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OLD AND MODERN REPRESENTATIONS OF IMMIGRANTS IN AMERICAN
POLITICAL CARTOONS: A MULTIMODAL CRITICAL DISCOURSE ANALYSIS

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DEDICATION

Far away in Eurainia, in a kingdom whence the silenced dwelt, the livid prince's journey seemed to end before it commenced. A letter was utterly crumpled in his hand, not knowing what lies ahead; for he might soon join the dead. "I bid thee farewell, **Leonis!**"; the letter declared, "Our youth was a fleeting truth, yet our life not spared." Everyone knew that the little girl with wings was -all the while- who wrote to the prince. **The emperor, the empress, and the three princesses of Makonis** pitied the girl for her woes; "Malice has plagued her very bones!" For them, it was frightening how she memorized everything by heart, even when the journey fell apart. **Yuki**, the incandescent star that has guided her so far, was utterly concerned about the consequences of such war. And it was ever thus; the calamities of existence have since helped time -more or less- devour her innocence. **Yugen**, a fairylike creature the girl revered, chose to collect the fallen feathers instead; she believed in mending wings lest wounds become severe. Yet, the opium poppies they plucked, and pretended to defend, beguiled them into fancying that youth was never an ephemeral truth in the end.

* **To** those I have memorized by heart forever, whose names are traced in **blue color**, **I** dedicate this work.

- Rayan.

DEDICATION

To the soul that left me three years ago, and its shadow still accompanies me in every step, every stumbling, every moment of success, in every night that I did not sleep, and in every dream that I had... **Dear Father**, I wish I could get those supportive words, warm applause, and reassuring grins. God had another will and preferred that you see me from afar. You brought your "Malouka" to the beginning of the trail and left her before the journey ended. I raise my hands to wipe my tears instead of hugging you with joy. I wish you were here to give me that look of pride that I will not see but only imagine among the audience.

To my adorable **mother**, the **Queen** of my heart, my precious, rare pearl, my warrior with her pure soul, and healing smile that I hope to immortalize on her angelic face. I promise I will make your life full of joy, and pride. An angel like you deserves only to be happy.

To my source of pure love, hope, and support throughout the lifespan, my angels "**Sarah**", and "**Dhia**".

To my favorite secret, the keeper of all my secrets, my discreet version that bears witness to all my battles, my sorrow, my joy and my lapses. My guardian Angel, my eternal twin, and the melody of happiness emanating from my blue heartstrings when her voice softly passes by.

I dedicate this work

Malek

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Abstract

The present research seeks to describe, analyze, and interpret old and modern visual semiotic modes about immigrants in American political cartoons. Hence, this investigated how immigrants are visually represented in caricatures, determined the various ideologies behind such representations, and specified whether these representations have changed over time. American political cartoons can incorporate racist ideologies, negative stereotypes, and prejudiced opinions about immigrants, whether implicitly or explicitly. These inaccurate and generalized beliefs were and still are incorporated in American political cartoons, which can create animosity and hatred among human beings. This study adopted a qualitative research design by means of content analysis that was applied based on the principles of Multimodal Critical Discourse Analysis (MCDA). The sample selected for this analysis comprised twelve American political cartoons extracted from various magazines, websites, and social media platforms. The results and findings obtained showed that all the six old representations of immigrants were negative representations from all aspects. However, modern American political cartoons were generally found to be positive and accurate in representing immigrants. Yet, it is inescapable that some negative representations will still occur within recent political cartoons, especially since drawings have more potential to perpetuate stereotypes. For this exact reason, this study offered some pieces of advice and a few suggestions to prevent unauthentic future representations of immigrants and any other human being.

Keywords: Political cartoons, representations, immigrants, multimodal critical discourse analysis

List of Abbreviations and Acronyms

ACA	The Affordable Care Act
CDA	Critical Discourse Analysis
ICE	Immigration and Customs Enforcement
MCDA	Multimodal Critical Discourse Analysis
TNT	Trinitrotoluene

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General Introduction

1. Background of the Study

America has always been the most welcoming destination for immigrants from all over the world. Throughout history, several waves came. The First wave (1607-1820) was rated by less than one million immigrants mostly English, Germans, and Africans. The Second Wave (1820-1890) witnessed a larger number of immigrants from Germany, Ireland, China, and The Scandinavians. The Third wave (1890-1930), which is considered as the second largest wave in the history of the U.S. Its immigrants were Europeans from Italy, Ireland, Poland, and Germany settled and spread all over the United States. The fourth and the last wave (from 1930 till now) represented the largest wave of immigrants. They mostly moved from Latin countries such as: Mexico, and Cuba in addition to some Asian countries like: Japan, and Vietnam. According to different political affiliations, different opinions about the issue of immigrants spread, leading to racism, discrimination, and political satire conveyed by American Political Caricatures. American Political Caricatures in turn emerged in the eighteenth century. In the late eighteenth and early nineteenth centuries, they were posted on walls since they began as a street-level phenomenon. Then, they started to be published in newspapers in order to attack or express opinions on urgent political issues (“Political Cartoons and Public Debates”, n. d.).

Recently, political cartoons are being published everywhere, especially electronically, which makes them accessible to everyone. This new outlook seeks to bring to light the representations of immigrants who flocked from all over the world to reach American soil. The investigation of the political issue, which is immigrants’ representations in United States political caricatures is the objective of Critical Discourse Analysis (CDA). CDA is the criterion most interested in disclosing (uncovering) instances of racism, discrimination, abuse, and irony transmitted through discourses. In their investigations to accomplish the underlined goal,

analysts employ theoretical and methodological conceptions of different disciplines, among which modality has become a crucial contributor.

Multimodal Critical Discourse Analysis is a relatively new trend in CDA which incorporates multimodal analysis in its methodological framework to investigate how semiotic modes contribute in perceiving the intended ideological messages about immigrants in The American Political Caricatures. Several recent studies have adopted the theoretical and methodological framework of CDA to explore and examine the ideological messages about the aforementioned issue represented in the (American) Political Caricatures (Faris & Mohamed, 2018; Héois & Lafiandra, 2022; Katz, 2022; Lirola, 2022; Salih, 2021). Some recent studies have even analyzed critically visual semiotic modes used in Political Caricatures (Aiello, 2020). However, no significant endeavors were advanced to explore these modes to realize whether immigrant representations in American Political Caricatures evolved through time or not, and whether this development was positive or negative the way the current study does.

2. Statement of the Problem

Caricatures are creations or works of art that should solely achieve entertainment, educational, and cultivating purposes. This form of expression is exclusive to communicating humorous messages and giving visual representation to cultural themes and ideas. However, human differences such as individual motives, opposing views, and political affiliations related to immigration continue to drive cartoonists toward creating caricatures for detrimental purposes. Caricatures continue to address sensitive topics, controversial opinions, and stereotypical images about immigrants in general. And at any rate, the ongoing efforts to approach these issues through caricatures will eventually cause racial discrimination and animosity among human beings. Very few studies have attempted to approach this issue thus far, that is all the more reason why it is important to address it more now.

3. Research Questions

The present study aims at answering the following questions:

1. How are the visual semiotic features used in the portrayals of immigrants in American Political Caricatures?
2. To what extent have immigrants' representations in American political caricature developed?

4. Objectives of the Study

This work seeks to meet the following objectives:

1. To determine the ways used to depict immigrants in American Political Caricatures.
2. To explore the evolvement of immigrants' representations in American Political Caricatures.

5. Significance of the study

The present study aims to demonstrate how representations of immigrants are conveyed semiotically in American political cartoons. This work again seeks to determine whether such representations of immigrants become more or less positive over time. Moreover, this investigation aims to prove that these representations affect the image of individuals in the real world; a reason why it is crucial to devote more attention to political cartoons. The findings of this study will be of great use and value for the following:

- **Learners:** The findings of this study will hopefully benefit learners in discovering the truth through analyzing political cartoons and deciphering them. Learners will be able to improve their intercultural competence and awareness since political cartoons will help alter their perceptions and understanding of the world and its happenings. By pursuing the truth behind connotative meanings, learners will be the ones to determine the actual reality of other cultures and their own.
- **Scholars:** It is sincerely hoped that the results of this research will help scholars find political truth through the journey of semiotics and MCDA. Scholars will surely benefit from the findings of this study, specifically since most research focuses on written

material in search of meaning, brushing aside a graphic that can be worth a thousand words. The findings of this study will be of great use to researchers specialized in political discourse analysis, cognitive linguistics, visual communication fields, and cultural studies in general.

- **Cartoonists:** The results of this research will hopefully reveal new insights for political cartoonists and caricaturists in general. Novice cartoonists are expected to benefit from the results of chapter three, especially those who may want to get acquainted with the underlying meanings and rhetorical mechanisms of political cartoons. On the other hand, professional cartoonists may use the findings of this study as reminders that no message is neutral; everything carries meaning and effect. Professional political cartoonists will also use the findings of this research as a touchstone of which they can measure their future work.
- **Immigrants, minority groups, and those who are brushed aside:** It is hoped that this study will be -to those who are lonely and unseen- a form of memento mori; a reminder that all things perish, including torment and sorrow. The results of this study will hopefully soothe those who were once left behind, sending their feelings of remoteness and loneliness to sleep once and for all. This research will hopefully remind someone, somewhere, that there will always be people who seek truth and defend it all the same. It is also sincerely hoped that this research will remind immigrants, minority groups, and those brushed aside that they are seen, valued, and valid.

6. Methodology

The present research seeks to accurately describe, analyze, and interpret old and modern representations of immigrants in American political cartoons; hence, the study adopts a qualitative research design within a descriptive multimodal approach to align with the aim. In addition, the selection of the qualitative design mainly serves to capture the essence of

Americans' perspectives on immigration and immigrants. The descriptive approach helps researchers determine whether such representations change positively or negatively over time. Also, since the research problem requires rigorous analysis and interpretation of signs, symbols, and words within the selected sample of caricatures, the study tackles the phenomena using a descriptive approach.

Content analysis is used as a research tool for this qualitative study because it is essential to determine the presence of signs and symbols within the images of the caricatures. This method objectively and systematically analyses caricatures, starting with breaking down the content into manageable categories and coding schemes. This study applies a method of Content Analysis that pursues the system of visual modality analysis by Kress and van Leeuwen; a system that analyzes eight elements named modality markers. The universe studied and analyzed in this research is a set of twelve American political cartoons about immigrants; hence, the study is largely dependent on data collected from various magazines, websites, social media platforms, and every other available source where caricatures are published.

7. Structure of the Study

The present dissertation consists of two chapters; one theoretical and the other practical. The first chapter is a general and conceptual background of immigration in the United States and political cartoons. The first section of this chapter initially narrates the history of immigration, starting from the very first wave to the fourth, as well as the various policies and restrictive acts made during each period. Then, it discusses the origins of political cartoons, their main characteristics, different purposes, and various functions. This chapter also tackles reception of caricatures in the modern world as well as representation of immigrants in political cartoons.

The second chapter is analytical. It outlines the methodological framework pursued in this study. This chapter contains a practical analysis of a selected sample of twelve caricatures of

different ethnicities, collected from various magazines, websites, and social media platforms. The first section of this chapter offers a thorough description of the steps taken to answer the underlined research questions and objectives. The chapter then explains and justifies the adopted choice of the research design, data collection instruments and methods, and various tools used for the analysis. The second section offers a detailed and prolonged analysis, discussion, and interpretation of the data previously collected.

“Once I thought to write a history of the immigrants of America. Then I discovered that the immigrants were American history.”

- Handlin, *The Epic Story of the Great Migration That Made the American People*, 2002.

Chapter One

Immigration to the United States and Its Representation in American Political Cartoons

Introduction

This chapter is dedicated to discuss the issue of immigration to the United States and its representation in American Political Cartoons in its two parts. The first part is devoted to everything related to immigration to the United States of America in its four waves, and the push and pull factors contributed to this process. Also, this part represents the obstacles and hindrances that stood in the way of immigrants, which are manifested in the applied regulatory policies and restrictive acts. The second part of the chapter includes a short overview of various definitions of caricature and its nature as an art of exaggeration. It also highlights the main characteristics of political cartoons, and their purpose. Additionally, this chapter represents a brief overview of the reception of political cartoons in the modern world; it concludes by examining the representation of immigration and immigrants in American political caricatures.

1.1. History of Immigration to the United States of America

The greatest mass migration in human history occurred in the late nineteenth century. Many immigrants from Africa, Europe, Asia as well as some parts of North America such as Mexico flee to America looking forward to enhance their lives. They saw America as an outlet for fulfilling distant dreams, and a land of the promised miracles.

1.1.1. The Four Waves of Immigration

“The United States was a "nation of immigrants." before even being a nation”. (Kennedy, 1958).

As agreed upon by the majority of the Greats of The United States of America, including Oscar Handlin the writer of the quote by which this chapter was opened. Immigrants had an undeniable role in writing the history of the country. Their influx was loaded with hopes which they embodied upon their arrival by hard work, and pursuit of their dreams that became the foundations on which the American nation was built.

1.1.1.1.The First Wave: 1607-1830

In 1607, the first successful English colony settled in Jamestown, Virginia. Once tobacco was found to be a profitable cash crop, many plantations were established along the Chesapeake Bay in Virginia and Maryland. Thus began the first and longest era of immigration, lasting until the American Revolution in 1775. During this time, settlements grew from initial English footholds from the New World to British America. It brought Northern European immigrants, primarily of British, German, and Dutch extraction. The British ruled from the mid-17th century, and they were by far the largest group of arrivals, remaining within the British Empire. Over 90% of these early immigrants became farmers (Bailyn& Bernard, 1988).

Large numbers of young men and women came alone as indentured servants. Their passage was paid by employers in the colonies who needed help on the farms or in shops. Indentured servants were provided food, housing, clothing and training, but they did not receive wages. At the end of the indenture (usually around age 21, or after a service of seven years), they were free to marry and start their own farms (Salinger & Sharon, 2000).

America quickly expanded from the early Colonial settlements in Jamestown and Plymouth, where the population was estimated to be 250,000 in 1700. When the American Revolution started in 1775, the population reached 2.5 million to a population of 9.6 million in the 1820 census. According to the ethnic breakdown of the American population in the first census taken in 1790, the early immigrants were mostly Protestants northwest Europe from England, Ireland, Scotland, Germany and Africa (Anderson & DeJhon, 1992).

There were no limitations or prerequisites for immigration because there was a labor shortage in the early republic and the colonies. It took until 1819 for the first federal statute requiring ships to maintain immigration records to be enacted. As a result, the entire first wave of immigrants were "undocumented aliens" known as the "Old Immigrants" and were less than one million(Martin, 2014).

1.1.1.2. The Second Wave: 1830s-1880

The United States witnessed a second wave of immigration between 1830 and 1890, which resulted in a sharp rise in population from 13 million to 63 million. New York City was then considered as the point of entry for the vast majority of immigrants. The Beginning was in 1855, Castle Garden, the first immigration facility built by New York State, handled arrivals. The second wave was mainly formed of immigrants from Germany, Ireland and some minorities from Italy and Russia. Due to their enormous numbers and cultural and religious differences from the pre-existing Anglo-American community, they were the first immigrant groups to face widespread animosity and organized opposition (McDonald, 2017).

Prior to 1830, there had never been a sizable influx of immigrants into the United States; on average, only 6,000 persons made up 1.5% of the population each year. After that, there was

a drastic increase to 50,000 immigrants starting in 1832, with 428,000 individuals making up the majority in 1854. After a halt during the American Civil War, immigration resumed its rising trend in the late 19th century with 5.2 million individuals arriving in just the 1880s. By 1890, immigrants occupied over a quarter of the population (Gibson & Jung, 2006).

The largest groups coming to America of the second wave were from England, Ireland, and Germany. The English easily fit into American society since they spoke the language and had similar customs as Americans. The Germans also fared better because they had more money and more skills. German immigrants came from various ranks of society, with merchants, professionals, artisans, skilled workers, and farmers well represented along with a cultural elite of intellectuals and artists. The Germans were also mostly protestant and coming from a range of different protestant religions. Comparatively, the Irish faced many challenges. Many were fleeing starvation during the Great Potato famine. When they came to the United States, they faced discrimination because they were Catholic in a predominantly protestant nation. The Irish also tended to be less skilled. Signs that said "Irish need not apply" were prominent in some areas of the U.S. In terms of settlement, many Irish traveled west to try farming or moved to co-ethnic neighborhoods in the cities. The neighborhoods provided a sense of belonging and safety. In addition, these Irish immigrants were exposed to an attack by the nativist movement, which sought to exclude them from political life and even from the country (Irish and German Immigration, n.d.; Lùber, 2018).

Nativists believed that America should be for Americans, and they were against immigration from any part of the world. They did not like the new immigrants taking jobs, even when there was a labor shortage. Immigrants were always considered as a burden in the countries they immigrated to, and most nations saw them as intrusive beings seeking to plunder the goods and take the opportunities that the natives are more worthy of taking (Boyer et al., 2001).

1.1.1.2.The Third Wave: 1890s-1920s

Between 1898 and 1924, as immigration peaked, the US population rose from 63 million in 1890 to 106 million in 1920. An average of 580,000 immigrants per year began to arrive in America after 1890, and the year 1907 set a record with the arrival of 1.3 million people. The percentage of foreign-born people in the US had increased to 15% on the eve of World War I. The original state immigration headquarters, Castle Garden, was overburdened because 75% of Third Wave immigrants arrived through the Port of New York. Ellis Island, the first federal immigration facility built as a result, became the primary entry point for Americans abroad (Martin, 2014).

The nature of immigrants changed along with the third wave. Over 80% of the immigrants in 1900 were from southern and Eastern Europe (Italy, the Hungarian Empire) compared to 87% immigrants from Scandinavia in 1880. This alteration caused xenophobia, or the fear and loathing of aliens, to rise significantly, which would close the gate on newcomers (“US Department of Homeland Security”, 2018, as cited in Lee, 2022).

During this time, the United States witnessed a shift in immigration in terms of where the immigrants came from. In 1880, as the country was expanding westward, railroad companies sent recruiters to other nations looking for workers. Indeed, there was abundant opportunity and over 23 million immigrants came to the United States from all over the world, most of the arrivals came from Southern and Eastern Europe. Many also came from Poland, and Italy (Vernon & Briggs, 1984, as cited in Baxter & Nowrasteh, 2021).

Immigrants were exposed to a deceptive exploitation by the political currents to gain their support in exchange for their protection, which led to the government issuing a decision banning the influx of immigrants. One of the political currents was the Know-Nothing Party, which was started by nativists. It was also a time when the political currents were taking a bigger role in securing the immigrant vote. They now offered help in finding a job, locating lodging, and other social services that would leave the immigrants indebted to them. Settlement houses created another place for immigrants to get help. Settlement houses offered classes, health services, day care, and other amenities to help immigrants adjust to their new lives in America. It is during this wave that the U.S. passed a law which is “Immigrants Acts of 1891” that bans the immigration of “all idiots, insane persons, paupers or persons likely to become a public charge, persons suffering from contagious or lissome disease, persons who have been convinced of a felony or other infamous crime or misdemeanor involving moral turpitude or polygamists”(Shirey& Wayne, 2012, p. 2).

1.1.1.4. Immigration Pause

Scholars consider the period from 1930-1964 an immigration pause. The U.S. certainly did have immigrants arriving over this time, but not in as great numbers as before. New and stricter immigration laws were put into place to limit immigration by setting certain quotas. It is important to note that the western hemisphere was not included in the quota system Also, during this time was the worldwide Great Depression, and big events such as World War I and World War II, which limited the number of immigrants coming from Europe. In Europe, the population growth was slowing; therefore, many people chose to stay in Europe. The Bracero program, initiated during World War II because the U.S. needed agricultural workers, also brought in

more immigrants from Mexico (Jones & Maldwyn, 1992, as cited in Baxter & Nowrasteh, 2021).

1.1.1.5. The Fourth Wave: 1965-Today

In terms of absolute numbers, the last immigration wave is by far the biggest in American history. Over the past 60 years, more than 30 million legal immigrants have arrived, and an additional eight to 20 million people have entered the country illegally. The Fourth Wave, which primarily originates from Latin America and Asia, is reviving and changing American society. As in the past, the increase in immigration has sparked a fresh discussion regarding immigration policies (Kotake, 2015; Martin, 2014).

Regarding the low tide for immigration in 1924- 1964, only four million people arrived between 1930 and 1960, which was less than in the entire decade of the 1920s. Third Wave Italian, Jewish, and Slavic immigrant groups assimilation into American society during this "low tide" of immigration was likely aided by the decline of the foreign-born to just 5% of the population as well as by their patriotic service in World Wars I and II. In 1954, Ellis Island was shut down and left for dead. Fewer people decided to emigrate from the western European countries that were eligible due to improved standards of living after WWII than the millions who wanted to emigrate from other parts of the world but were prevented from doing so by the quota system. Since the full impacts of the new immigration law would not be seen for some time, no one anticipated their long-term consequences. A total of three million people immigrated legally in the 1960s, four million in the 1970s, seven million in the 1980s, and 9 million in the 1990s. At the end, it decreased dramatically to an estimated 5 million people in the 2000s ("Four Waves of Immigration USA", 2019).

The main contrast between the Fourth Wave of immigration and the other waves is the significant existence of illegal or undocumented immigrants. Many temporary visas, yet they continue to stay when they expire. Others enter the country illegally, usually crossing the border with Mexico. Similar to the Irish in the middle of the 19th century, the majority of illegal immigrants are desperately poor, unskilled workers who come to America to take the lowest-paying jobs in the economy—workers, housekeepers, dishwashers, and gardeners (Martin, 2014).

New security precautions have been put in place since September 11, 2001. To ensure that foreign visitors to America are under constant surveillance, all arrivals are now digitally fingerprinted and photographed for a vast federal database of all entry and exit records. As such, immigrants today perceive arriving very differently than they did during the era of Ellis Island. This latter handled 11,000 people on its peak day while New-York Airport, the fifth-most popular landing point in the US today, witnessed far more than 15,000 arrivals daily as of 2005. Long before the journey of immigrants ever starts, medical examinations and visa application screening should be completed in the countries of origin. Now, most overseas visitors just need to wait a few minutes at US Customs when they arrive at the airport. With more than 80% of immigrants hailing from Asia and Latin America, the Fourth Wave is the most diverse ever, bringing with it a real kaleidoscope of cultural traditions (Gerace, 2021; Koenig, 2022).

Many reasons were there for the flight of immigrants of the fourth wave from their countries, each according to what they were suffering from there and what they aimed to obtain in America. For instance, Chinese and Cuban people flee to The United States from the communist dictatorships and civil wars in their countries. Also, Filipinos and Indians came to look for work

opportunities together with the Irish (the sole traditional source that continued to supply substantial numbers of immigrants), all of these groups currently have more than a million of their countrymen living in the US. In addition to an estimated 10 million or more Mexicans who escaped from their country due to the dismal economic growth and lack of job opportunities.

1.1.2. Push and Pull Factors

Immigration to the United States was influenced by both push and pull factors. The push factors were what drove the immigrants from their country and forced them to leave. And the pull factors were what drew immigrants to America and made them see it as a land where they might realize their dreams and perform marvels. All immigrants came to America in the hopes that this country would be privileged to serve as the starting point for the pursuit of their aspirations.

In his famous quote, President John F. Kennedy encapsulated the "push" and "pull" factors that induce people to emigrate from their countries of origin. Classic "push" factors include economic hardship, political repression, and religious persecution. Over the past three centuries, the United States has provided the corresponding "pulls" of religious freedom, freedom of thought and speech, and economic opportunity, as he states:

Little is more extraordinary than the decision to migrate emotions and thoughts which finally leads a family to say farewell to a community where it has lived for centuries, to abandon old ties and familiar landmarks, and to sail across dark seas to a strange land. There were probably as many reasons for coming to America as there were people who

came... Yet it can be said three large forces: religious persecution, political oppression and economic hardship provided the chief motives for the mass migrations to our shores. They were responding, in their own way, to the pledge of the Declaration of Independence: the promise of "life, liberty and the pursuit of happiness. (Kennedy, 1958. p, 4)

Although each wave of immigrants had unique push and pull factors, this did not preclude summarizing them in universal ones; they can be classified as social, political, environmental, and economic factors. They are all about what made citizens disappointed with life in the countries they were born in, and their decision to leave their homelands in search of a better life in the United States, the land of promised dreams.

1.1.2.1. Push Factors

Push factors represent all that prompted immigrants to leave their country, they are mentioned as follows:

a. Social Factors

Two social push factors are the availability of social mobility and occupational restrictions. For instance, social class imposed restrictions on Italians in the 1800s. If you were born into a peasant family, you would always be one. No matter how hard you tried, there was no way to move up the social scale. Numerous Italians began immigrating to America as a result. Famine and epidemics are two other societal elements that affect decisions of people to leave their native countries. Malaria and cholera outbreaks wreaked havoc on Europe throughout the 1800s. Because potatoes were the main food source they relied on to survive, the Irish potato famine in 1845 forced many Irish people to leave their homeland (Hutchison, n.d.).

b. Political Factors

Persecution and governmental restrictions on citizens are two factors that prompted people to leave their native nation. These political driving forces share one characteristic: They have to do with how a government treats its residents because they will not leave one that treats them fairly. However, a government that imposes its will through fear is likely to incite unrest among its citizens. War is another political element that has the potential to produce refugees. Political refugees may leave a nation out of fear for its rulers and sense of oppression, or they may fear persecution which is the unfair treatment they face because of who they are or what they believe. An example that embodied political oppression is when Europe witnessed the persecution of Jews, precisely Germans for many years during World War II. They were barred from all professional occupations and their children were prohibited from attending state schools. In 1938, the Nazis under the leadership of Hitler initiated attacks on Jews in all Nazi territories. Germans spent a night of horror, violence and persecution. At the end of that night 91 Jews were murdered, 30,000 were arrested and sent to concentration camps. This night was marked as a bloody massacre. This misery forced people to depart and seek new safe havens in the United States and other lands. Also, the Cuban case. As political refugees, many Cuban immigrants have fled to the US. Fidel Castro, a leader, soon established himself as the dictator of Cuba after seizing control of the country in 1959. Cubans ran the threat of being imprisoned if they expressed their disagreement with Castro or his leadership, so they decided to immigrate to the United States to dispose of that fear. Additionally, Irish immigrants were among the arrivals who were pushed out of their homeland by the political oppression, lack of political autonomy and political instability (“Nazi Persecution of the Jews”, n.d.).

c. Economic Factors

Overpopulation, intense poverty, and lack of jobs are considered as the most common economic push factors of immigration. During the 1800s, several ailments were widespread in Europe. Many Germans, Irish, and Italians consequently made the decision to immigrate to the United States. People frequently feel pressured to leave their own nations in search of economic opportunity and seek their fortune abroad. An illustration of this is the migration of Mexicans and citizens of other Central American nations into the US, where they frequently work low-wage, long-hour jobs in domestic work, construction, and agriculture. It is challenging to identify this case solely as a push factor because the factors associated with the homelands are just as important as the factors associated with the designated land. People around the world want a better future than they can see in their homeland. Some of them choose to seek that future in another country, which is the United States (Galang, 2022).

d. Environmental Factors

People may be pushed to emigrate by environmental changes. Natural disasters such as floods and volcanoes are among these changes that can destroy all agricultural crops, and thus spread famine causing death of people. For instance, Fungus decimated the Irish most valuable crop, the potato, in the 1840s as a result of a severe plant disease. Irish people relied heavily on potatoes as a food source, and they would have starved to death without them. As a result of the crisis, 1.5 million people left the country, and many Irish emigrants arrived in the United States. Additionally, human activity alters the environment in various ways. In 1986, an explosion rocked the Chernobyl nuclear power station in what is now Ukraine. This catastrophe caused a significant area of contaminated land, air, and water to surround the power station. Many people were compelled to abandon their homes and move to safer locations (“The Different Causes of Immigration”, 2021).

1.1.2.2. Pull Factors

Pull factors represent all what attracted immigrants, and made them cross the seas seeking for an ideal life. These factors are divided into several categories, each of them has a special aspect in influencing immigrants and increasing their desire to reach that country, and make their dreams turn into reality. The first category is the political factor, which is one of the worst things that immigrants may suffer from; when they see the appropriate political atmosphere in that country, they will be more motivated to leave. Also, the social factor is that immigrants see American society as the most ideal, developed and open society. In addition to the strength of the economy in the desired country, as it was a striking force, which would have guaranteed immigrants precious opportunities and the life they had always dreamed of. The essence of the country is the American dream, whose name denotes the opportunities it and hopes it holds that shine brightly in the eyes of overseas immigrants. These factors are mentioned in detail below:

a. Political Factors

Having more civil liberties and rights in a nation, as well as laws that defend freedom of speech, religion, and expression, as well as laws that forbid discrimination based on race or sexual orientation, are all political pull factors. American values and aspirations were based on strict foundations, namely ensuring freedom, providing opportunities, and giving civil rights to immigrants, while on the other hand, these values were veiled and monopolized by a certain group in Europe for centuries. The hope was to provide people with the chance to prosper through their own hard work. All that was guaranteed, though, was the chance to succeed. In the latter case, the person would frequently be left to fend for himself and be accountable for his own success or failure (“Pull Factors”, 2021).

b. Social Factors

Despite possessing political privileges, many people experience social oppression because of factors related to their culture, including their religion, sexual orientation, skin color, and other characteristics. People may move to a society that has a history of diversity and inclusion and higher levels of social tolerance as a draw factor. People may be drawn by social considerations to migrate to areas with less developed economies and lower standards of living, but which may more closely match their values in terms of culture or social structure. It can be challenging to quantify such ephemeral cultural characteristics. An illustration would be someone relocating to a nation that valued their religion more than their own one (“Pull Factors of Migration”, n.d.).

c. Economic Factors

Strong and sustained economic growth as well as many and high employment possibilities are economic pull factors. Bellies are filled with movement. This is what a study in Bangladesh found after providing families with information and a modest stipend—enough to pay for one-way transportation and some food for a couple of days—to send a family member to a city to find employment. The families who did this experienced an increase in daily calorie intake from a level just above starvation to one that is at the lower end of a pleasant, sustainable range. Since the start of the industrial revolution in the 19th century, a major share of the human population has urbanized due to these pull effects of cities. Remittances are funds that migrants send back to their native countries to assist family, friends, and relatives with financial obligations in areas where there may not be as many employment options. To find a job, live cheaply, and save money to take home to their families, many migrants go to new countries (Bowen & Galang, 2022).

According to the United Nations, The International Organization for Migration, remittances from migrants to their home countries reached 67\$ billion in 2021. As the country with the biggest number of foreign migrants, with over 55 million people who were not born there as of 2019, the United States has been the largest country from which remittances are received for the past few decades (“The World Bank”, 2022).

d. The American Dream

The United States had significant global immigration in the 19th century. People were drawn by the "American Dream" because they wanted a fresh start for themselves and their future offspring. With no restrictions from the social or political standards they may have had to follow in their home countries, immigrants perceived the US as a destination where they could be anybody and achieve anything. Or it is possible that they were not oppressed there but were only abandoned to seek their fortune in a huge, open, and yet mainly unpopulated region. This pull factor is largely responsible for the current size and power of the United States (Petersen, 2021).

1.2. Obstacles and Hindrance of Immigration

Numerous difficulties await immigrants such as the lack of the economic opportunities and social hindrances. This sparked a discussion about immigration, citizenship, and immigration restrictions among the local population.

1.2.1. Regulatory Policies and Restrictive Acts on Immigration

The U.S. public holds a range of views about immigrants living in the country. Overall, a majority of Americans have positive views about immigrants. About two-thirds of Americans say immigrants strengthen the country "because of their hard work and talents," while about a quarter say immigrants burden the country by taking jobs, housing and health care. Jefferson (1801) believed in the substantial role of newcomers, and that they were a source of strength in contributing to the success of the American experiment in self-government. For that America as a safe haven for immigrants whose sought to escape tyranny had an obligation of protecting them, well treating them as a gratitude for what they have served the country with.

Americans embraced relatively open and unfettered immigration in the 18th and early 19th centuries, and until the late 1800s, they scarcely ever questioned it. Following the Civil War, certain states passed laws regulating immigration, and the Supreme Court declared in 1875 that this required federal monitoring. As a result, as immigration grew and some regions' economies declined, Congress began to enact immigration legislation in the 1880s(Chacon, 2022).

In response to peaking levels of immigration, three Harvard University alumni, lawyer Charles Warren, climatologist Robert DeCourcy Ward, and attorney Prescott F. Hall, established the Immigration Restriction League to press for laws to check the burgeoning influxes which now originated in greater proportion from eastern and southern Europe. Unlike idealized earlier waves of western and northern Europeans who were seen as becoming independent farmers, these new immigrants were settling primarily in urban areas and employed in the U.S. industrializing economy. In numbers and attributes, they were perceived as not assimilating, a problem exacerbated by their different countries of origin and attributions of diminished capacities. The Immigration Restriction League and other restrictionists claimed authority from Social Darwinist beliefs and the "science" of eugenics to advocate a literacy test

as a measure to keep out the non-assimilating and undeserving. It would take Congress and the White House until 1917 to attain sufficient consensus about the need to limit European immigration and what rationales to apply in identifying what kinds of persons to exclude (“Immigration Restriction League Constitution”, 1894).

All the acknowledgments of the competencies of immigrants and their ability to ensure the prosperity of the country did not prevent the development of policies and acts restricting their lives. These policies and laws have continued since the beginning of the history of immigration to the present day; they are represented chronologically in table 1 below.

Table 1

Significant Federal Immigration and Naturalization Statutes

Year	Law	Major provisions
1790	Naturalization Act	Established criteria for U.S citizenship through naturalization ; restricted naturalization to any free white person.
1868	Fourteenth Amendment of the U.S Constitution.	Enshrined the right of birthplace citizenship for any born in the United States.
1870	Naturalization Act	Broadened naturalization to aliens of African nativity and to persons of African descent.

1875	Page Act	Banned involuntary immigration from Asian countries, transportation of women for prostitution, and immigrants who had committed crime.
1882	Chinese Exclusion Act	Restricted immigration from China ; barred Chinese immigrants from naturalized citizenship.
1891	Immigration Act of 1891	Established federal immigration bureaucracy.

1790	Naturalization Act	Established a federal naturalization service to promote uniform practices.
1917	Immigration Act of 1917	Further restricted Asian immigration ; excluded various categories of persons based on disability or moral criteria ; introduced literacy test.
1924	Immigration Act of 1924	Established strict national origin quotas restricting large-scale immigration from

		eastern and southern Europe and effectively barred Asian immigration.
1924	Labor Appropriation Act	Created Border Control
1952	Immigration and Nationality Act	Abolished race-based bars of immigration and naturalization ; allowed limited Asian migration.
1965	Hart Cella amending the Immigration and Nationality Act	Abolished national origin quotas ; established a preference system based primarily on family reunification ; some provisions for skilled labor and refugees ; established first numerical limitation on western hemisphere migration, including that from Mexico.
1980	Refugee Act	Established the criteria for admission of refugees and immigration based on humanitarian relief ; created the federal Refugee Resettlement Program.

1986	Immigration Reform and Control Act	Provided a path to legalization for many undocumented persons, and hiring unauthorized workers.
1990	Immigration Act	Created the diversity lottery ; enacted new high-skilled visa categories ; enacted new Temporary Protected Status designation.
1996	Personal Responsibility and Work Opportunity Reconciliation Act	Restricted legal immigrants access to social welfare benefits, and barred undocumented immigrants from most federal and state benefits.
1996	Illegal Immigration Reform and Immigrant Responsibility Act	Expanded border protections and interior enforcement ; expanded grounds for removal ; created pilot program for E-Verify.
1996	Antiterrorism and Effective Death Penalty Act	Made deportation of Lawful Permanent Residents convicted of an aggravated felony mandatory; expanded

		definition of aggravated felony.
2001	USA Patriot Act	Reorganized federal immigration bureaucracy ; and created the Department of Security ; expanded border enforcement and Homeland grounds for immigrant inadmissibility.
2005	REAL ID Act	Created national standards for state-issued identification cards.
2008	Secure Communities	Allowed for data sharing between states, localities and the federal government to identify and deport immigrants with criminal convictions.

Note: Table 1 is taken from the book “*The Integration of Immigrants into the American Society*”. (Waters & Pineau, 2015, pp. 63-64)

1.2.2. Integration and Reception of Immigrants into the American Society

The integration is the process by which members of immigrant groups and host societies come to resemble one another. That process, which has both economic and socio cultural

dimensions, begins with the immigrant generation and continues through the second generation and beyond (Brown & Bean, 2006). The process of integration depends upon the participation of immigrants and their descendants in major social institutions such as schools and the labor market, as well as their social acceptance by other Americans (Alba et al., 2012).

The integration is a two-way process; it happens both because immigrants experience change once they arrive and because native-born Americans change in response to immigration. The process of integration takes time, and the panel measured the process in two ways; for the first generation, by examining what happens in the time since arrival; for the second and third generations, by comparisons across generations (Waters & Pineau, 2015).

Children of immigrants consistently overwhelm their parents in terms of educational attainment, employment standing, wealth, and private ownership, with full integration into American society and the economy typically taking more than one generation. Additionally, there is less residential segregation between the first and second generations, and intergroup marriage rates are rising. In addition to the aforementioned ways, immigrants through their various generations, born outside and inside the country were integrated with the native population through other patterns, which are represented as follows:

a. Education

There has been significant intergenerational gain in educational achievement despite significant variations in starting places among the first generation. Most modern immigrant groups of second generation members have educational levels that are on par with or higher than those of ordinary third generation Americans. This holds true for both men and women, yet this overarching image conceals significant differences between and within groups (Pineau, 2015).

One distinction from earlier waves of immigration is the substantial influx of highly skilled workers into the country today. Also, more than a quarter of those who were born abroad have a college degree or higher, and they make significant contributions to the scientific and technological workforce in the United States. The children of these immigrants likewise excel academically and often rise to the top echelons of the occupational distribution. In contrast, other immigrants have extremely limited educational backgrounds. Mexicans and Central Americans who were born abroad, who typically have less than 10 years of education, are particularly affected by this. These immigrants' children progress a great deal relative to their parents, with an average education of more than 12 years, but they do not reach parity with the general population of native-born. This outcome mostly reflects the low levels of schooling, English proficiency, and other forms of human capital their parents bring to the United States (Barshay, 2018).

b. Employment and Earnings

Male immigrants have greater employment rates than people in generations two and up. This employment advantage is especially marked among immigrants with the lowest levels of education, who are significantly more likely to be employed than native-born men with comparable levels of education, showing that they are filling a key economic void. The trajectory for men in the second generation varies depending on their race and ethnicity. According to this measurement, Asian males are successfully assimilating into the non-Hispanic white population, while Hispanic men are advancing even after accounting for their lower levels of schooling. The general black native-born population appears to be integrating with second generation blacks as more education does not seem to be associated with higher

employment rates. Also, the longer workers have lived in the country, the higher their salaries are compared to those of Americans of native birth. Racial and ethnic stratification, however, continues to influence these broad patterns (Waters, 2015).

Native-born women employment rates significantly higher than those of immigrants, which makes the pattern inverted to men. However, rates for women of second and higher generations are approaching parity with the overall native-born population, irrespective of race. Things seem to be more complicated for immigrant women, because they were exposed to several obstacles that prevented them from joining the ranks of work alongside native females like men of their races. Usually, women were assigned to be housewives in developing countries which made it difficult for them to reconcile the responsibility of home and work. Also, females were rarely preferred in the past in the division of works, as they had not the ability and responsibility to take charge of matters. In addition, the lack of language skills, due to the lack of education and communication with the new society. Also, the exposure of women during their immigration journey to violence and physical abuse caused them trauma and distrust on people, especially the new society. Therefore, women with these specifications cannot work in a country that requires high qualifications and intellectual and physical capabilities (Albrecht et al., 2021).

c. Occupations

Similar to the picture of intergenerational improvement for education and earnings, the occupational distributions of the first and second generations show improvement over time. The groups concentrated in low-status occupations in the first generation significantly raise their occupational position in the second generation, though they fall short of parity with Americans of the third or higher generation. In terms of occupation, the children of immigrants from

Mexico and Central America in the second generation have made significant strides; between 2003 and 2013, 22% of men from Mexico and 31% of men from Central America were in professional or managerial roles (Waters & Pineau, 2015).

Although they have largely abandoned agricultural work, second generation men were overrepresented in service jobs, similar to their fathers who were foreign born. In addition, Mexican men in their second generation were more likely to work in the formal economy and obtain health and retirement benefits than their immigrant parents were. The career leap for second generation women during this time was considerably bigger, and the distance between them and women of following generations shrunk significantly. These analyses of strong first- and second-generation participation across the professional spectrum suggests that, in recent years, the American workforce has been embracing immigrant children in higher-level positions. As the baby boom cohorts retire over the course of the following two decades, this trend of employment integration seems certain to endure (Colby & Ortman, 2014).

d. Poverty

Despite having higher labor force participation rates and mostly working longer hours than native-born people, immigrants are more likely to be poor. In 2021, the poverty rate for those who were born abroad was 34% compared to 31% for those who were born domestically. The poverty rate did, however, decrease across generations, falling from nearly 21% for first generation adults (immigrants) to 13% in the second generation and 10% by the third generation and beyond. These overarching trends differ by race and ethnicity, with a concerning increase in poverty for the black second and subsequent generations relative to the black first generation (Ward & Batalova, 2023).

e. Residential Integration

The majority of immigrants and their descendants gradually scatter over various regions, cities, communities, and neighborhoods as time passes, becoming less segregated from the majority of native-born white people. The high levels of discrimination between residents who were born abroad and those who were born domestically can be somewhat, but not totally, explained by their respective income levels and occupations. The duration of stay is important too; immigrants who have lived in the country for 10–20 years or longer are more likely to live in communities with other immigrants and encounter less residential segregation from native-born whites. A distinct factor is race. In metropolitan areas, immigrants of Asian descent are the least segregated from native-born whites, followed by those of Hispanic descent and then, finally, those of black origin, who are the most segregated (Waters & Pineau, 2015).

f. Language

As the immigrant population has grown and diversified, so has the variety of languages spoken in the U.S. Currently, 85% of people who were born abroad speak a language at home in addition to English. Spanish is by far the most common language (apart from English); 62% of all immigrants speak Spanish at home. English-language ability, or how well people claim to speak English, is a more reliable indicator of linguistic integration. There is evidence that the current wave of primarily European immigrants is integrating more quickly than previous groups did in the 20th century (Batalova&Zong, 2016).

Many immigrants now arrive with English as their first or second language. According to Waters (2015), almost 50% of foreign-born respondents say they speak English "very well" or

"good," while less than 10% claim they do not speak it at all. The levels of English language competency vary significantly by location and place of origin, with immigrants from Latin America and the Caribbean typically reporting lower levels of English language proficiency than immigrants from other nations.

English monolingualism often occurs within three generations, which linguists call “ The three generations pattern”, with the second generations generally acquiring English and losing their native tongue at roughly the same rates as their historical forebears. However, compared to other immigrant groups, Spanish speakers and their offspring seem to be learning English and losing Spanish more slowly. Nevertheless, even in Southern California, where there is a significant concentration of Spanish-speaking people, the transition of Mexican Americans to English dominance is almost complete by the third generation. Only 4% of Mexican Americans still speak Spanish at home as their primary language although 17% said they speak Spanish very well (Carter, 2018).

The impediments to English competence, particularly for low-skilled, poorly educated, residentially segregated, and undocumented immigrant communities, are cause for concern despite the bright outlook for linguistic integration. Even though the number of English-language learners (ELL) has increased, funding for classes teaching English as a second language has decreased. The increase in ELL students over the past few decades has presented difficulties for many school systems. Since 1990, the number of English language learners in schools has increased far more rapidly than the total number of students (Waters & Pineau, 2015).

g. Health

In terms of infant, child, and adult health, immigrants from other countries perform better than Americans of similar racial or ethnic backgrounds. Foreign-born Americans have a lower risk of dying from cardiovascular disease and all cancers combined than native-born Americans do. They also have fewer chronic health conditions, lower infant mortality rates, lower rates of obesity, and fewer functional limitations. Additionally, depression and alcohol abuse are less common among immigrants, which means that the immigrants do not have severe temperaments or bad habits that can affect their health. They were healthy and possessed high immunity that helped them to withstand and resist diseases due to the environment from which they came, and it becomes a matter of genes when we come to children, as they are more resistant to diseases, even though they are the most vulnerable to it, due to the lack of vaccination and the needed health care. Immigrants born abroad also have longer lifespan. This immigrant advantage is true across all significant racial groupings, with a life expectancy of 80.0 years, which represents 3.4 years longer than the people who were born locally. As their health status converges with that of the native-born over time and generations, these advantages fade (Lu Shi et al., 2019).

Even though immigrants generally have better health than native-born Americans, they are disadvantaged when it comes to receiving health care to meet their preventive and medical health needs. The Affordable Care Act (ACA) seems likely to improve this situation for many poor immigrants, but undocumented immigrants are specifically excluded from all coverage under the ACA and are not entitled to any nonemergency care in U.S. hospitals (Waters & Pineau, 2015).

h. Crime

Contrary to popular belief, lower crime rates are linked to an increase in immigrant population. Males who were not born in the United States are imprisoned at a rate that is one-fourth that of men who were. Cities and communities with higher immigrant populations have much lower crime and violent crime rates when compared to non immigrant neighborhoods. This phenomenon is mirrored not only in time but also in space. However, there is proof that crime rates increase for the second and third generations to approximately the average population of Americans who are native-born. If this pattern continues, integration may suffer as a result. On the other hand, there are American statistics that indicate that crime rates among undocumented immigrants are just a fraction of those of their U.S.-born neighbors. Compared to undocumented immigrants, U.S. citizens were twice as likely to be arrested for violent felonies in Texas from 2012 to 2022, two-and-a-half times more likely to be arrested for drug crimes, and over four times more likely to be arrested for property crimes, which creates a kind of controversy regarding the prevalence of crime rates among undocumented immigrants, immigrants in general, and native people (Barncard, 2020; Waters, 2015).

1.3. Brief History of Political Cartoons

Among all kinds of artworks, one may scarcely find exceptional combinations of antiparallel elements; ones as contradictory as the ludicrous and the sensible together, lest it be a caricature. Within the narrow limits that confine a single caricature, one is chanced to see tragedy and comedy as two clasped hands, or even polar opposites of what is truthful and deceitful in one word. For as much as caricatures stood as newly born forms of exaggeration; political cartoons would be undoubtedly considered the ill-willed adaptation of such exaggeration.

1.3.1. Definitions of Caricatures: Emergence of an Art of Exaggeration

Before one indulges in unraveling the influence of caricatures on humanity, providing a brief set of definitions for this art of exaggeration is requisite. Drawings and illustrations have indeed had a peculiar power over humanity since the beginning of history. Some works of art, whether drawn by authority or not, proved throughout history that exerting power often comes disguised as the inception of an idea. Similarly, caricatures were and still are as powerful as all other art forms, a caricature merely presents a distorted event; but it is also capable of altering how viewers will perceive or act upon it henceforth. Caricatures are by definition; thus, more than exaggerated or distorted images, they are complex forms of art that provoke more than just laughter.

The term “caricature” has varying definitions, nuances, and uses by many artists, philosophers, linguists, and psychologists. Perkins (1975) claims that the emergence of the art of caricature has proved to be a nuisance to psychologists and philosophers who are interested in analyzing them. According to him, a part of this problem is the contrast between what is oftentimes traditionally called a caricature and what audiences believe is a customary “realistic” representation. To illustrate, the diverse lineup comprising of children’s drawings and illustrations, human-animal hybrid paintings, and most exaggerated portraits are all generally called caricatures, despite the fact that they deviate from the typical usage of the term.

Ames (2021) writes that the word caricature comes from the Italian verb “caricare”, which means the action of loading, surcharging, or exaggerating details about things. Similarly, the beginning of the notion of exaggerating certain features in caricatures is initially tackled by the definition of Kutsyk (2022, p.16); he explains that the term “caricature” generally means a distorted image of one’s face. He proclaims that the first definition of the concept was given by the British writer, philosopher, and physician T. Browne in “*Letter to a Friend*”, stating that Italians say “caricatura” whenever they see human faces drawn like animal ones. It becomes clear that exaggeration is the first building block of the definition of caricatures in the sense

that caricaturists use and exaggerate grotesque features to communicate a message. Within the same vein, Olivier et al. (2022) define caricatures as the art of drawing the faces of persons or animals exaggeratedly through different techniques of artistic drawings.

However, definitions such as the ones previously stated fail to address the complexity of caricatures accurately. In addition to "exaggeration", other scholars use terms such as laughter, humor, and ludicrousness to define caricatures. Prudhomme (1906) declares in the preface of "*Le Rire et la Caricature*" that among all things, laughter is the most important companion of caricatures. Lynch (1926) also shares a similar view, he states that caricature in art is a ludicrous depiction of persons or things as seen by the caricaturist, without regard to measurements or rules of drawing. According to him, what neatly describes a caricature, or at least most humorous aspects of this art, is Joseph Conrad's idea of "putting the face of a joke upon the body of a truth" in his novel *Nostromo*.

Other scholars argue that there is more to caricatures than meets the eye. Wright (1904) admits the fact that, contrary to general perceptions of people, caricatures are not incorrect or ugly; they are good, refined, and controlled drawings made to produce a humorous effect. He further explains that what makes a bad drawing out of a caricature is a distortion made from ignorance, but a distortion with an understood motive is more truly ridiculous. Similarly, Grove et al. (2009) state that caricatures – be they visual or written- are a focus on and an exaggeration of selected, salient traits in a comic way.

The connection between caricature, humor, and exaggeration is not new. Horace (1640) encapsulates this relationship in a series of verses; explaining that grotesque imagery and exaggeration in art cannot help but cause laughter:

If a painter wishes to join a horse's neck to a human head.

And to place varied plumage on limbs brought together helter-skelter.

So that a woman beautiful in her upper parts.

Should terminate hideously in black fish.

Who could avoid laughter? (As cited in Barker, 2016, pp. 44, 45)

The statement above shows that, throughout history, artists of different kinds enjoyed the feature of associating what is monstrous and animalistic to what is human. It has always been entertaining for people to take such features and liberties of other creatures, and to exaggerate, for example, what is beautiful and tame to a point where it becomes ridiculously hideous and wild. Caricatures are not very different, they are also desperate attempts of artists and creators to be daring; i.e. to defy the agreed-upon rules of drawing and body measurements, where the head is always the universal basic unit. This adventurous exaggeration, be it intentional or coincidental, is undoubtedly a significant contributor to the viewers' laughter.

On another note, caricatures are not mere drawings that are meant to cause laughter and ridicule; they are also forms of expression. The Clements Library Associates (1995) state that since caricatures target cheap print format and consumption, they may as well be considered the most genuinely democratic art. To illustrate, caricatures were and still are seen as democratic shortcuts to claim a position and express an idea; especially because they are forms of expression that allow ideas to be seen and memorized rather than justified and explained. The Clements Library Associates (1995) further discuss that cartoonists do not have to justify their works; their sole obligations are bound to expressing ideas, and making them accessible and entertaining to the broadest audience possible.

To conclude, one might suggest that caricatures (apart from being attempts of exaggeration and ridicule) are also excellent ways of assessing past attitudes and events. In other words, since the caricaturist aims mainly at communicating an idea (be it personal or political), a caricature is an eternal gate to history. This is but a hint to what power over humanity does one caricature

hold; this art evolved from being made solely for entertainment purposes, to targeting larger audiences and incorporating various themes and topics. Caricatures are indeed more than just exaggerated images, and they certainly provoke more than just laughter.

1.3.2. Emergence of the Art of Ill Will: Political Cartoons

Perhaps the most important feature that a cartoonist must possess in order to bring a political cartoon to life, aside from an extraordinary intellectualism; is just a deliberately expressed ill-will. Political cartoons do not solely serve as vehicles for ridiculing political figures; they may as well be considered reminders to those figures that they are mere public servants. Hence, ill-will serves as the first building block for any political cartoon, since these cartoons were and still are graphic forms of retaliation; ones that exploit the same methods used by their targets.

1.3.2.1. History of Political Cartoons

Political cartoons are unquestionably the most devastating weapon in journalism, although one might notice that the history of political cartoons is older than the history of newspapers themselves. Since the mid-18th century, caricaturists began to consider using the innocent humor of caricatures to address controversial political issues. Knieper (2018) writes that political cartoons can be defined as opinion-oriented caricatures which target politicians and political events by communicating editorial commentaries on politics.

The first American political cartoon is a piece created in 1754 by Benjamin Franklin, in an attempt to urge the British colonies to “*Join, or Die*” in defense against France and her Indian allies. The alleged first political cartoon by Franklin previously mentioned is a woodcut drawing of a snake divided into eight pieces, all representing the colonial governments (see Appendix A). Franklin’s early efforts to rouse his countrymen inspired the Revolutionary War generation, led by patriot and propagandist Paul Revere (Katz, 2004). “*The Boston Massacre*” was the title chosen for Revere's political cartoon, which depicted cold-hearted British soldiers firing at an

innocent American crowd (see Appendix B). This artwork represented an alternative reality of the actual event, hence being widely regarded as one of the most famous pieces of war propaganda in American history.

Because of the expensive costs of printing, and the limited 'only-literate' audience, political cartoons were relatively scarce. The situation changed drastically; however, as soon as immigration increased during the 19th century. Graffagnino (2017) states that this drastic increase coincided with the invention of lithography which helped with the expenses of printing. He further explains that as immigrants of increasing numbers flocked to North America in the early 19th century, publications of small guides and pamphlets targeted them. To illustrate, the influential pamphlet entitled *Emigration to America: Hints to Emigrants* is the perfect example of such change (see Appendix C). It was published in 1816 to assist a growing number of Irish immigrants in New York, and it eventually became the subject of one of the most famous political cartoons on Irish immigrants entitled "*Homeward Bound*" (see Appendix D).

The early 20th century witnessed the demise of famous magazines such as *Puck*, *Judge*, and *Harper's Weekly*, and political cartoons became more popular even on television. The First Amendment Museum Organization (n.d.) states that newly developed technologies during that era, including television and radio, all contributed in the quest of mocking political events and figures. It also claims that political cartoons experienced a drastic change in this era; especially in terms of form and art style. In addition to the aforementioned points, the subject matter of political cartoons improved considerably during the early 20th century, introducing one of the most controversial American political cartoonists: Dr. Seuss (see Appendix E). Gilbert (2017) states that among all important figures who attempted to accommodate to a turbulent era, the most interesting and intriguing was Dr. Seuss. She further explains that in the early 1940s, Dr. Seuss had crafted more than 400 controversial political cartoons on the subject of WWII alone.

The cartoons of the author and illustrator Dr. Seuss, who is also famously known by his middle name Geisel, impacted the lives of many during the 1950s. After WWII, many were still recovering from the distress of war, and Dr. Seuss was one of those who helped to ease the minds of children in particular. However, Dr. Seuss' racial history persisted on drawing controversy even after his death; his works are being re-evaluated for containing racist imagery until this day. Wilkens (2017) states that many of Dr. Seuss' books incorporated stereotypical images of certain racial groups, along with ideas that should not be part of children's ideology. He further suggests that Dr. Seuss himself would have loved to be part of such discussions, especially because he was one to advocate against perpetuating such ideas.

In the late 20th century, the use of colors became scarce since newspapers continued to publish these cartoons in specified sections for controversy. Publishing political cartoons was not as democratic as advertised; i.e. newspaper editors and publishers began exerting power over caricaturists by asking for controversial cartoons that allegedly attracted more readers. Since prints were not like newspapers; i.e. not subject to censorship, the need for literacy was neglected, and controversy was all that mattered. "Caricatures were sold as separate sheets in printshops and circulated in coffeehouses. In the hands of artists, the cartoon became an accepted part of political controversy" (The Clements Library Associates, 1995, p.12).

After 2001, the media continued to spread American propaganda, insisting on how North Americans suffered more than any other group of people; especially after the tragedy of the World Trade Center Twin Towers. Consequently, hushed and censored political cartoons emerged. Lamb (2004) explains the phenomenon related to censorship by illustrating that the 9-11 tragedy shook every American, including caricaturists, to the point where even caricature in that period was dull and boring. He continues to narrate through the cartoonist Mike Luckovich's point of view: "After September 11, you just couldn't use humor, the tragedy was so enormous, you couldn't be funny..." (as cited in Caudwell & Rinehart, 2017, p.17).

1.3.2.2. Characteristics of Political Cartoons

Even though political cartoons are the most neglected genre of political communication, they almost always succeed in delivering the promised message to the audience. Political cartoons stand out from other works of art simply by felicitously provoking reactions from various audiences, even the younger, novice, and uninterested ones. Thus, one might deduce that the most prominent characteristic of a political cartoon is its rhetorical devices that are generally used as persuasive techniques.

Political cartoons are exceptionally easily understood; especially because they present unfamiliar ideas to the audience through familiar rhetorical devices. According to Kangira and Mwetulundila (2015), even incompetent readers could understand and relate to a format that humorously communicates powerful ideas through analogy, irony, exaggeration, and symbolism. Regarding symbolism, Onserio and Ondieki (2017) note that political cartoonists will always benefit from the use of familiar symbols to deliver odd ideas to the audience. As for the use of analogy, they further comment that cartoonists generally compare two things that (although significantly different) share characteristics which will eventually clarify the purpose of the caricature.

For a necessary emphasis on a cartoonist's point of view, a political cartoon must include forms of exaggeration. The technique of exaggeration, whether on physical features or abstract themes, is widely used through amplifying core issues, events, incidents, problems, or individuals. Political cartoonists use irony as a persuasive technique to strengthen their convictions on an issue; this technique mainly revolves around manipulating language into expressing meanings that necessarily signify the opposite of its utterances (Mustaffa & Pinto, 2022).

Another important technique has been provided by Halliday which is called “Labeling”. Halliday (1993) explains the persuasive nature of this technique that he labelled “putting names on things”, claiming that it is a way of specifying what different elements are:

The label defines small segments of the whole political cartoon. ... Cartoonists also use labeling to make things less complicated for the audience. Not wanting to leave unturned stones behind, cartoonists check and ensure that the audience has a great understanding of the message behind the cartoon. Hence, using labels facilitates stating what things are supposed to stand for. (As cited in Kangira&Mwetulundila, 2015, p.67)

The aforementioned statement provides a prologue on the technique of labeling; a technique of “putting names on things”. Indeed, the labeling technique heavily contributes in facilitating the process of viewing a political cartoon, and is also of great use for those who are not well-acquainted with politics; especially because it clears ambiguities and brushes misunderstandings aside. However, a cartoon’s message can easily be expressed without absolutely labeling every single element. Labeling was a very common technique during the 1960s but is not as common in recent years, cartoonists will oftentimes just use the proper images and symbols to convey what is being represented.

On the other hand, the design of a political cartoon itself is of crucial importance, and is also a great portion of the message it carries. Barker (2016) claims that the design of political cartoons is unique and characteristic; considering that the stylistic devices employed (such as protagonists, speech bubbles, and colors) serve to elaborate words further. As for the protagonist, Barker (2016) discusses:

[...] the most obvious is that of the choice of protagonist, artists assigning prominent figures with a particular visage based upon appearance and character... If additional affiliations or interests need to be associated with the protagonist; logos, flags, signs, or

commonly recognized symbols are incorporated nearby or onto the protagonist themselves. (p.78)

The previous statements indicate that the most prolific and influential political cartoon is one that chooses its protagonist wisely. Appropriately capturing the imitable human nature of the chosen protagonist will help humanize the message of the political cartoon to viewers. The protagonist is; therefore, a necessary stylistic device; all events and elements are associated with and related to the protagonist alone. However, protagonists are not just the center of attention in political cartoons, they almost always are targeted negatively, and they oftentimes represent the antagonist being visually ridiculed and lampooned on.

Another important stylistic device is called the “Speech bubble”, and is generally a circular or rectangular shape that contains a character’s speech or thoughts. Barker (2016) also believes that a speech bubble is a core stylistic device that cartoonists can manipulate to convey a spectrum of meaning. He further suggests that there are typically five variables associated with this graphic convention:

[...] form (the shape of the bubble and its tail); color (an absence or presence of signaling an emotion or mental state); tail-use (signifying the speaker); deviant fonts (emphasizing a pronouncement or amplifying/weakening the message); and non-verbal material (use of punctuation, mathematic or computer stylistics). (p.81)

There are far more underlying concepts and meanings behind the variables mentioned above. The shape of the bubble alone can signify the tone of the speaker; spiky jagged edges for instance are generally used when the character is screaming or shouting. Emotions can also be easily understood from the color of the speech bubble. To illustrate, the color white is a universal symbol for serenity and calmness; hence, character’s inner thoughts are generally put inside a white cloud-like speech bubble. Ultimately, what is and is not written inside a speech

balloon carry meaning all the same. For example, a speech bubble containing only shapes of stars pointing to the person's back, symbolize the pain a character feels, and not an actual speech.

As much as colors carry meanings within a speech balloon, they carry underlying concepts and meanings everywhere else inside the cartoon frame as well. The final stylistic device considered in Barker's discussions (2016) concerns the colors deployed by cartoonists to deliver intended messages. He specifies how political cartoonists make use of an assortment of colors to perform a degree of clarification to their messages; making the audience eager to contemplate even the most insignificant details.

1.3.2.3. Functions of Political Cartoons

People use political cartoons for a broad spectrum of purposes; namely to speak an inner voice, understand organizations in a culture, and create criteria on which we measure reality. These cartoons; however, are not bound by such limited range of purposes, they are visual vehicles that are condensed with meanings, which ultimately makes them the most multifunctional forms of expression. DeSousa and Medhurst(1982)claim that political cartoons specifically serve four main functions; an entertainment function, an aggression-reduction function, an agenda-setting function, and a framing function.

To begin with, political cartoons do not solely entertain the audience, but they also serve as an amusing learning tool. Similarly, DeSousa and Medhurst(1982) agree on how political cartoons are very similar to comic plays; they all teach us how to observe and learn from people who receive ridicule for wrongful acts. They illustrate:

The actors in these little dramas (political cartoons), however, are not willing players.

They are those public figures suspected of moral or ethical wrongdoing, duplicity,

hypocrisy, or stupidity. Their punishment is ridicule through portrayal on the editorial page in some compromising or unflattering depiction. (p.91)

Political cartoons indeed have, as mentioned above, the special ability to entertain the audience through making certain characters or events the center of a joke. Political cartoons are educational only because they oftentimes contain characters in their most natural form; i.e. these characters are brought with all their mistakes and wrongdoings as a moral example. The viewers will then learn from the past mistakes of these characters, and will eventually determine whether it is worth being a probable future victim of a cartoonist.

Concerning the aggression-reducing function, DeSousa and Medhurst (1982) explain that political cartoons serve as those degrading and destructive symbolic weapons that are also aggression-free. They clarify that sticks and stones may break some bones, but symbols might be even more detrimental and harmful if used effectively. They further elucidate:

[...] the unseating of a political leader may not be nearly as satisfying as his graphic persecution on the editorial page. The vigor of First Amendment protection, combined with the unlimited creativity of visual caricature, make the political cartoon a near-perfect vehicle for the symbolic denigration of a politician... Cartoons are successful vehicles for symbolic aggression to the degree that reader satisfaction is achieved within the dramatic world of the caricature. (pp. 91,92)

The aforementioned points indicate that instead of objecting to actions taken by a political figure, whether through calling for petitions or making ballot boxes, citizens may just resort to “graphic persecution”. Since few people will ever take physical action toward corrupt political figures, or call to unseat those occupying irresponsible and non-liable seats; it is just easier to symbolically vent inner hostility through caricatures. Political cartoons; hence, serve as safety

valves for protests against deceitful political figures; the same protests which might evolve into physical conflicts lest people did not take such “symbolic” action.

Political cartoons' dependence on timeliness makes a significant contribution to their editorial impact as well as their agenda-setting function. Although these selected editorial cartoons may contain and carry universal and timeless messages for various audiences, most political cartoons are limited to and bounded by concepts of now and today. However, this very dependence on the political present makes political cartoons an essential guide to historical issues. Therefore, political cartoons are partly responsible for setting an agenda because they deliver the most significant events, issues, and topics about a specific era to readers(DeSousa &Medhurst, 1982).

One final function of political cartoons results from the nature of the latter, considering that political cartoons are forms of expression that are particularly condensed. Editorial cartoonists do not possess the luxury of having successive panels on which they can draw and express their ideas. On the contrary, they only have one frame in their possession with which they have to efficiently use to the fullest. Cartoonists must; thus, cram and load the cartoon with the most meaningful content possible, if ever their goal includes delivering a comprehensive message. Luckily, this condensed nature of political cartoons provides audiences with a peculiar sense of understanding: one that would later offer a set of instructions for future action under the name of public opinion. Therefore, reducing and unraveling such intricate issues into single metaphorical imageries for readers to decipher; serves as the last framing function of political cartoons(DeSousa &Medhurst, 1982).

1.3.2.4. Reception of Political Cartoons in the Modern World

A political cartoon is recognized as one of the most controversial forms of expression nowadays, knowing that it can effortlessly stir public opinion. Lately, studies such as the ones

done by Hlade (2022) and Bras (2022) are attempting to quantitatively and qualitatively examine the effects of viewing digital political satire (such as political cartoons). Reception of political cartoons is of crucial importance to the political environment; especially on online platforms where most controversial discussions occur. Political cartoons have received the attention of many well-educated people in politics as great communicative tools while still gradually becoming accepted and understood among younger generations.

Political cartoons can oftentimes fulfill a controlling function in political settings; i.e. these forms of criticism can alter how people perceive and act upon political events or figures. Many scholars demonstrated through their experiments that viewing editorial-style political cartoons negatively affected; for example, presidential candidate evaluations. However, most of those studies suggested the potential positive effects of these cartoons on public participation in political events as well (Huntington, 2017). All leads us to deduce that political cartoons are successfully received by the audience, or at least clearly understood to cause future actions about political issues.

Since political cartoons proved to be of crucial importance in altering how people perceive the happenings around them, it is unavoidable that they are well received from the audience. In a study conducted by Adelota et al. (2020) that examined the proficiency of editorial cartoons as a communication medium by *The Punch* and *The Guardian* newspapers, results demonstrated that political cartoons have had a positive reception from the audience especially in recent years. They highlight how most selected respondents believed that editorial cartoons are now a necessary part of a newspaper:

This is contrary to the submission that some people are of the view that cartoons do not play any significant role in society; because it is a phenomenon of educated people and of those people who have awareness and knowledge of the situations and issues that are portrayed in the cartoons... Not even in an instance where 49.2% of the respondents

sometimes prefer cartoons to new stories in the delivery of message or information.

(p.51)

The aforementioned points demonstrate that, beyond doubt, political cartoons are a necessary section in newspapers. Contrary to popular belief, political cartoons do not solely target well-educated readers or those who are well-acquainted with politics specifically. Cartoonists carefully craft their works of art to initiate or provoke an action on what is happening in a certain environment; therefore, they communicate problems to everyone affected by them. Undoubtedly, political cartoons are very inclusive compared to the traditional communication tools we tend to see; they are timeless, universal messages that target the old and the young all the same.

Conversely, some people still find difficulties in understanding some political cartoons; especially those containing most recent news. In a small-scale pilot study on how readers respond to and interpret editorial and political cartoons, El Refaie (2009) proclaims how most respondents acknowledged that they sometimes found recent political cartoons published in newspapers quite hard to comprehend. She further explains that although these same respondents confirmed being familiar with all sorts of political cartoons, they still had difficulty in enjoying some recent ones; particularly if they had not been following the latest news. She concludes that the existence of certain conditions is necessary for a positive reception of political cartoons:

My findings suggest that even for highly educated readers who are relatively well informed about political events, the reading of individual newspaper cartoons poses quite a challenge and requires a whole range of literacies, including a broad knowledge of current events, an excellent grasp of idioms and other linguistic phenomena, a vast repertoire of cultural symbols, a familiarity with cartoon conventions, and a capacity for lateral thinking. (p.199)

The previous statements indicate that political cartoons require a specific consortium of knowledge and literacies to be properly understood. In order to be able to identify underlying biases, or even construct new opinions and perceptions in a cartoon, the viewer must at least be well-informed about the events, symbols, and conventions used. It is also evident that political cartoons do not always contain an easy, self-evident language; they can easily be misinterpreted by novice readers. This is mainly due to the fact that cartoonists generally and intentionally create suggestive political cartoons; i.e. these images oftentimes require additional critical thought processes from viewers.

On a similar note, the contemporary world continues to witness an unfortunate decline in editorial and political cartoons. Baumgartner (2008) considers past events of the protest held by the Association of American Editorial Cartoonists in 2005 in response to the cut of some editorial cartoon staff. He states that this protest mainly aimed to draw and bring attention to recent trends of downsizing some professions, including editorial cartoons. He also elucidates that according to the latest sources; the modern world has fewer than 60 editorial cartoonists working full-time jobs. According to him, many cartoonists resort to using the Internet as an alternative medium of publication instead of newspapers, suggesting that political cartoons now flourish slowly on the Internet.

The fluctuating journey of political cartoons lasted for centuries up until now; it has been rising and falling from being popular and impactful to being harshly criticized and misunderstood. Many well-educated people who are interested in the political field are recently heading toward political cartoons in search for political truth. Novice readers and younger generations are also being newly acquainted with these cartoons; especially because the latter are recently becoming the center of online debates.

1.4.Representations of Immigrants and Immigration in Political Cartoons

The struggle of immigrants to find acceptance is no modern development; nativist fears of others invading their land and taking their opportunities all date back to the eighteenth century. Stereotypes and prejudices are timeless emergency doors for Americans, especially when they feel threatened by the existence of immigrants. Guidebooks on how to become good Americans, cruel restrictions on minorities, segregation by color and race, and categorization into violent others through political caricatures were all costs of attempting to settle in America (Graffagnino, 2017). Hence, history and its publications; especially editorial and political cartoons, are a touchstone on which future generations will conclude that immigrants struggled to find acceptance.

Because there were no consequences, at least around the turn of the twentieth century, for portraying people in inhuman forms based on prejudices on their ethnic or religious identity, cartoonists unleashed their ethnic and religious oppression. The offense was immaculate and limitless; deformities and exaggeration of human features were the best types of humor for the audience. Therefore, the more destructive and cruel a political cartoon was, the funnier it was perceived by audiences, and the better it sold (Bisson, 2014).

Despite being the source of fascination to many Americans, Chinese people were always subjects of ridicule and mockery by white working-class citizens and immigrants. Perhaps the main reason the Chinese were the most disrespected target of cartoonists, after having experienced four decades of discrimination in the United States, is that they compete with European immigrants for scarce low-wage job offers and opportunities. One good example of racially stereotypical political cartoons about Chinese people is a caricature illustration for a sheet music shot; the piece entitled "*The Chinese Laundryman*", which was published in 1880 (see Appendix F). The caricature presents a full stereotypical image of a Chinese person who necessarily is a laundryman with long peculiar braids and who allegedly uses Pidgin English to communicate (Dopp, 2017).

Another blatantly ethnic stereotypical caricature is by the German immigrant Joseph Keppler, known for sharp-witted opinions on corrupt rulers, entitled “*Looking Backward*” and published in the *Puck* magazine in 1893 (see Appendix G). The controversial cartoon depicted the rejection of an immigrant of the working class, shown shamelessly entering town from what appears to be a harbor bridge by a line of wealthy and well-dressed men. Keppler presents this line of men cerebrally as descendants of earlier immigrants through their shadows, revealing the hypocrisy of anti-immigration movements in America at that time. Although the caricature previously mentioned contains serious ethnic stereotypes that are somehow insulting and disrespectful representations of immigrants nowadays, one cannot simply deny its inclusiveness (Lewis, 2017).

A great example concerning prejudices about the alleged violent behavior of immigrants is a political cartoon by W.A. Rogers published in 1900 and entitled “*Uncle Sam’s New Class*” (see Appendix H). Bisson (2014) states that the paternalistic caricature presents a universal symbol of the United States - Uncle Sam - as a teacher struggling to control a classroom full of ill-mannered and misbehaving children from different nationalities. She further illustrates that one stereotypical representation in that political cartoon is the squirming Filipino who stands humiliated on a stool in the corner wearing a dunce cap while Cubans fight each other shamelessly in the front row

In another particularly imperialistic image, William Carson responds to the invasion of the Philippines by the United States through a political cartoon entitled “*A Bigger Job Than He Thought For*” (see Appendix I). Carson depicts a frightened Uncle Sam wrestling a fun-sized hostile caricature of a Filipino, willingly portrayed as insane and out of control, with a knife he holds with firm hands, and a sash signaling him as an insurgent (Bisson, 2014).

Stereotypes and prejudices prevailed even in the 21st century, but cartoonists focus more on social and political insensitivity towards immigration nowadays. In a conference conducted on

migration representation in political cartoons, Saygin (2017) states that after 2015, political cartoons that portray the terrible consequences of immigration and the lack of action witnessed fast growth. He elucidates that this sudden growth of awareness results from the continuous appearance of touching and emotional stories in the media, especially sensitive topics like deaths on a mass scale while migrating. He concludes that cartoonists now generously emphasize the hardships of migrating, the hopeless and cureless situation of immigrants, and social and political insensitivity.

Conclusion

This chapter has encapsulated immigration to the United States and its representation in political cartoons. The first half of this chapter is dedicated to the history of immigration to the United States, its four waves, push and pull factors, and the hindrances immigrants faced because of the critical regulatory policies and restrictive acts on immigration. The second half of this chapter examines political cartoons in depth, providing a historical background and definitions of caricatures and political cartoons. The present chapter further highlights the main characteristics of political cartoons, their purpose, reception in the modern world, as well as representations of immigrants in American political cartoons. The upcoming chapter is a practical attempt to describe, analyze, and interpret representations of immigrants in a set of twelve American political cartoons.

“The more one suffers, the more sense, I believe, one gains for the comic. Only by the most profound suffering does one gain real competence in the comic, which with a word magically transforms the rational creature called man into a Fratze [caricature].”

- Kierkegaard, Stages on Life's Way, 1845.

Chapter Two

Research Methodology and Data Discussion

Introduction

This chapter initially tackles the methodological framework of the study; outlining and directing its structure. The chapter also addresses the methods, tools, techniques, and materials used for data collection and analysis. The methodological framework for this study is forged and designed to align with the research questions and objectives. Hence, this study aims to explore, analyze and interpret old and modern representations of immigrants through the use of visual semiotic modes in American political cartoons. The first part of this chapter outlines the steps that initiate and direct the research. The chapter begins by specifying the research design that aligns with the research objectives. Then, it moves to identifying the research instruments used for data collection and analysis along with the sampling materials and the analysis procedure. The second part of this chapter is mainly devoted to discussing, analyzing, and interpreting the data previously collected.

2.1. Research Design

The researcher should devote huge attempts into structuring the research effectively and appropriately, as this will guarantee the accuracy of the conclusions and the possibility of having them as a reliable reference. As the first step in the process of conducting the research, the researcher needs to design a precisely planned research outline to frame the entire research structure. Before launching the scientific research process, it is also crucial to establish a

framework that covers each step the researcher must take to tackle the previously stated research questions and accomplish its objective.

A research design is the procedure of collecting, analyzing, interpreting and reporting data in research studies (Creswell & Clark, 2007, p.58). It is the core strategy for aligning the relevant (and feasible) empirical research to the conceptual field of research. In other words, the research design determines how the stated research questions will be addressed as well as the methodologies to be used to gather and analyze the required data. Also, Research design is the framework of research methods and techniques chosen by a researcher to conduct a study. The latter allows researchers to sharpen the research methods suitable for the subject matter and erect their studies for success. In addition to that, the design of the research influences the type of data to be gathered, and consequently, its results. Depending on the type, research design also defines all other constituent parts of a study, such as variables, hypotheses, experiments, methodology, and statistical analysis (Creswell et al., 2018).

Choosing the right research approach is related to some essentials that should be considered. The chosen approach must align with the intended scope of research and its objectives and allow completion of the research project within the stipulated time and with available resources. Also, it must include appropriate data gathering tools, and an appropriate sampling design that takes into account access to the target population (Joshi, 2022). Simplistically, the selection of a research approach is based on the nature of the research problem or issue being addressed, the personal experiences of the researchers, and the audiences the researches are addressed to (“The Selection of a Research Approach”, n.d.). A researcher may choose either a quantitative, or a qualitative approach, or sometimes both. The current study adopts a qualitative approach to investigate the research problem stated and to tackle the underlined research objectives. This

study opts for a qualitative approach because its principles serve the main research objective, which is to describe, investigate, and analyze immigrants' representations in American political caricatures. Furthermore, selecting this approach is based on the research questions highlighted, which require an in-depth, thorough description of the phenomenon at hand. The qualitative approach allows researchers to be flexible and creative in their quest and provides them with the in-depth insights they seek. The characteristics, advantages, and disadvantages of this approach will be discussed in detail within the next sections.

The qualitative approach has a set of advantages that may make it chosen by researchers in order to accomplish their quest. First, qualitative research approach produces the detailed description of participants feelings, perspectives, and experiences; and interprets the meanings of their actions (Denzin, 1989). Also, in terms of language testing, qualitative research results provide the relationship of information processing with performance specifically and deeply (Bachman, 1998). As that in language testing, the qualitative research techniques analyze the participant, and the interviewer behavior, and cross-cultural influences on behavior during the speaking tests (Lazaraton & Taylor, 2007). Secondly, Denzin and Lincoln (2002) argue that qualitative research is an interdisciplinary field that encompasses a range of epistemological viewpoints, research methods, and interpretive techniques of understanding human experiences. Thirdly, the qualitative research approach (an idiographic approach) studies individual cases or events, and understands opinions of people, meaning and events (Kelin & Myers, 1999).

Although the advantages of the qualitative approach are diverse, it has some shortcomings that must be taken into consideration. First, qualitative research approaches often leave out contextual sensitivities and focus more on meanings and experiences. Second, qualitative

research may give low credibility to results since researchers may manipulate or change results which are purely words. In addition, purely qualitative research may neglect the social and cultural constructions of the variables studied (Richards & Richards, 1994). Third, in terms of research method, smaller sample size raises the issue of generalizability to the whole population of the research (Harry & Lipsky, 2014). According to Lam (2015), the small sample size of the study results does not wish to claim wider generalization to other contexts. Berg and Lune (2012, p. 4) also commented that "Qualitative research is a hard quest, with elusive data on one side and stringent requirements for analysis on the other." Concerning data interpretation and analysis issue, Darlington and Scott (2003) claimed that developing the undeveloped question into a researchable form is harder, and the refining question in qualitative research may be continuous throughout a whole study. Lastly, the analyses of the cases take a considerable amount of time, and one can generalize the results to the larger population in only a very limited way (Flick, 2011).

One much known tool of conducting qualitative researches is document analysis, in which textual, visual, and other types of documenting data are collected. The current study makes use of content analysis as a tool to describe, interpret, and explain caricatures related to the way immigrants are portrayed in the USA.

2.2.Sampling Materials

The present study aims to examine old and modern representations of immigrants through visual semiotic modes incorporated in American political cartoons. Therefore, this study attempts to analyze caricatures extracted from credible magazines, websites, and social media platforms. The lack of (and the focus on) certain racial representations in some sources rather

than others necessitates that the research utilizes political cartoons from different sources as research materials.

The universe of the study consists of twelve caricatures published from the 19th century to 21st century. The present research follows a categorization of these twelve caricatures into two categories: Old-representations of immigrants and Modern-representations of immigrants. The present study also categorizes the selected twelve caricatures into six sub-categories, in which each sub-category represents one ethnicity. Therefore, each sub-category contains two caricatures of an ethnicity, one old and one new: Japanese, Chinese, Irish, Italians, Africans, and Latino. The categorization process of these caricatures is based on finding and collecting the most convenient, frequent, and constantly spoken-of ethnic groups of immigrants to be represented in American political cartoons. This study analyzes six caricatures of Old-representations of immigrants and six others of Modern-representations of immigrants.

The chosen caricatures exhibit how the American perception of different races of immigrants evolves (or devolves) throughout time. The most pertinent elements depicted in these selected caricatures are immigrants, political figures, and American citizens. The researchers believe that the selected political cartoons are of great value for the analysis; particularly because the selection process focuses mainly on ethnic inclusiveness, frequency and occurrence. Therefore, these caricatures help fulfill and achieve the research objectives and goals. The main aim of this research is to reveal whether or not visual semiotic modes in political cartoons advocate for ideologies against immigrants and immigration.

2.3. Content Analysis as a Discursive Gathering Tool

One of the crucial components of the scientific investigation process is the instruments used to gather and analyze data. The choice of instrument for a research study should therefore be carefully considered. Because the data they gather serve as the foundation of the final conclusions of the study, research instruments are crucial for the accomplishment of any scientific study. The research tools must be chosen in accordance with the objectives of the research, its questions, and the methods the researcher chose to use to collect data. Content analysis has been selected as the research instrument for the current study. This data gathering and analyzing tool has been chosen to investigate how different immigrants are represented using visual modes in American Political Caricatures.

2.3.1. Significance of Employing Content Analysis

Content analysis is a research methodology in which the researcher attempts to make sense of often unstructured content of messages, the latter generally being images or symbols. This methodological framework indicates that images, similar to languages, also have specific grammar structures suitable for analysis in searching for meaning. Content analysis has been used to examine numerous subjects and themes in different mediums and platforms. According to Treadwell (2011) for example, content analysis has been used to analyze portrayals of different topics and social groups in newspaper advertisements, reality TV shows, YouTube videos, movies and films, and even cartoons. Content analysis is, hence, a rather flexible research instrument that is generally used to examine and interpret different themes and topics.

The process and methods of analyzing images, regardless of their content, as well as concluding meanings from these images are what one might call content analysis. The previous definition denotes that this specific method of analyzing content focuses mainly on making inferences. According to White and Marsh (2006), in order to reach these inferences, the

researcher must use analytical constructs that allow one to proceed from the text to the context. To illustrate, the researcher must first analyze the content to achieve conclusions through inferences. The researcher then contextualizes these conclusions to answer the underlined research questions of the study.

Content analysis is an exceptionally flexible instrument especially if used in qualitative research where answering research questions is of utmost importance. Since this instrument facilitates the analysis by focusing on the selected content itself, the researchers will be able to consider any new questions that appear during the coding. According to White and Marsh (2006), content analysis is a suitable instrument for any research, but is specifically beneficial for a qualitative analysis since its result is oftentimes just a composite “big-picture” of the phenomenon being studied. In other words, this composite picture is what results from the thorough process of describing, analyzing, and interpreting the context, the population, and the theoretical construct altogether. Content analysis is, then, the most suitable instrument for this research; especially because the goal is to depict the “big picture” of political cartoons and to gain a thorough understanding of the underlying meanings behind its ideologies.

To summarize, one may thus define content analysis as a particular theoretical framework from discourse analysis. One may then conclude that content analysis is a research tool used to determine the presence of themes and concepts to be analyzed. This also highlights the inferential nature of content analysis. Through an inductive, deductive, or abductive process, the researcher concludes meaning from certain premises and samples. Therefore, by using content analysis, a researcher aims mainly to elicit meaning from collected data and to draw realistic conclusions.

2.2.2. Multimodal Critical Discourse Analysis as Form of Content Analysis

Multimodal Critical Discourse Analysis is a new trend which provides a systematic way of studying different semiotic modes. Content analysis is a research method which can be used to demonstrate the workings of this new trend as way to identify, interpret and understand patterns in recorded communication in a set of texts. These include written materials like newspapers, oral like speeches, or visual like caricatures.

2.2.2.1. Definition of Multimodal Critical Discourse Analysis

Multimodal Critical Discourse Analysis is an integration of two terms "Multimodality" and "Critical Discourse Analysis", which must be defined separately before broaching them as one concept. The beginning is with "Critical Discourse Analysis" (CDA), which is a viable paradigm used in a variety of disciplines. As a result, numerous definitions have been offered since scholars concur that CDA is not a monolithic, unified concept. CDA definitions vary depending on the context in which they are used or the aims and interests of the scholars. Yet, it is generally considered as the interdisciplinary research movement, which consists of "multiple, distinct theoretical and methodological approaches to the study of language, each with its own agenda" (McLean & Johnson, 2020, p. 379). Fairclough, arguably the founder of this paradigm, also defines Critical Discourse Analysis as a "problem-oriented interdisciplinary research movement, subsuming a variety of approaches, each with different theoretical models, research methods and agenda" (Fairclough et al., 2011, p. 357).

Next, the term "Multimodality" and terminologically speaking, the word multimodal in linguistics comes to be connected with the realization that meaning is communicated not just through the linguistic mode but also by other semiotic modes that can be visual, auditory or gestural. As a result, Multimodality is the process of creating meaning through the application

of these semiotic modes. Multimodality has just recently been incorporated into critical discourse studies. It started as a countermeasure to lessen CDA's flaw of relying very heavily on language analysis. The establishment of multimodal analysis aims to introduce critical analytical frameworks to the investigation of semiotic structures (Luca, 2020).

Analysts recently have come up with another approach. As it focuses on critically examining semiotic resources, this new approach is of extreme significance to critical discourse analysts. Scholars represent this approach using the term "Multimodal Critical Discourse Analysis", which is a trend that provides a systematic way of studying not only the language but also different semiotic modes like image, photographs, diagrams or graphics in a media text. Visual media, which incorporates different communication forms, needs to be analyzed with a multi-layered approach. In visual media like the Internet, magazine, and newspapers, meaning is not only communicated through language but also with image and other semiotic modes. Multimodal Critical Discourse Analysis studies different modes of a media text and how they function together. Visual Strategies and lexical choices in a media text contribute to the representation of persons or events (Atalay, 2015).

Multimodal Critical Discourse Analysis came out with the efforts of linguists such as Bob Hodge (1988), Kress and van Leeuwen (2001, 2005), Michael Baldry and Paul J. Thibault (2001, 2005, 2006), and Kay O'Halloran (2011, 2016). These academicians began to look at how language, image and other modes of communication combine to make meaning. They thought that some of the principles of linguistic analysis found in the systemic functional theory of Halliday and also used as the basis of Critical Discourse Analysis could be equally applied to visual communication. Kress and Van Leeuwen's works have been the pioneers of the Multimodal Critical Discourse Analysis. Gunter Kress gives the example of traffic signs to stress the importance of multimodality. Imagine a traffic sign showing the way to go to a car park of a supermarket. The signs have three different modes: writing, image and color. If the

writing was used alone it would not work, and the message would be too complex. If the image were alone, it would be more understandable, but with writing and sign, it would give a more open message (Kress, 2009).

2.2.2.2.Process and Steps of Multimodal Critical Analysis

This research applies content analysis to the selected sample of political cartoons to achieve the study objectives. The study aims to identify, analyze and critically interpret old and modern visual representations of immigrants in political cartoons. Therefore, the research attempts to elucidate the development of these representations through time. The researchers hence categorized the selected sample into two categories for comparison; old representations and new representations of immigrants.

The process of analyzing the sample material follows three main stages. The analysis begins by thoroughly describing the chosen political cartoons and studying all major and minor details. This descriptive stage includes an exhaustive identification the most prominent modes of multimodality, such as the linguistic, visual, gestural, and spatial. Researchers attempted to describe various modes starting from subjects and their physical appearances, color schemes, types of image perspective, the overall structure of the background, and framing. This first stage pursues the system of visual modality analysis by Kress and van Leeuwen (2006): a system that analyzes eight elements named modality markers:

Table 2

Modality Markers. (Adapted from Kress and Van Leeuwen, 2006, pp. 160-162)

1) Color saturation	A scale running from full color saturation to the absence of color; that is to black and white.
2) Color Differentiation	A scale running from maximally diversified range of colors to monochrome.
3) Color modulation	A scale running from fully modulated color, with, for example, the use of many different shades of red, to plain unmodulated color.
4) Contextualization	A scale running from the absence of background to the most fully articulated and detailed background.
5) Representation	A scale running from maximum abstraction to maximum representation of pictorial detail.
6) Depth	A scale running from absence of depth to maximally deep perspective.
7) Illumination	A scale running from the fullest representation of the play of light and shade to its absence.
8) Brightness	A scale running from a maximum number of different degrees of brightness to just two degrees of brightness: black and white, or dark grey and lighter grey, or two brightness values of the same color

The study also applies an eclectic approach of Van Dijk (2008) in the same stage. Through this approach, researchers investigate the macro context of the selected political cartoons; this includes describing the general knowledge shared between the caricaturist and the reader. Therefore, this descriptive stage also attempts to define shared values, metaphors, and the historical context within the selected caricatures.

The second stage is interpretive. In this stage, the researchers comprehensively explore connotative meanings embodied within the selected political cartoons. Researchers attempt to interpret connotative and underlying meanings behind linguistic modes (concepts, themes, and words), visual modes (facial expressions, colors, shapes, and sizes), gestural modes (specific

actions with different body elements), and spatial modes (distances between elements and background details).

As the last stage of the analysis, the study examines the ideological significance of these caricatures. The analysis process then attempts to determine whether these embodied representations in the selected material are positive or negative. The last stage of this analysis concludes by specifying the ideology behind creating such political cartoons and whether these representations target specific groups of people.

2.3.3. Analysis and Interpretation of Data

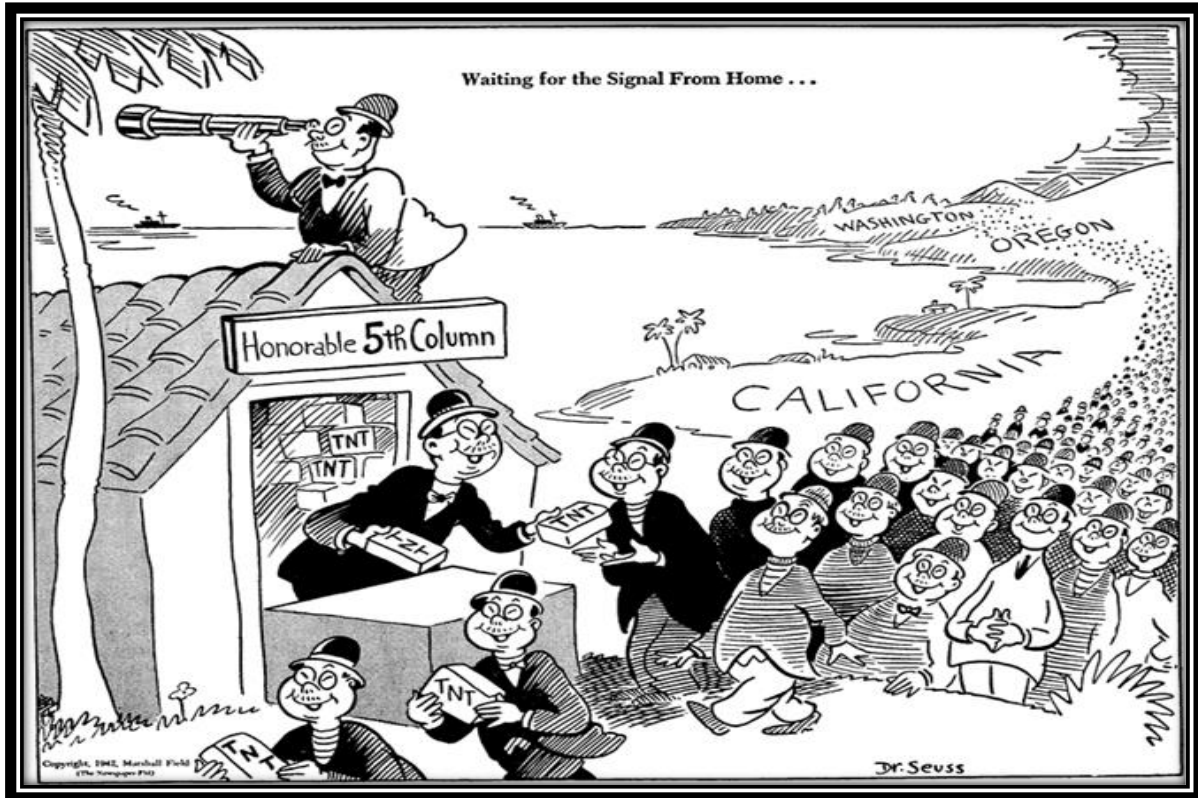
Political cartoons have always been viewed as controversial and contentious as advertised, by fair means or foul. Initially, representations of immigrants in caricatures were always deemed inaccurate, sometimes even provocative and insulting. As mentioned in this chapter, an accurate and authentic ethnic representation of immigrants is of utmost importance in the context of political cartoons. In other words, representations of immigrants in political cartoons play a great role in the construction of people's identity, be it through creating a sense of understanding of other people's identities or of their own. Hence, these representations, whether linguistic or visual, need to be as authentic as possible. This study analyzes how cartoonists express these ideologies through multimodal modes.

2.3.3.1. Old Representations of Immigrants

a. Instance One: Japanese Immigrants

Figure 1

“Waiting for the Signal from Home...”



Note. By Geisel, T. S. (1942). *Waiting for the Signal from Home...* [Image]. UC San Diego Library.

- **Description of Modality**

Figure 1, entitled “*Waiting for the Signal from Home...*” is a political cartoon by Dr. Seuss, published in *New York PM Newspaper* in 1942. The cartoon depicts a parade of people marching in an organized line toward a small booth on the shore. Apparently, all of these people are men; all heading merrily to receive packages from a comrade in the booth. These packages are labeled TNT which is an abbreviation for the word “Trinitrotoluene”. TNT is one of the most widely used military high explosives since the beginning of the 20th century, partly because of

its insensitivity to shock and friction (United States Environmental Protection Agency, 2014). One of the individuals is drawn accepting his package of TNT with both hands while those who received it heretofore are holding it securely likewise. The location from which these people are journeying is expressed clearly through the words California, Oregon, and Washington written on the coast; they are in America.

The visual modes in this political cartoon are relatively unified; the cartoonist provides all of his characters with very similar physical characteristics; seemingly in a same-face syndrome style. All men share matching facial features; i.e. they all have comic slanted eyes, buck teeth, and upturned noses. The cartoonist also displays all those people wearing what appears to be work attire; some provided with bowties or neckties while others wear simple turtlenecks. The characters also sport round hats on their heads; ones that are very similar to the helmets worn in war. It appears that the only difference the viewer may notice is that the more one moves to the front left side of the cartoon, the darker and less patterned the clothes of these people get, as if one is moving away from sunlight.

As for the mode of space, the booth where packages of TNT are delivered seems mostly prominent (although a bit unrefined) compared to the palm tree right next to it. The construction of the booth itself is unadorned and rough. The cartoonist depicts a roof covered with brick tiles and an entrance barricaded by a large block on the ground instead of a door. Behind the block stands the man offering the TNT packages cheerfully, and behind him, piles of TNT packages lay stocked inside the booth. Similar cabins are also placed in the background near the shore, slightly doodled with no attention to detail.

Another spatial mode is manifested through the background of this political cartoon. The background is noticeably not as detailed as the elements at the front. The cartoonist traces a couple of ships far away, nearly beyond the horizon, sailing on colorless waters toward the mountains. The starting of this parade is somehow undetectable too; however, one can notice

dots representing distant immigrants coming from the same mountains, along with what appears to be a gray cloud. The cartoon loses track of details in certain areas, and the more one ventures toward the background, the more the characters and their facial expressions fade into sinister and idiotic grins instead of ordinary smiles.

One final spatial mode is the distribution of colors and shades. The colors used in this political cartoon comprise only monochromatic shades of black and white; the cartoonist does not seem to care much about using other colors since he uses modes of language and facial expressions to deliver his message. This caricature is devoid of extra colors and crammed elements; making the scene straightforward and intelligible. The cartoonist also manipulates the distribution of shadows and highlights; i.e. attention to inking and shading is shown mainly on the front left side of the cartoon. However, the drawing is of high quality despite the lack of colors; the elements are all drawn and inked in precise strokes of high resolution.

- **Interpretation of Modality**

Figure 1 is a caricature in which a parade of Japanese immigrants is venturing through America toward a booth that supplies TNT packages. These Japanese immigrants are allegedly forming potential perpetrators of a bombing attack on American soil. This cartoon represents the American suspicious mindset toward Japanese immigrants, specifically after the attack on Pearl Harbor by the Japanese navy in 1942. The two ships in the background corroborate that the message behind the cartoon openly targets the Japanese navy. In other words, the two ships seem to be heading where the parade starts; apparently disembarking these Japanese immigrants. The parade seems to be coming from the West Coast of the United States, where the bombing starts earlier that year.

Modes of visuals are significantly meaningful in this cartoon. The men standing in line in front of the booth are all drawn with stereotypical Japanese features; ones that were infamously

attributed to all East-Asian people as well, but mostly to Japanese immigrants. The upturned noses, exaggerated buck teeth, slanted eyes that allegedly cannot see without its framed round glasses; all were features attributed to Japanese people during the 1940s. Although the cartoonist provides all his characters with similar facial features, yet their expressions change gradually from innocent to evil smiles as they get far from view. This change may be interpreted as the cartoonist's way of alluding that their cheerful faces hide a probable malice; a danger that the cartoonist is trying to warn from.

Other important visual modes are the clothes of characters; they are all dressed in formal work attire. The cartoonist did not only depict Japanese immigrants as normal citizens; he also indirectly called attention to the fact that they worship their jobs regardless of its nature. The odd shape of the hats worn by these people is also another indicator that they are not ordinary people; they are wearing what appear to be war helmets. They are -to the cartoonist- war criminals.

Modes of gestures carry a significant proportion of the meaning behind this political cartoon all the same. The work attire is not the only hint in the cartoon that the Japanese are obsessed with whatever work they are assigned with. To illustrate, one of the characters is depicted happily accepting a package of explosives "respectfully", with both hands according to Japanese etiquette as if the method of accepting the package is more important than its content. The event of watching the happenings from a telescope is also of crucial importance. Devoting such large space to one action is probably the cartoonist's attempt to spread awareness and to implicitly warn responsible parties that the Japanese were ready to launch a surprise attack once receiving a signal from home. The man depicted sitting on the rooftop while holding a telescope is directed west toward Japan, from which these immigrants are likely to receive a signal for another probable bombing attack.

The exceptional use and distribution of black pigment on specific elements is another important visual mode. Most clothes of immigrants get darker in color on the left side of the cartoon; this is probably to indicate that darkness and ill-will are approaching from the West. Another important detail is that the characters that are holding TNT packages are generally the only elements saturated heavily with black pigment; it is indeed inevitable that black signifies viciousness in this cartoon.

- **Explanation of Modality**

This cartoon was obviously intended to be published as a warning of a probable attack, yet it also carried other messages that altered the course of events. This political cartoon appeared a couple of months after the Pearl Harbor bombing, seemingly to warn the U.S. of the coming Japanese threat. However, it ironically appeared days before the Roosevelt administration that issued the order to round up all Japanese immigrants on the west coast, according to Executive Order 9066. Unfortunately, this caricature helped in the internment and relocation of approximately 130,000 Japanese Americans into internment camps, the same camps America was allegedly combating during WWII(Komisarchik et al., 2021).

Dr. Seuss exploited many technicalities to deliver his message, including the use of diction as a linguistic mode to accentuate his own suspicions about the untrustworthiness of Japanese Americans. The phrase “5th Column” indicates that Japanese immigrants are, as the phrase signifies, “clandestine group or faction of subversive agents who attempt to undermine a nation’s solidarity by any means at their disposal” (The Editors of Encyclopedia Britannica, 2023). To the cartoonist, Japanese immigrants are nothing but renegades who will undermine America from within.

Linguistic modes are also used to present the cartoonist’s personal viewpoint on the personality of Japanese immigrants. What emphasizes the cartoonist’s faulty perception of

Japanese perseverance is his use of the adjective “Honorable” along with the phrase explained above. The use of this adjective with the previous phrase does no good to the fact that the cartoonist describes and identifies Japanese people as individuals who perceive their ‘criminal’ work as a righteous and virtuous cause. Regardless of the wrongdoings of the Japanese people in war, it is wrong to generalize that all of them were proud of such work. One may deduce thus that this political cartoon is by all means a negative representation of Japanese immigrants, one that advocates a racist anti-Japanese ideology.

b. Instance Two: Chinese Immigrants

Figure 2

“What Shall We Do with Our Boys?”



Note. By Keller, G. F. (1882). What Shall We Do with Our Boys? [Image]. California Digital Library.

- **Description of Modality**

Figure 2, entitled “*What Shall We Do with Our Boys?*” is a political cartoon by George Frederick Keller. *The San Francisco Illustrated Wasp Magazine* published this political cartoon on the 3rd of March, 1882. This political cartoon depicts a monstrous creature doing numerous tasks simultaneously; while several men stand idle outside. The cartoonist positions the monstrous creature on the left side of the cartoon, sitting inside a vast building, surrounded by boxes, tools, and instruments. Outside the building, the cartoonist draws six clean-shaven men and a child, standing or sitting in different positions next to each other, loitering precisely on the opposite side of the monstrous creature. The child is drawn getting grabbed by the collar and escorted by one of the six men; the latter is clutching the child's collar while looking over his shoulder. The child stands close to this man while being fully surrendered, with both hands raised to the level of his waist.

It seems that the cartoonist devoted careful attention to craft modes of gestures. The cartoonist depicts the other five men assembled in a circular group; four standing while facing the one sitting in the middle of the circle. Ordered from right to left, one is leaning on a vintage lamppost with an American eagle on top of it while the second is standing behind another man sitting on a box, the fourth is staring at the child, and the fifth is leaning on the building wall. The cartoonist draws the man leaning on the wall and the other sitting on a box in a thinking position; both holding their chin with their fingers as if they were contemplating a serious issue. The remaining three men stand straight, hiding their hands inside their pockets. Most of these men have one pensive expression in common; the facial expressions of the rest are hidden under their hats.

The unique physical characteristics and distinctive clothes and colors are prominent visual modes. The monstrous creature has eleven hands, all attached to its core like an octopus. The odd creature is gigantic compared to the men outside, with a chubby body and a big head. The cartoonist also provides this creature with a peculiar hairstyle; a semi-bald haircut, all gathered

in one long, slick, and thin braid. The odd creature has slanted eyes, an upturned nose, a crooked smile with missing teeth, and a mischievous grin. The cartoon depicts this creature wearing a gray-blue chemise shirt, dusty teal-colored trousers, black chunky square-toe loafers, and white socks. Some noticeable features of the odd creature are its pointy fingers, sharp facial expressions, and big ears.

The remaining men are no exception to the distribution of visual modes, they also are provided with distinctive features and clothes of different colors. The man who captures the child is given a distinguished thick and bushy walrus mustache. The cartoonist also dresses the same man in a dark blue uniform comprising a round hat and a long coat. On the other hand, the child is drawn wearing a straw hat, a blue chemise shirt, trousers, and apparently no shoes. The man leaning on the lamppost wears a dark-colored blazer, beige trousers, and a blue square-shaped rail conductor hat. The remaining four men wear similar suits but in distinct colors, varying from green, teal, and beige. These men also wear different hats, namely Bowler, Fedora, and summer hats.

Modes of gestures and language are somehow related and clasped together. The odd creature is placed inside the building, occupying two-thirds of the cartoon, and simultaneously doing several tasks with its hands. The building is full of boxes, instruments, and machines; all used by the monstrous creature with eleven hands. The creature is holding a bag labeled “Earnings” and tagged with the words “for China” with one hand, apparently attempting to export the money using what appears to be a rickshaw. Also, the creature holds a saw tool, a paintbrush, a ball peen hammer, and a chipping hammer, each in a respective hand. The creature does not only create and mend shoes with the previous tools, but it also sews various clothes and rolls tobacco simultaneously with the remaining hands. Under its left foot, lays a wooden plank with the phrase “Chinese Trade Monopoly”, written in capital letters on it.

The background is a carefully detailed spatial mode. On the remaining third at the right side of the cartoon, three structures emerge in the distance behind all those men. The man with the walrus mustache; the one grabbing the child by his collar, seems to escort him forcefully to one of the three institutions. The path pursued by the man and the child bifurcates in two directions, each leading to one structure of the three institutions. The cartoon depicts a blue morning sky above the three structures with drifting clouds. One of the institutions appears to release some smoke emissions into the atmosphere in slightly opaque gray clouds. The exact localization of these institutions does not appear in words in the cartoon.

Another important spatial mode is the excessive use of pigment in some areas rather than others. The cartoon proves the undeniable appeal of using color lithography, its distinctive feature being the use of blue colors. The excessive use of blue pigment on the left side of the cartoon contrasts with the right side; the latter shows a dusty-colored desert scene. The blue sky and the suits worn by some men are the only elements saturated with colors outside the building. However, one cannot deny the fact that the cartoonist intentionally devoted such effort in coloring the Chinese immigrant specifically to catch the viewer's attention.

The cartoonist somehow manages to accentuate important elements by detailing most spatial modes even more to appear more prominent to the viewer. The cartoonist devotes extra attention and adds more details specifically to the left side of the cartoon. The left side of the image depicts heavily detailed wooden boxes, sewing machines, and craft tools. The creature itself is drawn in a semi-realistic style, with thin and precise strokes and an accurate distribution of lights and shades. To illustrate, the cartoonist provides the creature with a grotesquely distorted face, along with a frightening, realistic and almost three-dimensional malevolent expression. Perhaps the most prominent character in the cartoon is the monstrous creature as it occupies most of the space inside the frame as well.

- **Interpretation of Modality**

Figure 2 is a caricature in which a dehumanized Chinese immigrant works inside a building, depriving white laborers of their jobs with his multiple hands. The cartoon represents the American mindset and hatred toward the existence of Chinese immigrants at that time. The hands attached to the core of the Chinese immigrant represent a hideous whirlwind of productivity; one that allegedly drove the “poor American boys” out of work in the 1880s. The odd creature has famous stereotypical features attributed to Chinese people, the well-known slanted eyes, the upturned nose, and the hideous hairstyle.

There are many visual modes incorporated in this political cartoon; none of which miss to carry an underlying meaning. The Chinese immigrant, for example, is drawn wearing the traditional “Shanghai Blue” work wear, also crafting most attributed labor to Chinese workers; shoemaker, tailor, and cigar maker. The men are also crucial elements in the cartoon. They are drawn as “non-threatening” white American “boys”, “victims” with nothing left to make because of the multitasking beast. All men wear sad, doubtful expressions and are all depicted overthinking the issue of their unemployment. The clothes of these men carry a great significance as well. All of them are wearing ordinary typical clothes of the working class; they are indeed “poor” boys.

Modes of gestures are intellectually exploited to serve the cartoonist’s case. Ironically, the man leaning on the lamppost, as if going into a strike, is also drawn wearing a blue square-shaped rail conductor hat. At the time of the publication of this cartoon, railroad companies were constantly going into bankruptcy. In response to the poor working conditions and the sudden wage cuts, workers struck and prevented trains from moving. The cartoonist probably attempted to take advantage of the current situation, trying to find a weaker opponent to blame. The unemployment of railroad conductors was not the fault of Chinese immigrants, yet under such circumstances, it seems to be the case.

As for the linguistic modes used, it seems that the cartoonist knew very few things about the financial situation of China at that time, but still planted some words with some allegations here and there. The bag of money that is labeled “Earnings for China” signifies that many Chinese immigrants were only sojourners in America; making money to send back home to their families. In another note, the wooden plank labeled “Chinese Trade Monopolies” might be an inaccurate representation of China during 1882. To illustrate, the country was not in its best state for trade or even sales, let alone monopolizing the whole industry.

- **Explanation of Modality**

The cartoonist seems to allude that the sorrowful, jobless fate of American men is the fault of greedy Chinese workers. This emphasis implies that Chinese immigrants were only interested in monopolizing and spinning profits; the poor situation of their families back home was apparently an awful excuse. According to Hall (2013), several California publications, including *The Wasp*, attempted to influence Congress to pass “The Chinese Exclusion Act of 1882”. This act represented a proposal to outlaw most Chinese immigrants and was under debate at the time of the publication of this cartoon. Needless to say, this political cartoon, along with several other publications, eventually contributed in the success of passing “The Chinese Exclusion Act”.

George Frederick Keller uses visual modes such as the intelligent color theory and symbolism to explain the message behind the cartoon. In most Western cultures, blue represents stability, serenity, inspiration, and wisdom. However, in Chinese culture, some blue variants are considered inauspicious. In this regard, the cartoonist uses a shade of blue colloquially known as “funeral blue” in Chinese culture. One may easily find this color in Chinese funeral parlors and traditional funeral ceremonies. The cartoonist made sure to only saturate ominous elements of the cartoon in this shade of blue; mostly the clothes of the Chinese worker and the police officer.

Another aspect of using color theory is that the cartoonist depicts a dusty, deserted area outside the building, perhaps to signify how ill-omened and unfortunate the situation of unemployed Americans is. This political cartoon, along with several other publications, helped complicate and eventually ban Chinese immigrants from entering the country by passing The Chinese Exclusion Act of 1882. Hence, this political cartoon is considered, by all means, a negative representation of Chinese immigrants, and a perfect example of a racist anti-Chinese ideology.

c. Instance Three: Irish immigrants

Figure 3

“American Gold”



Note. By Opper, F. (1882). American Gold [Image]. Historical Society of Pennsylvania.

- **Description of Modality**

Figure 3, entitled “*American Gold*”, is a political cartoon by Frederick Opper, published by *Puck* magazine in May 1882. This political cartoon is a two-panel comic strip telling the narrative of several characters in different locations. The cartoonist depicts four men and a woman on the left panel doing rigorous labor. On the other hand, the right panel shows two male characters overlooking the sea, and a couple comprising a man and a woman and their four children on a hillside, waiting for something from the opposite side. The background on the left side of the cartoon displays a construction area, whereas the right side portrays rural cliff house scenery.

The left panel, occupying half the space inside the cartoon frame, exhibits the story of four men and a woman. The cartoonist separates the woman from the four men, depicting her, using a mode of gestures, hand washing clothes inside a small frame, precisely on the top left side of the panel. The woman uses a washboard and an antique wooden washing basin to do the laundry. An interesting detail drawn by the cartoonist is that there is a white steam cloud rising from the washing basin. Either the water is nearly at boiling point, or the weather is too cold to the point where warm water releases visible steam.

Modes of gestures are mostly used to demonstrate tired-looking men on the left side of the cartoon. A man at the front, for example, stands in the bottom center of the left panel, with his spine almost totally bent over. This man holds a pick-axe with both hands, facing the left side of the cartoon. The left side also presents another man standing behind the one with the axe, carrying a hand-operated rock crusher. Behind the man with the rock crusher, another climbs a ladder that leans on a brick wall, ascending with his face tilted upward, and securing a brick-hod on his right shoulder. The cartoonist depicts some bricks falling from the brick-hod even though the man is securing its handle with his right hand. The fourth man bends overlooking from the rooftop edge, adding bricks to the same wall the ladder is leaning against. The

cartoonist draws a gauging trowel in the fourth man's right hand, with concrete dripping from its tip.

The visual modes used comprise mostly facial features, clothes, and colors. The characters on this side of the cartoon wear different clothes, yet they share few similarities. The four men on the left side of the cartoon share the odd ape-like features. All four men also have flat pointy noses, strongly projecting lower jaws, facial hair with sideburns, and tiny eyes. The face of the woman is not visible since she is turning her back to the viewer. On another note, the cartoonist dresses this woman in an orange-striped linen dress, a white petticoat, and long orange socks; clothes that are far from luxurious.

Various signs of the laborious work show through visual modes as well. The man with the pick-axe is standing with a curved spine, wearing an exhausted droopy face. Although the man holds the pick-axe with both hands, it does not seem that his grip is firm or even secure. The cartoonist depicts this man wearing a brown bowler tweed hat, a faded earthy orange checkered chemise vest, light gray striped and patched pants, and dark knee-high farm boots. All four men wear similar hats and roll up their sleeves to the level of their upper arms. Their attire does not show signs of neither wealth nor poverty, they seem to be ordinary workers exhausted from the tiresome work.

Linguistic modes on the left side of the cartoon are either incorporated with spatial modes as details and labels, or put underneath panels as sub-titles. The cartoonist places additional elements on the left side of the cartoon, surrounding the four characters. The brick wall is a work-in-progress construction, with only one newly built window frame. The man with the rock crusher stands behind cement gravel and concrete rocks with firm expressions. The caricaturist also draws a shovel and a large steel pipeline; both thrown on the ground on both sides of the man with the pick-axe. A construction site sign board with the phrase "City Improvements" written on it is installed just a few feet behind the large steel pipeline. A wooden fence encircles

the construction site, with several posters hanging on its surface. Under this panel, the cartoonist writes the sentence “*United States-Working for it*” as a sub-title for the panel. Linguistic modes are scarce on the right side of the cartoon. The two men who use their spyglasses to watch a ship sail away stand next to a box labeled “Agitation and Disturbance Fund”. Another linguistic mode is the ship labeled “Relief Ship” which carries what appears to be gigantic bags of money since the bags have the dollar sign “\$” written on them. Under this panel, the cartoonist writes the sentence “*Ireland-Waiting for it*” as a sub-title for the panel.

Modes of gestures are relatively exploited on this side of the image since every character is depicted in a different position. The right panel, occupying the opposite half of the cartoon, exhibits the story of two male characters and a family comprising a man, a woman, and their four children. The cartoonist separates the two male characters from the family, drawing them separately inside a small frame, also on the top left side of the panel. On the hillside, the family members sit close to each other on the grass, surrounded by three tiny pigs.

In addition, visual modes are heavily prominent on this side. The cartoonist provides the characters of this panel with distinct facial expressions. However, their clothes seem to have one element in common; the shabby, patchy, and ragged state of the fabric. The cartoonist draws the father sitting on a cliff; putting his right hand over his forehead and peering into the distance, and watching the ship approach. The mother sits with her back leaning on the father's shoulder, seating her toddler happily between her arms and on her lap. The remaining three children lie lazily on the grass before their parents. A bottle of alcohol is drawn sitting still on the ground, close to the children's feet.

Poverty is expressed multiple times on this panel using visual modes such as malnourished facial features and clothes of poor quality. The two men and the parents share the odd ape-like features of the characters in the left panel, with the same flat pointy nose, swelling lower jaw structure, facial hair, and tiny eyes. The face of one of the children is not visible; however, the

remaining children have features of starvation and poverty rather than animalization. The cartoonist dresses the woman in a sky-blue striped linen dress, a white lace sleeping cap, and a pair of slippers; clothes that seem to be of poor quality. The father wears a black stovepipe hat, a brown frieze coat, white striped pants, black knee breeches, and square-toe classic shoes.

- **Interpretation of Modality**

Figure 3 is an anti-Irish cartoon that depicts the American Irish working hard for their money while their so-called “drunken” Irish relatives at home sit about and wait for earnings to arrive from the States. The cartoon represents the American pessimistic mindset toward the existence of Irish immigrants at that time. The characters inside the panel on the left side of the caricature, including the woman on the top left, represent the hardworking Irish Americans and how they benefit the country. All characters in this panel have stereotypical ape-like features attributed to Irish immigrants throughout history.

The visual modes are exploited to show how Irish immigrants always attempted to assimilate into American society. Irish men in this panel do not wear traditional Irish attire; instead, they wear American fashion to construction sites. The cartoonist attempts to represent how Americans disgraced Irish Americans who “pretended to be American” just to send their money to the turbulent island. Despite the typical American clothes worn by the Irish, the caricaturist made sure to show that the Irish would still be identified from their facial characteristics even when under disguise. The caricaturist also depicts these men standing in odd postures with their spines bent forward. Perhaps the caricaturist aims to allude that Irish Americans are at least hardworking to the point of ruining their body alignment.

The cartoonist exploited other visual modes to depict the American perception of the real Irish people in Ireland; a point of view comprising only of how lazy, poor, and drunken they allegedly are. Some characters in this panel have stereotypical ape-like features too; however,

their poverty seems to be the center of the image. The cartoonist emphasizes their poor financial state more and more; he dresses the characters in traditional rustic clothes and even depicts an old, decayed shack behind them. The cartoonist attempts to represent how Americans viewed Irish people as greedy drunk individuals living with pigs, a viewpoint the magazine shared proudly at that time.

The poor financial situation of the family is expressed using spatial modes especially in the background. Behind the rather poor-looking family, a dilapidated shack appears in the background. The cartoonist places this shack next to a flagpole, only instead of a waving flag, there are wretched and patched pants. White smoke emissions are also drawn coming from the dilapidated shack toward a clear blue sky.

Linguistic modes are mainly used to throw serious allegations about Irish immigrants. Worse yet, the caricaturist also attempted to represent the Irish as thieves. He depicts two Irishmen on the top left of the panel, standing in front of a cash box for “Agitation and Disturbance”, waiting to rob the American riches. The “Relief Ship” and the starving children are crucial elements in this panel; they all relate to one idea: A mission of stealing American money to aid poor Irish families back home. The ship represents all earnings of Irish Americans sent back to aid famine victims and portrays the support to the Irish National Land League in the 1880s during the Potato Famine.

- **Explanation of Modality**

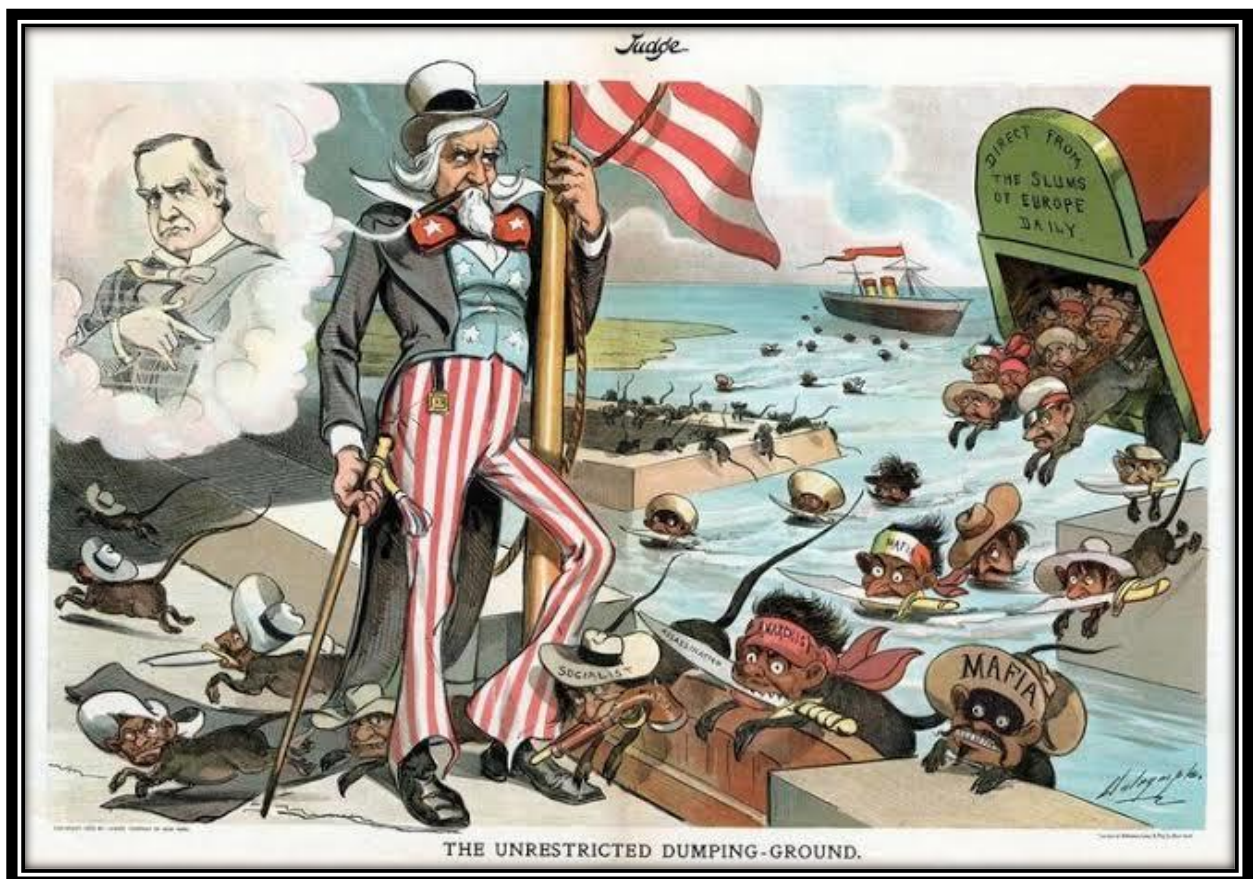
At the time of the publication of this cartoon, the Land League strived to help Irish tenant farmers who were being forcefully evicted from their lands by Anglo-Protestant Landowners. On the other hand, *Puck* pointed through several publications throughout the years that any money sent to aid the Irish was depriving the mouths of Americans of their rightful food. This political cartoon can be considered as the best example of how Americans viewed Irish

immigrants as thieves who had one purpose; to cause agitation and disturbance. Thanks to Puck's negative representation of Irish immigrants, the anti-Irish ideology persisted for decades. This political cartoon is thus a negative representation of Irish immigrants, and one of the many publications that advocate the anti-Irish ideology.

d. Instance Four: Italian Immigrants

Figure 4

“The Unrestricted Dumping – Ground”



Note. By Darlymple. L. (1903). The Unrestricted Dumping – Ground. Image. Immigrants’ photographic legacy.

- **Description of Modality**

Figure 4, untitled, “The Unrestricted Dumping- Ground” represents an anti-Italian cartoon done by an American cartoonist. Here Uncle Sam stands beside an American flag and the specter of William McKinley while a ship "Direct from the Slums of Europe Daily " releases rats representing undesirable Italian immigrants cast as mafioso, anarchists, socialists, and murderers. First, in this political cartoon, one can see "Uncle Sam " the popular symbol in the United States. Usually, Uncle Sam is used in cartoons to symbolize the United States, its government or the American people. The latter is standing firmly beside The American Flag with a sharp look and angry features contemplating the influx of Italian immigrants to his land, which was more like an invasion. He displayed an outlook interpreting his rejection of this scene, its aftermaths, and animosity for these intrusive arrivals, Uncle Sam was staring at a huge number of rats coming "Directly from the Slums of Europe Daily" as it is already written on the ship's pipe. Slums are used to make the viewer sure that immigrants are not from the elite of society that may benefit America, but just a group of ticks that are going to take its goods. They are portrayed as carriers of viruses and diseases since they were depicted as rats; carriers of mafia and anarchy as what is written on the hats they are putting. They are also depicted as carriers of corruption and violence by adding weapons like swords and others guns held in their mouths, more precisely their teeth, which were more likely to be teeth of animals or sharks. Additionally, using a visual mode, especially the color of the ship's pipe, where the slums come, are obviously manifestations of the colors of the Italian flag, red and green.

- **Interpretation of Modality**

In Figure 4, while the thinking of Uncle Sam was distracted between how to expel intruders and completely reduce the phenomenon of immigration, the first thing that came to one's mind was the former US and the 25th president "William McKinley", who was supporting immigration and opening new horizons for immigrants. McKinley's fate was to be killed by a Polish immigrant who shot him twice during one of his public appearances at the Pan-American

Exposition in Buffalo, New York. The caricaturist appears as if he is telling him to be careful this time because being tolerant and hospitable would be the worst decision. This idea itself was the biggest stimulus that could ignite the fuse of racism towards immigrants, suppress them, and prevent them from entering American lands. Uncle Sam's view, stance, and thoughts depicted in this cartoon are complete embodiment of almost every American's opinion on this issue, as he is the spiritual father of this people.

- **Explanation of Modality**

The most accurate thing through which feelings can be known is the eyes. Therefore, when focusing on the looks of the Italians in this cartoon in Figure 4, one can understand the intention they are coming with, which the cartoonist was keen to highlight. The looks of the Italians seem sinister, piercing and cunning, especially those directed at Uncle Sam, and therefore, directed at an entire nation. Also, we notice that there is another ship behind this scene, where Italian immigrants are heading to enter by stealth through exchange channels. And this is the highest degree of humiliation, that is, even if the intention of the immigrants was to deceive the country, the government and the people; they will, in the end, remain rats seeking to enter secretly from the suitable entrances designated for them.

f. Instance Five: African Immigrants

Figure 5

“The Future Representations of Our Nation”



Note. By Keller. G. F. (1877). The Future Representatives of Our Nation. Image. The Wasp Magazine. 1, (30).

- **Description of Modality**

Figure 5, titled “The Future Representation of Our Nation” represents political anti African immigrants with the title “The Future Representatives of our nation”. Firstly, in this black-and-white caricature, which is considered as an old version in this research, the background view is the White House in the United States of America, presented by a black-skinned man and woman of massive size and purely African features. The man wears the clothes of Uncle Sam, which is the masculine personification of the United States of America, which is considered a symbol representing the people, values and the American nation as a whole. The evidence is that the clothes bear the colors and symbols of the American flag. And next to him is the woman called

Columbia, who, in turn, represents the feminine personification for the United States of America, i.e. the female version of Uncle Sam and all that he symbolizes. Black Columbia wears a white dress with stars that represent those in the American flag; she appears sarcastically carrying a slouchy bonnet with the word "Poverty" written on it, which indicates the conviction of whites that the Great Compromise will lead to the decline of American power and the seizure of power and authority by blacks.

Secondly, Both Uncle Sam and Columbia, who are black, look with disdain and contempt for the two originals, that is, the white people. The two original versions of Uncle Sam and Columbia were depicted with normal features and the size of an ordinary person, but they look with fear and awe to the enormous black-skinned Uncle Sam and Columbia. We also see an eagle, but with two different strains, the first is the one next to the black Uncle Sam and the black Columbia, which is the African eagle called (White-backed vulture). The other, however, is situated next to the two white versions is the American eagle.

- **Interpretation of Modality**

The eagle usually symbolizes supreme power and authority, therefore, in Figure 5 each dynasty was linked to the country from which it came to reinforce the idea that if sovereignty changes in favor of blacks, even the recognized symbols will disappear and be replaced by new symbols linked to the new race while the old original race and its symbols will be forgotten. Also, we can see that the stick held by the black version of Colombia has had its upper part cut off, which contains words that may represent principles, values and even laws in general or laws against blacks in particular that have been stipulated by the United States of America. The upper part appears thrown into the ground, and the African eagle stands on it, which symbolizes, as previously mentioned, power and authority, meaning that the authority of the blacks has become the one that manages the affairs of the country.

The upper part of the stick or the scepter was replaced by a bonnet, just like the one worn by the white and black versions of Colombia bearing the word LIBERTY as a sort of a linguistic mode, which means that the blacks, by attaining power, have naturally obtained liberty, and it has become their motto. As for the aforementioned White House, we notice that there is exactly above the top of its dome and instead of the American flag, a tiny black man holding in his hand a white paper written in black as if it were a contract, a list of rights, or an agreement. The man stands in a victorious and arrogant stance, as if he had achieved his goal and reached what he aspired to.

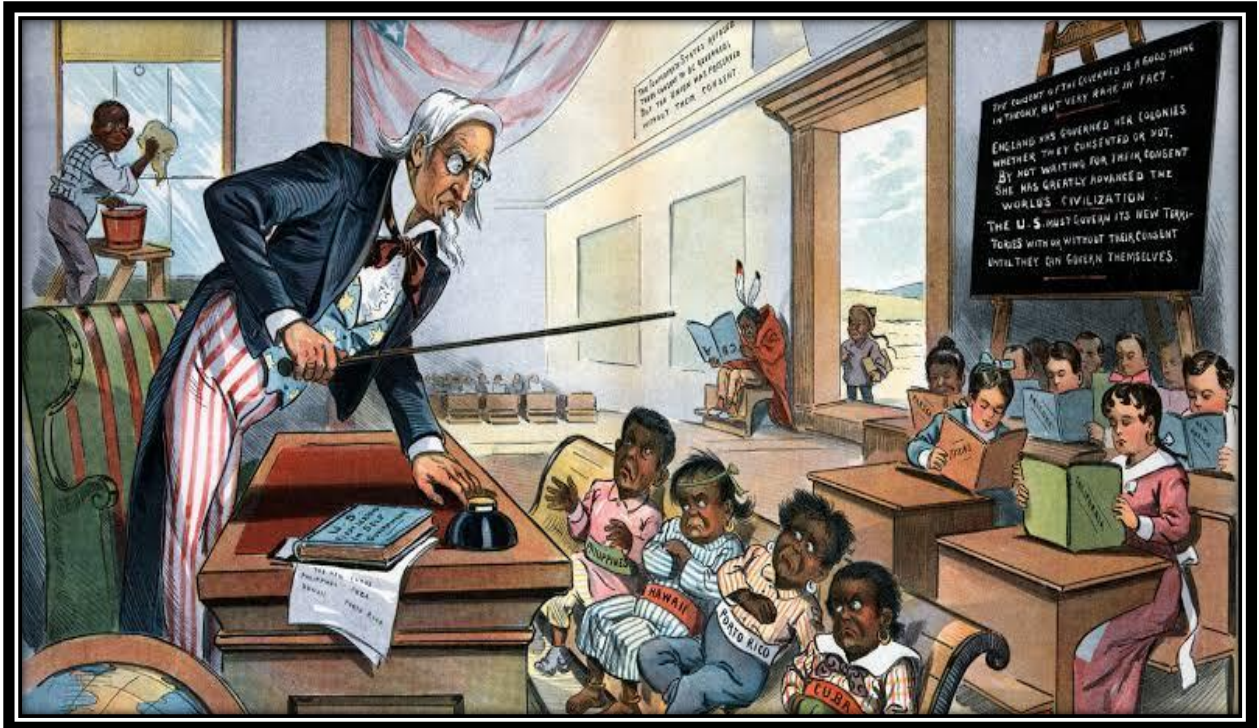
- **Explanation of Modality**

In Figure 5, as a sort of a visual mode, the cartoonist Kyller used the comic style, which is characterized by the wonderful asymmetry in size between the black and white figures. The goal of drawing this caricature and using this method is to prove a certain point of view, which is that if rights, sovereignty and freedoms are given to blacks, the situation will become as shown in this caricature. It has been on it since time immemorial and the disappearance of the white race, that is, the indigenous people, as they claim. In fact, caricature is not originally black and white, but rather this strategy which uses the visual mode is used deliberately and for the purpose of portraying contrasts in relation to races, characters and ideas. Overall, the white symbolizes light, goodness, prosperity and bright ideas; and the black color usually symbolizes darkness, evil, backwardness, violence, fanatical thoughts and intolerance. This black and white depiction is enough to understand the messages to be delivered from the first look the viewer casts on the caricature.

g. Instance Six: Latino Immigrants

Figure 6

“School Begins”



Note. By Dalrymple. L. (1899). Image. The United States. Library of Congress.

- **Description of Modality**

Figure 11, titled, “School Begins” represents an anti-Latinos Immigrants political cartoon where Uncle Sam is standing behind a desk in front of “Cuba, Porto Rico, Hawaii, [and] Philippines”. It was published in 1899, then by Raul A. Reyes on the 4th of July 2011. First, this Caricature was published in *Puck Magazine*, which is considered as an old one in this research. When we first see this caricature, we can determine that it takes place in a classroom setting, where Uncle Sam stands behind a desk in front of four colored-skin students; each one of them is having a country name written on his chest as follows: Philippines, Hawaii, Porto Rico and Cuba, with a sharp and angry look directed to them, and they are reacting with looks of fear, annoyance and discomfort. There is, however, a group of white majority, well-dressed

students sitting just behind them who seem to be calm and focused on their books. Also, a colored child cleaning the window on the left side of the caricature with two other children, one of them seems to be an Indian sitting with sad facial expressions and the other standing at the doorstep. Another group of students are portrayed sitting in a class that seems to be separated but still at the same building.

Furthermore, as it is known, Uncle Sam is a personification of The United States of America. It represents the country, the government, people, values and the voice of the American nation. So, Uncle Sam here is represented as a teacher in order to pass the curriculums issued by the government, and these curriculums are forcibly taught in a sort of compulsory education. The content of these can easily appear in the blue book on the desk in front of uncle Sam which is untitled " US First Lessons in Self Government". The meaning behind the book title is that every country can be governed by its own people especially after being a colony. As it is shown, the colored students sitting in the front are having no books in contrast to the students sitting behind them, who have books in their hands, and each book holds a name of an American state like Texas, Alaska, New Mexico, Arizona and California. This means that today's lesson is directed to the four colored students which are the representatives of Cuba, Porto Rico, Hawaii and Philippines, the same countries' names are written on the paper under the blue book. This indicates that the United States of America aspires to rule these four countries as lands belonging to it and to seize them.

- **Interpretation of Modality**

In Figure 6, when linking this idea to what is written on the black board from behind that says: " The consent of the governed is a good thing in theory, but very rare in fact", "England has governed her colonies whether they consented or not", "By not waiting for their consent", "She has greatly advanced the world's civilization", and "The US must govern its own territories with or without their consent until they can govern themselves". The meaning is that these

countries will remain under the American rule, whether they like it or not. She wanted her children who are now studying to learn how to manage the affairs of their country and become adults to ensure that this generation will not rebel and will not be a hindrance, as it was raised by Americans. In addition, it draws our attention that the ribbons written on each of the countries: Cuba, Hawaii and the Philippines, which are red and green, and which are the same colors as the chair on which Uncle Sam sits.

Next, when relating the elements with what they symbolize, one can understand that what is meant to be communicated is that the United States of America sits on the throne of the concerned countries and governs them and considers that this is one of their rights and that countries must accept this, whether they like it or not. This idea is confirmed and strengthened when it is linked to what is written on the black board at the back. But America remains America, and it does not give anything for free. The plan of teaching children the Self-Government and ruling the identified countries forcibly are not benevolent, but behind that, there are personal interests that will be spent and fortunes that will be granted in the long run.

- **Explanation of Modality**

In Figure 6, we go back to the colored child cleaning the window on the left side of the caricature, which is one of the harshest things that can be practiced on a child of his age, especially in front of children of his generation who are busy studying. The positioning of the colored child and putting him on the left side is a sort of spacial mode, which means that colored immigrants are less valuable, neglected, enslaved, and exploited. They did not get their share of visibility even when they were abused and portrayed contemptuously; they were sidelined in all cases. This representation is considered an insult to the black race, belittling them, and treating them as slaves. The American merciless treatment is applied even on children through exploiting them in hard work using every possible technique.

Further, concerning the Indian child who sits at the doorstep holding a book or a record of any kind, one may notice that on the cover of the record, A, B,C letters are written, which may mean that Indians are illiterate and still need to learn the basics before joining the rest to understand. There the Indian student is holding the record upside down which is an evidence of the American doubt. And here the Americans' insolence and greed appear in their attempts to control the whole world and apply its rules and implant them in the minds of children so that generations grow up with American mentalities and principles rooted in their minds. And also, with regard to their contempt for the Red Indians, who are the original inhabitants of that land, they insist on portraying them always as ignorant, backward and not entitled.

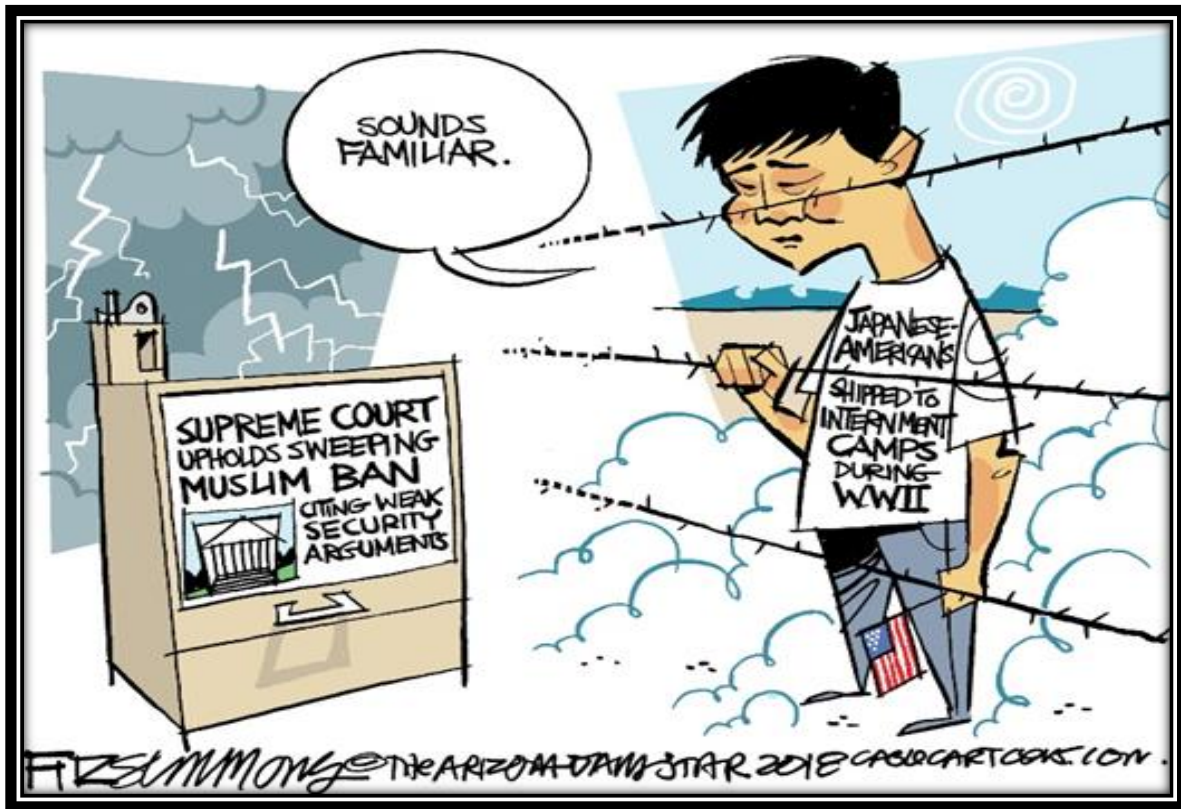
Lastly, the one may notice that the front side contains a black board written in white, and the other side contains the opposite, as this in itself could be a message, a racist message. The black board represents the history of the countries or races concerned, and the white writings on the board are nothing but a message that the history of immigrants is black and the whites are the ones who wrote it the way they wanted, and see as more appropriate, as they claim. It separates between the apparent scene, which is related to the black board and the other related to the white color, the and the American flag as confirmation that the existing sovereignty in this school and in the land as a whole is the American sovereignty. As for the white board, it represents the white race or the Americans, and what was written in black is nothing but some laws, an ideas or sayings that the Americans want to consolidate in the minds of the rising generation. As is well known, the use of black and white in caricatures in general and political caricatures in particular always symbolizes opposition, as white is light, prosperity, bright ideas, peace, and all that is good. As for black, it is darkness, violence, brutality, backwardness, and everything that is evil and negative.

2.3.3.2. New Representations of Immigrants

a. Instance One: Japanese immigrants

Figure 7

The Never-Ending Saga of Bans on Immigrants: Prologue by Japanese Americans



Note. By Fitzsimmons, D. (2018). Unentitled [Image]. The Week.

- **Description of Modality**

Figure 7, unentitled, is a political cartoon by David Fitzsimmons, published in *Cagle Cartoons Syndication* in 2018. The cartoonist uses modes of gestures to display an Asian-like young male standing before barbed wire, holding the American flag with his left hand while clinging to the wire with his right hand. As for visual modes, the cartoonist portrays his character wearing an oversized white t-shirt and classic blue jeans, with slanted eyes, prominent cheekbones, and a flat nose. The young man is also provided with a dark-colored hair styled in a two-block hairstyle, with a choppy fringe and layered, sharp hair strands. The man is depicted

frowning at receiving certain news from what appears to be a gray coin-operated newspaper vending machine. The cartoonist also accentuates the frown of the young male by providing him with slanting inner eyebrows, drooping eyelids, and lowered lip corners. It is also worth mentioning that the face of the young male is slightly tilted downward as if he is disappointed.

Spatial modes are used to divide the cartoon into two sections, with completely different sceneries. The cartoonist places the gray coin-operated newspaper vending machine in front of the young male, at the other side of the barbed wire, and at the front left side of the cartoon. It appears that the more one moves to the front left side, the grayer and less saturated the colors of the cartoon elements get. The cartoonist also displays a gloomy, cloudy lightning scene of a thunderstorm behind the vending machine. On the other side of the cartoon, the scenery seems to have the characteristics of a rather quieter, calmer weather. Behind the young man is a more favorable, clement weather where the sun is a white spiral in the middle of a light blue colored sky. However, the cartoonist also depicts white smoke forming dense fog, almost covering the ground behind the young man.

This cartoon is also bounteous with linguistic modes. The vending machine displays a newspaper article that appears to upset the young man. The newspaper headline reads “Supreme Court Upholds Sweeping Muslim Ban”, while the lead subtitle reads: “Citing Weak Security Arguments”, all written in capital letters. Just below the article headline is a picture of the facade of the Supreme Court of the United States. Behind the barbed wire stands the man facing the newspaper article, and inside his speech bubble, the cartoonist writes the sentence “Sounds familiar” also in capital letters. On the oversized t-shirt worn by the young man, the cartoonist writes another capitalized sentence that reads: “Japanese-Americans Shipped to Internment Camps During WWII”.

- **Interpretation of Modality**

Figure 7 is a caricature in which a Japanese immigrant stands behind barbed wire, frowning at “familiar” news of the U.S. supreme court upholding the current travel ban on Muslims. The cartoon represents the sorrows of Muslim immigrants in 2018 through the scope of Japanese immigrants; the latter who suffered because of the internment camps of President Franklin D. Roosevelt during WWII. The cartoonist illustrates this mindset by referring to the Executive Orders of Donald Trump occurring in 2018, later labeled as Muslim bans by critics.

The visual modes in this political cartoon are peculiarly not exploited to present a stereotypical image. The man standing behind barbed wire in front of the vending machine has unhappy yet authentic Japanese features. This emphasis on emotions rather than facial features implies that Japanese immigrants were and still are displeased by the incarceration of Japanese people in isolated camps during WWII. This intelligent usage of the cartoonist’s drawing style is also a decent way of depicting a race without using stereotypical or exaggerated facial features. The cartoonist portrays the man in Western-style clothing instead of typical Japanese attire, probably to emphasize the fact that he is an immigrant in America. The cartoonist also introduces the audience to his character with self-evident terms, avoiding the usage of traditional stereotypical elements attributed to Japanese immigrants.

The spatial modes are then used to depict two polar scenes which ironically represent similar events. The mild and calm weather portrayed behind the Japanese immigrant alludes to the outdatedness of the events since it happened nearly eighty years ago. In contrast with the scenery behind the vending machine, there is a thunderstorm with lightning ensuing. The cartoonist suggests that the Supreme Court upholding the Muslim travel ban stimulated and provoked many disputes with different views. The thunderstorm also represents an approaching danger while the white cloud apparently represents traces of a fleeting ancient conflict. The round strokes on the right side of the background express the subdued image of a dead issue.

Contrary to round strokes, the harsh and sharp lines of the thunderstorm may symbolize an ongoing, harsh, and stirred debate.

- **Explanation of Modality**

David Fitzsimmons uses clear, direct, and forthright diction as a linguistic mode to explain the message behind the cartoon. The phrase “Supreme Court Upholds Sweeping Muslim Ban” presents the news that caused the publication of the political cartoon itself in 2018. This phrase targets the 5-4 ruling of the U.S. Supreme Court, handed down on Tuesday, the 26th of June, 2018. The vote resulted in the court accepting the “Weak Security Arguments of the government”, stating that the ban was within the presidential authority to suspend the entry of aliens into the United States (Redden, 2018). The young male is again confirmed in detail to be a Japanese immigrant that had been relocated to an internment camp in the past by the phrase written on his t-shirt; “Japanese-Americans Shipped to Internment Camps During WWII”. The cartoonist ultimately connects the two similar executive orders with the words ‘Sounds Familiar’, written inside the speech bubble of the Japanese immigrant. The cartoonist does not appear to represent Japanese immigrants negatively but rather successfully delivers a goodwill message. This political cartoon seems to be a good example of how positive representations of immigrants may look like; ones that are needless of exaggeration.

b. Instance Two: Chinese Immigrants

Figure 8

Donald “Whining Until I Win” Trump and a Chinese Fellow



*Note.*ByStephens, C. (2020). Unentitled [Image]. South China Morning Post.

- **Description of Modality**

Figure 8, unentitled, is a political cartoon by Craig Stephens, published in March 2020. The cartoon depicts two males standing while facing each other. The visual modes used in this cartoon comprise facial features and expressions, physical characteristics, clothes, and colors. As for physical characteristics, the man on the right has a huge head, a wrinkled face, and a fat double chin. The cartoonist also provides him with distinct facial expressions by depicting puckered lips, a narrow straight nose, and tightly narrowed eyes looking at the other person. For facial features, the man on the right has an annoyed expression on his odd orange squinty face and blond eyebrows. Concerning colors, the man on the right is provided with a familiar yellow back-to-front mullet hairstyle with a straightened, pointed fringe. The cartoonist

portrays this man wearing a navy-blue jacket, a white chemise shirt, and a red necktie. On the other hand, the man on the left has smaller physical characteristics, he is provided with a small head, a flat face, and a receding weak chin. This character has soft facial expressions comprising of an astonished frown, slanting inner eyebrows, drooping smile lines, and lowered lip corners. The cartoon provides the man on the left with a dark-colored shaggy mullet hairstyle; one with medium-length choppy hair strands.

The linguistic modes are scarce and almost absent compared to modes of gestures. The cartoonist uses one linguistic mode; he provides the character with a vibrant red baseball cap with the word “USA” written on it. Modes of gestures are prominent compared to those of language; the man on the left points directly at the left side of the cartoon with his right hand, just above the other man's head. On the other hand, the man on the right outstretches his other hand with its palm facing upward. The man on the left is drawn standing still, astonished, and looking upward to the level of the other man's hand above his head.

Spatial modes are used mainly to express how characters are significant to the message of this cartoon; i.e. too important to the point where they occupy most space inside the frame. One noticeable feature is that the man on the left is relatively smaller, thinner, and shorter than the man on the right side of the cartoon. On a plain white background, a vector of buildings is traced far away, behind the two males, roughly colored in gray. The background contains little to no details and colors; however, the cartoonist devotes careful attention to the layout of both male characters. Both characters fill approximately most of the space inside the frame. The man on the right side occupies two-thirds of the cartoon while the remaining third is devoted to the man on the left. The colors used by the cartoonist are various and vibrant.

- **Interpretation of Modality**

Figure 8 is a caricature that depicts the former president of the United States, Donald Trump, blatantly asking a Chinese immigrant to comply or leave. The cartoon represents the policies of former president Donald Trump imposed on Chinese immigrants, specifically after the emergence of coronavirus as a global pandemic around early 2020. The policies comprised visa regulations, immigration guidelines, tariffs and travel restrictions designed to restrict migration flows, ultimately and mostly affecting Chinese immigrants.

The cartoonist uses modes of gestures to depict the former president as an irrational greedy person. The former president is drawn pointing behind the Chinese immigrant, indicating that Donald Trump insisted that the latter had to leave America and return home, willingly or not. The president's other hand is stretched with its palm facing upward, as if he is asking to be given something. The cartoonist may perhaps be alluding to the imposed tariffs on imports from China as well as extra fees imposed on Chinese graduate students in America.

The cartoonist also uses visual modes such as facial expressions to demonstrate the difference between the two characters. It also appears that the former president is the antagonist; given the fact that he is provided with sharp and angry features. The cartoonist also depicts the former president staring suspiciously at the Chinese immigrant's baseball cap, specifically at the word "USA" instead of looking at the level of the immigrant's eyes. The cartoonist probably attempted to suggest that the president did not care whether the immigrant had American citizenship; all he sees is a Chinese burden.

The cartoonist seems to fully exploit visual modes even by using mere size differences. The cartoonist depicts the American character as relatively taller and larger in size than the Chinese immigrant. According to Doucleff (2016), the U.S. had the third tallest and largest males in the world during the beginning of the 20th century. In recent years, however, the U.S. had been fluctuating around the 40th position for both men and women. On another note, countries like China and South Korea continue to rank higher concerning height. The previous statistics refute

the cartoonist's vision about the height and size differences between Americans and Chinese people. However, the exaggeration of the sizes of both male characters may actually be interpreted as an attempt to hint at who exactly is more powerful and in charge.

The use of one single linguistic mode is ironic considering the time of the publication of this political cartoon. The cartoonist provides the Chinese immigrant with a red baseball cap with the word "USA" written on it. An important point to bear in mind is that the former president created his own brand of red baseball caps; ones that have the sentence "Make America Great Again" written on them. Those caps are usually worn by supporters of Donald Trump. It is probably only ironic to include such detail in this cartoon, especially because claims that this brand was not manufactured in America but instead in China rose again at that time.

The Chinese immigrant here may as well be a graduate student in America, especially because at the year of the publication of this cartoon, a new restrictive act on Chinese graduate students has been reported by the "*Associated Press*". The policy implies that Chinese graduate students in certain fields will be limited to one-year visas only instead of the usual five. Regardless of the fact that this policy comprises only concerns about intellectual property theft, many Chinese graduate students in America suffered from extra fees and sudden visa regulations and changes.

- **Explanation of Modality**

This cartoon appeared a month after the former president Donald Trump's official public Proclamation entitled "*Suspension of Entry of Immigrants Who Pose a Risk of Transmitting the 2019 Novel Coronavirus*". This proclamation was deemed unfair and unjust at that time especially to Chinese people who were heavily accused of "creating" the virus. The cartoonist seemingly attempted to spread awareness about the unfair treatment of Chinese immigrants, especially after hateful anti-Chinese racism persisted behind the spread of COVID-19. The

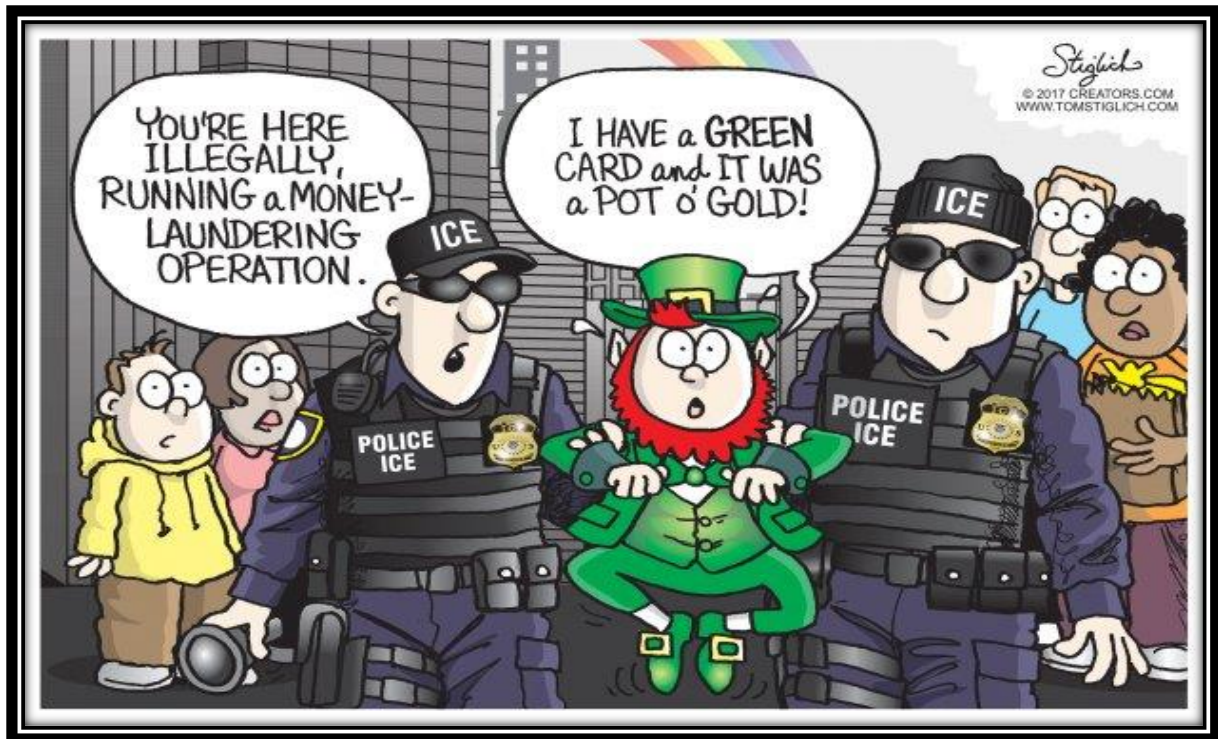
Chinese immigrant's astonished and frowned face signifies the absurdity of the policies imposed on him, as it may also signify the absurdity of the amount of hatred he was receiving. The cartoonist indicates that Chinese immigrants are clueless and helpless, portraying the immigrant standing reactionless with sloped shoulders.

The cartoonist has perhaps successfully delivered a goodwill message, considering that stereotypical features are scarce that they are almost unnoticeable. This political cartoon is unavoidably a positive representation of Chinese immigrants, mainly because it does not allude to any faulty stereotypes or generalized images about Chinese immigrants. This political cartoon is also the best example of how exaggeration in facial features is not always needed when trying to represent an ethnic group.

c. Instance Three: Irish immigrants

Figure 9

ICE Police and the Irish Mystery of the Pot of Gold



Note. By Stiglich, T. (2017). Unentitled [Image]. The Press-Enterprise.

- **Description of Modality**

Figure 9, Unentitled, is a political cartoon by Tom Stiglich, published in 2017 by the *creators.com* website. The cartoon portrays an arresting scene of a diminutive creature by the police. The cartoonist benefits mostly from using visual modes, especially colors and clothes. The tiny creature is drawn wearing an exceptionally vibrant green costume, a matching hat, and green upper slip-on shoes with a square golden buckle at the front; the same buckle that adorns the creature's green hat. This character has a red, bushy beard that connects with its hair, pointy ears peeking under its green hat, and an anxious face wide-opening its round eyes. The cartoonist also provides the officers with hats; the one on the right wears a black beanie while

the one on the left wears a cap in the same color. Both officers wear bulletproof body jackets with a badge pinned on their left side.

Modes of gestures are also prominent in this political cartoon. The cartoonist positions this small creature at the center of the image. The cartoonist depicts this character floating in the air while the two tall police officers hold the creature's arms from both sides. Two sweat droplets jump from the diminutive creature's face as it utters some words as a response to one of the police officers. The cartoonist positions the other men on both sides of the tiny creature, staring directly at its face through sunglasses. The police officer on the left side of the cartoon is holding a lamp torch while the other stands still.

Most linguistic modes are dialogues between the characters. The man on the left side of the cartoon is drawn holding a lamp torch as he speaks to the tiny creature. The cartoonist puts the officer's speech inside a speech bubble, displaying: "YOU'RE HERE ILLEGALLY, RUNNING a MONEY-LAUNDERING OPERATION". Also, the cartoonist portrays the man on the right standing still, slightly frowning, as the tiny creature responds in another speech bubble: "I have a GREEN CARD and IT WAS a POT o'GOLD!" The last linguistic mode is just a phrase; "Police ICE", written on the right side of the bulletproof jackets worn by police officers.

The alignment of characters and the rainbow in the background is an interesting use of the spatial mode. All characters stand in the middle of a public city square, as a vector of towering gray buildings appears behind them. The background contains little to no colors apart from shades of gray; however, the cartoonist devotes a particular space in the middle of the sky to draw a rainbow. The cartoonist positions the rainbow above the creature's head and speech bubble, with a spectrum of six colored wavelengths.

Lastly, modes of gestures are exploited mainly to distinguish what is important from what is not. The arresting scene occupies most of the space inside the cartoon frame while other elements occupy the sides of the drawing, as if they are not as important as the characters in the middle of the cartoon. Also, the characters standing in the background seem to be lifeless and motionless whereas the characters at the front seem full of life and energy, especially the tiny creature. The colors used to fill the creature's clothes and hair are exceptionally vibrant whereas the remaining characters are either colored with darker shades or dull pastel colors.

- **Interpretation of Modality**

Figure 9 is a caricature that depicts two police officers of the ICE arresting a leprechaun; the latter representing an Irish immigrant. The acronym ICE stands for Immigration and Customs Enforcement, a federal law enforcement agency that protects the United States from cross-border crime and illegal immigration. On the other hand, the leprechaun, a tiny supernatural fairy man in Irish folklore, represents Irish people in general and Irish immigrants specifically in this political cartoon.

It appears that the cartoonist focuses on modes of language to deliver the message behind his cartoon. The cartoonist depicts the police officer on the left accusing the Irish immigrant of entering the country illegally, and the immigrant replies by saying: “I have a **GREEN CARD**”. Writing the last two words in all capital letters, with the word green written in bold, is apparently the cartoonist’s sarcastic humor of using the most attributed color to the Irish, “lucky” green. The cartoonist may be alluding that the immigrant's Green Card is nothing but his inherent luck of entering the country. The cartoonist may also be implying how estimated 50,000 Irish citizens were living illegally in the United States in 2017(O’Sullivan, 2017).

Using another linguistic mode, the cartoonist then depicts the same police officer accusing the immigrant of running a money laundering operation. The immigrant responds anxiously by

stating that “IT WAS a POT o’GOLD”, with the first and last two words written in all capital letters. Initially, the cartoonist accentuates the first two words in all capital letters to suggest that the immigrant's money is not new but is instead earnings of the past. Leprechauns are creatures who are known to be guarding a pot of gold by the end of a rainbow, which is probably a reference to how Irish immigrants seem to have no problem in gaining money, according to American citizens.

- **Explanation of Modality**

After the Irish Potato Famine in 1845, Irish immigrants toiled in dangerous jobs, often avoided by other workers to build a fortune, which is now perceived by Americans as “easy inheritance”. This pessimistic and stereotypical view of Irish people persisted for many decades, especially among Americans. The cartoonist could have avoided mentioning sensitive topics that sprang from an ancient, dead past, especially because most Americans have Irish roots.

Most visual modes used are not exploited properly; they all serve as a support for the cartoonist’s own suspicions and perceptions about Irish immigrants. The cartoonist represents Irish immigrants as leprechauns, creatures described as an offensive parody of the Irish identity by a portion of the Irish and Irish-American population. Most American citizens still believe in the superstition that a leprechaun does not appear alone; one must always find a pot of gold at the end of the rainbow. The cartoonist probably shares the same point of view as he positions a rainbow above the leprechaun’s head, alluding that one might find a fortune of “Illegally-earned money” behind the Irish immigrant. The cartoonist could have easily avoided using a leprechaun to represent Irish immigrants since the traditional Irish attire could have been enough to identify Irish people. This political cartoon is indeed a negative representation of Irish immigrants, proving that the anti-Irish ideology still exists within American political cartoons.

d. Instance Four: Italian Immigrants

Figure 10

“Why so Many Italians Were Called TO NY?”



Note. By Reynolds, D. (2007). Why so Many Italians were called “TO NY”? Image. Cartoonist Portfolio Dan Reynolds.

- **Description of Modality**

Figure 10, titled “Why so Many Italian Immigrants were called Tony?” represents a new anti-Italian political cartoon by the American cartoonist Dan Reynolds. We can see in this political cartoon five Italian men in what seems to be an airport, exactly a restriction office. Also, five men are observed, four of them are minding their business, and one of them is standing in front of a woman who seems to be an Italian too. In the same wall, there is a medium picture of Liberty Status which is one of the most famous monuments in the world, located in

New York City, but this time with different features and different facial expressions. Those features somewhat resemble the features of the Italian men in the cartoon. On the right side of the woman standing in the restriction office on the same wall, there is the Italian flag hanging on. The five Italian men seem to look alike regarding their clothes, bags, and glasses. Also, their faces have the same features: sleepy eyes, massive, shaped mustache, bushy eyebrows, and nubian (big) noses. Four of them have the same body and face features while the other is different (fat and broad-nosed). The woman also has the same features (bushy hair and broad nose) but still looks like an Italian the way the Italian stereotypical features are depicted in this cartoon. Hence, using the visual mode to represent Italian immigrants and showing their features in this way is meant to be ironic and provocative.

- **Interpretation of Modality**

In Figure 10, the most suspicious thing is the card on the chest of these Italian men, with letters T, O, N and Y written all in capital. There is a story behind this word "TO NY" which aims to mock the Italian race. The story goes back to a funny legend. Apparently, the name TONY started to be used massively among the first Italian immigrants back in the 1920s. They were, of course, docking in Ellis Island, where, after a medical check-up, they were all asked for their personal information, starting from the name, the last name and ending with their birth place in Italy or, at least, where they were coming from. Most of the immigrants did not speak a word of English, barely corrected Italian and could not even read or write, apart from their full name. The funny part was how this "TONY thing" started out. One of these immigrants, not knowing what is expected to face him, had a friend of his back in Italy. He wrote a sign for him which read "TO NY", meaning "I want to go to New York". Apparently, when the officer asked the gentleman for his personal information, not knowing what he was asked, he simply gave the agent the sign reading "TO NY". (Why The Italian-Americans have such Cool Sounding Names?, n. d.). The Italian immigrants who came to America were unable to speak English

and did not know destinations, so when they wanted to go to New York, they wrote “TO NY” meaning “to New York”.

- **Explanation of Modality**

In Figure 10, with just observing, thinking using a critical touch, the viewer may recognize is that it is obvious that "TONY" has something to do with "To New York", especially that the five men in the registration office are concerned with the "TO NY " thing written on their chest, and all of them seem to have the same intention, which is going to New York. Also, the letters of the word “TONY” are all capitalized, which gives the possibility of having it as an abbreviation of "To New York " since they are the only linguistic patterns in this caricature. This is enough to confirm the story that Italians cannot speak English. Even though decades have passed since this incident, they still use the traditional cart to travel precisely to New York; this can be considered as a kind of exaggeration by the cartoonist in insulting the Italians and portraying them as ignorant. It is also ironic that it is impossible for them to learn English and thus adopt this strategy forever. Also, “the tony thing” is used as a linguistic mode to represent a stereotypical idea about Italian immigrants which clearly aims to ridicule and mock.

e. Instance Five: African Immigrants

Figure 11

The African Exodus towards America to Dispose of the Specter of Poverty



*Note.*By GAMMZ, E. (2016). Untitled. Image. Cartoon Movement.

- **Description of Modality**

Figure 11, untitled, “The African Exodus towards America to Dispose of The Specter of Poverty” represents a new anti-African political cartoon drawn by Eric "GAMMZ" in 2016. At the beginning, concerning this caricature, we can see an African man leaving his land and waving saying "GoodBy Poverty". This person holds the common African features: black skin, plump lips, flattened nose and curly hair. Using the linguistic mode, the guy appears wearing a purple threadbare clothes with white writing on his chest " I <3 NY" which seems likely to be related to New York City in The United States of America. He carries over his shoulder a bundle patched with cloth, as evidence of the abject poverty and tough circumstances lived in the place

from which he is leaving. Africa is also depicted in this picture; the man there is waving towards it, bidding farewell to poverty, which symbolizes that Africa equals poverty. We also notice the presence of the allied plant in the background, and it is a plant that is known to grow without water in desert lands and harsh conditions. We often find it widespread in deserts. This may symbolize that Africa has been portrayed as a barren wasteland, often uninhabitable, and if necessary, it needs great energy and patience to survive.

- **Interpretation of Modality**

Ambition for the best, aspiration to achieve goals, and to live the American dream, which even Americans themselves are unable to live, is all that this man and all his race hopes for. And that abyss he is on his way to is nothing but an explicit and vivid depiction of the saying of the famous American actor George, "As long as its name is the American dream, it can only be achieved while sleeping". So, as long as the Americans themselves are unable to achieve the American dream and a life of luxury, how will the task be easy for immigrants? especially since the obstacles in front of them are countless. These include racism, lack of available opportunities, contempt for them and always seeing them as a burden, intruders and incompetents, and maybe even exploiting them in the worst way just to ensure their daily sustenance.

Next, as is well known, purple is the color of royalty and luxury. It is also considered an inspiring color that excites imagination and encourages people to try new things, and its scarcity in nature gives it a kind of mystery. This is what we can easily notice in this cartoon. As a sort of visual mode, the violet color is used at a rate of 95%, whether in the atmosphere, the general view, the sign, and the African man's clothes and his package, of course. When one links what is customary to the color purple, we come out with the result that this man is a representation

of an entire race; he wanted to follow what his imagination drew about the promised American country and try new things to decipher what lies beyond the seas of obscurity.

- **Explanation of Modality**

In Figure 11, the African man carries great hopes and he is heading to the country of dreams as far as he knows, thinking that leaving his country and going to America is one of the doors of wealth, and a decent life will open in his face with new horizons that fate will draw for him as he wished. However, the abyss in front of him reflects the unknown future, and the bitter truth of what he drew in his imagination, and since he is only interested in leaving, all his focus in the cartoon is cast on farewell without taking into consideration the obstacles awaiting. Not looking forward and focusing on the road symbolizes the reassurance and certainty that the African carries in his heart towards the country of dreams and promised miracles: America.

f. Instance Six: Latino Immigrants

Figure 12

The Racial Discrimination Colored and Latinos Young Generations Encounter at American Schools



Note. By Raul, A. R. (2011). Untitled. Image. Other Words.

- **Description of Modality**

Figure 12, untitled, “The Racial Discrimination Colored and Latinos Young Generations Encounter at American School” represents an anti-Latinos immigrants American political cartoon done By Raul A. Reyes, 4th of July 2011. Firstly, when we take a first look at this caricature, we notice that it contains two pictures in the same place, but in two periods of time, one dating back decades and the other is recent. The place is always an old school door that had on which it is written “Selma/ ALABAMA elementary school” with a sign in bigger font that said "**Whites Only**", and another sign next to the door that says colored people with an arrow that does not look like the one used for directions but the one used in war pointing somewhere

else. The arrow could mean expulsion or finding other schools that accept people of color despite the near impossibility of the opportunity, which is considered an insult and a fatal message to the dreams and psyches of children, and even their parents.

Secondly, in this scene, a little girl with black skin stands with a white dress that reflects her thinking and the purity of her heart like a little girl who sees that the world is fine and that color cannot make these differences. She is holding a book with a black cover that symbolizes the racism and rejection she was exposed to. On her way to enroll in a school, she was refused just because she was black. From her standing, it is possible to realize how much amazement was in control of her due to the drops of sweat flying from her face and the movement of her hand, which confirms that she never imagined that she would read the words written on the door of her dreams that closed in her face.

- **Interpretation of Modality**

In Figure 12, the linguistic mode used is Selma Alabama was the place where immigrants, precisely Africans, were treated badly and exposed to racism. It was known for its harsh rules or restrictive acts against colored people. Also, we may see that Selma Alabama is written on the door of an elementary school, which means that these laws started from this city and spread to be planted in the young generation's minds. It may be considered as the departure of these laws or the turning point to ensure that African immigrants could exercise their rights and lives as American citizens without racism, hindrances, restrictions or discrimination between them and Native people.

In a comparison to the real story, the interpretation is considered as logical. In fact, the real Selma Alabama was 50% black, they were treated badly, ignored, and discriminated against. This led to a series of three Marches that took place in 1965 from Selma to Montgomery,

Alabama. (Klein, 2020). These marches were organized to protest the blocking of Black Americans' right to vote by the systematic racist structure of the racist who owns deterrent laws and rejects immigrants, especially blacks Jim Crow. (African American Heritage, n.d.) In the other era, the same situation and the same harshness were met, but this time Alabama was written on the door, and an elementary school was replaced by a public school. There is also a side banner on which "Illegals" word was written, the same arrow of war used previously is used, and its aim is always to kill the aspirations of children, influence them, and always remind them of their difference and prevent them from peacefully exercising their rights as any child in the world. The same signs of astonishment also appear on the features of this Latin child and the disappointment that may have befallen him after he realized that he was not welcomed in the first place, and that there were already new laws that were written against him and his race.

- **Explanation of Modality**

In Figure 12, it is visible to us that in the second part of the new caricature in 2011, there is a sparrow with a cloud of thoughts next to him, written on it "Jim Crow is dead, long life Jim Crow" as a kind of irony that Jim Crow died years ago. However, these laws are still in effect, and the state is still working with them, especially the state of Alabama. When Southern legislatures passed racial segregation laws aimed at blacks, they became known as Jim Crow laws, which demanded the segregation of the races in many public spaces. Some examples of Jim Crow laws included segregation of public schools, public places, transportation, public restrooms, restaurants, and drinking fountains between whites and blacks. And since Alabama is among the southern states that have ratified these laws, the local authorities of Alabama have been practicing a policy of racial discrimination, which was supported by most of the white citizens. Despite all the efforts made by the federal authorities to eliminate racial discrimination, and also the declaration of the illegality of most of these laws in the United States issued by

multiple Supreme Courts and civil rights laws, blacks and people of different races were still obliged to stay far from whites in their own separate schools, universities and institutions.

Ultimately, the most noticeable thing is that the caricature was drawn using black and white colors, which always symbolizes opposition in terms of classes, races, and even ideas. And here, it is the contrast between the Americans (with symbols of light, bright ideas, prosperity, openness, and all that is good) and immigrants (with symbols of backwardness, corruption, poverty, and evil).

2.2. Findings and Discussion

Far more than our sense of our own identities, it is what we choose to believe is true that generally determines how we perceive others, whether consciously or not. Political cartoons have the peculiar power of establishing new ideas, and it is hardly surprising that such an art can determine the fate of human beings. One positive representation of a group of immigrants will inevitably create a perpetual positive image of them in the eyes of others. But for all that, a negative representation will most assuredly be lethal, for they may forever be loathed by others. Hence, it is of utmost importance for cartoonists to carefully craft their freedom of speech; i.e. to represent their characters properly, accurately, and authentically. It is often ridiculously easy to fall into the pits of racist ideologies and stereotypes; cartoonists may not know how deep they are allowed to dig. Stereotypes are not mere chalk on board; they are faulty perceptions memorized by heart withal, and memory oftentimes has no return. This study aims to enlighten more eyes on the importance of representations, lest people were not yet chanced to dwell upon how they can affect them.

The main objective of this study is to analyze and interpret various representations of immigrants in American political cartoons and caricatures. This study also aims to discover whether these representations of immigrants become positive or negative over time, and behind

what intentions they emerged. Hence, this study has analyzed twelve political cartoons extracted from various magazines and websites. The exhaustive analysis of the chosen sampling material has rendered impressive results. Interpretations of this analysis conclude that American political cartoons tend to represent immigrants -specifically in the past- negatively and even in provoking, offensive, and dehumanizing ways. The topic of immigration is usually sensitive on its own, let alone when presented in a political cartoon; one of the most notorious forms of self-expression.

This study has found that old American political cartoons vary in how negatively some immigrants were represented rather than others, from exaggerated features to completely dehumanized forms. Peculiarly, however, it seems that American political cartoons are becoming somewhat positive over time, especially after the emergence of modern digital art. This study has also discovered that in recent American political cartoons, cartoonists scarcely exaggerate or perform deformities in the facial features of ethnic groups. When a cartoonist performs any form of exaggeration, it is either unnoticeable compared to the message of the caricature, or just as minor as the intention of harming the targeted people. It is worth noticing, however, that there is a fine line between accurately depicting an ethnic group and representing it through faulty stereotypical images.

To begin with, all six political cartoons categorized as old representations of immigrants were found to be negative representations from all aspects. All of these six caricatures share the stereotypical, unattractive, and offensive facial features of immigrants regardless of ethnicity. Ironically, the American characters, on the other hand, collectively share familiar and attractive human features and bodies. On another note, not all six political cartoons categorized as modern representations of immigrants focus on facial features. Peculiarly, modern cartoonists do not always portray immigrants as evil or unwanted. In one of the chosen caricatures, the American character has more potential to be oppressive and unjust. However, it is necessary to

acknowledge that some stereotypes will still survive and persist in modern caricatures; some of which are harmful or at least somehow unjust to the targeted people.

This disparity in the representations of immigrants between the past and the present is apparent in the samples analyzed. Figure 1 is the perfect example of how a caricature, colored solely in shades of black and white, can convince higher authorities to put more than 130,000 Japanese immigrants in internment camps. Figure 1, an old representation of Japanese immigrants, is a negative representation of their physical characteristics and a deceitful message that all of them were proud of destroying the country that welcomed them. Figure 7, on the other hand, is a positive representation of the same Japanese immigrants, considering that the cartoonist introduced another side of the same story without resorting to stereotypes or sensitive topics. The main difference between the two caricatures is that one cartoonist chose to manipulate diction to prove his own faulty suspicions whereas the other exploited it to spread awareness and truth. Consequently, representations of Japanese immigrants are apparently becoming less negative over time.

It is no wonder that representations of Japanese people are evolving throughout time; the country and its culture have been reshaping the world's mindset for decades thus far. After years of trying to accommodate to the aftermaths of the tragedy of war, Japan became a significant part of ordinary people's lives. Americans too are now heavily influenced by Japanese culture, they eat sushi, prefer "Sake" over other alcoholic drinks, and even read or watch Japanese cartoons and study the Japanese language. The Japanese culture, by allowing the world to embrace it instead of assimilate to it, is now an invincible ideological power. The culture is scarcely any more significant than the people, the Japanese too are now idolized for the same tenets they have been made ashamed of; their sacred work ethics are but one of the many examples.

The difference in representations of immigrants and American citizens is also prominent in some selected caricatures. Figure 2, an old representation of Chinese immigrants, shows how a cartoonist can dehumanize a Chinese immigrant, only to prove that Americans are not only peaceful humans but also victims of the 'Chinese monster'. Figure 2 is a negative representation of the physical characteristics of the Chinese and a misleading statement that all of them are greedy workers. Figure 8, on the contrary, is a positive representation of Chinese immigrants, mainly because the cartoonist avoided using exaggerated facial features attributed to Chinese people. Also, the cartoonist seems to be self-sufficient; he did not feel the need to cram his cartoon with words or details. Apparently, representations of Chinese immigrants are becoming somewhat more positive over time.

It is apparent that the main reason why some Americans despised the Chinese so much is that the latter were and still are deemed threatening in terms of job opportunities. Although the cartoon does not seem to represent any form of threat toward the Chinese, these people and their culture are always the first target for Americans' prejudices. Chinese people are inherently hard toilers and overachievers, two of the most wanted features in the American work field. However, these features are solely and exclusively apparent in Chinese immigrants; one of the reasons why they were heretofore despised for centuries by Americans. Most political cartoons that contained representations of Chinese immigrants tackled one common element; their alleged greedy desire to deprive Americans of their promised positions. Figure 8, although very far away from presenting a dehumanized image of the Chinese, somehow hints at how most Chinese people "fake" their love for America just to live and work there for long. It seems that the only reason why cartoonists scarcely create stereotypical or racist images of immigrants anymore is the backlash they are recently receiving, especially on the internet where people appear to be the most sensitive about such topics.

In spite of the aforementioned points, the existence of implicit or even explicit negative stereotypes, specifically within modern American political cartoons, is inevitable. Figure 3, an old negative representation of Irish immigrants, is exceptionally similar to Figure 2. The two political cartoons share the ideology of dehumanizing immigrants and victimizing American citizens. Figure 3 blatantly depicts Irish immigrants with ape-like features, some drunken and lazily laid on the grass, waiting to 'steal' what is allegedly 'American money'. Unfortunately, Figure 9 is not very different from the old American political cartoons, mainly because the cartoonist used yet another offensive attribute to represent Irish immigrants: A greedy leprechaun who loves gold. Americans have always criticized the Irish for their overstimulated love for money and their "ill and lazy" manners, this shows heavily on both selected caricatures about Irish immigrants. Seemingly, representations of Irish immigrants are not evolving; some aspects of the anti-Irish ideology still exist in modern political cartoons.

Concerning Italian race, and as a sort of comparison between the two figures (old and new caricatures), one may notice things that should be highlighted. Starting with figure 1, it portrays Uncle Sam in clothes bearing the colors of the American flag to symbolize power and pride. All of this was used to represent America and its people in the best way and to give it the luxury necessary to attract the attention of the viewer. On the other hand, Italian immigrants were depicted as rats with a human head bearing Italian features as a way to portray insult and ridicule. Carrying weapons has been used to show the true intention behind their coming. Like the previous Figure, Figure 2 is also an American political caricature in the form of irony of the Italians, but this time using an old incident previously experienced by the first immigrants to America from Italian territory. It looks lifeless, faded despite the use of attractive bright colors. Its general idea is clear and does not call for depth or analysis. The Italians were portrayed comically as normal human beings unlike the way they were portrayed in Figure 1, with their familiar features, large noses, bushy eyebrows, hair growth on the sides of the face, full lips,

and sleepy eyes. In contrast to the old caricature, which aimed to offend and belittle the immigrants, this new caricature is only for mockery and irony, and does not reach the point of insult. Perhaps this is due to the relationship of the two nations and its development through time. In the old days, the relationship was based on hatred, taking, and appropriation. Now, all peoples are friendly, and these drawings remain merely an expression of opinion and specific positions of certain people. In addition, the old cartoons are published only in magazines and are directed to specific people, because understanding and analyzing a caricature in the past was not given to everyone.

When comparing the two caricatures linked to, each of them has its own representation of African immigrants, all characteristics should be considered, whether in drawing, using colors, writings, and even the way messages are conveyed to the viewer. For example, we note that the old caricature is more like a drawing, even if it is in the comic template, exaggerating in amplifying some characters and minimizing others, which is also a message. This does not prevent the elements represented from remaining drawn with accuracy and professionalism making features resemble the real ones. Unlike the new caricature, which appears as an ordinary cartoon drawing while preserving the expression of the known features related to blacks as well as with regard to the meanings and messages to be conveyed, a caricature with a clear message and a specific goal due to the absence of details, as the cartoon relied on clarifying the idea by using some words which, at first glance, the viewer can understand the idea of the caricature through it. Also, the caricature is very simple, and even young people and those with limited knowledge are able to deduce what the cartoon aims for through this representation.

The curtain will be dropped on the Spanish immigrants and the Latino race as a whole. In terms of comparison, it is necessary to address all aspects that can make the differences. Regarding the last race to be analyzed in this research which is the race of Spaniards and Latinos, we have two cartoons, one old and the other new, and what is always noticeable is the way of drawing

and the use of colors. In this regard, the oldest copies always win as they often look like artists' paintings due to the accuracy of the features, the mixing of colors. Likewise, with regard to the linguistic aspect, it is always noticed that the old copies dispense with it almost completely, and if necessary, they use only 5% of linguistic presentation and indirectly in the form of book titles, writing on tablets, or separate letters. On the other hand, the new caricature, which, like other new versions of a superficial nature, uses the linguistic signs very explicitly when presenting the idea and linking it between the messages to be delivered signs using clear font, instructions, warnings, and threats, and all of them are direct, and do not require focus or analysis.

Furthermore, regarding the way Latinos were depicted before, and now things are quite different. Americans' hatred of Latinos is historical, and probably inherited which makes the way of depicting them always abusive. The difference between the old and new portraying of Latinos is that the old depiction was super abusive, humiliating, and despising. Maybe this issue was not a big deal, because Latinos were ruled by Americans which means they had no right to defend themselves; they may be punished, or even killed. In contrast to the current era, things are getting a bit better because the situation changed. Latinos become free nations with their own lands under their own sovereignty. It is true that depictions still emit messages of contempt and rejection, but not with the same rate as it was in the past, and Latinos may turn a blind eye to it, although it is somewhat harmful. And if the abuse continues with the same amount as before, relations will deteriorate between countries. In this case, sparks of anger will spread to ignite the fuse of war between two nations, leading to world crises that are dispensable.

Last but not least, the racist representations in the American political caricature of immigrants evolved over time, but it was noticeable in races and absent in others. By comparing European, Asian, African and Latin representations by Americans in political cartoons, one can realize the differences. American representations of all races in the past were based on abuse,

contempt, humiliation, and all the kinds of psychological damage. This was due to a history which was full of wars and attempts to control the world. The largest confrontations over world ruling were raging between America, Europe and North Asia. On the other hand, Africa, Latin America and South Asia were a source of slaves, and the working class, which was exploited in the most brutal ways. This explains the amount of hatred, and racism emanating from American representations of immigrants. Throughout time, the representations changed significantly, especially the European ones, so they became more inclined to mock and ridicule, away from exaggerated abuse and racism, unlike African, Asian, and Latin representations.

Concerning Africa, Asia, and Latin America the huge amount of abuse is still there, in addition to racism, rejection, and insult. One of the crucial reasons that created these differences is that America and Europe are among the first world countries in the sense of development, economy, education, job opportunities, wholesale successes, and the availability of mutual benefits in relations. In contrast the other three continents are classified as developing countries and from the third world, meaning that their arrival to America is rejected and their presence there is a curse and a burden on the country, as the Americans see that they deserve every dollar that these immigrants benefit from, and that they do not benefit the country only they beneficiaries at no charge. China and Japan are excluded because they are among the striking powers in the world in terms of development and economy, which America hates because it sees them as a threat that undermines its position and sovereignty in the world.

Overall, it may be said that the representations of immigrants in American political cartoons have evolved over time based on the analysis of the old and new versions and the elements they contain in terms of form and content. In fact, this development has two sides, one positive and the other negative. The positive one lies in the decrease in the amount of abuse, contempt and provocation since caricaturists now resort more to provocation and portrayal of the event in a comic form, away from exaggerated abuse and intended overgeneralizations. As for the

negative side, it is related to the form more than the content, as the current caricatures have become devoid of details, and the message to be conveyed appears clearly at first glance without the need for analysis and deep reconsideration. This led to the elimination of the essence of cartoon art as media means to occupy public opinion, address international issues and spread it on a large scale. In other words, caricatures, according to what was analyzed during this study, moved from paintings full of details surmounted by artistic touches wrapped in mystery that lured the viewer to delve into its depths to inanimate drawings whose message is visible and does not require any effort to be understood. But the positive remains the point of this analysis, the fact that all the abuse and racism disappeared to turn into a mockery of less harm and effect.

Conclusion

This chapter is concerned with representing the methodological process used in this study to reach the results that help to answer the underlined research questions and objectives. This study employs qualitative research methods in its investigation of US representations of immigrants in some American political caricatures. The first part of this chapter is dedicated to explain the methodological steps followed by the researchers of this study. It employs the principles of Multimodal Critical Discourse Analysis to determine and examine US representations of immigrants in the political caricatures. Then, concerning the analysis of the selected materials, the discussion and the interpretation of the findings are all detailed in the second part of this chapter. The results deduced from the analysis of the data are based on how immigrants from the six races selected were depicted and the nature of the messages being sent. Ultimately, a wide comparison was made between the old and new political caricatures of each race and the way the art of caricature evolved throughout time.

General Conclusion

The current study examines immigrants' representations of precisely six selected races expressed semiotically in American political caricatures. This work was chosen due to the fact that it is one of the most controversial and somewhat ambiguous issues. In addition, the United States of America is among the nations with a contradictory history with regard to the issue of immigration and dealing with immigrants. Precisely, concerning portraying immigrants in the most horrible way, with insult, provocation, and trying to convey the idea that their existence is rejected by the government, and people of this land despite the fact that they were received in the past, and still. Furthermore, it is a work that has never been dealt with, highlighted or given the necessary attention. And since this work happens to be studied coinciding with the zenith of Critical Discourse Analysis trend and its sweep of this kind's fields studies, the process of investigating the ways these representations are exhibited through visual semiotic modes in American political caricatures is becoming easier. This study attempts to identify and analyze these modes to highlight the fundamental ideological depictions which are perceived in these figures of immigrant's representations, the encrypted messages and whether they are rendered positively or negatively. In addition to the difference between the new and old versions of caricatures of each race, the way the art of political caricatures evolved was made clear.

In order to gain more in-depth understanding of the encrypted messages and completion of a logical and complete analysis of the data under study, the objectives of the research in hand seek to determine how immigrants are portrayed in American political cartoons using visual semiotic modes. Besides, this study aims at ascertaining the purposes behind these portrayals and the repetitive ideas each time immigrants are depicted with to eventually get adequate and reasonable interpretations. Discovering whether these representations of immigrants developed through time and whether this development was positive or negative was also another objective. These underlined objectives correspond to the following research questions:

1.How are the visual semiotic features used in the portrayals of immigrants in American Political Caricatures?

2. To what extent have the representations of immigrants in American political caricatures developed?

In order to provide adequate and logical answers to the aforementioned questions and objectives, this study implemented a qualitative methodological framework which relied on the collection of descriptive data that would demonstrate in-depth insights on solving the issue being investigated. The layout selected supplies data that supports the theoretical conceptions represented in the previous studies part.

- The answers of the research questions are as follows:

1.The visual semiotic features were used there as visual, linguistic, and spacial to communicate or to send the messages intended by the cartoonist. The Visual mode was usually related to the use of colors of the scenes, things, people, and even the color of the caricature itself. Also, the shapes, features, bodies of immigrants and even the symbols that represented America and, their facial expressions and the way they are depicted with are considered as a visual mode, which is the most used in the analyzed American Political Caricatures. Concerning the linguistic mode, it was used in modern political caricatures more than the old ones. It became the essential mode because when looking at a new caricature the first thing that attracts the attention of the viewer is writings everywhere which provides an immediate understanding of the message of the caricature. The last mode is the special one which was used frequently, but still less than the two previous modes in the two versions. The latter appeared in the positioning of people in the caricatures, especially the spaces made between the American and immigrant representatives. Also, arrangements and positioning of things related to each one are noticeable; the American's things are near, and clear. For example, their flag, Uncle Sam, the symbol is always taking the most surface of the scene. In contrast the immigrants are always far, gloomy,

and neglected. For example, the Italian immigrants' ships settled so far, and they continued swimming to reach the land. The immigrants also are depicted whether in the bottom of the caricature or on the edges, and they are not placed in the middle except when the level of abuse is imaginary, and the cartoon is devoid of Americans and their symbols.

2. After analyzing and interpreting the selected American Political Caricatures in their two versions, a noticeable development in the depiction of immigrants was recognized. American representations of immigrants in political caricatures have evolved well. The exaggerated abuse, insults, contempt and racism gradually disappeared. Perhaps this is due to the development in general in the world and the improvement of the conditions of immigrant countries, as well as the development of international relations and the disappearance of old mentalities based on power, violence and enslavement. The issue of immigration has become self-evident through time, and people have begun to roam between countries for purposes that serve them and serve the desired country, unlike before. Most of the new American political caricatures are based on a kind of sarcasm only, far from offending, and instead of addressing an entire race and country, the matter has become confined only based on a specific issue.

The theoretical section begins by encapsulating immigration to the United States and its representation in political cartoons. This section then introduces the history of immigration to the United States, its four waves, push and pull factors, and various obstacles. This section also deals with regulatory policies and different restrictive acts on immigration, as well as the reception process of immigrants into American society. Then, numerous definitions of political cartoons and caricatures are provided along with brief explanations of the nature of this special type of art. In addition to the aforementioned points, the theoretical section provides a historical background of political cartoons along with their main characteristics, different purposes, and their various functions. This theoretical section also presents a brief overview of the reception

of political cartoons in the modern world. The section concludes by examining representations of immigration and immigrants in American political cartoons.

The practical section of this study applies content analysis to a selected sample of twelve visual modes of American political cartoons taken from various magazines, websites, and social media platforms. The collected data above shows that all the six political cartoons categorized as old representations of immigrants are negative representations. Previous findings show that cartoonists used to manipulate and exploit different modes of visuals, space, language, and gestures to depict a negative image of immigrants and a positive image of American citizens. On the other hand, the data previously collected shows that modern representations of immigrants in American political cartoons are gradually becoming positive. It is worth mentioning that not all modern cartoons depict immigrants as ugly, monstrous, malicious, or unwanted. However, it is unavoidable that certain negative stereotypes will still appear in some new caricatures, for it is not always easy to annihilate a stigma or an ideology.

- **Suggestions for Future Research**

The findings of this study present several suggestions for future research, particularly for studies concerned with representations within visual modes. These suggestions comprise the following:

- The current study investigates a sample of political cartoons created by American artists solely; therefore, it explores caricatures of people who emigrated exclusively to America. Future research may assess a broader range of political cartoons created by cartoonists of other nationalities about immigrants of different ethnic groups. Therefore, future researchers can pursue a rather extended journey to explore different mindsets, discover new points of view, and locate unknown neglected minority groups.

- The present research is a qualitative study; it focuses on analyzing old and modern representations of immigrants in American political cartoons. Hence, the current research and its findings are limited and bound by this case study. Further research can incorporate quantitative data collection methods such as questionnaires or interviews to compensate for probable limitations. Such quantitative methods allow inquiry regarding peoples' perceptions of these representations and help unravel the truth on the authenticity of the issues and themes depicted in these political cartoons.
- The current study critically analyzes semiotic modes within political cartoons only, one of many types of graphic illustrations found in media. Hence, further research may attempt to analyze other representations of different communities or individuals depicted across various media platforms. To illustrate, future researchers may analyze different representations of political figures in animated shows, comic books, video games, and even graphic memes.
- **Limitations**

The limitations of the current study restrict the extent to which the findings may be applied. Because this study adopts a qualitative research methodology, its findings are suited to the current case study and cannot be generalized. The following three reasons restrict the results from being generalized:

1. The biased nature of the sample size and the sample selection procedure. This study has opted for analyzing just twelve American political caricatures out of enormous numbers of them existing in books, magazines, newspapers and websites, which make the sample size not representative. Moreover, the selection procedure of the sample may be considered casual because these samples were selected depending on specific standards

and ideas of the choice and determination of the researcher, which means that this sample selection was not made according to a specific design or agreed-upon criteria.

2. The subjective nature of data collection, analysis, and interpretation. This is because the analysis is based on the personal understanding and perspective(s) of the researcher (s).

3. The analysis produced cannot be adopted as an agreed upon example by all political caricatures because the patterns of expression and depiction in these latter (American ones) may differ from one country to another according to culture, history and the entrenched ideas in minds regarding immigrants. Likewise, it cannot be generalized to the rest of the races even if they are provided by the Americans, as there may be other races that are not represented in the same way or with the same degrees of humiliation or rejection represented in the analyzed political caricatures.

Another limitation that can be taken into consideration is time. The researcher can spend a long period of time collecting data (Political caricatures), and then be deceived at the first glance when thinking that it is the desired caricature. When the analysis process begins, he/ she will discover that the selected caricatures are far from the essence of the study and the intended results.

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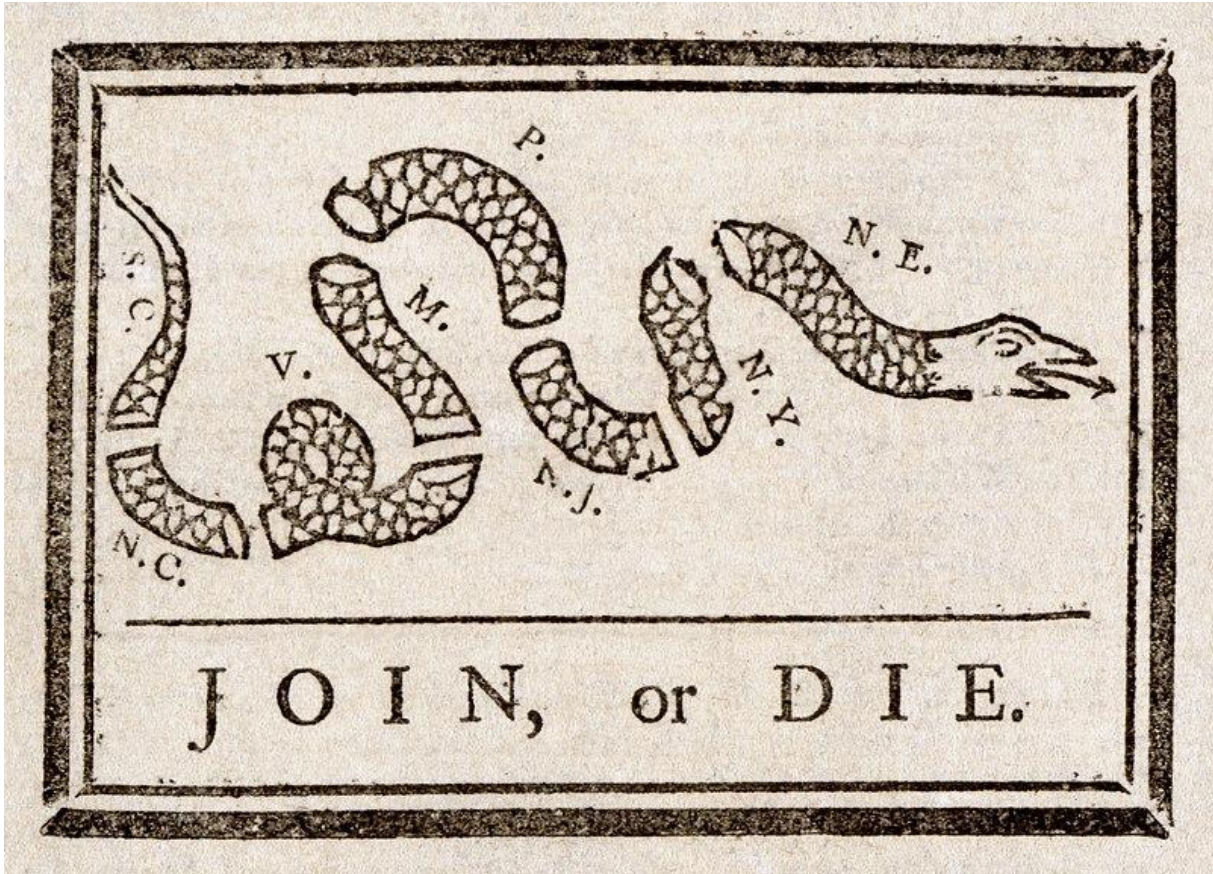
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Appendices

Appendix A

“Join, or Die”



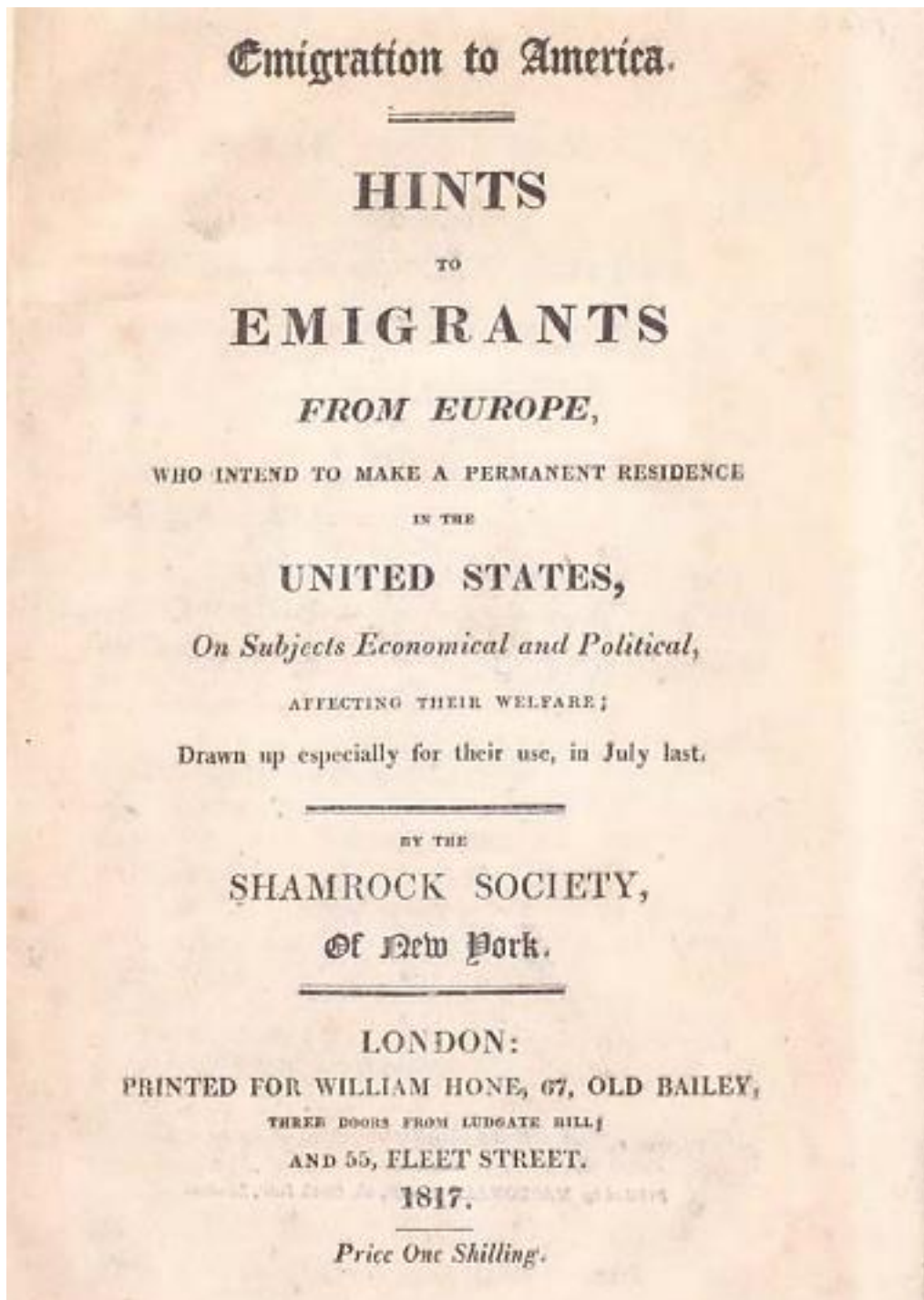
Appendix B

“The Boston Massacre”



Appendix C

“Emigration to America: Hints to Emigrants”



Appendix D

“Homeward Bound”



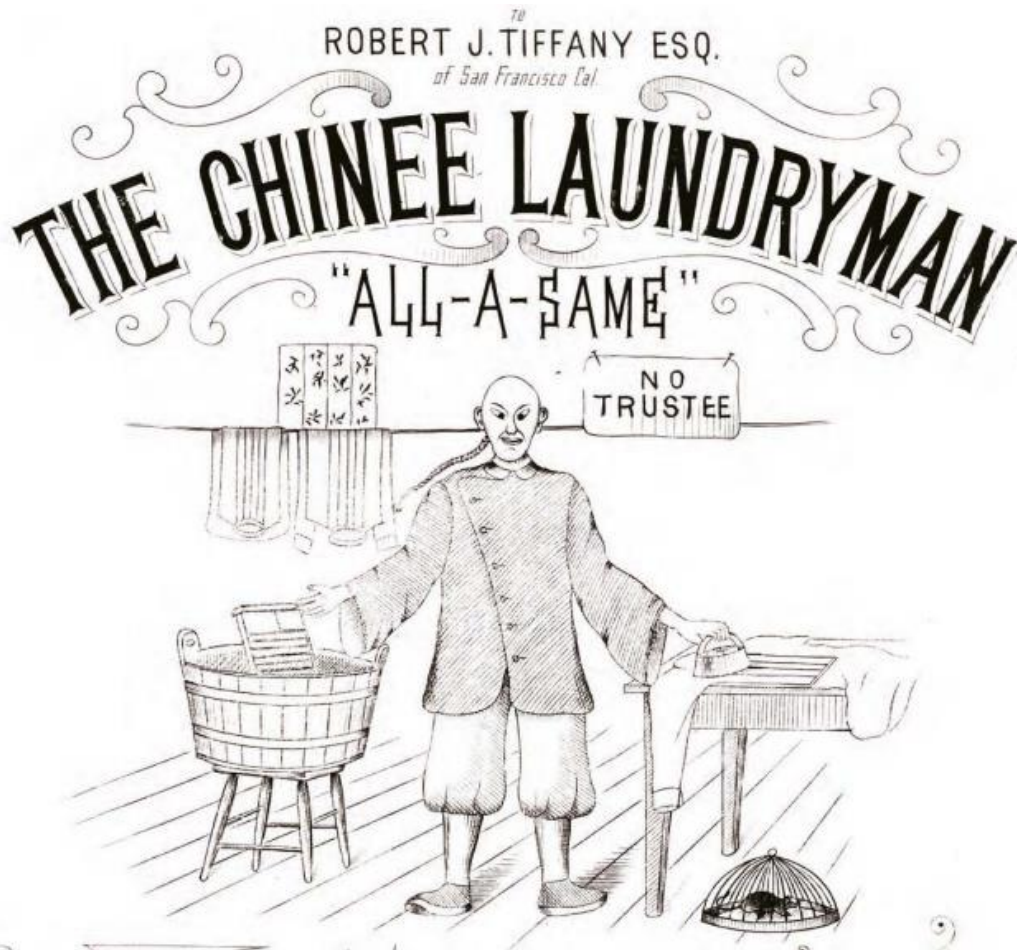
Appendix E

“The Unexpected Target”



Appendix F

“The Chinese Laundryman”



Appendix G

“Looking Backward”



Appendix H

“Uncle Sam’s New Class”



UNCLE SAM'S NEW CLASS IN THE ART OF SELF-GOVERNMENT.

Appendix I

“A Bigger Job Than He Thought For”



ملخص

يقدم العمل الحالي دراسة خطابية نقدية تسعى إلى استكشاف وتحليل الطرق التي تم فيها تجسيد المهاجرين من ستة أعراق مختلفة، تم اختيارها بعناية من طرف الباحثين القائمين على هذا العمل، من طرف الأمريكيين سواء صحافة، كاريكاتيريين وغيرهم بهدف تسليط الضوء على هذه الظاهرة ألا وهي الهجرة غير الشرعية. توافد المهاجرين بأعداد هائلة تستدعي إثارة الرأي العام الأمريكي للنهوض والتصدي لهذا الغزو البشري المزعوم. بالإضافة الى محاولة اكتشاف ما إذا كان هناك تطور على الصعيد الشكلي والضمني للكاريكاتيرات السياسية الأمريكية مع مرور الزمن، وما إذا كان هذا التطور إيجابيا أم سلبيا. تتم مشاركة الآراء حول مشكلة الهجرة من خلال تمثيلات ثنائية الذات والآخر وأحيانا كل منهما على حدة، حسب ما تم التطرق له خلال تحليل ودراسة الكاريكاتيرات السياسية الأمريكية، والتي يتم تضمينها في الأنماط السيميائية المدمجة في هذه الكاريكاتيرات. تهدف هذه الرسالة في المقام الأول إلى تحديد هذه الأنماط السيميائية البصرية، والتحقيق في كيفية تعبير هذه الأنماط عن الآراء آنفة الذكر وتحديد الأيديولوجيات المرسلة عن طريق هذه التمثيلات ومدى تأثيرها على الرأي العام. اعتمدت هذه الدراسة تصميم بحث نوعي، حيث تم استخدام تحليل المحتوى لدراسة كيفية تصوير التمثيلات الذاتية والتمثيلات الأخرى في الكاريكاتيرات السياسية الأمريكية. تم انتقاء العينات المختارة للتحليل من كتب، مقالات ومواقع إلكترونية. تظهر النتائج التي تم الحصول عليها بعد تحليل الكاريكاتيرات، كمية الإساءة التي تعمد الكاريكاتوريون إظهارها خلال تجسيدهم للمهاجرين بالإضافة إلى الاستفزاز والاستهزاء بالعرق والبلد ككل. وأيضا التطور الملاحظ في رسم الكاريكاتيرات شكلا ومضمونا، حيث بات الكاريكاتوريون يركزون على السخرية أكثر من الإساءة والتخلي عن إظهار الإيديولوجيات المبالغ فيها، والتركيز فقط على المشكل المطروح والفئة المنشودة دون التطرق لأعراق بأكملها، مما يشكل قفزة نوعية في تاريخ الكاريكاتير السياسي وخطوة ترتقي بفن الكاريكاتير بصفة عامة.

الكلمات المفتاحية: تحليل الخطاب النقدي متعدد الوسائط، الكاريكاتير السياسي (الأمريكي)، المهاجرين، التمثيلات.