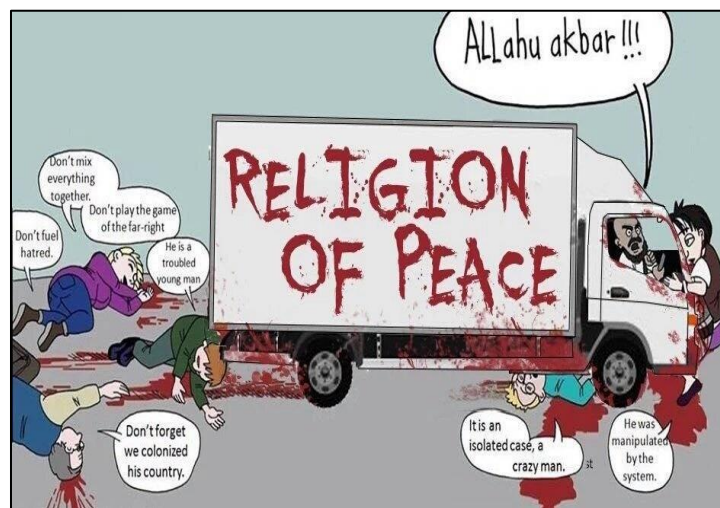


Figure 27 World News (July 2016)

Table 27

Semiotic Analysis of Figure 27

Sign	Denotation	Connotation	Myth
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<i>Truck</i>	It is just an ordinary truck from its look but which is killing innocent individuals without any cause.	Truck has a text of ‘Religion of Peace’ which is other name for Islam. So, it is an Islamic truck.	Truck driver is a Muslim who is responsible for killing individuals in the guise of his religion of peace.
<i>Truck Driver</i>	An ordinary man who is pronouncing ‘Allah o Akbar’ and is wearing white dress and has beard.	A Muslim man who has crushed many people under his truck and without showing any mercy is trying to look shocked.	Muslims firstly kill hundreds in the name of their religion and then seem to be unaware of the whole situation.
<i>Individuals</i>	Some pedestrians crossing the road and trying to reach their destinations got crushed under the truck.	Representing the Western people as being innocent, who have been crushed and killed under the tyrannical truck.	These are the people who are non-believers of Islam and because they didn’t follow it, hence got killed by the truck of peace.

Textual Analysis of Figure 27

Through this cartoon, cartoonist is pointing towards the Nice-France truck attack and through this incident, has caricatured two different mindsets (of Muslims and of the Western white men). On 14th July, 2016, a Tunisian man (a truck driver) drove a truck into the massive crowd of people gathered in Nice, France. This incident resulted in the killing of 84 people and injuring an additional 202 people at the spot. Following this deadly truck attack, many cartoonists started to draw the incident while labeling the truck as “truck of tolerance”, “truck of peace” and “truck of terror” to directly hit Islam. This cartoon is directly pointing towards the same incident but here the truck has a label of

‘religion of peace’ hence directly pointing towards Islam. Although truck has crashed number of people still cartoonist has called it truck of peace only to mock the peaceful nature of Islam. Islam is killing white people as cartoonist has depicted it, still white people do not believe that terrorist attacks are done by only Muslims and therefore even after being crushed by the Islamic truck they are making such statements as; he is just a troubled man, he is manipulated by the system, it is an isolated case of a crazy man etc. All these statements are referring towards the Islam friendly thinking of the West (which is just shown in this cartoon but the reality is opposite of it). The truck driver who has killed people is a true Muslim as he is not ashamed of his act and chanting aloud Allah o Akbar, an Arabic statement which translates as ‘My Lord/Allah is the greatest’. This proves that truck driver has killed all these individuals in the name of Allah.



Figure 28 The Washington Post (Sep 2016)

Table 28

Semiotic Analysis of Figure 28

Sign	Denotation	Connotation	Myth
	Two persons having beard and caps over their heads, sitting at	Both men have different statements written on their shirts	All Muslims are same whether they are representing simple

<i>Men in white</i>	some station but their appearances symbolizing Muslims are describing them to and Islam. be the same.	Islam or the new, modified, radical spirit of Islam.
<i>Man with hat</i>	A local of United States of America who is sitting on the same station or bus with Muslims and is trying to avoid them.	Representatives of all Americans who are so afraid of Muslims that they cannot even offer them help. Although Americans are bound to live with Muslims, still their beliefs are really contrasting and both cannot help each other.
<i>Lady</i>	A red headed and shaggy lady who is probably another passenger along with other men.	The bag of lady has written media on it and her shagginess is symbolizing the shrewdness of the main stream media. Main stream media is just framing the racist view of Americans for not helping the Muslims while ignoring all of them.

Textual Analysis of Figure 28

This cartoon is an ironic one and cartoonist has two targets in his mind, first the representation of the Muslims or Islam and second is the biased attitude of main stream media in West particularly America. In this cartoon, four person sare shown sitting at some subway station or in a bus. Among these four persons, two men are wearing white dress, have beards and turban like caps and one among them is sneezing while the other is asking for the hot tea from another person sitting beside them. Other person is an American as his hat is symbolizing his identity, this man is sitting in between the two beard men and the lady with red hair. This man is shown drinking tea and one of the two men is asking for his tea for the person who is sneezing but this man is not ready to hand over his tea to the beard man while saying a confused 'No' to him. The man with hat is American who is a little bit afraid and confused to help the beard men who are actually

the Muslims and are asking for a very minute help from the American man. The fourth person shown in the image is a lady with red hair and is watching all the activities of three men and has all sympathies with the Muslim men and is complaining the denial of American man while calling him a racist bigot (that person who is against every other race except of his own). Through this cartoon, cartoonist has clearly represented the mentality of the Americans and biasness of the mains stream American media who is portraying Muslisms being innocent and Americans as bigots.

CHAPTER 5

FINDINGS AND DISCUSSION

The present study has covered the major aspects of visual discourse while taking political cartoons as sample for the study through the practical application of semiotic theory of Roland Barthes. Not all, but few specific meanings of the visual discourse (cartoons) have been derived by the researcher while applying the basic concepts of semiotic theory i.e., denotation, connotation and myth. Through the analysis of visual discourse in the form of cartoons, researcher has tried to uncover the hidden motive of the cartoonists towards the portrayal of specific identities specifically those related to Islam. As Islamophobia was the hidden notion of the current study, researcher has tried to deal with this notion while following some specific modes of semiotic analysis. Researcher has tried to address the three research questions and uncover the notion of Islamophobia in the Western especially American print and electronic media. For the purpose of gathering the data, researcher has made use of the internet while reaching the online newspapers and online versions of the print newspapers of United States of America. As present study is concerned with the analysis of political cartoons portraying Islam, researcher searched only for those incidents that lead to the creation of these cartoons between the time period of 2001-2016. The incidents that mark this time duration were the 9-11 bombings at the World Trade Center (WTC) in 2001 and the Nice truck attack of 2016. Researcher has gathered all the data in the form of political cartoons which were directly linked with the terrorist activities of the extremists between this time period. Although, all the incidents indicated in the selected cartoons did not take place in America, rather throughout the West, but their portrayal was given and highlighted in the American newspapers which lead researcher to confine the study merely to American political cartoons.

In modern times, it has become the common belief of most of the American people that all the extremist activities occurring around the world and especially in the West, are the cause of Islamophobia and these activities are carried out by none other than the Muslims (Rottier, 2016). People have started believing that Muslims are the real cause of these terror attacks while ignoring the actual fact that this attitude of them is not

built-in but has been developed in them after the massive 9-11 bombings. The anti-Muslim sentiment existed in America, but before the WTC attack there was no common ground available which could get whole world's attention towards the Muslims being the actual cause of terrorism around the globe. The wave of Islamophobia got strengthened after this terrorist attack in America (Zheng, 2015). This attack was not the first extremist attack, hundreds and thousands of attacks had been happening around the world but none of these attacks occurred in the world's largest power America, therefore, they never got such huge coverage. The 9-11 attack of WTC appeared to be the *big bang* of these activities and from there the concept of Islamophobia started developing and hovering around the world. Basically, this anti-Muslim and anti-Islamic sentiment prevailed as the immediate aftermath of 9/11, which was not the organic result of bad Muslims doing bad things but a tool of public manipulation for developing a global consent for disastrous wars (Sakuma, 2016). The majority of the Americans' concept of Muslims and Islam is not clear and all the information they have about Islam primarily comes from media, and the media is also hilariously biased (Panagopoulos, 2006). Following are some of the facts directly pointing towards the truth that Islamophobia is not any built-in concept, rather has been developed and encouraged by the West post 9-11 attacks.

5.1 Western Misconception about Islam

Islam is the second largest religion of the world and still growing. It is a monotheistic religion which is based on the teachings of Quran-the religious identity of whole Islamic world (Shadid & Koningsveld, 2002). Islam, which is the religion of peace, harmony, hope and goodwill has been viewed as a religion of barbarism and injustice in the post-modern era under the influence of Western media. The image of Islam has been tarnished by linking it with various terrorist activities especially in the Western media most specifically American media. **Jihad** (holy war) is an important part of Islam and in Islamic terminology jihad means an effort which is made to strive in a noble way against the unjust. But during past few years, the Western media is visualizing and propagating a wrong concept of jihad as a war which Muslims do not fight against the unjust but against the non-Muslims (Silverman, 2002). This prejudice against Muslims due to their religion and ethnic identity associated with their religion-Islam, has

led to the development of 'Islamophobia'. Not only the Islamic concept of jihad has been miss-interpreted by the Western media, but there are other concepts, which are not fully understood by the West and for this reason Islam is being targeted in the West. The **rights of women in Islam** is another point which has been negatively interpreted by the Western media, according to them, in Islam women have no place except than being slaves which is totally wrong. In Western political rhetoric, the veil, for example, has become the epitome of oppression of Muslim women (Janson, 2011). As per Islam, like Muslim men Muslim women have also the right to educate and express themselves in all the matters of life. Indeed Islam has given much value to women while announcing them partner in property and wealth (the right of *wirasat*) and giving them the power to vote. Islam has also given women the right to choose their husbands and the right to get separation from their husbands. In Islam women are also given the right to choose an occupation for themselves, if they want to earn for their families. At the same time, it is declared that it is not obligatory for women to earn for their family and spend their earnings on the family. No Muslim man is allowed to have an extra-marital relationship with other women except than his lawful wife (Majlisi, 1972). Hence, the concept of 'women empowerment' in Islam is much stronger than the West .

Another concept which is negatively viewed in the West is the the **Treatment of non-Muslims** in Islam as it is considered that Muslims are the greatest enemies of all those who are against Islam. This concept has also a negative connotation because according to Islam, non-Muslims are equally respected in spite of their difference of attitudes, beliefs and ways of praying. In Islamic states like Pakistan for example, securing the rights of non-Muslims mark an important part of the constitution where certain clauses refer to the giving of whole interdependence to non-Muslims, their festivals and their places of worship (Majid, 2014). It is the responsibility of the Islamic state's government to protect the rights of non-Muslims and safeguard their holy places of worship like temples and churches. Westerns believe that Islam is such a religion which under its new spirit of radicalization is forcibly converting non-Muslims to Islam. This is the concept which is again miss-interpreted by the West because forcible conversion is not allowed and strictly forbidden in Islam as 16th chapter of Quran *Al-Nahl* makes a reference to Dawah (invitation) as follows: "Call men to the path of your Lord

with wisdom and kindly exhortation and debate with them in the most befitting manner. Indeed, your Lord best knows those who stray from His path and those who are rightly guided” (16: 125-126). The **Islamic concept of equality** is another concept which is widely mistaken by the Western countries because what they know about Islamic equality is that it is only Muslims who are given respect and superiority in the Islamic world where non-Muslims have no respect and dignity (Wike, 2010). This is not the actual concept of equality in Islam because according to Islam and Quran all humans are equal and no white has superiority over the black and vice versa. The verse 13 of *Al-Hujurat* also has a similar statement which reads as: “O mankind, verily We have created you from a single (pair) of a male and a female, and have made you into nations and tribes, that you may know each other. Verily the most honored of you in the sight of Almighty Allah is the most righteous” (49:13). These lines are clearly indicating the fact that Islam is the religion of equality and any kind of discrimination is forbidden in Islam. All men are equal and are definitely not identical in any sense of their abilities, intelligence, potentials, ambitions, wealth, race and creed. The Westerns are unaware of the basic element of the Islamic value system which is the main cause of all confusions and misunderstandings.

5.2 Facts and Figures of Media Portrayal of Islam

According to a recent research study conducted by the *Media Tenor*, around 90% of the American news media’s portrayal of Muslims and Islam was negative. In another study carried out by the *416 Labs* found that over the past 20-25 years, the *New York Times*-one of the leading newspapers in America, portrayed Islam and Muslims more negatively than they did any of the life taking drugs. A study conducted by *Gallup*: an American research-based company, defined Islamophobia as ‘an exaggerated fear and hatred toward Islam and Muslims being perpetuated by negative stereotypes and has resulted in the marginalization of the Muslims from social and political life’. In the same study, Gallup pointed towards another aspect that all around the world many Muslims report not feeling respected by the individuals of the West. The study also showed different percentages of the collected information of several Western countries sharing their sentiments regarding the respect of a Muslim in their societies. The data was

collected from Italy, France, Germany, America and Great Britain, 52% of Americans and 48% of Canadians say the West does not respect Muslims and Islam. A 2016 *Pew Research* survey found that 59 percent of U.S. adults believe there is “a lot” of discrimination against Muslims in the United States of America. About 75 percent of these adults believe that this discrimination against Muslims is increasing. The same survey found that 49 percent of American adults think at least ‘some Muslims’ in the United States are anti-American, and 11 percent think ‘all Muslims’ are anti-American. A different Pew Research survey in 2015 found that 46 percent of Americans thought Islam was more likely than other religion to encourage violence.

Trebicka (2017), pointed towards the fact that although the first amendment of the United States’ constitution promises free exercise of religion regardless of the individual religious beliefs. It has been viewed that this freedom applies only to non-Muslims while ignoring the basic rights of the Muslim societies especially after the 9-11 attacks (Trebicka, 2017). She further added that only 23 percent of the world’s population practices Islam, still Muslims are immensely subjected to discrimination, crimes, and ignorance only because of their being linked incorrectly to the radical terrorism. In one of its articles, *The New York Times* stated that hate crimes and abusive activities against American Muslims have reached to their highest levels since the September 11 attacks and they have increased up to 67 percent from 2014 to 2015. In 2015, more than 480 anti-Muslim crimes occurred and the FBI recorded a total of 257 attacks on mosques, and other hate activities against Muslims and Islam.

All the above mentioned studies and searches are pointing towards the fact that extremism is not exclusive to Muslims or Islam. During 2001-2016, more Americans were killed by white supremacists and other homegrown extremists than by the radical Muslims. Furthermore, not only the Western people are the victims of terrorism, Muslims are also huge victims of the terrorism and extremist activities around the globe (Palestine, Iraq and Syria are the major examples). According to the *Global Terrorism Index*, about 82 percent of the killings due to terrorist attacks and extremism occurred in those countries which have majority Muslim population such as Syria and Iraq where hundred and thousand Muslims have been killed by the white race supremacists. In 2016, *Pew Research Center* found in one of its surveys that the majority of the people

(approximately 94 percent in Jordan, for example) have an unfavorable view of ISIS, and they also believed that linking violence against civilians in the name of Islam is not justifiable. On the basis of above mentioned facts it can therefore be said that terrorism is a global phenomenon, which is not related to any religion, race or country. Not only Islam but all other religions respect the individual life of its follower and do not sanction the killing of innocent civilians. In every religion and every country, all the masses are not equal in their thinking and way of life. Few extremist individuals who are responsible for the negative activities exist everywhere. This does not mean that all the followers or all the habitants of a specific religion and locality are responsible for the extremist group. Therefore, it is not righteous to blame a specific race and religion on behalf of the wrong doings and the deadly activities of few extremist individuals. Terrorism is a threat to whole world and its root cause should be correctly known to all individuals.

5.2.1 American Media and UDHR

The Universal Declaration of Human Rights (UDHR) is a milestone document in the history of human rights. This document was drafted by representatives of different legal and cultural backgrounds from all regions of the world. The Declaration was presented and proclaimed by the United Nations' General Assembly in Paris on 10th December, 1948. This declaration is also known as the 'General Assembly resolution 217 A' which acts as a common standard of achievements for all people and all nations of the United Nations. The extraordinary vision of the drafters made the declaration such a document that, for the first time, it articulated the rights and freedoms to every human being. This document which is available in more than 360 languages, is currently the most translated document in the world. This document, by its very nature provides a foundation for a just and decent future for all, and has given people a powerful tool to fight against oppression and injustice. The Universal Declaration promises economic, social, political and cultural equality of every individual around the globe. The points presented in this declaration are not country-specific or particular to a certain social group but, for all people (of every color, race and ethnic group), at all times, and in all places. The United Nations is a global organization which has total 193 member states out of 195 countries of the world. The declaration of human rights is a document included

in the charter of United Nations which consist of total 30 articles which address different issues and makes clear the various rights provided to all humans. Among these 30 articles, only those articles are discussed which are associated with the freedom of religion. Further a discussion is carried out to highlight how those articles are being neglected by the American media while portraying a certain religion-Islam.

(a) Article number 2 of the declaration states that every individual is entitled to all the rights and freedoms mentioned in this document without any discrimination of race, colour, sex, language, religion, political or other opinion. Furthermore, this article mentions that no distinction can be made on the basis of the political, jurisdictional or religious status of the country to which a person belongs. American media is negating this article while directly making a distinction between West and Islam. Muslims, in American media are portrayed as 'others' being different from the Occident West (Said, 1997). All terrorist activities occurring around the world are linked with Islam and Muslims by the American media with its portraying of Islam as barbaric religion and Muslims as villains and extremists. **(b)** American media is also going against the 5th article of this universal declaration which states; no one shall be subjected to torture, inhuman or degrading treatment. America and its mainstream media is working against this article with its degrading and disrespectful representation of Islam and the specific identities linked with Islam. **(c)** Article number 12 says that no one shall be subjected to arbitrary interference with his privacy, family, correspondence, nor to attacks upon his honour and reputation. Again American media is not following this article as it is continuously interfering the general reputation of the Muslims while linking them with terrorists. This attitude of American media strengthened after the 9/11 attack when Muslims started to be linked with terrorism and other extremist activities. **(d)** Article 18 refers to the freedom of religion while stating that every individual has the right to freedom of thought, conscience and religion, freedom to change his religion, and freedom to manifest his religion or belief in teaching, practice, worship and observance. American media is negating this article while mimicking the religious activities and practices of the Muslims under the slogan of freedom of expression.

(e) Article number 19 is being misinterpreted by the American media which says that everyone has the right to freedom of opinion and expression but this right includes

freedom to hold opinions without interference to the beliefs of others. American media has taken this article more seriously with its striking slogan of ‘freedom of expression’. But, American media has failed to fully understand this article which allows freedom of expression without interference to others’ beliefs. American media is following this article without noticing that it is continuously interfering the religious freedom and beliefs of Muslims with its portrayal of Islam and terrorism as the one. (f) Article 26 of the declaration is about education which states that every individual has right to get education and that education shall be directed to the full development of the human personality. Education must strengthen the respect for human rights and shall promote understanding and tolerance among all nations and religious groups for the maintenance of peace. This article is also not followed by American media with its negative and manipulative representation of religion under consideration. American media is promoting such an outlook which does not support the idea of universal tolerance while teaching students anti-Islamic images for the purpose of understanding visual discourses. All the above mentioned articles are being negated by the American media and there is a need to divert UN’s attention towards this stance in order to justify the image of Islam before the world.

5.3 Discussion

The present study has dealt with all the aspects of semiotic theory by Roland Barthes and researcher has analyzed 28 political cartoons related to Islam. All the cartoons used for the study were taken from the American newspapers and magazines available online except one cartoon which was taken from a British magazine. The selected cartoons consist of those drawings which were being drawn during the years 2001-2016. Famous 9/11 attacks of World Trade Center marked the starting point of this time limit and Nice truck attack of 2016 as the ending pint. Three levels of Barthes’ semiotics were selected for the purpose of analyzing political cartoons and these levels included the identification of denotative, connotative and mythological meanings of the signs presented in these cartoons. Among these three levels, the first two were purely explained by the researcher but the third and last mythological level was explained after close reading of the people’s opinion on these cartoons. The opinions were given at the

comment section of the online pages of these newspapers and magazines along with the selected cartoon. Besides interpreting the myth from readers and users' comments, myth has also been created by the researcher while reading reviews of the individuals on anti-Islamic websites and periodicals of the American media, for example *Atheist forums*. During the process of interpreting the mythological level of given sign, researcher has one of the sign (for example turban) in mind and then the most appropriate myth or meaning of that sign was searched by the researcher and the third level meanings were drawn after careful understanding of the users' views. After analyzing all the cartoons under three levels of Barthes' model of semiotics, the hidden notion of Islamophobia and Americans' views regarding it became clear. Not only these 28 cartoons of American media were portraying Islam negatively but during the data collection, researcher came to know about the fact that whole West depicts Islam and Muslims in the same way. Extremist activities and terrorist activities happening in the West have clearly been linked with the Muslim identity under the guise of 'Radical Islam'. Through semiotic analysis, researcher has depicted how this radical spirit of Islam has been negatively portrayed by the American newspapers and magazines.

During the analysis, time span was set by the researcher from September 2001's WTC attacks in America to July 2016's Nice truck attack in France. Researcher focused on those cartoons which depicted the terrorist activities occurring during the mentioned time period. Following is the list of those incidents which are being depicted in these 28 cartoons;

- I** 2001's WTC and its aftermath has been depicted in the cartoon number 1 (pg. 62).
- II** 2002 and 2007's mocking of the Muslim female identity depicted in the cartoons 2 and 10 (pgs. 64 & 78).
- III** 2005's depiction of the spirit of Islamism and beheadings of those supporting free speech, shown in the cartoon number 3 (pg. 66).
- IV** 2005's Jyllands-Posten Muhammad cartoons controversy and Muslims rage against this has been portrayed in different cartoons including cartoon number 4, 7, 8, 14, 17 and 24 (pgs. 68, 73, 75, 85, 91 & 103).

- V** 2006's Regensburg lectures being delivered by Pope Benedict at the University of Regensburg in Germany and Muslims' supposed reactions to this event, represented in the cartoons 5 and 21 (pgs. 69 & 98).
- VI** Negative portrayal of Islam under the title 'Radical Islam' being drawn at various time periods including 2006, 2012, 2014, 2015 and 2016. This depiction of Radical Islam in the form of drawing has been shown in the cartoon numbers 5, 17, 18, 20, 21, 22, 23, 25, 26, 28 (pgs. 69, 91, 93, 96, 98, 100, 101, 105, 107 & 111 respectively).
- VII** 2006's disrespectful caricaturing of the last Islamic Prophet Muhammad after the Jyllands' cartoons is visible in the cartoon number 6 (pg. 71).
- VIII** Saudi Arabia's declaration of the death penalty for those who are involved in witch crafting and its depiction as a violent rule of Muslims by the New York Times in 2011, shown in the cartoon number 13 (pg. 84).
- IX** Depiction of Muslims as a creed which is against the modernity of West is drawn in the cartoon numbers 7, 18 and 19 (pgs.73, 93 & 94).
- X** 2008's ISIS activities and linking those extremist activities with the Muslims and Islam has been depicted in the cartoon number 11 (pg. 80).
- XI** 2011's Peter Thomas King's orders of close surveillance of all the American Muslims is being depicted in the cartoon number 12 (pg. 82).
- XII** 2012's American The Real Life of Muhammad and Muhammad Movie Trailer uploaded on YouTube and Muslims' hatred for the networking site and America has been shown in the cartoon number 15 (pg. 87).
- XIII** 2014's cartoon depicting the violence of Muslim states is visible in the cartoon number 19 (pg. 94).
- XIV** 2015's depiction of the alliance between American president Barak Obama and the Muslims is being shown in the cartoon number 23 (pg. 101).
- XV** 2015's Charlie Hebdo attacks and their close and manipulative linking with the Muslims and Islam is present in the cartoon number 24 (pg. 103).

- XVI** 2015's Pamela Geller controversy and Muslims' rage for her has been depicted in the 25th cartoon (pg. 105).
- XVII** 2016's Nice truck incidence and its linking with the Islam under the title of religion of peace has been portrayed in the cartoon number 27 (pg. 109).
- XVIII** Manipulative and diplomatic role of the main stream American media has been depicted in the cartoon numbers 24 and 28 (pgs. 103 & 111).

5.3.1 Contents of the Cartoons

All the cartoons taken for the study were related to Islam and have been collected by the researcher from American newspapers and magazines. Through these cartoons, researcher has tried to uncover sudden ideologies of American people towards Islam and Muslims and how American media is trying to present a manipulative view of Islam before the world. In all these cartoons, cartoonists have related terrorist activities with the Islamic and Muslim identities. What these cartoons are conveying is the exaggerated view of Islam as a Radical religion, while using the term 'radical' in the most ironic tone. Besides this general representation of Islam, there are some other signs which are linking the extremist activities. The cartoonists have made use of certain common and globally accepted symbols of Islam and through negative connotation, linked them with the Muslims and Islam. Some of the signs which the cartoonists have widely used mark the major content of all these 28 cartoons.

First of all, general appearance and dressing or dress code has been discussed by the researcher and the initial item for this discussion is beard. The first sign which is used to link Islam and terrorist activities is **beard** (a hair growth on the face). It is the most common sign used by the cartoonists in these images. Although beard is widely used by Muslims and especially by the Muslims of Middle Eastern countries, still it does not mean that it is symbol of terror or bloodshed (Culcasi, 2011). At present times, many white people of the West have also adopted the tradition of growing beard but still they are not being labeled as terrorists only because of the fact that they belong to America and other white countries and because they are not Muslims. The trend of growing beard is also getting famous among celebrities of many countries which is shedding the negative connotation linked with it (Amin, n.d.). So, the problem here is that one cannot

link Islam and beard together and then combining them to terrorism and extremism, all this is happening is a result of developing prejudice and self-created fear of the Islam in America especially after the massive 9-11 attacks. **Turban and cloak** are used in combination by the cartoonists as a symbol to link Islam with the extremist activities. Turban is a head covering of white color known by various names around the world and is mostly used in Middle Eastern countries. It is a long (almost 10 feet) rectangular piece of cloth that is used to wrap the head. It is mostly used in Muslim countries like Iran, Afghanistan and Pakistan and is mostly regarded as an important symbol of the Muslim identity. Just like turban, cloak is also widely used by Muslims and both are mostly worn together and therefore cartoonists have drawn these two symbols together to convey a complete image of a Muslim man. In many cartoons, cartoonists have inscribed 'Radical Islam' on either the turban or cloak of the beard man in order to ironically link Islam with the terrorist activities. Third symbol being used by the cartoonists is **thawb** also known as thobe and jalabiyah, it is widely used in Egypt, Sudan, Libya and in Somalia. It is an ankle-length Arab garment which has usually long sleeves and is more or less similar to a robe or kaftan. In few cartoons, cartoonists have used thawb instead of turban to represent Islamic or Muslim identities and labeled the garment as a dress worn by Radical Muslims and as a link between extremism and Muslims.

Beside above mentioned general appearance and style of dressing, there are other symbols of Islam which have been used by the cartoonists to show their self-oriented and self-manipulative spirit of Islam. Above mentioned dressing is specifically used by the Muslim men and is being depicted by the cartoonists to manipulate Islamic identities, not only male Islamic identities are depicted by the cartoonists but female identities have also been depicted in these cartoons. The first sign which is used to represent Muslim women is **burka**, also known as chadri or paranja in Central Asia and Abaya in many Muslim countries. It is basically an enveloping outer garment which is being worn by women in Islamic countries. In these countries it is a traditional garment used to cover Muslim women in public and which distinguishes them from other women (Siraj, 2011). It is sewn in such a style that when worn it covers the whole body and the face of ladies. It is considered as a kind of security among Muslim ladies but in the cartoons under study, burka is represented ironically as a symbol of slavery of the Muslim ladies by their men.

The second symbol referring to women is the ridiculous linking of the **veil** with the extremist activities, being used by both men and females to terrify others. A veil is basically an article of clothing which is intended to cover either full face or some parts of the face including head, eyebrows or any object of some significance. Carrying a veil has a tradition which is not specified only to Muslim countries but is also being used in many European, Asian, and African societies. The practice of wearing a veil is also not confined to the Islamic societies but has been prominent in different religious societies like Judaism and Christianity. In many societies, the practice of veiling is not restricted to women but men use it equally. There is some secular context associated with it. All this means that veiling is a practice which is not confined only to Islam but has been used in many cultures and creeds as a symbol of tradition, still it is used by the cartoonists to manipulate Islamic identity.

The Quran or the Holy Quran is regarded as the most sacred and central religious text of Islam, which was revealed from Allah. Almost in all parts of the world where Muslims live, Quran is largely followed by all the Muslims. The cartoonists have used Quran and the word 'Jihad' as a strong weapon to manipulate the image of Islam. They have shown the Muslims are trying to force their Quran on the non-Muslims and they themselves are following it blindly. Jihad is the term which is used in Quran for holy and peaceful war against the enemies, but this word has been misinterpreted in the Western media as a war against all non-believers of Muhammad and Islam. Other symbols which are used to link Islam and terrorism are different weapons including sword and guns, which are widely used in the cartoons under study. A **sword** is a weapon which is bladed and is intended for slashing. It is a weapon consisting of a long blade (that can be straight or curved) and which is not much longer than a knife or dagger. It is a weapon which was commonly used in ancient fights when there were no guns and bombs. Cartoonists have used this symbol in many cartoons and have linked it to Radical Islam, which is slashing and killing people under its new spirit. This symbol has been used by the cartoonists in the most ironic and disrespectful way in order to show a close link of extremists and Islam. Besides using a sword as a symbol of fight for Muslims, guns and rifles have also been drawn by the cartoonists to show the deadly weapons used by the Radicals in the name of Islam in the most ironic ways.

5.4 Summary of the Findings

It can be summarized on the basis of the findings of this study that the religion Islam is being manipulated in the American newspapers and magazines as a result of the aftermath of the historic 9/11 terror attacks. The concept of Islamophobia was the hidden notion of the present study. After the analysis and discussion of the 28 American political cartoons, researcher has unfolded the hidden notion of Islamophobia in these cartoons. In order to collect data in the form of political cartoons, a time period was set by the researcher. During the period of 2001-2016, researcher has gathered all the details of the famous terrorist activities of the West and their wide coverage by the American media. After making list of all the extremist activities occurring in the West, researcher searched for the data in the form of political cartoons which covered these activities. All the data was collected from the American newspapers and magazines that are available online. By applying the theory of semiotics, the researcher has analyzed the hidden notion of Islamophobia. The main purpose of the researcher behind conducting this study was to highlight how West especially America is politicizing Islam and Islamic identities under the garb of few extremist groups. The researcher aimed at showing the viewers that how American media is framing Islam and Muslims for the terrorist attacks. The discussion given above reveals the fact that in West and specifically in America there is a misconception about Islam. The discussion also clarifies that due to the lack of information, Islam and Muslims are facing criticism in various forms of media including print and electronic resources. In one of the sections, researcher has revealed how American media is going against the universal charter of human rights while being the most influential member of the United Nations. The charter of human rights is one of the important documents of UN history and many of its articles are being negated by the American mainstream media. While mentioning this charter, researcher has tried to divert UN attention towards the treatment of Islam by American media. United Nations need to take steps against this media portrayal in order to save the rights of Muslim community not only in America but around the world.

CHAPTER 6

CONCLUSION

6.1 Final Words

The present study dealt with the semiotic analysis of the American political cartoons and the data for current study was gathered from American newspapers available online. In order to collect and find out the source of these cartoons, cartoons were first downloaded from the internet. Researcher downloaded those political cartoons which portrayed Islam and terrorist activities and only those cartoons were considered that were published in Western newspapers. After downloading around 40-50 cartoons, researcher put each cartoon on 'Google image search' in order to get the detailed information of the cartoonist and the newspaper or magazine where these cartoons were printed. Once the authentic source of each cartoon was obtained, 28 cartoons were selected by the researcher because these were the actual American cartoons. For the purpose of analysis and uncovering the hidden notion of Islamophobia, only those American cartoons were collected by the researcher where Islam and extremist activities were linked together through the use of specific symbols. The time duration was also set by the researcher and only those cartoons were gathered that got published after the WTC attacks of September 2001 and Nice (France) truck attack of July 2016. In all the collected cartoons, different Islamic identities were portrayed in such a way which were directly linked with the extremist or terrorist activities. Different Islamic symbols and identities were highlighted in these cartoons which are specific to the religion Islam, for example; Quran, beard, burka, thawb, veil, turban and cloak. Through negative connotation, all these Islamic symbols were linked with extremist activities. For the purpose of analyzing the contents of each cartoon, Ronald Barthes's model of semiotics (1957) was used. The model portrays three levels of signification to distinguish between denotative and connotative meanings. These three levels were; denotative level (finding the literal meaning of the given symbol), connotative level (guessing the hidden meaning of the symbol) and mythological or ideological level (discovering the cultural meaning of the specific symbol given in the cartoon). All these three levels of analysis were

presented in the form of tables under the heading 'semiotic analysis' and then the text of each cartoon was analyzed under 'textual analysis' and the results of these two levels were interpreted and described in the discussion chapter.

After discussing all the important aspects of the study, it can be concluded that West especially American media is portraying Islam in the most negative way while making a connection between Islam and terrorist activities of few extremist groups. This attitude of the West is not naturally built but has been promoted and developed by highlighting the extremist activities of those who have taken the outlook of Muslims in the name of different Islamic activities especially Jihad. Jihad is completely an Islamic concept and has a specific meaning according to the holy book of Muslims (Quran), which says that jihad is a struggle to fight against the unjust and not a fight against non-Muslims. But this very concept of jihad has been manipulated by the Americans in such a way that they are portraying and representing Islam as an extremist religion which is fighting against non-Muslims. This Islamophobic concept got its strength as a result of the aftermaths of the 9/11 attacks and from that incident till date Islam and terrorist activities have largely been linked by the American media. The fight of Muslims is not anti-Islamic but defensive to their religion and when the question of defense arises every country, every race and every creed fight for their rights and their laws. So, linking Islam with terror only in the name of extremism is not justifiable and there is a need to review this concept about Islam. The bottom line here is that forming negative judgments about any religion is completely unjustified and all this leads towards nothing but the amplification of tensions and deep divisions. The American media needs to be aware of the fact that through this stereotypical portrayal of Islam, America is creating more rift between the two communities. American media needs to understand the fact that today is an age where even differences among different sects of the same religion can lead to extremism. Being the member of United Nations, America should try to follow the declaration of human rights by refraining from religious stereotyping. International organizations like United Nations, must try to develop a conscience among the general public to understand the true spirits of all the religions of the world. With the help of media sources, these organizations can communicate positive image of world's religions before the international viewers.

All the three questions of the study have been discussed in the previous chapter and on the basis of the analyzed data it can be concluded that American media is stereotyping Islam and manipulating its image. The Western especially American media is portraying Islam as an extremist religion and blaming whole Muslim community and Islam on the basis of negative activities of certain groups. The second question has also been answered while analyzing the specific Islamic identities which have been used by the cartoonists to manipulate the image of Islam. These aspects included Quran, beard, thawb, burka, veil, turban and cloak. At the end, it can also be concluded that cartoons can serve as an important tool to politicize and manipulate any identity either it is racial, ethnic, religious or social. The cartoons have the power to present any idea in the way cartoonist wants to present. The study revealed that media sources can also contribute largely to the representation of any idea and has the power to manipulate and change the thinking of its viewers towards any idea related to sex, color, religion, language, society and its members.

6.2 Recommendations

The current study dealt with the analysis of political cartoons related to Islam and Islamic identities while applying the theory of semiotics. This study was limited to the political cartoons of America and only those cartoons of the American media were taken that portrayed Islam. Further work can be done on the same topic while applying some other theory of language or sign to the political cartoons linked with other identities. Researchers can take other religions like Christianity, Hinduism, Judaism etc. and can try to discover the hidden meaning of the specific portrayal of these religious identities. Research work can also be done from another perspective where theory and analysis procedures can be kept the same while changing the source of media for example; instead of using American political cartoons, one can use and interpret the cartoons of British, Canadian or any other Western country's political cartoons.

In order to change the mindset of the international audience towards the religions of the world, there is a need to promote religious beliefs through proper channel. International organizations can make an effort to propagate the actual spirits of various religions around the globe. As far as Islam is concerned, Muslim countries should make

efforts to propagate the real image of their religion. Islamic states must try to protect Islam by banishing the promotion of anti-Islamic articles and images. In this regard, the embassies of the Muslim states can contribute by promoting and developing true image of Islam. Electronic and print media of Islamic states can also contribute by portraying the real image of Islam. These states should try to make international viewers conscious of the Islamic identities, especially those specific concepts of Islam, which are negatively portrayed by the Western media. Individual efforts on various social networking sites and international media forums, can contribute in setting a true image of Islam before the international audience.

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