



Est.1994

JCL

Journal of the College of Languages
Open Free Access, Peer Reviewed Research Journal

<http://jcolang.uobaghdad.edu.iq>

P-ISSN: 2074-9279
E-ISSN: 2520-3517
2022, No.(46)
Pg.118-157

The Role of Gender and Culture in Dealing with the Arab Woman's Issues Embodied in Caricatures: A Cognitive Linguistic Analysis

Ali Jameel M. Al – Rubaee, M. A. Candidate

E-mail: la3660854@gmail.com

Education Directorate of Waset, Iraq

Asst. Prof. Rihab Abduljaleel Saeed, Ph. D.

E-mail: rihaba.saeed@yahoo.com

University of Baghdad, College of Languages, Department of English Languages, Baghdad, Iraq

(Received on 8/6/2021 - Accepted on 4/7/2021 - Published on 1/6/2022)

DOI: <https://doi.org/10.36586/jcl.2.2022.0.46.0118>



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/)

Abstract

Gender and culture are among the factors that influence the process of understanding and interpreting different types of communication, especially images. The current study, which is a part of a master's thesis, aims at investigating the role of gender and culture in interpreting and understanding the caricatures that deal with women's issues in Arab societies. To this end, the researchers adopted Barthes' (1957) concepts of denotation and connotation in his theory of mythologies in addition to Langacker's (1987) theory of (Domains). The research concludes that the female subjects have better cognitive abilities in investing the signs within the selected caricatures. The other factor the study reached to is that the respondents' different cultures didn't affect

their way of dealing with the caricatures very much, so they supported the issues raised in the caricatures almost equally.

Key words: cognition, connotation, denotation, gender, semiotics.

1. The Introduction

One of the most influential ways of expressing thoughts and emotions is the image. Saroyan, as cited in (Lester, 2014, p. 425) sheds light on this point through the statement “a picture is worth thousand words”. The image, as part of visual discourse, is a set of signs and symbols which convey a specific meaning using few or even no words. According to Barnes (2011), signs and symbols are placed into cultural classifications which are viewed differently by professions and academics in that “professionals categorize visual symbols as either pictorial or graphics”; on the other hand, “academics use terms from semiotics: signifier and signified” (p.65). He proceeds to say “linguistic concepts such as connotation, denotation, metaphor and the semantic differential can also be applied to the process of understanding visual signs and symbols” (p. 65).

Semiotics is the science that studies signs. It was founded by de Saussure and developed by other theorists like Pierce and Barthes. For Barthes (1984), as cited in (Allen, 2003, p. 49), the relationship of the sign with the referent in the external reality is called ‘denotation’. It represents the natural and universal meaning that gives a close reading that is away from the ideological one. Denotation is the first order of signification. As Panofsky (1970) denotes, “the first system is the plane of denotation, the second system is the plane of connotation” (p. 51).

Images, too, have two levels of meaning, denotation and connotation, just like language. Visual denotation is the concrete things and places whereas visual connotation is the abstract concepts that can be shared culturally. According to Barthes (1977), “denotation is what is photographed, connotation is how it is photographed” (Fiske, 2002, p. 86). As a result, the reader of an image understands its message via two levels, the first one is the denotative level where the message is overt whereas the second is the connotative which evokes the reader’s

emotions, experience and culture. Olshansky (2008) maintains that readers of an image employ their individual experience and background knowledge in deciphering and decoding matters in different ways (p. 21). This kind of image needs the viewers to be able to connect between the image and the reference. The receiver has to connect between the image and the idea it refers to in order to create harmony and unity(p. 19).

Accordingly, a reader of an image needs to exploit his knowledge and experience in decoding and deciphering images. In addition to this, the reader's culture plays a significant role in this process. Everett (2010) maintains that "culture permeates the individual, the community, behavior and thinking"(p. 66). Cognition refers to knowledge in general whereas cultural knowledge is "the shared pragmatic knowledge that includes our behavioral as well as conceptual knowledge" (Kronenfeld, 2018, p. 1). So, the norms and concepts of any society affects its members' behavior and conceptualization. Within the same society the impact of its norms and concepts may vary on both men and women and thus reflects on their understanding of the world around them.

The present study tries to shed light on the role of the individual's gender, culture, and knowledge in deciphering the denotative and connotative meanings of a set of caricatures as a special kind of images. It aims to measure female and male subjects' cognitive abilities to decipher the denotative and connotative meanings of the selected caricatures, for it is hypothesized that both females and males are able to invest the sum of signs in the caricatures to describe their denotative meaning and decode their connotative message. It also aims to examine the role of gender and culture in dealing with women's issues which are embodied in the selected caricatures, for it is hypothesized that females are more supportive of women's issues than males. It is also speculated that regional culture may have a positive or negative impact on the way individuals deal with such issues.

2. Visual Language

Just like the linguistic structure, the visual structure involves rules to reflect particular interpretations of experience and forms of social interaction. Just as we have different choices in our daily use of

language, we have different ways of representing our ideas through visual communication like the use of different colors or different compositional structures. As a result of these different alternatives meaning will be affected, for expressing things verbally or visually makes a difference. According to Zhang (2007), "visual communications have existed as long as the history of mankind. People communicated through symbols and drawings long before spoken languages have developed" (p. 1). These symbols and drawings are considered visual languages which carry specific meanings to serve effectual communicative purposes.

"A picture is worth a thousand words" is an English language adage which sheds light on the importance of pictures a semiotic mode to convey a message. As defined by Jonna (2010), the term 'image' is "a mental picture that you have of what sb/sth is like, a copy of sb/sth in the form of a picture or statue" (p. 775). In another definition given by Jappy (2013), it is "a simple, unstructured collection of qualities which are sufficient for the sign formed by the image to function as a sign" (p. 113). Olshansky (2008, p. 19) demonstrates that images have the ability to convey meanings much as a verbal language does. "I see what you mean" reveals the links between the verbal and the visual messages. The fact that "images tell a story" elucidates the complementary relationship between images and words, for the former can serve the verbal function of telling or speaking and words can serve the visual function of creating an image. Images can be considered a universal language which is accessible regardless of which language one speaks. On the contrary, the language of words can be culture specific. To put it in another way, each country has its own language and each region has its own dialect (Olshansky, 2008, p. 22). Whereas the text reader moves from small parts to bigger units, i.e., from words to sentences and from sentences to paragraphs, Olshansky (2008: 21) maintains that the image reader moves from the whole to the parts then to the whole, i.e., looking at the whole image then looking for its parts to arrive at the complete comprehension and understanding of the meaning of the image. Readers of an image employ their individual experience and background knowledge in deciphering and decoding matters in different ways. Jamieson (2007, p.

19) explains that the meaning of an image can be realized at two levels: the superficial level when the message is overt as in advertisements. The other level is when the message is stated covertly, in which case viewers need to be able to connect between the image and the reference. This kind of image is called symbolic where the receiver has to connect between the image and the idea it refers to in order to create harmony and unity.

3. Caricatures

Just like language, caricatures as a kind of rendered images have two levels of meaning, denotation and connotation. Denotation is the message which is delivered in its entirety, it is the first layer of meaning which is literal and understood by all member of a given culture. Connotation is the message which is generated by elements of the caricature, it is the second layer of meaning which is created by connecting the signs with wider cultural aspects including the beliefs, attitudes, and ideologies of a particular society (Muslimin, 2017, pp. 9-10). Visual denotation is the concrete things and places whereas visual connotation is the abstract concepts that can be shared culturally. As cited in Fiske (2002, p. 86), Barthes (1977) argues that “in photography at least, the difference between connotation and denotation is clear. Denotation is the mechanical reproduction of film of the object at which the camera is pointed. Denotation is the human part of the process. Denotation is what is photographed; connotation is how it is photographed”.

A caricature can be considered a special kind of discourse by which the caricaturist conveys his ideas in an economic way with or without captions. As cited in (hadjadj, 2015, p. 13), Chaer (1995) believes that “it is a very important way used to deliver something like, for example, ideas, pretensions, concept, feeling or aim” (p. 19). Caricatures nowadays are more acceptable than before because of the humor they contain and the simple way of reflecting the problems of the society specially those which deal with poor classes’ issues and the political concerns. The importance of caricatures lies in the immediate effect they have which is quicker than that of words. The simple lines used in caricatures have a

great effect on the receiver/reader since they become a source of mockery, criticism and entertainment. In Osho's (2008) opinion, as cited in (Hadjadj, 2015, P. 17), the main purposes of caricatures are: informing, educating, entertaining, disseminating serious information in a funny way, recording events in a memorable way, discussing serious national issues in a comical manner of speaking, reflecting matters by constructing personalities through graphics and encouraging the reader to buy a newspaper or a magazine regularly (p. 3280) cited in (Hadjadj, 2015, p. 17). In short, caricatures nowadays have become an influential means of expressing ideas because of their considerable impact on the receiver/reader since they evoke different social, political, economic, and even religious issues in society shedding light on the problems and the possible solutions for them. They can be considered a mirror that reflects the real face of the society and even individuals within this society. The present study investigates gender and cultural differences in terms of employing the formal features which constitute the denotative meanings of a set of caricatures which deal with feminine issues to decipher their connotative meanings.

3.1 Gender

Social gender is the kind of gender that is based on the differences in the social norms and the values both men and women believe in as members of a specific society. Many scholars and theorists have written about the differences between men and women especially in the field of communication and social interaction. Gray (1992), as cited in (Merchant, 2012, p. 21), holds the point that men and women have different values, beliefs, thoughts, and goals; accordingly, the language they use and the way they perceive the world around them are different. They even communicate differently. Men are goal oriented, they have the sense of self and the ability to achieve results. Women, on the other side, are relationship oriented, they employ their feelings to define their sense of self and their relationship quality. Each one of them tries to say what s/he wants in the way that suits the goal behind the communication. In addition to this, context, socialization, and ideology are influential factors in the communication style and how men and women pass their message.

3.2 Culture

Culture is a system of concepts, structures and relations that groups of people use to organize and interpret their experienced worlds. That system includes the members' behavior, relationships, beliefs and values. It is a kind of knowledge that can be shared within one group but it is variable among different ones (Kronenfeld, 2018, p. 1). Yule (2010) defines culture as "all the ideas and assumptions about the nature of things and people that we learn when we become members of social groups" (p. 271). Society members develop their cultural knowledge side by side with their linguistic knowledge which will provide them with a ready-made system of categorizing the world; consequently, different societies have different categorizing systems which vary in viewing the external reality.

Language and culture have a clear relationship. Nida (1998) says that language and culture are two symbolic systems. The language used by different people has meanings that are designative, sociative, denotative and/or connotative. The meaning that we pass in our use of language is not the same because it is associated with culture. People who are from different cultures can refer to different items in variable ways (p. 29). In other words, culture is reflected in the language that is used by a certain group because that group has certain values and beliefs that influence the way they do things. They use language in a way that reflects their values and the way of doing things.

4. Methodology

This section elucidates the framework of the analysis adopted to fulfill the objectives of the study including the procedures followed in conducting the main test, selecting the population of the study, collecting the data to be analyzed, and the approach adopted for the analysis of data.

4.1 The research design

The present research is mainly qualitative as it adopts a descriptive and interpretive method in analyzing the participants' responses. As Dawson (2009, p.15) remarks, a qualitative study investigates individuals' attitudes, behavior and experience to gain an in-depth opinion of how

they think, feel, and behave. Mac Donald and Headlam (2008, p.35) hold the same view asserting that a qualitative method can tell you how people feel and think but cannot tell how many individuals feel or think the way they do; therefore, a qualitative method is not enough by itself and has to be twinned with what is traditionally termed as the quantitative method. Accordingly, the study is quantitative in nature as well, for it tends to analyze subjects' responses to a set of questions about the issues incarnated in a set of caricatures to know how many of them converge or diverge in their opinions regarding the issues incarnated in these cartoons.

4.2 Selection of the material

In order to fulfill the objectives of the study, nine caricatures that deal with Arab women's issues were selected from the Internet. These caricatures which cover some of the most prevalent issues in the Arab society in general and the Iraqi one in particular include violence against women, women's education, harassment in workplace, women's domestic duties, pre-mature marriage, spinsterhood, polygamy, etc.

Though the text in caricatures has a complementary role, as it helps respondents figure out their overall meanings, the caricatures selected for the analysis in the present study are non-textual so as to allow the respondents absorb meaning from their visual components.

4.3 The study sample

Iraqi foreign language learners of English at the undergraduate level from the University of Baghdad/College of Languages and University of Basrah/College of Arts constitute the population of the experimental work of this study. The total number of the sample selected is 38 male and female students selected from the fourth grade at the Departments of English in the aforementioned colleges. The reason for conducting the field work on 4th grade students is that they are supposed to have reached a satisfactory level in using the English language which enables them to express their opinions thoroughly and efficiently. Moreover, they are supposed to have developed those cognitive abilities which enable them to decipher the message intended in each image since they are at the final stage in the undergraduate level. The sample size that

makes up the population for the pilot study is 12 students, six students (three male and three female students) were selected randomly from the University of Baghdad and six others (three male and three female students) were selected randomly from the University of Basrah/ College of Arts, whereas 26 students (thirteen male and thirteen female students) selected randomly from both constitute the population for the main study. The reason for choosing students from Baghdad and Basrah is that these two regional areas represent two different cultures.

4.4 Description of the questionnaire

A questionnaire that consists of two parts was constructed. The first part of the questionnaire comprises three open-ended questions whereas the second part consists of eighteen closed-ended questions of a Likert's scale. Both parts raise important questions about the issues embodied in the nine caricatures selected. In order to test the validity of the questionnaire items a cover letter was prepared asking a number of jury members to give their views regarding the questionnaire items in both parts. In accordance with the jurors' remarks and opinions, the questionnaire items were modified deleting some items and adding others instead; in addition, the number of the caricatures was reduced and those that are accompanied by short text passages were eliminated allowing the students to have the space they need to express their opinions and build up their ideas freely. The result is a homogeneous set of caricatures which consist only of pictorial images. As for the second part of the questionnaire which comprises a number of closed-ended questions, the number of choices which the students have to choose from in responding to these questions was reduced to three ones only per a question instead of five.

The next step was conducting a pilot test which is, as defined by Arian et al. (2010), is "a small study for helping to design a further confirmatory study" (p. 1). It is an essential stage in research projects as it helps researchers "identify potential problem areas and deficiencies in the research instruments" in Abu Hassan et al.'s (2006, p. 70) opinion; furthermore, the researcher, in doing this step, can address the manner in

which the main study is conducted and refine the methodology (Yin, 2011, p. 37). Therefore, the pilot test was conducted in this study to decide the average time needed to answer the test and to diagnose any difficulty that the subjects may encounter in responding to the questionnaire items.

4.5 Administration of the tests

The two tests were conducted at the beginning of the first term of the academic year 2020-2021. The main test was administered ten days after conducting the pilot test. The time the students were allowed to answer the test items was two class periods, i.e., 90 minutes. Some explanations in Arabic were given to ensure full understanding of the test requirements on the part of the students. They were also encouraged to ask questions that may clarify any point with regard to the items of the test. Finally, raising students' awareness of the utmost importance of their responses to the results of the study, they were urged to participate seriously.

4.6 The analytical model

4.6.1 Barthes' Semiotics

Semiotics, in Eco's (1976) opinion, is "the study concerned with everything that can be taken as a sign" (p. 7). The sign is the center of what is earlier known as social semiotics. In times of de Saussure the term 'sign' has been a significant notion in linguistics. According to de Saussure (1915, p. 99), 'sign' consists of a signal and a meaning. A signal is represented by the (signifier) whereas meaning is represented by the (signified). The signifier is the physical representation whereas the signified is the concept. These two, i.e. the signifier and the signified comprise the meaning of any object (sign).

Barthes is one of the influential pioneers of semiotics. He followed Saussure's approach as a structuralist or post structuralist. In 1960s semiotics has become a major discipline in cultural studies especially after the appearance of Roland Barthes' work (mythologies) which is a collection of essays written by Barthes in 1957. Barthes views the analysis of concrete sign texts and images as a vehicle of culture and ideology dividing the semiological sign into the signifier and the

signified as de Saussure did but with some extension. The signifier, for Barthes, is the material like an object, sound or image. The signified, on the other hand, is the mental realization of things and the external world with a psychological and abstract nature. As Bouzida (2014) explains, Barthes holds the idea that the photograph or image has two co-existent messages: the first one is uncoded which is denoted and the second one is coded which is connoted (p. 1004). Bouzida (2014) proceeds to say that Barthes proposes two levels of significance. The first level is denotation. In visual images 'denotation' refers to what all people see without any influence of their culture, society or ideology. In the process of signification, Barthes thinks of the denoted message as having an analogical property and it is a primary connotation. Denotation refers to the literal or informational meaning that is understood and recognized without difficulty. Connotation is the second level of significance (p. 1004). According to Fiske (2010), connotation “describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture” (p. 112). So, the interpretation will be subjective and will be open to more ones. Connotation depends on denotation because connotation is the symbolic level and a reader/viewer interprets a sign connotatively when this process goes beyond the denotative or literal interpretation and is affected by the culture and context. According to Bouzida (2014), Barthes’ model of analysis, which comprises these two levels, i.e., denotation and connotation, is applied widely in the field of media studies such as advertisements, caricatures, films, cinema and video clips (p. 1001).

In Barthes’ (1957) work on mythologies, the image has an influential role. It plays a central role in stimulating the reader mentally and emotionally. As a non-verbal communication, the image establishes connotation, it is an interior negotiation with the receiver and this connotation is highly influenced by the cultural and social factors. As cited in Bouzida (2014), Barthes believes that the image has a structural independence which relates to what is ideological and aesthetic to declaim the receiver who can read it connotatively according to his culture and symbolic background (p. 1004).

4.6.2 Langacker's Domain Theory

For cognitive linguistics, meaning is central and all linguistic units or phenomena are meaningful. The various forms of language units, beginning from suprasegmental phonology, morphology, syntax to discourse pragmatics, work hand in hand to express meaning. According to Langacker (1987, "meaning is what language is all about; analyst who ignores it to concentrate only on matters of form severely impoverishes the natural and necessary subject matter of the discipline and ultimately distorts the character of the phenomenon described" (p. 12).

As part of cognitive linguistics, cognitive grammar is an integrative approach that combines language with cognition and denies the idea of modules in language. As a theoretical framework developed by Langacker (1987), cognitive grammar considers all linguistic structures, from phonemes to word meanings and large units as concepts. Concepts are called 'units' by Langacker (1987) who claims that a unit is "a structure that a speaker has mastered quite thoroughly, to the point where he can employ it in largely automatic arrangement" (p. 57).

Langacker, who was influenced by Fillmore and his theory of Frame Semantics, proposed the term 'domain' in 1987. Both theories, i.e., Frame Semantics and Domains, view meaning as encyclopedic. Lexical concepts can be conceived according to wider knowledge structures. These knowledge structures are called domains (Evans and Green, 2006, p. 230). Langacker (1987) makes clear that "Domains are necessarily cognitive entities: mental experiences, representational spaces, concepts or conceptual complexes" (p. 147) connecting the definition of domains to human's mind interpretation of language. According to Evans and Green (2006), a unit of knowledge structure that consists of background information according to which the lexical concept is used and interpreted is considered a domain (p. 230). Langacker (1987) divides domains into basic and abstract. Basic domains like space and time are related to our sensory perceptual experience with nature. Abstract domains like love, hate, and marriage are related to the human experience and culture and they need more relations with other domains, experience and knowledge to be fully understood (p. 231). According to Langacker

(2006), “A linguistic expression evokes a set of domains (basis and non-basic), as the basis for its meaning. Collectively these domains are referred to as the expression’s conceptual matrix” (p. 465). A domain can be a part of an expression matrix that represents any level of organization or complexity and is essential to its semantic characterization. For example, the expression 'arm' evokes the non-basic domain of the human body whereas 'red' evokes the domain of color which is basic .

The domains within a matrix represent the speaker’s encyclopedic knowledge of the expression. The expression 'entity' has manifestations in these domains that are overlapping rather than isolated. The word 'glass' can evoke some domains like space, container, drinking, material and others. The encyclopedic knowledge of any expression cannot be evoked with all its domains but specific domains are activated. The domains that are activated and the degree of activation cannot be the same in any pair of usage. The activated domains reveal the expression’s conceptual content but what is important here is how the content is constructed? Construal is the ability of conceiving and portraying the same situation in different ways. The meaning of every expression or unit is highly influenced by the construal imposed on its content (Ferrando, 1998, p. 71).

4.7 Data analysis and discussion

4.7.1 Analysis of Subjects' Cognitive Abilities in Terms of Gender

4.7.1.1 Task 1

Questions 1, 2, & 3

The current study aims, through Questions 1, 2, and 3, to explore female and male subjects' ability to figure out the denotative and connotative meanings of nine caricatures in addition to their ability to suggest titles and phrases that best represent the issues embodied in these caricatures.

Question 1

The purpose behind Question 1 which reads “how would you describe what you see in each caricature image?” is to examine male and female subjects' cognitive ability to invest the signs to give a denotational description of the caricatures and to investigate which of the

two groups of males and females is more capable of describing the denotational layer of each caricature as shown in Table 1 which provides an overall picture of female and male subjects' performance. It is worth noting that female and male subjects' denotative descriptions are categorized into 'Full' and 'Partial' descriptions according to how fully female and male subjects were able to invest the sum of signs in each image to describe it. Thus, respondents' descriptions are considered 'full' if they are able to identify all or most of the apparent signs and invest them in determining the denotational description of the image; they are 'partial' when the respondents are unable to identify all of the signs ignoring other important ones.

In Table 1 is a statistical account of female and male subjects' performance on Question 1 which reveals that female subjects outperformed male subjects in terms of their ability to give a complete description of the caricature images at the denotational level scoring 30% and 21% respectively. Consequently, the number of male subjects giving partial insufficient responses was higher than that of female subjects making up 45% and 22% respectively. Female subjects' outperformance over that of male subjects indicates females' cognitive ability to describe the existing signs in addition to the accuracy of their descriptions compared to those of male subjects who seemed less able to diagnose the elements in the images and less accurate than the females. Another point is that the female subjects are more passionate towards women's issues than males, this is evident in their descriptions which were to the point dealing with the issues referred to in the caricatures from different angles.

Table 1: Male and Female Subjects' Overall Performance on Question 1

Question	Gender	Full Descriptions		Partial Descriptions	
		No.	%	No.	%
1	Femal	35	30	26	22

	e				
	Male	24	21	54	45

As statistically detailed in Table 2, the results indicate that the female group managed to provide a full description for almost all caricature images except Caricatures 1 and 2 where the male group showed a higher performance in their description of what they denote and Caricature 4 where both groups managed to offer a complete description scoring the same percentage. This suggests that females' perceptual ability is higher than males' resulting in their outperformance as regards their diagnosis of the external signs. Moreover, females are more sympathetic than males towards women's issues and they might look at these caricatures as an embodiment of what they or their peers suffer from. As a result, the females concentrated on the details of the caricatures more often than the males who described the images in general without focusing on the relevant signs. It is worth noting that the females tried to depict the woman as a 'victim' who is prevented from her rights as a human and a female who represents the half of the society and has the strength to do what the man can do.

Table 2 –Number & Frequency of Female and Male Subjects in Terms of their Full Denotative Descriptions of the Caricatures:
Question 1

Caricature No.	Group Type			
	Female		Male	
	No.	%	No.	%
1	3	24	5	38
2	2	15	4	31
3	3	24	1	8
4	3	23	3	23
5	5	39	4	31
6	4	31	3	23

7	4	30	1	8
8	6	46	1	8
9	5	38	2	15

As for the partial descriptions both groups gave for each caricature, the statistical results in Table 3 indicate that the male group exhibited less performance than the female one represented by the former's inaccurate descriptions which lacked many important details; therefore, males' descriptions were somehow inconsistent with the denotational aspect of the caricature pictures scoring a higher percentage than females in terms of their partial descriptions of almost all caricature except Caricature 2 where both achieved the same percentage. The male group's inability to fully decipher the connotative message resulting in their partial descriptions of the message embodied in each caricature can be attributed to the point that they didn't focus on the specific details in the selected caricatures but they look at the images in general.

Table 3 –Number & Frequency of Female and Male Subjects in Terms of their Partial Denotative Descriptions of the Caricatures:
Question 1

Caricature No.	Group Type			
	Female		Male	
	No.	%	No.	%
1	5	38.4	6	46.1
2	4	30.7	4	30.7
3	5	38.4	7	53.8
4	4	30.7	5	38.4
5	2	15.3	5	38.4
6	3	23.07	6	46.1
7	1	7.6	7	53.8
8	1	7.6	7	53.8
9	1	7.6	7	53.8

Question 2

As for Question 2 which reads 'What is the hidden message behind each caricature image?', it aims to measure female and male subjects' cognitive ability to figure out the connotative meaning of the caricature image; that is, the kind of meaning that goes beyond the basic meaning that is associated with whatever sign there is in the image. It is worth noting that the denotation and connotation are two sides of a sign with the latter being evoked by social, cultural, or emotional factors resulting in the sign being associated with a large variety of positive and negative interpretations. Table 4 gives an overall picture of female and male subjects' connotative descriptions which are classified into two categories according to how fully and closely the connotative meaning offered matches the sum of signs in each image; therefore, they are categorized into 'Full', and 'Partial' descriptions. 'Full' descriptions denote subjects' ability to understand the message alluded to in each caricature and give descriptions which fully corresponded with that message making use of the existing signs and signals which they invested to derive the implicit meaning. 'Partial' descriptions, on the other hand, indicate the respondent's inability to fully understand the implicit message in each caricature because of their failure to fully exploit the exciting signs resulting in their deficient or incomplete descriptions which, in some cases, were more like a title than a description of the message.

Table 4: Subjects' Overall Performance on Question 2

Question 2	Gender	Full Descriptions		Partial Descriptions	
		No.	%	No.	%
	Female	44	37	55	43
Male	22	19	69	59	

As table 4 elucidates, 37% of the female subjects were able to give full connotative descriptions in comparison with male subjects who only made up 19%, which means that the female subjects are more capable of investing the signs in the images to extrapolate the hidden messages of the caricature images than males.

The statistical results in Table 5 reveal that female subjects achieved a high level of performance giving a precise full description of the connotative meaning that underlies the denotative value of the sign, hence they recorded higher percentages than males did in their description of almost all caricature pictures except Caricature 1 where both males and females recorded an equal ratio. The reason behind females' outperformance in giving full connotative descriptions is the employment of the signs in the denotative level to understand and comprehend the message behind the caricature images.

Table 5 – Female and Male Subjects' Performance on Question 2 in Terms of their Full Connotative Descriptions of the Caricatures

Caricature No.	Group Type			
	Female		Male	
	No.	%	No.	%
1	3	23.07	3	23.07
2	5	38.4	2	15.3
3	5	38.4	3	23.07
4	5	38.4	3	23.07
5	5	38.4	3	23.07
6	5	38.4	2	15.3
7	4	30.7	2	15.3
8	6	46.1	3	23.07
9	6	46.1	1	7.6

The results were counterproductive with regard to the partial descriptions presented by female and male subjects as statistically elaborated in Table

6 which demonstrates that the number of male subjects is higher than that of female ones in terms of their low performance giving partial connotative descriptions to almost all caricatures except Caricature 1 where female subjects were unable to employ all the signs in it giving a partial description of its connotative meaning that doesn't completely match its denotative meaning. Male subjects concentrated on the general idea of the images without employing the sum of signs and this appears in their high scores at the denotative description level which resulted in their low performance at the connotative description level. Within both groups (males and females) there were respondents who couldn't distinguish between the denotative and connotative levels so they combine the two levels in their answers.

Table 6 –Female and Male Subjects' Performance on Question 2 in Terms of their Partial Connotative Descriptions of the Caricatures

Caricature No.	Group Type			
	Female		Male	
	No.	%	No.	%
1	7	53.8	6	46.1
2	6	46.1	9	69.2
3	6	46.1	7	53.8
4	5	38.4	8	61.5
5	6	46.1	8	61.5
6	6	46.1	7	53.8
7	5	38.4	8	61.5
8	5	38.4	7	53.8
9	5	38.4	9	69.2

Question 3

In cognitive linguistic terms, meaning is the production of human thinking, it is the output of how things are looked at mentally (Brandt, 2004, p. 5). Accordingly, Question 3 which reads "Give a word or a sentence that you think it is a suitable title for each caricature image"

aims to examine the domains that are highlighted in the suggested titles which female and male subjects think would best represent the significance, i.e. the connotative meaning of each caricature image based on female and males' personal experience and prevailing social norms. In Table 7 is a statistical analysis of those female and male respondents whose suggested titles highlight relevant basic domains which best represent the issues embodied in the caricatures.

Table 7: Male and Female Subjects' Performance on Question 3

Caricature No.	Group Type			
	Female		Male	
	No.	%	No.	%
1	3	23.07	4	30.76
2	7	53.84	5	38.46
3	7	53.84	3	23.07
4	6	46.15	4	30.76
5	5	38.46	3	23.07
6	8	61.53	5	38.46
7	7	53.84	5	38.46
8	3	23.07	5	38.46
9	7	53.84	3	23.07

Table 7 shows that female subjects performed higher than male subjects giving precise or relevant titles for almost all the caricature images except 1 and 8 where male subjects achieved higher scores than female subjects did. The female subjects employed the signs in the images to reach or extrapolate the right or relevant titles whereas male subjects were less efficient in investing the signs which resulted in giving less accurate titles for most of the caricatures.

As for Caricature 1, three matrix domains have been identified in females' responses: 'the relationship between man and woman', 'harassment', and 'traditions and decorations' whereas two basic domains have been spotted in males' responses: 'harassment' and 'woman's rights' as shown in Figure 1.

Figure 1 – Matrix Domains Identified in Males and Females'
Responses to Question 3/Caricature 1

Group Type	
Female	Male
<p>1. The relationship between man and woman Women are more powerful than men. The dominant men. The suffering of women in society. I'm woman I do what you do. Respectable woman.</p> <p>2. Harassment Uncomfortable work for woman. Harassment to women. Sexual harassment at workplace. Bad looks. Harassment. Woman's work risks.</p> <p>3. Traditions and decorations</p>	<p>1. Harassment Sexual exploitation The mean mentality of men provocation Exploiting woman's kindness Sexual harassment Malicious intentions</p> <p>2. Woman's rights Human rights Woman between injustice and deprivation Educated woman suffers from society Restricting freedom and ideas Courage woman</p>

In Caricature 2 female subjects highlighted two matrix domains which are 'underage marriage' and 'childhood'. As for male subjects, they highlighted six matrix domains: childhood and others as made clear in Figure 2.

Figure 2 – Matrix Domains Identified in Males and Females'
Responses to Question 3/Caricature 2

Group Type	
Female	Male
<p>1. Underage marriage The marriage of babies. The early marriage. Underage marriage. Underage marriage crime.</p> <p>2. Childhood Pedophilia. Killing the innocents. Childhood rape. Stolen dreams.</p>	<p>1. Childhood Childhood destruction The rape of innocence Murder of childhood A girl deprived of childhood</p> <p>2. Horrible crime</p> <p>3. Unfairness</p> <p>4. Bad treatment</p> <p>5. Restricting freedom</p> <p>6. Dreams shattered</p>

In Figure 2 the results elucidate that 53.84% of female subjects were able to give accurate titles to the caricature in comparison with male subjects who gave relevant titles but not 100% precise making up 38.46%.

As explicated in Figure 3 most male and female responses in Caricature 3 have been categorized into one basic domain which is 'The power of women and their importance in society'.

Figure 3 – Matrix Domains Identified in Males and Females'
Responses to Question 3/Caricature 3

Group Type	
Female	Male
<p>1. Power of women and their importance in society The sacrifice of woman. Women are extremely strong. Successful woman.</p>	<p>Power of women and their importance in society heroine The pressure in woman's life The heart of the family</p>

Women are superheroes. Great woman. Superhero woman.	Problem facing woman The mother Pregnancy overload Hard life 4. The power in life
--	---

In Caricature 3, although female subjects achieved higher scores than males, (53.84%) for females and (23.7%) for males, both groups identified one basic domain which is (power of women and their importance in society).

As regards caricature 4, Figure 4 shows that one matrix domain has been spotted in both males and females' responses which is 'Spinsterhood' in addition to two other matrix domains identified in female responses including 'Spinsterhood' and 'Devaluation of men in women's life' whereas in males' responses four more matrix domains have been spotted, they are: 'Manhood', 'Simple minded woman', 'Money dogs', and 'Marriage of convenience'.

Figure 4 – Matrix Domains Identified in Males and Females' Responses to Question 3/Caricature 4

Group Type	
Female	Male
1. Marriage A woman who wants to marry. Hunting a husband. Seek for a husband. The woman wants a rich man to marry. Parents' pressure to marry a girl.	1. spinsterhood Spinsterhood ghost The spinsterhood
2. spinsterhood Spinsterhood. Fear of spinsterhood.	2. Manhood Lack in manhood Men extinction
3. Devaluation of men in women's life	3. Simple minded woman 4. Money dogs 5. Marriage of convenience

Both males and females highlighted one domain which is “spinsterhood” but with different percentages, (46.15) for females and (30.76) for males, as an important issue in our society that basically affect women’s life and has negative effects on those around them especially the parents.

A close examination of the titles suggested by both males and females for Caricature 5 reveals that both males and females have the same vision regarding the subject matter of the caricature image reflected in the matrix domain "Divorce and society" in addition to three other matrix domains which have also been spotted in the responses of both sexes as elucidated in Figure 5.

Figure 5 – Matrix Domains Identified in Males and Females' Responses to Question 3/Caricature 5

Group Type	
Female	Male
1. Divorced woman and society All people do is to talk whether married or divorced. Society view to the divorced woman. Divorced woman and society. Harsh society. Violence against divorced woman. Agony of divorced woman. 2. Inconvenience 3. Hypocrisy talk. 4. Excruciating speech	1. The divorced woman The life of the divorced woman The suffering of the divorced woman The divorced woman and society 2. Gossip 3. The core of backwardness 4. Retardation

Figure 5 explicates that both sexes have the same point of view concerning this issue. The “divorced woman” domain was identified by 38.46% of female subjects and 23.07% of male subjects beside three

other domains highlighted by females and three other different ones by males which reflect that different spots of experience and knowledge have been evoked by this caricature other than the domain of divorce.

As Figure 6 shows, 'Violence against women' is what characterizes the titles suggested by all female subjects and the majority of the male subjects who, in addition, suggested other titles which can be grouped into two matrix domains 'Virility' and 'Danger from house'.

Figure 6 – Matrix Domains Identified in Males and Females' Responses to Question 3/Caricature 6

Group Type	
Female	Male
<p>1. Violence against woman The worst man. Men who beat their wives. Woman abuse. Domestic violence. Woman who suffers physical abuse. Violence against women. Violence Torment due violence against woman</p>	<p>1. Violence Domestic violence Savagery Bullying in front of a weak woman Despising a wife 2. Virility 3. Danger from house</p>

The percentages of female and male subjects who suggested somehow right or relevant titles are 61.53% and 38.46% respectively.

Figure 7 demonstrates that both male and female respondents highlighted one domain matrix in their titles they offer for Caricature 7, it is 'Sterility'.

Figure 7 – Matrix Domains Identified in Males and Females'
Responses to Question 3/Caricature 7

Group Type	
Female	Male
<p>1. The sterile woman The patient woman. Sterility. The pain of not being able to be a mom. Scourge of not having a child. Infertility destroys life.</p>	<p>1. Sterility Sterility Woman with no baby The conflict of motherhood Infertility and its bad effects Barren woman A wish to possess a fetus</p>

In suggesting their titles for caricature 7, both female and male subjects showed a unified view towards the subject matter. 53.84% and 38.46% of females and males respectively highlighted one accurate domain which is “sterility”.

From the titles suggested for Caricature 8 one matrix domain has been foregrounded by the majority of male and female subjects, it is 'The right to education'.

Figure 8 – Matrix Domains Identified in Males and Females'
Responses to Question 3/Caricature 8

Group Type	
Female	Male
<p>Women’s right to education Woman can do amazing things. Lost childhood. Ignorance and backwardness. Woman’s right of education. Deprivation of woman of woman from education. Harsh life. Confidentiality. The beginning of the episode.</p>	<p>1. The right to education Compulsory illiteracy Deprivation of education Children are deprived of education 2. Inequity 3. Woman’s monopoly 4. Destroying dreams</p>

Of the female subjects 23.07% were able to give accurate titles. Male subjects seemed to perform better than female subjects did since 38.46% of them gave accurate titles for this caricature.

The majority of subjects in both groups have in common the same vision with reference to Caricature 9 since most of the titles proposed are subsumed under on one matrix domain which is 'Polygamy' and its negative effects as demonstrated in Figure 9.

Figure 9 – Matrix Domains Identified in Males and Females' Responses to Question 3/Caricature 9

Group Type	
Female	Male
Husband and wife	1. Husband and wife
The traitorous man.	Neglecting and replacement
How would you feel if the situation is vice versa?	Woman with expire
Unappreciated husband.	The weakness of woman in front of men's decision
The second wife.	Traitorous husband
Some men are selfish.	2. objection
The treason.	3. Lack of contentment
The polygamy of men.	
The second wife nightmare.	
The second wife.	
2. The family relationship	
Family disintegration.	

Although female subjects scored higher than males in giving precise titles to caricature 9, 53.84% for females and 23.07% for males, table 9 elucidates that both groups have an agreement on the negative results of polygamy on the society in general and the family.

4.7.2 The Role of Gender and Culture in Dealing with Women's Issues

4.7.2.1 Task 2

Question 4

Question 4 which consists of 18 items followed by the following set of response options for the subjects to choose from: 'Disagree', 'Neutral', and 'Agree' aims to know those subjects' level of agreement with the issues raised through these items about the oppressive practices which Arab women experience in their societies including inequality, domestic violence, restrictive practices in education, polygamy, etc. which are part of local cultural traditions. The subjects' responses are categorized and are then analyzed first in terms of their gender and second in terms of their culture as shown in Tables 10 and 11 respectively.

The statistical account of subjects' performance in Table 10 show that 52.99% and 52.13% of female and male subjects respectively agree with the issues raised through the items whereas only 28.20% and 31.19% of female and male subjects respectively had opposing viewpoints which they expresses through their choice of the response option 'Disagree'. The remaining 18.8% and 16.6% of female and male subjects chose to be neutral. According to those statistical results it seems that both sexes have similar viewpoints in terms of their support for women's issues and their sympathy with the concerns and perceived challenges women face in their societies having a positive understanding of these issues regardless of what the sex imposes by the so called gender bias.

Table 8 – Subjects' Performance on Question 6 in Terms of their Gender

Group type	Response Type						Total	
	Agree		Neutral		Disagree			
	No.	%	No.	%	No.	%	No.	%
Female	124	52.99	44	18.80	66	28.20	234	100.0
Male	122	52.13	39	16.66	73	31.19	234	100.0

In terms of their culture, the statistical results given in Table 11 reveal a clear convergence in subjects' views and beliefs from both groups, for the number of subjects choosing the response answer 'Agree' from the

central group almost equals the number of those from the southern group making up 54.27% and 50.42% respectively. Those who disagreed with what is proposed through the 18 items from both sides make up 27.77% of the central group and 29.91% of the southern group. 17.94% and 19.65% of the subjects from the central group and the southern group respectively were neutral. The results above indicate that despite the difference in customs and traditions between the center and the south especially with regard to everything related to women, the two groups showed a clear convergence in terms of their support they showed for women's issues.

Table 9 – Subjects' Performance on Question 6 in Terms of their Culture

Group type	Response Type						Total	
	Agree		Neutral		Disagree			
	No.	%	No.	%	No.	%	No.	%
Central Iraq	127	54.27	42	17.94	65	27.77	234	100.0
Southern Iraq	118	50.42	46	19.65	70	29.91	234	100.0

5. Conclusions

In the light of findings obtained from the analysis of data within the analytical framework adopted to examine the role of gender and culture in dealing with the Arab woman's issues embodied in a selected set of caricatures the study has reached the following conclusions:

1. The message embodied in each caricature image consists of two interrelated levels of meaning: denotative and connotative.
2. Female subjects showed a greater cognitive ability than male subjects to diagnose and employ the signs and signals in the selected caricatures to understand and derive the denotative meaning. At the same time, male subjects were less focused than female ones and dealt with the caricature images superficially without concentrating on the important details which help them understand the denotative meaning.

3.The lack of focus of most male subjects on the signs and details of the caricature images led to their outperformance in the partial descriptions of these images over females.

4.Female subjects have a better cognitive level than male subjects, which led to a broader understanding of the messages intended to be conveyed through the selected caricatures. Hence, they demonstrated a better ability to decipher the connotative message of the caricature images than males who were less efficient to do so as a result of their inability to exploit the signs in the selected caricatures to decode the connotative meanings of the selected caricatures.

5.Some male and female subjects, however, showed incapacity to distinguish between the denotative and connotative meanings of the selected caricatures, so they combined the two levels of meaning in their descriptions.

6.Female subjects were more capable than male subjects regarding the task which asked them to suggest a suitable title for each caricature image, as they devised titles which were more accurate than those suggested by the male subjects. Some female and male subjects, however, showed similar visions in terms of giving similar titles to some caricatures.

8.The fact that the participants are from different regions of Iraq did not affect the way they dealt with the issues raised through the caricatures. Female and male subjects from southern Iraq showed the same support shown by female and male subjects from central Iraq despite the fact that the former belong to a conservative society where the individuals, especially female ones, may find it difficult to raise or discuss some sensitive issues related to women including sexual harassment, divorce, polygamy, domestic violence, and sterility.

References

- Abu Hassan, Z., Schattnen, P., & Mazza, D. (2006). Doing Pilot Study: Why Is It Essential? *Malays Fam Physician*. 2006; 1(2-3): 70–73. Published online 2006 Aug 31.
- Allen, G. 2003. *Roland Barthes*. London: Routledge Taylor & Francis Group.
- Arain, M., Campbell, M. J., Cooper, C. L. & Lancaster, G. A. (2010). What is a pilot or feasibility study? A review of current practice and editorial policy. *BMC Medical Research Methodology*, 10 (1).doi:10.1186/1471-2288-10-67.
- Barnes, B.(2011). An Introduction to Visual Communication: From Cave Art to Second Life. Peter Lang Publishing Inc. USA.
- Bouzida, F. (2014). *Proceedings of SOCIOINT14- International Conference on Social Sciences and Humanities*. Istanbul, Turkey.
- Barnes, B.(2011). *An Introduction to Visual Communication: From Cave Art to Second Life*. Peter Lang Publishing Inc. USA.
- Brandt, P. (2010). *The Mental Architecture of Meaning: A view from Cognitive Semiotics*. Cognitive Science Center for Cognition and Culture, CWRU.
- Dawson, C. (2009). *Introduction to research methods: a practical guide for anyone undertaking a research project*(4th ed). Oxford: How To Books.
- De Saussure, F. (1915). *Course in General Linguistics*. London: McGraw-Hill Book Company.
- Eco, U. (1976). *A Theory of Semiotics*. Bloomington: Indiana University Press.
- Everett, D.L. (2016). *Dark Matter of the Mind: The Culturally Articulated Unconscious*. Chicago: The University of Chicago Press.

Ferrando, I. N. (1998). *A Cognitive Semantic Analysis of the Lexical Units AT, ON and IN in English*. Universitat Jaumei.

Fiske J. , (2002), *introduction to communication studies*, Taylor &Francis e- library.

Fiske, J. (2010). *Introduction to Communication Studies*, 3rd Edition, Routledge.

Gray, J. (1992). *Men are from Mars, Women are from Venus: a Practical Guide for Improving Communication and Getting What You Want in a Relationship*. HarperCollins, New York.

Hadjadj, C. (2015). *An investigation of language use in Arabic caricature in Algerian newspapers*. Unpublished master's thesis, University of Tlemcen.

Jamieson, G. H. (2007). *Visual communication: More than meets the eye*. Bristol: Intellect Books.

Jappy, T. (2013). *Introduction to Peircean Visual Semiotics*. London: Bloomsbury Academic.

Joanna, T. (2010). *Oxford Advanced Learners' Dictionary of Current English*. New York: Oxford.

Kronenfeld, D. B. (2018). *Culture As a System, How We Know The Meaning and Significance of What We Do and Say*. Rutledge.

Langacker, R. (1987). *Foundations of Cognitive Grammar. Theoretical Prerequisites*. Vol. 1. Stanford: Stanford University Press.

Langacker, Ronald W. 2006 *Introduction to Concept, Image, and Symbol*. Berlin /New York: Mouton DeGruyter.

Lester, P. 2014 *Visual Communication: Images with Messages*. Boston: Wadsworth, Cengage Learning.

Macdonald, S. &Headlam, N. (2008).*Research methods handbook: Introductory guide to research methods for social research*. Manchester: UK Centre for Local Economic Strategies.

Merchant, K. (2012). "*How Men And Women Differ: Gender Differences in Communication Styles, Influence Tactics, and Leadership Styles*". CMC Senior Theses. Paper 513.http://scholarship.claremont.edu/cmc_theses/513

Muslimin, D. M. (2017). *Denotative and Connotative Meanings in Masha and the Bear Cartoon Movie (A Semiotic Analysis)*. Thesis.

Nida, E. 1998.'Language, culture, and translation. *Foreign Languages Journal* 115/3: 29-33.

Olshansky, B. (2008). *The Power of Pictures: Creating Pathways to Literacy Thought Art, Grades K-6*.San Francisco: Jossey- Bass.

Panofsky, E. (1970).*Meaning in the Visual Arts*.Harmondsworth: Penguin.

Yin, R.K. (2011). *Qualitative Research from Start to Finish*. New York: The Guildford Press.

Zhang, K (2007). *Visual Languages and Applications*. The University of Texas at Dallas. USA.

Appendix A
The Main Test

City/Governorate: -----

Date of birth: -----

Sex (circle): Female/Male

Marital status: -----

Task 1

Give your opinion in response to the following questions.

Q/1. How would you describe what you see in each caricature image below?

Q/2. What is the hidden message behind each caricature image?

Q/3. Give a word or a sentence that you think it is a suitable title for each caricature image.

Caricature 1



Caricature 2



Caricature 3



Caricature 4



Caricature 5



Caricature 6



Caricature 7



Caricature 8



Caricature 9



Task 2

Q/4. For each of the following sentences, circle the option that most corresponds with your opinion.

1. The harasser at workplace should get fired.

A. Disagree

B. Neutral

C. Agree

2. Women are discouraged from being involved in the workplace because of the demoralizing effect that sexual harassment has on them.

A. Disagree

B. Neutral

C. Agree

3. Child marriage profoundly affects a girl's educational opportunities.

A. Disagree

B. Neutral

C. Agree

4. Some parents force their daughters to marry early before they reach the legal age thinking that marriage protects them.

A. Disagree

B. Neutral

C. Agree

5. Women are better than men at multitasking.

A. Disagree

B. Neutral

C. Agree

6. One of the challenges that working women may face is their inability to balance between work and domestic duties.

A. Disagree

B. Neutral

C. Agree

7. In traditional societies, factors such as beauty, richness, and career determine women's marriage or spinsterhood.

A. Disagree

B. Neutral

C. Agree

8. Education cultivates women's opinion about a life partner and ideal marriage life.

- A. Disagree
- B. Neutral
- C. Agree

9. In traditional communities a divorced woman brings shame to her family.

- A. Disagree
- B. Neutral
- C. Agree

10. The divorced woman is often accused of being the cause of the breakup in the Arab world.

- A. Disagree
- B. Neutral
- C. Agree

11. Violence against women is widespread in the Arab society.

- A. Disagree
- B. Neutral
- C. Agree

12. How satisfied are you with the domestic abuse against women because of financial problems and life difficulties?

- A. Dissatisfied
- B. Neutral
- C. Satisfied

13. Infertility damages a woman's life.

- A. Disagree
- B. Neutral
- C. Agree

14. There is a well-known African proverb which says: "If you educate a man, you educate an individual. But if you educate a woman, you educate a nation".

A. Disagree

B. Neutral

C. Agree

15. A child's gender should not undermine education opportunities.

A. Disagree

B. Neutral

C. Agree

16. Men's multiple marriages threaten the existence of the family and divides its members.

A. Disagree

B. Neutral

C. Agree

17. A woman accepts a polygamous marriage instead of asking for a divorce because she cannot support herself financially.

A. Disagree

B. Neutral

C. Agree

18. A woman has no right to prevent her husband from marrying another woman.

A. Disagree

B. Neutral

C. Agree

About the authors

Ali Jameel Al Rubaee is an MA candidate at the department of English/ College of Languages/ University of Baghdad. His fields of interest are cognitive linguistics, semiotics and pragmatics.

Email: la3660854@gmail.com

Dr. Rihab Abduljaleel Saeed received her BA in 1990 from the College of Education at the University of Baghdad. She completed her MA

degree in 1996, from the same school. She obtained her Ph.D. degree from the college of arts / University of Baghdad in 2006. Her fields of research are pragmatics, discourse analysis and stylistics. She is an assistant professor at the department of English I college of languages.

Email: rihaba.saeed68@gmail.com

دور الجنس و الثقافة في تناول قضايا المرأة العربية المجسدة في الرسوم الكاريكاتيرية : تحليل ادراكي لغوي

طالب الدراسات: علي جميل مظلوم

مديرية تربية واسط

الأستاذ المشرف: أ.م.د. رحاب عبد الجليل العطار

جامعة بغداد، كلية اللغات، قسم اللغة الانكليزية

المستخلص

الجنس والثقافة من بين العوامل التي تؤثر على عملية فهم و تفسير انواع مختلفة من التواصل و خاصة الصور. تهدف الدراسة الحالية، وهي جزء من رسالة ماجستير، الى التحقق من دور الجنس و الثقافة في تفسير و فهم الرسوم الكاريكاتيرية التي تتناول قضايا المرأة في المجتمعات العربية. و لهذه الغاية تبني الباحثون مفاهيم بارت (1957) للمعنى الظاهري و المعنى الضمني في نظريته الاساطير فضلا عن نظرية لانكاكر (1987) المجالات. خلص البحث الى ان الاناث لديهن قدرات معرفية افضل في استثمار الاشارات في الرسوم الكاريكاتيرية المختارة. العامل الاخر الذي توصلت اليه الدراسة هو ان ثقافات المجيبين المختلفة لم تؤثر كثيرا على طريقة تعاملهم مع الرسوم الكاريكاتيرية، لذا فقد دعموا القضايا التي اثرت في الرسوم بشكل متساو تقريبا.

الكلمات المفتاحية: ادراك، معنى ضمني، معنى ظاهر، جنس، سيمائية