

A Cognitive Semiotic Study of Iraqi Politicians' Corruption as Represented in Political Cartoons

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ABSTRACT:-

This study is devoted to investigate political cartoons as one of the effective tools that have huge messages to visualize, criticize, and expose the corruption of some politicians. It also attempts to fill the gap in dealing with political cartoons in Iraq and how these cartoons have an effect and how to be effective. There is a relationship between eyes and mind, this study reveals this relation which is between semiotics and cognitive. This type of cartoon also has especial ability to make change, it needs to be made reliable.

The study aims to; highlight the important role of political cartoons towards the corruption in Iraq, identify the cognitive semiotics aspects in political cartoons, clarify the way that cartoons succeed in providing full understanding of the intended messages, and examine if political cartoons are taken seriously in Iraq.

The analysis of the data follows a Cognitive- Semiotic Theory, by adopting eclectic models based on: Sonesson's "Pictorial Semiotics Theory" (1989), Fauconnier and Turners' "Blending Theory" (2002), Lakoff and Johnsons' "Metaphorical Concept Theory" (1999), and Van Dijk's "Ideological Theory" (2006). The study follows the qualitative method of collecting and analysing data. The selected data are political cartoons which are classified into five sections according to different purposes. As a result, political cartoons need to be taken seriously because of their important role in exposing the corruption of some politicians. The study also proves that the cognitive aspects are cooperating with the semiotics in the understanding, perception, and interpreting of new information which cannot be found before.

Key words: Political cartoons, Political Corruption (PC), Qualitative, Visualizing.

I. INTRODUCTION

1.1 Preliminary

People around the world, whether they are young or old in age have some familiarity with political cartoons, because of the way by which cartoons introducing issues that mixed a comic and realistic illustrations. Bramlett (2012) explains that cartoon does not originate from space, but it holds a great message as well as a long history. Thus, political cartoon has a great history, as mentioned by Mwetulundila and Kangira (2015) who clarify the first make which dates from 1360 BC. in Egypt. It also appears in ancient Greek and Roman Empire in talking about law and public official. Danjoux (2007) investigates the development of life and emerging of printing in 19th Century, and how political cartoons spread in America, and Europe in newspapers as a satirical way to criticize the political issues at that time.

1.2 Research Question

In the light of the problem raised above, the current study invokes the following questions:

1. What is the important role of political cartoons towards corruption in Iraq?
2. What are the cognitive semiotics aspects in political cartoons?
3. In what way the cartoonists succeed in providing a full understanding of meaning in their works to affect their readers?
4. How political cartoons can be perceived or taken seriously by readers in all the types of sources: books, internet, journals, and newspaper?

1.3 The Aims of the Study

1. Highlighting the important role of political cartoons towards the corruption in Iraq.
2. Identifying the cognitive aspects in the semiotics of political cartoons.

3. Clarifying the way cartoonists succeed in providing a full understanding and perception of meaning in their works in order to affect their readers.
4. Examining if political cartoons are taken seriously by readers in all types of sources: Books, internet, journals, and newspapers.

1.4 The Research Procedures

To achieve the aims of the current study, the following procedures are followed:

1. Reviewing literature on (PCs),, their definition, tools, and purposes.
2. A theoretical background on the aspect of cognitive - semiotics to be the- Presenting model of analysis.
3. Selecting some(PCs) from newspapers and websites to be the data of this study, depending on their topics that concern corruption in Iraq.
4. Carrying out a qualitative method in collecting, and analysing data to make the study clear and reliable.
5. Developing a model of analysis which is based on cognitive - semiotics theory of analysing meaning, which based on the (CMT) by Lakoff and Johnson (1999), the (CBT) by Fauconnier and Turner (2002), the (IT) by Van Dijk (2006) and the (PS) by Goran Sonesson (1989).

II. LITERATURE REVIEW

2.1 Introduction

Many governments seek to the luxury of their citizens, but most of them are unable to make any benefit for them. Therefore, people in these countries live in injustice and deprivation. According to Germanys' Transparency International (2006), Iraq is one of the five most corrupt countries. In 2017, Iraq is the tenth one on their list. However, the country's justice system is almost unable to solve the problems. Therefore, as a way to express anger some people use (PCs) to expose and visualize the corruption of those politicians.

2.2 Political Discourse

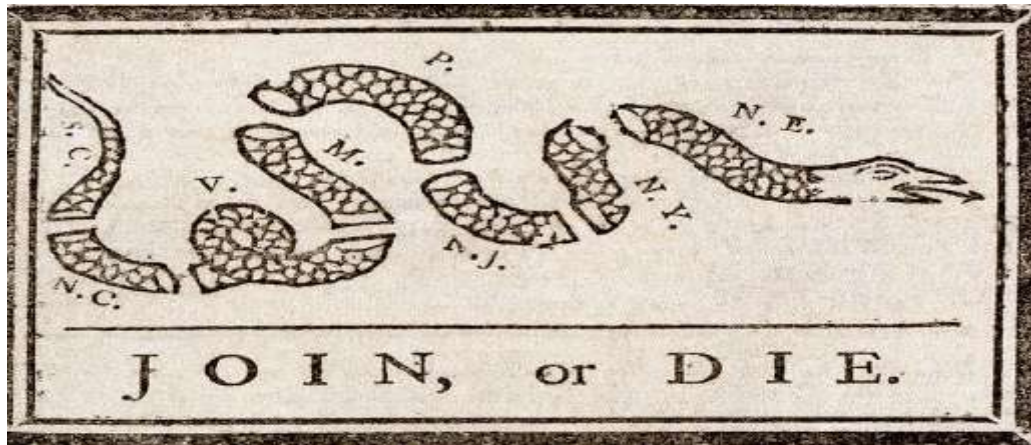
Discourse analysis (DA) is an approach which involves the analysis of any semiotic events including written, vocal or sign language use. Carter (1993) illustrates the notion of (DA) as a field of study which has several genres, one of which refers to the type of language that is used in particular written contexts such as philosophical discourse, (PD) and so on. The other types refer to the meaning of discourse in its two divisions: one part refers to discourse as a spoken, and the other stands for the written text. Fairclough (1999) states that the notion of political discourse analysis as a type of discourse analysis which deals with the analysis of political issues such as power, domination, conflict, speech, and debate. This study is concerned with the reason behind choosing a specific language to make an effect. However, anyone who is interested in the way of using language in the political world must be aware of the analysis of (PD).

2.3 Political Cartoons

In the eighteenth century, (PCs) with *satire* are used to express the individuals' opinions. Therefore, through history, (PCs) play an important role in public events by criticizing serious and significant issues Morrison (1969) previously points out that the use of non-verbal symbols such as visual images that illustrate and attaché meaning is more direct than the verbal ones. Press (1981) defines cartoons as "pictures as the essence of truth, messages as to what ought to be done, and moods created through artistic techniques and allegorical imageries of how the viewers ought to feel over what is happening"(p.62). As such, some linguists consider cartoons as the use of symbols to reflect opinion toward something or some events. According to David and Williams (2000), (PCs) are symbols or kinds of drawing representation which make a satirical, witty, or humorous point. In this sense, (PCs) reveal the truth or send a message to show the cartoonists' opinions towards some events by following some artistic techniques, and principles that construct the required images.

2.3.1 The History of Political Cartoons

Scully (2014) illustrates the historical background of (PCs) when the first emerge of (PCs) was in the sixteenth century in Italy. At that time, cartoons depended on caricatures. The first artist was Leonardo da Vince who made his first painting in (1732) as a caricature in his study, which was considered as an early example of the graphic satires. This period witnessed making a specific picture, in which the artist made a combination of social criticism and strong moral elements. The first American(PCs), shown in Figure 2.1, was launched in (1754) by Benjamin Franklin. He made a famous political cartoon under the title "Join or Die" by which the artist brought the political issue to a single image. In his image, he used a big snake and this snake has been cut into several parts; this snake refers to the origin of colonies which symbolized more than it appeared to be (Russell, 2012).

Figure 2.1 *Join or Die*

Note. *Join or Die*. From *Join, or Die*, by Cohn, R. & Russell, J., 2012.

2.3.2 The Functions of Political Cartoons

In the middle of the nineteenth-century, cartoons were used to refer to any work of art, during (1843) the idea of cartoons had been changed and it was used for different purposes such as the transmission of the political ideas to the readers or electorate (Walker, 2003). As for Kotze (2007), there are two main functions of (PCs) in communication; one of them is to explain the reality around people or to indicate the reality. In the second part of the function, the cartoonists use their drawings in criticizing events in the environment in specific country. Therefore, by using simple drawings they can make an effect, change in the ideology of the others, or pay the attention towards unclear situations of unknown events.

1- General Function

It is used to answer the main question what cartoon is used to reveal, or what is the nature that cartoons used to reveal? Generally, it can be used as a means of political communication of ideas, opinion, thoughts, or feeling. It is used also to expose and visualize the weakness or corruption of some politicians. It can also be used to change the ideology of a specific group or person, as well as to encourage people to talk about political issues (Strong, 2011).

2- Specific Function: This type has four sub- divisions:

a- Explain Reality

In the use of (PCs) to visualize and expose some or specific events, Charleris-Black (2018) shows that the cartoonists explain real events not things from their imagination. They explain the problems or sufferings that people in a specific country face.

b- Indict Reality Heally (2018) explains that the cartoonist doesn't draw his (PCs) to make fun or to make the others laugh, but it is a satirical or critical way which is used to visualize important events such as the politicians' corruption.

c- Catalyze the Change

Kotze (2007) explores how cartoonists want to " Change the attitude of some readers" (p.61). Therefore, in(PCs), there are many cartoonists can make a change in the ideology of others as well as encourage people to reveal their unpleasant emotions, and feelings towards their governments. Abdullah (2012) highlights the idea that (PCs) can be used as a way to highlight the topics and themes of society by the use of media. The media is used to transform information and inform people by cartoons which reflect important and effective issues, because these cartoons illustrate the focusing events.

d- Influence Reality \ To Change it into Another Direction

The use of (PCs) to visualize the politicians' corruption can be considered as a medium of influencing on the reality of the events. Manning and Phiddian (2004) explain that (PCs) make an impact on the readers, because those cartoonists pay attention to their works; these cartoons can be used as a descriptive or laughing, but in a satirical way. Therefore, the change from comic to satire is a dangerous cynicism on the mind of the audiences.

2.3.3 The Techniques of Analysing Political Cartoons

In the analysis of (PCs), there are many theories of analysis that we must take into account; each one of these is important in revealing the intention of the cartoonist or the editor. Bacher (1996) interprets that images are widely used because they are a successful way that reaches to a large number of people. It can be used to express an opinion, thought, or even exposing an event, or attitude in satirical and attractive ways. It is easy to

understand these cartoons and comprehend their goals. However, (PCs) sometimes use pictures with text by which the cartoonist comments on events or particular issues (Kantzow & Stubbs, 2000). Those pictures may contain caricature or illusion to illustrate the aim of the cartoonist. Therefore, in the analysis of (PCs), the readers need to take into account each point in the picture such as symbols and their meanings, the text, the environment around the figures in the pictures and of the cartoonist himself as follows:

2.3.3.1 Symbols

Symbols refers to the use of specific or arbitrary things as symbols to represent qualities or ideas. Stern (1998) illuminates that the form of a symbol is the link between our consciousness and the world.

2.3.3.2 Metaphor

There are many ways in communicating and assimilating information, one of which is the use of metaphor. Popa (2013) clarifies the notion of metaphor as the way of communicating experiences to the world; it is one of the internal mechanisms of the cognitive theory. Alousque (2013) expresses that the development of (CMT) resulted in many studies into metaphor, such as the study of pictorial metaphor and multi models metaphor.

2.3.3.3 Metonymy

Many cognitive linguists treat metonymy as a subtype of metaphor, but there is a difference between them in the sense that metaphor depends on the similarities between things while metonymy is based on the relationships within these things (Dirren & Porings, 2003).

2.3.3.4 Exaggeration

Weld and Kleer (2013) note that in the analysis of visual images, one needs to identify the places, people or other elements that can be exaggerated. Then, a question may be why do the cartoonists make this exaggeration? We can say that the manipulation of exaggeration in the cartoons stands for the important message and not only to attract the audience or to make fun.

2.3.3.5 Irony

The implementation of irony is another important technique in the drawing of (PCs). Therefore, cartoonists often create an ironic picture by tackling the differences between the way things appear in their work and the way they should be. Things which appear in the cartoonists' work represent a picture of criticizing the situation, since the cartoonists do not want the reader to pick up the wrong idea, they use it in a very exaggerating and easy ways to be recognized.

2.3.3.6 Stereotypes

The use of stereotypes in (PCs) by the cartoonists helps to identify the theme by the readers. Macrae et al. (1996) suggest the concept of stereotypes as an individual and cultural phenomenon as well as a mental representation that can be considered as a picture of head employed to look at our social world which is influenced by the information that we invoke.

2.3.3.7 Dialogue

In (PCs), the audience sometimes find dialogues which help to understand the picture or to reveal the opinion of the cartoonists. Dialogue is very important and needs to be chosen skillfully. It is a complex phenomenon because it involves the balance between language and context in one hand, and language and specific category on the other (Fischer, 2012).

2.3.3.8 Allusion

It is a term which refers to the indirect use of references to refer to a source or any object, the audience or the readers should know them (Edward, 1997). In (PCs), allusion is a link between the events and the trends of the cartoonist to recognize the messages easily. Lennon (2004) finds out that allusion can be considered as a way of identifying the existing schemata and acquiring a new one.

2.3.3.9 Labelling

Oluremi (2019) elucidates that in (PCs) every word, symbol, or phrase whatever simple in its drawing or short in its length has a meaning. Thus, labelling refers to the use of objects, or people by the cartoonists to refer to a specific person, or things by which the cartoonists want to tell you that these things are standing for meanings as well as to draw the attention of the readers or audience towards a certain idea.

2.3.3.10 Blending

It is an element of the (CST) which is used to develop our grasp of meaning since it joins cognitive and semiotic information. The first linguists who introduced it are Fauconnier and Turner in 2002. Turner (2014) explores the notion of blending that humans can blend the ideas to make a new idea by using his\ her experience about things or objects and what he \ she saw.

2.3.3.11 Gesture

Gesture can be defined as the movement of the hand or part of it while speaking, it is used in the sign language or pictures when the artist introduces a person in his\ her work with a specific movement (McNiell, 1992).

2.3.3.12 Humour

It is an important and effective part of political cartoon which is used by the cartoonists to make their message clear and understandable. Besides, it can be communicated easily. It can be found in different types: Irony, satire, and sarcasm. It has a communicative function by which the visual power makes the cartoons more effective and interesting through the use of these cartoons to convey a message.

2.3.4 The Characteristics of Good Political Cartoons

The cartoonists work in a place just like a minefield, because they express thoughts related to society but most of these ideas or thoughts are very sensitive. Therefore, some journalists avoid speaking about these things. The (PCs) are types of cartoons which make a point about specific political events or issues in a particular country. Diamond (2002) explains the notion of (PCs) in Arab\ Muslim world and how these cartoons can be used as an effective medium. The author states that political cartoons should be circulated in a certain country, and to use them as a credit means of communication or visualizing way the audience need to publish them in credit newspapers, to be sure that these cartoons are noticed by a wide group of audience.

2.4 Political Corruption (PC)

The concept of corruption is widely used in recent years for different types of corruption, but the type which has the political characteristics is the most important one because of its direct effect on the citizens in a particular country. Therefore, many actions and behaviours which have a negative effect, or which can damage the ethics of some politicians are called(PC).

2.5 Cognitive - Semiotic Theory (CST)

It is a theory of analysing and studying meaning-making which depends on the methods developed in cognitive science, and the methods of semiotics. It forms a reaction against the use of the traditional theory of semiotic analysis, by analysing the meaning only, which concentrates on what symbols mean, or the use of the cognitive theory of analysis only. Therefore, the (CST) of analysis emphasizes on the use of both symbols and cognitive factors related to these symbols to give new insights to the understanding of the meaning of the human signification, and non- human signification by the use of the conceptual and experimental investigations as well as the textual analysis. Andersen et al., (2007) state that in the recognition of anything, the mind of a human being is cognized and signified to use our ability to think and feel. This way makes the comprehension and production possible for the first time of recognizing a certain thing.

III. METHODOLOGY

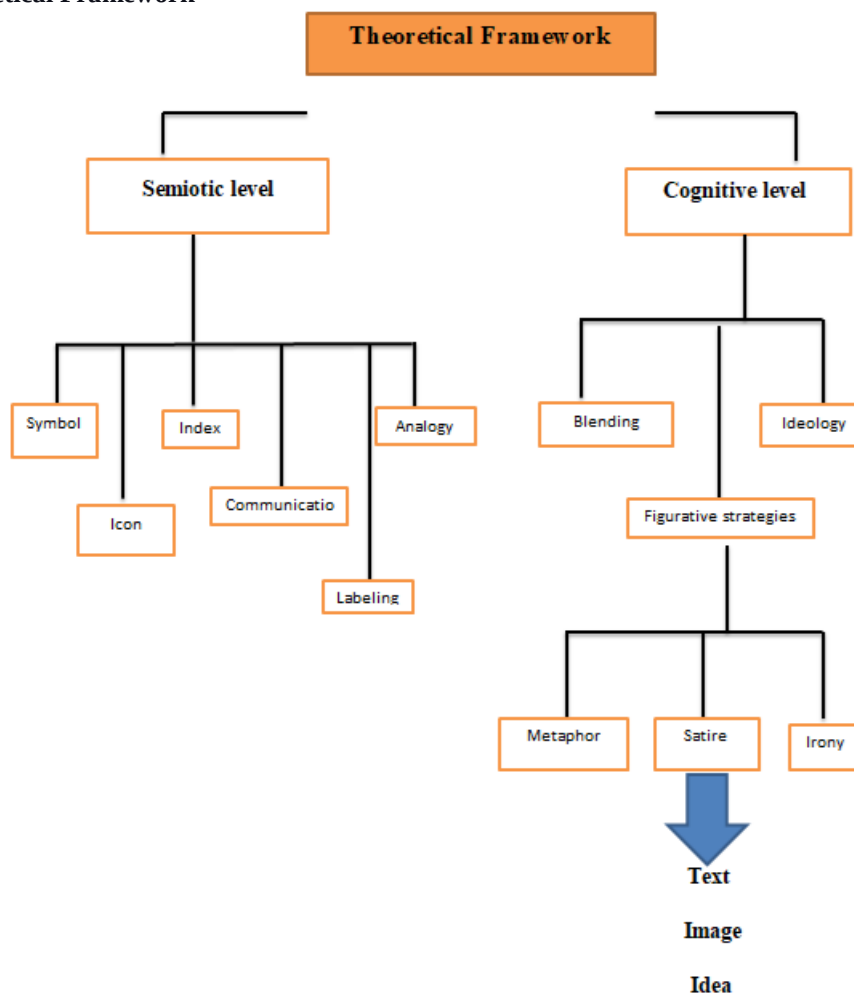
3.1 Introduction

This section introduces the nature of the study, with an explanation of its importance, the data, and description of this data with the sources to strength the aims of the study. The analysis of data depends on an eclectic model that is based on four models: Sonesson (1989), Lakoff and Johnson (1999), Fauconnier and Turner(2002), and Van Dijk (2006).

3.2 Nature of the Study

In this study, the researcher uses qualitative study. The techniques with the elements used by those cartoonists are explained to achieve their aims. Each cartoon is analyzed in accordance with the eclectic model of analysing visual images. The use of the qualitative method as a way of collecting and analysing data as Abawi (2008), states is useful to the research objectives, because it helps the researcher to choose important symbols by non-numerical way, and analyze these symbols depending on specific methods to make the results reliable.

3.3 The Theoretical Framework



IV. DATA ANALYSIS

4.1



Figure 4.1 Iraq Demonstrates

Note. Iraq Demonstrates. From *Cartooning Education*, by Al Fahdawy, A. 2019,

<https://www.facebook.com/audaalfhdawycartoon/> .

Text Analysis of the Cartoon *Iraq Demonstrates*

At the first glance, this cartoon illustrates the demonstration in Iraq and how the Iraqi people stand against the corruption. The cartoonist *labels* the characters in his work clearly without writing any words except the title. Thus, by the use of clear, and reasonable well-known symbols, the audience can recognize that the map stands for Iraqi people and the man is a corrupt politician. Each *symbol* and *icon* which is used by the cartoonist *labels* the time and place of the cartoon. Thus, it is in Iraq, during the demonstration of the 25 of October 2019 as well as the characters which are used *label* the corrupt politicians and the Iraqi people.

Therefore, the audience can *communicate* with the opinion of the cartoonist. The use of *icons* in this cartoon provides the audience with full understanding of the message. The flag and the map of Iraq are used by the cartoonist to make his idea clear. The audience also can easily *communicate* the idea of the cartoonist by *analogy* to reveal the similarity between the corrupt politicians in Iraq and the man in this picture. The full situation is also similar with the Iraqis' situation in their demonstration against the corruption in Iraq. In this cartoon, there are four *symbols*: The first one is the title; the written words are used by the cartoonist to express the demonstration of Iraqi people as the demonstration of Iraq. Thus, the cartoonist is titled the picture as "*Iraq demonstrates*". This comparison between Iraq as a huge country and the group of people as a part of Iraqi citizens is used to prove the unity of aims in each part of Iraq not only in certain cities. The title is very suitable and it is connected with the map that is Iraq's map. A second *symbol* is a standing man, who stands for all corrupt politicians in Iraq. In an *exaggerating* way, the cartoonist makes him surprised and scared. All the facial expressions of this man reflect his panic of what is in front of him. These facial expressions are: His eyebrows which are raised, his mouth, there is also another meaning in the movement of his hands and his steps. Moreover, the cartoonist uses a big stomach in the drawing of the man which is usually employed by many cartoonists to refer to the power of the politicians or rich men, who are careless about the poor and needy.

The big stomach can also refer to those who steal the goods of the others (Anagnost, 1997). The third and fourth *symbols* are interconnected; the flag and the map of Iraq stand for the unity and the patriotism of Iraqi people who stand against the corruption. Craigie (1983) explains how it is possible to use personification in a political cartoon. In this cartoon, the cartoonist gives the properties as well as the ability of humans as the Iraqi people, who demonstrate against them corruption to non-human which it is the map of Iraq. The cartoonist also makes this map acts as if it is a human being who stands not only for one person, but for all the Iraqi people. The flag here stands for the peaceful demonstration, unity, and the country's identity.

Moreover, the cartoonist compares *metaphorically* between the situation in this picture and the events in Iraq. The Iraqi people demonstrate to expel all the corrupt politicians from Iraq. This comparison criticizes in a *satirical* way the overwhelmed corruption. Thus, the audience can have a clear idea about the message by the integration between their previous experience about the events in Iraq, and the present picture which dates in the suitable time during the demonstration that is started in 2019. Moreover, the *satirical* way of criticizing the whole situation of corruption is integrated with the previous suffering of the audience. It makes a kind of *blending* which changes the ideas or the *ideology* to produce a new opinion. The link between the title, the standing man, and the map which holds the flag of Iraq reflects the unity of the idea in the mind of the cartoonist which makes his message clear to the audience. In a critical way, the cartoonist criticizes the corruption in Iraq by using situational *irony* that reveals a hidden and great message. He introduces the corrupt politician in such a way that he surprises from the Iraqis' reaction as if he doesn't know about their suffering. This visualizing effects on the *ideology* of the audience towards the events in Iraq.

Finally, the cartoonist uses the *exaggeration* and *emotional* expressions in his work, which provide the audience with information about the bad events in Iraq as well as about the situation of the Iraqi people.

4.2



Figure The Corruption in Iraq Note. The Corruption in Iraq. From Al Araby News, by Hajadg, A., 2018, www.alarbynews.com.

Text Analysis of the Cartoon *The Corruption in Iraq*

This cartoon reflects the situation in Iraq under the corruption of some politicians. In this cartoon, we can see many *symbols*: The person who refers to the corrupt politicians, a palm tree and two written words. The cartoonist *labels* everything in his picture whether by written words or by *symbols* to ensure that the audience can recognize what these *symbols* stand for. In this picture the cartoonist uses two main *symbols* to emphasize his idea.

The first *symbol* is the lying man and the money in his pocket; it refers to the man as a thief who steals the money and the goods of Iraq. This pocket has an *icon* of Dollars (\$) to emphasize the idea that the wealth of Iraq is in the pocket of the corrupt politicians. The cartoonist also writes a word on his body "*The corruption*" to confirm that the man is a corrupt politician.

The second *symbol* in this cartoon is the palm tree which is used to refer to Iraq for many reasons: Iraq is a famous country in Arab Homeland which is well known for its dates. Therefore, when someone says the country of palm, we easily imagine that he is talking about Iraq. The second reason concerning the use of the palm in this cartoon, is that the palm in the cartoon is full of dates which refer to the goods and wealth of Iraq. It does not stand for dates only, but everything in Iraq such as oil, places, fruits, lands, trade, and factories. Obviously, the use of the palm is to refer to Iraq is a very good idea which can easily be recognized by the audience.

Concerning the *symbol* of palm which refers to Iraq, the cartoonist makes it as if it will fall out, because it doesn't bear the weight of corruption and its harmful effect on the country. The cartoonist makes each character in this picture clear. The audience can recognize that the picture refers to the situation in Iraq and to the corrupt events which have an effect on Iraq negatively. Therefore, the whole idea criticizes the situation in a *satirical* way, because of the corruption which will destroy Iraq.

In this cartoon, there are three types of conceptual *metaphor*: The text, the image, and the idea. The cartoonist uses two words: One of them *metaphorically* compares between the lying man and the corruption in Iraq because this corruption has been in Iraq from the past until nowadays, the word corruption refers to the corrupt politicians. The second *metaphorical* comparison is between the palm tree and Iraq; the palm tree is just like the history of Iraq it is very old with all the dates which stand for the goods of Iraq. It stands against the storms of enemies, but because of the corruption it couldn't bear more.

The third *metaphor* is the comparison between the picture in general and its idea. The entire situation in the picture is compared to the events in Iraq under the effect of corruption; this corruption is weakening the strength of Iraq to stand and save its citizens. The cartoonist succeeds in his work, because of the way by which he *labels* each figure in his work. Hence, the environment around the situation is clear and all the audience can easily recognize and *communicate* the idea behind these symbols and what they stand for.

As a result, this cartoon has achieved its function in the *communication* of idea and *changing* the *ideology* of audience by *blending* new information because of the cooperation between things or information in the minds of audience and what they see in this picture. The cartoonist *symbolizes* the politicians by drawing one man in an *exaggerating* way. This man is very fat and lying on a palm. He is happy and careless of what happens under him, he is very fat with a big stomach and long moustache. He wears black glasses, the man just wants to steal Iraq. His short thin legs represent a kind of *satire* on those politicians and his position on the tree shows that he is interested and satisfied. This type of *exaggeration* is not to make the audience laugh, but it is used to emphasize the idea of the cartoonist adding with the *emotions* of the man which make the audience recognize that he is a thief.



Figure 4.3 Dream in a Cold Winter

Note. Dream in a Cold Winter. From Al Sada News, by Kareem, B., 2017, www.asadanews.com

Text Analysis of the Cartoon Dream in a Cold Winter

Year after year, many politicians have a chance to be the prime minister of Iraq because of the election that takes place every four years according to the Iraqi election law. In this cartoon, the cartoonist visualizes the fake of those politicians by using simple drawings. These drawings hold huge messages. In this cartoon, the cartoonist also *labels* the time and place as well as each character and what they stand for easily, because of the use of clothes which are similar to the Iraqi clothes and the written words which refer to the needs of the Iraqi people. The cartoonist uses many *symbols* which stand for specific ideas. In this picture, there are two images of sun; one of them is in the sky which is the correct position of the sun.

The first sun *symbolically* stands for the desire of the Iraqi people which is simply to live a good life; it also refers to the good future. The second sun is a *symbol* of the hopes of each one of those people; the sun is shining which reflects the start of the right steps to achieve their aims, but this is an *irony* because the real situation differs because of the politicians.

The second *symbol* is the babbles that refer to the promises of the politician to the Iraqi people. These bubbles are *labeled* by written words to make the idea clear; they stand for ambitions and needs of citizens such as electricity, catering, safety, services, and other reparations. All these needs represent the promises of the

politician which are in real life just fake promises like bubbles which easily despair. The use of bubbles is a *metaphorical* comparison between the promises of the politicians to the Iraqi people and their action in reality.

The third *symbol* is a group of people who are in front of the political man. The cartoonist chooses the samples for all the strata of society to stand for the Iraqi people: Children, women, young men, and in different levels of education. Each one has his needs in addition to the needs of the whole community. Some of them wear torn clothes as a *symbol* for their needs and poverty. The baby is another *symbol* which refers to the future and hope of the good future for Iraq; all of them are smiling and hopeful. So, the *emotions* of those people reflect their simple needs and their beliefs that this man will change their life. The other side of the picture stands for the corrupt politician; the cartoonist uses a man to refer to all the politicians in Iraq, who promise Iraqi people to change the bad life into a good one, but their speeches are just like bubbles and they are just liars. The man promises people to make everything and respond to all the needs in order to win in the election. In front of him, there are many microphones which *symbolize* the ways of making electoral propaganda. In the other hand, there is a bubble which is used instead of direct speech to refer to the promises of this politician for people. The other important *symbol* in this part is the chair which is behind the man; it is a direct reference for the actual aim of that man. This chair is a *symbol* for power and status or authority which is the real aim of politicians. In a *satirical* way, the cartoonist criticizes events in Iraq and the lies of the corrupt politicians in their promises for the Iraqi people. The full scene is an *irony* for the corrupt politicians in Iraq.

V. CONCLUSION

This study investigates how political cartoon has important role as a medium of communicating ideas, thoughts or feeling; we employ cartoons to communicate different implicating meanings in different contexts. It is used not only to make fun or relive, but to send important messages and change the ideology of the people by visualizing the corruption of some politicians. This understanding can be reached through the comprehension of images with all symbols and other elements that hold meaning whether they have written words or not.

Therefore, the study shows how (PCs) in Iraq expose and criticize the politicians' corruption, and how these simple drawings can make change as well as hold huge goals. (PCs) also expose many documents of corrupt politicians; (PCs) can be used as a mirror to the social issues, or a reflection to the bad events in the country. The study deals with the types of (PCs) in Iraq, which are concerned with the promises. However, this study has found that the (PCs) have meaningful messages, which require more attention to the elements that have an effect on meaning. Thus, by analysing the selected data, we conclude that the effective and successful cartoons use many techniques, which support the understanding and\ or communication of messages. Therefore, the environment around any character helps to make the notion clear and believable.

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