

A Multimodal Discourse Analysis Of Caricatures Associated with Russia Ukraine War

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Abstract

The rhetorical investigation of multimodality in caricature art is a growing concern for researcher adopting critical discourse analysis approaches. The popularity of the visual medium has become the prime example of how both visual and linguistic meaning can be constructed and interpreted based on prevailing social, cultural, and political setting adopting a multimodal critical discourse analysis approach. This study sought to investigate multimodality in political discourse in the Ukrainian and Palestinian context by examining 6 selected caricatures based on Russia-Ukraine War that becomes world war. The sample is selected from Cartoon movement website. This study employed a multimodal discourse analysis as pioneered by the works of Halliday who describe the concept of multimodality as well as Kress and van Leeuwen (1996) multimodal discourse analysis. The results reveal that the selected caricatures have explicit and implicit meanings and they can be interpreted verbally and non-verbally. Some of them are read with particular words to render the intended meaning to the target audience, whereas the rest of them represent particular concepts that encompass huge issues that reflect the reality. The reader can elicit their meanings from the visual features of the photos, such as color, expressions, and symbolism. The ultimate goal of the caricatures is manifested in reflecting the agony, suffer, and resentment of Ukrainian people to prompt people to take an action that will change their current situation. Besides, the selected caricatures reflect Putin's bad intentions in terms of weakening and destroying Ukraine.

Keywords: caricatures, Russia-Ukraine war, multimodal discourse analysis, Halliday, Kress and van Leeuwen (1996).

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1. Introduction

Multimodality is concerned with investigating how various kinds of meaning are integrated and combined into multimodal whole (Jewitt et al., 2016). It is worth mentioning that multimodality not only investigates written and spoken language but also it investigates a range of semiotic resources i.e., it concentrates on manifesting the interplay and interactions across the semiotic language along with their implicit meaning.

As for Multimodal discourse analysis (MDA), it is applied to tackle the forms, rhetorical functions, and the contents (Hakoköngäs, Halmesvaara, Sakki, 2020). According to Kress and van Leeuwen (2001), MDA is a multi-dimensional mode of analysis, which concentrates on both denotative and connotative meanings.

The present study is concerned with applying MDA on political caricatures/ cartoons. It is worth mentioning that caricatures are defined as a visual communication form, which seeks to present socio-cultural meanings that might be established in a wider critical context; they further entail a paradigm shift from verbal towards visual communication. Such visual communicative discourse is concerned with the transmission of implications and meanings (Abdulrazzaq, 2022). According to Calder et al. (2000), caricatures play a pivotal role in representing attitudes, stereotypes, identities, and values. Cartoons are utilized as communicative tools on print media and internet to produce dominant political themes and significant meanings (Shaikh, Tariq, and Saqlain, 2019). Regarding political cartoons, they have become as a means of political commentary and societal critique (Lennon and Kilby, 2020).

The political caricatures that are addressed in this study revolve around the Russia-Ukraine war. The number of studies that addressed this topic are limited. The importance of investigating this topic are manifested in the fact that Russia-Ukraine war is of a global concern. This war has reverberated around the world, particularly among Arab citizens. The repercussions of such war are manifested in fast-moving refugee crisis along with causing food and fuel crisis. To unravel the meanings of the selected caricatures, several theories and concepts across multimodal discourse analysis and pragmatics are used to analyze the background, visual, textual, and interpersonal meaning for each caricature and their role in evoking the viewers' feelings.

To approach the political caricatures that revolve around Russia-Ukraine war, critical discourse analysis (CDA) is applied. CDA means analyzing actual social interactions according to their linguistic structures' context (Fairclough and Wodak, 1997). It takes into account the complicated correlation between culture and language (Abdulrazzaq, 2022).

1.1 Political Caricatures

The artists often use cartoons to combine allusion, humor, metaphor, and caricature to convey the salient features of their drawings that have long lasting impressions on the viewers' minds because they remain in mind more than words (Akinwale and Scholar, 2015). It is worth mentioning that cartoon is considered a form of multimodal discourse that is commonly utilized for political communications, which resembles other form of multimodal discourses as opposed to cartoons and plain text that are more resourceful for communication and might be utilized more easily to render the salient features (Omosebi, 2021).

Caricatures are defined as a type of multimodal communication as they integrate several semiotic modes or resources that leads to multimodality (Achour and Adel, 2021). Cartoons grab the attention of the viewers such as caricature (Al-Momani, Badarneh, and Migdadi, 2017). It should be mentioned that cartoons might reflect satire or irony such as the use of visual metaphors to reflect political issues (Naghy, 2010).

Political caricatures are defined as the type of caricatures that depict the political situation in the world. It is considered as a political dialogue between the society and the governments; it reflects or recreates society to a political event; the main aim of political cartoons lies in convincing the viewers (Dugalich, 2018).

Political caricatures are defined as a visual communicative discourse leading to the transmission of political implications and meanings (El-Falaky, 2019). There are a variety of function for political cartons that are manifested in reflecting aggressive acts, specific political policy and history, and entertainment (De Sousa and Medhurst, 1981). As a consequence, several studies (Machin, 2007; De Sousa and Medhurst, 1981) argue that political caricaturist seek to render their political ideologies by the exploitation of available shared semiotic components pursuing the perception of political implications.

1.2 Aim of the Study

The present study seeks to investigate MDA of the political caricatures that revolve around Russia-Ukraine war. Therefore, two theories are adopted in the study; the first one is Halliday's (1987) theory of Multimodality as well as Kress and Van Leeuwen, (1996) taxonomy of MDA in order to analyze the embedded meaning of the collected themes linguistically and thematically.

1.3 Questions of the Study

This study seeks to answer the following research questions:

-What topics have been addressed on Russia-Ukraine war caricatures in 2020?

-What topics have visually represented the Russia-Ukraine war in 2020?

1.4 Statement of the Problem

Multimodality as well as visual means including cartoons and caricatures are widely spread in political sphere owing to their effectiveness in constructing ideology, providing political point of views and events, constructing of others and self, and presenting various integrated meaning in a concise manner (Omosebi, 2021). As a consequence, the present study seeks to unravel the effectiveness of multimodality in reflecting political issues, particularly the most recent political issue that grab the global attention Russia-Ukraine war to reflect the implications of such war on the whole world.

It is worth mentioning that analyzing political caricatures is a daunting task because they represent verbal and iconic by using satire and hyperbole (Dugalich, 2018). Therefore, using multimodal discourse analysis will facilitate the ambiguity surrounding them and will de-code their implicit language.

The analysis of caricatures is a daunting task because they have different interpretations; meaning that every person interprets them from his/her perspective. In this regard, Mazid (2000, p.53) suggests that a caricature "does not offer a single meaning that will be decoded in the same way by all readers". Therefore, the ability to analyze the hidden meaning of such visual images or caricatures from multimodal discourse might unravel the feelings and attitudes of the caricaturist and the agony or the current situation that the people live in.

As a matter of fact, the multimodal discourse analysis of political caricatures associated with Russia-Ukraine war was not addressed before in literature. Therefore, this study is different from the previously mentioned studies because it addresses a global issue, which was neglected by many researchers.

It will investigate the manner in which the cartoonists reflect Russia-Ukraine war in 2020 in their political caricatures. This study will further identify the subjects that the caricaturist's highlight in his political caricatures regarding Russia-Ukraine war.

The issue will be addressed from different analysis in an attempt to make thorough capture of the situation to explore its relation with the surroundings. Therefore, this study seeks to be the first study that investigates this subject to bridge this gap in the previous studies. Such caricatures reflect the suffer and the agony that are felt by those caricaturists to mirror their emotions and sadness. Caricatures might have explicit or implicit meanings; the former can be elicited and inferred from the image i.e., they might contain a word or a phrase that resolves the matter, while the latter contains only a picture that might sound ambiguous to the viewers. To overcome the problem

behind their ambiguity, this study seeks to interpret the caricatures art, particularly those who are drawn by the concerned caricaturist.

2. Theoretical Framework

This section presents the theoretical adopted in the present study; including, multimodality theory by Halliday (1987) and MDA by Kress and Leeuwen (1996) as illustrated in the following sub-sections (1.5.1) and (1.5.2).

2.1 Multimodality

Multimodality traces back to Prague School that concentrated on linguistics and then gradually moved towards the interpretation of art and theatre (Luca, 2020). Multimodality term was used by Halliday to reflect the mode of analysis that can be used to words and objects elicited from semiotics. Halliday (1987) argues that language is a semiotic system utilizes semiotic resources to constitute a meaning. The ability to understand multimodality as the diverse manners in which a variety of semiotic resource systems are co-contextualized in creating a particular meaning of the text (Baldry and Thibault, 2006).

According to Halliday (1987) multimodality has three meta-functions, namely, visual, interpersonal, and textual to describe the intended meaning of images combined with writing. To elaborate, visual texts reflect something about the writers, audience, the universe, and they constitute various truth values, information structure, and cohesion towards what is constituted (Halliday, 1987). In respect of textual meta-function, it correlates the clauses or linguistic elements together into whole consolidated texts (Ly and Jung, 2015). As for interpersonal meta-function, it reflects the role of individuals' identities and relationships in social interactions among people (Ly and Jung, 2015).

Van Leeuwen (2015) indicates that multimodality discourse seeks to analyze the gestures, voice, facial expressions of self-representation. By applying the multimodality, the study seeks to solve the puzzling idea behind the political caricatures to give the audience in-depth understanding of such coding language.

In respect of multimodality in politics, (Omosebi, 2021) indicates that multimodality is considered as an essential feature in political discourse. It is in keeping with Ademilokun and Olateju (2016), who argue that multimodality constitutes an integral part of political discourse because visual images are utilized in media constructions or representations of political parties, politicians, and the impacts of their direct and indirect actions on the people.

2.2 Multimodal Discourse Analysis

Kress and van Leeuwen's (1996) theory is adopted in the present study. They indicate that as much as the person has a solid knowledge

about the visual language, he/she will be able to comprehend such visual representations. MDA proposed by Kress and Leeuwen (1996) seeks to examine the visual interpretations of image i.e., it tackles three meta-functions of language, namely, ideational, interpersonal, and textual meanings. MDA accentuates the significance of accentuating verbal discourse concepts and visual images (El-Falaky, 2019).

Besides, MDA is highly significant for analyzing visual semiotic (Leeuwen, 2009). Semiotics means the study of anything that can be considered as a sign; it is taken from the Greek word *semeion*, which stands for 'sign'. Such semiotic language signifies something for a group of people or society (Aiello, 2020). Similarly, Dweich and Al Ghabra (2022) indicate that semiotic means signs that encompasses images, objects, texts, and gestures; they add that there are two types of semiotic language, namely, verbal and non-verbal; the former is pertained to texts and words, while the latter is pertained to pictures. In the same vein, Saragih (2020) points out that semiotic is the study of signs that are used in various fields; including linguistics, zoology, and communication in which signs refers to anything that has a meaning. Semiotics is defined as a science of the sign that consists of signifier (the fusion of form) and signified i.e., the meaning (Kress, 2003). It is worth mentioning that semiotics is used for analyzing a number of communicative language; it helps in describing the particular operational rules by determining the sub-systems contained in the field it addresses (Turkcan, 2013).

2.3 Previous Studies

2.3.1 Studies on Multimodal Discourse Analysis on Cartoons

Akinwale and Scholar (2015) investigated the multimodal discourse analysis of cartoons. The study adopted Kress and van Leeuwen (1996) multimodal discourse analysis. The sample consisted of (5) cartoons that were chosen from 2 Nigerian newspapers, namely, Nigerian Tribune and the Punch. The types of cartoons were gag, comic, and editorial. The data were analyzed qualitatively in terms of the linguistic elements by giving in-depth description of the cartoons, along with analyzing them linguistically in terms of the represented participants. Besides, the cartoons were analyzed non-linguistically by identifying the framing. More importantly, the salience, the information value of the represented participants, and the multimodal blend and implications were elaborated and analyzed at both linguistic and non-linguistic levels. The findings revealed that comic cartoons addressed social issues in more humorous and subtle manner compared to editorial cartoons. As for gag cartoons, they combined linguistic with non-linguistic resources and they sought to convince the viewers. Regarding editorial cartoons, their linguistic elements facilitated the process of projecting the meaning than non-linguistic elements.

Another interesting finding was that political instability, political violence, and political ineptitude were addressed in the sample. The study concluded that the cartoons had implicit meanings due to the paucity of comments in which the viewer exert much effort in linking, understanding, and bringing together the intended meaning of such cartoons.

Omosebi (2021) carried out a multimodal discourse analysis in 2020 American Presidential Election. The sample contained (6) cartoons. To analyze the data, the study adopted Cooperative Principles Theory and Relevance Theory. To unravel the embedded meaning of the political cartoons the study used pragmatics and multimodal analysis. The study indicated that political cartoons have social significance and pragmatic impulses as they concentrated on rendering messages that have contextual relation in the society.

3. Methodology

3.1 Materials

This study seeks to investigate and analyze the language used in caricatures. To attain this aim, six caricatures regarding Ukrainian and Russian war were selected from Cartoon movement website .

3.2 Models of Analysis

The present study seeks to adopt Halliday (1987) on Multimodality as well as Kress and Van Leeuwen, (1996, 2016) theories in order to analyze the embedded meaning of the collected themes linguistically and thematically.

3.3 Data Analysis

This section is concerned with analyzing the theoretical approach practically. The majority of the selected caricatures combines images and written text. The present study analyzed such multimodal discourse analysis critically by applying a multimodal discourse analysis. The data were analyzed qualitatively.

According to multimodal approach, the visual analysis analyzes the visual features of the caricatures that denote a particular meaning by analyzing all the aspects that are existed in the caricature in detail, including the color, layout, symbols, metaphors, and the characters to give the viewer a thorough understanding of such caricatures. Moreover, the textual meaning of the caricatures, including words and sentences that symbolize to a particular meaning were addressed in order to unravel the intended representation of such symbols. The selected caricatures are existed in Appendix A.

4. Analysis

This section presents the caricatures drawn by the cartoonist concerning the Russia Ukraine war. The study selects three caricatures that were analyzed according to multimodal discourse analysis that are adopted by several scholars (Halliday, 1987; Kress and Van Leeuwen, 1996, 2016) to analyze the visual, textual, and interpersonal connotations of such caricatures.

Caricature No. (1)



As shown in caricature No. (1), the visual semiotic picture above represents the Ukrainian people who are sleeping on the bed, whereas the bear under the bed is a metaphor for Russia because it is so-called worldwide as Russian Bear. The whole caricature implies that Russia withdraws its forces from Ukraine and reduces the number of its forces as indicated in the sentence "I already left". However, such announcement is considered as a fake announcement because Russia still mobilizes army on the border with Ukraine. Such matter implies that the war is still on. As a consequence, the bear who lies under the bed indicating by his fingertips that he has already left to reassure the people in general and the Ukrainian people in particular that the war is over; however, it means the opposite.

The above picture has an effective meaning that assures the viewers that the Russia-Ukraine war will be over. Such political caricature reflects the issues that have contextual meaning in the community (Omosebi, 2021). The study inferred it by analyzing the picture from multimodal aspects, namely, visual, textual, and interpersonal. The picture is supported with "I already left" sentence that can decode the intended meaning that the caricaturist seeks to convey that Russia army is vicious and deceptive army who pretends that they will end

the war between them and Ukrainian people. However, they have bad intentions as they seek to destroy the country.

Caricature No. (2)



As shown in caricature No. (2), there is a man carrying a tank shell, who symbolizes Putin. A closer inspection of the picture shows that such tank shell that is carried by Putin implies the hypnotism, which means that Putin does hypnosis to his people to delude them that the whole world in general and the western world in particular seek to eliminate and destroy them. The researcher elicited that from the sentence that is written above in the picture "at the count of there you will direct all your fear against the west". Possibly, Putin seeks to convince his people that the war that he has initiated against Ukraine is not in vain because Russia-Ukraine war has a negative impact on Ukrainian people in terms of increasing the poverty rates and the tragedies in Russia.

The picture further shows that there are four people; one girl and three men who are looking at him. All of them feel annoyed. Thus, it can be argued that Russian people protest against the Russia-Ukraine war. Also, it can be elicited from the picture that Putin seeks to wage war by manipulating on his people that the whole world seeks to destroy them. Therefore, the war is essential to destroy them.

The sentence “forget my fraud please” that is included in the above-mentioned image helps the viewer to get deeper insight into the embedded meaning that the caricaturist seeks to convey to the whole world that revolves around Russia-Ukraine war. Such sentence unravels the negative repercussions of such war in the Russia. Generally speaking, the viewers feel that such image narrates their stories and reflect their economic suffering.

As a consequence, the visual and textual representation of the caricature touch the viewers’ heart. To put it differently, the visual images that are used in political discourse have either direct or indirect impacts on people (Ademilokun and Olateju, 2016). Although the caricaturist succeeded in manifesting the economic deterioration that occurred in Russia, he failed to generalize it to the whole world.

Caricature No. (3)



As shown in caricature No, (4), there is a dove, a soldier, and a tank shell in the form of dove. The white dove symbolizes peace; however, it is all alone, which means that it does not have a role. On the other hand, the green dove is created by Putin that is packed with explosives, missiles, and tank shells. The caricaturist seeks to convey in such caricature that Russia has decided that there are two areas that split between Russia and Ukraine. Such areas have separated between them. Therefore, each of them is considered as an independent state. Russia has donated to assign peacekeeping force in such areas in order to prevent wars and to protect the people living there. Putin intends to assign the peacekeeping forces of his army in the above-mentioned areas to protect them from wars and destruction.

Based on the foregoing, there is a kind of ironic and sarcasm because Putin is the primary reason for Russia-Ukraine war. On the contrary, Putin claims that he wants to make peace between Russia and Ukraine by placing peacekeeping force. Therefore, there is a contradiction between Putin's intentions as actions. The researcher has inferred from the above-mentioned caricature that Putin has placed the peacekeeping force in these areas in order to control Ukraine, which means that he has bad intentions.

Such caricature entails that Putin is a malicious person who claims that he wants, while he seeks to destroy Ukraine and the whole word. Accordingly, the viewers might sympathize with Ukrainian people by elucidating Putin's bad intentions. Such conclusion was inferred by analyzing the picture from multimodal aspects. This finding concords with Akinwale and Scholar (2015) regarding the powerful impacts of cartoons in grapping the viewers' attention and the possibility to unravel their embedded meaning by using multimodal discourse analysis.

Caricature No. (4)



A closer inspection of caricature No. (4) shows that Putin drives a tank the top front of the tank is a pencil that is a metaphor for the war that Putin initiated and announced against Ukraine. It further shows that Putin divides Ukraine to mini-states to weaken Ukraine and to stand by his side on the war. The researcher inferred that by analyzing the caricature from multimodal aspects. To elaborate, the visual, textual, and interpersonal meanings were investigated to facilitate the comprehension of the caricature.

As indicated above, the caricature is supported with two words "Donetsk and Luhansk", which refer to two Russian civilian-military administrative regimes in the Donbas, Ukraine. Accordingly, such caricature implies to the viewer that Putin aims to weaken Ukraine by dividing them into small mini-states. This finding is in line with

Akinwale and Scholar (2015) that the artists often use cartoons to combine allusion, humor, metaphor, and caricature to convey the salient features of their drawings that have long lasting impressions on the viewers' minds because they more effective meaning than words.

Caricature No. (5)



The caricature No. (5) above implies how Putin divides Russian and Ukraine into two states. To elaborate, the caricature shows a map that is divided into two halves; 'Ukraine' is written in the first half, whereas 'Putinia' is written in the second half. As for the small areas that include Putin's face, they are the areas that announced their independence i.e., the areas belong to Ukraine, but Putin has divided them into two areas. Therefore, both of them now have become mini-states. They belong now to Putin and they symbol to Putin's family.

Based on the foregoing, the above-mentioned caricature implies that Putin's family becomes larger, which means that the number of the states that advocate Putin are increasing. Accordingly, this caricature suggests that Putin imposes his power over Ukraine for weakening them. There is no doubt that examining such caricature at first sight might sound ambiguous for viewers. By closer inspection of the caricature from a multimodal perspective, the researcher has inferred that Putin seeks to drive Ukrainian people apart in an implicit manner. According to Abdulrazzaq (2022), caricatures are considered as visual communicative discourse that seek to transmit the implications and meanings (Abdulrazzaq, 2022).

Caricature No. (6)



As indicated in caricature No. (6) there is a ghost holds an axe with one hand, while he hides himself with another hand and says 'Hi'. This ghost represents Russia, which means that Russian threat and Russian army is infiltrating Ukraine. This ghost further symbols to grim reaper, whereas the blue and yellow color symbols to Ukraine. Based on the above, the caricaturist seeks to convey in this caricature that Russia sneaks across the borders to Ukraine in order to invade Ukraine gradually. Accordingly, caricature No. (6) is a metaphor for Russian threat to Ukraine, which suggests that Russian forces attack Ukraine.

By inspecting the caricature from multimodal aspects; including, visual, textual, and interpersonal dimensions, one can notice that the image of the ghost in such caricature does not only mean that Russia constitutes a threat to Ukraine but also means that Russia hides its bad intentions to sabotage Ukraine. As a result, the viewers sympathize with Ukrainian people who are oppressed in Such Russia-Ukraine war. De Sousa and Medhurst (1981) found similar results that the function of political caricatures is manifested in reflecting aggressive acts.

4.1 Findings and Discussion

A multimodal discourse analysis for (6) political caricatures by the cartoonist is investigated. The sample of the study were selected from Internet. The focal point behind the analysis lies in unravelling the implicatures, the explicit, implicit meaning of the caricatures by analyzing the linguistic and non-linguistic elements that are existed in the caricatures that have an effective impact on the viewers.

Examples of the linguistic features that are included in the corpus are summarized into the use of positive or negative words, statement,

metaphors, and symbols. On the other hand, the non-linguistic features that the researcher finds in the corpus are summarized into the color, hyponitism, tank shells, and grim reaper. The study highlights such non-linguistic elements to describe and analyze the visual structure of such caricatures.

The meta-function analysis of the study is visual, textual, and interpersonal. The analysis of such caricatures that revolve around Russia-Ukraine war unravel the cartoonist manner in articulating the intended intentions and meaning by using the semiotic language. Each caricature reflects the Russia-Ukraine war from different aspects. To elaborate, one of them assures the people that Russia-Ukraine war is over.

As for the second caricature, the findings show that it has an explicit meaning that revolve around the implications of Russia Ukraine war on Russia by increasing the poverty rates. The caricaturist in the third picture endeavors to revive the Palestinian issue by comparing it with Russia Ukraine war by manifesting how the Palestinian citizen is depicted as a terrorist, whereas the Ukrainian citizen is depicted as a victim.

The first question of the study sought to investigate the topics have been addressed on Russia-Ukraine war caricatures in 2022. The study shows that the caricaturist addressed the topic of Russia Ukraine war from several aspects, including, economic deterioration, the threat that Russia constitutes to Ukraine, . Possibly, the caricaturist aims to convey that Russia Ukraine war is waged due to protect the Russian people.

In respect of the second research question regarding the manner in which the cartoonist visually represents these topics of the Russia-Ukraine war. The study found that the caricatures are represented from two aspects; the first one is concerned with the implications of Russia Ukraine war on Russian people economically. The second aspect is pertained to the bad intentions of Putin who seeks to hypnotize and to weaken Ukraine.

5. Conclusion

This study aims to analyze the visual, textual, and interpersonal meta-functions of political caricatures revolving around Russia Ukraine war. Multimodal discourse analysis was adopted to analyze each caricature according to multimodality. The analysis sought to analyze the implicit meaning that is embedded in each caricature to unravel not only its meaning but also its impacts on the viewers. By analyzing the caricatures, the researcher intends to analyze their linguistic and non-linguistic features.

They contain verbal features that reflect the implications of Russian Ukraine war on the viewers, such as the use of particular utterances and sentences. The caricaturist intends to grab the target audience attention by using particular words and inserting a caricature that has two-fold meanings. On the contrary, the use of images that reflect the impacts of war are among the nonverbal components that influence the quality of caricatures in evoking the viewers' feelings and reflects their tragedy, agony, and resentment.

To conclude, caricatures play a pivotal role in conveying the political events. Moreover, political caricatures entail the freedom of speech by providing commentary on politics. Besides, they aim at ridiculing and satirizing the political events by showing how Russia Ukraine war affected people and touched their hearts.

5.1 Recommendations

Since the caricatures have more power to articulate people's thoughts, ideas, and attitudes, the researcher recommends the caricaturists to reflect the whole political situation in an explicit manner in order to drive people, society, and government to change the current situation.

The caricaturists should exert all their efforts to reflect the current political situation worldwide by using intelligible language, gestures, and symbols to mirror the intended meaning that they seek to convey to the whole world by using simple language to guarantee that all viewers are able to grasp their intended message that they seek to deliver.

Besides, the researcher opines that the political caricatures should not constitute an ambiguity to the viewers. Therefore, he recommends the caricaturists to make their caricatures more comprehensible since not all the viewers have the ability to interpret them. To reliably generate robust conclusions about the findings, the caricatures should reflect the implications of political war from various avenues. This study is limited to the impact of Russia Ukraine war; thus, it is recommended for further studies to investigate the caricatures that revolve around other political issues such as the Israeli Palestinian war.

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