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التفاعل الدلالي بين العلامات في الكاريكاتير: قراءة لسانية في تحرك المعنى من العلامة إلى الأسلوب

Semantic Interaction between Signs in Caricature: Linguistic Exploration to the Movement of Meaning from Sign to Style

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ملخص

يقوم المرسل والمتلقي بعملية التواصل من خلال استعمال العلامات Signs في السياق Context، وهذه العلامات تعمل من خلال نظام نحوي Grammatical وأسلوب Stylistically، يساعد النظام النحوي والأسلوبي على اختبار المعنى بصورة أكثر دقة. ولكن، كيف تعمل العلامات في خطاب الرسوم؟ فالعلامات في الرسوم لا توضع في أنظمة نحوية وأسلوبية محددة، ونحن عندما نتأمل الرسوم لا نسمع أحداً يتحدث إلينا، بل نحن من يقوم بوضع هذه العلامات في أنظمة نحوية وأسلوبية ذهنية بالاعتماد على العلامات نفسها، فهل تمثل العلامات أسلوباً لغوياً؟ أي هل العلامات في الرسم الكاريكاتيري هي الأسلوب؟ وللإجابة عن هذه التساؤلات فإن البحث يفترض أن التفاعل الدلالي بين العلامات في الكاريكاتير هو الأسلوب، واختبار صحة هذا الافتراض يدرس البحث عملية التفاعل الدلالي بين العلامات في الكاريكاتير، ويختبر تحرك المعنى من العلامة إلى الأسلوب إلى التواصل، باعتبار التواصل نقطة حاسمة لاختبار المعنى. كلمات مفتاحية: كاريكاتير؛ التفاعل الدلالي؛ العلامات؛ التواصل؛ الأسلوب

Abstract

Both Sender & Recipient do communicate through the utilization of signs within a specific context. These signs operate via Grammatical and Stylistic System, which has an essential role in testing meaning more accurately. As a matter of fact, in any communication based on Linguistic Interaction, errors can be corrected, words are modified, and even clarification could be increased. We usually raise inquiries, such as "Do you mean this?" The Recipient to this inquiry may clarify his idea by using more accurate style. But how do tags or signs function in a graphic speech? Can we consider these signs in a Caricature as the intended style? In order to answer these questions, we shall assume that the Semantic Interaction between the signs of a Caricature is the Style, and to test the validity of such assumption, we shall focus on the movement of signs towards the style and ending at the communication

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process, since the latter is deemed a critical point in testing meaning.

Key Words: Caricature; Semantic Interaction; sign; style; communication

1. Introduction

Linguistic Research confirms that language is not confined to verbal or written patterns. On the contrary, it can be anything that is used to express meaning, including sounds, colors, movements, stillness, silence, drawings, images, joy, sadness, and signs, etc. They do have a Semantic Function due to being used in a context by the two parties of a Communication Process, and because they interact with each other. Besides, these signs reflect meaning as they are used in grammatical, stylistic and semantic systems.

At the current time, Semiotic Linguistics pays much attention to signs, considering them Linguistic Components that carry meaning. As a matter of fact, signs do constitute an essential part in the mechanism of creating meaning. Accordingly, the Semantic Function of Signs is investigated through several issues, including the analysis of Grammar and Style, in addition to understanding the inherited job of these signs stored in memory as well as the relationship nature between them and context, i.e. their real impact on the Communication Process. But the most important question that can be raised here is this:

How do we understand the function of signs in a communication devoid of Grammatical & Stylistic Systems in the Superficial Structure? The type of communication through drawings and images could be taken as an example. There is no doubt that this question shall lead us to questions such as

- Is there a Linguistic style that can be analyzed in a graphic discourse?
- How do the sender and recipient interact through specific signs without having spoken or written words?

These questions indeed have been raised by a number of Researchers, such as Roland Barthes (Barth, 2010) Frances Edline et al (Edline, Frances ; et al, 2012), and Martin Joly (Joly, 2020). They have introduced very important studies related to understanding Communication Discourse in the Visual Narrative. However, their concern has been focusing on images rather than drawings. In other words, they have not paid much attention to the Caricature. Furthermore, there has been a viewpoint, which assumes that such drawings cannot be deemed a language, since children do not acquire their language through the.se drawings (Aldama, 2020), but via sensory, vocal and motor behavior.

Since 1970, Linguistic Researchers' opinions have been changing, and now they believe that Caricature has an essential role in communication. Many of their

studies afterwards have attempted to analyze drawings and what they include of words and signs. They have seriously attempted to transform signs of these drawings into spoken or written words (Eisner, 2000). However, most of these studies could not provide satisfactory conclusions that might lead to comprehend the linguistic style of drawings.

Finally, we may confirm that at the present time, Neil Cohn is considered as one of the most interested researchers* in analyzing the forms of visual narration. He has submitted a lot of research on the procedures that contribute to understanding Narrative Drawings. For Neil Cohn, drawings do represent a form of language, which constitute a Stylistic, Grammatical, and Semantic System (Bramlett, 2012), quite similar to that of the Spoken & Written Forms (Anudo, Mecha, & Nyandoro, 2018)

Significance of Research

We are obliged to confirm that investigating the relationship between signs within a communication context in a Caricature, the main focus of the Current Research, will undoubtedly contribute in understanding the Stylistic System of the Visual Narration. Such analysis might come up with Significant Conclusions that could participate in assimilating the Communication Process based on merely signs, and without referring to a Spoken or Written Language. Another significant aspect of this research is the assumption that signs themselves in a visual narration do form the linguistic style through the process of interaction. Halliday posits that discourse analysis depends to a great extent on understanding the style. If the visual narration is devoid of any linguistic forms that might identify its style, it is then a problematic issue when we attempt to define the Visual Narration Style. Accordingly, we need to envisage the interaction of signs between each other in order to get acquainted with the style they do construct.

Research Questions

The current research seeks to answer the following questions:

- Is there a Linguistic Style in the Communication Discourse of Caricature Drawings?
- If the answer is yes, how do we analyze such style?
- Can we consider the signs of a Caricature Drawing as a Linguistic Style?

* Neil Cohn wrote several Research Papers on Linguistic, Narrative, Grammatical and Stylistic Systems of the Visual Discourse. See the Visual language Lab: <https://www.visuallanguagelab.com/>

Methodology

The current research has adopted the Analytical Approach. We shall first attempt to understand the Signs Function, and then analyze the mutual ones in order to find out how they interact with each other to provide meaning. We assume that this analysis shall lead to determining the Linguistic Style that Signs do perform in a Visual Narration.

Previous Studies

In his research project, Neil Cohn has attempted to figure out the logical sequence of a Visual Narration in successive images, clarifying that we can easily guess the events that come later, based on understanding the previous ones. He has mainly concentrated on realizing the Semantic Interaction between signs so as to finally grasp the Linguistic Style. In other words, Cohn's research has focused on the Linguistic Style of Signs in the Communication Context of Caricature Drawings.

Signs outside the Communication Process have no meaning at all, whereas they do obtain their meaning when they exist in a communication context. This might explain however why signs give different meanings according to the context in which they are placed. The context therefore plays an essential role in determining the intended meaning, and meanwhile expel any ambiguous connotations.

Van Dijk (Dijk, 2008) also believes that the context plays an essential role in the Communication Process, though he totally denies that the context is the social event or status surrounding the communication parties. Instead, he believes that the context represents the mutual components that gather and combine the Communicators, i.e. the signs used mutually by the two parties of a conversation or dialogue, and they both aware of what these signs indicate or what they refer to.

We can now consider these mutual signs and their inherited significance as the context, and they play a vital role in conveying the meaning. If we regard these shared signs as the first step in establishing meaning and creating contact between the Communicators, the most important step that requires to be investigated is the Style, which can be deemed the Strategic Method that organizes Signs Function, and increase their effect on communicators.

1. Theoretical Introduction to the Art of Caricature Drawings

We can say that Caricature is a form of Graphic Art though it is not based on depicting visually accomplished signs. On the contrary, a Caricature presents a distorting drawing deviated from the original form, and thus a Caricature Drawing does not follow the standards of Fine Art, i.e. it is not committed to redrawing things accurately as they exist in reality. Meanwhile, it is quite essential for a Caricaturist to understand the structure and function of the image intended to be redrawn in the form of a Caricature so that he could come up with a structure totally different from the original one.

Besides, a Caricaturist does not care too much to present the Sign or clue according to its cognitive function within a human context. He intends to create an image totally non-identical to the original Sign or clue as a cognitive achievement. Nevertheless, Caricatures do not separate the functional relationship, which combines and remain so between the two types of the image, the original one and the Caricature. We may assume therefore that the target of a Caricature is to explore the cognitive function of the original image linguistically and psychologically forcing the latter to drag what has been accomplished in the former, i.e. the Caricature. In this way, a Caricature Drawing acts or behaves as a Contrastive, Epistemological Approach, being constituted of two cognitive functions, one represents the original image and the other refers to the Caricature. Scientifically, Art of Caricature, is defined as the method or technique, which presents Signs or clues in measurements that do not match the original image. The nose, for example, of a person is often drawn in a shape and size that is quite different from the original. As for the Semantic Aspect, it is commonly claimed that Caricature is a Satirical Art despite the fact that it provides functions other than satire.

According to Fine Arts, Comic Drawings (part of the Caricature Drawings) might tell a story or express a message, as they may entertain, teach, or comment on a person or an event. Most of these Comics include dialogues and verbal comments, but they may also express their messages through drawings with the animators do make changes character's features, such as enlarging the head for example (Salah Al-Din, 2015).

It has already been agreed by almost all Specialists that Caricature Drawing is a Satirical Art, which tends to show the character's features with high accuracy (Kaplan, 1932), though meanwhile exaggerating in drawing these feature so that character's image looks ridiculous, silly, and hideous (Adeline & Frederick , 1995). Others, however, consider it as irritable and aggressive, being an art of indistinctness, naïve disguise, maliciousness, and sarcasticness (Hamoud, 2004). Nevertheless, Caricature Drawings do bear an ideological dimension in which feelings of sadness, discontent, in addition to those of power are expressed. But we should emphasize the fact that the aspect irony has become a prominent feature of Caricature Drawings. Finally, we should refer to what McPhee and Ornstein have said about Napoleon Bonaparte, believing he was extraordinarily short, whereas he is not. This indeed is attributed to the Caricatures drawn by James Gillray, portraying Napoleon Bonaparte as an amazing funny little man wearing an oversized hat, and this drawn Caricature has completely overshadowed his actual image (Wolk, 2011). Thus, sarcasm has become an inherent characteristic of Napoleon's image and personality.

2. History of Caricature Drawings

The historical origins of Caricature are traced to Ancient Egyptians (Adeline & Frederick , 1995) more than 7,000 years ago, when they had drawn imaginary stories and drawings for the purpose of laughter and satire, such as the satirical “Deir al-Medina” Papyrus that depicted a lion playing a chess-like board game with a wild deer. John Wilson (1951) believes that the shape changes in the Egyptian drawings were made for the purpose of Satirical Caricature (Wilson, 1951).

As a matter of fact, the emergence of Modern Caricature Art has been attributed to the famous Italian Painter Leonardo da Vinci in the Mid-Fifteenth Century AD (LEWIS, n.d). At the beginning of the 17th Century AD, the Caricature found its route towards other European Countries, with the drawings of Annibale Carracci, which appeared around 1600 AD, being satirical and indicating exaggeration (Tahir , 2003). In 1748 AD, Caricature Drawings reached America when William Hogarth attacked the French through his Sarcastic Drawings. As for the Arab World, we could say that the year 1877 witnessed the appearance of Caricatures in the newspapers there when Yaqoub bin Sanoo’ published a Satirical Newspaper in Cairo under the name "Abu Nadara Zarqa" (Hamoud, 2004) (The One with Blue Glasses, in which he abused the British Authority and the Rule of Khedive Tawfiq.

3. Analytical Procedure: Deconstructing Grammatical & Stylistic Structure of Caricature Drawings

The Communicative Discourse of Caricature Drawings depends on Signs / clues, being considered as linguistic components operating in a Grammatical and Stylistic System. But these Signs/clues cannot facilitate the possibility of reading the Grammatical System in the Superficial Structure without the existence of certain complications. Despite that the Grammatical System organizes the relationship between Signs/clues at the level of deep structure, these Signs cannot understand and determine the grammatical level and system by themselves. This is attributed to the difficulty of such procedure, as Signs are deemed Concepts and not part of the Grammatical System.

On the other hand, Signs/clues in drawings tend to conduct the Meaning Structure according to the recipients’ perception. Thus, Grammatical Structure is always subject to potential changes as per the estimation of recipients to the meaning. Moreover, we should note that in Arabic, the content of a drawing can be expressed or explained through the use of different types of Grammar, which necessitates performance of indefinite tests so as to determine the most appropriate Linguistic Structure.

It is argued that Signs or clues of a drawing tend to minimize the Grammatical Structure, relying mainly on its relation with the Concept, i.e. the relation between the Sign / Clue and its Semantic Function away from any formal procedure within

the Grammatical or Stylistic System. But this anyhow does not mean that the Meaning Structure is devoid of Grammatical & Stylistic Structure, since the meaning is logically formulated on these systems, whether on the superficial or deep level. In all types of discourse, a Caricature, an image, a drawing, a movement, a sign, and even a silence or stillness, the Grammatical Structure is kept stored. In other words, it is a hypothesized Grammatical Structure, as shown in Figure No. 01.

Figure 1



Image No. 1: No Grammatical Structure is shown

In Contemporary Linguistic Research, it has been emphasized on the relation between Language & Meaning on one hand, and on Signs/Clues and Grammatical System on the other hand (Crystal, 2005). The meaning is formulated due to the relationship between the Sign and its Cognitive Heritage in the Linguistic System, in addition to the Grammatical System, which gives logic to the meaning through organized linguistic connections. In other words, the Grammatical System does coordinate the relation amid the components functions (Halliday , Christian, & Matthiessen, 2004) and thus, a clear and coherent meaning shall be constructed. Furthermore, the Grammatical System is originally related to the linguistic capability of any person (Chomsky, 2006), as expressing ideas is mainly based on establishing a mental linguistic process. Indeed, all language forms, textual, verbal, visual, kinetic, Signic, or others are achievements operating as per Grammatical System.

The Current Research attempts to display certain Linguistic Strategies, which contribute in one way or another to the Grammatical & Stylistic System of Caricature Drawings.

4. Linguistic Strategies for Interpreting Grammatical and Stylistic System:

In this part of our Research, we shall address three main issues, and they are

- Strategies for Deconstructing the Relation between the Sign/Clue and Grammatical System
- Strategies for Interpreting the Transformation of Signs/Clues and their Relation with the Grammatical System
- Deconstructing the Linguistic Structure of Caricature Drawings: Empirical Procedures

4.1. Strategies for Deconstructing the Relation between the Sign/Clue and Grammatical System

In order to interpret the relation between the Sign/Clue and the Grammatical System, it is quite essential to refer to the Semantic Function of the most visible Sign, often deemed as the clue to understand the connection mechanism between the total Signs, in addition to their Semantic Interaction within the context where they exist. We shall select two Caricatures and attempt to analyse their Grammatical and Stylistic Systems.

Caricature No. 1: A man placing two phones on his ears

Figure 2



Figure 2: Caricature No. 1: A man Placing two phones on his ears

We shall first deconstruct the Sign of the man's eyes, being the main clue of this Caricature, due to reflecting Semantic Features and as shown in Table No. 1.

A. First Sign: Eyes

Table 1

	The Eyes Features	Semantic Function
	Huge	Checking (= Tension)
	Difference in Pupil Movement	Astonishment / Inquiry (= Fear)
Eyes	Inconsistent in Size	Carelessness / Recklessness (= Contradiction)
	Eyes Twinkle	Verification (= want to make sure)
	Protruding	Exclamation / Recklessness
	The Eyes Movement	Imbalance (= Instability of the Cognitive Image)

[Table No. 1: Formal Features of the Eyes in Caricature No. 1]

These features of the Eyes as shown in Table No. 1, creates a comparative state with the original picture of normal eyes. Such comparison between the Sign of normal eyes and that of a Caricature is mainly related to generating a Grammatical & Stylistic System, which reflects the transmission process between the two Signs. There is no that this comparison is the result of a specific context operated to understand the function of the new Sign, i.e. of the Caricature. The normal eyes Sign, for example, performs in a context, which includes eyesight in general, observation, attention, scrutiny, follow-up, verification, etc. As for the Sign of the Eyes in Caricature No. 1, it operates in new contexts, such as checking, astonishment, careless, verification, imbalance, and others ([See Table No. 1](#)).

These new functions are created through the interaction of Eyes Sign with other nearby Signs / Clues, and they listed below:

- | | |
|------------------------------|--------------------------|
| a. Clothes | g. Two Phones |
| b. Head's Status | h. Wave Signals |
| c. Jacket | i. Mouth Opening |
| d. Shirt | j. Small Nose |
| e. Tie | k. Semi-Rectangular Chin |
| f. Man's body as a huge Sign | l. Bent Arms |

These Signs do interact with each other according to a Grammatical and Stylistic System that links their functions within a specific function, and any attempt to separate them from each other, they shall fail to introduce an integrated Grammatical Function. In other words, they will be emptied of their total grammatical function within the context in which they operate. A Caricature indeed

relies heavily on the existence of these Signs within an integrated functional context (Cohn, Neil, Paczynski, Martin, & Ray, Jackendoff). According to Joseph Curtis, the element of minimal substantiation appears only when it is connected to another element.* The Sign of Eyes does achieve several functions through its functional relationship with neighbouring Signs and as shown in Figure No. 3. However, Table No. 2 demonstrates the Grammatical and Stylistic System of the Eyes' Sign.

Table 2

The Eyes Features	Semantic Function	Grammatical & Stylistic System
Huge	Checking (= Tension)	Noun Statements / Objection
Difference in Pupil Movement	Astonishment / Inquiry (= Fear)	Verb Statement / Objection
Inconsistent in Size	Carelessness / Recklessness (= Contradiction)	Verb Statement / Objection
Eyes Twinkle	Verification (= want to make sure)	Noun Statements / Objection
Protruding	Exclamation / Recklessness	Verb-Noun Statements/Exclamation
The Eyes Movement	Imbalance (= Instability of the Cognitive Image)	Grammatical System / Contrast Style

[Table No. 2: Grammatical & Stylistic System of the Eyes' Sign]

By understanding the relationship between the Sign Form and its Function within the context, the Grammatical and Stylistic System could be accomplished as in the statements given below.

* Curtis, Joseph (2007). An Introduction to Narrative and Discourse Semiotics. Translated by Jamal Hadary. Published by The Arab House of Science. First Edition. Algeria. P. 73

Figure 3

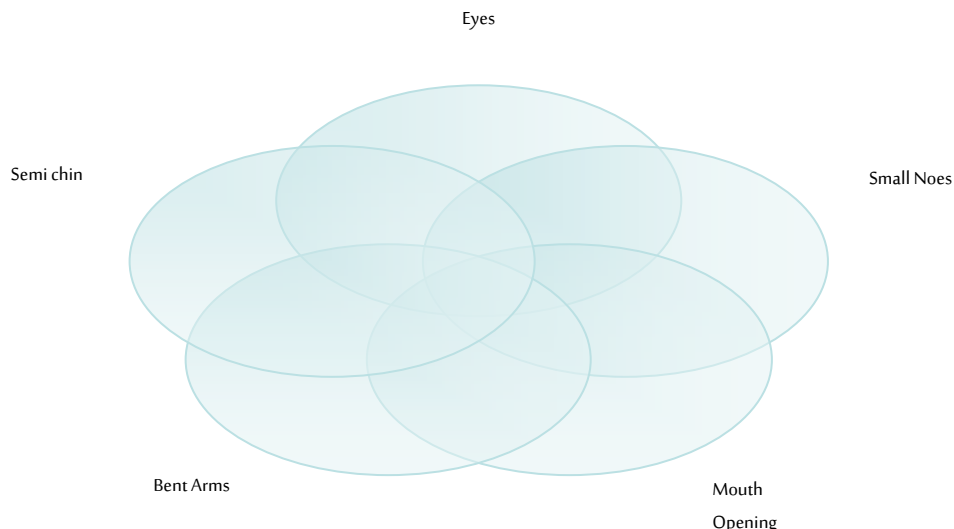


Figure No. 3: Interaction between signs, interactions of the Eyes with other signs

- Checking / Verification (=Tension): They are produced through Noun Statements (Grammatical). Check the following examples:
 - Very Strange...
 - I should hear that by my ears to believe it.
 - I don't believe it.
 - That's not true.
- Inquiry (Grammatical Sentences): Interrogative Functions are presented with multiple meanings, including astonishment, interrogation, fear, and denial inquiry. For example, the Sign of protruding eyes reflects astonishment and inquiry, and thus generating sentences like these
 - Who said this?!
 - Where...When...Why?

- Recklessness (Grammatical Sentences): They introduce meanings related to recklessness or indifference. The Sign of inconsistent eyes refers to structures of verb sentences, performing actions contradictive to reality. If we link the eyes deviation with existence of two phones, connotations related to the inverse function shall be generated, indicating “Lack of Interest”, which requires grammatical sentences, such as
 - Never mind...
 - No problem...
 - I’m not interested.
- Confirmation through Inquiry (Grammatical Sentences): They introduce meanings related to emphasis / verification. The Sign of the Eyes Twinkle refers to Confirmation / Verification Verbs, and therefore, Grammatical Sentences are required, like
 - How?
 - Why?
- Distress (Grammatical Sentences): They introduce meanings related to Instability & Fear. The Sign of the Eyes Movement refers to distress and fear. Check the following statements:
 - Alas...
 - Who said this?

In a Caricature, Semantic Relations are adopted as a "Communication Sign" instead of Linking Words, which do not appear in Caricature Drawings. Instead, the Signs, connected to each other through embedded linguistic tools, do perform the function of linking words. As a matter of fact, the Linguistic System does not allow for gaps that might separate the Signs Sequence, and meanwhile, loading them with Linguistic Grammatical Functions.

B. Second Sign : Mouth

By comparing the Caricature’s Mouth Opening with that of the Original Image, a difference can be easily noticed in the Form Measurement, as it is somehow wider in the Caricature Drawing, indicating the production of Vocal Grammatical Structures, often known as “grunts”, which express fear and panic, or disinterestedness and naivety. However, these “grunts” can also be found in the mouth Sign of the Original Image. In Caricature No. 1, we could assume that the relationship between the Mouth Opening Sign and its function within the context does have primary indications. Accordingly, the Grammatical Sentences constructed within the context of the Mouth Opening Sign depend on different

styles. Tables No. 3 & No. 4 demonstrate a comparison between the Caricature's Mouth Opening and that of the Original Image.

Table 3

	Mouth Opening Features	Grammatical Structure	Semantic Function
Mouth	Crooked	Grunts / Verb Sentences	Checking/Verification(=Tension)
	Open	Grunts/Interrogative Sentences	Astonishment/Inquiry(= Naivety)

[Table No. 3: Caricature's Mouth Opening]

Table 4

	Mouth Opening Features	Grammatical Structure	Semantic Function
	Semi-Arc Line	Normal Verbal Achievement	Communication (Meaning Attainment)
	Measured	Normal Verbal Achievement	Communication (Meaning Attainment)

[Table No. 4: Mouth Opening at the Original Image]

Below are examples of the Grammatical Sentences constructed within the context of the Mouth Opening Sign.

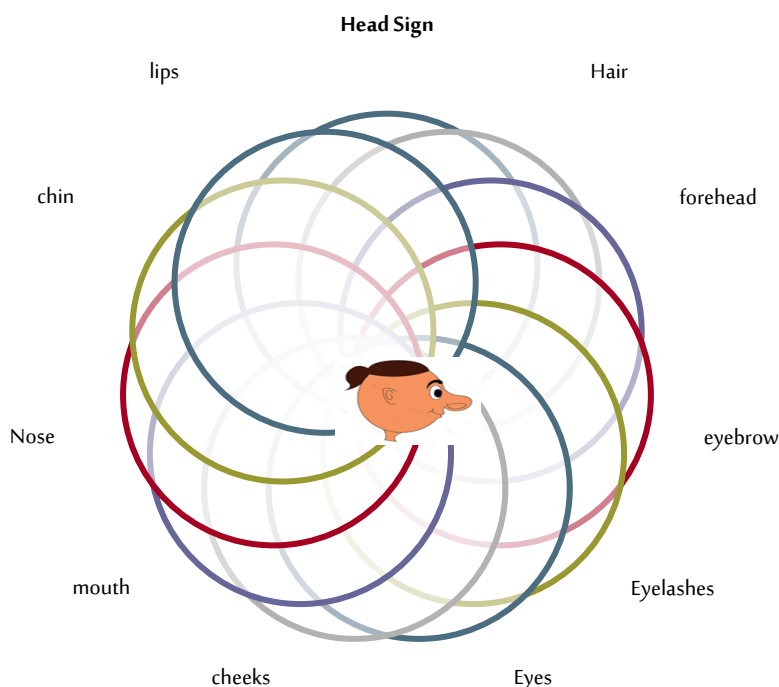
- Fear / State of Surprise (Grammatical Sentences):
 - Uh...it's not me...
 - Huh...Who said that?
 - Uh...When did you hear that? It's not true...
- Naivety (Grammatical Sentences): They introduce meanings related to a state of innocence as in the following statements:

- Uh...I understand...
- Uh...These are strange news...
- Uh...I don't understand what you say...

4.2. Minor & Major Signs: Creation of Grammatical Links between Signs / Clues

Signs, in general, do form a text. Similarly, a drawing is constructed of Major Signs, and each one includes Minor Signs that are logically integrated to present a Major Sign or Clue that has a specific function in the cognitive system. Let us take, for example, the “Head” as a Major Sign in the Caricature of a human body. It is quite obvious that the head is constructed of Minor Signs, which include hair, eyes, nose, mouth, teeth, ears, forehead, eyebrows, eyelashes, and cheeks. These Signs operates in a drawing context in the same way as that of a verbal linguistic context. They do perform indeed the function of the linking words, being semantically connected to each other, and thus creating the required meaning or meanings. Let us examine Figure No. 2.

Figure 4



[Figure No. 4: Head Minor Symbols operating as linking tools]

Head Minor Signs do perform two functions, one internal, inside the Context of the Head Sign, and another external with other Signs outside the Head Sign Context.

5. Strategies for Interpreting the Transformation of Signs/Clues and their Relation with the Grammatical System

In the art of Caricature, a Sign represents an essential key for leading comparisons in the Grammatical Structure that is introduced through a Caricature Drawing, and being compatible with the meaning or its function. It should be noted that three functions are performed within a Caricature: two are related to the Form, focus of analysis in the current research, whereas the third is Semantic. In the two formal functions, we can easily identify a discrepancy between the Grammatical Structure of a Caricature Drawing and that of the Original Image. The relation between the two types of Structure can be interpreted as a transformation process from the Original Image Signs towards the Caricature Signs or Clues. See Figure No. 3.

It is quite obvious that No. 1 refers to the Original Image with its Primary Grammatical Structure, whereas No. 2 represents the Caricature Drawing with a Second Grammatical Structure. There is no doubt that No. indicates the generated Meaning.

Figure 5

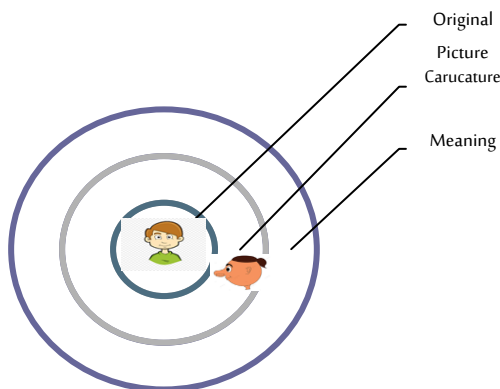


Figure No. F : transformation from Original Image to caricature

6. Deconstructing the Linguistic Structure of Caricature Drawings: Empirical Procedures

It is considerable to note that the two Caricatures displayed in the Current Research have been taken from the Official Website of the Jordanian Caricaturist Emad Hajaj.* The first has already been analyzed in a previous part, and that is the Caricature representing a man with two phones on his ears, whereas the second one deals with the suffering of Bachelor Degree Graduates.

Caricature No. 2: A Graduate & His Bachelor Degree

A Caricature might sometimes include two separate Signs, but operate together to create a narrative sequence. Caricature No. 2 is an example for this type.

The Grammatical Structure is constructed through logical sequence of Narrative Components, which perform two types of functions, either integrating or contrasting. In an Integrating Function, Separate Signs do complete each other positively. However, in a Contrasting Function, the Narrative Sequence is based on a contradictive process. For example, if the first Sign carries in its structure positive meanings, the Sign that follows shall be negative, and so on.

Figure 6



[Caricature No. 2: A Graduate & His Bachelor Degree]

Although Roland Barthes has not attempted to deconstruct the Discourse Structure of Caricatures, he has deeply worked on decomposing the image structure through

* Hajaj, Emad (No Date). The complete Hajaj's Collection. <http://www.hajajcartoons.com/>

which, according to his viewpoint, Deconstructive Approaches can be found and applied on a Caricature Structure.

Roland Barthes believes that an image is nothing but a reflection to its reference in what it represents, or at least it is not distinguished immediately for all people (Barth, 2010). On the other hand, he assumes that any image can be used in three practices: to do, to bear, and to aspire. In other words, a Photographer is the one who shoots the Photo, a Viewer is all of us, and the Photo is the reference (Barth, 2010). Besides, Roland Barthes connects the photo with the time of its capture, which carries an important aspect of the Image Function.

These three functions are similarly available in the Caricature Structure. While The Caricaturist is the person who creates the drawing, the viewer is the one who attempts, with his Cognitive Powers, to disentangle the relationship between the “Comic Sign” in the Caricature and its Contextual Function, and the Caricature Drawing is deemed the Reference.

Neil Cohn believes that the Narrative Sequence Process depends on all Successive Images (Cohn & et. al, 2012), starting with the first image, which represents a partial key event, until ending with the last image, reflecting a final complete event. See figure No. 7

Figure 7

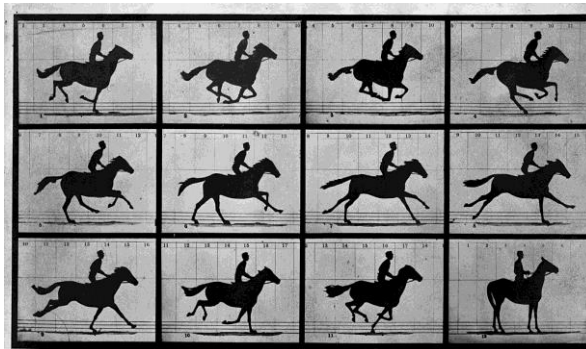


Figure No. 7: Narrative Structure of

Successive Signs

A. First Sign of Caricature No. 2: Graduation Certificate:

In Caricature No. 2, the Certificate of Graduation appears as a Sign of Achievement, representing a Time Clue, which indicate the Narration Line, starting with joining school and coming to an end with the graduation. Being the First Sign in the Narrative Structure of Caricature No. 2, its Grammatical Structure is demonstrated in Table No. 5.

Table 5

Fixed Combinations	Expectations	Semantic Function
We congratulate you...	You will get a job	Securing Future Financially
Great Achievement	You will develop your skills	Academic Development
What is your specialization?	Specialization & Labor Market	Speed of finding a job
What is the name of your University?	University Ranking	Competition at Labor Market

[Table No. 5: Grammatical & Stylistic Structure of First Sign / Graduation Certificate]

Besides, this Sign is hanging on a wall at home reflecting “a social status act”. On the same wall nearby, appears another Sign, and that is of the Graduate, indicating, as a Second Sign, end of narration.

The Graduate: Second Sign of Caricature No. 2

The Graduate appears in non-original image, i.e. a Caricature, which mainly depends on a Grammatical Function indicating “Inertia”, and this does not correspond to the expected action, which is supposed to be “Activeness”. His eyes are closed as a Sign of “No Vision”, or absence of clarity, whereas the cigarette in his mouth expresses loss of hope. In other words, the young man is totally hopeless and frustrated.

Table 6

Fixed Combinations	Expectations	Semantic Function
Why do we learn?	Leaving Education	Despair / Leaving Education
Waste of Time	Transition to Vocational Work	Vocational Development
No hope of Education	Turning towards Ignorance	Encouraging Being Ignorant
I am negative	Spread of Negative Beliefs	Spread of undesired behaviours

[Table No. 6: Grammatical & Stylistic Structure of Second Sign / The Graduate]

Formation of Caricature Sign 1 and 2 carry new Grammatical Structures represented in multiple stylistics, including

- Interrogation (Grammatical Sentences): They refer to uselessness of Education.
 - Why do we learn?
 - How have I wasted my time all these years?
 - What is the use of a Certificate without job?
- Hopelessness (Grammatical Sentences): They provide meanings related to frustration. The Sign of inactiveness with closed eyes generates Grammatical Sentences such as
 - No hope of Education.
 - My destiny is to be almost dead similar to that Certificate hanging on the wall,
 - I am negative, unable to do any job.

7. Conclusion

A Caricature Drawing represents an effective Linguistic Structure, which enables the Communication Parties to achieve contact according to epistemological foundations based on stimulating the meaning inherited around the Sign, and leading to establish multiple interpretations according to the Recipient. A Caricature therefore is one of the implied forms of communication, since the Sign in the Deep Structure of the Caricature acts as a stimulating point for creating meaning. Our Conclusions can be listed as follows:

1. A Caricature Drawing is an effective communicative discourse, which operates implicitly so that the two parties of a communication can realize the meaning.
2. The Grammatical & Stylistic System of a Caricature can be achieved through the relation between Signs and their Functions.
3. The Sign in a Caricature Drawing represents a stimulating point for the realization of an Epistemological Function in the reference, whereas meanings stored in the Caricature provide functions that contribute in building the Cognitive System.

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