Ideological Representations of Pak-India Relations in Political Cartoons of Post 9/11 Print Media of Pakistan

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Abstract
The paper critically examines the ideological representations of Pak-India relations in post 9/11 scenario with reference to political cartoons published in Pakistani Urdu and English newspapers. The linguistic and semiotic analyses contend that the discourse(s) of the political cartoons are ideologically loaded and are employed in the construction and deconstruction of the realities of post 9/11 scenario in a desired way. The research uses multimodal critical discourse approach (Machin, 2007) along with Van Leeuwen’s framework for recontextualisation (2008) and Fairclough’s (2003) framework for visual and linguistic analyses of the political cartoons to explore the hidden ideologies. The visual and linguistic analyses of the political cartoons pay careful attention to how discourses are chosen and then represented visually and linguistically to promote particular interests and ideologies that shape public perception of the reality.

Keywords: Critical discourse analysis, ideology, Pak-India relations, political cartoons, multimodal analysis, post 9/11 scenario

Introduction
Pak-India relations have always been critical and turbulent since the partition. Mahmood (2002, p. 185) writes ‘it is a dismal reality that the prospects of establishing normal relations between Pakistan and India have always appeared dim’. There have been three major wars between the countries in 1948, 1965, 1971. As a result, tension or state of cold war has always
existed between the two countries. Burki (1991, p. 189) says ‘a number of prominent Indian leaders considered partition to be temporary; they were convinced that Pakistan, like the prodigal son, would return to the fold of Mother India’. It was India that conducted the first nuclear test in 1974, which spurred Pakistan along a similar path and India that first declared a nuclear-weapons capability after further tests in 1998, which Pakistan almost immediately replicated (Synnott, 2009).

The post 9/11 period is considered very crucial in Pakistan-India relations. The rapid developments in the global strategic environment originating from September 11 events once again brought major powers into the limelight. The political cartoons through selected semiotic resources transmit particular social relations, roles, identities and events. The construction of the issue is much around the idea to strengthen and consolidate the traditional rivalry between the two countries. Images are filled with war discourses and this is well documented in settings and intensified by the provocative language.

The complex Pakistan India relationship is further explained by the foreign factors like the US relations with India. The cartoons repeatedly focus on the images of Bush emphasizing his dominant role and creating a perspective in which he appears as a major game planner. Furthermore it brings the feelings of anger combined with the accusations against the perpetrators. The cartoons present the top Indian leadership as the social actors busy in scheming and propagating against Pakistan. They are represented as demonic beings charged with war phobia. On the other hand political cartoons present Pakistani high officials and particularly Musharraf in great danger. These major issues have been highlighted in the cartoons, Indian propaganda against Pakistan, India America nexus, Indian euphoria after 9/11, India political hysteria to vilify Pakistan at international forums, war threats at Indian border and India’s involvement in Afghanistan. The chosen semiotic resources function to ignite the hatred of the people against India and traditional rivalry is reinforced through these discourses.
Critical Discourse Analysis

This paper uses critical discourse approach to uncover the hidden ideologies behind the texts as one of the aims of critical discourse analysis is to demystify discourses by deciphering ideologies (Fairclough, 1995). Therefore, we can study as Fairclough and Wodak (1997, p. 272) say ‘how power relations are exercised and negotiated in discourse’. Language is used as a tool to reflect and reproduce power relations in society. The critical discourse analysis of the political cartoons in the present paper reveals the explicit and implicit meanings used ideologically in these cartoons to shape the perception of the people. Linguistic and semiotic analyses are being done to study the meanings embedded in visual and language. It is important to note that multimodal critical discourse analysis is carried out to explore the way individual elements in images, such as setting and objects signifying discourses the way might not be clear at an initial viewing. Machin and Mayr (2012, p. 10) describe that multimodal critical discourse analysis views other modes of communication as a means of social construction therefore is not so much interested in the visual semiotic choices in themselves but also in the way that they play part in the communication of power relations. Meanings are embedded in the visual choices and careful observations uncover the hidden meanings. Systematic analysis of the visual texts can help to draw out the meanings and ideologies being communicated through semiotic choices both linguistically and visually. It is only through attention to visual and linguistic detail that we can reveal the hidden ideologies and implicit meaning as we know that much of the meaning lies at the implicit level. Therefore, multimodal critical discourse is being deployed in the present study that provides tools to examine the visual communicative resources used by the cartoonists in order to connote a specific set of discourses.

Methodology

This paper takes a multimodal critical discourse analysis approach (Machin, 2007) along with Van Leeuwen’s framework for recontextualisation (2008) and Fairclough’s (2003) framework for visual and linguistic analyses of the political cartoons regarding the ideological representations of
Pak- India relations in political cartoons in post 9/11 scenario. The aim is what people do with semiotic resources and what they use them for. The present research decodes the linguistic and semiotics discourses of political cartoons published in the Pakistani Urdu (Ausaf, Jang) and English (Dawn, The Nation) newspapers in order to reveal the hidden ideologies and show how the communicators select and choose the semiotic resources that disseminate their desired meanings. I have collected data from following Pakistani English and Urdu newspapers:

**English newspapers:**
Dawn (English, daily)
The Nation (English, daily)

**Urdu newspapers:**
Jang (Urdu, daily)
Ausaf (Urdu, daily)

These newspapers were selected as a sample for following reasons:

1. widely circulated newspapers
2. maximum readership
3. old and well-reputed
4. daily newspapers
5. publish political cartoon daily.

**Jang**
Jang is the largest and oldest Urdu newspaper in Pakistan in continuous publication since its foundation in 1939. It is very well reputed and widely circulated.

**Ausaf**
Daily Ausaf was founded in on 25 December 1997 in Islamabad. It is daily Urdu newspaper which is being published simultaneously from different cities of Pakistan and from London and Frankfurt. It is one of the leading Urdu newspapers in Pakistan.

**Dawn**
It is Pakistan’s oldest and internationally best acknowledged English newspaper. It was founded by Quaid-Azam Muhammad Ali Jinnah before the formation of Pakistan on 26 October 1941.
The Nation
The nation was founded in 1986 and also considered one of the best daily English newspapers in Pakistan.

Selection of Data for Analysis
The data for the present study have been collected from the aforementioned newspapers appearing during 10 September 2001 to 31 December 2001. It is important to note that political activity was at its peak when political cartoons were extracted prior to US attack on Afghanistan. The role of India in this context is highly important and particularly US-India nexus and its influence on Pakistan. The choice of the cartoons was motivated by the fact that such representations are highly contextualized.

Reasons for the Selection of Urdu/ English Newspapers
Urdu and English newspapers are selected in order to see their representations of Pak-India relations in post 9/11 scenario. It is generally considered that Urdu newspapers are the representatives of the common people of Pakistan as these are published in Urdu language so a common person with less education can read the Urdu newspapers easily. Urdu newspapers represent the maximum readership because in Pakistan readers of Urdu newspapers are more than those of English newspapers. English newspapers are read by elites or highly educated people who understand English language well. These are also considered pro western in policies. Urdu and English newspapers are selected to see the differences in ideological representation of post 9/11 scenario. How both types of newspapers represent ideology regarding the issue as their readership differs.

Framework for the Present Study
In order to explore the research questions, multimodal critical discourse analysis is used to analyse the data. I will follow multimodal critical discourse approach (Machin, 2007) along with Van Leeuwen’s framework for recontextualisation (2008) and Fairclough’s (2003) framework for visual and linguistic analyses of the political cartoons regarding the ideological representations of Pak-India relation in post September 11 scenario. The analysis also draws on Leeuwen’s (1996, 2008) framework for the representation of social actors, which offers
a category of overdetermination that how the participants are presented physically overdetermined in order to communicate particular ideology and also for recontextualisation of social practice. Machin’s (2007) multimodal critical discourse modal provides a toolkit to analyse the semiotic resources such as persons, settings, objects and poses. What meanings the particular signs carry? How signs are used in combination to achieve set aims? The purpose is to reveal what kinds of representations are present in political cartoons both explicitly and implicitly. A toolkit for analysis from Machin’s (2007) modal for multimodal critical discourse analysis is as follows:

**Participants**
Participants refer to the people being represented in political cartoons in reference to their perspective roles. Here it is important to note the semiotic choices made by the cartoonist to depict the people. Also important is what people are depicted as doing. Machin (2007, p. 109-123) says ‘analyzing the precise details of actions in written or speech can reveal more subtle messages about the way people are represented as having power or as being passive….applying this to images gives us a more precise tool kit for thinking about action and agency’. It allows us to think about who has agency, who has the ability to act upon the world.

**Settings**
Settings are a tool employed to communicate general ideas as they are an important carrier of connotations. According to Mcanhin (2007) settings are used to connote discourses and their values, identities and actions. Settings, kinds of people and place can each connote whole sequences of activity.

**Poses**
Poses are one important realm of connotation in images that are able to signify broader values, ideas and identities. ‘Poses are a semiotic resource that can be used for their meaning potential. We must pay careful attention to these when we wish to understand what kinds of people are depicted in the image’ (Machin, 2007: 31).

**Objects**
Here the researcher is concerned with the ideas and values communicated by objects and how they are represented. What
discourse do they communicate? According to Machin (2007) objects being the important carrier of connotation transport meanings that connote the particular context and work in combination with other semiotic resources to clear the meanings.

I follow (Machin, 2007) framework for all aspects of analysis of social actors except where I insert Van Leeuwen’s (1996) more specific category for the analysis of the overdetermined features of the social actors. Images in the political cartoons do not appear natural or real rather they are modified or overdetermined in terms of appearance, look and physique, in order to analyze this I have used Van Leeuwen’s representation of social actors (1996) that includes a category ‘overdetermination’. According to him overdetermination is done in representation to express views that cannot be said straightforwardly because of political or other censorship. Van Leeuwen (1996) refers to the exaggeration of certain features as overdetermination.

My second methodological tool is recontextualisation. The term refers to semiotic resources for indicating as how political cartoons reconstruct discourse from the events that draw on them. We know that discourses are multi-layered and embedded in social practices which they recontextualise. In this paper, political cartoons recontextualise the political situations or events took place after 9/11. ‘Recontextualisation can exclude some of the participants of the practice they recontextualise’ (Leeuwen, 2008: 8). They therefore act in the interest of those who want to disseminate particular ideologies and viewpoints to seek benefits. In this view, therefore, semiotic resources are vehicle of communication, or even of persuasion, but are mean of social construction (Machin and Abousnnouga, 2010: 29). Leeuwen (2008, p. 12) says ‘recontextualisation makes the social practices explicit to a greater or lesser degree; it makes them pass through the filter of the practices in which they are inserted’. I have used these categories of recontextualisation to access the ways the participants and events are characterized in political cartoons which Leeuwen (2008) identified as substitutions, deletions, rearrangement and evaluation.
The Analysis of Visual Representations of Pak-India Relations in Political Cartoons

In this part, I will analyse political cartoons on the issue to unfold meanings lie in the signs. The details of the representations of the participants, settings, poses and objects reveal how these are ideologically structured to communicate the message and recontextualise the social practice in that context. I have selected four political cartoons from selected newspapers addressing these issues: Pakistan, India and America’s strategic triangle, new situation, Musharraf, Bush and Vajpayee’s role and India’s negative propaganda.

Participants

Figure 1 represents three participants. They are involved in verbal process of talking to each other. In the cartoon, the participant in the centre and on the left is not looking at viewers but the one on the right side acknowledges viewers presence by looking at them. Machin (2007, p. 112) says:

“In this case, we are invited into the thoughts of the person represented”.
Figure 1 taken from the daily ‘The Nation’ Dated: 30-11-2001

This is a kind of demand image. It establishes an imaginary relationship with the viewers. In the image, this is the middle positioned participant that gives meanings to others participants around him. He is the most salient character in the cartoon due to his size and foregrounding. The image has been used to symbolize the subject it covers. The represented people are the heads of the states. President Bush holds central position while President Musharraf on left and Prime Minister Wajpayee on right are shown in small corner frames. They are identical as represented in a same pose and individualized through striking gestures and clothing. Bush is positioned closer to the viewers but here we are not meant to consider his thoughts on intimate level, but are drawn to identify with his point of view more than the other participants, who are positioned in a long shot. At this point it is important for the cartoonist to bring viewers closer to the real character as a part of his attempt to picturize the certain ideology. The frontal angles of the participants suggest that ‘what you see here is part of our world, something we are involved with’ (Kress & Leeuwen, 1996, p. 136). The central character seems dominating and enjoying his role. Machin (2007, p. 148) says:

“The central image gives meaning and coherence to those in the margin.....the central element is normally a photograph, diagram or icon, which conveys immediate symbolic meaning”.

Bush is wearing formal suit so as Musharraf while Wajpayee is wearing his national dress. Bush appears funny with flimsy beard, thick eyebrows and long nose. His denoting smile is meaning potential and suggests deceit and treachery. Wajpayee somehow seems aware and enjoys Bush’s statement of love but Musharraf looks very depressed and sad behaving opposite to the words he has listened. Wajpayee is making contact with viewers as his one eye-closed gesture indicates that he truly understands the hidden motives of Bush behind these sugar-
coated words. Musharraf’s closed eyes, meek and sheepish facial expressions connote his fear. He is not willing to see what is in front of him as it is so terrible. Bush’s facial expressions connote that he is enjoying this betrayal. But in response the dexterous Wajpayee looks more cunning and poor Musharraf looks down.

In figure 2, we see only one participant stands high alert. It is an action pose and he is involved in material process of shooting as well as keeping close watch. The image denotes a middle aged person holding pistols in both hands. He wears military uniform but lacks all other advanced technology which is essential for the protection of oneself. The represented participant is President Musharraf pointing pistols in opposite directions. We are viewing him from the side and this decreases our sense of audience identification. He is engaged in his activity and appears highly focused and attentive.

**Figure 2 taken from daily ‘Ausaf’ Dated: 17-12-2001**

This symbolic representation signifies the tense and threatening situation at Pakistan’s borders with Afghanistan and India.
Border with India named as ‘Line of Control’ while with Afghanistan as ‘Durand Line’. Musharraf felt threatened due to continuous pressure at both sides of the boarders after 9/11 attacks. After the break out of war, the unusual movement at both sides of the border has built immense pressure on Pakistan and security threats at both sides of the borders has made the situation worse. Musharraf is dealing this with iron hands. Musharraf physically appears too small in the image. He looks like a dwarf. This symbolic representation suggests his inability to cope up with this Herculean task. His facial expressions indicate that he is harassed by this repeated hostile situation at both borders. He looks worried and troubled.

Figure 3 represents four participants in a group and they are mainly engaged in material process of standing and behavioural processes of looking, peeping and prying. Poses also suggest mental process of scrutinizing with curiosity. We are viewing them from the front, but this does not suggest intimacy rather it draws our attention to the information available. The three represented participants are the heads of the states, President Bush on right, President Musharraf on left and Prime Minister Vajpayee on the top and the forth one in the right corner at the bottom is the Ameer (Chairman) of Jamaat-e- Islami, Qazi Hussain Ahmad (late). Bush and Musharraf are shown in an intimate relationship as Bush putting his arm around Musharraf’s shoulder. This action connotes that they are pretty close and comfortable in this relationship. It also suggests that Bush puts a protective arm around Musharraf to make him feel protected. Though, Musharraf seems unhappy, not enjoying this closeness as he appeared dismayed and puzzled. He is standing straight seems obedient and respecting whereas Bush looks authoritative and commanding. Both apparently look calm and cool but the position of their hands suggests that they are not relaxed and tension free. Musharraf’s dotted eyes reflect his sacredness to solve the riddle in which he is trapped in. He seems still, motionless and in an uneasy situation whereas Bush is looking cunning, playful and schematic. Bush shifty eyes are unfaithful eyes. These connotes that this friendly relationship will not go long. Bush’s lock is combed in a style that connotes mysterious nature of him whereas Musharraf hairs are styled in a way that
make his dampness prominent and also make him look dull and easily caught.
Vajpayee’s heinous look connotes his evilness and wickedness. His eyes are frightening and teeth are tightly closed. This suggests his restlessness, helplessness and also expresses his extreme feeling of repugnance for the Bush-Musharraf union. The big ears of Bush and Musharraf make them appear idiots.

Figure 4 represents only one participant. He is involved in verbal process of talking and mental processes of fearing and worrying. The image also depicts mental state emphasizing the expectation and probability of the success of the plan as the participant is shown confused, bewildered and afraid. He is represented as an individual and from front angle. The shown participant is the Prime Minister of India Mr. Atal Vajpayee. He is scheming against Pakistan and has fixed traps at different places to catch his target at any cost. Vajpayee’s head is bigger in size that connotes his abnormality and phobia to trap Pakistan anyway.

**Settings**

In figure 1, the setting that is denoted is mainly tables, chairs and few props. It could be an office as the setting of the furniture; props and movement of the participants allude to some professional activity. This is a symbolic image that suggests high official are engaged in a telephonic talk. In figure 2 there is no setting, just a blank space, whiteness. The participant’s action and props indicate the meaning. The blank white space signifies the long borders Pakistan shares with Afghanistan and India. The light black line on which the participant is standing connotes the boundary line between the two countries. It connotes division and separation.

Figure 3 too represents white space in terms of setting. But it is important to note that within this whiteness there is a line drawn above the heads of the standing participants that not only isolates them but makes them appear as separate units of information. The dark thick shadow at both sides of the above corners loaded with the associations of darkness, gloom, evil and signifies the atmosphere of despondency. This is used to symbolize the situation in which Musharraf is badly trapped. Dark is used metaphorically through its associations of lack of
being able to see clearly and therefore it represents mystery. It is also used for its associations with evil and wickedness. This basically used here to symbolize the Indian-American evil plan to destabilize Pakistan.

Figure 3 taken from daily ‘Dawn Dated: 1-11-2001

The thick disjoint border line at the bottom is meaning potential. It is interesting to note that this is happened first time ever in all the analysed cartoons that Bush and Musharraf are shown in a very intimate pose; it is a sign of frankness and closeness but the space at this point between their feet made them appear separate and distant. It is really meaning potential. So the friendly pose here connotes their unity, partnership and close association. Setting in figure 4 denotes a wide space and a tree. This has meanings when we combine it with the objects and the participant. The wide space connotes a place where a massive network of trapping has been fixed. The tree connotes protection and it symbolizes ambition or wishes fulfilled.
Poses

In figure 1, we find participants in talking posture. One of them sitting in the middle on the chair seems very relaxed and enjoying his conversation. The sitting posture suggests ease and comfort. He looks calm, cool and in no hurry. This connotes his mental relaxation and pleasure he is gaining out of this talk. He is taking up enough space to sit comfortably. His closed eyes connote his full involvement and concentration in conversation and it is a self-contained image. He is sitting in a controlled posture that transports the meaning of authority and discipline. The big smile he wears suggests intimacy with the participants and a sign of politeness and graciousness. He holds phones in both hands and talking to two people at the same time this signifies his expertise and mastery to accomplish task at both ends. He seems trained and expert in dealing people simultaneously. This pose is used to suggest a certain kind of person, a certain kind of value and a particular way of dealing. It is used to transport the meanings of betrayal, deceit and treachery.

The pose of the participant in the right corner suggests amusement and he seems well aware of the side effects of this love talk. His posture of keeping phone away from the ear and looking at the viewer suggests that he doesn’t trust the speaker’s words and is listening for the sake of formality. On the other hand the pose of the participant in the left corner suggests his concentration. He is listening with heart by keeping the receiver close to his ear. His posture reveals his inner feelings. This suggests tension and seriousness. Of course gaze is an important part of the pose so here the participant’s closed eyes and puzzled face suggest his pain and disappointment. Because of pose and gaze the viewers have been encouraged to feel much more sympathy towards him.

The pose of the participant in figure 2 suggests activity. He stands straight, rigid and tense. This has metaphorical meaning of discipline, protection and duty. This posture, the alertness of body and the implied energy are used to connote defense. The physical control and discipline represents watchfulness, control and regimentation. The firm gaze suggests dedication and devotion.
Poses in figure 3 are meaning potential. The participants in standing postures strike identical poses. They stand with legs tightly closed and feet apart. They stand so close in order to suggest closeness and intimacy. Bush seems dominant and more expressive as he puts his arm around Musharraf shoulder to make him feel protected and closed. The facial expressions of Musharraf suggest that he feels burdened by this gesture of intimacy and love. He looks down and lacks energy. He appears tense as the rigidity of the body connotes uneasiness and discomfort. Bush on the other hand is playfully controlling the situation. He is being the central character engaging and affecting all other around him. He appears calm and cool but the posture of his hand suggests uneasiness and inner conflict.

His facial expressions connote naughtiness and wickedness. Vajpayee posture of looking over the wall connotes the bad habit of poking nose into other affairs. He is very much concerned that what’s happening at the other side of the wall. He seems very much upset and disturbed by watching the close relationship between Bush and Musharraf. His facial expressions suggest immense pain and emotional trauma.

In figure 4, the pose of the participant connotes specific meaning. Prime Minister Vajpayee’s strikes the pose that depicts his stance on particular issue. He is trying to hide himself behind the tree to report about the plan he has just accomplished. This posture- the closedness of the body- and the physical strain are used to connote the dreadfulness of the horrific plan. His attitude is depicted by the way he stands and through facial expressions which show immense pressure and wariness. The filthiness of the scheme is being reflected the way the participant is shown acting. He looks confused and afraid of being seen while practicing the evil plan. This is indeed a lose posture, a sign of cowardliness. The person is unsure about his success. It also signifies that the doer is committing something wrong and well aware of this sin that is why seems puzzled and frightened.
Figure 4 taken from daily ‘Jang’ Dated: 7-10-2001

**Objects**

In figure 1, there are a number of objects, such as the land line telephone, the desk, the chair and small photo frames. We can also turn our attention to the participants’ clothing, their shoes, hats and other accessories. The placing of telephone in a prominent place in the image draws our attention. All the participants are holding receivers. The landline telephone suggests communication where the participants are tied to the desk or certain place. They lack mobility and independence. The central character is sitting in a formal setting that suggests authority. These are generally people of authority who sit and talk in such settings. It suggests formality and authority. Here time frame is also important in analysis of the message. The
cartoon was published in 2001 when the mobile industry was in the process of development. So the landline telephone is used as an object in the cartoon that connotes primitiveness or perhaps signifies the importance of landline for high official calls. In fact, the interesting photo frames are chosen to enclose the pictures of Musharraf and Vajpayee. Machin (2007, p. 150) says that ‘frame can show boundaries and the absence of them can show natural connections’. Those placed within frames hold the same office so are enclosed in the same style of frame but kept at different sides that indicate that they are of different order, nature and class and also lack natural connectivity.

The bubbling outline of the frames connotes fun and lightness. The central character is wearing glamorous dress and shoes and his look is made funny with weird hat. This is the manifestation of particular portrayal of Bush in the cartoons. Musharraf”s hairs are combed in a style that signifies his nervousness and anxiety and he lacks decency whereas Vajpayee”s style suits the age and suggests wisdom and good judgment. Musharraf”s boyish look is used to connote immaturity and political incompetency. Here attitudes are depicted not through the persons” stance on political issue but rather by the way they hold objects. People”s identities are being shaped through poses, facial expressions and attitudes.

In figure 2, the objects shown are pistol, sign board and army uniform. The participant is carrying a particular kind of weapon pistol. He is shown wearing a military uniform that categorizes him as an official force. These weapons are usually carried by official forces for defense and protection. Here it connotes danger. If we read the meaning by combining it with other elements in the cartoon, it reveals the underlying ideology that President Musharraf being the commander of Pakistan army defending his country at both sides of the borders. The sign boards are used as direction boards and also guide why Musharraf stands high alert and pointing pistols to these directions.

In figure 3, we have clothing, well combed hair, glasses and boots as objects. These all are connotors of particular kind of person. In the image Bush looks like an official as he wears a formal suit and his hair are combed in a style that makes wavy
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lines or layers and a puff at front. This look is used to emphasize the professionalism. Musharraf is wearing military uniform that is to connote his role as president of Pakistan as well as Chief of the Army Staff. He wears glasses that show his poor vision and short-sightedness. His hairs are combed in a style that connotes very sluggish and lazy look of him. Vajpayee is wearing his national dress that signifies traditionalism, nationalism and desire to cling to convention. He like Bush is shown as gray-headed that connotes wisdom and perfection in the field. In the right corner at the bottom is standing Qazi Hussain Ahmad (late), his get up represents Pakistan’s religious parties.

In figure 4, a few objects are used such as the traps, wireless phone, tree and clothing. Trap connotes mystery, plan and surprised attack. It is a device used and fixed by people to catch their opponents. In the cartoon Vajpayee has fixed traps everywhere to catch Pakistan in vicious plan. The traps are fixed in all places to put Pakistan in a great trouble. These are the traps of negative propaganda against Pakistan. Wireless phone connotes connectivity and mobility as the setting indicates that it is a wide place. But here it also suggests that Vajpayee is informing or updating someone about the well executed plan. So the participant has set up a huge trapping network to catch the enemy.

Tree connotes protection so here it provides protection to Vajpayee who after spreading the trapping network seeks safety and hides himself behind the tree. Here it gives shelter to Vajpayee to avoid being spotted by the people. He is standing behind the tree to make a secret call to the office to inform about his evil plan. The clothing of Vajpayee shows the traditional Indian attire. This suggests his loves for traditionalism and conventional norms.

Linguistic Analysis

The use of word darling in figure 1 implies a dearly loved person and when used by one person to another shows extreme care and love. It connotes that Musharraf and Vajpayee are the darlings of Bush. The gesture of love, friendship is demonstrated through the use of words love and darling. Bush is expressing gesture of love to Musharraf and Vajpayee at the
same time. The use of adjective ‘only’ is significant which indicates that he is making both fool by calling them darling at the same time. It conveys the meanings that President Bush is deceiving and playing a political game to achieve his goals. He is no more sincere with anyone. Here a social world is being mapped out for the reader in which Bush’s particular identity is being foregrounded. Fairclough et al (2001, p.14) argue:

“Texts are both socially structuring and socially structured”.

In figure 2, the noun phrase ‘nai suratehal/ new situation’ is used. The use of word new indicates that the situation has never been pleasant before but it is even worse now. It shows some trouble and new turn in the situation which is problematic and challenging for Musharraf. He has already been facing problems at one side of the border (Line of Control) but war on terror has made the situation worst at other side of border (Durand Line).

Figure 3 contains no linguistic text and meanings are communicated only through images. In figure 4, the use of word negative propaganda implies that Prime Minister Vajpayee has planned something special in order to prorogate against Pakistan. The noun trap suggests something extremely negative and used to provoke negative feelings. The quoting verbs are used not to communicate simply the idea but the very character and the nature of the event. It is set to raise the emotional temperature of the readers. The traditional Indian hostility is represented through the selection of lexical items. The word ‘ja bja’ means ‘everywhere’ is used to indicate that the traps are fixed everywhere to put Pakistan in a specified position. The blazing discourse is all set to hit India’s role and efforts to vilify Pakistan. The lexes are used as one important tool in the way the ideas are represented. The linguistic analysis of the sentence at contextual level conveys the concept of Indian efforts to isolate and let down Pakistan as Phillipson (1992, p. 54) says that ‘language transits norms and behaviour’.

**Conclusion**

The aim of the analysis is to reveal ideologies that are realised in political cartoons and therefore the kind of values that are
transmitted and the social representations they favour. The analysis exposes that political cartoons represent the Indian euphoria after 9/11 to weaken Pakistan through a well planned propagating campaign. The role of US has really been important in this triangular relationship. The discourse of political cartoons projects a very specific image of the characters. The representations create and recreate a certain image in the reader’s mind. As far as Bush is concerned, he has been portrayed as evil and wicked and his image is emphasized by all cartoonists. Such productions persuade the readers to read the meanings in certain direction. Basically these representations appeal the viewers and reinforce their thinking. Same is the case in the portrayal of Musharraf who remains inactive and sluggish in all the representations. Musharraf in all cartoons seems to be under pressure and victim of situation and misery which is evident in all images. The discourses are set to highlights only the negative aspects of his personality and to represent him as fool whereas Bush as sinister. These visual representations are the part of propagating certain ideologies to achieve desired goals. The role of India is communicated through bad representations of Vajpayee by rising up the issues revealing his wish to destabilize Pakistan.

The political discourse is composed and tuned in with what the reader demands or expects from them and at the same time what the producers want the reader to read. The recontextualisation may perhaps be attributed to the consistent character and traditional role of India to Pakistan. These representations offer and invite reader to the extreme form of thought that generates more hate and indignation against India and US. The abstractions and images further promote those ideologies fabricating identities of the actors in specific direction to sustain traditional notion over other practices.

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