



A Cognitive Semiotic Analysis of Selected Political Caricatures

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word *blue* signifies the cognitive concept of the color blue. The relationship is arbitrary and not essentially focused.

They (ibid) affirm that signifiers do not have being words but can include other aspects of representation, such as traffic lights, images or gestures. Language users agree on the relationship between signified and signifiers. Such relations may be denotative (literal), whereby the expression blue signifies the mental concept of the color. However, the relationship can also be connotative, whereby further (usually nonliteral) signifiers are ascribed to the signified. For instance, blue involves a range of various connotative senses which can differ across various cultures. Among other things, it can denote *sex* (blue movie), *nobility* (blue blood), *sadness* (feeling blue), *coldness* (turning blue with cold) or *rarity* (once in a blue moon).

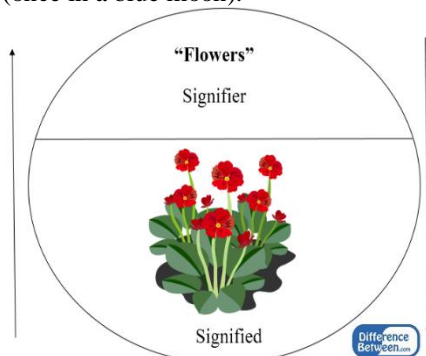


Figure (1)

Source:

<https://www.google.com/search?q=signifier+and+signified>

1.2 Blending Theory: Overview

Brandt (2013: 10); Barcelona (2003: 133); Evans and Green (2006: 192) and Džanić and Berberović (2019: 175) illustrate that the theory of is utilized to account not solely for complex creative invention of the imagination but for host of

ABSTRACT

The current study highlights on the blending theory. It is dealt with cognitive, semiotics, as well as semantics. It is established by Mark Turner and Gilles Fauconnier. The aim of this study is to revisit such theory and analyze political caricatures. It is hypothesized that the concerned caricatures personified all aspects of the theory in question. It is limited to analyze three caricatures. It has been observed that these caricatures are well involved the basis of the blending theory.

I. THEORETICAL BACKGROUND

1.1 Signifier and Signified: An Overview

Both signifier and signified are studied under the domain of semiotics. Brown and Miller (2013: 399) mentions that semiotics is the study of signs, whether linguistic or non-linguistic, for instance, the clothes persons wear on particular occasions, hand-gestures, facial expression, features of buildings and so on.

For Saussure, a sign consists of two elements: a signifié (signified) and a signifiant (signifier). The signified, on one hand, is concerned with the concept or idea expressed by the sign. On the other hand, the signifier refers to the sound and shape of a word, for instance, it refers principally to the actual sensorial world. The relation between these two sides of the sign is described as one of presupposition. That is to say, their indissoluble unity is preconditions for the sign itself. Such definition of the sign adopts to the linguistic signs but it may additionally be extended to other signs. The cross in religious ritual, the embrace of a couple or the crying of a children are considered as signs made a signified and of a signifier, (ibid).

Besides, Baker and Ellece (2011: 20) point out that a sign makes up of a signifier which denotes the representations of something and signified denoting the mental construct of what is being represented. Words are signifiers, for instance, the



Blended Space (Fauconnier and Turner, 2002)

1.2.1.1 Conceptual Metaphor Theory

Stranzy (2005: 677) illustrates that conceptual metaphor theory has revolutionized the scientific research of metonymy and metaphor which has dominated before 20 years, and has attracted numerous of psychologists, linguists, and other types of scientists to this domain of study. For Koveceses (2004:4), metaphor is viewed as interpreting one conceptual domain (A) within another conceptual domain (B). The fact that conceptual domain (A) is conceptual domain (B) which is considered as conceptual metaphor, in which the domain (B) from which one draws metaphorical expressions to interpret the conceptual domain (A) which is named the source domain, whereas the domain(B) is the interpreting in the way that is named the target domain.

Concerning the basic tenets of the present theory, Stranzy (2005: 677) mentions the following tenets:

- (1) Metaphor gets it possible for individual to understand novel, complex, or abstract aspects of experience ('domains') on the ground of more accessible scopes, which are interpreted in their own notions.
- (2) Metaphor is not only a matter of language usage but also, and essentially, a matter of thoughts, of conceptualization. Conscious, creative, unconventional metaphors are argued to be usually extension of automatic, conventional and unconscious metaphors.
- (3) Metaphorical expressions and conceptual metaphors. A given conceptual metaphor can be expressed by all types of linguistic and non-linguistic devices (words, sentences, expressions, gestures, etc.);
- (4) Metaphors makes upof fixed multiple simultaneous projection (or 'mappings') from the so-called 'sources' domain into known as 'target' domain.
- (5) The mapping is usually unidirectional: solely the source is projected into the target domains.

II. DATA ANALYSIS

2.1 Introduction

This section deals with the analysis of selected political caricatures that are adopted from the internet. Caricatures refers to the forms of unmasking in which the artist can establish the internal character of the subject apparent on the face. By focusing an individual's large bushy eyebrows or nose. Talented caricature artists can shed particular light on the personality and temperament of the subjects. The art aspect is concerned in part with the science of physiognomy,

phenomena at lower level of consciousness, like, *object permanence, perception and the neurobiological effect constituting experiences of pains*. These effects involve phantom-limb phenomena, that are likewise attributed to "conceptual blending". All such phenomena, from essential perception, to advanced cultural endeavors, to integration of perception and memory like ritual behaviour and commercial advertisement are postulated to rely on the same basic mental operations.

It is worth mentioning that blending theory network consists of two input spaces that are one blended space and one generic space, and there is also cross space mappings which links counterparts in the input spaces. Such counterpart connections are of many kinds: associations between roles and frames, transformation or connections of identity or representation, metaphoric connections, analogical connections, a more generally, vital connections' mapping. A cross-space mapping is made when links between the spaces are constructed. However, the network approach of conceptual integration may consist of certain input spaces and also of alternate blended spaces.

- The generic space map into an input space and features that the inputs involved are integrated in the generic space.
- The blended space is the forth cognitive space in the network. It improves the emergent construction that is not existed in the inputs. The blended spaces are linked to the generic space. The generic construction exist within the generic space is integrated in the blended space. The blended spaces also contain structures which cannot be observed in the inputs, (Fauconnier and Turner, 2002: 40).

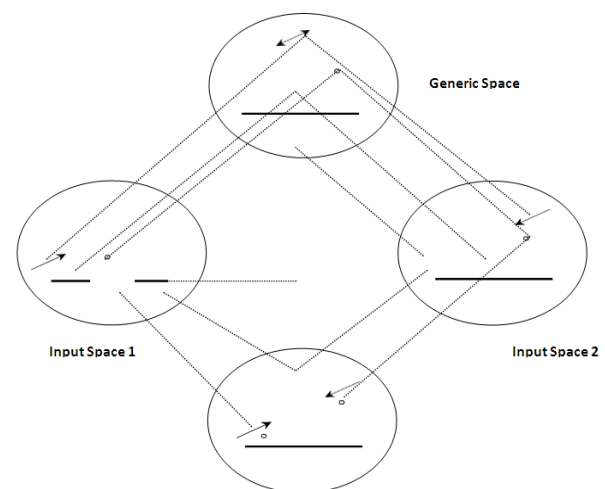


Figure (2)



Discussion

In this present caricature, it has been understood that the judge exercises his work concerning certain bad things that are achieved by the guilty man as far as the judge counts. Nevertheless, the caricatures may describe the problem with applying the law. It is worth mentioning that the law applies solely on the poor and the needy Iraqi individuals. As opposed, the one with the long hand breaks the law. It can also be indicated that the right man is not in the right place, but the wrong person is always in the right and are not aware of what is going on, as some parliamentarians take their file for the sake of the interests of their constituents only. Therefore, the person who fights corruption is not desirable and whoever enters the circle of corruption is satisfied with him, and whoever is clean, then he is said to be opposing.

Thus, the artist criticizes the corrupt politicians in Iraq, and their way of dealing with the requirements of the Iraqi people who want a home. From the facial expressions of the young man, it is noticed that he is astonished from the politicians' behaviors adding to the previous experiences of the audience about the suffering of the Iraqi people make the audience distinguish the message of the artist, and change their policies about the events in Iraq whether the audience are Iraqi people or not.

Caricature No. (3)



Discussion

The current caricature shows that most of politicians heavily exploit their positions to steal possession of poor people. The artist utilizes metaphor through using a huge container full of cooked food marked as "Democracy" heading to Niger republic as denoted by the signboard. On the other hand, the picture of a poor young man who fell flat on the rude floor, holding an empty begging bowl with one hand and the national flag with the other hand. The poor man was looking tightly at the

i.e. the science of reading character features from facial features, (DeMello, 2012: 35). However, the researcher will analyze selected political caricatures with reference to the Saussurean model.

2.2 Data Analysis and Results

Caricature No. (1)



DISCUSSION

In this above caricature, it has been observed that it carries huge messages, in which the artist determines the place and time obviously. It exists in Iraq during the demonstration of the Iraqi people on the 25th October 2019, when the Iraqi individuals stand against the corruption. So, the young man employs a metaphor "I want a home" denoting that Iraqi people do not take their rights. From one scale, the utterance "I want a home" may also be understood that all Iraqi people actually lost even normal requirements that are essential to live with dignity and respect way in addition to their suffering although such requirements are existed for many other individuals who live in other countries which can easily get them.

On the other hand, the future of Iraqi people as a society based on respect for major human rights relies largely on whether Iraqi authorities will adequately defend those rights and state a credible national criminal justice systems embodying international standard with respect to distortion, free expressions, and violence against women and other vulnerable scales of community.

Caricature No. (2)





Caricature No. (5)



Discussion

The concerned political caricature indicates that guys utilizes the expression "I want a home" implying that Iraqi people lost their rights. It can also be understood that Iraqi people want to get their simple matters that are basic to get a good life. It is significant to note that these requirements, i.e. electricity, water, education, etc., are regarded right to all human beings.

Moreover, Iraqi politicians are always busy with their stealing of the country's wealth careless about the requirements of the Iraqi citizens or the destruction in the country. So, the artist labels everything in his caricature to let the message clear. Thus, he writes a word "I want a home" to make the audience distinguish that the concerned young man stands for demanding politicians to take care of Iraq and its own citizens.

Caricature No. (6)



Discussion

In this preceding political caricature, it has been noticed that this image denotes many explanations in terms of conceptual side. The Iraqi people have suffered throughout the ages from great injustice and abuse by the government, which is represented by poverty, hunger or lack of services, the involvement of the country in long wars that lead to the death of large numbers of people in

food. Moreover, he is implicitly begging for the food by his body gesture, though not sure whether he will obtain his share. The president is aware of the poor's circumstances but assured him that he ought to function his neighbour first.

Additionally, the current caricature addresses the present foreign policy in Nigerian whereby leaders grant much more preference to foreign aid than attending to the needs of their people. They become oblivious to the people's basic requirements. Obviously, food is one of the most core necessities of life to human beings. The poor man represented in the caricature denotes the impoverished circumstances of the masses in Nigeria.

Caricature No. (4)



Discussion

In the preceding caricature, two actions can be noticed that are the American president who is holding the Arab possessions and the Israeli Prime Minister bearing the Old City of Jerusalem with the help of the US. However, such caricature denotes a metaphor that is prevailed conveying specific senses. One metaphor is Trump who is described as a thief as the American President is represented as a thief stealing all Arab possessions. On this ground, Trump can be regarded as the target and the thief as the source. Another metaphor can be observed is "Jerusalem" that is just like a present where the target is Jerusalem and the source a present. This refers to the great values of the city to Israel.

The strong interaction between the Israeli and the American relation is perceived via the analogy of the back of Trump as a scale that the Israeli Prime Minister is climbing. Such strategy can be understood in the sense the US is giving help to Israel espousing the Palestinian capital whereas it is trying to overcome the Arab nations.



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addition to the great corruption that ramps up in community. The defeated citizen did not gain any rights from his command. Rather, all rights were lost, safety was lost with them, weapons were spread by the hand of a bear and a bear, and the life of the Iraqi citizens appeared cheap and threatened at any moment by the loose gangs.

As opposed, an Iraqi politician does not care with those people who suffer from lacking necessary requirements. They do not supply Iraqi people with good life that every citizen is interested with it in any country. Thus, the artist criticizes the corrupt politicians in Iraq, and their way of dealing with the requirements of the Iraqi individuals who want a home. Additionally, it implies blending with the previous experiences of the Iraqi people and produce new information, and ideas about what happened in Iraq. This blending makes the community change their thoughts and take decisions standing against the corruption.

III. CONCLUSION

The following points are worth mentioning:

1. Semiotics is the study of signs, whether linguistic or non-linguistic, for instance, the clothes persons wear on particular occasions, hand-gestures, facial expression, features of buildings and so on.
2. A sign makes up of a signifier which denotes the representations of something and signified denoting the mental construct of what is being represented. Words are signifiers, for instance, the word *blue* signifies the cognitive concept of the color blue. The relationship is arbitrary and not essentially focused.
3. Blending theory is utilized to account not solely for complex creative invention of the imagination but for host of phenomena at lower level of consciousness, like, *object permanence, perception and the neurobiological effect constituting experiences of pains*.
4. Conceptual integration can be realized through metaphor can be regarded as interpreting one conceptual domain (A) via another conceptual domain (B).
5. The caricatures involve conceptual system in that individuals can interpret any portray, i.e. caricature, as well as they are full of signs that required certain comprehension to realize.

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