



Scientific Publishing Unit



# Buhūth

**Journal of Humanities,  
Social Sciences & Education**

A peer reviewed Academic Journal

**Volume 2 Issue 2 – February 2022- Part 3**

ISSN 2735-4822 (Online) \ ISSN 2735-4814 (print)



**Editor-in-Chief**

**Prof. Dr. Amira Ahmed Youssef**  
Professor of Linguistics  
Ain Shams University

**Co-Editor-in-Chief**

**Prof. Hanan Mohamed Elshair**  
Professor of Educational Technology  
Faculty of Women, Ain Shams University

**Managing Editor**

**Dr. Sara Mohamed Amin Ismail**  
Lecturer in Educational Technology  
Faculty of Women, Ain Shams University

**Assistant Editor**

**Ms. Heba Mamdouh Mukhtar Mohamed**

**Website**

**Ms. Nagwa Azzam Ahmed Fahmy**

**Ms. Doaa Farag Ghreab**

Buhuth is a peer-reviewed academic e-journal published by the Faculty of Women, Ain Shams University. Buhuth encourages submission of original research from a wide range of disciplines such as social sciences, humanities and education



## A Multimodal Critical Discourse Analysis of Five Cartoons on Paris Attacks (2015 & 2020)

Afnan Mohamed Ali Hassan

Master Degree –English Department

Faculty of Women for Arts, Science & Education

Ain Shams University - Egypt

[Afnan.Mohamed@women.asu.edu.eg](mailto:Afnan.Mohamed@women.asu.edu.eg)

Nagwa Ibrahim Younis

Professor of Linguistics, English Department

Faculty of Education

Ain Shams University - Egypt

[Nagwayounis@edu.asu.edu.eg](mailto:Nagwayounis@edu.asu.edu.eg)

Dina Ahmed Ramadan

Lecturer of Linguistics, English Department

Faculty of Women for Arts, Science & Education

Ain Shams University - Egypt

[Dina.Ramadan@women.asu.edu.eg](mailto:Dina.Ramadan@women.asu.edu.eg)

### Abstract

The 2015 French attack, which happened after the controversial issue of the public portrayal of Prophet Mohammed's caricatures in Charlie Hebdo issue, as well as the 2020 French attack which happened after the republishing of the same controversial cartoons, had stirred up controversy all over the world. The world had an uproar whether opposing the attack and piling up support of freedom of speech or portraying Muslims as terrorists. The international response was not only represented linguistically, but also visually. The research investigates a selection of cartoons obtained from a number of websites published commenting on Paris attacks. The theoretical framework upon which this study is conducted incorporates Kress and van Leeuwen's (2006) Grammar of Visual Design, and Machin and Mayr's (2012) Multimodal Critical Discourse Analysis (MCDA) approach for the analysis of the cartoons and the linguistic elements within them. The analysis reveals that the five analysed cartoons, through specific verbal and visual choices, embed ideological messages and aim at rallying support for Charlie Hebdo specifically, and freedom of speech generally.

**Keywords:** Multimodal Analysis, Ideology, Charlie Hebdo attacks 2015, Charlie Hebdo attacks 2020, Political cartoons.

## 1. Introduction:

A cartoon is an important multimodal genre that has a wide range of viewership and “a wide circulation through daily newspapers, magazines and recently the Internet and social media” (Al-Masri, 2016, p. 45). It expresses opinions and communicates messages concerning issues that are of importance to the public. Cartoon drawings have the incredible ability of encapsulating several messages within one single image, and as such, they are considered as a semiotic mode for communication and meaning-making. Cartoons are viewed as a form of discourse, which expresses a relation between two sides; the general public and the knowledgeable, resourceful, professional producer .

Political cartoons are “graphic illustrations” portrayed in one frame visually and usually coupled with “written texts or thought bubbles in a form of dialogue” (Sani et al., 2012). They are thus successful in employing both verbal and visual elements to reflect social realities, share ideological and political views on several topics, and influence public opinion at the same time. Drawing caricatures can be utilized as a tool of communicating visually and delivering some ideological messages or depicting a representation of what is going on in the world, and the messages delivered throughout these caricatures stand for what is referred to as “semiotic potential” which are “used to stereotype, persuade, provoke or prejudice an idea or a belief” (van Leeuwen, 2007, p.3).

## 2. Significance of the research:

Whereas some research papers tackled Islamophobic cartoons, Charlie Hebdo’s cartoons related to Prophet Mohammed and their underlying messages, to the researcher’s knowledge, the cartoons published and republished post-attacks were not analysed from a multimodal critical discourse analysis. Therefore, this study aims at tackling five cartoons published as a response to Charlie Hebdo’s attack in 2015 and republished again after the other attack in 2020 in order to reveal the encapsulated messages within them.

## 3. Objectives of the Study:

This study aims at unveiling the ideological implications of five cartoons when compared to the linguistic articulations (i.e., verbal mode) of the same messages.

#### 4. Research Questions:

RQ 1: How do the five selected cartoonists reacted to Charlie Hebdo 2015 and 2020 attacks?

RQ 2: How do the seemingly innocent selected cartoons published in various digital platforms have embedded messages that encapsulate non-neutral ideological beliefs?

RQ 3: How are the attackers' identities shaped through the cartoons (that participated in Paris Solidarity Rally) that featured Charlie Hebdo attacks in 2015 and 2020?

#### 5. Data and Methodology:

The data for the present study consist of five cartoons obtained from four websites (i.e., *Twitter*, *Cagle*, *Cartoons Movement*, and *Telegraph*) published commenting on 2015 and 2020 Paris attacks. The analyzed cartoons are chosen according to the following criteria: (1) having a reference to Charlie Hebdo's attack or (2) piling up support for freedom of speech (i.e., especially representing Islam's Prophet). To find the data that fit these criteria the Google image advanced research tool can be used to search for cartoons.

Two frameworks are utilized in the present study to analyze the selected cartoons. The first is Kress and van Leeuwen's (2006) Grammar of Visual Design, and the second one is Machin and Mayr's (2012) framework. Machin and Mayr's (2012) framework is not used alone because even though it includes both visual and verbal toolkits, the visual tools suggested by them are basically inspired by Kress and van Leeuwen (2006) and they are not as detailed as Kress and van Leeuwen's visual toolkit (in other words, Machin and Mayr's (2012) visual toolkit is complemented by Kress and van Leeuwen's (2006) representational, interactional and compositional meanings). That is why the researcher needed to use the comprehensive visual tool provided by Kress and van Leeuwen (2006) and combine it with Machin and Mayr's (2012) visual and verbal toolkit in an attempt to provide a more comprehensive analysis (i.e., to analyse linguistic and visual elements, to denaturalize representations in texts and images and thus analyze the ideologies expressed in cartoons). To conduct an MCDA of the data in the present study, the visual and iconographical choices are analysed as well



as the verbal choices and linguistic strategies of concealment, namely nominalization and presupposition.

The study is a qualitative one as it analyses the verbal and visual choices to uncover the ideologies of the five selected cartoonists. For each cartoon of the five analysed ones, the researcher starts with examining the representational meaning of the cartoon using Kress and van Leeuwen' (2006) model. Then, the researcher adds the analysis of the interactional and compositional meanings respectively employing Kress and van Leeuwen's (2006) model. Afterwards, the researcher provides another visual analysis using Machin and Mayr's (2012) framework in order to make sure that the visual analysis is as comprehensive as possible. Finally, the researcher examines the verbal choices using Machin and Mayr's (2012) framework. At the end, the researcher tries to draw results and provide the number of instances of the used elements in order to unveil the ideologies of the selected cartoonists.

## 6. Review of Literature:

Editorial political cartoons were described as a humorous means of delivering salient editorial messages to the public. Interestingly, editorial political cartoons are often tied to the prevalent news of the moment, in which cartoonists used to insinuate and express their free subjective opinion while expecting less political or legal backlash (Bamigboye & Omotunde, 2019, p.98). Many scholars took an interest in examining cartoons using a multimodal approach to unveil the hidden ideologies within the analysed cartoons.

El-Falaky (2019), for example, examined a few editorial political cartoons from Al-Ahram newspaper tackling the recent Egyptian public revolutions 25th of January 2011 revolution and the 30th of June 2013 revolution. To analyse the data, Kress and van Leeuwen's (2006) framework was applied. Consequently, El-Falaky (2019) found that the visual devices were drawn with the purpose of instilling political implied ideologies (p.1191). Moreover, Jabeen et al (2020) were not sufficed with using only Machin's (2007) MCDA, so they also used van Leeuwen's (2008) recontextualization framework and Fairclough's (2003) framework in order to examine verbal and visual devices of some selected Pakistani political cartoons. They chose some

cartoons, which were portraying the impact of the war against terrors on Pakistan's economy (pp.531-543). Consequently, they deduced that those cartoons played a vital role in propagating certain implied ideologies and shaping public perception of socio-political agenda.

Ohemeng (2020) examined the ideologies of political cartoons in Ghana, in particular those related to the presidential elections of Ghana in December 2016. Kress and van Leeuwen's (1996, 2006) framework was utilized as a methodological framework and it was able to "reveal that some of the political actors were represented in the cartoons in a way that projected them as more appealing to win the elections over others. The study has implications for studying critical multimodal discourse analysis and political cartoons, especially taking into consideration the Ghanaian context".

Significantly, there is a study, which is closely related to the targeted data within this paper, conducted by Kilby and Lennon in 2018 in which they aimed at investigating how textual and semiotic choices are employed to represent and reflect ideologies of peace, conflict and violence (pp.303-321). Galtung's (1996) typology of violence was the methodological framework used for data analysis. The study suggested that a multimodal text has its unique way as it can be interpreted differently; it can be seen as an obvious "characteristic display of peace and forgiveness" while at the same time it can be also seen as "an oppressive act which knowingly causes offence" (p.196) (as cited in Kilby & Lennon, 2018). Galtung (1996) also underscored that 'violence breeds violence' no matter if violence was direct, structural, or cultural (p.200) (as cited in Kilby & Lennon, 2018). Kilby and Lennon (2018) further added to Galtung's statement that "the same is as true when violence is done in discourse as in any other form" (pp.303-321).

## 7. Theoretical Framework:

The present study uses the framework of Kress & van Leeuwen (2006) to analyse visual elements, and the framework of MCDA suggested by Machin & Mayr (2012) to investigate the visual and linguistic choices.

## 7.1. Kress & van Leeuwen's (2006) framework:

A branch of critical discourse analysis related to the visual analysis is built on Kress and van Leeuwen's Visual Grammar (2006) and van Leeuwen's Social semiotics (2008). According to Kress and van Leeuwen (2006), images send messages independently but in relation to text so visual devices should have their own descriptive grammar; they state "just as grammars of language describe how words combine clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements- people, places and things- combine in visual 'statements' of greater or lesser complexity and extension" (p.1).

Kress and van Leeuwen (2006) highlight that Halliday's model is the springboard of their visual design as they state that Halliday's "model with its three functions is a starting point for our account of images, not because the model works well for language...but because it works well as a source for thinking about all modes of representation" (p.20). Because Halliday holds that all semiotic modes serve three metafunctions; namely the ideational, interpersonal, and textual metafunctions. Thus, there are three metafunctions: ideational (patterns of representation), interpersonal (patterns of interaction), and textual (representative and communicative acts) which come together to deliver meaning throughout visuals together to deliver (Baldry & Thibault, 2006). Even though Kress and van Leeuwen (2006) just changed Halliday's terminology from ideational to representational, from interpersonal to interactional, from textual to compositional, they built up their model to analyze the visual choices mainly rather than examining the verbal choices (Kress & van Leeuwen, 2006, p.42)

### 7.1.1. Representational meaning:

Representational meaning "answers the question 'what is the picture about?'" (Harrison, 2003, P.50). It analyzes the represented participants portrayed in the image whether they are animate or inanimate. Basically, representational meaning is divided into two kinds of structures; narrative structures and conceptual structures.



### 7.1.1.1. Narrative structures:

Narrative structures represent the social actors within actions and events as they “serve to present unfolding actions and events, processes of change, transitivity spatial arrangements” (Kress & van Leeuwen, 2006, p.59). In other words, they portray relations of actions in non-verbal elements by depicting real world experiences through visual modes. Moreover, there are five kinds of processes in narrative structures; actional process, reactional process, speech and mental process, conversion process and geometrical symbolism.

### 7.1.1.2. Conceptual structures:

While in narrative structures, participants are connected by vectors and are represented as doing something to or for one another, in conceptual structures, participants are represented as a static structure with no action between the represented participants; which means that there are no vectors included (Kress & van Leeuwen, 2006, p.79). Conceptual structures, according to Kress and van Leeuwen (2006) are visuals that represent “participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning”. (p.79). Mainly, there are three types of conceptual structures: classificational processes, analytical processes, and symbolic processes.

### 7.1.2. Interactional Meaning:

Interactional meaning refers to the interaction among all the participants involved in producing and viewing images. It answers the question "how does the image engage the viewer?". Distinguishingly, there are two kinds of participants; the represented participants and the interactive ones (Kress & van Leeuwen, 2006, p.114). Represented participants are those presented in the image itself whereas the interactive ones are the producers of the image and the viewer. Basically, interactive meaning clarifies the intended relation between the represented participants within the image, and between the represented participants and the viewer (the producer's intended interactive message). To illustrate, Kress and van Leeuwen (2006) hold that "any image must either be a 'demand' or an 'offer' and select a certain size of frame and select a certain attitude" (pp. 148-149). Thus, the interactive meaning is realised through the

analysis of three elements: (i) image act (the gaze), (ii) size of the frame, and (iii) perspective (camera angle) (Kress & van Leeuwen, 2006, pp.148-149).

### 7.1.3. Compositional Meaning:

Compositional meaning refers to the “way in which the representational and interactive elements are made to relate each other, the way they are integrated into a meaningful whole” (Kress & van Leeuwen, 2006, p. 176). Composition relates the representational and interactive meanings to each other through three inter-related elements: (i) Information value, which is deduced from the relative placement of each element; (ii) Salience, which highlights the elements to which the attention is directed; (iii) Framing, which is concerned with the connection and disconnection of the elements. Hence, composition takes into consideration all elements of the multimodal objects providing a full analysis of both linguistic and non-linguistic elements (Kress & van Leeuwen, 2006, p. 177).

### 7.2. Machin & Mayr’s (2012) framework:

Machin and Mayr (2012) designed a comprehensive toolkit that examines verbal and visual choices to achieve effective communication and to unpack ideologies within texts and visuals. The framework highlights that "analysis should be based on careful detailed description of the semiotic choices found in talk text and images" (Machin & Mayr, 2012, p.29). They state that their aim can be divided into two parts (i) to present a group of CDA tools to analyze media discourse (linguistic toolkit); and (ii) to present a set of methods to analyze visual communication (visual toolkit). The researcher uses this framework in examining the language in terms of nominalization, presupposition, lexical choices, people’s representation, and abstraction as well as the visual mode in terms of iconography, salience, gaze, posture, distance, angle, representation (Individualization versus collectivization), and visual transitivity.

#### 7.2.1. Linguistic Toolkit:

##### 7.2.1.1. Nominalization:

Nominalization is one of the “linguistic strategies of concealment” (Machin & Mayr, 2012, p.13). It is used to mask the agency and responsibility

for an action by using a noun (not a passivised verb) in order to background questions of who or what causes the action (Machin & Mayr, 2012, p.138). For example, instead of saying 'Two terrorists killed some cartoonists in France', it would be nominalised as 'the killing of cartoonists in France'. According to Machin and Mayr (2012), using nominalisation has eight significant impacts. First, nominalization masks the actor and by doing so the responsibility for the action is somehow evaded. Second, it makes the audience's vision "channelled and narrowed" (Machin & Mayr, 2012, p.141) as it backgrounds who did the action and who got affected by it. Third, using nominalisation make the sentence timeless as it eliminates any notion of time. Fourth, nominalization downplays the importance of 'causality' as it turns the action into 'a thing' that "can be counted, described, classified and qualified through the resources of the nominal group" (Machin & Mayr, 2012, p.42). Fifth, the nominalized nouns can take the role of new participants in new sentence constructions. Sixth, they can also be treated as independent entities and enter the common usage (e.g. the nominalized noun "globalisation"). Finally, nominalisation simplifies the whole event through masking the agent and the time of the event (pp.139-144).

#### 7.2.1.2. Presupposition:

Presupposition is another effective technique for linguistic concealment as writers uses it to indirectly suggest meanings without openly stating them, or to hint at things assumingly known to the addressee and considered as a norm, but the key part here is that these things are probably subject to debate and ideologically loaded (Machin & Mayr, 2012, p.137). For example, 'In a Christian society such as Britain is there a place for single faith schools based on Islam?'; this sentence presupposes that Britain is a Christian society, at the same time, it leads readers to a logical argument that is 'If Britain is a Christian society, why should other religions be allowed to set up their own schools?' (p. 154).

#### 7.2.1.3. Lexical choices:

According to Fowler (1991), a lexical field is similar to the map that an author is generating for us (p.82). We might think of an author's or speaker's vocabulary choices in the same manner, as being governed by certain forms of concern or specific societal aims (Machin & Mayr, 2012, p.31). Lexical choices

show “the ideological work done in the text and the clear stance of the author” (Machin & Mayr, 2012, p.44). Machin and Mayr (2012) tackle implicit meanings with reference to Van Dijk's view in which implicit meanings are considered as a part of the mental model of a text, rather than the text itself. Implicitness is related to the underlying beliefs and ideologies, so meaning lies the implicit layer of discourse. MCDA tends to investigate the following: word connotations, overlexicalization, suppression / lexical absence, structural oppositions / ideological squaring, and quoting.

### 7.2.1.3.1. Lexical classification of social actors:

According to Machin and Mayr (2012), “In any language there exists no neutral way to represent a person” (p.77), which means that all the choices authors make are made for the purpose of developing specific features related to a certain identity. In addition, this part of the framework tries to “identify how different affordances of the two modes have been used to create different meanings”, or how one mode can deliver meanings that, in turn, are conveyed through other modes (Machin & Mayr, 2012, p.96). Classifying people can be analyzed with reference to some elements describing referential ideological choices. These elements are, for example, “personalization vs. impersonalization, individualization collectivization, specification vs. generalization, nomination vs. functionalization; use of honorifics, objectivation, anonymization, aggregation, pronoun vs. noun and suppression (Mostafa, 2018, p.55). An example for the usage of pronoun versus noun (i.e., the 'us' and 'them' division), ‘We live in a democracy of which we are proud’. The pronoun ‘we’ here is ‘slippery’ as it is quite vague; it may refer to people from Britain as well as it may refer to people from any unspecified group (p.84).

### 7.2.1.4. Abstraction:

Abstraction can be found when the action is glossed over (i.e. concealed) and presented generally with no specifications (Machin & Mayr, 2012, p.115). According to Fairclough (1989), whenever an author employs abstraction, there will be some sort of ideological manipulation (Machin & Mayr, 2012, p.116). Abstractions are rhetorical devices employed in the persuasive process. These rhetorical tropes include conceptual metaphor, hyperbole, personification/objectification, metonymy and synecdoche (Machin & Mayer,

2012, p.164). An example for the conceptual metaphor is "I have to digest his nasty comments". Here, the 'idea' is conceptualized metaphorically as 'food'; whereas the target domain (i.e., the entity being discussed or described through the metaphor) is "the nasty comment", and the source domain (i.e., the concept used in order to create the metaphor) is "digest" (as cited in Machin & Mayr, 2012, pp.165-166).

## 7.2.2. Visual analysis toolkit:

### 7.2.2.1. Iconographical Analysis:

Machin and Mayr (2012) hold that iconography "is the visual equivalent of lexical analysis; the analysis of the visual elements and features of any image, layout, picture or photograph" (p.220). When an author chooses a certain visual to accompany a text, this choice implicitly indicates the author's ideology and attitude towards the roles and utterances of participants. Whereas denotation refers to the features presented in the image, connotation refers to the concepts and values relayed by such features.

Because images do not have a fixed meaning, "the producer can always claim that is more suggestive and open to various interpretations" (Machin & Mayr, 2012 p.31). Analyzing visuals iconographically means going beyond the denotative meaning of images and uncovering their connotative representations. Some of the remarkable connotators of meaning are "objects attributes, settings (i.e., salience as exhibited through cultural symbols, symbols, color, tone, focus, foregrounding, and overlapping), poses (i.e., space, openness vs. closeness, activity vs. stillness, body control, and gaze (Mostafa, 2018, p.54).

To illustrate, salience is about making some features of the visual affordance more noticeable in order to foreground certain meanings and to highlight central symbolic values (Machin & Mayr, 2012, p.54). For example, an element might be positioned in the centre or foregrounded, or given a brighter colour (p. 223). Different levels of salience can be achieved through different tools (such as potent cultural symbols, size, colour, tone, focus, foregrounding, and overlapping).

Interestingly, Machin and Mayr's (2012) definition of 'gaze' is basically built on Kress and van Leeuwen's (1996) view. The audience can observe a



composition and be guided on how to evaluate participants more accurately even if it is not overtly stated through the gaze of those participants (i.e., whether they look or avoid looking at the viewer, or whether they look up or down). In addition, the pose can add a sense of “activity or stillness”, or imply the feeling of having fun and being playful and energetic, or that of being relaxed and laid back, or even convey a sense of being disciplined and rigid (p.75). That is why Machin and Mayr (2012) stressed that the pose of the participant can connote various potential meanings and incite different feelings within the viewers (such as to pity the participant or to feel threatened by him) (p.75).

As for the distance, it refers to placing the viewer in relation with the participants inside the visual composition, and in visuals, it refers to the ‘Frame size’ (i.e., whether it is a long shot, a medium shot or a close shot); so basically “distance signifies social relations” (p.97). Machin and Mayr (2012) examined different shots and highlighted that ‘close shots’ may provide a sense of involvement and being friendly or may bring the audience closer to the participants, their experiences and their inner feelings (i.e., participants would be more personalized). ‘Long shots’, in contrast, may give a sense of “loneliness and isolation”, whereas ‘middle shots’ may give a more generic sense rather than an individualized one (p.98).

#### 7.2.2.2. Visual representation of social actors:

Visual representation of social actors involving their portrayal as individual or groups, and generic or specific terms is an important element that Machin & Mayr (2012) focused on. They also focus on some elements such as the size of frame (close, medium, or long shot), angle (face to face, look - down-on, or look -up-to), and visual exclusion.

Machin and Mayr (2012) showed that viewers become more involved with the participants due to the angle through which they view the whole image. They can view the visual from the side-on, or from behind, or from a vertical angle. One, when the visual is presented to be viewed from the side-on, this may indicate detachment (p.98); in contrast, when the visual has a close shot integrated with a side-on view, it could indicate closeness (i.e., “togetherness” and “a close alignment and a sharedness of position”) (p.99).

### 7.2.3. Transitivity analysis:

"In CDA, this is the study of social action. It is the study of verbs in order to reveal who is represented as the agent or otherwise in texts" (Machin & Mayr, 2012, p.224). Transitivity is the study of processes, participants, and circumstances; in other words, transitivity is the study of what people are depicted doing (i.e. processes) and refers to who does what to whom (i.e. participants) and how (i.e. circumstances). Machin and Mayr (2012) build MCDA transitivity upon Halliday's SFG by analyzing types of processes (material, mental behavioral, verbal, relational and existential processes), participants (doer and done -to) and circumstances. What is really important is the extent to which the linguistic representation of transitivity aligns with the visual representation (p.224).

### 8. Analysis of data:

The cartoons are examined on the visual and linguistic representations (Kress & van Leeuwen, 2006) and how meaning is communicated through both linguistic and visual representational strategies entailing the analysis of lexical and iconographical choices (Machin & Mayr, 2012). Thus, the analysis of the cartoons is divided into four dimensions: representational meaning, interactional meaning, compositional meaning, and MCDA adopted from Machin and Mayr (2012).

#### Figure 1:

*The little weapon*



With respect to representational meaning, this cartoon has a narrative structure, which unfolds actions and events. It depicts two face-masked men; the man on the right holds a rifle, wears a belt of ammunition and holds a brush while the man on the left wears a belt of ammunition, has a rifle on his back, has his hand under his chin and says "WHAT'S THIS LITTLE WEAPON THAT HURTS US SO MUCH?". In the background, there is a destruction represented by torn curtains, some scattered human bodies, the banner of "CHARLIE" with its letter "E" hidden surrounded with splattered spots of blood and an arm laid on the letter "R". Moreover, there are many scattered papers on the floor and a half smiling face. The cartoon is based on a unidirectional action process where the Vector (the dialogue balloon) connects the Actors (the two masked men) and the Goal (the building of Charlie Hebdo). The two Actors are powerful enough to cause the destruction of Charlie Hebdo's building and kill some cartoonists.

This cartoon is a non-transactional reactionary structure as an eye-line vector emanates from the two face-masked men and it is not directed towards one another but towards the Phenomenon (the paint brush) implying that this paint brush has their full concentration. Here, the dialogue balloon is a Vector that relates the man on the left as a verbal participant in a speech process to shed light on those masked men's ideology concerning their fear of the paint brush, and how they view it as a "little weapon that hurt us so much". Besides, the circumstances represented in the cartoon like the chaos in the background including a bloodied hand as if it was seeking help before being killed some scattered limbs; hand, an arm, and a half body of someone died while still holding a paint brush and the banner of Charlie lying on the ground in the center of the destruction with a colored yellow smiling face representing that Charlie's caricature were just for the sake of humour and spreading happiness.

In terms of interactional meaning, this cartoon has no visual contact made between represented participants and viewers; thus, the cartoon as a whole could be seen as a visual offer; however, the look on the terrorist's eyes could be also considered in itself as a demand as they encourage the viewers to look at the brush and question it. The background invites the viewer to see how severe was the destruction they caused and how they initiated an operation of murder before even thinking first of what this brush can really cause them. The medium

close frame size used in this cartoon (i.e., just like medium shots in films) creates a close personal distance, and shows the cause-effect relation as the paintbrush results in terrorism, which caused destruction. As for the represented participants, they are depicted using a frontal angle to create a sense of involvement between represented participants and viewers, and to indicate that the latter are affected by the attack, as there are many casualties that can be seen lying in blood.

Regarding compositional meaning, the signboard of "Charlie" is placed in the centre of the cartoon which, in terms of salience, indicates that it is the most important information and the core to which all other marginal elements are related. In terms of information value, the presence of the banner of "CHARLIE", at the bottom of the cartoon, with its letter "E" hidden surrounded with a pool of blood and an arm laid on the letter "R" means the murder of art (i.e., it reflects the real information). In terms of framing, capitalizing the letters of "Charlie" writing it on a big board, and including the masked man's words in a big dialogue box and in a frame highlight how these men view the paint brush as a very harmful weapon. Also, the red blood flowing from a body under the fallen big board of "Charlie" symbolizes the damage done to those cartoonists as they paid their lives as a price for expressing their opinions freely. Moreover, the iconic yellow smiley face with its half circle, one oval eye and a half large, upturned semi-circular mouth refers to the fact that the happiness usually spread by Charlie Hebdo is now long forgotten amid destruction and blood. This shows that Charlie's caricatures are drawn just for the sake of humour and spreading happiness.

Finally, regarding MCDA, the choice of the used words and the contraction used in the question said by one of the face-masked men "what's" highlights its informality and its usage to create a conversational style. The word "us" involves the Actors as they are more than one and creates Us-Them dichotomy (i.e., the 'us' and 'them' division). Another point to be considered is the contradiction used by the two lexical choices "little weapon" vs. "hurt so much" highlighting the fact that this little brush could have never been imagined to cause such harm. Hyperbole, which is one of the rhetoric tropes specified by Machin and Mayr (2012), is further used as the cartoonist exaggerate by using the word "little" and "hurt so much". Moreover, objectivation is used as the

brush is represented linguistically by a feature 'a weapon' connoting being a harmful weapon only. Anonymisation is also used as the participants 'us' are concealed and they are being referred to without further clarification to whom exactly they are.

As for the iconographical analysis, the iconography suggests that the two face-masked individuals holding a rifle and wearing a belt of ammunition are in black which represents the stereotyped mental image of terrorists with their weapons and bullets. The posture of the two men while looking at a paint brush with wide eyes suggests that they question the real harm done by this simple brush but their question comes after doing their terroristic act showing them as the type of "do then think". The setting around them depicts a chaos including a bloodied hand as if it was seeking help before being killed and some scattered limbs; hand, an arm, and a half body of someone died while still holding a brush, and the banner of Charlie lying on the ground in the center of the destruction with a colored yellow smiling face referring to Charlie's caricature were just for the sake of humour and spreading happiness. Interestingly, presupposition, in this cartoon, is employed in the attacker's question as it presupposes the harm caused by the paint brush. The cartoonist wants to underscore the occurrence of harm caused by this "little" paint brush.

Collectivization via group depiction is used to visually present the attackers to create a homogenized whole by showing that all the masked attackers are in the same boat as all of them are afraid of the freedom of speech offered by Charlie Hebdo's cartoons represented by a paint brush. Regarding visual transitivity, one of the masked attackers is engaged in the verbal process of asking while the other attacker holds the paintbrush with wide surprised eyes, which helps in giving viewers a full picture of the situation of Paris attacks in 2015. The attacker who stands on the left is the Sayer in a verbal process in which his utterance is the Verbiage and which had no visual Receiver pushing the audience to question was this simple brush worth this whole caused destruction.



**Figure 2:**

*Where's the trigger?*



Regarding representational meaning, this cartoon is a narrative structure as it shows two masked men in black, one holding a pencil and looking at it and behind him, from the sidelines, another one just looking at the pencil. Both men are frowning as if in deep thought about the answer to the unanswered question “WHERE’S THE TRIGGER??”. Remarkably, the question risen here implies that the pencil is a weapon; a rifle, with no trigger, yet it harms just like rifles. It also implies that the masked terrorists do not know how to use pencils; they are just aggressive ignorant people who only know how to shoot others using rifles. Notably, a speech process is also used in the cartoon as the dialogue is connected to the participant by a vector (in this case a straight line). This cartoon is a non-transactional reactionary structure as an eye-line vector emanates from the two face-masked men and it is not directed towards one another but towards the Phenomenon (the pencil) implying that this pencil has their full concentration.

When it comes to interactional meaning, this cartoon has no visual contact made between represented participants and viewers; thus, the cartoon is a visual offer. Being portrayed in an offer image, the two represented participants are depicted as items of information to be contemplated by the viewer. The looks on the terrorists’ eyes are a demand as they encourage the viewers to look at the pencil and question it. Therefore, the viewer's role here is

to contemplate the raised question here “where’s the trigger??”, and wonder (ponder) about its answer. From the point of view of social distance, the represented masked man in the foreground is realised by a medium close frame size which shows them at the waist. This helps in creating a social relationship between him and the viewer. In Hall's (1966) terms, the represented masked man in the foreground is shown from close personal distance while the other masked man in the background is shown from far personal distance. From a horizontal angle perspective, this cartoon is depicted from a slightly oblique angle which signifies detachment. From a vertical angle perspective, this cartoon is realised by an eye-level angle which creates a sense of equality between the viewer and the two represented participants. Utilising an eye-level angle provides a natural scene for the viewer and therefore depicts the attitude of these represented masked men as typical of most terrorists as they do not really get how they were harmed by such a pencil; an object with no trigger even.

In terms of compositional meaning, the two masked men are on the left side representing given information and occupying almost half of the cartoon. The other half of the cartoon (starting from its center) is occupied by the large pencil making it the most salient element in the cartoon. The colours chosen for this cartoon are black, grey shades, light pink, yellow and white. The light pink is used for the rubber of the pencil and the yellow colour is used for the pencil itself; these two colours used for the pencil represent the traditional image of the pencil. Interestingly, black and shades of grey are used for the gunmen and they are sharply contrasting the white-coloured background.

With regards to MCDA, the people who represents terrorists are looking at the pencil and wonder where is its trigger. The pencil here is the target domain which is conceptualized metaphorically as a weapon with a trigger (i.e., the source domain). This, in turn, implies that they view the pencil as a powerful weapon and also implies that they do not know how to use it; they only know how to use weapons and draw blood. Their ignorance of the working mechanism of the pencil is suggested by the word “Where” in “Where is the trigger”. This is, further, indicated in the objects used which are the ammunition belt across the terrorist’s chest and the pencil he hold. Using the word “trigger” is a kind of ‘synecdoche’ in which the part (trigger) is used to represent the

As for visual transitivity, the two terrorists are engaged in material, mental, behavioural and verbal processes. The material process is expressed by one of them holding a pencil. The two terrorists are engaged in the mental process of thinking deeply, reflecting that they only know how to use violence (ammunition and weaponry) and their inability to understand how a pencil with no trigger can be used as a powerful weapon. Also, the two terrorists are engaged in the behavioural process of looking at the pencil. The cartoonist's message is that these terrorists are misled brainless ignorant ones who only know how to express their opinion by using their machine guns; they are unable to think and use pencils to express their opinions. A verbal process is indicated by the presence of Sayer (one of the terrorists), Receiver (the other terrorist or the viewer) and the Verbiage (his utterance).

**Figure 3:**

## *The Disease of Terrorism*



Concerning the representational meaning, this cartoon is a narrative structure as it shows a masked man in black (with "the disease of terrorism" written on it) lying on his knees on the ground apparently choking himself with his own hands, and several hands pointing at him in a ridicule. Notably, the middle hand's finger and the rightmost finger as well belong to two females; however, the middle hand's finger is represented with a distinguished nail polish, as it is a vertical tricolor of blue, white, and red representing France's flag. It is a unidirectional transactional actional process since the hands stand for the Actor and the masked man in black is the Goal to show that laughing at terrorism leads to putting an end to it. The fingers are the tool by which the action is carried out (Circumstances of Means). Thus, they are the vector that realizes the action process. A speech process is also used in the cartoon as indicated by the laughter (HA! HA! HA! HA!) (Utterance) emanating from the countries, especially France (Sayer). Also, the masked man (Sayer) emanating choking sounds (Utterance). The masked man is Reactor in a non-transactional reactional process in which there is no Phenomenon, as he does not look at anybody or anything. Interestingly, phonetic devices "Onomatopoeia" (i.e. words that represent the sound to which they refer) are used in this cartoon; HA! stands for the laughing sound and Choke...KK..KK..KK! stands for the choking sound, which in turn, gives a more realistic sense to the cartoon.

In terms of interactional meaning, the eye contact that the terrorist holds with the viewer makes the cartoon a visual demand that makes viewers think deeply about the validity of terrorism's medicine presented in the cartoon. Also, the difference in the size of the hands in comparison with the terrorist (as the hands are even larger than the whole body of the terrorist) indicates that these hands overpower the terrorist. This is indicated again as the vertical perspective between the RP (terrorist) and the RP (hands standing for western countries amongst which France) shows that these pointing fingers are much more powerful than the terrorist and their way of ridiculing him will strangle him eventually. The terrorist is viewed from a long frame size creating a far personal distance. Using an eye-level angle creates a natural setting for the spectator and thus represents all countries mocking and ridiculing terrorists would be a real effective approach and would encourage other viewers to laugh at those terrorists as well. Furthermore, the terrorist is displayed from a frontal angle to



establish a sense of involvement between the represented participant and viewers, as he is down on his knees in anguish and about to be strangled by their mocking laughs.

As for compositional meaning, the dialogue balloon in the top left side of the cartoon "the best medicine..." presents ideal given information, whilst the dialogue balloon in the masked man's clothing "The disease of terrorism" is on the bottom right side presenting that it is real new information. The size of the hands is very large in comparison with the masked man and they occupy almost 80% of the cartoon; this noticeable difference in size underlines the idea of supremacy and power of the countries, especially France, over terrorism. The French-fagged-nail-polished hand occupies the middle position among the pointing hands which makes it the most salient element among all of them. "The changed typography and the bold font accompanied by the sarcastic laughter communicate the message" (Zaytoon, 2017). The laughter (HA! HA! HA! HA!) and the choking sound (Choke..KK..KK..KK!) are frameless, capitalized (salience) and are written in bold in a bigger font size than that of "the best medicine" in the framed box on the left angle to indicate that countries openly reject and make fun of terrorism as their attacks are futile and satirical cartoons are far more powerful.

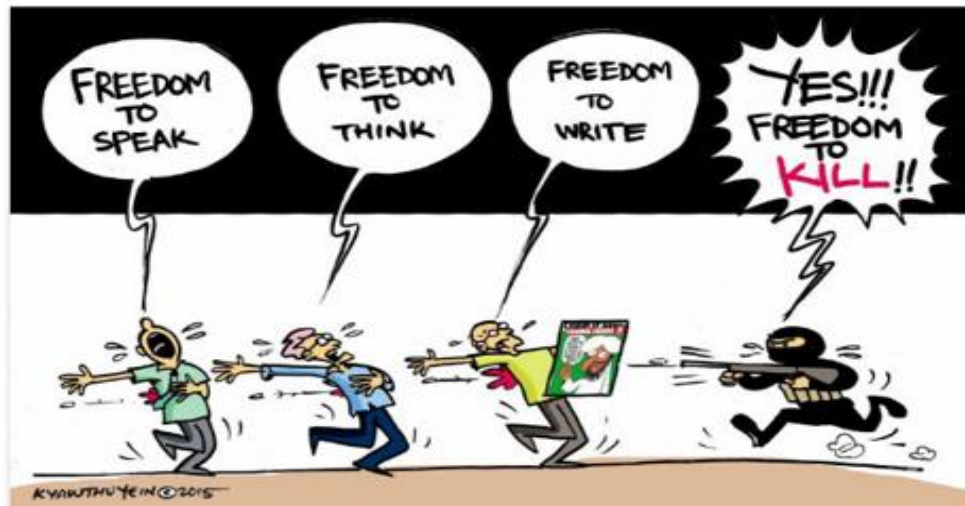
Regarding MCDA, countries (viewing Mohamed controversial cartoons as "freedom of speech"), on top of which France, are represented as laughing loudly at terrorism as indicated by the use of "Ha-Ha-Ha" which implies mockery and derision. The usage of the word "medicine" and the word "disease" is significant as it suggests that turning terrorists into a laughing stock would strangle them to death (i.e. the cartoon suggests that the best way to eradicate terrorism is by using cartoons satirizing them). Linking the word 'disease' with the word 'terrorism' is a clear employment of conceptual metaphor; in which 'terrorism' is conceptualized metaphorically as a 'disease'. Similarly, the 'laughter/mockery' is conceptualized metaphorically as 'the best medicine'. Moreover, the usage of the two contradicting words "medicine" and "disease" (i.e., structural oppositions) is significant as it suggests that turning terrorists into a laughing stock would strangle them to death (i.e. the cartoon suggests that the best way to eradicate terrorism is through using cartoons satirizing them).



In terms of gaze, the terrorist looks upwards as if he is about to choke to death and the look in his eyes indicates bewilderment and inability to bear being ridiculed. The poses of the oversized hands with pointing fingers reflect the stance of the countries (supporting Charlie Hebdo) towards terrorism and thus connotes power over terrorism. Visually, the countries (supporting Charlie Hebdo) are represented via collectivization as they are all depicted as treating the disease of terrorism with the same medicine (i.e. turning it into a laughing stock). Terrorism, on the other hand, is personified as it is visually represented as an individual to show that once ridiculed, terrorism becomes weak and would eventually choke to death. The only country specified is France as it is represented visually via a specific depiction. As for visual transitivity, the represented participants are engaged in material, mental, behavioural and verbal processes. The material process is expressed by the hands pointing at the represented terrorist in mockery, as well as with the terrorist's hands choking himself. The mental process is maintained by the terrorist's helpless look while being choked.

#### Figure 4:

*Charli Hebdo Attack 3*



In terms of representational meaning, this cartoon is a narrative structure as it shows a masked man in black holding a rifle and shooting Charlie Hebdo newspaper and three men with one bullet. Charlie Hebdo's issue represented here is quite significant as its cover portrays the prophet Mohammed renamed as a "guest editor" and Charlie Hebdo is renamed in reference to Shari'a law,

and the prophet portrayed saying "100 lashes if you don't die of laughter!", it is even more significant because it caused Charlie Hebdo's website to be hacked (Jacobs, 2015). Notably, it is a unidirectional transactional actional process as a vector is formed between the shooter (Actor) and the magazine and the three men (Goal). The rifle is the tool by which the action is carried out (Circumstances of Means). Thus, it is the vector that realizes the action process. A speech process is also used in the cartoon as indicated by the dialogue balloons (Utterance) emanated from the four men (Sayer). A unidirectional eye-line vector relates the masked man (Reacter) to the three shot men (Phenomenon) in a transactional reactional structure to indicate that the masked man targets those who try to seek their rights of free speech. To illustrate, the masked man is Reacter in a transactional reactional process in which the three men are Phenomenon. In addition, a speech process is indicated by the vector which is formed by the four dialogue balloons; relating the shooter (Sayer) to his words (Utterance) and also relating the three shot men (Sayers) with their words (Utterances). Interestingly, the dialogue balloon of the shooter could be seen as a reacter to the dialogue balloons of the three shot men as it is even following the same syntactic pattern (Phonetic device: Rhyme)

As for interactional meaning, this cartoon is an offer image, in terms of the system of gaze, since the four represented participants are not looking at the viewer. In this cartoon, the shooter is targeting three men for practicing freedom of writing, speaking, and thinking. The shot men's facial expressions coupled with their gesture reflects their pain after being shot. The represented participants are embodied as items of information to be considered by the spectator in an offer image, so that the viewers would ponder on the lame - darkly humorous- justification given by the terrorist. As regards social distance, the represented participants are portrayed with a long shot displaying their full figures with space around them. This helps in creating an imaginary social relationship between them and the viewer; a far personal distance. From a horizontal angle perspective, this cartoon is portrayed from an oblique angle which signifies detachment. From a vertical angle perspective, the four represented participants are realised by an eye-level angle whereby the viewer is made to engage in a symbolic relationship of equality with them.

With respect to compositional meaning, there are many colours used in this cartoon. Yellow, dark grey, blue and baby blue for the clothing of the three shot men. A beige tone is used for the complexion of the represented persons. Warm peach colour is used for the ground. Red is used for blood and it is also associated with strong emotions like anger and freedom of speech (Zaytoon, 2017). Black is used for the upper part of the background and the clothing of the shooter and the words in the dialogue balloons. White is used for the background of the dialogue balloons and for the central background. Black and white are the dominant colours in the whole cartoon, and they provide a solid background to the whole cartoon. The scale of their usage and the sharp contrast between them make them significant components of the cartoon. The dominance of black and white is what Kress and van Leeuwen (1996, p.199) called "black and white realism".

The wavy outline of the of the dialogue balloon of the shooter with the words "YES!!! FREEDOM TO KILL!!!" with the word "KILL" coloured in a fuchsia (a shade of bloody red) and presented in bold font and all caps, all intended to indicate rage and fury directed towards those who expressed their opinions. The shooter is drawn on the right (new information) and the shot persons are on the left (given information), whilst the bubble talks are presented in the top as (ideal). In the bottom (Real), the curved lines showing the wide rushing steps of the shooter and how the three shot men are taken back by the sudden piercing bullet. Posture as defined by Norris (2004) is defined as "The ways that participants position their bodies in a given interaction. People may display open or closed postures, and they display directionality through posture" (p.24). The postural direction that the gunman takes up towards the three men indicates animosity. Moreover, the space between the shooter and the other three shot men plays an integral role in the meaning-making process as it creates a sense of Us-Them dichotomy.

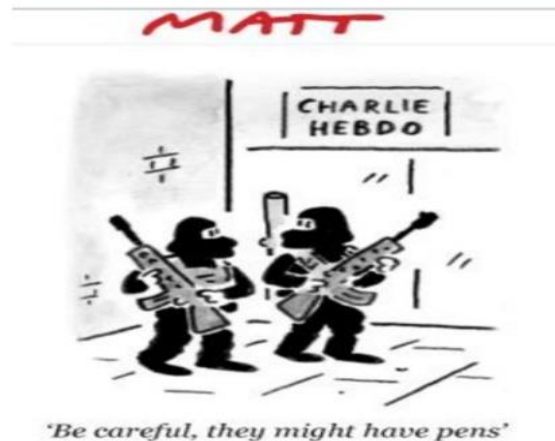
Concerning MCDA, the cartoonist uses "Freedom to..." to create a conversational style and to imply that that the attack came as response to Charlie Hebdo's way of practicing their freedom. This is also expressed in the iconography of the cartoon as the gunman's hurrying steps and shooting the three other men and saying "Yes, Freedom to Kill" as a reply to their "freedom to speak/ freedom to think /freedom to write". The poses of the represented

participants are significant as the three men seem to be attacked in their place without being armed themselves. They also seem to be faithful believers in what they are saying which is "Freedom to speak /think /write". They are not going to be silenced and this is reflected by the wide-open mouth of the third shot person indicating his loud choice and reflecting his unyielding persistence of expressing his free opinion.

Visually, the gunman is impersonalized by being represented alone and he is depicted as a representative of terrorism. Victims who were killed for freedom of opinion's sake are represented via collectivization by being depicted together on one side. Charlie Hebdo's controversial Mohammed cartoons are depicted via a specific depiction as the cover of Charlie Hebdo's issue with a depiction of the prophet Mohammed saying "100 lashes if you don't die laughing". In terms of visual transitivity, the represented participants are engaged in material, mental, behavioural and verbal processes. The material process is expressed by the gunman shooting the three other men. The mental process is expressed by the gunman's angry look over the depiction of the prophet Mohammed and the cartoonists' justification that they have the freedom to speak, think and write. The behavioural process is seen by the hasty steps of the gunman indicating his impulsive reaction, and the increases lines over the victims' head (while moving to the left side) may indicate their unyielding persistence of being heard and of expressing their opinions freely.

### Figure 5:

*Tomorrow's Matt cartoon -Be careful, they might have pens*



As for representational meaning, this cartoon is a narrative/ verbal structure as it shows two masked men holding rifles and standing in front of Charlie Hebdo's building. The two men appear to be talking to each other saying "Be careful, they might have pens". Notably, the shape of the mouths of the two masked men is pretty weird as if it is a dog's muzzle. A speech process is indicated by the vector which is formed by the dialogue unframed line which relates a shooter (Sayer) to his words (Utterance). Similarly, a bidirectional eye-line vector connects one shooter to the other in a transactional reactional process.

With regard to interactional meaning, this is an offer cartoon consisting of two represented participants who are contacting with each other instead of contacting directly with the viewer. In this sense, the viewer's role is to contemplate the two represented participants. Accordingly, the implied message the producer of this cartoon communicates to the target audience is that the two masked persons are getting ready to attack the building of the sign "Charlie Hebdo" and they are seemingly afraid of pens. Pertaining to social distance, the two represented participants are captured with a long shot whereby they are seen with their whole body with some space around them and hence far from the viewer. This connotes an imaginary social relationship with the viewer, a far personal distance. From a horizontal angle perspective, the two represented participants are seen from an oblique angle. This leads the viewer to be detached from the masked men. From a vertical angle perspective, the two represented participants are realised by an eye-level angle which reflects equality between them and the viewer.

In terms of compositional meaning, the colours found in this cartoon are red, white and black. Red is only used to write the name of the cartoonist "Matt". In any other case, red could have been perceived as a quite significant element as it could be interpreted as the cartoonist's way of showing solidarity, support and empathy to the murdered cartoonists; however, in this cartoon specifically, it is not significant as 'Matt' the cartoonists is known for having cartoons done in monochrome and signed in red 'Matt'. Black is used for the gunmen clothing and the words inscribed on the building's sign "Charlie Hebdo", and it contrasts sharply with the background colour (white) making the



convex dominance high. The gunmen are portrayed as the central (most salient) elements in the whole cartoon. The text "Be careful, they might have pens" in the cartoon is located in the bottom of the cartoon which is the location of the real information, which in turn reflects the authenticity of the utterance and how the gunmen fear "pens".

Concerning MCDA, in terms of iconography, the cartoon denotes two masked gunmen who are looking at each other; however, the objects used in the cartoon connote that terrorists, even though they are holding "guns", they are still afraid of "pens". The setting seems to be the front gate of Charlie Hebdo headquarter which in turn connotes that Charlie Hebdo have powerful "pens" and also refers to 2015 attack. The terrorists are represented collectively by standing together and wearing the same colour of clothing 'Black'. In relation to the other iconographical features (i.e., the objects, setting and clothing), the pose of the two gunmen is quite significant as they mirror each other which implies that they share the same ideologies and goals.

In terms of visual transitivity, the two gunmen are engaged in material, mental, behavioural and verbal. The material process is indicated by one of the terrorists warning the other one to be careful. The mental process of fear and caution as they view "pens" as equivalent or even more powerful weapons. The behavioural process is expressed by the shared look between the two gunmen showing their mutual view of "pens" as powerful weapons. The verbal process is indicated by the use of Sayer and Receiver (the two gunmen), and the Verbiage (their utterance). Presupposition is employed in "be careful, they might have pens" which presupposes that terrorists with their guns are always afraid of cartoonists and their way of expressing their free opinion.

## 9. Discussion:

This study carried out a multimodal critical analysis of five chosen cartoons that were initially published following the 2015 Paris attack and later republished following the 2020 Paris attack with the intention of elucidating the role of multimodal discourse and the interaction of various semiotic resources sending specific messages as well as in the representation of the perpetrators of the attack and the victims. According to the research, narrative representations play a crucial role in visual communication since they quickly

and precisely represent the real world and hence foster engagement and trustworthiness. Narrative representations reflect language's ideational and experiential functions. They are the form in which images describe events, ideas, and behaviours. All the cartoons analysed in this study encompass numerous narrative representations. This emphasises how crucial it is to use representational meaning in cartoons in order to convey powerful, emotive notions.

**Figure 6:**

*Interactional meaning (quantitative analysis)*

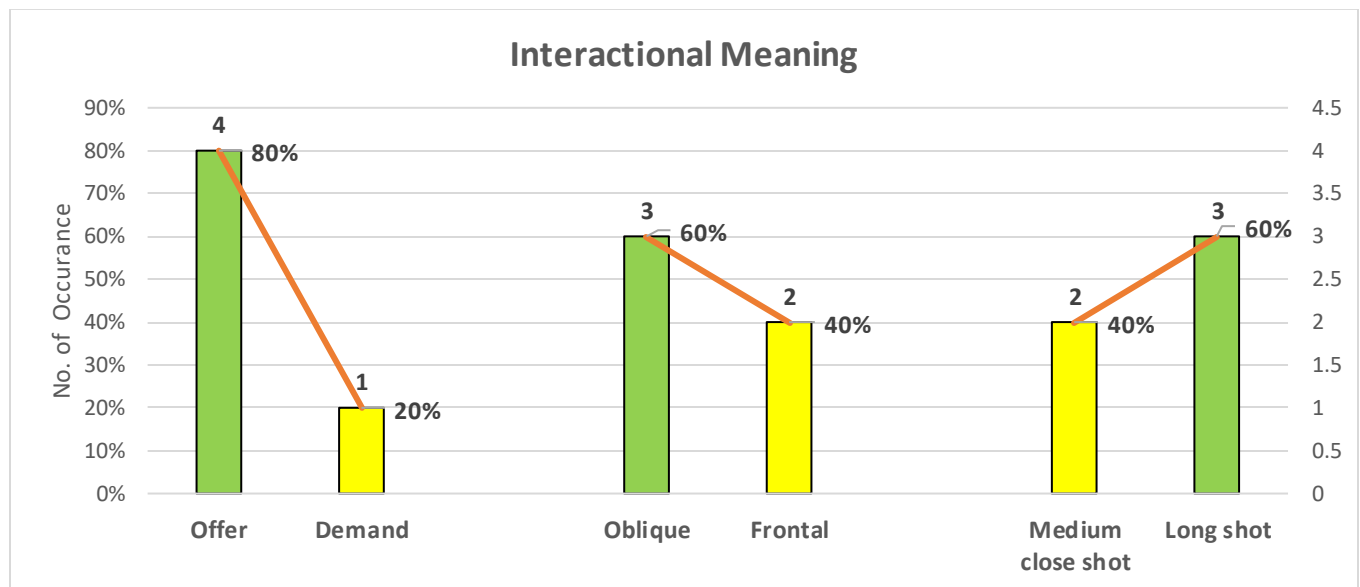


Figure 6 further demonstrates that offer cartoons are mostly used (80%) indicating that they are the norm in visual connection, while demand images are used (20%). Notably, offer visuals portray the event and obligates the viewers to contemplate and scrutinize the whole visual, which in turn may imply a kind of demand eliciting a certain emotion and demanding an action to be taken.

The investigation also revealed that long frame sizes are utilised in cartoons (60%) more than medium close frame sizes (40%), which accordingly creates far personal distance (60%) that provides the viewers with a sense of involvement and makes them look at the matters from a somehow subjective view. Notably, the less used medium close frame sizes aim at

creating a close personal distance between the viewers and the represented participants. To illustrate, close personal distance serves in the representation of negative 'other' as the negative sorrowful incident is exposed by getting the viewers close to the represented participants and their actions, which makes the viewers more affected by them. On the other hand, offering a close personal distance helps also in portraying a positive 'self' representation.

Additionally, represented participants are viewed from an oblique angle (60%) more than frontal angle (40%) creating a sense of detachment more than that of involvement, and encoding that what the viewers see does not belong to their world, but rather the viewers are not involved in it. Interestingly, within the selected analysed cartoons the utilized angle in presenting the represented participants give a sense of 'others/ strangers' more than that of 'us'. This in turn makes the viewers scrutinize the incident and look at it from the cartoonists' point of view, increasing the likelihood that the viewers will sympathize with Charlie Hebdo victims, support Charlie Hebdo's future ridiculing cartoons (even if they would be seen as inappropriate or even taboos to certain groups of people).

In the light of Machin and Mayr's MCDA, the investigated cartoons reveal that cartoonists used both verbal and visual tools to mirror/channel their ideologies. In terms of the linguistic tools, presupposition is employed to foreground that masked men were hurt by the little paintbrush as in 'figure 1', and that terrorists only know how to use weapons (e.g. guns and rifles) but they do not know how to use a pencil as in 'figure 2', or to lead viewers to the logical argument that is 'if terrorists have guns why would they be afraid of pens?' as in 'figure 5'. Moreover, the ideology of the cartoonists is interpreted through the lexical choices which create an opposition between the attacked persons and the attacker(s). To illustrate, the usage of the two contradicting words "medicine" and "disease" (i.e., structural oppositions) in 'figure 3' is significant as it draws the difference between the terrorism and humourous cartoons. Also, in 'figure 4' the lexis used by the shot men and the shooter is of the same order; yet, they represent two opposing sides.

Cartoonists also used abstractions to provide some sort of ideological manipulation. For example, in 'figure 3', the word 'disease' is linked with the

word 'terrorism' in a clear employment of conceptual metaphor; in which 'terrorism' is conceptualized metaphorically as a 'disease'. Similarly, the 'laughter/mockery' is conceptualized metaphorically as 'the best medicine'. Another example is found in 'figure 2' as the pencil is conceptualized metaphorically as a weapon which implied that the pencil is viewed as a powerful weapon and also implies that terrorists do not know how to use it; they only know how to use weapons and draw blood. Moreover, the usage of the word 'us' in 'figure 1' and the word 'they' in 'figure 5' is remarkable as they create Us-Them dichotomy (i.e., the 'us' and 'them' division). Interestingly, they can also be seen as incidents of the employment of 'anonymisation' as the participants are concealed and they are being referred to without further clarification to whom exactly they are.

Furthermore, the iconographical examination of the analysed cartoons (i.e., the participants' postures, gaze, objects, and setting) is significant. To illustrate, the posture of the two masked men implies that they consider calligraphy tools (i.e., a paint brush as in 'figure 1', and a pencil as in 'figure 2') a weapon. The investigated cartoons also show that cartoonists tend to utilize collectivization vs impersonalization to emphasise the attackers' position and to create Us-Them dichotomy. Notably, collectivization through group depiction (i.e., through standing together and wearing the same colour of clothing 'black') is primarily used to visually present the attackers in order to create a homogenised group as in 'figure 1', 'figure 2' and 'figure 5'. This is done by demonstrating that all of the masked attackers are in the same boat because they are all afraid of those who exercise the right of free speech and because they take Charlie Hebdo's offensive cartoons towards Islam as a cover for their terrorism agenda. Adding to that, there was a clear reference to Charlie Hebdo attack as in 'figure 3', the cartoonist uses personification to portray terrorism as a person, and uses specific depiction to portray France.

Finally, the verbal and the visual depiction of the participants within the analysed cartoons are found to be assisting the delivery of the cartoonists' ideologies. For example, in 'figure 1', the visual and verbal elements show the destruction that the attack caused, how terrorists are irrational beings who murder first and think later, and how they perceive the paintbrush as a weapon. Moreover, the visual elements help in drawing global sympathy for

the assaulted cartoonists. Whereas the cartoonist aims at presenting terrorist as ignorant beings who do not know how to use 'pencils' to voice their opinions and only know how to press the trigger of the gun as in 'figure 2', the cartoonist of 'figure 5' portray terrorists as persons who know how much 'pens' could be powerful. In addition, in 'figure 3', the implied ideology of the cartoonist is revealed through the verbal and visual components as he clarifies that the best way to combat terrorism is to keep publishing satirical cartoons ridiculing them. This one is highly significant, when analysed in relation to the timing of the publishing -January 2015- and the occasion upon which it was published, as it connotes terrorism to Muslims, and implies that cartoons ridiculing the Prophet of Islam shall be published over and over again.

## 10. Conclusion:

Cartoons are perceived as a form of discourse, which expresses a relation between two sides; the general public and the knowledgeable, resourceful, professional producer. They employ both verbal and visual elements to capsule messages, mirror social realities, share ideological and political views on several topics, and influence public opinion at the same time. Throughout the analysis of the verbal and visual elements of the five analysed cartoons, the study was able to reveal the implied ideologies embedded within these cartoons.



## References:

- Al-Masri, H. (2016). Jordanian Editorial Cartoons: A Multimodal Approach to the Cartoons of Emad Hajjaj. *Language & Communication*. <https://doi.org/10.1016/j.langcom.2016.09.005>
- Baldry, A., & Thibault, P. J. (2006). *Multimodal transcription and text analysis: A multimedia toolkit and coursebook*. Equinox.
- El-Falaky, M. S. (2019, June). Caricaturing Two Revolutions: Multimodal Discourse Analysis of Egyptian Political Cartoons. *Social Sciences and Humanities*, 24(26), 1191. Proceedings of SOCIOINT 2019- 6th International Conference on Education.
- Fairclough, N. (1989). *Language and Power*. Longman.
- Fowler R. (1991). *Language in the News: Discourse and Ideology in the Press*. Routledge.
- Hall, E. T. (1966). *The Hidden Dimension*. Doubleday.
- Halliday, M.A. (1978). *Language as Social Semiotics: The Social Interpretation of Language and Meaning*. Edward Arnold.
- Harrison, C. (2003). *Visual Social Semiotics: Understanding How Still Images Make Meaning*. Technical Communication.
- Jabeen, S., Tehseem, T., & Naz, S. (2020). War against Terror Impacts on Pakistan's Economy: A Critical Discourse Analysis of Pakistani Newspapers. *Review of Economics and Development Studies*, 6(2), 531-543. Review of Economics and Development Studies.
- Kress, G., & Van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design* (2<sup>nd</sup> ed.). Routledge.
- Lennon, H., & Kilby, L. (2020). A Multimodal Discourse Analysis of 'Brexit': Flagging the Nation in Political Cartoons. In *Political Communication. Discursive Perspectives*. Palgrave Macmillan. [https://doi.org/10.1007/978-3-030-60223-9\\_5](https://doi.org/10.1007/978-3-030-60223-9_5)

- Machin, D., & Mayr, A. (2012). *How to Do Critical Discourse Analysis: A Multimodal Introduction*. Sage.
- Mostafa, R. (2018). Online Newspapers Portrayal of Arab Female Athletes in Rio 2016 Olympics: A Multimodal Critical Discourse Analysis. *International Journal of Arabic- English Studies (IJHAES)*.
- Norris, S. (2004). *Analyzing Multimodal Interaction: A Methodological Framework*. Routledge. <https://doi.org/10.4324/9780203379493>
- O'Halloran, K. L. (2011). Multimodal Discourse Analysis: In K. Hyland & B. Paltridge (Eds.), *The Continuum Companion to Discourse Analysis*. 120-137. Continuum.
- Ohemeng, A. (2020). A Multimodal Critical Discourse Analysis of Political Cartoons in Ghana: A Focus on Ghana's Parliamentary and Presidential Elections in 2016. *University of Cape Coast International Repository*. ISSN: 23105496
- Sani, I., Abdullah, M., Ali, A., Abdullah, F. (2012). Linguistic analysis on the construction of satire in Nigerian political cartoons: The example of newspaper cartoons. *Journal of Media and Communication Studies*. 4(3), 53. <https://doi.org/10.5897/JMCS11.129>
- Van Dijk, T. A. (1993). Principles of Critical Discourse Analysis. *Discourse & Society*, 4(2), 249–283. <https://doi.org/10.1177/0957926593004002006>
- Van Leeuwen, T. (2007). *Introducing Social Semiotics*. Routledge. <https://doi.org/10.1177/02673231070220030713>
- Zaytoon, H. (2017). Caricature Images for Religious Profiling: A Multimodal Analysis of Islamophobia in Selected Press Images. *Anglica. An International Journal of English Studies*. 26(2). 185-224.

### Analyzed Cartoons:

Acharya, S. [@satishacharya]. (2015, January 7). *This Little weapon!* [Cartoon]. Twitter.

<https://twitter.com/satishacharya/status/552834559297867778>

Adcock, B. (2015, January 11). *The Disease of Terrorism*. [Cartoon]. Cagle.

<https://www.cagle.com/brian-adcock/2015/01/the-disease-of-terrorism>

Davies, M. [@MattdDavies]. (2015, January 8). *Where's the trigger?* [Cartoon]. Twitter.

[https://twitter.com/NewsdayOpinion/status/552961848489046016?ref\\_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E552961848489046016%7Ctwgr%5E627a7959f24b7cce3bc3ea644887d20ffcdd4bef%7Ctwcon%5Es1\\_&ref\\_url=https%3A%2F%2Fwww.cnn.com%2F2015%2F01%2F08%2Furope%2Fcharlie-hebdo-cartoons%2Findex.html](https://twitter.com/NewsdayOpinion/status/552961848489046016?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E552961848489046016%7Ctwgr%5E627a7959f24b7cce3bc3ea644887d20ffcdd4bef%7Ctwcon%5Es1_&ref_url=https%3A%2F%2Fwww.cnn.com%2F2015%2F01%2F08%2Furope%2Fcharlie-hebdo-cartoons%2Findex.html)

Pritchett, M. [@telegraph]. (2015, January 7). *Tomorrow's Matt cartoon*. [Cartoon]. Twitter.

[https://twitter.com/Telegraph/status/552947419756134401?ref\\_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E552947419756134401%7Ctwgr%5E627a7959f24b7cce3bc3ea644887d20ffcdd4bef%7Ctwcon%5Es1\\_&ref\\_url=https%3A%2F%2Fwww.cnn.com%2F2015%2F01%2F08%2Furope%2Fcharlie-hebdo-cartoons%2Findex.html](https://twitter.com/Telegraph/status/552947419756134401?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E552947419756134401%7Ctwgr%5E627a7959f24b7cce3bc3ea644887d20ffcdd4bef%7Ctwcon%5Es1_&ref_url=https%3A%2F%2Fwww.cnn.com%2F2015%2F01%2F08%2Furope%2Fcharlie-hebdo-cartoons%2Findex.html)

Yein, K. (2015, January 8). *Charlie Hebdo Attack 3*. [Cartoon]. Cartoon Movement. <https://cartoonmovement.com/cartoon/charlie-hebdo-attack-3-0>

## تحليل نقدي متعدد الوسائط لخمسة رسوم كاريكاتورية متعلقة بهجمات باريس 2015 و2020

أفنان محمد علي حسن  
باحث ماجستير-اللغة الإنجليزية  
كلية البنات للآداب والعلوم والتربية، جامعة عين شمس، مصر  
[Afnan.Mohamed@women.asu.edu.eg](mailto:Afnan.Mohamed@women.asu.edu.eg)

د/ دينا أحمد رمضان  
مدرس اللغويات  
كلية البنات للآداب والعلوم والتربية، جامعة عين شمس، مصر  
[Dina.Ramadan@women.asu.edu.eg](mailto:Dina.Ramadan@women.asu.edu.eg)

أ.د/ نجوى إبراهيم يونس  
أستاذ اللغويات  
كلية التربية، جامعة عين شمس، مصر  
[Nagwayounis@edu.asu.edu.eg](mailto:Nagwayounis@edu.asu.edu.eg)

### المستخلص:

عمت الفوضى في أرجاء العالم في 2015 وعام 2020 عقب قيام الجريدة الفرنسية تشارلي ايبندو بإعادة نشر الرسوم الممثلة لرسول الإسلام محمد والمسيئة له خاصة والمسلمين عامة، حيث تسبب كلا من الهجوم الإرهابي على مقر الجريدة بباريس عام 2015 الذي بدوره أودى بحياة عددا من رسامي الكاريكاتير والهجوم الإرهابي الآخر عام 2020 بإثارة الجدل في العالم أجمع ردا على هذا الحدث سواء كان هذا الرد معارضة للهجوم أو دعم حرية التعبير أو دعوة لمقاطعة المنتجات الفرنسية أو تصوير المسلمين على أنهم إرهابيون. إن الرد العالمي على هذا الهجوم لم يتم تمثيله فقط لغويا ولكن أيضا بصورة مرئية حيث لم تعد اللغة هي الطريقة الوحيدة للتواصل. ويهدف البحث إلى تحليل خمسة رسوم كاريكاتورية التي تم الحصول عليها من عدد من المواقع الإلكترونية المنشورة للتعليق على هجمات باريس 2015 و2020 للكشف عن الأيديولوجيات الكامنة بها، ويشتمل الإطار النظري الذي تعتمد عليه هذه الدراسة على منهج كريس وفان ليوين (2006) قراءة الصور: قواعد التصميم المرئي، ونهج ماكين وماير (2012) تحليل الخطاب النقدي المتعدد الوسائط لتحليل الرسوم الكاريكاتورية وبالونات الكلام والتعليقات التوضيحية المرفقة بالكاريكاتير. وقد كشفت الدراسة أن الرسوم الكاريكاتورية التي تم تحليلها تتضمن رسائل أيديولوجية كامنة تهدف إلى حشد الدعم لتشارلي ايبندو على وجه التحديد ، ودعم حرية التعبير بشكل عام.

**الكلمات الدالة:** تحليل الخطاب النقدي المتعدد الوسائط، هجوم تشارلي ايبندو 2015، هجوم تشارلي ايبندو 2020، رسوم كاريكاتورية سياسية