# Print Media As A Vehicle Of Narrative Building: A Multimodal Discourse Analysis Of Political Caricatures

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## ABSTRACT

*This article is based on the analysis of political caricatures in Pakistani English newspaper regarding some hot issues in Pakistani politics during 2016-18 including Panama Leaks, News-gate scandal and Political sit-ins. This research aims to uncover the hidden purpose of print media through multimodal analysis of selected political caricatures. The study was conducted using multimodal discourse analysis (Kress & Leeuwen, 2006) under systemic functional grammar to discuss the role of different modes (visual and communicative) integrated together to understand the message which the editor wants to portray behind the caricatures. The paper analyzed selected caricatures from mainstream Pakistani e-newspapers "The Nation". Six caricatures were selected by the re[1]searcher for analysis of the caricatures. The caricatures were explored using Kress and Leeuwen's (2006) three meta-functions of visual grammar. The results give insights to the applicability of multimodality on political caricatures and it also reveals the enhancement of semantic quality for the caricatures through the integration of various modes. The study also discovered that editors of newspaper used visual language to communicate and subject the public perception regarding one political ideology. Furthermore, the print media criticize political parties whose policies are not in the best interests of the people.*

*Keywords: Caricatures, Multimodal Discourse Analysis, Systemic Functional Grammar.*

## 1. INTRODUCTION

Pakistan consists of multiple political systems; therefore each party represents their own agendas, motives and ideologies. From the past few years Media has become a very powerful source to portray the realities in front of everyone. In Pakistan the power of media is surrounded by certain variance. Media exercises its power through news portrayal and caricatures/cartoons to show different ideologies, agendas, mottos and background of political system in Pakistan. Media is influencing its viewers by its explicit news framing and settings, which is another way

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of presenting the reality. The Framing used by media emphasizes some aspects of an issue and overlook the other ones which shows sometimes media role as an inherent bias.

Caricatures are a new appearance of news to highlight important events in a totally light and compelling way. Through caricatures, media is portraying politics as fraudulent big business. Caricatures are defined as "social artifacts" which are constructed in response to a social event and these are guided by socially determined intentions (Stöckl, 2004). Political cartoon establishes a peculiar genre with its own communicative processes, conventions and history (Hussein, 2019). In general, political cartoons address a contemporary political event or issue, a well-known personality or a social trend in a way that also introduces a certain opinion.

Caricatures are considered significant for portraying ideologies, because they represent full situation or event and context of occurrence. Rockson (2012) emphasized caricatures' ability to draw attention to and comment on social concerns by doing so. There is irony, exaggeration, satire, and so, the caricatures present the state of affairs in a comical and amusing way. It is a very light humour but a very considerable way to persuade viewers and to make them realize and comprehend the point, message that the editor wants to convey without creating any divergence. The caricatures in this study explore the political ideologies of Pakistan political scenario before the 2018 general elections in the country.

The political conflict between the government of PML-N and the opposition parties was the core focus of the media during the end of PML-N tenure in 2017-18. The opposition parties PTI and PPP were working on the branched policy that is to get rid of PML-N led government through political Sit-ins and other permissible opportunities i.e. issues and scandals like Panama Papers and News gate Scandal.

Imran Khan, the Chairman of Pakistan Tehreek e Insaf, he was constantly fighting to elude the corruption from the country and Panama leaks gave him the chance to practically exercise his ideology. He wanted the people of Pakistan to stand with him and struggle for the betterment of the country which is very much evident in these caricatures; whether it was a part of his political sit-ins or his demand for accountability regarding Panama papers; his ideology for exterminating corruption from country is obvious. On the other hand, the ideology of PML-N is minimally signified and their ideology of development of the country and struggle for national security is mocked by editor through the caricatures.

Nawaz Shareef, the then Prime minister, whether it is a part of Panama papers, Political sit-ins or News Gate scandal; he was portrayed as much anxious, accountable, alarmed, confused and perplexed and having no concern of the masses and the country, which also highlights the media projection in a certain way towards the party. The researcher, through the selected caricatures in this study explores the political schema, realities and relationship of political leaders and conflicts between these parties. The role of media in projection and representation of political ideologies was also discussed. The results of the study also revealed that caricatures are also face saver for one party and they prove other party as anti-government one.

During 2016-18, Panama leaks had become a hot scandal of Pakistani politics. The present clash between the PML-N (Pakistan Muslim League-N) and the opposition parties PTI (Pakistan Tehreek –e- Insaf) and PPP (Pakistan People Party) is the concentration of the media. PTI worked on to organize political Sit-ins, protests and other reasonable open doors i.e. issues and embarrassments like Panama Papers and News-Gate scandal to build their narrative against corruption and oust the PML-N from government. Discussing Imran Khan the Chairman of

Pakistan Tehreek e Insaf, he is always battling to escape the debasement from the nation and Panama Leaks allowed him to practice his belief system. He needs the general population of Pakistan to remain with him in this battle for the improvement of the nation which is particularly clear in these exaggerations; regardless of whether it was a piece of his political sit-ins or his interest for responsibility in regards to Panama Leaks his belief system for killing debasement from nation was self-evident. Then again, the philosophy of PML-N is insignificantly meant and their belief system of advancement of the nation and battle for national security is ridiculed by editors through the Caricatures.

The job of a visual artist is to generally satire. He attacks the specific situation through the tradition of satire. This is precisely what the editors of The Nation and The News, the leading English Newspapers in Pakistan, have done. In this study, the researcher explored the caricatures on political representation using Multimodal discourse analysis model of Kress and Leeuwen (2006).

## 2.  BACKGROUND OF THE STUDY

Numerous research have been undertaken to analyze the historical development of cartoons (Duus, 2001), political communication of cartoon (Walker, 2003), readers' interpretation of political cartoons (El Refaie, 2009), conventions of political cartoon art (Minix, 2004), political cynicism in political cartoons (Hogan, 2001), and under systemic functional multimodal discourse analysis Halliday (1978 & 1994), O'Toole (1994), and Kress & Van Leeuwen's (1996) are major stakeholders.

There was an explicit acknowledgement in around 2000s that communication is characteristically multimodal. Other works in the multimodal perspective include, Norris (2004) Norris and Jones (2005), Scollon (2001), Scollon and Wong Scollon (2004), created intervened discourse examination which has establishments in interactional sociolinguistics and intercultural correspondence. Forceville and Urios-Aparisi (2009) developed a psychological approach to multimodal metaphor in view of cognitive linguistics. Lakoff and Johnson (1980) produced basic discourse approaches. Benoit, et al., (2001) analysed the role of correspondence for political cartoons. Morris (1993) investigated those visual rhetorical effects in political cartoons. Medhurst and DeSousa (1981) concentrated on the logical manifestation for political cartoons.

A couple of researchers have studied the degree to which users' suppositions are affected by the views communication via cartoon artists (Speedling, 2004). Neuberger and Krcmar, (2008) noted, "Political caricatures have the capacity to influence the nature of the political and physical activity." Blacklists, challenges and fierce activities in Denmark around the globe brought about by 2005 Danish caricatures depicting the Muslim Prophet Muhammad (PBUH) recommend that caricatures can influence states of mind.

Researchers have analyzed political cartoons with diverse perspectives to reveal the meanings and purpose of caricatures. But even a lot of research has been done to explore the nature of cartoons/caricatures there are still a few issues which need to be countered.

## 3.  RESEARCH METHODOLOGY

The present study of political caricatures is done under the Systemic-Functional perspective of multimodal discourse analysis. Selected political cartoons were observed carefully and analysed with the help of Systemic-Functional Grammar proposed by Kress and Van Leeuwen

(2006) in which they modified the three meta-functions of language previously used by Halliday (1998).

Visual Social Semiotics of Kress and Van Leeuwen is used as a linguistic framework to analyze the data. Kress and Van Leeuwen (2006, p. 1), who followed Halliday's functional socio-semiotic theory of language (1975, 1978, 1994, 2004), suggest that visual texts are "resources for encoding interpretations of experience and [enacting] forms of social (inter)action". They propose three functions of meaning that serve as a semiotic mode of communication, which are, representational meaning, interactive meaning and compositional meaning. These three functions of meaning were used by the researcher to examine the way the political discourse is projected in print media using caricatures.

The study involves qualitative framework under Systemic-Functional Multimodal Analysis to break down the discourse event in the political caricatures to realize meanings. The cartoons or caricatures were analyzed with a multimodality perspective. The data of political caricatures is collected from mainstream national e-newspapers "The Nation" by the researcher for the intention of studying the political caricatures. The researcher used random sampling technique for the selection of data for this study in which the unit of analysis is a political caricature.

## 4.  ANALYSIS AND DISCUSSION

In the present study, interpretative and qualitative approach has been adopted for multimodal discourse study of political caricatures. This exploration includes a point by point multimodal discourse analysis of caricatures according to the proposed model. Such an approach closer views profundity over broadness and empowers the investigation of different parts of implications which are acknowledged through the collaboration of semiotic assets. To the extent, the content is concerned; the researcher essentially concentrates on the image, facial expressions, modality and text.

By adopting the Systemic-Functional approach, the researcher proposed a systemic model (Chen YunRu, 2011)  for the multimodal discourse examination of political caricatures, inside which the exploration is done from the three meta-functions (Kress & Leeuwen, 2006) including the representational, interactive and the compositional meanings with each meaning being expounded in detail by referring to some of the caricatures concerned with the issue of Panama, News Gate scandal and Political sit-ins.

### 4.1 Analysis of Caricatures on Panama Papers

First section deals with analysis of caricatures related to a much significant and hot scandal of Pakistan Politics, i.e. Panama Papers. This political scandal is so alarming that government with all its efforts still cannot cope as the allegations of corruption are directly on Prime Minister of Pakistan, Mr. Nawaz Sharif. Two caricatures were analyzed in this section.

### Caricature 1: The Nation, Khalid Hussain 15/12/2016

Khalid Hussain-16-12-2016

**Representational meanings**

This picture represents a participant, a man and by concentrating on the features it is understood that this caricature is of a renowned politician and an opposition leader of Pakistan, Imran Khan. Other than Imran Khan this picture is showing three boards onto which some words are printed.

A board which Imran Khan is holding represents Panama leaks. The second board which is at the left corner represents parliament house, Senate; and the third, a board in the shape of an arrow located on the left represents Supreme Court. Imran Khan (actor) demands the viewers for identification. The connection and struggle of Imran Khan regarding Panama leaks are represented directly but mediated through the boards. In addition to the main represented participants, circumstances as secondary participants provide more details of an event such as the time, the place, and the cause. The circumstance of setting, to some extent, serves as the background information (salience) All the secondary participants including the Parliament House, Supreme court and the board of Panama leaks act as circumstances to relate things to that specific context.

**Interactive meaning**

The interactive meaning reflects how images catch the viewers' attention and the viewers' attitudes towards the represented participants. An imaginary contact is established as the main participant Imran Khan in this caricature is looking directly at the viewers. Image acts of demand are created through which the editor demands the viewers to identify the situation. Concerning social distance and size of frame, the main participant represented in the foreground is caricaturized with the bended shoulders, sweating, and lowered board of Panama leaks indicates that he is tired of dragging this Panama leaks issue to Parliament house, senate and Supreme Court. He is exhausted and likewise he has accepted his defeat. The last dimension is modality. The above mentioned caricature represents an overall high modality in terms of the modality markers. The overall details are given in the Table (1).

**Table 1: Representation of Modality in Caricature 1**

| Modalized composition | Modality markers | Expression of modality | Degree of modality | Coding orientation |
|---|---|---|---|---|
| Caricature 1 | 1.Articulation of detail | Full representation of details | High | Common sense naturalistic coding orientation |
| | 2. Contextualization | Full representation of background | High | |
| | 3. Colour saturation | Full color saturation | High | |
| | 4.Colour differentiation | Diversified colours | High | |
| | 5. Depth articulation | Maximally deep perspective | High | |
| | 6. Illumination | Full representation of the play of light and shade | High | |

**Compositional meaning**

Compositional meaning is a third dimension in analyzing images. To realize compositional meaning, there are three interrelated system: information values, salience and framing. Imran khan is the main participant and therefore center of attention.The researcher then establishes a context by providing background information that Imran Khan tried to oust Prime Minister of Pakistan Nawaz Shareef because of his offshore wealth. Recently Imran Khan himself being accused of avoids paying the British taxes on a London property sale. The caricature suggests that there is no use for Imran Khan of ousting Nawaz Shareef because he himself is guilty and now he is exhausted, tired and trying to defend him instead of ousting Nawaz Shareef. Speaking of Salience Imran khan is the main participant and a most salient part in the caricature. Firstly, as the Ideal, the caricature of Imran Khan in the foreground is salient; secondly, the large size of imran khan's face creates a humorous effect and plays an important role in appealing to the viewers' eye. The color is showing the minimal signification.

**Caricature 2: The Nation by, Khalud Hussain 21/12/2016**

### Representational meanings

This caricature is composed of a main represented participant an actor mainly a man, which is directed towards a goal which are the passive participants in the picture to which the action and the vector is directed. This is a caricature of Mr Nawaz Shareef the former Prime minister of Pakistan. His eye line forms a vector and it is directly pointing towards the goal of this caricature which is the Passive participants in the caricature. A narrative process holds up here because of the vector establishment. A unidirectional transactional action is there because a vector is established connecting actor and a goal. Our main participant the actor is annoyed and irritated and he is angry to the persons in front of him.

### Interactive meaning

In terms of visual contact, direct contact is established as the main participant is looking directly and pointing towards the other participant who helps the viewers to identify the relationship of actor and the goal. Concerning social distance and size of the frame, the main participant represented in the foreground is caricatured as a former Prime Minister of Pakistan Nawaz Shareef. It is evident for the viewers that the participants of this caricature are not common men they may meet every day, He is a Prime minister and his party members. But they know him well. This caricature consists of the other participants too which serves as a goal and they have a side angle with no eye line or vector directions indicate that they have a substandard position as compared to our actor and the actor is more dominant in this caricature. The caricature in which the Prime minister is directly talking to his party members suggesting the viewer's as well as the other participant's substandard position.

The dialogue balloons with the message "PANAMA IN COURTS PANAMA ON ROADS PANAMA IN PARLIAMENT" and "What Are You Doing" takes the viewers automatically to the context of Panama leaks and by portraying the Prime minister's in the anxious state the editor wants the viewers to identify him as a guilty person who is involved in an exercise to save himself from the Panama issue. Modality for this caricature is high for details, context, depth and illumination and low for colour saturation and differentiation.

### Table 2: Representation of Modality in Caricature 2

| Modalized composition | Modality markers | Expression of modality | Degree of modality | Coding orientation |
|---|---|---|---|---|
| Caricature 2 | 1.Articulation of detail | Full representation of details | High | Common sense naturalistic coding orientation |
| | 2. Contextualization | Full representation of background | High | |
| | 3. Colour saturation | Minimal colour saturation | Low | |
| | 4.Colour differentiation | Undiversified colors | Low | |
| | 5. Depth articulation | Maximally deep perspective | High | |
| | 6. Illumination | Full representation of the play of light and shade | High | |

**Compositional meaning**

This caricature is foregrounded as an actor and as well as main participant and a goal which is not that active participant in this picture but is important and salient. The articulation of details represents a high modality. Nawaz Shareef in rage reproaching the members is the focus of consideration. Now, these allegations regarding Panama leaks are a cause of trouble for Mr Nawaz, therefore he wants to save him by ordering members to save his dominant position in the society. The participant's mouth as speakers indicated they are continuously screaming for the innocence of their leader but all their struggles are in vain. There a facial expression indicates that they are exhausted now. PM is still not satisfied he is very angry and frustrated because Panama is everywhere and now he is unable to save himself from the accountability. Mr Shareef is the main participant and a most salient part in the caricature.

**4.2 Analysis of Caricatures Related to News Gate Scandal**

Second section of analysis deals with the caricatures related to another political and governmental issue, i.e. News gate scandal. Two are analyzed related to this section.

**Caricature 3: Daily Times, Khalid Hussain- 26/10/2016**

## Representational meanings

This picture represents a participant, a man and by concentrating on the features like the big fat belly, baldness and typical shalwar qameez style with waist coat it is understood that this caricature is of Prime Minister of Pakistan, Nawaz Shareef. The picture is not divided into any sections it is a represented whole. There is no color differentiation. In the caricature the man is looking sideways out of the frame, and he is hiding something under the carpet, which is the certainly the focus of the attention. In the two non-transactional processes, the reactor is the man with no phenomenon presented. His eye direction away from the viewers outside the frame creates a doubt on the part of viewers as the man is hiding something and he is very scared. This ultimately involves viewer's attention and involvement in the caricature.

In this caricature, a conventional thought balloon is presented. In the projective structure, the man's fear in the caricature, although the content of the thought balloon is not represented directly but mediated through the paper which the man is trying to hide as the sensor. This mental process plays a vitally important role in integrating the caricature.

In addition to the main represented participant, circumstances as secondary participants provide more details of an event such as the time, the place, and the cause. The circumstance of setting, to some extent, serves as the background information which is more salient than the main represented participants in the caricature. As is shown in the caricature, the distinctive scene of the office with chairs and table with the Pakistani flag and picture of Quaid-e- Azam reminds the viewers of Prime minister's office. The man mainly prime minister himself is standing in front of the frame. Some secondary participants are presented on and inside the office such as the flag, the chairs, the table, the carpet and picture of Quaid-e-Azam, which forms an apparent vectorial relation with main participant and at the same time be regarded as a symbolic attribute.

Meanwhile, in terms of conceptual process, an analytical process is embedded in the circumstance of accompaniment. In this analytical structure, the caricature is considered as a whole with primary and secondary participants while each part of the integration are regarded as the attributes which share the common cause for this caricature.

**Interactive meaning**

In terms of visual contact, imaginary contact is established as the participant is looking away from the viewers. Image acts of demand are created through which the man's expression of fear and sweat on his forehead demands the viewers to identify him and his actions. The image of gaze creates a visual form of apparent address. This picture shows a distance of public business interaction between the viewers and the represented participant. At the same time, the office setting represented and caricature of Prime minister says, he is superior to Public and they know him well.

Considering the angle of image, all the represented participants have a frontal angle which indicates the involvement of the image producer and the viewers with the represented world.

The participant represented as the prime minister is put at the viewers' eye level which indicates a relationship of inequality. Instead of suggesting a sense of superiority or inferiority, the represented participant is showing his fear he is rather scared, which creates a doubtful environment for the viewers. While the Picture of office as prime minister's office behind the main Participant is suggesting the viewers' inferior position. The researcher believes that by drawing the man in a frontal angle, the caricature demands the viewers to notice that the participant has something to show he is hiding something and by hiding it he is very much scared. He is trying to hide something under the carpet which is a paper on to which something is printed "Security leak issue". This caricature takes the viewers automatically to the context of news gate scandal of Pakistan and the caricature somehow shows Nawaz Shareef as guilty.

**Table 3: Representation of Modality in Caricature 3**

| Modalized composition | Modality markers | Expression of modality | Degree of modality | Coding orientation |
|---|---|---|---|---|
| Caricature 3 | 1.Articulation of detail | Full representation of details | High | commonsense naturalistic coding orientation |
| | 2. Contextualization | Full representation of background | high | |
| | 3. Color saturation | Full color saturation | high | |
| | 4.Color differentiation | Diversified colors | high | |
| | 5. Depth articulation | Maximally deep perspective | High | |
| | 6. Illumination | Full representation of the play of light and shade | high | |

The image is naturally contextualized for drawing the Prime minister at the front; secondly, in terms of color, the image is made black and white to which is not much signified, Depth I and symbolism is shown.

**Compositional meaning**

In this caricature, the ideological structure is made good use of by the image producers to present the issue of real life. The whole image represents a man namely the prime minister of Pakistan standing in front of the frame looking very scared with sweat on his forehead he is looking outside the frame away from the viewers which creates a doubtful environment. The picture is representing a real issue; a man is standing in the front of the frame with the eye lines outsides the framer. He is looking very scared and worried. From his gesture and anxious facial expressions, it is obvious that actually the man is looking at nothing. Instead, he is lost in his thoughts and he is looking much anxious trying to escape from the charge although he is guilty. All these visual elements are presented in high modality to present what the man's life is like in reality. It appears by the news that civil service wants to take measures but the military is hesitating towards the moment. This news spreads a catastrophe all around the country. In result of that Pervaiz Rasheed was fired from his post because he was not directly but indirectly related to the news leak.

This caricature is highlighting the issue by drawing Nawaz shareef as a main represented participant and the painter wants to show that Nawaz Shareef himself is guilty of that news leak. Nawaz Shareef as a main represented participant in this caricature is highlighting a paper on to which news leak has written and he is hiding that under carpet, he is looking worried also and the picture of Quaid showing a frown indicates that Nawaz shareef is somewhat guilty.

Firstly, as the Ideal, the placement in front section is salient; secondly, the large size of the participant's image plays an important role in appealing to the viewers' eye; The paper which participant is trying to hide under carpet is salient. The researcher thinks the reason for the caricature being made more salient is that the image gives sufficient explanation to the visually, as the key words "security plan leak issue" are all indicated by the circumstances which has been explained in this analysis. When the viewers read the image of the caricature, the context is formed naturally in the viewers' mind.

**Caricature 4: The Nation by, Khalid Hussain 15/11/2016**



**Representational meanings**

This picture represents two participants, mainly two men by concentrating on the detail of image the researcher remarks that one of the caricatures is of Prime Minister Nawaz Shareef he is representing government and is actively engaged into a task where as the other participant a man who is representing a national action plan. This caricature is composed of the text National action plan, news breach and government which help the viewers to understand the caricature. There are also some secondary participants as a gun and a chair and a balloon representing news breach. A vector is established in this caricature which connects the two participants as well as viewers to this caricature. There is a transactional action depicted here because there obviously a vector formed connecting one participant Nawaz Shareef who is directly pointing on to the other. In this caricature Nawaz Shareef is active participant and the other participant is the passive from the detail of facial expression it is evident that a real life from a real life context has been portrayed. The picture is not divided into any parts whole of the picture is fore grounded.

In the image Nawaz Shareef has a frontal angel which shows the involvement of the viewers and at the same time he is pointing towards the other man with a gun the text and the expressions of the participants are focus of attention. In this caricature Nawaz Shareef is represented as a very cool and calm person and because he is pointing with gun at the other man so the other and looks very scared. The text in the caricature serves as thought balloons and then ultimately connects the viewers to the caricature. In the projective structure the expressions are important in which Nawaz Shareef though he is blindfold and is aiming at a person yet he is looking very contented other than the man who is very much surprised as well as well as scared.

## Interactive meaning

A direct contact is established in the caricature as the main participant Nawaz Shareef has a frontal angel and it shows the involvement of the viewers. He is representing Pakistani Government and is shooting a person with a gun that person representing the national action plan. The caricature demands the viewers to understand the actions of the main participant.

**Table 4: Modality Representation in Caricature 4**

| Modalized composition | Modality markers | Expression of modality | Degree of modality | Coding orientation |
|---|---|---|---|---|
| Caricature 4 | 1.Articulation of detail | Full representation of details | High | commonsense naturalistic coding orientation |
| | 2. Contextualization | least representation of background | Low | |
| | 3. Color saturation | full color saturation | high | |
| | 4.Color differentiation | Un diversified colors | Low | |
| | 5. Depth articulation | Maximally deep perspective | High | |

| | 6. Illumination | Full representation of the play of light and shade | high | |
|---|---|---|---|---|

**Compositional meaning**

This caricature represents a real life scene from a real life context which represents a man as a prime minister of Pakistan representing government his actions and the text are obviously the focus of attention. The look of the caricature creates a vector and obviously demands the attention of the viewers. Nawaz Shareef in this picture is looking very calm and contented as though he is blind folded and shooting a person in front of him. This person is represented as national action plan, and the viewers can see a balloon like structure named news breach.

This caricature drags the viewers back to the context of news breach of the national plan.
The allegation is yet not proved on Nawaz Shareef . But this caricature shows biasness and showing Nawaz Shareef as guilty one. In this caricature the perspective is high and together with the main participant Nawaz Shareef and overall text in the image is salient. As far as framing is concerned, there is no clear dividing line and the caricature is considered as a whole.

**4.3 Political Sit-ins**

The last section of analysis of caricatures under multimodal framework is on the caricatures related to another political activity, i.e. Political Sit-ins. Two caricatures are selected to explore the political scenario of Pakistan in this regard.

**Caricature 5: Daily Times by, Farooq Shahid 2/11/2016**



**Representational meanings**

In this picture, there are four participants, namely four men. As a matter of fact the three of them are from police department typically representing Pakistani police with pot bellies and with staves in their hands. They are pointing their staves towards a lean sitting man. The picture is not divided into upper and lower section. In this caricature the three police men

are looking sideways, and their eye lines towards the fourth person, which is the certainly the focus of the attention. In the bi- directional-transactional processes, a vector formed which connects the Sayers.

This picture represents a road setting. There is a vector formed by a dialogue balloon connecting a person with his or her inner mental process, and a sensor who emanates the thought balloons. In this caricature, a conventional thought balloon is presented. In the projective structure, the fourth man's fear in the caricature, although the content of the thought balloon is represented directly, this mental process plays a vitally important role in integrating the caricature. The circumstance of setting, to some extent, serves as the background information which is more salient than the main represented participants in the caricature. In this analytical structure, the caricature integrated into a whole; while each part of the integration is regarded as the attributes which share the common cause for this caricature.

**Interactive meaning**

In terms of visual contact, imaginary contact is established as the participants are looking away from the viewers, yet are not passive but actively engaged into an utterance which can be seen by the dialogue balloon in the caricature. Image acts of demand are created through which the fourth man begging for pity and the other police men in rage pointing their staves at him demands the viewers to identify them and their actions. The image of gaze creates a visual form of apparent address. This picture shows the regular dictatorship of Pakistani police. The participants represented as the police men put at the viewers' eye level which indicates a relationship of inequality. Instead of suggesting a sense of superiority or inferiority, the represented fourth participant is showing his fear he is rather scared, which creates rather humorous environment for the viewers.

**Table 5: Modality Representation in Caricature 5**

| Modalized composition | Modality markers | Expression of modality | Degree of modality | Coding orientation |
|---|---|---|---|---|
| Caricature 5 | 1.Articulation of detail | Full representation of details | High | commonsense naturalistic coding orientation |
| | 2. Contextualization | Average representation of background | medium | |
| | 3. Color saturation | Full color saturation | Low | |
| | 4.Color differentiation | Diversified colors | Low | |
| | 5. Depth articulation | Maximally deep perspective | High | |
| | 6. Illumination | medium representation of the play of light and shade | medium | |

## Compositional meanings

The visual composition is structured along a horizontal axis, and the ideological structure of real is made good use of by the image producers to present real life. The caricature is taken as a whole depicting three police men standing at the left side of the image with the staves in their hands. Their facial expression shows that they are in rage they are scolding a person who is sitting in front of them and begging for mercy.

As far as their appearance is concerned three of them standing at the left side wearing a uniform that represents a Pakistani police with their pot bellies and moustaches and dictatorship attitude. The fourth man at the right side of the image is a common man sitting on a ground and begging for mercy creates a humorous effect for the viewers. All these visual elements are presented in high modality to present the reality. They are looking at the fourth man with anger. He is confused and perplexed.

The police have raged expression on their face and they are questioning to fourth man that can be viewed by a dialogue box that "P.T… What?!" The other answers the question with rather confused, fearful expressions on his face that "P.T.V sir P.T.V! I work for P.T.VVV.."

This picture represents a clear direct thought for the viewers and creates a humorous effect. This caricature drags the viewers back to the sit-in of opposition party Pakistan Thehreek-e- Insaf. The police taking measures for the road blockers and busybodies of the PTI members. The fourth participant is caught by the police and now he is so fearful and confused that he denies himself as the member of PTI he is saying that he works for PTI so that the police do not take action against him. On the other hand this caricature also shows the dictatorship of Pakistani police and their attitude towards the masses that the masses are so fearful that they even deny their authority to be freed. The visual reflection of men's expressions and the dialogue they are having is the most salient part in the caricature; secondly, the dialogue they are having is appealing to the viewers' eye. Considering framing there is no dividing line in the image and framing is less significant in the visual composition of this caricature.

**Caricature 6: Daily Times by, Farooq Shahid 30/10/2016**

## Representational meanings

In this picture, there are three main represented participants, three men. Two of them are the caricaturized images of renowned politicians, Nawaz shareef and Imran Khan and the third man is representing a general police officer and is minimally signified. Viewers can easily see two thought balloons one of them is emerging from the police officer "No lock downs and no containers" and the other from one of the participants the participants "Hey… that's no fun!!"

This picture cannot be divided into parts so the researcher prefers to study this caricature as a whole together with its secondary and primary participants. None of the participants are pointing towards anything but the dialogue balloon emanating from the participants connects the participants as well as the viewers. So this caricature is representing a non transactional action.

As far as mental process is concerned, the thought balloons together with the participants serves a mental process for the viewers and connect the viewers to their inner mental process to understand the cause and context of this caricature. To understand a mental process there must be a projective structure and for this caricature the projective structure is the symbolism behind this caricature which can be understood with the help of the dialogue balloons and the participants. The secondary participants and dialogue balloons are more important in this caricature as compared to the three men. The overall setting of the caricature gives more information about context, place, and cause.

## Interactive meaning

As far as visual contact is concerned, an imaginary contact is established because none of the participant is looking at the viewers so an imaginary contact between the caricature and the viewers can be established for better understanding. The participants are active because they are interacting with each other and the secondary participants which are a container and a lock on a handcart are passive yet are more important. There is no direct contact between participant and viewers so this caricature is offering the viewers to understand the cause of this caricature and try to comprehend the meanings. About social distance and size of frame, the participants are fore grounded and the details as well as the actions can be seen clearly. This picture shows the irony of our political scenario.

The participants in the caricature are not common men so they indicate a relationship of inequality between the participants and the viewers. The dialogue balloons and the caricaturized personalities create humor also. This caricature drags back to the context of the occurrence and the researcher had to establish the context so the caricature must be fully comprehended by the viewers. Among the participants the police man is the voice of high court and Punjab police, the dialogue "No Lock downs and no containers" is directly an order to the other participants which are Nawaz Sharif the prime minister and the Opposition party leader Imran Khan. The last step of the interactive meanings involves the interpretation of degrees of the image and that will be discussed in modality.

**Table 6: Modality Representation in Caricature 6**

| Modalized composition | Modality markers | Expression of modality | Degree of modality | Coding orientation |
|---|---|---|---|---|
| | | | | |

| Caricature 6 | 1.Articulation of detail | Full representation of details | High | commonsense naturalistic coding orientation |
|---|---|---|---|---|
| | 2. Contextualization | minimal representation of background | low | |
| | 3. Color saturation | Less color saturation | Low | |
| | 4.Color differentiation | Minimally signified colors | Low | |
| | 5. Depth articulation | Maximally deep perspective | High | |
| | 6. Illumination | No special representation of the play of light and shade | Low | |

**Compositional meanings**

The caricature is built on a horizontal axis and a real structure is made to show a real life incident. The researcher aims to study this caricature as a whole depicting a political sit-in scenario; three main represented primary participants are mere representations of personalities involved in the event and the most salient part are the dialogue balloons and the secondary participants as container and lock down. The secondary participants and the dialogue balloons represent high modality as compared to main represented participants. The researcher established a context of this event, The IHC (Islamabad High Court) ordered Opposition party leader Imran Khan that he must avoid his sit-in in the forbidden areas of Islamabad and there must be no lock down. Similarly Nawaz Shareef confiscated containers in different parts of the province to stop the opposition party leader for his sit-in and lock downs in Islamabad. The government confiscated containers in major cities to avoid the lock downs.

So because of all these events IHC ordered that there will be No lock down and no containers in Islamabad. The sit-in of Opposition party was meant to held on November, 2, 2015 and the government had to remove containers to let Imran entered in Islamabad for his sit in but Nawaz Shareef didn't move his containers and the lock down, sit-in of Imran khan has been cancelled which is apparent from the dialogue of Imran Khan in the caricature "Hey that's no fun!!" The secondary participants and the dialogue balloons are salient and represent high modality. The police man is drawn at the center of the caricature because his dialogue is more salient and the artist want the viewers to focus on the police man and his dialogue, Other than that there is no clear dividing line the caricature is analyzed as a whole so framing is not much signified in this caricature.

## 5. CONCLUSION

Caricatures are a new appearance of news to highlight important events in a totally light and compelling way. Through caricatures, media is portraying politics as fraudulent big business. Multimodal discourse analysis made possible to analyze all the visual elements (verbal and

visual) in this article. The interpretation is subjective and meanings of various modalities are purely dependent of cultural norms. Just as Kress and Van Leeuwen (1996) remarks that,

"…social interactions and social relations can be encoded in images so that we are instructed silently regarding a set of implicit norms".

Most of the cartoons produced by "The Nation" regarding Panama leaks are satirical and humorous in a positive way. Multimodal discourse analysis helped to integrate the modalities together and comprehend the caricatures. The study asserts that understanding the three different aspects or meanings of the visual compositions, namely, representational, interactive and compositional, that serve as a semiotic mode of communication, is essential for understanding and conveying the intended meaning or message behind the visual compositions. Hence, this study agrees with other previous studies that identify the significance of the function of political cartoons in addressing a phenomenal political issue. The study provides the strong applicability and practicality of this theory to the verbal and visual analysis. This study contributed to the scholarly work in the media discourse in Pakistan. The study strongly discloses that the visual images express meanings ahead of the verbal language in the general public.

It can be concluded that this research offers a comprehensive perspective of analyzing political cartoons. This study will help enhance researchers' appreciation of the different frameworks to study political caricatures in building the narratives accordingly, which in turn, might help to produce more semiotic research in an already under-researched area.

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