

**Ministry of Higher Education
and Scientific Research
University of Al-Qadisiyah
College of Education
Department of English**



A SEMIOTIC ANALYSIS OF ECONOMIC CARTOON PANELS

Submitted By:

Sukyinah Qassim

Sarah Ahmed

Supervised By:

Asst. Prof. Sawsan Kareem Al-Saaidi (Ph.D.)

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To

Our parents ... with love

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Table of Contents

Subject	Page No.
Dedication	ii
Acknowledgements	iii
Table of Contents	iv
Abstract	v
CHAPTER ONE	
1.1 Introduction	1
1.1 A Science of Signs	2
1.2 Semiotics	6
1.3 Cartoon Studies	7
1.4 Functions of Cartoon	11
1.5 The Elements of Cartoons	15
1.6 Techniques Use in Economic Cartoon	17
CHAPTER TWO	
2.1 Introduction	19
2.2	
2.3 Analysis of cartoon panel 1	20
2.4 Analysis of cartoon panel 2	27
Conclusions	31
References	32

Abstract

Cartoon is an illustration, portrayal or image that makes an ironical, clever or silly point. In spite of the fact that diverse kinds of cartoons may shift extraordinarily from each other, the one normal factor is cleverness and every one of the sorts somehow impacts and influences society and individuals in it in various ways. This research paper aims at investigating the denotative and connotative cues used by the cartoonists to show a sensible and innovative artistic expression. Verifiably, extraordinary cartoons had enormous effects on legislative issues, social considerations/messages, excitement issues and brain research of kids and youthful age. This paper is divided into two chapters. The first chapter presents the theoretical part of the study including definitions of semiotics, signs, previous studies, elements of economic cartoons, and techniques for economic cartoons. The second one concentrates on Barth's theory of semiotics and the analysis of the two cartoon panels.

CHAPTER ONE

1.1 Introduction

The term semiotics derives from the Greek *sēmeiōtikos*, which means "observant of signs", (from *sēmeion*, "a sign, a mark",) and it was first utilized as a part of English before 1676 by Henry Stubbes in an exceptionally exact sense to signify the branch of medical science relating to the interpretation of signs (Sless,1986:1).

Semiotics started to twist up plainly a critical way to deal with social investigations in the late 1960s, deficiently because of crafted by Roland Barthes. The interpretation into English of his mainstream papers in an accumulation entitled *Mythologies* (Barthes 1957), followed in the 1980s by countless diverse works, hugely expanded academic attention to this approach (Barthes,1967:9). Barthes articulated that:

semiology means to take in any arrangement of signs, whatever their substance and cutoff focuses; pictures, movements, melodic sounds, objects, and the brain boggling relationship of these, which shape the substance of custom, tradition or open fervor: these constitute, if not languages, at any rate frameworks of implication (Ibid.).

Semiotics is not generally institutionalized as an academic teach. It is a field of study including many distinctive theoretical stances and methodological apparatuses. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is worried about everything that can be taken as a sign' (Eco,1976:7).

1.2 Science of Signs

Different research points to the way that people have an intrinsic capacity to picture something in the wake of hearing a word. One regularly ponders the sign without understanding that there is a signifier and that which is implied. Semiotics theory is a reason for seeing how that is so. This is not to be confused for semiology. Semiotics is the examination of signs and codes, signs that are used as a piece of making, passing on, and disentangling messages through the codes that manage their use. Semiology is the examination of signs and sign techniques. Despite the way that a refinement stems among semiotics and semiology, the two ways to deal with the speculation or one theory of connotation compliment and are identified with each other. One cannot suspect that one will work without the other or there will be a missing association (Danesi, 1994:280).

The basic unit of semiotics is the sign, characterized conceptually as something that stands for something different, and, all the more technically, as a talked or composed word, a drawn figure, or a material protest bound together in the psyche with a particular cultural idea. The sign is this solidarity of word-protest, known as a signifier with a relating, culturally recommended substance or meaning, known as an implied. Hence people personalities attach "puppy," or the drawn figure of a "pooch," as a signifier to the idea of a "canine," that is, a domesticated canine species having certain behavioral characteristics (Ibid.).

The principal functional status of a sign means that its reality is related to its integration in a solid procedure of meaning-making, a coded procedure including the creation and understanding of signs which is generally characterized as semiosis. This procedure means that "one construes something from a wonder one therefore thinks about a sign, concerning something unique, the question", and that "through this deduction, the relation amongst sign and protest is determined according to a code" (Larsen, 1994:324).

The perspectives of Saussure and Peirce as to the nature of a sign and the procedure of semiosis have been examined and created in this century to the point that the vast majority of the semiotic literature appears to recognize itself with

having originated from what has been characterized as either semiology or semiotics (Danesi and Santeramo ,1992:45).

In contrast to the binary idea of Saussure's hypothesis, Peirce's hypothesis of sign spotlights on three-dimensional or triadic and trichotomy framework. Peirce classifies sign into three aspects, namely I) sign or representatum or ground, ii) protest which is also alluded to as referent, and iii) interpretant. The main aspect is synonymous with Saussure's idea named as signifier which means physical signs (expressly exist) yet does not have to be material in nature (Chandler, 2002:19).

On the contrary, Saussure's idea of connoted, is separated by Peirce into two parts, namely question and interpretant. Question alludes to something that is spoken to or exemplified by the sign, which claims the two properties of concrete and abstract in nature (Masinambow, 2001).

Then again, interpretant means any meanings passed on by the representatum about the protest which was already obscure, and abstract in nature (verifiably exist) and does not exist in human discernment. The interactional relationship between those three ideas is meant by Peirce as semiosis (Chandler, 2002:21).

Another distinction is regarding sign limitation. Saussure examined behavior and according to his perspectives, a sign is come about because of an imagination or an activity of human personalities that is communicated through language codes and comprehended by the individuals who are associated with the communication procedure. At the end of the day, a sign for Saussure is something conveyed by somebody with a reason and particular meaning intentionally, i.e a procedure or a marvel that does not happen coincidentally or by chance. This means that according to Saussure, nothing is a sign unless it is translated as a sign. Certainly, Saussure was endeavoring to explain that not all things neither in human's life nor their surroundings can be considered as signs (Leeds-Hurwitz, 1993:43).

It proposes that a sign has a certain limitation, subject to an arrangement of conventional, which means something that is mutually or regularly agreed by all those engaged with the particular culture. For example, the alphabet and composing framework, the traffic signals and so on. Hence, in Saussure's hypothesis of sign,

language is a sign framework because language has been conventionally used to allow humans to communicate among them. Notwithstanding that, Saussure argued that despite the fact that a sign is liable to a mutual agreement or conventional framework, a sign also has an arbitrary characteristic which means that a sign can deliver a variety of various meanings relying upon various interpretations as Saussure stated that "there is nothing at all to keep the association of whatsoever with any arrangements of sounds whatsoever....the process which chooses one particular sound-grouping to relate to one particular idea is arbitrary" (Chandler, 2002: 26).

A sign can be a word, a sound, or visual image. It is a question which stands for another to some mind. Or on the other hand as Umberto Eco (1976:7) characterizes it as "everything which can be taken as significantly substituting for something different. It may allude to an action, question, or image that means a remark some place." It ranges from our motions to what shading dress we wear; and it may have meaning past the question itself. Thusly, the meaning behind any sign must be learned (Lester:1995:3).

A science that reviews the life of signs inside society is conceivable; it would be a part of social brain science and subsequently of general brain research; it called semiology (from Greek semeion 'sign'). Semiology would give what constitutes suggestions, what laws oversee them. Since the science does not yet exist, nobody can say what it would be; however, it has a privilege to presence, a place staked out in advance. Etymology is just a part of the general science of semiology; the laws found by semiology will be applicable to phonetics, and the latter will surround a very much characterized area inside the mass of anthropological facts (Leeds-Hurwitz, 1993:4).

As such, to something to be sign, the watcher must understand its meaning, i.e., If you don't understand the meaning behind the orange shade of a jacket, it isn't an indication for you. In this manner a sign is created by a source and should be "deciphered " by a watcher (Eco ,1986:15).

Charles Sandra Pierce, who centers around the rationale of meaning and the

logic of information, demands that a sign comprises of three components and they are as per the following:

1-Representament: the sign itself.

2-Object: to which the sign related.

3-Interpretant: the mental image that came about when a collector experience the sign (Abdul Jabbar,2017:2).

1.3 Semiotics

For the etymologist Saussure 'semiology' was "a science which ponders the part of signs as part of social life", to the savant Charles Peirce the field of study which he called 'semeiotic' (or 'semiotic') was the 'formal principle of signs', which was firmly related to rationale (Peirce ,1994;227).

Past the most basic definition as 'the investigation of signs', there is considerable variation among leading semioticians as to what semiotics includes. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is worried about everything that can be taken as a sign' (Eco ,1976:7).

Semiotics includes the examination not just of what we allude to as 'signs' in everyday discourse, except of anything which 'stands for' something unique. In a semiotic sense, signs take the type of words, images, sounds, motions and questions. Contemporary semioticians consider signs not in isolation but rather as part of semiotic 'sign-frameworks', (for example, a medium or sort). They examine how meanings are made and how reality is spoken to (Ibid.).

Saussure argued that 'nothing is more appropriate than the investigation of languages to draw out the nature of the semiological issue'. Semiotics is not generally institutionalized as an academic train (although it has its own associations, meetings and journals, and it exists as a department in a handful of colleges). It is a field of study including many diverse theoretical stances and methodological devices. Although there are some so called 'semioticians', those engaged with semiotics incorporate language specialists, scholars, clinicians, sociologists,

anthropologists, literary, tasteful and media scholars, psychoanalysts and educationalists (Saussure ,1983: 16).

Many different scholars have regarded language as fundamental. Jakobson (1970: 455) demands that "language is the central and generally important among all human semiotic frameworks". As Monaco (1981:140) calls attention to, semiotics "is without a doubt not a science as in material science or science is a science." Some commentators therefore characterize semiotics essentially as the investigation of signs

Semiotics is basically a hypothetical way to deal with correspondence in that its point is to set up by and large appropriate gauges. It is along these lines powerless against the criticism that it is too much hypothetical, unreasonably theoretical and that semioticians make no endeavor to show or nullify their theories in an objective, coherent manner (Fiske ,1982:118).

1.4 Cartoon Studies

Peñamarin (1998:34) highlights the point that toon sort is among the sorts of pictures that can make an affirmed talk and work whether with or without words. It moreover reflected the illustration of the watcher, which is ordinarily related to a present issue. Saving cartoons are a substantial case. Such a sort of pictures has a short future; their proposed significance can be easily gotten to by partners. In any case, after a time span, they can moreover be grasped if a length elucidation ran with them. By this, they will lose their funny slant or stun. Cartoons can address a particular condition, which can be understood by depending upon the one's finding out about late events. They can be used as a piece of affecting, deriding, commenting or tending to what frequently can be recognized .

Yakin (1999:154) considers diverse pictures with remarkable ascents from the standard Turkish strangeness step by step magazine, *Leman* and other practically identical creations. The explanation behind the examination was to take a gander at the distinctive frameworks of redirection from the elucidation point of view.

According to Yakin, humor in elucidation is seen as dubious, as it requires an uncommon thought. The term humor is to a great degree wide; it recommends thoughts as laughing, jokes, mind, satire, confusion and various others. The purpose of the examination was to show to what degree cartoons can be understood considering both significant and social factors. Subsequently, the investigator picked cartoons that address the contemporary Turkish senselessness in Lemah and other relative creations.

Mitchell (2002:167) expresses that visual area is rich by nature as it suggests different introductions included however not restricted to "logical and specialized imaging, film, TV, and advanced media, and additionally philosophical investigation into the epistemology of vision, semiotic investigations of pictures and visual signs, phenomenological, physiological, and subjective investigations of the visual procedure, et cetera et cetera " .

Lee (2003:25) states that economical cartoons in the over a significant time span have a basic part in figuring open talk in regards to difficult issues. Utilizing strategies, for example, established semiotics, semiotic morphisms to demonstrate the route humor in political cartoons contrast from those intrinsic in different sorts of cartoons.

Abdel Hafiz (2006:13) contemplates the way exaggeration distributed in Egyptian daily papers Alakhbar, Alahram, Alwafd, Alaraby, Alosbou ', SawtAloma, Alahaly, Rose Alyossef magazine from March first to December 31st 2005 was utilized as a part of protecting human rights in Egypt. The photos picked steered to an extent of human rights issues from the benefit to help, sustenance, therapeutic administrations, lodging, preparing, work, to children's rights identifying with budgetary care, confirmation against mistreat and violence, and masters' rights to proper wage, work conditions et cetera. The quantitative examination that the examination relied upon, that the distortions, fail to make and spread all inclusive community consideration regarding human rights issues as they fail to satisfactorily catch or highlight the load of reasons underlining rights abuse in Egyptian culture.

As far as Kress and Van Leeuwen (2006), cartoon is comprehended as a

content of a creator's outline, marked and set apart by the individual illustration style. The primary target of the cartoon is to demonstrate the tasteful hunt of a creator. Plus, it is utilized to pass on the creator's method for seeing something in a language, which the gathering of people can share and comprehend by breaking the points of confinement and broadening the domain of individuals' learning of the environment. That is the reason; It is depicted as being exceptionally manufactured, expressive, snappy, and extremely expository .

Hyde (2009) inspects cartoon progression by focus the isolation of socialist and work advancements in British political talk in every day papers. Using a subjective certain approach, Hyde uses shallow iconographic examination as starting phase of demand before going to an inductive mode that incorporates both non-strict (characters and props) and non-allegorical (contemplations and theories) examination of cartoons with the purpose of translating the more significant important ramifications and relationship of the visual casing.

As it has been seen, a great part of the examination did in relation to the semiotic field is worried about revealing the not really clear and regularly unwittingly coursed suggestive significance, i.e., the more profound and frequently shrouded talk of representative correspondence. Such understanding has driven semioticians to think about illustrations since they speak to the essential instruments of producing meaning. The allegorical substance of a sign enables it to impart an importance and experience that isn't instantly well-known by organizing the sign in a random, however commonplace, example of significance (Ibid.).

1.5 Functions of Cartoon

Greenberg (2002:182) states that "cartoons outline marvels by arranging the issue being referred to inside the setting of regular daily existence" and furthermore by "misusing the all inclusive esteem as methods for convincing perusers to relate to a picture" .

For few researchers, cartoons make a record of previews of the political

atmosphere. At the end of the day 'and as per Edwards (1997), cartoons historicize the present and shape an "aggregate record of the social creative ability with respect to occasions in political life" (p.8). Moreover, cartoons assume a critical representative part in keeping up the occasions despite the fact that they don't modify the power relations in a given political structure .

In general, cartoons for the most part work as an encouragement to recollect the social esteems and convictions and speak to methods for looking after them. In addition, cartoons can be thought of as focal points to see and decipher political history (Fischer, 1996; Hess and Northrup, 1996) and furthermore to teach understudies in current political issues (Dougherty, 2002).

Osho (2008:67), in his elaboration on the elements of cartoon, expressed that cartoons play out a great deal of capacities including illuminating, teaching, engaging, interesting, dispersing genuine data amusingly, recording occasion importantly, examining genuine national issues in hilarious speech, reflecting current issues by anticipating identities through designs, and motivating the perusers to purchase a daily paper or magazine routinely since such cartoons can calm their hurting nerves.

Kress and Van Leeuwen's (2006:326) social semiotic approach proposed for the investigation of visual synthesis, visual messages, including pictures and messages. The system centers around the significance of creation and on realistic angles as well as components of visual structures too. The last includes data esteem (focused energized), remarkable quality (greatest least) and confining (most extreme detachment greatest association). The term data esteem remains for the suggested esteem that the peruser may connect to the components of a visual message, as per their arrangement in the picture (left and right, best and base, focus and edge). Remarkable quality speaks to the fascination of the peruser's consideration through components of a picture (figure-ground differentiate, shading, and so on.). Encircling alludes to the utilization of visual prompts, which propose that components, for example, limits, partitioning lines and space are isolated or have a place together.

They (2006), further, expressed that pictures for the most part fall into four quadrants with a focal point of consideration. A picture has either an even or vertical introduction. A picture with a vertical introduction is relied upon to pass on data start to finish, in both the upper and lower two quadrants. The upper half is in charge of depicting the perfect while the lower half passes on depicts the genuine. On the opposite side, pictures with level introduction are perused from left to right. The left side as a rule passes on what is known or given while the correct side speaks to the new introduction .

A more far reaching form of visual investigation is proposed by Reissman (2007:142) who expresses that "neither oral and composed stories nor pictures can represent themselves and numerous readings are constantly conceivable ... can recount a story in that they are writings to be perused interpretively". His way to deal with visual examination incorporates numerous viewpoints, for example, investigating the picture itself, getting some information about the story behind it, its parts, the way the last is masterminded, the utilization of shading, the utilization of innovation, the picture itself by versus. The social personalities of picture producer and beneficiary, the diverse parts of the picture making process, the way the picture is translated by various gatherings of people, for example, the reactions of the underlying watchers, ensuing reactions, the stories watchers may convey to a picture, and so on. To put it plainly, Reissman's approach centers around three periods of picture making: the states of creation, the picture itself and its 'audiencing'; i.e., the picture and on what more often thannot comes after and before it)Ibid.) .

1.6 The Elements of Cartoons

A cartoon is "a drawing, representational or emblematic, that makes a satirical, clever, or funny point." This work centers attention around a particular sort of cartoon, the political cartoon. In addition to the prominent difference in theme for economical cartoons contrasted with various sorts of cartoons, economical cartoons

constitute an unmistakable class outwardly. Likewise, while most economical cartoons are diverting in some sense, it isn't the sense in which most extraordinary cartoons are engaging (Cahn, 1984:8).

Cartoons can pass on a message significantly more quickly than a formed notice, for instance. For a specific something, you don't ought to have the ability to peruse to comprehend a cartoon. This makes it a perfect medium to achieve an extremely totally open. Regularly open organization correspondences will contain cartoons to delineate their message, or to underline the made substance out of the message, just to ensure that the people who are either ignorant or non-local talking will get a handle on the significance. Government surely comprehends the significance of cartoons, and it can be the perfect method to make without question wellbeing and security messages are respected (Ruff and Nelson,1975:9).

A cartoon will often be gotten on before the composed substance of a sign, as well. The message is passed on in seconds and without the requirement for a protracted explanation. On the other hand, on the off chance that you have a message you have to pass on with words, cartoons help to emphasize your message. They are increasingly being utilized as a part of school course readings for this very reason (Ibid.).

Greenberg(2002:182) determines the elements of cartoons in the accompanying words: "cartoons 'frame' phenomena by situating the 'issue' being referred to inside the setting of everyday life and . . . Adventure 'universal values' as a means of persuading readers to relate to an image and its proposed message". cartoons can be utilized to characterize social gatherings pass on values, attitudes, and convictions.

According to DeSousa and Medhurst (1982: 84) it is the primary sociological capacity of the political cartoon, which is essentially "a culture-creating, culture maintaining, culture-recognizing artifact" On this sociocultural level, cartoons reveal assumptions and partialities, tapping into the aggregate awareness in a way that reaffirms cultural values and assists readers in "maintain[ing] a feeling of self, others, and society"

Greenberg(2002:182) specifies the elements of cartoons in the accompanying words: "cartoons frame phenomena by situating the issue being referred to inside the setting of everyday life and . . . misuse universal values as a means of persuading readers to relate to an image and its proposed message

These capacities illustrate well how the rhetorical approach to understanding political cartoons entwines the past psychoanalytical and sociological points of view. More particular to political approach and history, cartoons assist in characterizing the significant issues that are subjects of political talk (Edwards, 1995: 33).

1.7 Techniques Use in Economic Cartoon

Cartoon is a drawing, representation or image that makes a satirical, clever or funny point. In spite of the fact that distinctive sorts of cartoons may vary greatly from each other, the one normal factor is silliness and all the sorts somehow impacts and affects society and individuals in it in various ways. It is a sensible and creative art frame. Historically, extraordinary cartoons had enormous impacts on governmental issues, social musings, messages, entertainment issues and brain research of kids and youthful generation. Cartoonists utilize several strategies, or methods, to express what is on their mind. Only one out of every odd cartoon incorporates all of these strategies, yet most political cartoons incorporate at least a couple. A portion of the strategies cartoonists utilize the most are imagery, exaggeration, labeling, analogy, and incongruity (Turner,1966:54).

According to Abdul Jabbar(2017:56), there are distinctive procedures utilized as a part of monetary cartoons:

1. Exaggeration: Sometimes cartoonists overcompensate, or exaggerate, the physical characteristics of individuals or things keeping in mind the end goal to make a point.
2. Labeling Cartoonists often label questions or individuals to make it clear exactly what they stand for.
3. Analogy is a comparison between two dissimilar to things. By comparing a mind

boggling issue or situation with a more familiar one, cartoonists can enable their readers to see it from an alternate perspective.

4. Incongruity is the contrast between the ways things are and the way things ought to be, or the way things are required to be. Cartoonist soften utilize incongruity to express their assessment on an issue.

CHAPTER TWO

2.1 Introduction

In this chapter, the researchers will present the theory of semiotics adopted in this study and the analysis of two cartoon panels taken from two separate websites.

2.2 Barthes' semiotic theory (1977)

The first visual semiotic model represents Barthes' semiotic theory (1977), *The Rhetoric of the Image* whereas. Barthes(1974:9) states that "signification isn't the principal meaning ... it is at last not more than the remainder of the meanings (the one which appears to be both to build up and close the perusing)" .

In such manner, Van Leeuwen (2001:17) described meaning as the demanding and strong significance of a photo. It addresses the fundamental level of suggesting that is discovered likewise by all spectators. In Barthes' words (1977), indication is "a fairly non-Context-subordinate perfect Platonic" .

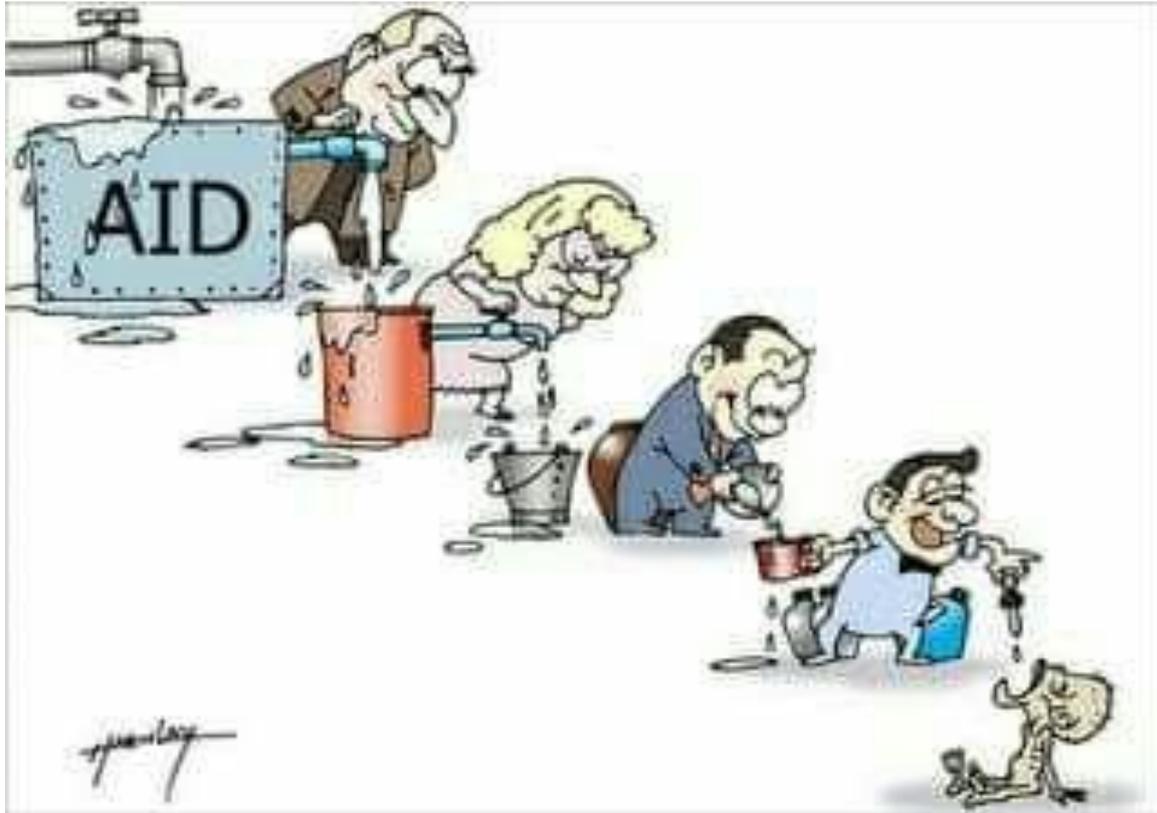
The limit of the terms Denotation and Connotation in the gathering of hugeness, incorporates another piece of picture examining, which is that of 'Myth'. Discussing meaning, it is a more theoretical idea, or rather, a blend of ideas. Barthes characterizes it as the emblematic or ideological importance (Ibid.) .

Bloodsucker (1981:12-13) likewise characterized the indicative importance as "the open esteem an articulation has by ethicalness of what it alludes to, well beyond its absolutely calculated substance".

2.3 A visual – semiotic analysis of cartoon panel one

This cartoon panel was published in a magazine in 2001 in order to show the case of the state with the aid, government and identify the fake of the government's people who captures the rights of their citizen. This cartoon panel describes the poverty and suffering of poor people while the government stand on the opposite side.

Cartoon Panel 1



Below is the table of a visual and semiotic analysis of the cues in the first cartoon panel which is done through the use of denotative and connotative meanings of the cues used.

According to Moriarty (2005), the accumulation of different clues could lead to different inferences. This cartoon panel consists of three main parts of codes; each code consists of a number of sub-codes that highlight a specific visual semiotic signification (i.e. denotation). The sign at this level is composed of signifier and a signified but this plain sign would be the signifier of an additional signified at the second level of signification (i.e. connotation). Although each sign may take its own connotations independently, so the values of connotations will have further different connotations within the chain of connotations or what Barth (1977) called "floating chain" of signified.

Table (1) A visual – semiotic analysis of the denotative and connotative levels.

Clues sign No.	Identification of the sign or clues (person, object)	The denotative meaning and types of the sign	The connotative meanings of types of the signs.
1.	Faucet	A valve that controls water.	One country is full of oil and other precious goods which provides aid to other countries. This shows that this country is a rich country.
2.	The first man from the top the cartoon beside the faucet.	He was a fat man with a smiley face and with a quiet fashionable clothes which indicates his superior status.	He symbolizes the states, the higher authority. Other states try to support this country.
3.	The second woman	She is extremely upset because, she has to let the water goes down to others.	She symbolizes the government. The government is trying to take part of these aids for their.
4.	The third man	He was a light smile on his face though the can is somehow small but he still manage to give water to other in small amounts.	He symbolizes the provincial council. Those, in turn steal part of the aids.
5.	The fourth man	He is laugh is as evil as those who make fun of poor people.	He symbolizes the contractor. This contractor, in turn, steal part of these aid.
6.	The fifth man	He is thin and weak, who have nothing to do, but to wait and witness. He opened his mouth in order to get anything offered to him. He was surrendered to reality.	He symbolizes the people. This man represent the poor people.
7.	Aid can	A help container	The help or the money other more powerful countries gave.
8.	Water	An import liquid to human beings.	The wealth(money).
9.	Web sports beside the cans	Spots of water beside the can.	The surplus wealth of those people who do not care about such loses.
10.	Size of the cans	The different sizes of the cans	The wealth amount.
11.	Characters reaction	Behaviors made by the characters.	The psychological status which represents the acceptance of their conditions.
12.	The stairs shop of the characters.	Stairs shaper of the cartoons placed on the painting.	The social classes of each (the stairs of society).

1. Person

Usually in their works, the cartoonists use various methods to shed light on larger issues and ideas. In this sample, the cartoonist attempts to comment on series political problems exploiting a visualizing style. In the sample under analysis, the cartoonist presents his characters on several levels. The way he draws the faces of his characters is very indicative of his work's intention expressing different facial expressions. The cartoonist represents society as a ladder starting from the major authority and ending up with those on the bottom of that structure. The way he chooses his characters' clothes is very demonstrative. On the top, we notice a person dressing a fancy suit with raised eyebrows mirroring a class which holds the power assumption of the society. However, this is done by a sort of exaggeration in the physical features of the person depicted. Those who come after him represent the rest of the social structure visualizing the different classes of the society rounding off with the oppressed class. The carelessness of the woman together with two men's deception expresses the intended information concerning the exploitation of the poor by those who have the power both inside and outside.

The child on the bottom is physically exaggerated to represent a certain point. He is representative of the citizens who live that social class and in turn oppressed by those who have the authority. The child is depicted as very thin with simple and poor, if any, clothes. He can barely stand opening his mouth waiting for some sort of help. He symbolizes the poverty and deprivation. By having two individuals on the top and the bottom, the cartoonist is enabled to speak metaphorically for the society parting it up into classes highlighting the nature of that society which offers privileges to only select groups.

2. Object

Throughout using the hierarchical structure from those who live on the top of the structure and those who lay on the bottom, the cartoonist tries to show the political sphere of the sample. He uses his characters as symbols to stand for larger concepts. The faucet is used to refer to the aid that other countries try to provide to those poor countries in the name of sustaining human rights. It flows enormously at the start then it lessens till it is transformed and faded into mere drops after being exploited by those who speak for the poor people. Beside the faucet stands a man who is symbolically used by the cartoonist to refer to the other states that try to help and give support to the poor country. Just beneath the man stands a woman who is representative of the government. The cartoonist pays a noticeable attention to the facial expression of the woman trying to show the carelessness of the government. In this context, the government is depicted as trying to put hand over the aid for their personal interests.

The third person stands for the provincial figures who also by means of their relationship with the government steal part of the aid. The fourth person symbolizes the contractor who is too part of the exploitative chain. Finally come the oppressed; those who represent the ordinary poor people. They are depicted as powerless under the ruthless and hypocrite government that try together with their surrounding countries to steal the ordinary people's resources in the name of human rights.

2.4 A visual – semiotic analysis of cartoon panel two

This cartoon panel was an Editorial Cartoon published on Edge Davao website in 2017 and drawn by Arlene Pasaje. Below is the table of a visual and semiotic analysis of the cues in the first cartoon panel which is done through the use of denotative and connotative meanings of the cues used.

Cartoon Panel 2



Table (2) A visual – semiotic analysis of the denotative and connotative levels.

No.	Identification of the sign or class (person, object)	The denotative and types of the signs	The connotative meanings and types of the signs.
1.	The graduated student	A man with a confusing and pessimistic sight toward his future as being unable to get job.	The unknown future for those who finish their own study.
2.	"What will I do now"	It is said in a sad way, and also with rhetorical question. There are few bubbles upon his head. They could be a reference to the ideas that he holds in his mind. They are not that great.	This shows people poverty and passivity. There's a question also. It is " UHH... what will I do?" It seems that the guy in the picture is totally aimless.
3.	Unemployment	Written in a dreadful and not clear way.	This shows most of the young are jobless, even those who are educated.
4.	Arrow	A zigzag arrow	Unimpolyment
5.	Hat and rube.	The hat and the rube are the identity of all graduated people. They are supposed to be the safe shelter which protect them from ignorance and blindness of the society in which they live. But here ,as if	Achievements

		that shelter is no longer able to protect those who sit under its roof.	
6.	Black and white	Colors of the picture. While white is a reference to success, progress, hope and life since, as it is known , it is the purest color ever .	The reality concerning the idea of colors, there are 2 basic colors which are black and white as it is illustrated in the picture. Black is a reference to negative aspects like fail, losing, and defeat

1. Person

In this piece of cartoon, the cartoonist represents a typical graduated individual whose future hangs unknown. His facial expressions together with his bodily state are very indicative of the conditions that he lives or going to face. His face is made indicative of his state of mind. He is confused unable to delineate his future plans. With open mouth and raised eyebrows, he symbolically refers to the pessimistic future that waits him. All those ideas are represented by the zigzag way which over and over indicates the unhealthy state of the society economy in which a person is unable to find work.

2. Object

Labels in this panel can be divided into parts. The first part refers to the phrase "**what will I do now?**" It refers to the student's situation immediately after his graduation. After he finishes his study, the only thing that he thinks in is having a job. The phrase, noticeably, is written as an indication of the student's sadness. It refers to what will happen with the graduated person in the future means student's thinking.

The arrow is used to showing the state of employments. Represented in a form of a ladder, it reflects the complexity and difficult economic situations that the graduated people might face. What is written on this arrow is the word "Unemployment." The difficulty of climbing up the stair symbolizes the difficulty of reaching out the goal of getting a work. In the arrow, the black color symbolizes the dark, unknown future while the white color symbolizes the promising or sunny future. To sum up, the word "unemployment" is designed not in a straight way, but in a zigzag way or in a dreadful manner referring to problem of getting a job by the ordinary people or those who have educational degrees.

3.Time

This cartoon panel provides an important reflection on the student's life after graduation. The cartoonist highlights certain things. First, the black colour refers to the dark future. Second, the white colour symbolizes the new day. Third. The time refers to the period of after graduation.

CONCLUSIONS

Cartoons are considered as a viable and credible source for the study of economics. There is hardly any research on the subject, even though there is a quite significant amount of cartoons with economic content. Like all art forms, the editorial cartoon has been evolving in order to meet the needs of those who appreciate the medium. Deriving from classical art forms, cartooning began as art with a wink. Drawings are straightforward representations of popular views on some topics. Cartoons are not the real story of an event, not even the genuine interpretation. However, as we intended to present, cartoons are a worthy primary source to complement historical analysis from different perspectives, including an economic one. Besides, cartoons with economic content have also the purpose of describe a social situation. In that sense, economic cartoons share a double purpose: subjective, as political cartoons, objective as social cartoons. In addition, cartoons with economic content have also the intention to criticize aspects of the field and the profession.

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