

Секция «Strategic Communication (подсекция на английском языке)»

Political cartoons in strategic communication

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Abstract

Political cartoons constitute forms of perpetual opposition within the political landscape; communicate quick ideas of criticism that expose the wrongdoings of their chosen subjects. By looking at the world through the eyes of a cartoonist who observes a reality that is unfair, immoral, and in need of correction, these pictures generate argumentative critiques (Lamb 2007, p. 718).

However, political cartoons' significance goes beyond only their ability to be critical. Medhurst and DeSousa (1981), Morris (1993) and Seymour-Ure (2001), all propose that political cartoons can combine common cultural reference points to construct classification systems, describing reader reactions across a broad range of values and beliefs. This capacity goes farther and ties into some fundamental principles of strategic communication, as well as cultural differences, social marketing, and behavior modification.

Political cartoons allow readers to discuss social order by generating idealized versions of the world, placing them in discursive contexts of meaning construction, and providing them with a tool for thinking about the state of society. In order to get their audience to identify with a visual and the message it is trying to convey, cartoons frame events by recreating the issue at hand within the framework of everyday life (Greenberg 2002, p. 182).

The capability of undermining the legitimacy of men-in-power, signifying ideological and political messages and susceptibility to interpretation, and addressing taboo subjects within print or modern digital media enables them to become "powerful public opinion provocateurs", convince political parties use for strategic communication in their political campaigns.

Political cartoonists, according to Lamb, critique politicians and celebrities more effectively than any other kind of political communication, comparing their role to investigative journalism in "*afflicting the comfortable and soothing the afflicted*." (Lamb 2004, p. 238).

Cartoonists, as excellent communicators, persistently synthesize written and visual means among the four basic modes of communication, which include verbal, nonverbal, written, and visual. To accomplish the objective of communication and make messages more vivid and dramatic, cartoonists rely on artistic techniques such as caricature to depict public figures in an exaggerated and humorous style. Parallel to this is the range of rhetorical devices such as irony, metaphor, symbols, captions, and parody employed to persuade readers to embrace specific viewpoints. Such functionality adheres to the core ideas of strategic communication, including knowing the purpose, understanding audiences, identifying the appropriate channel, and establishing an appropriate message structure strategy such as engagement and persuasion. Mapping the research field, the efficacy and communication abilities of political cartoons were jointly disregarded by historians and researchers on the basis of merely aesthetic considerations, as Gombrich (1963] 1994, p. 127) demonstrates. According to Burke (2010, p. 436), an image's aesthetic quality should not detract from its importance as a communication medium. Instead, he argues that they allow scholars, much like the study of textual sources, to reaffirm ideas about historical politics in a particular era. By accepting this assumption, it may be stated

that a cartoon's most important communication aspect is how it is represented rather than what it conveys (Duus 2001, p. 966).

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