

Signs In Caricature From Satire To Profound Pragmatic Discourse: A Study On The Function Of Signs And Narrative Sequences

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Abstract

Today, caricatures can be looked at as one of the means of communication discourse that deepens the meaning sent to the recipient. The caricature is no longer just ironic, but it can rather function as an efficient tool to motivate the recipient to accomplish the narrative logically and profoundly, as well as help the recipient to explore the mystical narrative behind the markings and signs. Sometimes, the caricature operates more eloquently than other forms of verbal and written discourse. The research confirms that the visual narrative is no different from the verbal and written narrative and that the brain can organize ideas sequentially based on the sequence of visual signs in drawings or images. This research assumes that the signs in the visual narrative are offset by acoustic, grammatical, and semantic representations stored in the brain and that the signs motivate the brain to conjure them according to the structure of the narrative. Thus, the research assumes that the signs interact with the context to make it easier to change the stored meaning in the mind into a new connotation based on various acoustic and verbal contexts. These assumptions are tested by analyzing a series of caricatures from a semiotic point of view through two strategies: The first includes reading the narrative sequence among several drawings associated with a duplicate pragmatic context, and the second is through reading the semantic change of markers due to the significance of the new contexts in which they were used. One result of the research is that caricatures intensify meaning and deepen the peak of the narrative using a few signs because the signs can stimulate the brain to imagine meanings and make post-narrative predictions.

Keywords: Caricature, drawings, narrative, Satire, semiotic.

1. Introduction

Historical studies indicate that caricatures appeared in our human culture more than 7,000 years ago in the Pharaoh Egyptians, as well as in the Chinese, Greeks, and other cultures, however, research about them according to linguistic references has only emerged since the beginning of the twentieth century. In fact, the use of images and drawings in expressing ideas was thought to be something minimal and insignificant, with a reduced level of mental thinking compared to written and verbal language, and this idea was harnessed by the English poet Wordsworth (1846) regarding the visual content, in which he emphasized that the eye does not have to be all in all and should not replace the tongue and ear. (Heer, & Worcester, 2009). The idea was followed by a class of intellectuals at the time who, in support of his opinion, expressed concern about the prevalence of image culture and drawings in daily newspapers. And this perception still exists today, at a lower critical level. Caricatures cannot be the same language as the language of communication. In our daily lives, we don't use caricature to express our thoughts. Children also do not learn the

language by watching caricatures. (Aldama, 2020), and, conversely, there have been opinions that contradict this perception and that generally, visual narrative, including caricature, has great value in education, culture, and thinking. (Heer & Worcester, 2009).

At the beginning of the twentieth century, with deep and intensive linguistic research on language and its functional role in social communication, especially after Saussure (1913) research in Europe, and Peirce (1914) research in America, some researchers changed their views regarding visual narratives, as they felt that caricatures, images, and drawings were crucial in expressing and changing ideas and that caricatures were not just used for cynical functions. (Cooper, F, Maurice, A & First, P 1903) So their work was oriented toward analyzing the drawings with all the words or signs contained therein, (Heer, J & Worcester, K, 2009), and they began working in earnest to try to transform the signs in the drawings into audio or written language, (Eisner, W, 2000), as well as on the visual narrative. (Martin, F 1990).

It can be said that there are three directions used to explore and understand the visual narrative; the first direction is to understand the visual narrative without paying attention to any synthetic grammatical actions. Some consider it difficult to establish constant criteria by which the grammatical contrast of signs determines the visual narrative, instead focusing on the idea stored in the visual narrative as the image or drawings as a linguistic expression. With this trend, estimates of meaning remain open to multiple contexts according to recipients' references. Every recipient understands the visual narrative according to their own references. Scott McCloud's distinctive analysis of the serial visual narrative, in an attempt to understand historical changes that integrate the content of the drawings and the mechanisms for their achievement, focuses on understanding the content of those images and recognizing their cultural role in each time period. (McCloud, S & Martin, M, 1993). Roland Barth distinguished between the visual narrative in an image and the visual narrative in drawings. According to Roland Barth, the narrative in the image is based on a relationship between the sign and the recipient's internal understanding. (Oxman, E. 2010). Because the image expresses its reality without falsification, that is, the recipient feels the picture according to its intentions, the picture is a real moment of meaning, and that moment is expressed when the image is taken.



Picture 1: Picture 1: The linguistic sequence in the brain according to the narrative sequence in drawing

The drawings, in Barth's view, are a deliberately completed narrative that can be manipulated. (Burnett, R. (1993). So the analysis of the drawings must be subject to clear formality and semantics in an attempt to understand the intent of the work and the functional relationship between the marks. The artist who paints may fall back many times on the form he paints, and each time he changes his idea intentionally, The second direction is that the visual narrative does not differ from the verbal or written narrative; in other words, we understand the images and drawings because they possess a synthetic, acoustic, grammatical, stylistic, and rhetorical structure. Will Eisner (2000) has worked on the procedures for the analysis of the smooth visual narrative based on the data of the image in accordance with the mental grammatical construction; picture 1 is taken from his book, "Comics and Sequential Art." Eisner asserts that the sequence in the picture 1 sign is matched by a linguistic sequence, and the recipient can also hear the sounds mentally and feel the movement based on the picture 1 scene with which he interacts.

Saint-Martin, F. (1990) conducted a serious study to understand the grammatical structure of the visual narrative, emphasizing the Anadrak visual markers in the visual narrative due mainly to the grammatical organization of those elements in the brain, i.e., those visual signs are in fact coherent grammatical components. Based on this cohesion, we can understand and know their content physically and metaphorically.

Neil Cohn (2013) has intensified his effort to work on visual narrative, working with a group of researchers at Visual Language Lab to analyze visual narratives, and confirms that serial painted forms have the potential to form visual language in a similar way through

which organized serials can become spoken language; these graphical elements lead us to a conceptual structure, with more possibilities to study events and narrative structures. He draws attention to the fact that not all images and drawings can be language, but rather that the interaction between such drawings must be such as to constitute a clear and understandable meaning. (Cohn, N. 2013). The third direction seeks to study (added words) besides the drawings; some drawings contain short, concise words or sentences; these words have a great role to play in facilitating understanding of the visual narrative. Grác, F. (2013) presented a Master's thesis at Palack University, Olomouce University, relying on the classifications of McCloud, and examined the words added in the drawings from three different cultures, namely Anglo-American region, the Franco-Belgian region, and the Japanese region, concluding that cultural diversity contributes to the different forms of linguistic patterns in visual narrative. This third trend today is greatly overwhelming, especially in the field of media and publicity. Most images and drawings include words, phrases, signs, or symbols that intensify meaning or are a road map to guide the recipient to what the visual narrative means.

This research adopts the perceptions of linguists who assert that caricatures can be investigated according to a systematic linguistic study, whether they relate to the grammatical, acoustic, or semantic structure. The visual narrative is not different from the verbal or written narrative, making it capable of applying the criteria of linguistic analysis to the narrative.

The Significance of the Study

The importance of this research is highlighted by the fact that it analyzes a set of caricatures according to the linguistic approach that studies narrative sequencing and studies semantic change in markers. It focuses on the analysis of markers in the caricature in an attempt to arrive at specific linguistic strategies that enable clear grammatical or narrative criteria for visual narrative analysis. The visual narrative is still surrounded by considerable difficulties in structural formality. Signs are not like words, as words are clear in distinct, meaningful structures, and words take their grammatical position in composition without major problems or different perspectives. Conversely, it is not easy to agree on the grammatical shape of visual signs in the caricature, and it is not easy to agree on their grammatical position in the visual narrative.

Research Methodology

- A. The research adopts an analytical approach to study a series of caricatures describing the suffering of Syrian refugees during the winter, some of which were taken from official sites of painters such as the Jordanian caricature artist, Imad Hajjaj (Hajjaj, I.n.d.). Some of them are also from social media websites or Internet pages. The majority of these drawings went viral in the winter of 2019–2020 and subsequently became more common, with each year representing the same suffering for refugees living in tents in extreme cold without protection or shelter. According to the research methodology, the drawings were analyzed according to two strategies:
- B. Reading the narrative sequence between several caricatures that have been linked by a duplicate recurrent context, where the "narrative sequences in groups of caricatures" were carefully read. These caricature drawings were selected according to the criteria: (the beginning of the narrative), (the height and the climax of the narrative), and (the end of the narrative), where many drawings have specifically been meant to highlight the suffering and the plight of refugees. Therefore, some of those drawings represented, from the beginning of the narrative, the suffering of the refugees, and some of them represented the peak of suffering. Some others, particularly, highlighted, with the end of the narrative, the sad consequences of the deaths of children as a result of their inability to bear the cold. In this research, we

made a semantic link between those fees and the end of a serial narrative in the context of the uniform attitude of the caricaturists.

- C. Reading the semantic change of signs in a single caricature drawing, where emphasis was placed on "analyzing the functions of signs in a single narrative structure /single caricature," we analyzed the structure of the semantic functions and changes due to the significance of the new contexts in which they were used.

2. Caricature: Concept and History

2.1. Concept of the Caricature

Caricature, according to most cognitive perceptions, is a cynical art; an aesthetic art that shows the features of characters with high precision (Kaplan, F. R. 1932), and in the Adelaines Dictionary of Art, Architecture, and Antiquities, caricature means "an overdrawn drawing to make the shape horribly ridiculous" (Adeline, J. 1891). And in The Fine Arts Dictionary, "comics" is a series of sketches that tell a story or express a message. They may entertain, teach, or comment on a person or a juvenile. "The majority of comics include dialogue and verbal comments, but some may express messages through drawings, and painters change some character features, such as head amplification." (Abu Ayyash, S.-D. 2015) Some see it as "the art of uncertainty, naivety, and malicious invisibility; the art of leaky, farcical collisions" (Hamoud, A.-H. 2004). Although it carries an ideological dimension in expressing feelings of sadness, discontent, feelings of power, and others, satire is a prominent semiotic in caricature. Caricature can also be reduced to irony. McPhee and Orenstein also point out that we still believe that Napoleon Bonaparte is unusually short; In fact, he wasn't, but James Gillray's hilarious drawings of him as a stark little dude in an oversized hat permanently overshadowed his actual image. (Wolk, D. 2011). The art of caricature is clear, straightforward, and short, as caricature's semiotics are not complex but simple to express broad connotations in a simple artistic form.

2.2. Chronicle Caricature

Historical research indicates that the peoples of Egyptians, Greeks, and Assyrians Mesopotamia are among the first peoples to start drawing things highly artistically, and their drawings were very accurate and very creatively artistic. (Gombrich, E. n.d.). The caricature as a satirical sketch dates back to the Egyptians. (Adeline, J. (1891). The ancients more than 7,000 years ago, drew fictional stories and drawings for the purpose of laughing and mocking like a papyrus. The satirical monastery of the city that depicted a lion playing a chess-like board game with a wild deer, as in [Picture. 2](#) and currently preserved at the British Museum.



Picture 2: caricature by DA Vinci

In the Al-Waseet Newspaper, Mohamed Rakha wrote about another stone drawing preserved at the Brooklyn American Museum, representing a cat serving a mouse sitting on the throne. (Shella, A. H. 2018). Among these contradictions and imaginary scenarios arises the idea of comedy, or mockery by drawing. The Egyptian Minister of Tourism, Zahi Hawass, considers that satire was present in the culture of the pharaohs. Hawass, Z. (2020).

Wilson also considers that the image deviation in the Egyptian drawings was for ridicule. (Wilson, J. A. 1956). However, the appearance of caricature art was considerable in Italy with the renowned painter Leonardo DA Vinci in the mid of the fifteenth century and the beginnings of the sixteenth century, where he mockingly painted two heads, and another painting in which the caricature appeared quite clearly, drawing six heads for men and another head for a woman, as in Picture 3. (Lewis, C. n.d.). The caricatures then spread throughout Europe in the early 17th century, with the work of the artist Annibale Carracci appearing around 1600 BC as mockery drawings to indicate exaggeration. (Khazem Shamhood, T. 2003). The term Caricature also emerged in America in 1748, when William Hogarth drew his satire from the French, and in the Arab world it can be said that 1877 is the beginning of the appearance of caricatures in Arab newspapers, when Jacob Ben-Sa 'ah published a satirical newspaper in Cairo-Egypt called "Abu Nadhara zraq"(Blue Sunglasses), in which he satirizes the British Mandate and Al-Khediye regime. (Hamoud, A.-H. 2004).

3. The Semiotics as an approach for the study of Signs in caricature.

The 17th-century philosopher John Locke referred to semiotics as "the scientific system of signs, that is, the system that looks at the nature of signs and how the mind understands things, or explains what it means to others." (Matten, & Ringham, 2008). Semiotics is now a scientific approach that examines the organization and interaction of markers as a linguistic phenomenon in social communication and seeks to understand the transformation of meaning by studying the markers and their functions in the real interaction of speech. Attention to this phenomenon began systematically after the dissemination of Saussure's ideas. Saussure (1913) in Europe and Pierce (1914) in America (Yakin, & Totu (2014), where each worked separately on the topic (sign) and its linguistic function in shaping meaning. De Saussure, F. (2011) emphasized that the sign is composed of two things: (signifier/signified); one is inseparable from the other completely as the two are faces of the coin; the signifier is something that is felt—the voice, word, symbol, smoke, or anything; the meaning is (concept), which is a moral thing (Sebeok, T. A. 2001), or what the mark means and relates to in mind; and Saussure emphasized that the relationship between signifier and signified is arbitrary (Holdcroft, D. 1991), based on social and cultural heritage. (Stawarska, B. 2015).

We understand what the signs mean because we collectively agree on their meaning. So signs as a language have the ability to convey meaning not because they are able to do so themselves, but because we are the ones who allowed them to do so because we agreed to have a social function, and hence the human language was the most complex and widespread type of communication Pierce's work also focused on projecting the science of semiotics into logic, the philosophy of Ontological (existential) symbolic forms and mathematics, making Semiotics an experimental function. Pierce, on the other hand, forged a relationship between the sign and the phenomenology as a solid starting point for determining cognition, its processes and its moments. (Binkrad, S. 2012). Pierce has developed a triadic model to examine the elements that make up the sign: (interpretant, sign, and object), (Danesi, M. (2004). For Pierce (sign) is not alone indicative of the meaning, the sign, and interpreter, interpretant, and the subject matter (= thing) object are all inseparable elements and they all form the meaning.+3

For Peirce, the sign is not alone in indicating meaning. The sign, the interpretant, and the object are inseparable elements that together constitute the meaning. (Atkin, Albert, 2023).

In contrast to (Saussure's semiology) the binary model (signifier /signified), and Peirce's semiotic (the tripartite model), we will find that (the sign according to Peirce) is (the signifier according to Saussure), and (the thing according to Peirce) is (the signified according to Saussure). And (the interpretant) is an additional element according to Peirce (), and it is an interesting element because it always places the relationship between (the sign) and (the thing) in an interpretive framework, so the sign from Peirce's perspective may have more than one interpretive reference, which makes its meaning subject to change according to those interpretations.

4. Distorted Signs in Caricature

The art of caricature relies on completely distorted visual markings. It is an art that embodies the meaning stored in the mind in the form of distorted new signs; it is based on complex structural changes different from signs in the form of the standard image so that the recipient becomes under the influence of a stimulating focal point to explore the semiotic differences. These differences play an important role in intensifying and skewing the meaning. The caricature is not just deceptive but rather a picture teemed with new epistemological and ideological concepts. (Stephan, & Lukas, 2021)

The caricature signs comparisons between two visual images: the first, the distorted image performed in a manner that deviated from the standard image, and the second, the standard typical image, and the sign is a key to entry into the meaning. The sign represents a basic key to accessing meaning. The sign-in caricature works through three procedures: two are formal functions of structures, and the third is the semantic function, in the first procedure, the brain receives the caricature image. In the second procedure, the classic picture is retrieved in the mind of the recipient, and two images of the same sign are formed in the mind. In the third procedure, the brain makes a comparison between the two images.

The comparison works to form new meanings, which may be partial meanings, meaning that the two images can form a new meaning from both of them, or the old meaning in the natural image is completely abandoned, and the caricature image occupies a completely new meaning.

This comparison may present the function of sarcasm as the first function, but the sarcasm will inevitably be linked to the social context in which the caricature was used. This means that some caricatures will be completely devoid of sarcasm, despite the distortion that has been added to the image (exaggerating the size of the human head, for example, in a sarcastic way) is ridiculous. The context of the situation plays a major role in determining whether a caricature is satirical or not.

If we recall Peirce's conceptions of the sign, we will find that he believes that the first sign (sing) is not the entire meaning. The sign needs mental approval through the interpreter (interpretant), who in turn links the sign with the context of the situation and with the amount of knowledge around it, in addition to that the interpreter reviews the possibilities of multiple meanings.

5. Narrative sequence/ analysis the caricatures of refugees in winter

Snow comes to the Levant region as a transient traveler, staying for about 4 days a year. Therefore, the winter season in particular, the days of snow represent a great joy for the Levant community. The snowman (statue) has become a symbol of happiness and joy, and it is so for most cultures in the world. Everyone is happy with the snow (Eckstein, B, 2007), as in picture 4.

Picture 3: Snowman in universal culture



Picture 4 represents a global culture. Through a quick examination on the Internet, the results showed that all cultures of the world use almost the same statue to refer to the snowman. On the other hand, the narrative represents a similar idea among most global cultures.

The pictures that were viewed show the snowman next to him. Group of children laughing and playing. Usually the drawing consists of unorganized narrative events, that is, they are not arranged in roles, where the focus is on only one idea (fun and happiness), and this idea is the climax of the narrative.

By comparing the sign of the “snowman” as a sign of fun and happiness in picture 4, and the sign of the “snowman” as a sign of death - as will appear next in caricature 1- we find that the formation of the narrative changes completely. The snowman usually appears with new features such as (larger size) and (carrying sharp tools). Looking at drawing Caricature No. 1, we can see that the sign (the Snowman) unfortunately changed according to political and social circumstances related to the situation of refugees due to Syria’s internal wars. In 2019 and 2020, there were large waves of snow followed by severe cold, and these waves affected the Syrian refugees in the Levant region, Especially for refugees in the Lebanese camps in the (Ersal area in Lebanon), cries for relief were raised on social networking sites under the hashtag (Arsal calls for help, and pictures were spread highlighting their suffering, and this suffering was represented through the visual narrative represented by caricatures.

In this research, we will deal with a group of drawings that belong to the context of the suffering that has become associated with the harsh winter season (specifically the snow season). The drawing in caricature 1 will be the starting point in the visual narration of those drawings. A main sign appears in the caricature 1, which is (Escape: No one in the tent) and this is an implicit narrative, and it is logical to explain the absence of anyone in the tent because of the snow. The tent cannot be a good place in the snow season. There are a group of other signs, which are: (the snowman), (the



Caricature 1: The snowman breaks into refugee tents

refugee tent), (a red scarf that he uses). The snowman to warm himself), (a snow column that appears as if it were a weapon), and one can pay attention to other signs that represent an implicit narrative, such as (the sign of wind sounds in extreme cold),

The sum of these signs is stored in the mind within natural meanings. For example, winter represents the season of goodness, but this meaning began to change according to the context of the situation in an

inverted way. The poet Badr Shaker Al-Sayyab expressed in his wonderful poem (Rain – Rain – Rain), the meaning of the misery that Rain in Iraq brings it to less fortunate communities. For Badr Shaker Al-Sayyab, he linked rain as a sign of misery and the living situation in Iraq.

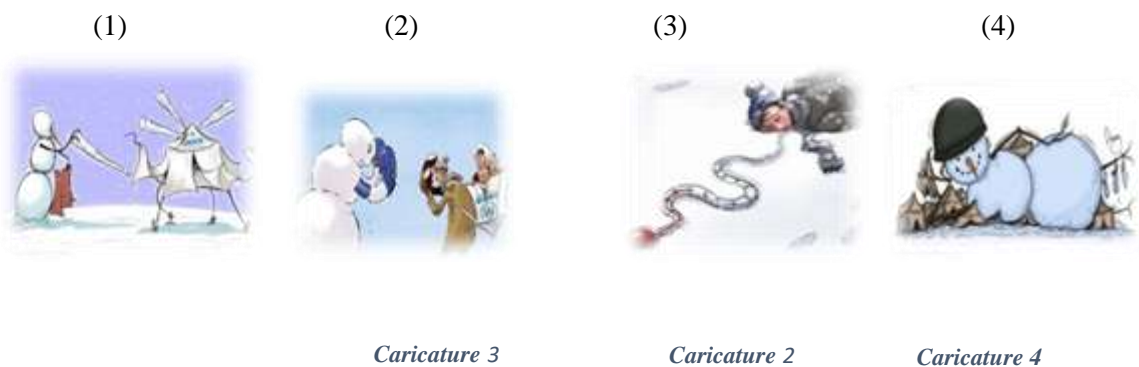
5.1. The beginning of the narrative in caricature 1.

In caricature 1, we determine the beginning of the narrative based on the physical changes of the climate, which dictate that the snowman be the one who begins the narrative. Therefore, he was numbered (1) in the next group of caricatures as an indication of the beginning of the narrative. The severity of the cold is the reason for

the refugees leaving the tents in search of warmer places. Certainly, the suffering of refugees continues in all seasons, but it is more apparent in the winter. For this reason, caricatures abound on social networking sites during periods of snowfall, in order to highlight the ongoing suffering.

Relying on the climate as a physical act, the snowman begins the narrative of suffering, as he appears in a usual unnatural state, as if he were a wolf searching for prey, so the snowman's sign represents a semantic deviation from the cognitive stock surrounding it. Once we accept that the snowman represents the number (1) at the beginning of the narrative, this indicates the snowman's aggression against humans. This aggression activates the mind to expect difficult and harsh results. These expectations were represented through several caricatures from several artists. We collected and arranged these drawings. In the narrative sequence with the numbers (1), (2), (3), and (4), next, we draw attention to the caricature number (2), which contains two sequential narrative events, the number (2) and the number (3).

The drawings appear randomly according to the numbers (1), (2), (3), and (4), on social media networks and the artists' private pages. Each artist represents what he feels, but the important thing to pay attention to here is the order these drawings exist in the collective mind of the people of the Levant region, meaning that the recipient, although he/she sees the drawings individually and not grouped, can arrange them sequentially so that he/she can reach the beginning, climax, and end of the narrative. Cohen has pointed out in most of his research that signs in different drawings can be part of a narrative sequence if they are located in one environment, meaning that all signs don't need to be in one image or even at the same time. But what is important is that this sign accepts connection with other signs according to a common theme or idea. On the other hand, this sign must occupy a specific point in the narration line, such as the beginning of the narration or the narration's flare-up or endpoints.



So, the number (1) represents the beginning of the narrative. These signs serve to provide a semantic function, indicating the difficult situation that the refugees suffer during the winter period. This suffering results in escaping from the tents towards another place. There is no sign in the caricature (1) that indicates another place to go. Refugees come to it, and the tents are shown without a human being through the tent being exposed to the eye, that is, the walls of the tent are exposed. For the Snowman, the narration of thoughts does not represent a point, but rather his storming of the tent indicates that he was planning these actions; this planning is linked to the natural change of the four seasons, and planning indicates that it will take place next in important events in the narrative sequence. As for the refugees, the sign (the tent without a person) represents the climax of events, or at least represents an advanced stage of the narrative of suffering. Therefore, the narrative events related to (The

Iceman) and (The Refugees) are not compatible in terms of thinking and narrative time. Regarding the grammatical structure of the signs in Caricature 1, the following syntactic expressions can be considered:

The snowman speaks:

- Where are you, refugees?interrogative
- Open your doors, O tent, and reveal your walls with a request
- There is nobody! Strange, where did they go?
.....Exclamation/interrogative
- Did you expect anything other than this suffering?..... Interrogative

These proposed grammatical structures represent basic keys to understanding the narrative structure of the collective mind in the Levant region. These grammatical proposals are linked to continuous calls by the residents of the Levant towards finding a radical solution to the suffering of refugees in the tents. Once similar grammatical structures are formed mentally, it will be very easy. Understanding narrative events in single images, that is, without the need for successive signs. Therefore, caricature 1 is understood to a large extent in the Levant region. However, we saw in this research that we combine these drawings together so that they appear in a logically sequential narrative form to reveal the events.

5.2. The climax of the narrative in caricature 2 and 3.

In caricature (2), the narrative events develop and reach a climax. The Iceman does not content himself with displacing the refugees from the tents, but rather continues to chase them. A group of main signs appear in Caricature (2), which are: (Iceman), (Boxing Gloves), (The man/the father), (The woman carrying her children), (The children). It is possible to pay attention to other signs that represent implicit narration, such as (The sign of wind sounds in the bitter cold). It should be noted that each of the above signs can give rise to grammatical representations. According to their nature, such as signs of loud dialogue and words of challenge between the father and the snowman, as well as signs of pleading and pleading issued by the woman, and signs of screaming for children. The father directly shows that he is not ready to fight, in addition to the fact that his going out to confront him is evidence that the tent was not the right place to protect His sons in the winter season.

By looking at Caricature (1) And Caricature (2), the brain works to arrange events according to a logical basis. The man who escaped from the tent carrying his children on his back was unable to protect himself properly, and the snowman did not content himself with expelling him from the tent, but continued to Chase him. Through signs, the following grammatical structures can be presented:

The snowman speaks

- There is no escape from death
- Father: I will fight to protect my family
- Mother: Leave us looking for another place to protect ourselves from the cold
- Children: Dad, Dad, Dad....Let's run away

In Caricature (3), the narrative events develop to a very bad extent, as one of the children dies as a result of his exposure for long periods in the extreme cold. All the characters disappear from the scene, and the child remains alone, although there are no narrative features about the fate of the family, but the brain begins By arranging the events according to the narration data in the picture, a group of events are expected, such as: the survival of the rest of the family members, reaching a safe place, but all of these events do not represent the end of the narration nor any added value now, as the death of the child represents the end of the narration scene for the recipient.

5.3. The ends of the narrative in caricature 4.

In Caricature (4), the narrative ends with the victory of the snowman. The Caricature shows that the snowman is sleeping on all the tents, meaning that he was able to displace the refugees again to an unknown place. There is a group of signs that indicate very negative meanings, which is the smile sign on the “Iceman”, despite what he does to the refugees in terms of displacement, killing and diseases. The sign (smile) represents a clear meaning in the Levant region, which is (the death of conscience), in many drawings. The phrase (the death of human conscience) was used literally.

6. Analyzing the functions of signs in a single narrative structure

At this point in the research, we are dealing with a specific drawing. The drawing was taken from the official website of the Jordanian caricature artist Imad Hajjaj, in the drawing we will analyze the signs, which are: the snowman - the white color - the child (age / size / voice)

6.1. Snowman sign

According to Martin's perceptions, the grammatical structure of visual signs is formed in the mind due to repetition. It is the repetition of images and drawings that leads to the production of corresponding concepts, structures, and lexical words. That is, the process of repetition plays a decisive role in representing linguistic formations in the mind. The brain gets used to deconstructing these drawings according to grammatical systems that have been repeatedly rehearsed. Of course, this does not prevent making grammatical and rhetorical developments on these scenes, even if they are repeated. Regarding the sign (Snowman), as soon as the brain sees the image of the snowman, it conjures grammatical structures that activate the process of activating the meaning of happiness and joy, as in the image of [Picture 4](#) previously. Eisner confirms the same idea, and believes that reaching the grammatical structure depends mainly on repeating the components of the visual narrative over a long period. Given that the “snowman” is one of the signs that has been repeated for very long periods at the global level, it is therefore logical that the snowman



Caricature 4: A refugee child died due to snow (cold wave)

sign contributed to the formation of similar grammatical terms and constructions across a wide range of international languages. These terms and constructions are related to joy and happiness. Accordingly, and through [Picture 4](#) previously, we can easily develop the following grammatical and lexical proposals:

Grammatically:

- This is a fun winter
- I feel happy
- These are times of joy and happiness
- I will spend a happy day with my family...etc..

Lexically:

- Snow\Snowman\Joy\White\Fun Friends\etc..
- Snow\Snowman\Joy\White\Fun Friends\etc..

New grammatical patterns can also be produced according to the visual components in the image, depending, for example, on (age of the recipient), (place), (psychological state), (inherited concepts), (time), (culture).

Moving on to the image of Caricature 4, which shows a dying child next to the snowman, we find that the snowman as a sign of joy will change completely. This comes in accordance with new patterns of thinking. In the same region in the Levant, the treatment of a snowman has begun. Snow) according to the pattern of fear of death in the cold. By comparing [picture 4](#) with [caricature 4](#), we will find that the basic signs (snow / snowman / joy / white / fun / friends) have become the opposite epistemological meaning that conflicts with their typical composition, basic meaning, as in the following table:

Table 1: The development and change of meaning in signs

Sign/Symbol	Meaning 1	Meaning 2
a. The color white	is a symbol of goodness and serenity	is a symbol of goodness and serenity
b. The child	Innocence and childhood	innocence and death
c. Stone Placed over the grave	for history and remembrance	to mark the tragedy
d. The Snowman	happiness\ symbol of goodness	the cruelty of cold

These symbols (a-d) represent semiotics that contradict their primary functional meaning. They are sad symbols that indicate the extent of the suffering of displaced refugees in the harsh cold. The new change in the snowman's signs results in lexical and grammatical changes. By comparing the grammatical and lexical representation between the two images, the following will be formed:

Grammatically: I feel sad. These are times of sadness and the smell of death...etc..

Lexically: killer snow / snowman / sadness / dark / depressing / loneliness and isolation, etc..

Next, we will discuss these signs in an attempt to link them to the epistemological shift from a typical context to a new context

6.2. White Color Sign

In Arab culture, the color white indicates, in its first meaning, serenity and beauty of living. This meaning can be considered very basic in the color white on a wide level of different global cultures. This basic meaning logically requires that white be linked to meanings related to the dictionary of the words serenity and happiness. Or with goodness and justice, for example: The color white is associated with mosque buildings in Arab culture, considering that mosques are places of security and peace, as well as the pillars of churches in the Russian mentality (Lavrenova, O, 2023), considering that churches are places of comfort and spiritual tranquility. These reference concepts can be used to arrive at linguistic formations that link color to them. As we said, white, for example, is used with speeches related to peace/goodness, the opposite of fear and evil.

Color is a sign that settles in our minds and brings with it the concepts that we have associated with it over time, but the white color visually maintains its reflection as a white color, and the lexical-semantic function is subject to new changes according to the cultural contexts, and according to the contexts of the situation. Therefore, color according to the caricature has a reflection. A completely different visual and semantic reflection. Color, like a wave, is semiotically shaped, loaded with contradictory meanings, and has the ability to deepen and penetrate the hidden depths of epistemological perception. (Wierzbicka, A.1990).

The color white gives up its capabilities of serenity to replace it with meanings of emptiness, horror, and homelessness. The white color in the previous caricature is filled with emotional values such as sadness, loss, and disappointment, which is a process of semantic replacement of the relationship of color with the concept, or color with the cognitive system around it. Umberto Eco points out the importance of decoding symbols from multiple points of view. (Sherzer, D.1977), which confirms that symbols can give up... Simply about its meanings; the white color in the snow only indicates happiness with a normal life without suffering, but it will indicate the death that surrounds the homeless if there is no shelter and a homeland. The symbolism of the white color no longer indicates happiness. Symbolism in modern art does not seek interpretation as much as it seeks expression (Koraytem, A. 2010). The image and the symbols it carries are always subject to a cultural structure that can change the meanings of those symbols according to its cognitive and emotional path (Jacques , A.2013).

6.3. The child as a sign

The child is himself a symbol of culturally rooted meanings. He represents weakness, tenderness, and happiness. These are simple, primary meanings to which many meanings can be added according to multiple cultures. In a piece of poetry by the poet Badr Shaker Al-Sayyab.(DeYoung, T. 1993). Rhetoric played a major role in presenting the meanings of sadness, fear, and weakness by investing (The child) as a sign stimulating contemplation and thinking, as in the following verses:

As if a child, before sleeping was raving about his mother

A year ago he woke up and did not find her

And when he kept asking about her

He was told

After tomorrow she will come back

She must come back

Yet his companions whisper that she is there

Lying dead by the side of the hill

Eating soil and drinking rain ⁽¹⁾

The child in the clip appears sad and afraid, and others around him seem to sympathize with him, but they do not tell him the truth. Although the child represents weakness, he was the linguistic hero (linguistic hero) by being a motivating sign of achieving deep linguistic representations, in addition to grammatical structures. Which stimulates the brain to continue thinking about the child's sign. We will feel that the brain will be forced to use rhetorical behavior to understand the child's condition through (the sounds / the child's external appearance / the darkness surrounding him / the fear in which he lives / the sadness centered around him / the mother's condition / the image of the grave). (Heavy rain outside the house)

In [caricature 4](#), the child appears as a motivating sign to achieve deep linguistic levels around the meanings of deprivation and fear. The brain will work to think in lexical terms (groans / whispers of fear / teeth chattering / trembling), etc., and to think about the child's sign more actively, the brain will be forced to think about physical laws and nature. Which

⁽¹⁾ <https://middleeasternliteraturejournal.wordpress.com/2012/09/09/the-rain-song-by-badr-shakir-al-sayyab-translated-from-arabic-by-khaloud-al-muttalib/>

links the state of death to cold, such as how water freezes inside the body. The child appears in caricature 4 sleeping; the symbolism of (sleep) carries several indicative functions that provide meaning with an epistemological dimension. (Sleep) does not just mean sleep. It is a symbolic function that accepts the inclusion of the meaning of (death). From a religious reference, the Arab person believes that (sleep) is a short-term death. Every day a person dies as soon as he sleeps, then is resurrected again as soon as he wakes up. ; Therefore, there are links between (sleep) and (death) in the semantic function such that the meaning is formed cumulatively, meaning that the function of the symbol (the child's sleep) is transformed from the meaning of (sleep) to the meaning of (death) in a simple way without intellectual complications.

In addition to religious thinking about the relationship between death and sleep, the meaning of death instead of sleep can simply be formed through the symbol (the stone) above the child's head. This rectangular stone is used in most world cultures as an eternal wall to document information about the dead (name and other information depending on the culture) as it symbolizes (The stone) to the date (day/month/year) of the beginning of the eternal journey towards the other world, and the symbolism of (sleep/death) represents the meaning of silence (= Silence); However, the image of the child speaks and expresses her suffering and pain. The semiotic component of the function (sleep/death) was transformed into (vocal + verbal) and (kinetic + physical) representations: Caricature 4 of the child (= sleeping) indicates a grammatical system in presenting the argumentative discourse, and a semiotics in representing the meaning of sound and movement. Sleep is no longer a representation of silence as much as it represents the argumentative discourse in the search for the truth in warmth.

6.4. The semiotics of child size

The child appears in caricature number 10 in a small size, comparable to a snowman, as in the picture, and this discrepancy in size symbolizes the meanings of strength and weakness. Small size is a symbol of weakness and inability to protect oneself, and despite the fact that Snow affects all age groups, but its effect highlights weakness more in children. As for the snowman, he represents the conscience of humanity, which appears in a symbolism that carries contradictory meanings in (size / sleep / silence). Size did not have a value, but rather comes in the drawing as an indication of the swelling of the body without value, and the symbolism of sleeping next to a child is evidence of weakness and inability to help. And finally, the silence that extends over time.

6.5. The semiotics of time/Child age

Color is related to time in human action. Black shifts toward night, while white expresses light, day, and illumination. The semiotics of color works according to multiple epistemological data. White is also linked to the snow that brings with it the time of winter. On the other hand, time relates to the body, as children symbolize beginnings. Temporal formation, which is a time that indicates the beginnings of the actual formation in life (starting in the life), and when we encounter two images of the body: the body of a child versus the body of an elderly person, the time of the body in the child carries a simple epistemological formation of life knowledge, which makes the interpretation of events more relevant. With the tangible experiences it provides. The choice of physical time semiotic in the child is an indication of the cognitive conflict between causes and consequences. Children search through their bodies for natural explanations for the suffering and cruelty that winter brings with it every year.

According to Eisner, it is very easy to think about phonetic representation, as the mind associates a sign with its sounds. For example, when we see a bird in a tree, the brain begins to make a kind of training sounds for that bird. This example can be applied to all signs that the mind treats as containing sounds; Therefore, the semiotics of a child's voice in the cold will be formed according to vocal tones such as (whining), (screaming), and (muttering). On the other hand, one can think of higher-type vocal tones such as (asking for help)

(calling people by name, especially from his family's will), with The simplicity of performing phonetic representations. According to the general public, there are phonetic representations that require deep thinking to prove, and they are:

- What did the child say to the world?
- What did the child say to the snow accumulating around his body?

If the vocal action depends on the movement of the speech organs in addition to the motor representation of the body, then in Figure No. 10, the semiotics of the voice will disappear in compliance with the child's cessation of body movement. This silence will also represent a sign related to a deep concept rooted in humans in general. The concept says: Silence is sometimes more eloquent than words.

Conclusion

This research briefly presented the history of caricatures, trying to point out that they are ancient in human culture, and that they were used for satirical purposes with the possibility that they deepened ideas from sarcasm to cognitive discourse. The research also presented the importance of researching caricatures as they are effective discourses that excite the recipient and stimulate discovery. The implicit narrative, and the research reached the following results:

1. (The context of a common situation among a group of people or in a geographical area or broader than that) serves as a focal point in achieving similar or complementary narrative forms. That is, the context of the situation is influential in forming sequential narrative signs. These signs do not necessarily have to be in One drawing, or it could be in multiple drawings, but the context of the situation had an effect in making them sequentially connected
2. In visual narration, the mind works to conjure phonetic, grammatical, and semantic representations, through prior inventory about the relationship between the sign and its verbal representations.
3. Caricature works as an effective linguistic structure in communicative discourse. Caricature is not only for mockery, but through it is possible to present deeper ideas to describe the narrative scene.
4. The art of caricature drawing can be analyzed according to discourse analysis strategies: such as textual, semiotic, critical, audio, and musical analysis. The sign in drawings works exactly as the phonetic sign works in spoken or written language.
5. The narrative sequence is built in the mind according to the appearance of the signs in the drawings. The implicit narrative can also be completed through the interaction between the signs. The signs interact with each other and enable the recipient to complete the narrative or make new expectations.

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