

Rhetoric of Image and the Trinity of ‘Suffering, Protest, and Resistance’ in Expressing the Palestinian Cause: A Semiological Analytical Study of the Cartoon ‘Gaza Revealed the Deception’

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Abstract: The current study aims at examining the manifestations of rhetoric in the electronic image related to the Palestinian cause, represented in the cartoon "Gaza Revealed the Deception." This will be achieved through an in-depth semiological analysis of its rhetorical and argumentative foundations, using this rich semantic framework to convey the trinity of "suffering, protest, and resistance" in expressing the Palestinian cause and resonating it to public opinion, especially at a time when most "media-political" discourses have failed to unveil the truth associated with it. This study requires us, after a conceptual analysis of the foundations and methods of rhetoric in the electronic image and its distinctive expressive capabilities compared to other rhetorical forms, to adopt semiological analysis to reach the meaning of meaning that lies behind the interaction between the symbolism of the icon and the encoding of the symbol. Through this, the semantic generation of the ideological meaning linked to the hidden realities of the bombardment, its driving forces, and the implications of meaning between the ideology of the sender and the rhetoric of interpretation by the recipient is achieved.

Keywords: rhetoric, electronic image, protest, resistance, semiological analysis, Palestinian cause.

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1 - Introduction

We cannot overlook the rhetoric of visual discourse and its expressive efficacy in conveying encoded meaning through an interactive series of intertextual signs, through which ideological meaning emerges as a semantic content that strongly appeals to reason and stirs emotions with its aesthetic reception. This is the essential characteristic that makes visual signs some of the most significant keys to convey ideological content, due to their effectiveness in encapsulating meaning and delivering it to the recipient according to interpretive thresholds with a unique rhetoric. This expressive framework allows for a shift from verbal discourse to communicate meaning to the audience.

Moreover, its rhetoric of communication and suggestion transcends verbal rhetoric, as audiovisual signs condense all content with its ideological dimensions, achieving a symbolic strength that resonates deeply in the recipient's mind, revealing human values, emotions, and other profound significances.

This is the truth that has made visual discourse more expressive in documenting the Palestinian cause and conveying its events to the world through interactive images that capture the moment while revealing the suffering that exposes the official narratives of Western media, which have relied on deception regarding this issue. This interactive visual discourse has served as a bridge to the human conscience through visual rhetorical scenes that surpass the ideology of verbal discourse, forming another ideology that reflects "suffering, protest, and resistance." It has become the only weapon for the Palestinian people in confronting Israeli aggression, global apathy, and media deception, which is often ideologically masked by the dynamics of international conflict.

In this context, interactive electronic discourses, particularly those of caricature, have become a strategic weapon in countering the Western media war supporting the Israeli invasion of Gaza. This critical visual discourse rapidly transformed into a fundamental narrative that mobilizes global public opinion regarding the Palestinian cause, shifting from opposition and neutrality to support, solidarity, and resistance against aggression. Consequently, visual messages encapsulating the depths of human suffering have evolved into a discourse of resistance and protest, prompting the human conscience to display its symbolic power to institutions, states, and organizations.

Here, Michel Foucault's equation regarding media discourse is realized, as the parallel discourse conveyed through visual and electronic mediums transforms into a new narrative that employs strategies of intervention, countering the official narrative that obscures the truth of Israeli aggression.

This truth is embodied thanks to its unique rhetoric, founded on the effectiveness of iconic credibility, the symbolic nature of visual signs, and the power of their semiotic interaction and semantic harmony. Moreover, it relies on realistic representation, spontaneity, and the symbolic violence lurking behind each lived scene within any visual discourse. Here, credibility, reflection, presence, and deep interactivity become rhetorical strategies to deepen the semantic scene of these discursive frameworks, expertly expressing the depth of the issue from the Palestinian perspective, which has found in this discourse its weapon for protest and strategy for resistance.

To this end, we will delve into the rhetoric of electronic visual discourse, specifically focusing on the resistance cartoon titled "**Gaza Revealed the Deception**," created by "**Baki Boukhalfa**," to explore its encoded meaning and reveal its rhetorical strategies in highlighting the suffering and oppression of the Palestinian people. This will be achieved by addressing a fundamental question: How has the rhetoric of the cartoon "**Gaza Revealed the Deception**" contributed to expressing the trinity of "**suffering, protest, and resistance**" in relation to the Palestinian cause?

To answer this question, we decided to break it down into the following sub-questions:

- What are the forms and aspects of human suffering conveyed through the implicit expressive rhetoric of this discourse?
- How does the rhetoric of this discourse express protest and resistance against the Israeli entity?
- Has this discourse succeeded in documenting the Palestinian cause in the global public opinion?

2- The Research Tools and Methodology:

The subject of this study necessitates an analytical perspective primarily based on the semiological analysis of the cartoon "Gaza Revealed the Deception" by journalist Baki Boukhalfa. Our choice of this method stems from its effectiveness in elucidating meaning and uncovering ideology through interpreting the thresholds of inference and tracing the semantic productivity generated by the textual engagement of its signs. This approach will allow us to access the ideology of the discourse and the aspects that nourish this ideology, shaping the semiotic space of the discourse.

In this context, we will rely on semiological analysis as a means to reveal meaning and penetrate the ideology of the discourse, which is shaped by various variables surrounding the visual sign and enriching its deeper significance. This analysis is achieved through specific processes of deconstruction and reconstruction, beginning with the level of denotation, which involves observing the sign, describing its positioning within the discourse, and precisely identifying its essential characteristics. This leads to the level of connotation, where we delve deeper into the sign's significance through interpretation, critique, and analysis to reach its ideological dimension or what is referred to as the "meaning of meaning" (Saint-Martin, 1994, p 54).

These processes cannot be conducted without adopting a semiological approach, as it provides the methodological framework for deconstructing the sign and understanding its implicit dimensions through organized procedures supported by a scientific imagination that underpins its methodological effectiveness.

Since we are focusing on the semiological analysis of this type of visual discourse, we find that the study requires the adoption of two primary approaches. The first relates to the analysis of the cartoon, where we see Martine Julie's approach, stemming from Roland Barthes' discourse analysis framework, as the most suitable for probing the rhetorical levels of the forms of discourse under analysis and their implicit dimensions within their symbolic interactive context, or rather their semantic productions, which

require examining the textual engagement of this discourse and its semantic productivity to understand its deeper dimensions.

The second approach involves Michel Foucault's discourse analysis framework, characterized by the equation of "knowledge, power, ideology." He asserted that those who possess knowledge hold power and can control ideology. He also emphasized that "media is a weapon for strategic intervention," adding that the power of media derives from the strength of ideology, which may reflect the strength of alternative media that challenges official narratives by exploiting weaknesses in the dominant ideology to exert influence and ensure the continuity of its power and ideology (Foucault, 2008,p55).

Here, we will employ both approaches to understand the implicit dimension of the discourse under analysis by examining the semantic productivity of its intertextual signs and their interactive context, and to explore the generative potential of meaning resulting from the semiotic interaction of symbolism and the rhetoric of the discourse. We will use Foucault's approach to identify the ideological engagement of this discourse within the context of the ideological battles related to the Palestinian cause.

3- Conceptual Delimitation of the Study:

Our study requires a conceptual clarification of several theoretical elements closely related to it, which can be considered the framework for understanding its contextual implications. We see the necessity of highlighting these elements through explanation and interpretation to gain a deeper understanding of the various aspects of the study's subject. This involves the following:

3-1-The Rhetoric of Imagery: Foundations and Dimensions:

Discussing the rhetoric of caricature necessitates pointing out the semiological foundations of this expressive mode, which, according to scholarly consensus, is more eloquent than a thousand words due to its capacity to distill meaning and convey it effectively to the audience, regardless of their socio-cultural context and geographical presence. This expressive mode, characterized by universal reception, possesses numerous aesthetic components that endow it with a unique rhetoric, elevating it to a level of depth and significance. Furthermore, the interactivity inherent in this mode deepens meaning, enhances the aesthetics of reception, and transforms symbolic interaction from merely interpreting signs into enjoying their interpretation and reading.

Thus, it can be said that the rhetoric of the image arises from its expressive power, capable of delivering meaning with precision and fluidity to the audience, thereby enabling them to understand the core of the communicative message intended for them. Here, the rhetoric of the image lies in its expressive strength and effectiveness in encoding meaning, which flows to the audience through a specific semantic stream. Moreover, this rhetoric is enriched through the mechanism of interpretation, amplifying the semantic overflow of this mode, enhancing its symbolic power and effectiveness in achieving the pleasure of reception.

It is noteworthy that the rhetoric of the image is synonymous with its stylistic function, fundamentally based on the aesthetics of how the sign manifests and is arranged within the visual system subject to rhetoric. This enhances its striking aesthetic appeal to the audience and its impactful influence on cognitive engagement. Consequently, harmony and coherence emerge among the various signs—iconic, formative, and symbolic—that constitute this expressive mode. Researchers in this field affirm that the rhetoric of visual discourse aligns with various creative strategies, such as "eloquence, creativity, and attention-grabbing presentation" (*la disposition et éloquence, invention*). Through the semiotic interaction of the elements involved, encoded meanings emerge, which resonate with the audience as symbolic messages containing many spaces and aesthetic touches that affect both the intellect and emotion. Through their coherence and harmony, these elements create a pleasurable reception (Klinkenberg, 2008,p 35).

On the other hand, it must be pointed out that the rhetoric of the image stems from its powerful encoding, allowing it to condense meaning and deliver it to the audience through symbols and signs that the audience delights in deconstructing and discovering the semantic potentials of this communicative and semiotic mode. Its capacity for meaning generation is enhanced by its global specificity, making it accessible to various societal groups, regardless of their geographical location, socio-cultural traits, and ideological backgrounds. The meaning reaches the audience smoothly and fluidly, engaging everyone from children and the illiterate to intellectuals, ensuring equal opportunities for enjoyment in the overt and covert narratives behind this encoded mode.

What stands out in caricature as a type of this discourse is its unique rhetoric, which arises from the semiotic manipulation among the formative and iconic signs. Through this manipulation, various forms of transformation, connection, modification, comparison, metonymy, metaphor, alliteration, antithesis, and similarity are employed. These are all rhetorical strategies that, through the aesthetics of encoding, transform verbal discourse into visual discourse, generating multiple semiotic operations that reinforce meaning, strengthen its symbolism, and deepen its significance, shifting it from surface-level interpretations to multiple connotations according to specific thresholds that satisfy their implications through "intertextuality, semantic productivity, and semiosis." Consequently, the visual speech event, coupled with the pleasure of reception, transforms into a myth that mirrors the imagination, blending with the intricacies of reality and the illusions of ideology, potentially leading to semantic displacement that deepens the ideological horizon of interpretation. This transformation allows the image to become a primary weapon in soft warfare, nourished by the ideology of the semiotic space it occupies, contributing to the construction of the ideology of the discourse through its encoded signs, thus serving as a weapon in the construction of reality, once the latter was merely the creator of the image (Shuman, 2022, p12).

Notably, the aesthetics of this visual discourse and its symbolism are reflected in the capacity of its signs to interact semiotically and engage semantically to stimulate imagination through the artist's creative brush. The semantically aligned signs behind the visual event evoke a life that mirrors the details of reality through varying degrees of iconicity and encoding. The audience imagines a life behind this visual mode, enriched by the deep significance of the formative elements that breathe life into this system, allowing the audience to enjoy the imagined event and infuse it with extensions of fantasy, illusion, and imitation that revive the mode and restore its capacity to convey meaning.

This process cannot occur without the psychological space created by the rhetoric of colors and their symbolism. This space adds feelings and emotions to the visual mode through its multiple dimensions, ranging from positivity and negativity to tranquility and conflict, joy and sorrow, etc. These contrasting meanings breathe life into the visual system, transforming it from abstraction to realistic representation and re-imitation of reality (Abid, 2013,p67).

We should not overlook the efficiency of the color palette within the visual mode in both socio-cultural and ideological significations, as color represents the identity, culture, and ideology of the society it occupies semiotically, enhancing its circulation in everyday life and its interactions. An image devoid of color renders the visual mode neutral, stripped of meaning and lifeless. Conversely, when color is added to it, filling abstract spaces with suitable colors through appropriate shades based on intended semantic agreements and contrasts, life is established by stirring the audience's emotions and influencing them, thus drawing their attention to deconstruct and interpret meaning.

What is said about the color palette can be applied to other formative elements, including the interplay of light and shadow, which reflect various and opposing dynamics in their semantic application. From this interplay, the audience perceives stillness and movement, optimism and pessimism, the past and the present, joy and sadness, conflict and stability. Light signifies everything positive within these dynamics, while shadow evokes everything negative. Together, they reflect life in its characteristics and profound extensions, bringing the image closer to reality and enhancing its rhetorical level and capacity to convey meaning, distill ideology, and generate processes of emerging meanings.

This essential characteristic can also be attributed to lines and shapes of various types, dimensions, intersections, and extensions, as they too carry profound meanings that add to the visual mode, ranging from elevation, stability, prominence, disturbance, conflict, fear, hesitation, and anxiety. Bold lines indicate positivity within the aforementioned semantic conditions, and their significance deepens with the continuity, steadiness, and parallelism of the line, while curved, broken, and thin lines reflect negativity in the meanings previously mentioned.

We must not overlook the importance of the medium and support in deepening the symbolism of the image and enhancing its levels of meaning. The moving medium adds life to this visual mode through the addition of movement, image, and music, enriching its iconic levels, thereby enhancing its potential for meaning generation. This is confirmed by Christian Metz, who indicated that television and cinematic images are closer to reality and therefore possess a higher and more potent iconicity than still images. The motion added to the visual scene creates another life behind the screen, potentially leading one to forget reality momentarily and immerse themselves in the life that this visual mode creates through its dynamism, quality, and iconicity (Metz, 1970,p07).

In this context, it can be said that caricature possesses greater expressive power and rhetoric due to its strong encoding, transforming it into a premier ideological tool. This challenges Régis Debray's notion of the death of the image, instead suggesting its rebirth and immortality through the effectiveness of its encoding that continues to convey meaning in accordance with the ideological semantic productivity of the mode. Its

continuous semantic application enhances its capacity to disseminate ideologies, transforming it through its rhetoric, effectiveness, and strength into a fundamental tool in struggles and a key weapon in strategic intervention. The image can create ideology and shape conflict in reality, owing to its eloquence and power (Jeanneret, 1995,p89).

This fundamental characteristic has rendered this visual mode a powerful tool for expressing numerous issues and events that verbal discourse alone cannot adequately convey. Moreover, this mode has evolved into a strategic and ideological weapon to confront international conflicts, particularly evident in the Palestinian cause, where the image has become the sole weapon for challenge and resistance, especially through social media, at a time when mainstream global media adopted different strategies to express and address the issue, which do not necessarily serve the voice of the people and their call for freedom.

3-2- The Power of Imagery and Eloquence of Protest and Resistance:

The power and rhetoric of the image cannot be overlooked, as it has become one of the weapons of protest and resistance in various humanitarian events and issues. It has been employed in different media discourses through various means of protest and support that unveil the reality, highlighting events with their lived details. This has transformed it into a powerful discourse that effectively parallels the strength of the media itself. Indeed, the latter has become contingent upon the strength, credibility, and symbolic authority of the image in representing events and influencing public opinion.

Furthermore, the mediology of the image across various media is governed by artistic principles, rhetorical strategies, and ideological considerations that can transform this mode from its poetic function in media discourse into other, more potent and effective functions. It has become a fundamental tool for support and argumentation, through which media discourse is reinforced with live evidence of the truth. For example, the photographic image serves as a living witness to the heart of the event, reflecting its credibility and representing the journalistic superiority of the media outlet in reporting and covering the news. This function has turned the camera into a journalist's weapon for penetrating events and combating distortion and misinformation by accompanying news with visual excerpts that depict a representative—iconic—part of reality.

Quickly, the authority of the image evolved into an ideological weapon, as its semantic employment within various media discourses reflects the ideology of the medium and its opening line. This transformation has turned it from a tool for revealing ideologies into a primary weapon for creating and mobilizing around these ideologies.

Its influence has grown with the evolution of media tools, transforming this visual mode from a static and effective form into a more powerful and eloquent content, enhanced by sound and motion. This infusion of life into the image has further strengthened its rhetoric, especially in the interactive realm of electronic discourse, making it a potent tool for change, protest, and resistance.

A deeper examination of the strength and ideological effectiveness of the image reveals characteristics closely related to this power that enhance its strength and enrich its aesthetics, particularly regarding:

4- The Power of Pleasure and Seduction:

Images possess an extraordinary ability to captivate and draw the viewer's attention due to the aesthetic appeal of their signs, the strength of their symbolism, and the eloquence of their harmony and semantic cohesion. This enhances their capacity for seduction and influence. Those curious about the secret behind this power will find answers in the inherent strength of the image itself, which manifests in its communicative power, expressive power, analytical effectiveness, pleasurable stimulation, and seductive effectiveness. Moreover, this mode is more attention-grabbing, more persuasive, and easier to influence and receive compared to verbal discourse, which requires more time, effort, and resources to achieve these characteristics (Joly, 2006,p123).

Martin Joly, citing Christian Metz, adds that images are less austere in conveying reality and meaning, as they succinctly present visual signs that combine identification signs with the symbolic power characteristic of symbolic signs. Additionally, many visual modes partially or entirely resemble reality—degrees of iconicity—which makes receiving these modes easy and effective. This property is achieved through the fluidity of the signs and their ability to evoke meaning easily for the viewer, thus enhancing their effectiveness in communication and even influence. They resonate with both the mind and emotions through their array of signs, particularly colors and the interplay of light and shadow, which open thresholds for their interpretation and the elicitation of their meanings (Joly, 2006,p124).

4-1- Manipulation Power:

The power of the image has long been rooted in its sacredness, making it an essential tool for suggestion and expression through its iconicity and accompanying symbolic representation. While Aristotle acknowledged the strength and eloquence of images in education, they are also effective in manipulating minds and stirring emotions, reinforcing attitudes and ideologies, and conveying messages that may not align with reality.

In fact, images can even distort reality, highlighting their effectiveness in creating and changing perceptions. Their rhetorical power positions them as instruments of revolution and mass protest in various educational contexts, serving both to reveal and to mislead about the truth, as seen in the Palestinian revolution. Additionally, images can function as ideological tools to control and manipulate minds within specific strategies of soft warfare. This manipulation occurs through the rhetoric of the visual medium, allowing this power to influence thoughts, emotions, behaviors, and ideologies, making it an effective tool for shaping public opinion.

4-2- Suggestion and Illusion:

The image possesses extraordinary capabilities for evocation, driven by its symbolic power that makes it effective in stimulating imagination and encouraging interpretation through the deconstruction and encoding of visual signs. This evocative

energy engages the audience's imagination, often placing them in a state of illusion where they recall events similar to those depicted in the visual mode. Moreover, the image can actively create such fantasies, allowing the audience to live out scenarios crafted by necessity, which they enhance and develop with their creativity.

In this regard, the rhetorical traits of the image have made it a tool for exercising power and a weapon of strategic intervention across various uses, whether in cinema, advertising, caricature, or propaganda. It serves as an ideological weapon fueling mass protest, shifting its strategy from subtlety and implication to outright declaration and confrontation. This transformation empowers media discourse to more effectively express humanitarian issues, including the Palestinian cause, where the image has become a mirror revealing the realities that Western media often seeks to obscure or distort.

Furthermore, it has transformed into a tool that redirects support and opposition from endorsing invasion to global opposition and mass protest against it. This protest has created a unique rhetoric due to the human dimension of this mode, exposing the brutality of the Israeli regime and its horrifying bombardment strategies linked to genocide. This mode has become a weapon of resistance—indeed, the sole weapon for it—successfully mobilizing human conscience across the globe in support of the Palestinian cause and condemning the invasion, bombings, and atrocities perpetrated by the Israeli entity in Gaza. Through its aesthetic qualities, this mode has forged a global conscience, transcending religions and languages, unified instead by shared human suffering. It is this human conscience that has amplified the rhetoric of protest against the Israeli bombings and policies of starvation through various other aesthetic and rhetorical modes, which the image has enhanced in its semantic productivity across different media platforms, especially virtual ones.

5- Expressions of the Triad of Suffering, Protest, and Resistance among the Palestinian People in the Cartoon 'Gaza Revealed the Deception':

The semiological analysis of the selected system requires us to follow a series of previously mentioned methodological procedures, which include the following:

5-1- Identity of the System:

The system refers to the cartoon by the Algerian caricaturist Baqi Boukhalfa, titled "Gaza Unveiled the Deception," published on social media and on the Algerian Radio's website ([nous.radioalgerie.dz/ar/not](https://news.radioalgerie.dz/ar/not)) on January 7, 2024, at 08:45. It was presented in the exhibition "Gaza: The Spirit of the Spirit," through which the artist addressed the reality of the Palestinian issue and exposed the aggressiveness of the Israeli bombardment in 36 caricature panels. This coincided with the intensification of the Israeli bombardment of Gaza and the rising wave of suffering and persecution, as illustrated by the following visual system (<https://news.radioalgerie.dz/ar/node/38353>):



Picture 01. Illustrates Identity of the System

The system consists of a cartoon on the official website of Algerian Radio titled "Gaza Unveiled the Deception." This system is presented on an unspecified electronic medium in a rectangular format. The framing includes a series of iconic signs represented by images of people depicted as scarecrow-like puppets, turning their backs and wearing distinctive hats, with their arms extended horizontally while dressed in tattered gray clothing. These puppets, drawn in bold lines, are supported by a wooden holder, with a linguistic message written on the back of each puppet, representing: human rights, international community, and freedom of the press, the United Nations, and human rights organizations. The size and positioning of these messages vary within the system; the puppet for human rights and civil society is depicted larger, while the others are smaller. The line of sight is directed towards the puppet bearing the inscription "Human Rights."

This reading also highlights the visual message accompanying the human rights puppet, which has a small military plane drawn like a predatory bird with a sharp beak, dripping blood that stains the fingers of the puppet's right hand. The blood falls along prominent red lines, and the plane is marked by a visual message coded as a white star drawn along its beak. Additionally, there is a special ground depicted with lines of varying shapes, sizes, and lengths, forming a barren grassland. Each puppet casts a shadow smaller than itself and less dark.

A semiotic reading would not be complete without analyzing the color palette, which predominantly features dull colors related to gray, military green, and dark red, alongside deep black, which forms the background of the rectangle inscribed with the phrase "Gaza Unveiled the Deception" in white bold text at the upper right corner, opposite the signature of the artist "Baqi" in bold black text at the lower left.

Regarding the lines and shapes, the entire cartoon is drawn in black bold lines, with multiple shapes defining both visual iconographic messages and linguistic messages alike. Most iconographic elements are distributed across the background of the system, leaving no empty space, while the absence of a frame allows for extended interpretations.

5-2- Embedding the System:

The fundamental basis in semiological analysis is that the inquiry "What was said?" relies on foundational analytical thresholds represented by "Who said it?" and "What was said?" In this regard, we examine the identity of the system and the document closely linked to its creator, along with the introductory lines of its holder and support.

The system— as previously mentioned— is by the Algerian caricaturist Baqi Boukhalfa, known for his critical and satirical cartoons addressing various national and international issues, and is notably recognized for his clear stance on the Palestinian cause and his sarcastic remarks on the brutality of Israeli bombardment. This cartoon was presented in the exhibition "Gaza: The Spirit of the Spirit" and reactivated on the Algerian Radio's website on January 7, 2024.

In this direction, we can analyze the key actors responsible for the identity of this discourse using a "Michel Foucault" approach, involving the triad: "Baqi Boukhalfa, the Gaza: The Spirit of the Spirit exhibition, and the national radio," interconnected to form the authority and ideological strength of this discourse supporting the Palestinian cause through implication and declaration in international forums. This allows us to discern the nature of the knowledge stemming from this ideology, which reveals all that is real connected to the brutality of Israeli aggression and its violation of human rights, as well as the suffering of the Palestinian people and their resilience despite this hardship.

This discourse represents a parallel narrative in the international arena compared to the mainstream ideological discourse, which has often been reserved concerning the Palestinian cause in many official Western television channels. It also serves as a mode of speech supporting protests and resistance against violations occurring in Gaza, while many foreign official discourses have deliberately obscured and blurred their stance on the issue.

We can delve deeper into this approach by exploring the analytical thresholds of this system and examining its deeper levels to discover the concealed and profound meanings behind the coded symbolism. In this context, the cartoonist sought to denounce the international community's neutral stance on the Palestinian issue, characterized by silence and a lack of support, and even a deliberate disregard for it. This position is expressed through the symbolism of the scarecrows, which are drawn in bold lines, varying in size and distributed across the system's framing, wearing hats resembling those of cartoon characters or tattered puppets that obscure their features to the point where it becomes impossible to distinguish between their front and back. This rhetorical arrangement signifies the indecision of all these international entities regarding the Palestinian issue, manifesting a lack of clarity in their support or opposition, thus reinforcing the convergence of promoted ideologies, produced knowledge, and adopted stances and decisions, which reflects the merging and vagueness of colors.

The cartoonist intended to highlight that international organizations and bodies, as a whole, have remained inactive regarding the Israeli bombardment of Gaza. Moreover, they have maintained a stance of silence and neutrality in their positions and decisions. Here, we find that the hats drawn on each puppet symbolize the cowardice and betrayal of these international organizations and bodies, whose names and existence are mere facades for dominant ideologies that have failed to take a stand against the Israeli bombardment.

This interpretation deepens with the symbolism of the military plane, which stains the hand of the human rights puppet with blood. In its rhetorical usage and symbolic derivation, it implies rich meanings, diverging in two negative directions. The first is that these organizations, particularly human rights organizations, are complicit in this

bombardment, as represented by the bloodied hand of the human rights puppet, serving as a metaphor for the Israeli aggression. The semantic alignment with the accompanying symbolic forms (the right hand, blood, and the human rights puppet) suggests that these organizations are tacitly supporting the bombardment through their neutral stances and diluted decisions, especially before the dynamics of international public opinion that shifted the balance of ideologies.

The second direction of meaning suggests that even these organizations have become paralyzed and merely serve as idols or puppets in the face of the Israeli bombardment of Gaza due to the support of major powers driving these organizations' policies. This has resulted in their inability to take decisive stances on the issue, leading to a violation of human rights and an inability to act on behalf of the people. Thus, the ideological direction revealed by this system reflects that international organizations are an ideological game whose entity is superficial, and their influence cannot be separated from the ideologies of the states driving the international conflict, primarily the United States. Behind this ideology, ideas aimed at control and domination are passed, obscuring those that do not align with it. Here, the hat serves as a striking metaphor for silence, betrayal, and cowardice regarding this bombardment, clearly defined by the prominent lines of this drawing, demonstrating the audacity in critique and the clarity of the critic's ideology aligned with the implied discourse and the severe denunciation of international silence regarding the Israeli bombardment of Gaza.

The plane serves as a literal metaphor for the bombardment, while the blood is a rhetorical symbol of violation, bombardment, injury, and suffering, with the dull colors symbolizing convergence and suffering alike. The semantic fusion of these signifying units conveys a meaning consistent with the content of the linguistic message inscribed in prominent white against a black background, where the semantic contrast between the two colors highlights the emergence and shine of truth, represented in white, amidst the ideological deceit symbolized by the deep black, making both messages—the visual and the linguistic—an ideological tableau rich in rhetorical meanings indicating profound sorrow, suffering, and the strength of protest and resistance. Thus, both achieve mechanisms of anchoring and oscillation due to their eloquence and depth of expression.

This is the scathing critique that the system carries against these organizations, aimed at confirming their failure to fulfill their fundamental role concerning the Palestinian cause, which consists of denouncing oppression and bombardment, and supporting the cause in the name of human rights principles that major powers advocate when they wish to exert ideological influence in the affairs of targeted countries, yet conveniently ignore when it comes to the Israeli bombardment of Gaza. This is the stance that has seen international organizations, the United Nations, and human rights organizations remain inactive, despite their supposed commitments to ensure the rights and freedoms of peoples and their existence. These principles have become mere illusions symbolized by the puppets, representing the intended deception in the linguistic message.

6- Conclusion

Based on what has been discussed, it can be said that the system under analysis is a distinct mode of rhetorical expression, revealing, through its symbolic horizon, the depth of sorrow and suffering resulting from the Israeli bombardment of Gaza. At the

same time, it serves as a model of protest and resistance against this bombardment. The cartoonist has explicitly aligned this message with his ideology, which condemns both the bombardment and aggression on one hand, and the silence and international obfuscation on the other. Here, the rhetorical power of this discourse lies in its explicit denunciation, conveyed through various harmonized rhetorical forms, including metaphor, metonymy, and allegory, as well as the cartoon's strategies for transforming and encoding the revelation of human rights violations in Gaza, symbolized by blood as a metaphor to evoke all forms of humanitarian aggression.

This statement is underscored by the journalist's prominent signature, which serves as a form of parallel resistance and protest at the onset of the aggression. The international conflict's ideology swiftly shifted, turning public opinion as a whole into a discourse of resistance, protest, and denunciation of the bombardment. This transformation extended from countries openly supporting the cause, like Algeria, to the public opinion of complacent nations that drive the ideology of international conflict, particularly in the West. This was manifested in striking rhetorical forms, reinforced by images with various implications, along with music, demonstrations, songs, graffiti, and other forms of resistance discourse. The right to information, marginalized and obscured within this narrative, became an international right, embodied in parallel expressive frameworks that are more eloquent and capable of mobilizing international ideology, thereby restructuring its directions in what is referred to as "soft war" against the Israeli aggression backed by military force.

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