

A Semiotic Analysis of Caricatures Depicting Israel – Palestine Conflict on Twitter

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Abstract

This study explored the semiotic analysis of caricatures depicting the Israel-Palestine conflict on Twitter. The aim is to identify and analyze the icons, indexes, and symbols within the caricatures to understand their meanings. Using a qualitative descriptive method based on Charles Sanders Peirce's semiotic theory, the study examined 20 images from Twitter. The analysis revealed 164 signs, including 55 icons, 50 indexes, and 59 symbols. These signs reflected key themes of military aggression, civilian suffering, and political influence. The study found that symbols were the most common type of sign. This research emphasizes the power of visual media in shaping public perception and influencing political discourse, highlighting the role of caricatures in representing complex conflicts in digital spaces. The findings contribute to a deeper understanding of how digital media, especially visual content, can frame and shape the narrative of geopolitical issues like the Israel-Palestine conflict.

INTRODUCTION

Language serves as a vital tool for human interaction, allowing people to express ideas, emotions, and experiences. Beyond spoken and written forms, visual communication, including caricatures, also plays a significant role in conveying messages. Caricatures are often used to exaggerate and satirize individuals, social issues, or political conflicts, making them a potent medium for public commentary. This study uses semiotic analysis to examine caricatures depicting the Israel-Palestine conflict on Twitter, where visual elements like icons, indexes, and symbols convey complex political messages. As noted by Manik et al. (2022), the context significantly influences how language is understood and how meaning is conveyed. Across different regions, languages have developed distinct systems of expression, contributing to the rich diversity of global cultures. Thus, language has long been a subject of fascination and inquiry, prompting scholars to delve deeper into its structures, uses, and impacts on human life.

Semiotics, the study of signs and symbols, provides a framework for analyzing how meaning is created and communicated. While linguistic signs (words and sentences) are commonly studied

within semiotics, this study focuses on visual signs, particularly caricatures. Using Charles Sanders Peirce's triadic model of signs—icons, indexes, and symbols—the research explores how these caricatures represent and interpret the ongoing Israel-Palestine conflict. Caricatures, through exaggeration and satire, provide a simplified yet powerful commentary on military aggression, civilian suffering, and political influence.

By analyzing these caricatures, this study aims to uncover the layers of meaning embedded in visual representations of the conflict and demonstrate the role of digital media in shaping public discourse. Through semiotic theory, we can gain insight into how caricatures act as a medium for political critique and how they influence the public's understanding of complex geopolitical issues.

From this enduring curiosity, linguistics emerged as a formal discipline, dedicated to the systematic study of language. Linguists investigate the underlying principles governing how language functions, exploring the sounds, structures, and rules that enable humans to communicate effectively across diverse cultures. Linguistics opened new doors to understanding how languages evolve, how they differ, and how they share common features. The field also delves into the processes of language acquisition, how language is used in various social contexts, and how it influences cognitive processes. The scientific approach of linguistics reveals the complexity of human communication, demonstrating that language operates on multiple levels—from phonology (the sounds of language) to syntax (the structure of sentences) to semantics (the meaning of words and sentences) and pragmatics (how meaning is constructed in context). The use of clear and simple language is crucial for effective and understandable communication, as emphasized by Manik et al. (2024). By ensuring that language is accessible and straightforward, speakers and writers can more effectively convey their intended message.

Semiotic Analysis and Caricature

Semiotics is the study of signs and symbols, focusing on how these signs generate meaning. A sign can encompass various forms, including words, images, sounds, and physical objects, each carrying specific significance. This field examines how signs function within social and cultural contexts to convey messages and meanings. The foundation of semiotic theory comes from two main figures: Ferdinand de Saussure and Charles Sanders Peirce, as noted by Chandler (2017, p. 16).

In this context, the writer employs semiotic analysis to examine caricatures, which are a form of visual communication that blends symbols and signs to convey both literal and non-literal meanings. Caricatures often exaggerate certain features of a subject to create humor or satire, making them powerful tools for social and political commentary.

Ferdinand de Saussure, a Swiss linguist and semiotician, made significant contributions to the fields of linguistics and semiotics, particularly through his structuralist approach. Saussure introduced key concepts such as *signifiant* (the physical form of a sign) and *signifié* (the associated meaning or idea), forming the basis of his dyadic model of signs. He also distinguished between *langue* (the shared system of language) and *parole* (individual use of language), as well as synchronic and diachronic methods for studying language across time. His work emphasized that signs derive meaning from the linguistic system, within social and cultural contexts (Chandler, 2007: 14-15).

In contrast, Charles Sanders Peirce, known as the pioneer of modern semiotics, developed a triadic model of signs that included the *representamen* (the sign itself), the *object* (what the sign refers

to), and the *interpretant* (the interpretation of the sign). Peirce categorized signs into three types: icons (resembling their objects), indexes (having a direct connection to their objects), and symbols (arbitrarily linked to their objects through convention). His semiotic framework, which emphasized that meaning evolves through interpretation, remains a crucial tool for analyzing complex communication systems (Yakin et al., 2014). While Saussure's model focused on a binary relationship between signifier and signified, Peirce expanded this to a more dynamic understanding of how meaning is constructed and interpreted across different media.

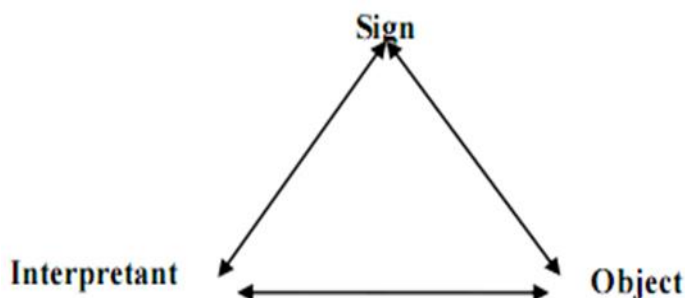


Figure 1. Triangle Of Charles Sanders Peirce's Theory

Charles Sanders Peirce’s semiotic theory categorizes signs into three key elements: the *representamen* (the physical form of the sign), the *object* (what the sign refers to), and the *interpretant* (the meaning the interpreter derives from the sign). Signs are further divided into *qualisigns* (based on characteristics, such as the scent of incense symbolizing spiritual purification), *sinsigns* (events that act as signs, such as a thunder rumble indicating a storm), and *legisigns* (signs embodying rules, like "No pets allowed" signs). Peirce also classified signs into icons (resembling their objects), indexes (having a causal relationship), and symbols (arbitrarily linked to their objects through convention). Roland Barthes expanded Saussure’s work by distinguishing between *denotation* (the literal meaning of a sign) and *connotation* (the emotional or cultural meaning). This map process signification as follows :

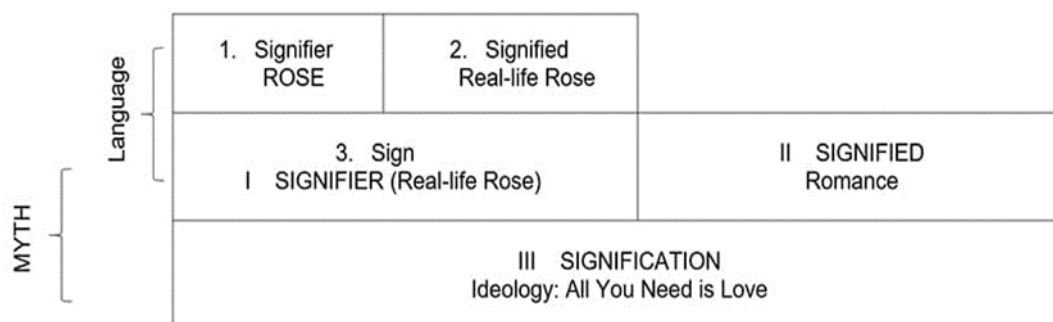


Figure 2 Map Process Signification

This research highlighted several previous studies utilizing semiotic analysis, demonstrating ongoing interest in this field. Tania et al. (2022) examined Tempo magazine covers, revealing that a caricature depicted Indonesia's president as untrustworthy regarding anti-corruption efforts. Muhammad et al. (2020) analyzed another Tempo cover, finding implications of budget

mismanagement by Jakarta's governor. Simandalahi et al. (2022) studied cartoons of Kim Jong Un and Donald Trump, noting themes of nuclear rivalry. Mustika (2017) explored denotative and connotative meanings in "Masha and the Bear," emphasizing the prevalence of allusive meanings. Waqar et al. (2020) investigated how Pakistani newspaper cartoons influence national interest agendas.

While this study shared a semiotic approach, they differ in their subjects and methodologies. This research specifically focuses on the caricatures representing the Israel-Palestine conflict on Twitter. Caricatures, derived from the Italian "caricare," utilize exaggeration to convey social and political commentary, particularly effective in the fast-paced digital environment. The history of the Israel-Palestine conflict is rooted in competing territorial claims and has evolved through significant events, including the Balfour Declaration, the establishment of Israel in 1948, and subsequent wars and political agreements. The ongoing tension, exemplified by recent violence, underscores the complex dynamics of this conflict.

This study focused on the semiotic analysis of caricatures depicting the conflict between Palestine and Israel, specifically those circulating on Twitter. The analysis aimed to explain the icons, indexes, and symbols present in these caricatures and to describe the interpretive meanings they convey. By employing Charles Sanders Peirce's semiotic framework, the study will delve into how these signs function within the context of the ongoing conflict and how they reflect broader social and political messages. The research will explore how these caricatures, through their exaggerated and satirical nature, critique both sides of the conflict and highlight key issues that resonate with a global audience. This analysis is not limited to the denotative (literal) meaning of the caricatures but also considers their connotative (implied or emotional) and mythical (culturally ingrained) meanings.

A conceptual framework provided structured guidelines for research by outlining relationships between variables, ensuring logical organization, and linking the study to existing knowledge, thus guiding the entire research process as follows :

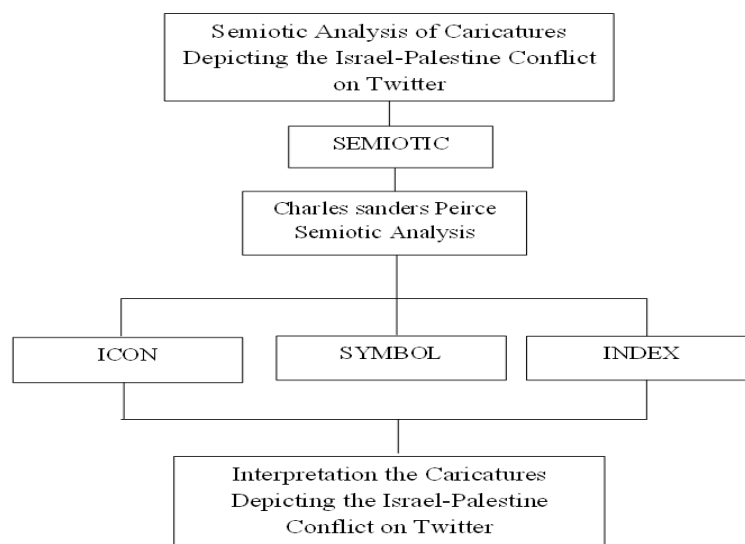


Figure 3. Conceptual Framework

METHOD

This research adopts a qualitative approach, focusing on the semiotic analysis of caricatures related to the Israel-Palestine conflict. Within the realm of social science, qualitative methods are particularly well-suited for exploring the meanings behind visual and symbolic forms of communication. As noted by Somantri (2005), qualitative research allows for a deep exploration of how signs and symbols function within specific contexts, making it an ideal method for analyzing the semiotics of caricatures.

The study applied Charles Sanders Peirce's semiotic theory as its primary analytical framework. By focusing on Peirce's categorization of signs into icons, indexes, and symbols, the research explores the deeper meanings behind the caricatures and examines how visual art functions as a complex and often hidden means of communication. Peirce's theory provides a structured approach to analyzing the relationship between the sign, its object, and the interpretant (the meaning generated in the mind of the observer). This triadic relationship emphasizes the interactive nature of meaning-making, where interpretation plays a central role in the communication process.

The caricatures analyzed in this study were sourced from Twitter, selected using specific hashtags related to the Israel-Palestine conflict. Keywords such as #IsraelPalestine, #Israel, #Palestine, #Gaza, and #ConflictCaricatures were employed to identify relevant images that engaged with the topic. The selection process was not limited to any particular timeframe but focused on caricatures that gained significant attention or were widely shared within the context of ongoing discussions about the conflict. A total of 20 caricature images were chosen for analysis. These images were scrutinized for their visual and symbolic elements, with particular attention given to how exaggeration, humor, and irony were used to convey critical messages about the conflict and its broader political and social implications. By breaking down the signs present in these images, this research aimed to reveal the complex layers of meaning embedded within them and to understand how caricatures serve as a powerful tool for communicating and interpreting the Israel-Palestine conflict.

FINDINGS AND DISCUSSIONS

1. Data and Data Analysis

In this part, the writer analyzed caricatures of the Israel-Palestine conflict on Twitter using Charles Sanders Peirce's semiotic theory, categorizing the images into groups and examining their meanings through icons, indexes, and symbols.

Data 1



Source: <https://twitter.com/LatuffCartoons/status/1411367215081865220/photo/1>

Data Analysis.

Icons

1. **Palestinian Woman:** This figure embodies the Palestinian populace, illustrating their resilience and suffering amid aggressive actions. Her traditional attire and defiant posture serve as a powerful representation of the ongoing struggle against oppression.
2. **Man Wearing "I Love Settlements" Clothing:** This character physically represents advocates of Israeli settlement expansion. His attire conveys a sense of pride or satisfaction, suggesting complicity in the policies that contribute to the displacement of Palestinians.
3. **Bulldozer:** The bulldozer symbolizes the machinery used in demolishing Palestinian homes, particularly within the context of expanding Israeli settlements. The inscription "Ethnic Cleansing Co." directly associates it with the violent displacement of communities.

Indexes

1. **Gun Held by Man:** The presence of the gun serves as a direct index of the violence and military force employed in the eviction and demolition of Palestinian homes. It indicates an imminent threat of brutality.
2. **Smoke from the Bulldozer:** The smoke signifies the bulldozer in action, physically destroying structures. It symbolizes the broader themes of destruction and displacement resulting from settlement expansion.

Symbols

1. **Words "I've killed lots of Arabs in my life and there's no problem with that":** This phrase serves as a symbolic representation of a conventional mindset that endorses violence against Palestinians, reflecting an ideology that normalizes brutality.
2. **Flag Worn by Grandmother:** The flag signifies national identity and pride, symbolizing the courage to protect one's homeland from external threats and attacks.
3. **Symbol of Israel on the Bulldozer:** This symbol represents national identity, reinforcing the state's connection to the actions depicted in the caricature.
4. **"Silwan":** This name transcends mere geography; it symbolizes the ongoing struggle and suffering of Palestinians facing land displacement. It encapsulates the broader conflict between Israel and Palestine over territorial claims.

Interpretation

The caricature critiques the Israeli-Palestinian conflict, focusing on Israeli settlements and Palestinian displacement. It uses semiotic elements to reveal power dynamics and oppression, such as the man in the "I ♥ Settlements" shirt mocking settlement supporters and the bulldozer labeled "Ethnic Cleansing Co." symbolizing the destructive impact of state policies. The Israeli flag on the bulldozer links these actions to government strategies. "Silwan" represents Palestinian resistance, while the Palestinian woman symbolizes resilience, highlighting the human cost and struggles faced by those affected by the conflict.

Data 2

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source: <https://x.com/RVN256/status/1392428328544612353>

Data Analysis

Icons

1. Uncle Sam: This figure represents the United States, symbolizing American power, influence, and involvement in global affairs. As a widely recognized icon, Uncle Sam embodies the U.S. government's authority and political stance.
2. Palestinian Woman and Children: These figures represent innocence, vulnerability, and suffering, often used to evoke empathy and highlight the human toll of conflict.
3. Burning Buildings: These images iconically represent destruction, devastation, and the aftermath of violent conflict.

Indexes

1. U.S. State Department Badge: This directly indicates the involvement of the U.S. government in the conflict, linking the actions depicted to official U.S. policy.
2. The Bomb: The bomb falling towards Gaza City, followed by flames, serves as an index of military aggression, symbolizing the immediate and destructive impact of warfare on the region.
3. Fighter Jet: The presence of the fighter jet is an index of military force, pointing to airstrikes or military interventions that escalate violence and destruction.
4. Dead Bodies and Injured Civilians: These images provide direct evidence of the human consequences of the conflict, indexing the casualties and suffering caused by military actions.

Symbols

1. Uncle Sam's Speech: The statement "Israel has the right to self-defense..." symbolically represents the U.S. government's public stance, reflecting its support for Israel amidst the conflict.
2. Contrast Between Uncle Sam and the Palestinian Family: This visual contrast symbolizes the power imbalance between the U.S./Israel and Palestinian civilians, emphasizing the disparity in strength and protection afforded to each side.
3. Globe Figure Covering Its Mouth: This figure represents the international community's silence or passive complicity in the face of the ongoing conflict, suggesting a lack of meaningful intervention or condemnation.

Interpretation

This caricature critiques the U.S. stance on the Gaza conflict, using Uncle Sam to symbolize American support for Israeli military actions. The speech bubble, "Israel has the right to self-defense," reflects U.S. justification for airstrikes, while images of destruction in Gaza highlight the human toll. The fighter jet symbolizes ongoing aggression, and the globe figure, covering its mouth, represents global silence. Overall, the caricature critiques power dynamics and the international community's inaction regarding Gaza's suffering.

Data 20



source: https://x.com/Ostrov_A/status/1714188182558802414

Data Analysis

Icon

1. People holding hands (top section): The figure labeled "Palestine" and "Hamas" resembles real humans and serves as an iconic representation of individuals associated with these entities.
2. Weapons and rockets: The weapon and missiles in the image resemble real military hardware, making them iconic as they visually represent tools of war.
3. Victim figures (bottom section): A mother holding a child and two people holding signs resemble real people, especially those often depicted as war victims.

Index

1. Missiles flying through the air (top section): The rockets flying over the city skyline serve as an index of violence and destruction, directly representing terrorism or war aggression. The presence of missiles indicates imminent danger or attack, with a clear cause (missile launch) and effect (destruction).
2. Destroyed city (bottom section): The destroyed buildings and smoke in the background serve as an index of war and devastation, indicating the consequences of conflict. These elements point to violence and destruction without showing the process.
3. Baby wrapped in cloth (bottom section): A deceased baby held by a woman serves as an index of civilian casualties, a consequence of war. It visually represents the loss and tragedy associated with conflict.

Symbol

1. Flags and labels (Palestine and Hamas): The names "Palestine" and "Hamas" on the arms of the figures are symbolic. These words do not resemble the entities they represent but are recognized through cultural and political context.
2. Signs "SAVE PALESTINE" and "STOP THE WAR": The written words are symbolic as their meaning is socially constructed. They represent calls for peace and aid but also serve as criticism, suggesting that these

calls may not be sincere or might be hypocritical (as implied by the contrast between the top and bottom panels).

3. "Victim Card" (bottom section): The phrase "Victim Card" symbolizes accusation. Culturally, "playing the victim card" often means pretending to be a victim to gain sympathy. Here, it implies that while Palestine (or groups within it) is responsible for violence (top section), they simultaneously claim to be victims (bottom section), symbolizing a perceived manipulation of the narrative.
4. "Terrorism" (top section): In this caricature, the label "Terrorism" serves as a symbol identifying the parties involved in the violence, such as Hamas and certain Palestinian factions. The use of this term is part of the caricature message regarding the narrative of violence and conflict in the region, aiming to depict a specific perspective on the roles and actions of the parties involved and their impact on the situation

Interpretation

The caricature contrasts Palestinian actions and narratives in the Israeli-Palestinian conflict. The top section, labeled "Terrorism," depicts Hamas and Palestine celebrating while rockets are launched, symbolizing militant aggression. The bottom section, labeled "Victim Card," shows Palestinians portraying themselves as victims of war, holding signs and a dead child, implying an attempt to gain sympathy. The overall message criticizes the perceived inconsistency between engaging in violence and then claiming victimhood.

3. Research Finding

After collecting and analyzing the data, the writer identified signs according to Charles Sanders Peirce's Theory, namely icons, indexes, and symbols. From the description, the writer found a total of 164 signs in the caricature of the conflict between Israel and Palestine on Twitter, consisting of 55 icons data, 50 indexes data, and 59 symbols data. In addition, this study also reveals the meaning of the interpretation of each caricature.

1. The document shows that icons, indexes, and symbols are frequently used to portray the Israel-Palestine conflict through various semiotic aspects. For instance, icons such as Palestinian women and children, appearing in data 1, 2, 5, 9, and 13, represent themes of innocence, suffering, and vulnerability. Fighter jets and tanks seen in data 2, 3, 7, and 8 signify military power and aggression, while Israeli soldiers and Palestinian fighters in data 4, 5, 14, and 15 depict the key parties involved in the conflict. Regarding indexes, smoke and destroyed cities, found in data 3, 7, and 8, indicate the destruction caused by the conflict, while weapons like guns and rockets, seen in data 1, 2, 14, and 15, highlight themes of violence and warfare. Additionally, piles of skulls and bones in data 9 and 13 serve as poignant signs of death and the tragic impact of the conflict. Symbols such as the Israeli and Palestinian flags appear across multiple data points (1, 2, 3, 4, 5, 9, 13, 14, and 15), representing national identity and involvement in the conflict. Words like "Gaza" and "Silwan," appearing in data 1 and 3, symbolize key geographical areas central to the conflict, while statements like "NO MERCY" and "NO WITNESS," found in data 6 and 8, reflect themes of indiscriminate violence and the suppression of truth. This analysis illustrates how these semiotic elements are used repeatedly to convey the complexities of the Israel-Palestine conflict.
2. The semiotic analysis of caricatures regarding the Israel-Palestine conflict on Twitter reveals how symbols, icons, and indexes are used to critique the conflict and convey deeper meanings. The author finds that these caricatures often embody specific interpretants that reflect societal attitudes, political positions, and cultural biases, thus shaping public perception of the conflict:
 - Power and Oppression: The use of figures like the Palestinian woman and Israeli settlers symbolizes the human struggle and power dynamics. The Palestinian woman often represents resistance and suffering, while the "I ♥ Settlements" figure indicates pride in displacement actions.
 - Military Aggression: Caricatures frequently depict military equipment such as bulldozers, fighter jets, and bombs as icons to highlight violence and destruction. The Israeli flag on these objects symbolizes

the state's involvement in military actions. For example, the bulldozer labeled "Ethnic Cleansing Co." and fighter jets with the Star of David reflect aggressive actions associated with the Israeli military.

- Human Cost and Suffering: Civilians, especially women, children, and older individuals, are used as icons to evoke empathy and highlight the devastating impact of the conflict on innocent lives. Destruction of homes and cities, depicted through ruined buildings and graves, serves as an index of the conflict's destructive nature.
- International Involvement and Silence: Symbols like Uncle Sam or the globe with a zipped mouth represent U.S. involvement or the global community's silence in the face of violence. This commentary critiques the international response to the conflict, often suggesting complicity or inadequate action.
- Media and Propaganda: Many caricatures emphasize the role of the media in shaping perceptions of the conflict. Cameras and journalists are depicted as icons of media, critiquing how narratives are constructed or ignored. The phrase "NO WITNESS" on bombs suggests an attempt to suppress documentation of violence.
- Ethical and Moral Depictions: Some images show actions from both sides, portraying Palestinian resistance as using tactics seen as unethical, like human shields, while Israeli forces are shown as protective. These images simplify the moral complexity of the conflict, often criticizing one side more than the other.

Overall, the semiotic analysis of these caricatures reveals that they serve as visual critiques of the Israel-Palestine conflict, focusing on power dynamics, human suffering, and the role of international actors. The use of visual symbols allows for nuanced interpretations, shaping public opinion and emotional responses toward the ongoing conflict.

4. Discussion

The current research focuses on the semiotic analysis of caricatures depicting the Israeli-Palestinian conflict on Twitter, utilizing Charles Sanders Peirce's framework of icons, indexes, and symbols. This analysis builds upon prior studies, such as those by Tania et al (2022) and Muhammad et al. (2020), which employed semiotics to decode political and social imagery in Indonesian contexts. In contrast, this research delves into the ongoing geopolitical tension between Israel and Palestine, showcasing how media caricatures shape public perceptions.

A total of 164 signs 55 icons, 50 indexes, and 59 symbols were identified, illustrating key aspects of the conflict, including military aggression, civilian suffering, and political influence. For example, icons like bulldozers in data 1 and Israeli tanks in data 7 signify physical violence, while indexes such as smoke and destroyed cities in data 2 and 8 indicate the devastation caused by military action. Symbols like the Israeli and Palestinian flags continuously emphasize national identity, reflecting the deep-seated political and territorial disputes.

This research supports findings from previous studies that highlight the power of visual media in portraying political narratives. The analysis of icons and symbols, such as the repeated use of national flags, parallels previous semiotic studies that underscore the role of visual signs in communicating national pride, resistance, and oppression. Moreover, the study aligns with Waqar et al. (2020), which discussed media's role in shaping national agendas illustrated in this research by the portrayal of Uncle Sam in data 2, 9, symbolizing U.S. influence in the conflict.

One key finding is the unequal representation of suffering, as demonstrated by data 9, where the scale symbolizes the disproportionate impact of violence on Palestinians. This reflects broader concerns in global discourse regarding power imbalances between the two parties. Furthermore, caricatures criticizing the media's control over the narrative in data 6, 7 point to a growing awareness of how information is curated to serve political interests.

The depiction of human shields used by Hamas in data 11, 14, 19 introduces moral complexity into the discussion, with caricatures often contrasting the tactics of Hamas with Israel's portrayal as a protector of civilians. This dichotomy mirrors ongoing debates over the ethical conduct of both parties in the conflict. The

study highlights irony and criticism in how international responses to the conflict are perceived in data 16, 17, particularly when caricatures depict conflicting narratives of aggression and victimhood.

This research expands the understanding of how semiotics can be applied to analyze political caricature in the context of the Israeli-Palestinian conflict. The findings suggest that visual media not only reflect but actively shape public and political discourse, highlighting the power of symbols, icons, and indexes in conveying complex narratives of power, resistance, and suffering. Future research could explore the impact of these visual narratives on different audiences and how cultural contexts influence their interpretation

CONCLUSION

The following sections will outline the primary conclusions, emphasizing the significance of semiotic elements in shaping public sentiment and dialogue about the conflict. The writer presented the conclusions regarding the Semiotic Analysis of Caricatures Depicting the Israel-Palestine Conflict on Twitter, using the framework of icons, indexes, and symbols from Charles Sanders Peirce, along with their interpretative meanings:

1. This study analyzed the semiotic elements icons, indexes, and symbols used in caricatures of the Israel-Palestine conflict on Twitter. Icons, such as bulldozers, tanks, and fighter jets, play a critical role in representing military aggression and violence. These visual depictions convey the intensity of the conflict and serve as immediate, recognizable symbols of war. Indexes, like smoke and destroyed cities, act as signs that indicate the devastation caused by these military actions, reinforcing the real-world consequences of violence. The symbols, including the Israeli and Palestinian flags, embody the national identities and political stakes of both parties involved in the conflict. Additionally, the Uncle Sam symbol reflects the United States' strong political support for Israel, adding a layer of international influence to the discourse.
2. The study's findings revealed deep interpretations of these caricatures, emphasizing themes of violence, power imbalance, and media manipulation. For instance, caricatures highlighting the scales symbolize the unequal suffering between Israel and Palestine, pointing to the disproportionate impact of the conflict on Palestinians. The use of human shields by Hamas, as portrayed in certain images, introduces moral complexity into the discourse, contrasting Hamas's aggressive tactics with Israel's role as a protector of civilians. Moreover, the portrayal of media manipulation criticizes how information is controlled to shape public perception, with specific images showing how media outlets influence narratives of the conflict. These caricatures not only reflect the current geopolitical situation but also actively shape public understanding of the Israel-Palestine conflict, particularly in terms of how suffering, aggression, and victimhood are portrayed. The analysis highlights how visual media can influence and drive political discourse, offering a powerful tool for communicating complex socio-political messages.

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