

Afghanistan in Post-War Context: Semiotic Representation of Taliban in Pakistani Print Media

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Abstract: *Political cartoons serve as a potent source to study the social phenomena. They mirror the socio-political realities, construct identities, disperse ideologies and influence public's behaviors. The semiotic discourses are also a powerful site in allotting identities to the groups and individuals. The present research studied the semiotic discourses of the Pakistani English newspaper, The Dawn (daily) related to the representation of Afghanistan and Taliban. The data was collected from the time span of August 2021 to October 2021. Total twenty-nine cartoons were found in the data out of which four were purposively selected for the analysis. The study employed the qualitative descriptive methodology using the theoretical framework of Kress and Leeuwan (2006) multimodal social semiotic model. The analysis and findings of the research revealed that Pakistani print media sketched the realistic picture of the Afghan Taliban and their new interim government. Its position towards Afghanistan was not any different than the rest of the world as Taliban were depicted as hardened and aggressive warriors in all the cartoons. The strong concern for humanitarian crisis in the Afghanistan was also showed in all the political cartoons. Additionally, it revealed that semiotic discourse insidiously and strongly depicts the changing geo-political realities by employing various techniques.*

Keywords: *Afghanistan, Post-War, Semiotic Representation, Taliban in Pakistani, Print Media*

Introduction:

Print media semiotic discourses occupy an eminent place in engaging audiences and in influencing their behaviors, to persuade them in adopting certain perspective towards an issue, for making them more receptive and in shaping their attitudes for bringing positive change in society. The semiotics of newspapers are always culturally and socially motivated and offer a critical yet often satirist understanding of the contemporary social, political and religious domains. These graphics are actually the language in visual forms which criticize the political realizations in the sharpest and briefest manner. Desousa (1981) is of the opinion that decoding of the political and cultural allusions embedded in the political cartoons requires linguistic and metalinguistic competence. These political cartoons with the intention of amusing the audience, cartoons the politicians' faces and actions to represent the language in a denaturalized form. (Kress 2010). Borstin (1963) regarded these political cartoons as a communicative weapon which are a dominant source of information for everyone, which could be decoded even by a lay man. These political caricatures have the dual function of providing information along with adding light humor to the otherwise dry political discourse. However, these visuals are always ideologically loaded and their interpretations are always culturally and politically contextual. Similarly, semiotics which is the science of signs (Sassure 1916) helps in studying the laws governing signs (signifier signified) and in deconstructing their potential meanings. Kress and Leeuwan(2006) stresses the social significance of the semiotic signs as they present the social realities around us. Jabeen et al

(2020) write that political cartoons is a kind of visual discourse that constructs as well as exposes the social reality in a satirical form.

The representation of Afghanistan in general and their issues of political, social and economic nature forms a significant debate and has taken a new resurgence in the news discourses of Pakistani journalistic practices. The Pak-Afghanistan relationship dates back to an old geo-political reality of the sub-continent where during different decades Pakistan has played both the role friend and foe. This relationship transcends time and still occupies a major challenge in the political taxonomy of Pakistan. Pakistan's relationship with Afghanistan has also influenced its relationship with US which has allotted permanent place to this issue in news discourse and political commentaries of the journalists. The end of long American war with the complete withdrawal of American troops from Afghani soil has provided new angle and dimension to this decades old issue. Pakistan is faced with multifold challenges of tackling the issue of refugees, provide humanitarian aid to its Afghan brothers, to keep check on the resurgence of the proxy wars and to keep pace with demands of the international community. In this scenario the inquiry into the semiotic representations of the Afghanistan would highlight the stance of Pakistan towards them. It would pinpoint the perception of Pakistani media regarding their identity and how do they create such identity through semiotics.

Literature Review:

Works Already Done:

Saadia (2017) performed a discourse analysis by employing the models of Leeuwan (2008) descriptive social model for linguistic study with Kress and Leeuwan (2006) social semiotic model for semiotic analysis in order to study the representation of Afghan refugees in national and international print media. Her findings revealed that international media portrayed the refugee situation in a superficial manner, whereas Pakistani context showed mixed reactions towards the problem of refugees.

Sajid et al. (2019) studied the Pakistani newspaper discourses of the DAWN (daily) in order to study the representation of Pakistani religious leaders and their military relations with the help of semiotic discourses of the selected newspapers. It studied the discourses through sociological discourse analysis and his findings revealed that religious political parties were trying to justify their stance at the same time both were trying to restore the inter-harmony and their relations.

Waqar et al. (2020) performed a comparative study between the semiotic discourses of the two selected Pakistani newspapers i.e The DAWN and The Nation to see how both differ or match in portraying the National Interest Agenda. The researcher performed discourse analysis and sociological semiotic analysis by employing Barthes (1974) model in order to understand the visuals and their elements. The research findings highlighted that The Nation played a major role in propagating the National Interest Agenda with positive representation whereas the other newspaper played an insignificant role in dispersing the agenda with positive intention.

Sajid et al. (2020) studied the semiotic discourses of the Pakistani print media (The DAWN) to analyze and critically decode the political cartoons related to Pak-US relationships. He adopted an amended model for linguistic and semiotic analysis by using Fairclough (1995) and Kress and Leeuwan (2006) model of visual social semiotic. His study revealed that ideological nature of the newspaper discourses along with the unstable representation of Pak-US relationship in the trajectory of Pakistani political context.

Azeta et al. (2021) studied the representation of the Afghan women in western print media through the data of The New York Times. She studied 286 articles covering the time-span of seventeen years i.e from 2001-2018. She adopted media framing analysis to focus on the representation of Afghan women. The findings revealed that how politicians justified their intervention by bringing the topic of women oppression. By adopting this rhetoric they identified themselves as saviors and justified their war interventions. Women were shown oppressed and but didn't mention how women were affected by US strategies and policies.

In the current geopolitical scenario, the semiotic study of Afghan's representation in the Pakistani print

media has not been performed previously therefore the present research is significant in this regard.

Research Objectives:

The semiotic analysis of the selected political cartoons would help to attain the following objectives:

1. To investigate the representation of Afghan people or Taliban in Pakistan print media after the end of US war in Afghanistan.
2. To study how visual representations work to disseminate the intended ideologies and for a construction of a certain image of a particular group or a nation.
3. To probe into the functions of the semiotic resources in the news discourses.

Research Question:

1. How has Afghanistan/Afghans been depicted visually through the semiotic discourses of The DAWN (daily) newspaper in the post American exit scenario?
2. How are Taliban represented in the Pakistani media discourse of The DAWN (daily) through the political cartoons, after the US withdrawal from Afghanistan.
3. How are the semiotic discourses, related to the representations of Afghanistan, constructed according to Kress and Leeuwen's (2006) multimodal social semiotic framework?

Methodology:

The present research is qualitative in nature. It intends to perform a semiotic analysis of the political cartoons of the Pakistani print media, drawing theoretical underpinnings from Kress and Van Leeuwen's (1996;2006) visual social semiotic theory of "Grammar of visual designs". Kress and Leeuwen's (2006) model has been selected because it offers an in-depth model for exploring multimodal semiotic discourses along with investigation of the societal realities found in the semiotic discourses, as discourses are influenced by society and media discourses equally carry such imprints.

Theoretical Framework:

Kress and Leeuwen's (2006) model have contributed in the discourse analyses by adding the notion of multimodal discourse analysis. The intellectual investigation of multiple semiotic modes in their conveying of meaning just like linguistic modes has been taken up as significant area of investigation by linguists (Machin and Mayr 2012). Kress and Leeuwen (2006) work is significant in this area of inquiry. In their "Grammar of Visual designs" they have extended the functionalist approach of Halliday (2004) related to metafunctions of language to visual social semiotics. They consider "the visuals, like all semiotic modes, has to serve several communicational (and representational) requirements, in order to function as a system of communication" (2006: 41). Halliday's three metafunctions of language: Ideational, Interpersonal and Textual have been transferred to visual communication in their social semiotic framework. According to Kress and Leeuwen (2006), Images are a representation having cultural dimensions where meanings are always socially influenced, hence these three functions could be used in presenting all modes of visuals. They assume that images and visual modals inherent a capacity to fulfill all the roles that language does. They represent objects with multiple ideational choices for sign-making. Semiotic systems have been deemed as social semiotic system which have the capacity to negotiate power relations, and the articulation of ideologies. They have mentioned various ways through which meanings (signified) are interpreted and created with (signifiers) such as vectors, position, composition, framing, eye-contact in a sign-system.

The three main functions have been replaced as Representational, Interactive, and Compositional patterns of representation in their model of visual communication instead of Ideational, Interpersonal and Textual functions.

The Representational meanings have been categorized into two kinds of images based on their characteristics, i.e Narrative Image and Conceptual Image. *Narrative Structures* present actions and actors

involved in some events or action with or without any goal. Directionality and the depiction of elements in this image are always done by lines called Vectors. They have been further divided into Action, Reaction, Mental/Speech, and Conversion processes. *Conceptual structures* is related to the hierarchical class, structuring and their symbolic meanings. This has been further categorized into Classification process, Analytical processes and Symbolic processes.

Interactive meta-function in their semiotic model deals with how the participants are represented in the images and how they are interacting e.g., the eye-contact. There are Represented participants (Depicted) in the visual communication and the Interactive participants (Real). This offers different kind of relationships within the same image. In this part Images are deciphered on the basis of *Image act*, i.e. the gaze of the represented participants; their facial expressions which could *Offer* or *Demand* something from the viewers; from their Social distance i.e the positioning and framing of participants; and their different angles of representations.

Compositional metafunction is related to “the way in which representations and communicative acts cohere into the kind of meaningful whole we call text” (Kress & Van Leeuwen 2006). Meanings are constructed through three interrelated systems. i.e through the Information Value, Salience and Framing. *Information value* is related to the placement of the visuals in left, right or in center. Each placement of element “endows them with the specific information value attached to the various zones of the image” (Kress & Leeuwan 2006). *Salience* refers to the degree elements in the image draw attention towards themselves depending upon their placement, foregrounding, backgrounding or size. *Framing*, helps to study the categorization of the elements in to groups or into individual setting through framing by lines or empty spaces in images.

From kress and Leeuwan (2006) visual grammar, the semiotic analysis of the selected images will make it evident that just like language images are also made up of elements which can be studies and deconstructed through different reading strategies in order to derive meaning out of them. The different elements within the images are interrelated and integrated in a whole to convey a complete message. The concepts of power, emphasis, detachment and interaction etc are only the potential meanings within the images which could be activated by producers or the viewers of the images under study, and not the hidden meanings within the images. (Jewitt and Oyama,2001)

Print media discourses inculcate their desired ideologies in the minds of the readers or viewers through the tactful employment of different linguistic and semiotic practices or tools. These discursive practices have tendency and power to influence people’s perceptions and to illicit desired responses. The study of visual therefore would be significant to analyze how meaning are derived and constructed through politically motivated images. The present study also aims to analyze the word-picture conjunctions related to presentation of Afghanistan and their people, which gives them a certain identity and shapes the perceptions of the readers related to their identities in the contemporary scenario, with the end of US war.

Data Collection:

The data in the study comprises of political cartoons related to the representation of Afghanistan in general after the withdrawal of US troops from Afghanistan, published in THE DAWN dated from August 2021 to October 2021. The final withdrawal of the troops from Afghanistan happened in the month of August 2021, hence this issue was given wide coverage in both national and international newspapers during this time period.

Sampling:

The data for the present research has been selected through purposive sampling. The DAWN newspaper has a wide readership and circulation in Pakistan and one of the leading newspapers of Pakistan. All the relevant cartoons were analyzed and studied and finally four pictures were selected for the analysis due to the constraints of time and space.

Limitation:

All aspects of the multimodal semiotic framework have not been considered for the analysis. Only the

most relevant and recurrent processes were considered for analysis due to the word limitation.

ANALYSIS:

Figure 1:

The semiotic inquiry of the figure 1 according to Kress and Leeuwen (2006) model helps in interpreting



Figure 1 19th September. 2021

the visual processes undergoing within this image along with the overall symbolic value they attach to the represented participants. Firstly, it depicts a narrative-action process as a tongue of a represented Taliban forms a strong vector from whom the action originates. Its goal is directing towards the rest of the participants which seems like an intention of devouring the nations/leaders coming towards him. It also shows a reactional process as the eyes/gaze of the Mullah is reacting towards the target ravenously, making them his object of preying whereas the four leaders are freely walking towards him. The Salience in this action/reaction process has been given to face of the Mullah which has huge size compared to the rest, taking most of the space in the diagram. The action originates from his frame therefore it is a prime focus of attention and it reflects the face of Taliban in general. Secondly, this figure represents a covert taxonomy w.r.t to the represented participants excepts the one. All the four leaders/participants have been placed at equal distance, have been allotted equal size and have the same orientation and direction which allots them an equal status in terms of size. However, 'America First' notion has been depicted by placing Uncle Sam on the forefront and Pakistani leader on the last. This positioning could also refer towards the degree of stake of each nation or the level of involvement in Afghanistan's political atmosphere. Now the equal stature of all nations in terms of size has been set against the huge face of Taliban, allotting it a status of a superordinate. The giantness of his face demonizes the image of Taliban as monstrous terrorists who will kill anyone who comes to their land and it also reflects the giant stakes of all four nations in the land of Afghanistan. The possessive attributes the face of Taliban in terms of his facial features also symbolizes his identity. Large beard is the sign of the Pakhtun identity of the Taliban and also the sign of a terrorist for a western world. The large mouth with big teeth, big bulging eyes, large devouring tongue and the overall facial expressions portray a hardened, belligerent and devilish persona of a Taliban leader. At the level of Interactive meta function, this diagram offers an information to the viewers regarding the attitude of the world powers towards Afghanistan in the post-war scenario on one hand and about the resistant non-adaptable and non-democratic behavior of Taliban leaders on the other hand, who are willing to slay anyone's head coming in their way of hard-fought power. The Composition of the figure gives greater attention to the face of the Taliban by positioning it on the right side and foregrounding it. Rest of the participants have been allotted secondary positions. The framing of Mullah's face by separating it from the

rest through spacing, and foregrounding also highlights the overall symbolic meaning of the diagram.

The semiotic analysis helps expanding the intended political ideology behind the cartoons. The linguistics message here “we have to ensure; we are walking in the same direction-State department) has been ironically matched with the cartoon. This line was originally spoken in the context of US-Afghan relation in the post-war scenario to ensure peace and democracy by holding same interest and by moving in the same direction. However, here it has been ironically decontextualized to portray the stakes of the world power in Afghanistan, where US is blowing the trumpet and still leading and mending in the affairs of Afghanistan politics even after its formal exit. All the four nations, US, China, Russia and Pakistan still wants to maintain their strategic hold in this region for filling the vacuums created after US withdrawal; for keeping the proxy wars in check and for their strategic depth in the region. In this sense, all four nations vested interests converge here. However, Taliban are not willing to accept anyone in their land anymore. Their historical persona of fighters has been glorified here. They are willing to behead anyone trying to snatch their hard-earned freedom. They don’t want external interference in their internal matters anymore and are not willing to take any kind of political pressure. They are portrayed as hardened battle soldiers or warlords who don’t get pressurized by anyone entering their land and slaughter without regret.

Figure 2:



Figure 2 28th October, 2021

This figure is depicting the harsh reality of Afghan’s hunger, economic collapse and societal decay after the Taliban’s takeover in Afghanistan. The poor families are forced to take such desperate measures of betrothing their young daughters into marriage in exchange of grains and food. The economic turmoil of the Afghanistan due to lack of foreign funding and internal disintegration of infrastructure has left the families with only lifeline of promising their daughters as young as three years old into marriages in exchange of some cash. The semiotics of the figure shows a narrative-action, transactional process where the face of the presented Taliban itself makes a vector with a certain goal. The gaze and bulging eyes of the man shows a reactive process where the second participant i.e a girl child is responding in a worrisome helpless manner. The salience has been given to the face of the Taliban. The speech process with the lines “Hunger forces Afghans to sell young daughters into marriage” reinforces the symbolic identity represented through the face of the Mullah. In terms of Conceptual representation, no equivalence has been allotted to the represented participants. The size of Mullah’s face at one hand conveys the message of Taliban’s power-hold in post-American context and on the other hand signifies the gender discrimination and male dominance in Afghan context. The small size of the child is indicating the youth and powerlessness of the women in Afghanistan. The size of bread is almost of same size as young child hence considering both equivalent and interexchange able. In fact the weighing side of bread is slightly downwards on the scale, hence weighing it more worthy than a child. The possessive

attributes of the face of the Taliban present their horrific identity. Big bulging eyes, arched bushy eyebrows, strong teeth and disheveled bear impart the face with a devilish look. This face constructs the identity of a Afgahn Talibans which itself is evident from the symbolic attributes and doesn't suggest any other meaning. The belligerent and hardened persona has been reinforced by allotting the face a centralized placement. At Interactive level the pupil less eyes and gaze of the participant offers an information to a reader, in terms of a gender disparity, child protection rights and Taliban's regime in Afghanistan whole image offers a built-in point of view which only has a single interpretation.

Politically this figure is a commentary on the economic disparity and social disintegration of the Afghanistan. The exit of US from this land provided the inefficient Islamist Taliban government to takeover however it only added in the miseries of the Afghanis. The refugee crisis, extreme hunger, economical disintegration, political turmoil and vacuum, human rights violations, child marriages, and gender-based violence creates a whole humanitarian crisis in Afghanistan which needs immediate attention of the international community. The food insecurity in Afghanistan due to the seizing of aid money and lack of salaries created an unprecedented emergency which forced the families to take such extreme step of selling their daughters into marriages. This food and health emergency has impacted women and children the most. At symbolic level this figure presents the image of Afghanistan as a country dangerous for a vulnerable children and women, where female child is betrothed into a marriage in return of a cash and adult women are traded as sex-slaves.

Figure 3:

At semiotic level this figure represents a narrative-action and reactional processes at the representational metafiction level. The action is non-transactional as it involves only one participant and the figure of a Taliban makes a reactor. There are several vectors in the pictures from which the action emanates. Firstly, the figure of a Taliban itself is a vector, then the arm of a man pointing towards the stake also makes a vector, the gun in the other hand, and lastly the image of a letter 'T' also makes a vector. All these are intended towards an action, in case of a Mullah, he is

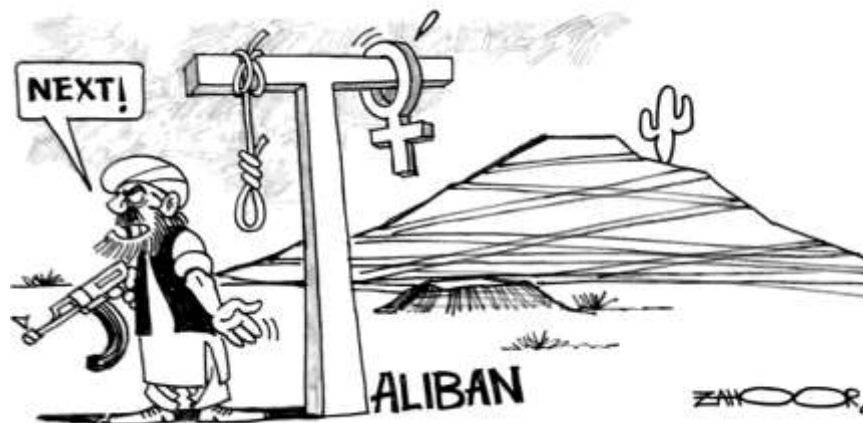


Figure 3 26th September, 2021

forwarding a warning or a threatening glance to whosoever "Next" is coming to their region. The stake represents the ideology of Talibans' related to the execution and beheadings along with the symbolic meaning of death for Afghan enemies. The rope and the sign of a female sexuality is also an ironical depiction here which could be interpreted in three ways. First, rope and female sign have allotted equal status and utilization purpose for execution and hanging, secondly it represents the suffering and abuse of Afghan women in the hands of Talibans, and thirdly this symbol has been positioned invertedly to present the symbol of crucifixion which is directing towards the religion of foreign nations invading Afghan lands. The Saliency has been ascribed to the figure of Mullah and the letter 'T'

The mental process of the participant has been shown by the speech bubble saying "NEXT", which

offers information about the mental anguish, anger and the ideology of the Afghan Taliban. The centralized placement of “T” gives the message of power hold of Islamist Taliban in political arenas and also their dominance as a male gender ,placing female symbol at the stake .The analytical possessive attributes of the Mullah in terms of his facial features and a gun in a hand imparts him with a built-in attributive identity here which is of hardened fighter, relentless and non-negotiable .The unwillingness of the Afghan Taliban to accept interference in their internal political matters after American exit is reinforced by his body posture and angle here. At Interactive level, it assigns built-in identity to the participant (Taliban) which could only be interpreted in a single manner by the readers.

Politically this caricature sketches and correlates the identity of the Afghan Taliban with their geo-political history. Afghanistan has always been a war-ravaged country since the previous century where different nations have tried their luck to defeat the Afghan lords and to conquer their lands. However, the people of this land have developed a repote of unbeatable fighters and nobody has been able to fully conquer this land. The vested interests of different stakeholders have made this land a hopscotch of multiple indirect proxy wars for the longest time. After US withdrawal vacuum, in terms of centralized democratic government was created which provided a chance to Islamists Taliban to takeover overnight and to implement their harsh political and social policies/agendas. This figure is a mockery on the situation of Afghanistan where Taliban would execute anyone who would dare to come next in their region. They have attained political hold after a long war with America for more than thirty years, and now wouldn't compromise their freedom in any way. The symbol of crucifixion here signifies the religion of Christianity against their own religion Islam. This sign is threatening the enemy with a warning that in case of any further intervention they would be slanged and crucified. It stands for the sign of female sexuality. It portrays the grim picture of gender-discrimination, abuse and violence in the country in the hands of Taliban under their repressive regime. Women are allotted same status as of foreign enemies who are mercilessly being abuses, traded in to marriages and denied any kind of right. According to the UN reports in 2021 Afghanistan was ranked as the worst place for the woman in the world with eighty percent all suicides are committed by women.

Figure 4:



Figure 4 31st October, 2021

The semiotics of this picture demonstrate the stakes of the international powers specifically US-RUSSIA-CHINA in Afghanistan region which has been named as extended troika in recent changing geopolitical atmosphere. This cartoon presents a reactionary process where three participants as reactors are

reacting towards a baby. The baby's receptive attitude is shown by the smile of his face. It shows a transactional process with a goal of luring a baby with a milk bottle in hands. There are multiple vectors here, all four participants bodies and the square on which the baby stands also forms vector from which the intended action emanates. The speech process encodes the intended message "Three men and a baby". According to the conceptual representation, the classification between the participants has allotted the equivalence to three men in size, placement and space however the baby has given elevated position although baby itself is small in size. It thus gives salience to the baby which symbolizes Taliban.

The taxonomy of the picture gives equal level to three countries and a higher one to the itself small baby. The Analytical possessive attributes of the participants help creating their identity. Uncle Sam's facial features depicts US's vested interests in the region. The luring of the baby is equivalent to the false promises of the US related to reintegration and rehabilitation of the Afghan region along the immature treatment of US towards Afghanistan. Now US has joined hands with other two nations and the troika of three has been presented to shape the political identity and social fabric of the Afghanistan in their own ways, just like the upbringing of a young baby. It also shows how they have been feeding Afghanistan for decades with aids and humanitarian helps but it has stayed unstable, politically immature, turbulent and dependent on foreign nations just like a baby. The Symbolic attributes of the three participants gives them the status of feeders and mature which symbolizes their political maturity and financial feeding. The centralized placement of the baby on the box allots it a Salience and Individual identity here. It shows the geo-political and centralized importance and position of Afghanistan for the leading world powers. This political cartoon offers the information to the viewer related to new identity of Afghan region in the scenario of US withdrawal. All major powers interests converge in this region at present where as same powers showed great animosity towards each other in previous contexts. The framing of a baby separately from the rest of three participants allots it an individual status here.

Politically this caricature is a mockery and a commentary on the newly formed "extended Troika" with the merger of Russia, China, US and Pakistan. All these nations have merged to keep a check on Afghanistan after the evacuation of US troops. Previously, Russia and China have always remained hostile towards US, but in the wake of new geo-political realities they have managed to converge on the request of US. The want of extend help towards Afghanistan to discuss the looming humanitarian crisis in Afghanistan, to rectify the economic collapse, to support Afghan refugees, to mitigate the dangers of new proxy wars, and to address the risk of starvation. All these nations also want to keep their transit routes open in Afghanistan therefore the stability of the state is quite important for them. Despite the continuous resistance from Afghan leaders and Interim Taliban government, US wants all powers to keep a strategic hold on the region. US hasn't recognized the interim government in Afghanistan but at the same time hasn't brought any solid measures for creating democratic government. The three super powers are trying to feed the baby to mold the baby in their own ways but not a single nation has taken concrete measures to rehabilitate the fractured nation.

Conclusion

The present research carried the semiotic analysis of the selected newspaper discourse to study the representation of Afghanistan and Taliban in the wake of changing political scenario after the departure of US troops from Afghan land. The new political realities have renewed the interest of Pakistani thinktanks and journalists due to changed political atmosphere and added responsibilities in already diluted financial reserves. The study intended to analyze the representation of Afghans in the Pakistani print media and to also lay bare how do media houses construct those identities and ideologies through the semiotics. The semiotic analysis of the selected cartoons revealed that Pakistan's stance towards Afghanistan is no more different than the rest of the international community. In all the cartoons the hard and negative face of the Taliban and their interim government was created. They were being showed as belligerents, hard-liners and unnegotiable. Their identities were represented against the backdrop of the war-ridden political history and the dry landscape of

the country. Similarly, the harsh repressive regime of the newly found Taliban government has also been criticized with regards to its harsh policies towards women. The issues of hunger, refugees, child marriages and violence against women were highlighted in the cartoons. Overall, Pakistani news media (The DAWN) provided a negative and brutal persona of Afghan Taliban but it was realistic presentation and didn't adopt any superficiality. The concerns of the international community were also mocked in the images as all the previous enemies have turned into a political friend in case of Afghanistan. These political cartoons realistically portrayed the global changes and their repercussion in the interested stakeholders along with imparting an identity to the Afghan Taliban.

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