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A SEMIOTIC STUDY OF CARICATURE: THE STRUGGLE BETWEEN AMERICA AND CHINA

Submission Date: Sep 28, 2024, Accepted Date: Oct 03, 2024,

Published Date: Oct 08, 2024

Crossref doi: <https://doi.org/10.37547/ajsshr/Volume04Issue10-07>

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ABSTRACT

Visual communication is a compound process, which requires broad knowledge of semiotics. Semiotics is the education of signs and symbols. In what way these signs and symbols are interpreted is studied under semiotics. It has many concealed signs and connotations, for example: brand name, logo, package design, color, punch line and trade mark, etc.

The present study presents one of the most significant philosophies and replicas of visual social semiotics, namely, Kress and van Leeuwen's "Grammar of Visual Design". It involves the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how things people say and do with images can be interpreted. Thus, the communicative values of signs in a caricature are a portrait with the volume turned up. A caricature is a painting, or more commonly a picture, of an object or item in which the characteristics and structure have been blurred and exaggerated to ridicule or satirize the topic. Thus the current study aims at studying some caricatures nonverbally through analyzing the image and colours of it.

The study tackles semiotics; specifically social semiotics, caricature, the elements of analyzing caricature, which are: image, word, and colour. The first part carries on the introduction of the current study as well as tackling the problem of the study, the literature review of semiotics in general and social semiotics in particular. The second part carries on the data and its analysis through the model, as well as the visual results, finally, giving the conclusion.

KEYWORDS

Caricature, image, semiotics, sign, code, nonverbal communication.

INTRODUCTION

Semiotics is defined by Morris (1938: 88) as the general shape of the science of signs. When people talk about others making or giving signs, they usually refer to gestures. There are signs which help to guide and regulate traffic. Wherever going, signs appear as: words, books, architecture, in people's behavior, etc. Semiotics always serves a communicative purpose. Its theory can be applied to any field since most processes in nature and culture rely on communication, and rely on signs that serve the communicative purposes.

Semiotics and social semiotics differ in that social semiotics in particular explores the correspondence and interconnection between social practices and text (Kress, 2005: 5). Kress and van Leeuwen (2006: 263) believes that social semiotics take the old semiotic path from sender to message to receiver and expands it into multidimensional interactive bodies of relations.

Social semiotics is concerned with meaning makers and meaning making. It studies the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power relations with others (ibid: 126).

SEMIOTICS: A GENERAL PERSPECTIVE

The term semiotics is derived from the Greek word seme/on, denoting 'sign'. In the seventeenth century, the philosopher John Locke referred to semiotika, as the Doctrine of Signs; the business whereof, is to consider the Nature of Signs (Martin and Felizitas, 2006:1-2).

The central concern of semiotics is the study of the system of signs. There is not a big difference between semiology and semiotics. The former has its origins in the theory propounded by Saussure around the early years of the twentieth century and the latter goes back to the work of the American philosopher Charles Sanders Peirce, who gave it the name 'semiotics'. If semiotics is the study of how signs are created, transmitted and interpreted, then semiotics is actually a theory of meaning (Lyons,1978:96).

Semiotics allows a deep treatment of the data and looks at the data from a multidimensional perspective. Semiotics is largely qualitative and favors thick description of the phenomenon in which a grounding theory emerges from the data. This obviously reduces the definiteness and discreteness of semiotics. Morris divided semiotics into three areas:

- 1- Semantics: the meaning of signs (the relationship of signs to what they stand for).
- 2- Syntactics: the relations between signs.
- 3- Pragmatics: the ways in which signs are used and interpreted.

This classification is greatly influenced by linguistics, and the levels represented here are used extensively in linguistic studies. The important difference is that while the arrangement of linguistic data begins with the material or the substance and then moves on to the form, in semiotics, we have only form because the substance as far as semiotics is concerned is presumably not important, since what is important is the systematisation of this substance. The relationship between semiotics and linguistics is quite special, because among all the systems of communication, or rather of signification, language is the most systematised and the most conventionalised one. Linguistics serves as a model for the whole of semiology, even though languages represent only one type of semiological systems (ibid: 97).

From Saussure's semiotic perspective, the sign 'children' enables us to think of these very young people as a group who are distinct from 'adults', and who share common features. But different social groups, at different places around the world and at different times in history have used the distinction between 'children' and 'adults' in different ways. Being referred to as a 'child' might have to do with age, legal status, religious status, physical ability, or many other things. Culture and society decide what the sign 'child' means, rather than nature or biology. What makes the sign 'child' meaningful to us is the distinction between 'child' and 'adult', according to the conventions which are normal in our culture (Deely, 2010: 96).

A recent example is the using of the emojis in any chatting. This is where emoji expresses the direct correspondence between itself and what it signifies. An emoji is a small image or icon which is used electronically, usually depicting emotions or common objects. They are usually studied semiotically because they are considered as signs. As it is illustrated in the following figure:



Figure (1) The Emojies as Signs

There are different branches of semiotics under this heading. There is an American branch strongly

influenced by Charles Sanders Peirce, which focuses on logic and meaning and has become dominant in linguistics linked to philosophy.

NON-VERBAL COMMUNICATION

The most recognizable form of communication is verbal communication which is the actual words that come out of mouth while speaking. In the context of

communication, verbal communication is the least effective because it depends on the extent of a person's vocabulary, his ability to use words correctly, and put together sentences in a coherent and accessible manner. But this is not existed all the time because verbal communication is only effective if the vocabulary is understood, as it is clear in the following figure:

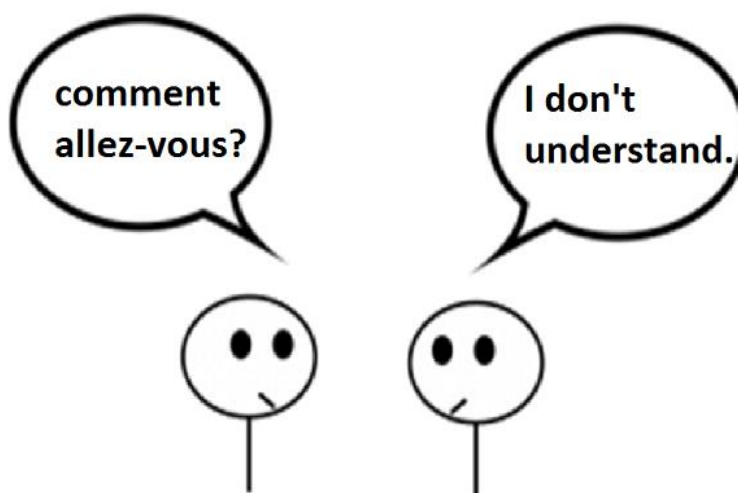


Figure (2) The Role of Nonverbal Communication (Web Source 2).

In this figure, the first person asked the other in French "how are you?" but he could not get him because he does not understand French. Therefore, if the vocabularies are not sufficient enough to convey meaning, nonverbal communication can do by using facial expression, gestures, etc. All known living organisms communicate exclusively by nonverbal means, with the sole exception of some members of the species Homo sapiens, who are capable of

communicating, simultaneously or in turn, by both non-verbal and verbal means. (Cobley, 2010:14).

Communication depends on the message, situation or the environment, and counterpart. The environment may contribute in understanding by creating a mutual harmonic atmosphere or may disturb the relationship. Nonverbal communication is related to two aspects (Collins, 1991: 417). They are as follows:

The Nature of Non-verbal Behaviour

Nonverbal behaviour comprises all communicative acts except speech, everything from facial expression and gesture to fashion and status symbol, from dance and drama to music and mime, from flow of effect to flow of traffic, from the territoriality of animals to the procedure of diplomats, from extrasensory of violence to the rhetoric of topless dancers (Bal, 1991: 18).

The changeable nature of young children's performance and attention will mean that at least one of these skills will invariably manifest itself even in the controlled circumstances of the test. Lions are tamed by the re-learning of the niceties of proxemics (Cobley, 2017: 12).

Interpretation of Non-verbal Behaviour

Open-minded people often face the person to whom they speak, stand close to the other person, keep frequent eye contact, kiss or embrace when greeting, and show a firm, sometimes prolonged handshake. Sexual or romantic interested people frequently make eye contact, exaggerate a smile, laugh too much at too trivial things, stare, wink, blink, wet their lips, cross and uncross legs, thrust out the chest or hips, enter

someone personal's space. Astonished people frequently step backward or

lean backward, show open mouth, and show wide-open eyes (Zantides, 2014: 289).

SIGNS AND CODES IN SEMIOTICS

In general terms, semiotics is usually defined as "the study of signs". Signs are central to semiotics and can be seen as a fundamental 'building component' within semiotic theory. Although the term sign has been already elaborated throughout this subchapter, it is important to take insight into its definition and the ways it functions within signifying system (Fan, 2003: 72).

Baylon and Fabre (1990: 75) state that codes are very important in advertising communication as a code which establishes meaning across the society. For example, "Dood si safeedi nirma se aaye". It informs that milk is a symbol of ultimate whitening and this meaning is the same in all cultures. So, there is zero probability of its misinterpretation. He conceived of verbal communication as a canonical process involving a sender, a context, a message, a contact, a code and a receiver. The communication process is presented in figure (6):

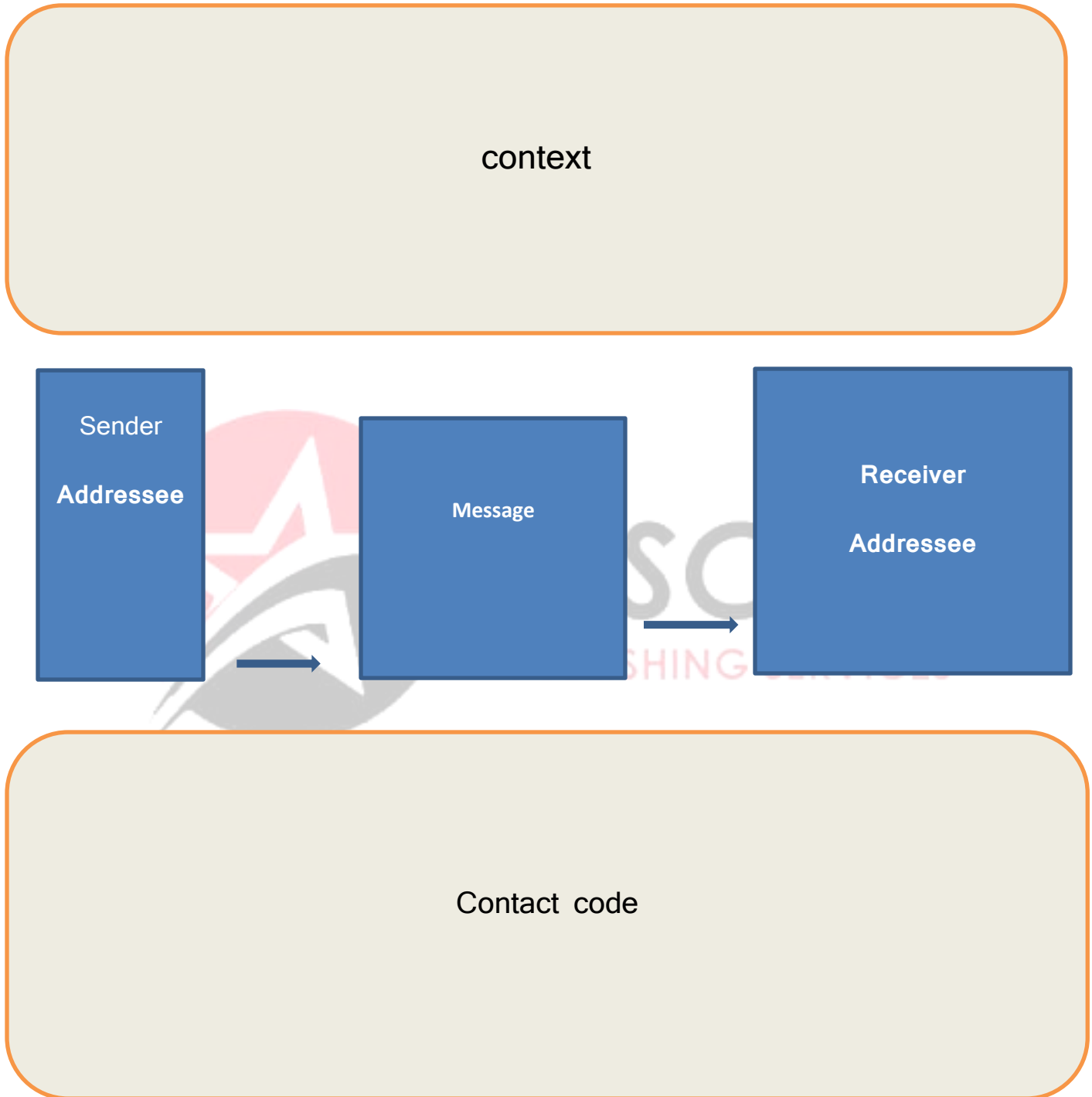


Figure (3) A model of communication process

The sender sends a message which is dependent on a context to be operational. The receiver must be capable of understanding this context. Finally, both the sender and the receiver must be in a position to establish a physical or psychological connection if they are to engage themselves in the communication encounter. This analysis of verbal communication is functionalist in the sense that language as a system is used not only to communicate but also because it serves other functions (ibid.).

CARICATURE

The English word caricature originates from the Italian word *caricare*, which in the 18th century meant to fill, to fee, and was widely used. The 16th and 17th centuries saw the rise of caricatures in literature. They were seen as a means to mock rulers by the European elite, but there is proof of them right back to previous cave paintings (Helly, Douglas, 2020), an exaggerated, usually comical, representation of a person or subject caricature. The caricature was originally an artistic concept. Artists painted people's portraits, exaggerating real attributes to create a silly portrait. When applied to fiction, caricature implies that to create comedy, the writer has exaggerated aspects of an individual or subject.

Definition of Caricature

According to Shafali, Anand (2014: 3), the caricature is “Utilizing gross exaggeration or distortion, as for

comedic impact or in mockery, an image or definition.” Alternatively, a Caricature is a humorous likeness of a person, created through selective exaggeration of his physiognomy (facial features) and other physical attributes.”

According to Tom, Richmond (2011: 2), a caricature is a portrait with the volume turned up. A caricature is a painting, or more commonly a picture, of an object or item in which the characteristics and structure have been blurred and exaggerated to ridicule or satirize the topic. According to (lasbeauxarts, 2018) Caricature is a drawing of a human individual that obscures or misrepresents those attributes but maintains a similarity: an unrealistic piece of portrait painting, in other words. According to Michael, Terry (2014:1), caricature is the art of distortion, pulling, stretching and probing into a likeness to find the salient features.

The presence of caricatures has shown theorists and psychologists somewhat of a nuisance bent on studying graphical depiction. The distinction between caricature and traditional “realistic” representation is part of the issue. A portrait caricature depicts a specific spatial type configuration, a face-like layout with such a long nose, a wide mouth, and so on. Usually, this spatial arrangement varies greatly from the true shape of the subject's head is measured ways (Gibson, 1971: 27).

Types of Caricature

The caricature is a message conveyed by the artists to receivers in real life through a similar popular meaning. It implies that based on their intent, there are various kinds of caricatures:

- The first type is a social caricature that highlights social concerns and ambiguities in a strongly ironic vein; it is explicitly meant to criticise local or internal political relations.
- The second form is an editorial caricature known as a “pictorial caricature” that acts as a visual satire on current affairs, typically satirical rather than simply comedic.
- Gags or visitor caricature consisting of a single panel is the third type and often accompanied by one or two words commonly put outside the panel. It is employed for strictly business reasons that invoke likeness rather than lampooning humans. In greeting cards, this sort is also identified.
- The fourth form is an illustrative caricature utilized in advertisements or instructional materials. (Keller, 1986: 57).

DATA COLLECTION

Introduction

This chapter spots light on the sources and selection criteria of the study data, that is, the criteria used for choosing the most representative data of the present study. Furthermore, it explicates the research procedures and the analytic model utilized in depth.

The Data

The data chosen in the present study are caricatures which are rich sources for linguistic conventions and socio-cultural practices which are highly enriched and interwoven within those signs both textually and visually.

The Model of Analysis

This section presents the model adopted in the analysis of the data. The analysis is both visual and linguistic. The model depends on Kress and van Leeuwen's (2006) Reading Images: The Grammar of Visual Design and Halliday's (1978) Systemic Functional Linguistics. The model selected from Kress and van Leeuwen's (2006) the visual side; the three main elements of Social Semiotics which are : image, word and colour. It is adopted for the visual analysis. The linguistic analysis is made depending on Halliday's Systemic Functional Linguistics (1978) in which the sentences are analyzed depending on experimental, interpersonal and textual meanings to get the appropriate functions.

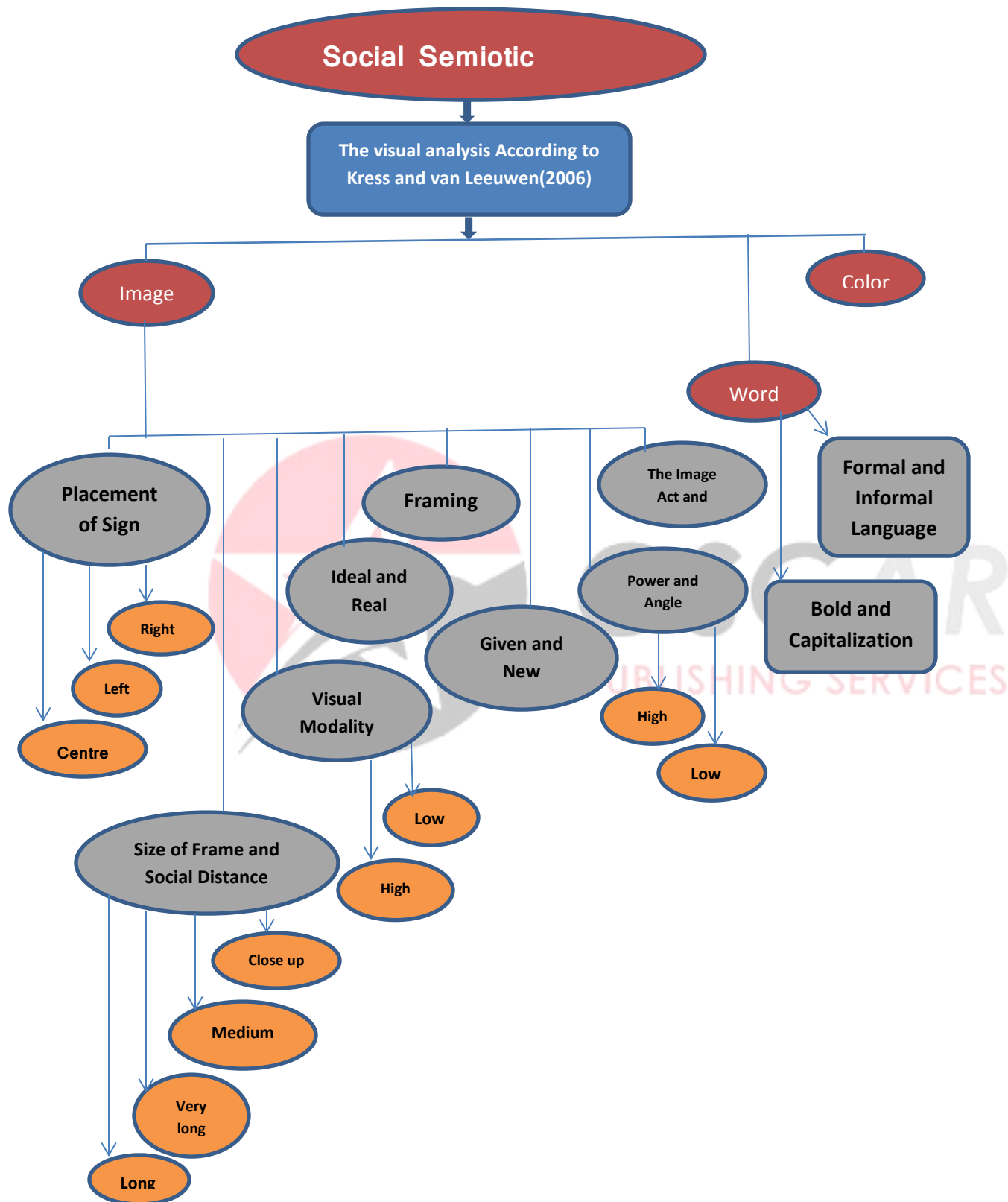


Figure (4) The Eclectic Model for the Social Semiotic Analysis

VISUAL ANALYSIS

Kress and van Leeuwen (2006: 2) introduce the existence of 'a visual code or grammar of visual design'. They believe that both visual structures and verbal structures can be used to express meanings drawn from common cultural sources. According to them, "like linguistic structures, visual structures refer to particular interpretations of experience and forms of social interactions". They believe that, by employing different modes; design, production and interpretation meaning can be constructed.

Bignell (2002: 54) states that "photographs used in print ads work as a system of signs that gives form and meaning to consciousness and reality." According to Oyama (1998: 8), a good starting point for studying aspects of visual communication is to consider that there are three visual modes of communication in print advertising with complex interaction between them. The image, word and colour seen in this way as the product of social practices, are just three of the many semiotic modes through which social meanings of ads are coded. The divisions of visual analysis are as the following:

Image

Image is only one type of sign (in a particular signifier) which contains (word, sound, image colour, and other visual communication). Examples of images are: food ads, photography and motion pictures. Barthes considers images as not a self-evident and attribute meaning to a photograph without a caption or accompanying text. Further, the meanings given to images are linked to culturally specific associations, though it is very necessary to note that culture cannot entirely determine the exact response (Potts, 1996: 31). Dyer (1987: 130) states that whatever image is being used some sort of meaning are attached that goes beyond the literal meaning.

In many of these subjects, certainly in the more technical/scientific subjects such as Science, Information Technology or Geography, images have become the major means of representing curricular content (ibid: 16).

The image contains the following:

1-Placement of signs: It is one type of images in which information value is concerned with the placement of represented participants within pictorial space. Thus, the left, right, center, margin, top, bottom position of participants have a direct influence on the meaning given to them. Kress (2010: 33) states that placement of sign is functionally dominant in carrying major

'informational load' of the image. Hence, it may put different impacts on reader. Beasley and Danesi (2002: 53) believe that endorsing ads by celebrities makes a product more reliable. This occurs by placing an iconic sign and a linguistic sign next to each other.

2-Given and New: Given and New structures emphasize the horizontal alliance and are predominant in Western culture. Magazines, for example, will often employ either a double page spread or a single page which has been divided into two sections. The right side is generally the side which provides 'key information' to the viewer/reader. (Kress and van Leeuwen, 2006:180-81).

According to Kress (2010: 35), in any sequential structure, the element which is about to be said or shown is always New, not yet known. By contrast, what has (just) been seen, heard, discovered is, by comparison, now known, Given.

3-Visual Modality: Kress and van Leeuwen (2006: 89) state that as with linguistic modality, visuals can be of high modality or low modality. High modality in visuals means that things or people look 'realistic' _ the way they would look if one. Low modality means that things or people look unrealistic.

4-Ideal and Real: Kress and van Leeuwen (2006:186) point out that, ads which utilize an 'Ideal and Real' type structure usually consist of an upper section which promotes or visualizes 'the promise of the product'.

The lower section, in contrast, visualizes the product itself, providing factual/practical information about its results in the creation of two distinct realms; with the upper section showing the viewer what 'might be' and the lower section showing the consumer 'what is'.

5-Framing: Framing is one device which can affect the receivers' understanding. It is used when "elements or groups within layout may be disconnected and marked off from each other or connected, joined together" (Kress & van Leeuwen, 1996: 214). There are many ways to realize framing, such as by frame lines, by discontinuities of colour or shape or by the absence of colour. In some paintings, for example, the outlines of depicted objects or human beings, strongly demarcated from their environment, are considered framed (ibid: 203-204).

6-Size of Frame and Social Distance: Size of frame is related to the size of signs whereas social distance the related to the distance between the represented signs and the receivers. Kress & Leeuwen (2006: 124) point out that "the choice of distance can suggest different relations between represented participants and viewers" (Kress and van Leeuwen, 2006: 125).

7-Power and Angle: Low angle shows the power of represented participants in ads over viewers. According to Kress and van Leeuwen (2006, 140), "low angles generally give an impression of superiority, exaltation and triumph...; high angles tend to diminish

the individual, to flatten him morally by reducing him to ground level, to render him as caught in an insurmountable determinism".

8-The Image Act and the Gaze: Kress and van Leeuwen (2006: 116) state that there is a fundamental difference between pictures from which represented participants look directly at the viewer's eyes and pictures in which this is not the case. According to them when participants look at the viewer, vectors, formed by participants' eye lines, connect the participants with the viewer. These kinds of pictures address the viewer's indirectly resulting in the establishment of an imaginary relationship between the two.

A smile, from the represented participant will induce the viewer to enter into a state of 'social affinity' with them. A look of 'cold disdain', in contrast, will compel the viewer to react as though they were 'an inferior relating to their superior' whilst, 'a seductive pout' would compel the viewer to desire them (Kress and van Leeuwen, 2006:118).

Word

Words are one device of visual communication and also related to the signifier of the sign. According to Hodge and Kress (1988: 8) what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures.

Visual structures relate visual elements to each other; these visual elements, however, may themselves be heterogeneous – a word as a visual element, a block of written text as contexts (Kress and van Leeuwen, 2006, 118). There are two subdivisions for word:

1. Bold and Capitalization

All caps (short for "all capitals") refer to text or a font in which all letters are capital letters, for example: TEXT IN ALL CAPS. "All caps" is used for emphasis (for a word or phrase). They are commonly seen in legal documents, the titles on book covers, in ads. and in newspaper headlines. Short strings of words in capital letters appear bolder and "louder" than mixed case, and this is sometimes referred to as "screaming" or "shouting" be made selectively, so as to obtain the common qualities sought. Small capitals are also used for emphasis, especially for the first line of a section, sometimes accompanied by or instead of a drop cap, or for personal names as in bibliographies (Jaworski, and Thurlow, 2010: 95).

By contrast, a bold font weight makes letters of a text thicker than the surrounding text. Bold strongly stands out from regular text, and is often used to highlight keywords important to the text content and allowing such words to be visually scanned with ease. For example, printed dictionaries often use boldface for their keywords, and the names of entries can conventionally be marked in bold (ibid: 123).

2. Formal and Informal Language

The language is to be either formal or informal. The formal language contains unusual syntax that is utilized to communicate meaning within marketing message. There are specific technical terms and complex syntax that are used to communicate meaning. Unequal power, infrequent or one-off contact and low effective involvement are the typical situation of the formal language. Written text is considered informal when everyday syntax, words, language and everyday terms are utilized to communicate meaning within marketing message. The advertisers use the informal one so that in a simple way it transmits for the receivers (ibid: 231-233).

Colour

According to Kress and van Leeuwen (2006: 229), Colour is used to denote people, places and things as well as classes of people, places and things, and more general ideas.

According to Kress (2010: 88), "most of us [...] has quite a strong sense of the meanings of colour"; this is to say that readers could easily articulate what such meanings are. According to Scollon and Scollon (2003: 91), as the same as language, visual images can convey cultural values and stereotypes. For instance, cultures have different "high modality" colours and colours may have political, social or even commercial indexical values. In designing print ads, one of the decisions the

advertiser must make is which colour(s) to use as executional cues in the ads. They may have symbolism and colour meanings.

The colours that are used in these caricatures have specific denotation. For example, the white colour is used in certain ads to specify the colour of ice which encourages cooling. It is the colour of complete and perfection. It is the colour of purity, innocence, wholeness and completion (Kress and van Leeuwen, 2002: 2, 7, 32). The red colour tends to encourage happiness in their branding so they use the red colour to build excitement. Advertisers use it as an accent colour to stimulate people to make quick decisions. It is recommended to be used before any romantic encounter (Birren, 1989: 128). Blue is rated as the best colour for promoting calm. It is richly textured with different tints and shades, as in paintings (Kress and van Leeuwen, 2002: 8, 13).

The yellow colour is the colour of success, achievement and triumph. It is associated with abundance and prosperity, luxury, prestige and sophisticated value and elegance. Yellow is the colour of optimism, a completing colour that conveys youthful and fresh energy. It stimulates the left side of the brain, helping with clear thinking and quick decision making (Web Source).

VISUAL ANALYSIS OF CARICATURE



Image

This figure shows the United States and China announced a “Phase One” agreement under which the US will reduce some tariffs in exchange for increased Chinese purchases of American farm and energy goods. US President Donald Trump (right) shakes hands with Liu He, China's vice-premier, at the White House in Washington on Friday. Trump said he and Chinese President Xi Jinping could sign the partial trade accord as soon as next month. Photo: Bloomberg “There was a lot of friction between the United States and China, and now it’s a love fest,” said US President Donald Trump on Friday, announcing, alongside China’s Vice-Premier Liu He, “a very

substantial phase-one deal” on trade, albeit one not yet set down on paper. Trump has consistently argued that China weakens the renminbi to gain a competitive advantage over the US even though the evidence in recent years indicates that when Beijing has acted to influence the renminbi’s value, it was to slow the depreciation.

This caricature shows an image for two actors who are Trump and Liu He shaking hands apparently at the same time raising guns against each other. The caricaturist used the more recognized symbols of the United State "\$ US" and Republic of China "RMB" due to celebrations marking the 70th anniversary of the founding of the People’s Republic of China are over. It

is time to direct attention back to the Sino-American trade war. That conflict may well be about to enter its endgame. The large size of the actors which is about two thirds conducts that both of the two have specific authority which is equal. The represented image of the two actors resembles such characters in reality.

Placement of Signs

They are facing each other to signify an equal power. Placing the symbols 'the two guns' upper the shaking hand shows that the real relationship between them is based on struggle. Guns have priority on the shaking hands to signify that they are enemies and the agreement is fake. They are frenemies.

Given and New

In this caricature the two actors is Given because they are public figures. All people are familiar with them because they are famous politicians. The guns against each other are given because they are continuous conflict. The New, on the other hand, is represented visually through the shaking hands which is not a familiar case between them. It is New because it is the first time they appear in such agreement.

Visual Modality

This caricature contains a realistic photo of human image who are Donald Trump and Liu He. Therefore, they have high modality in terms of using images.

Ideal and Real

This caricature shows a Real arrangement. There is no ideal in this image because they are not well liked to people because their struggle causing suffering to humans especially in the Middle East. A person is considered as ideal for people and they like to be in his place when they consider him as famous. They are real characters.

Framing

In this caricature, connection is observed between the photographed men and the gun mark image from the purview of framing. There is no separation between the images of the two politicians. This reveals that they are in a continuous relationship whether as friends or enemies.

The Size of Frame and the Social Distance

The two politicians are portrayed in a personal way and the caricaturist uses the gazing against each other. They are not portraying receivers. Henceforth, it does not make a relatively intimate relation between the two characters and the viewers. The object is shown as if the viewer is not engaged with it and the viewers are excluded.

Power and Angle

Images of the two politicians are photographed from a low angle, as if having symbolic power over receivers.

They are not looking directly on receivers. Low angle shows the power of represented participants in the caricatures over viewers. Low angles give an impression of superiority, exaltation and triumph, power on readers.

The Image Act and the Gaze

In this ad, James Bond is not looking directly at the viewers. They are interested in their political affairs. Therefore, the contact between them and the receivers is not established.

Words

Bold and Capitalization

In this caricature, the symbols of two nations are adhered to receivers to visualize the countries. They are in political and economic war. Because their importance in the world, symbols of their nations are utilized.

Language: Formal / Informal

No written text is found in this caricature.

Colours

Blue is the dominant colour in this caricature which stresses the power and dominance they have over receivers. Blue is rated as the best colour for promoting calm. Therefore, they dress formal blue suits. The guns are black. It is considered as a very formal, elegant, and prestigious colour. It could give the feeling of perspective and depth. The background of the image is white to express completion and perfection. Trump's tie is red because red is an emotionally intense colour which attracts the receiver's attention. It has very high visibility and brings images to the focus. Lue He's tie is yellow to denote optimism, youthfulness, prosperity, and fresh energy.



Image

We continue to make our coronavirus coverage free to everyone at www.vnews.com/coronavirus. If you believe local news is essential, please consider subscribing or making a donation today. Learn more at the links below. Cartoonists have been keeling over in startling numbers—down from almost 200 just 20 years ago to fewer than 90 today. The poisonous fumes laying us low are the byproduct of the corporate culture that has engulfed newspapering during the past two decades. It is a bottom-line cult of efficiency that threatens not just my own profession but the integrity of journalism and hence the unruly spirit of democracy.

Placement of Sign

They are facing each other to signify an equal power. Placing the symbols 'the two guns' upper the shaking hand shows that the real relationship between them is based on struggle. Guns have priority on the shaking hands to signify that they are enemies and the agreement is fake. They are frenemies.

Given and New

The element, which is not yet known in this caricature, is the sentence. It is the New in this caricature while what is given (heard, seen) is the image of the other people by their gathering. It is known without reading

its name, known from its photo. It doesn't need a look to be understood.

Visual Modality

This caricature contains realistic photo of human image. It has a photo of the two presidents and other people. It has high modality since it has realistic photo that exists in the around areas.

Ideal and Real

The central part of this caricature is the ideal. It consists of the picture of the two presidents. They are the ideal for people. The right side provides unrealistic photo of people.

Framing

The disconnection is not observed between the photographed people and the image from the preview of framing. There is no separation between these two images through frame lines. The absence of framing stresses group identity and connection between the two presidents and the other people on the right side.

The Size of Frame and the Social Distance

The photographed people are depicted in a personal way. The caricaturist shows the whole body of all the characters. The receivers could see all their bodies. This means that there isn't an intimate relation between the image and receivers. The image of them is shown at open distance.

Power and Angle

This caricature is photographed from a low angle. It has a symbolic power over receivers. Low angle shows the power of represented object in caricature over viewers. Donald Trump is not looking straight forward towards receivers or the other president. The point of view is not of equality. There is a power difference involved in this caricature.

The Image Act and Gaze

When participants look at the viewers, it means that there is a connection between participants and receivers. The presidents and the other people are not looking directly at the receivers. So, the connection is not established.

Words

Bold and Capitalization

This sample does not contain a long text. There is only one clause in this ad. The clause is I GIVE CREDIT TO CHINA TO DO THEIR BUSINESS. They are written in black colour except the words FOR THE to indicate that not any way of doing their business is permissible. The connection between the picture and the text directs the readers towards correct understanding of the caricature.

Formal and Informal Language

This caricature uses informal language to convey meaning for the receivers. It uses language that is of equal power to all receivers. This caricature used informal and everyday syntax, words, language, and terms to utilize the communicating meaning within political message. There is a high effective involvement between the participants who are the politicians standing negatively behind the presidents and the presidents themselves.

Colour

The suits of all participants are black which symbolizes strength, formality and authority. The background of the caricature is white. It is called saturated or "pure" manifestation of a colour to its softest. The existence of this colour indicates the validity of Trump's speech which is supposed to be truthful. The white colour is used in this caricature to affect people's idea about whiteness. The tie and the flag are red. Red is a very emotionally intense colour. It has very high visibility and brings text and images to the foreground. It is used by the caricaturists to stimulate people to make quick decisions. It is regarded as perfect colour to attract the attention and focus. The ties of the other participants are coloured blue. Blue is rated as the best colour for promoting calm. It is richly textured with different tints and shades, as in paintings.

CONCLUSION

The analysis of the caricatures has focused on the communicative event in the selected data- i.e., the visual aspect. The visual devices which are used in the analysis of the data are images, words, and colours. The results of this study show that images, words, and colours used in the data are indicative components. Those three components contribute together to clarify and translate the idea of the caricature in a clear and an interesting way. They show, for instance, the interview of the two presidents (Trump and Liu He) in the analysed caricature with a funny way showing the implicit message which is hidden throughout (image, word and colour) of the caricature. Concerning colours, for example, the colour red reflects power and dominance of the entity that have this colour, while the colour blue reflects peace and calm of the entity.

In a multimodal text, the visual mode is not an autonomous entity that operates independently of the verbal mode (i.e., language); these two different semiotic modes share common grounds, which vary between one culture and another. Visual and linguistic modes are meaningful semiotic systems. This enables one to perceive visual semiotics in parallel to language rather than treating them as separate entities.

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