Research Article

Visualising Conflict: Analysing Editorial Cartoons on the Israeli-Palestinian Conflict in Şalom Newspaper

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Abstract

This study analyses how the Israeli-Palestinian conflict was represented in the editorial cartoons produced by the Şalom newspaper following the intensification of the conflict between Israel and Gaza on 7 October 2023. The long-standing disputes between Israel and Palestine, which have their origins in the late 18th century and have not been resolved despite the involvement of numerous international countries, have recently assumed a new violent character. The military operations of Israel in Gaza resulted in significant civilian casualties, particularly among women and children, and sparked widespread protests and demonstrations around the world. The study uses multimodal discourse analysis to examine the symbolic, visual, metaphorical and textual aspects of these cartoons. It also considers the ownership structure and historical context of the newspaper Şalom. It finds that the editorial cartoons in Şalom highlight the human cost of the conflict and encourage readers to engage critically with the issues. The paper highlights that while the newspaper is critical of Israel's actions in Gaza in its cartoons, it avoids direct references to Hamas or the Palestinian resistance. This study illuminates how the media representations of conflict can be employed to shape public perception and discourse.

Keywords: Israeli-Palestinian conflict, Şalom, editorial cartoons, political cartoons, multimodal discourse analysis.

Öz

Bu araştırma, İsrail ve Gazze arasındaki çatışmaların şiddetlendiği 7 Ekim 2023 tarihinden sonra Şalom gazetesinin ürettiği editoryal karikatürlerde İsrail-Filistin çatışmasının nasıl resmedildiğini incelemektedir. İsrail ve Filistin arasında 18. yüzyılın sonlarına kadar uzanan ve birçok uluslararası ülkenin katılımına rağmen çözüme kavuşturulamayan ihtilaflar son dönemde şiddetin arttığı yeni bir boyut kazanmıştır. İsrail'in Gazze'de yürüttüğü askeri operasyonlar, özellikle kadın ve çocuklar arasında olmak üzere önemli sivil kayıplara yol açmış ve dünya çapında yaygın protesto ve gösterilere yol açmıştır. Çalışma, bu karikatürlerin sembolik, görsel, metaforik ve metinsel yönlerini incelemek için çok modlu söylem analizi yöntemini kullanmaktadır. Bu analizde Şalom Gazetesi'nin sahiplik yapısı ve tarihsel bağlamı da göz önünde bulundurulmuştur. Yapılan analizde Şalom Gazetesi tarafından yayınlanan editoryal karikatürlerin çatışmanın insani maliyetini vurguladığını ve okuyucuları söz konusu mesele üzerinde eleştirel düşünmeye teşvik ettiği tespit edilmiştir. Gazete, karikatürlerinde İsrail'in Gazze'deki eylemlerini eleştirirken, Hamas'a veya Filistin direnişine doğrudan atıfta bulunmaktan kaçınmıştır.

Bu çalışma, çatışmanın medya temsillerinin kamu algısını ve söylemini etkilemek için nasıl kullanılabileceğine ışık tutmaktadır.

Anahtar Kelimeler: *İsrail-Filistin çatışması, Şalom, editoryal karikatürler, siyasi karikatürler, multimodal söylem analizi.*

1. Introduction

The ongoing conflict between Israel and Palestine, which originated in the late 18th century and remains unresolved due to the intervention of numerous international states, has recently taken on a new dimension. Since October 2023, the level of conflict in the region has increased markedly. The war has given rise to a multitude of debates at the international level. While the majority of Western states offered justification for Israel's military actions, the majority of countries in South America, Africa, the Middle East, and Asia levied accusations of war crimes against Israel. In its military operations in the Gaza Strip, the Israeli Defence Forces have bombed numerous hospitals, schools, mosques, and civilian settlements, killing and continuing to kill civilians, the majority of whom are children and women. This behaviour has attracted the attention of not only the international community but also civilians in many countries, leading to a series of protests and demonstrations against Israel.

For nearly two centuries, scholars from various disciplines such as international relations, politics, economics, history, sociology, and law have studied this issue. The media's portrayal of the war has sparked extensive debates on journalistic bias, ethical reporting, and media framing. In this context, the representation of the conflict between Israel and Palestine in the international media has been the subject of extensive research. In a similar vein, Bhoemik and Fisher (2023) conducted an analysis of the framing of the conflict between Israel and Palestine in May 2021 on the CNN World News channel, employing the lens of peace journalism. Building on this perspective, Tasseron (2023) explored how journalists in South Africa perceive the Israeli-Palestinian conflict. The study concluded that journalists from a country that has experienced genocide in the past exhibit an attitude that is contrary to the sympathy for Israel observed in the Western context. In a further study, Yarchi and Ayalon (2023) examined the portrayal of the Palestinians on the Gaza border during the 2018 violence between Israel and Palestine.

In the context of public relations and citizen journalism, TikTok broadcasts related to the Israeli-Palestinian conflict in 2021 were analysed for their role in disseminating information and shaping narratives. It examined the initiatives undertaken by citizens in both countries to garner international support by articulating their own perspectives on the conflict. The study concluded that Palestinian users of the social media platform TikTok and pro-Palestinian activists employed the platform more effectively (Yarchi & Boxman-Shabtai, 2023). Furthermore, Jackson (2023) analysed over 33,000 newspaper articles published in the New York Times during the First and Second Palestinian Intifadas. Using a validated vocabulary, he identified that the language used exhibited an anti-Palestinian bias. Furthermore, the study revealed a notable increase in anti-Palestinian sentiment between the first and second intifadas. A further study published in the New York Times analysed the newspaper's coverage of the Israeli-Palestinian conflict after 7 October. The study concluded that the newspaper did not maintain neutrality in its reporting of the conflict, thereby violating the principle of impartiality in journalism (Chaudhry & Riaz, 2024). A further study, conducted on the same newspaper and focusing on the same subject, analysed the New York Times' news coverage between October 2023 and June 2024 (Gilboa & Sigan, 2024). The study concluded that the newspaper exhibited an anti-Israel bias, particularly with regard to the issue of civilian casualties. A further study examined the discourse surrounding the 7 October attacks, analysing the news coverage of the war in newspapers published in the Arabian Peninsula. The study found that the newspapers portrayed Israel negatively and adopted a pro-Palestinian stance (Priya, 2024).

However, the reflection of the ongoing war between Israel and Palestine through cartoons has been the subject of only a limited number of studies. In a similar vein, Bourdon and Boudana (2016) analysed sixteen cartoons published in nine Western countries between 2001 and 2014 that addressed the Israeli-Palestinian conflict. Another study by Najjar (2007) analysed the construction of Palestinian and Arab identity through the character of Hanzala, created by Palestinian cartoonist Naji al-Ali, in the context of the ongoing struggle with Israel and Jews. Also, a limited number of studies comprehensively analysed

the reflection of the war between Israel and Palestine on editorial cartoons, encompassing symbolic, visual, metaphorical, and textual dimensions. The study revealed a clear divide: the Palestinian side received greater support in Sub-Saharan Africa and Southern countries, while the Israeli side had stronger backing in Western media (Gondwe & Walcott, 2024).

Furthermore, the Visual Grammar Framework analysis indicated that the cartoons published in The Guardian newspaper in the UK concerning the ongoing conflict between Israel and Palestine are designed to evoke feelings of empathy, encourage critical thinking, and foster a sense of solidarity with the civilians impacted by the crisis (Liaqat, Khan, & Qamar, 2024). Similarly, a multimodal analytical model analysis of editorial cartoons in The Dawn and The News International newspapers in Pakistan and The Telegraph and The Independent newspapers in the UK reached the conclusion that Pakistani newspapers symbolise Palestinian victimhood, while British newspapers employ humour and satire to criticise political leadership and international issues (Somia & Fajar, 2024).

In light of the aforementioned studies, this study focuses on the ongoing conflicts that resurfaced in October 2023. This led to Israel declaring war on Gaza and Hamas in Palestine, as illustrated in the editorial cartoons of Şalom Newspaper, which continues its publication in Türkiye. An analysis of the ownership structure and history of Şalom Newspaper reveals that it was founded in 1947 by Avram Leyon, who remained the owner of the newspaper until 1984. In 1984, Gözlem Gazetecilik Basın ve Yayın A. Ş., which declared itself to be "the sole press initiative of the Turkish Jewish Community" (Gözlem Gazetecilik Basın ve Yayın A. Ş., no date), purchased the newspaper. It continues to be published weekly. This study employs the Multimodal Discourse Analysis method to analyse the editorial cartoons published in Şalom Newspaper. Additionally, the meta-functions of the subjects depicted in the cartoons and the codes of the narratives will be examined.

2. Humour, Cartoons, and Visual Metaphor

Communication is fundamentally defined as the exchange of information, ideas, and emotions. This process can occur between individuals using various methods. In this respect, communication, as an interdisciplinary field, occupies a central position in human life (Güngör, 2016, p. 39). The exchange process, which can also be defined as message transfer in communication, is "a process that inherently involves social sharing and interaction" (Ölçekçi, 2021, p. 376). Communication can be classified based on the tools used: non-verbal, verbal, written, and visual. In this context, the symbol represents the fundamental structural element of communication, constituting the microstructure of the tools used in communication. It is therefore impossible to evaluate communication in isolation from the symbols that underpin it. In this context, symbols are divided into two categories: visual, which appeals to the eye, and auditory, which appeals to the ear. When considered within the auditory symbol, oral communication is formed; similarly, when considered within the visual symbol, written and visual communication is formed (Güngör, 2016, pp. 41-42).

Visual communication (Müller-Brockmann, 1986) is defined as the transmission of a message based on visual symbols through visual elements. Its origins can be traced back to cave paintings in primitive times. Lester (2006) defines visual communication as the process of conveying information and creating meaning through visuals. It is stated that visual communication serves not only aesthetic purposes but also plays an important role in conveying information and creating meaning. Conversely, it is proposed that visual communication encompasses not only the visual elements themselves but also the process of interpretation and meaning-making of these elements by the target audience (Messaris, 1997). Visual communication depends on the audience's associations (Müller, 2007).

The use of visuals in communication has been a prevalent practice since the early periods of history. Presenting information visually enhances the audience's ability to observe and understand the message (Ferguson & Valenti, 1991). Nevertheless, this process is not without its challenges. To convey meaning effectively through visuals, establishing appropriate interaction is essential. Consequently, the target audience must be conversant with both visual perception and visual presentation and possess an understanding of the content of the message (Ginman & Ungern-Sternberg, 2003).

Caricature functions as a communication tool in the context of visual communication (Harrison, 1981, p. 31). Caricatures are a visual genre based on the combination of visual and textual elements, and the interaction that arises from this combination (Müller, Özcan & Seizov, 2009). In its most basic sense,

caricature can be defined as "patterns that create a smile with exaggerated lines" (Topuz, 1997, p. 9). In this regard, cartoons serve not only to express events, ideas, and emotions humorously and exaggeratedly in a two-dimensional format but also to enable the target audience to perceive and contemplate alternative aspects of the situation (Hünerli, 2011, p. 41). Consequently, caricature constitutes a branch of art that is founded upon critical humour and is designed to highlight deficiencies in both administration and order (Balcıoğlu & Öngören, 1973, p. 6). Cartoons facilitate communication by establishing an interaction with people, obviating the necessity for an alternative language to convey the subject matter. In this context, cartoons can be considered a language in themselves (Becer, 2005).

3. Types and Functions of Cartoons

Given the defining characteristics of cartoons, they can be seen as representations of conflict, forms of rebellion, and vehicles for satirical commentary on social order, institutions, and established norms (Topuz, 1997, p. 10). In this context, Press (1981) argues that cartoons provide social commentary that transcends the limitations of the written word. As a result, cartoons symbolise the principles of freedom of expression and opposition. Furthermore, cartoons facilitate the acquisition and dissemination of information (Ginman & Ungern-Sternberg, 2003). For information to be meaningful and achieve its intended impact, the audience must recognize, understand, or accept the message. In the case of a call to action, the audience must also be aware of the intended demand (Allen, 1996).

Cartoons serve as effective tools for acquiring and sharing information by simplifying complex social and political issues into clear, accessible representations that reveal their underlying dynamics. Thus, cartoons provide a visually tangible representation of events, aiming to uncover their essence and meaning (Abraham, 2009, p. 119). Câmpian and Fellner (2020, p. 144) posit that cartoons provide a visual interpretation of opinions and a concise summary of a current issue. Cartoons' ability to influence or shape public opinion on social and political matters (Vinson, 1967; Caswell, 2004) is central to their function.

From this perspective, caricatures can be classified into two main categories: analytical and entertaining. One might posit that the primary focus of opinion cartoons is on the portrayal of behaviour and ideas, with humour occupying a relatively secondary position. Opinion cartoons primarily address issues of domestic and foreign policy, especially during crises and wars. They serve an informative and mobilising function, creating a shock effect on the masses (Kemnitz, 1973, pp. 82-84). This classification allows for the presence of humour in opinion cartoons, though such elements are often subdued when addressing social and political crises.

Opinion cartoons inherently represent opposition. Cartoons, particularly those addressing political events, serve two main functions: social protest, rooted in their critical and oppositional nature (Cantek & Gönenç, 2023, p. 97), and political persuasion (Harrison, 1981). Given the social function of caricature, caricaturists have played a direct and influential role in society since the nineteenth century (Donald, 1997, p. 22). Cartoonists are considered adept at interpreting societal sentiments and reflecting them in their work (Caswell, 2004). Thus, cartoons arguably serve a broader function beyond merely influencing societal development. Additionally, they mirror societal thought, absorbing and expressing the public's ideas and opinions.

On the other hand, it is also necessary to consider the role of humour in the context of caricature, which is one of its defining characteristics. According to the Turkish Language Association, humour is defined as 'subtle mockery that aims to amuse, provoke laughter, and playfully tease someone's behaviour without causing harm' (TDK, no date). This definition aligns with the concept of humour as an equivalent of laughter. Humour is the ability to recognize and express what is amusing or ridiculous through speech, writing, or other creative forms (Simpson & Weiner, 1989, p. 486). It is an emotional response characterized by joy, triggered by a playful perception of incongruity in a social context, and expressed through smiling and laughter. While these fundamental components are ubiquitous across all forms of humour, the range of social contexts and occurrences that may evoke a humorous response is vast.

On a typical day, we encounter various forms of humour through multiple channels and for different purposes. Stöber (2005) defines humour as a fundamental aspect of the human condition. Mass media frequently transmits humour to the public. Radio presenters incorporate jokes and witty commentary

into their broadcasts, while television stations offer a variety of comedic programmes. Television stations, for their part, offer a diverse array of comedic programs. Humour is pervasive in political satire, advertisements, newspapers, and comic books, as well as in cartoons, comedy films, and humour books. It is also commonly employed by politicians, religious leaders, and teachers in speeches, sermons, and lessons (Martin, 2007, p. 10).

Humour and laughter are considered universal aspects of the human experience, present across cultures and nearly all individuals worldwide (Apte, 1985). Furthermore, laughter is recognised as one of the earliest social vocalisations produced by humans after crying (McGhee, 1979). Nevertheless, humour and laughter constitute a significant aspect of human existence. Furthermore, the act of laughter can be seen to represent opposition in Bakhtin's conceptualisation. Bakhtin (1984) argued that in the medieval period, seriousness belonged to the realms of the palace and the church, while laughter from entertainment symbolised the voice of the people. The people express their critical stance against the king and authority through the use of a carnival laugh. Thus, laughter generated by the comedic elements of caricatures functions as a form of rebellion and resistance. In this context, laughter in caricatures gains intellectual significance when aimed at restoring societal values, individual integrity, or systemic order (Kamiloğlu 2013, p. 166). Consequently, caricatures possess the attributes of instigating social resistance, opposition, and awareness. Laughter, which is one of the most effective means of challenging authority, is also the most reliable method of undermining it (Arendt, 2021). In order for authority to survive, it must maintain a sense of respect and seriousness. The capacity of authority to implement its actions without question is closely related to the level of respect accorded to it. Humour and laughter challenge the respect granted to authority. This challenge undermines the 'public scenario' of authority, weakening its perceived legitimacy (Avcı, 2003, p. 88).

Caricature and humour in newspapers extend beyond the political sphere, influencing everyday life. The ability of cartoons to create shared meaning and use universally understood visual elements enhances message comprehension (Ölçekçi, 2021, pp. 377-378). In this context, caricatures often address political themes, conveying messages to readers with or without humour, depending on the subject matter.

Political humour serves as a practical tool for highlighting the complexities of specific issues while avoiding the potential risks of direct opposition (Ayaşlıoğlu & Aydın, 2021, p. 396). Similarly, Dmitriev (2008) argued that humour is particularly effective in shaping societal attitudes on political issues compared to other communication methods. Political humour raises awareness of political issues while fostering opposition and eliciting positive emotional responses. Stöber (2005) notes that political humour has been documented since antiquity and the Middle Ages in rhetorical textbooks, poems, and satirical songs. It should be noted, however, that humour is not always employed as an element in cartoons dealing with politics. Depending on the seriousness of the subject, political cartoons may focus solely on informing the reader, without employing humour (Gombrich, 1963). Political cartoons are often viewed as a form of 'non-violent resistance,' serving as a strategic communication tool. Thus, it would be inaccurate to assume that all cartoons contain humour (Pi-Sunyer, 1977, p. 179).

The intersection of journalism and caricature leads to the development of editorial caricature. As Câmpian and Fellner (2020, p. 144) argue that newspaper articles alone are often insufficient to hold the reader's attention. As a result, visual elements are used to enhance the memorability of specific ideas. In this context, journalists frequently use cartoons as visual messaging tools. Danjoux (2007) highlights the diverse and extensive history of editorial cartoons. Editorial cartoons in newspapers serve two primary purposes: to create a humorous effect and to convey a meaningful message. The message may aim to educate, express a preference, or convey judgment about a person, social class, subject, or perceived weakness (Cuff, 1945, p. 87). Editorial cartoons are considered powerful tools for communicating complex political concepts and events clearly and boldly to a wide audience (Matwick & Matwick, 2022). The primary goal is to influence readers by simplifying complex political issues as much as possible (Fairrington, 2009).

Editorial cartoons are often produced according to the editorial policies of newspapers, assessing the actions and attitudes of politically and economically powerful figures that affect society (Eko, 2015). Similarly, Musila (2007, p. 119) characterizes editorial cartoons as 'social critics' and 'social thermometers,' using satire to expose socio-political issues and challenge moral authority. As a result,

editorial cartoons fulfill multiple roles by employing emotionally evocative and symbolic content (Chikaipa, 2019, p. 15). A key function of editorial cartoons is their ability to reflect a society's cultural attitudes and values. They offer sociological and political insights into the era of their publication (Mazid, 2008).

Editorial cartoons differ from linguistic journalism by offering direct opinion and critical commentary through verbal and non-verbal means. Linguistic journalism is considered to provide an 'objective' account of reported events (Riffe, Sneed, & Ommeren, 1985, p. 378). In this context, editorial cartoons function primarily as visual tools for conveying opinions, expressing attitudes, or summarising events, as Kemnitz (1973) asserts. Thus, editorial cartoons do not assert objectivity in their representation of events. The objectivity of editorial cartoons is inherently questionable, as the illustrator's interpretations influence the final depiction. Moreover, editorial cartoons cover diverse political, cultural, and social events, often shaped by ideological perspectives (Dougherty, 2002). Editorial cartoons facilitate introspection, reinforcing social criticism by provoking and encouraging self-reflection (Al-Mahadin, 2003).

These characteristics of editorial cartoons reveal the ideological positioning of the artist, highlighting how depicted images reflect prevailing social beliefs. When viewed as a medium through which ideology is expressed, editorial cartoons illustrate the underlying political, social, and cultural contexts of the events they depict, filtered through an ideological lens (Thomson, 2022). In environments shaped by hegemonic power structures, editorial cartoons also represent an alternative hegemonic culture, as conceptualized by Gramsci. Within this framework, the conflict between Israel and Palestine can be interpreted from the perspective of an ordinary individual, emphasizing Western imagery and the historically religious context of the conflict. Conversely, in the South African context, the conflict can be framed through the lens of apartheid, offering a counter-hegemonic perspective that challenges dominant narratives (Gondwe & Walcott, 2024, p. 5).

The primary function of editorial cartoons is to illuminate how ideological modes operate and manifest within society. As Thomson (2022) explains, editorial cartoons employ strategies such as naturalisation, where values and norms rooted in ideology are presented as normal and unquestionable. Similarly, mimicry, as defined by Gondwe and Walcott (2024), involves concealing or distorting ideological contradictions by masking underlying power dynamics and social tensions. This strategy harmonises conflicting narratives by presenting a unified perspective. Another significant strategy is merger, where competing arguments or ideologies are blended into a cohesive whole. Considering these approaches, editorial cartoons can reinforce or challenge dominant ideologies by framing them as inherently true through the process of naturalisation. They communicate implicit ideologies through visuals, employing symbols, metaphors, and historical references to shape specific perspectives (Gondwe & Walcott, 2024, p. 5).

4. Aim and Method

This study employs the Multimodal Discourse Analysis (MDA) method to analyse editorial cartoons published in Şalom Newspaper, a Turkish publication serving the Jewish community in Türkiye. The cartoons in question relate to the ongoing conflict between Israel and Palestine, which intensified on 7 October 2023. The Multimodal Discourse Analysis (MDA) method is employed in this analysis due to the fact that cartoons possess a multi-layered structure, emerging from both visual and discursive elements. Accordingly, the MDA has become a significant paradigm in multimodal studies, encompassing a range of modalities including images, gesture, action, music, sound, image, and written language (O'Halloran, 2021, p. 249). As proposed by Kress and Leeuwen (2021), the MDA posits that images comprise interrelated systems and structures that operate in a multimodal manner. Multimodal Discourse Analysis (MDA) posits that analyses that rely solely on the written or spoken language are incomplete and that multimodal analysis is therefore necessary. This is why the MDA enables enquiries to be made concerning the processes of meaning-making with social semiotics that arise from the multilayered nature of the subject matter. In this regard, MDA enhances and expands the analytical scope of the subject matter in comparison to other discourse and sign analyses (Kress, 2012).

MDA, one of the qualitative research methods, is employed to identify and elucidate the interconnections between discourse structures and social structures. In this context, the analysis of

intertwined messages between various layers, including photographs, texts, drawings and lines (Snyder, 2010), is of particular interest. In this way, Multimodal Discourse Analysis, based on the meta-function developed by Halliday and Matthiessen (2014), draws attention to the intellectual, interpersonal and textual aspects of communication, while also emphasising the intertwined nature and ideological aspect of the modes of multimodal data. The objective is, therefore, to elucidate the meanings of the symbols present in the analysed data, the references contained therein, the meanings behind the images, and the social dynamics.

The study included editorial cartoons published in the weekly Şalom Newspaper as of 7 October 2023. A review of the editorial cartoons published from this date forward revealed the presence of 33 cartoons, 11 of which pertained to the war in question. A 34-week scan was conducted from the issue of the newspaper dated 11 October 2023 to 12 June 2024. Accordingly, the study sample encompasses a period of 34 weeks, commencing on 7 October 2023. The cartoons in question were published between 11 October 2023 and 8 May 2024. In this context, the sample for the study comprises 11 editorial cartoons about the war between Israel and Palestine, published between the relevant dates.

5. Findings

This study analyses the editorial cartoons published by the weekly newspaper Şalom following the outbreak of the Palestinian-Israeli conflict on 7 October 2023. The editorial cartoon of the newspaper dated 11 October 2023 (Illustration 1) is the first issue published after this date. Despite the absence of a multimodal element, the cartoon is included in the scope due to its direct engagement with the subject matter of the conflict. The dollar sign on the ground at the base of the characters used to visually represent Palestinians and Israelis indicates the existence of territorial and economic integrity. However, this unity is disrupted by a missile with a symbolic death sign on it. The fact that the plane through which the missile passes is drawn in black and that the frame of the cartoon is also surrounded by black can be considered a metaphorical symbol of the negative picture that emerges.

Illustration 1: Editorial cartoon from Şalom newspaper, dated 11 October 2023.

A review of the cartoon reveals no evidence of a bias between the parties to the conflict; rather, it suggests that the conflict will result in economic division between the two societies. The land depicted on the cartoon's background, separated by missile fire, suggests that Palestine and Israel occupy the same territory, disregarding Israel's status as an occupying power and its discriminatory policies towards Palestinian territories. It can therefore be argued that an ideological stance is evident. Furthermore, an ideological reflection is evident when the cartoon is evaluated in terms of its meta-function. The conceptual representation of war in the cartoon invites readers to infer that diplomacy and diplomatic dialogue have been interrupted. Consequently, the cartoon encourages its readers to engage in social action and critical thinking by emphasising the intellectual aspect in terms of meta-function, with the message that there is no beneficiary of this war.
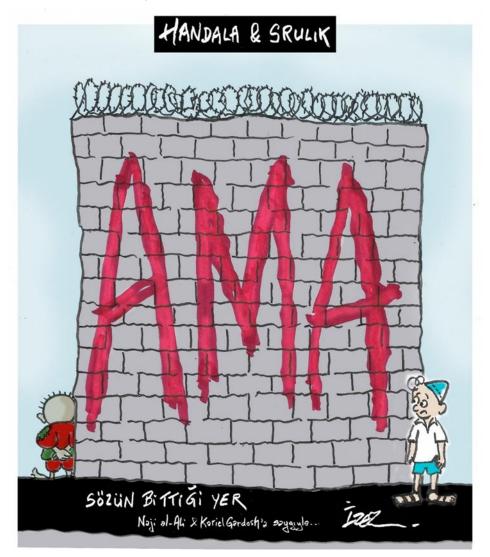

Illustration 2: Editorial cartoon from Şalom newspaper, dated 18 October 2023.

The editorial cartoon published in the Şalom newspaper on 18 October 2023 (Illustration 2) employs a multimodal structure. The cartoon features two characters: Hanzala, created by Naji al-Ali in 1969 and regarded as the national symbol of Palestine, and Srulik, conceived by Kariel Gardosh in 1956 (the cartoon also refers to their names). Despite the characters depicted in the cartoon being presented in the literature as symbolising Palestinian and Israeli friendship (Bae-Dimitriadis, 2024, p. 6) or the two-state solution, Srulik was selected as the official icon of Israel in 1958 as part of Israel's 10th Independence Year. Over time, the character has come to be regarded as a symbol of a homogeneous Jewish state (Katz, 2013, p. 4). Conversely, the character of Hanzala represents the Palestinian refugee camp in the Apartheid Wall, also known as the West Bank Wall, built by Israel, and the Palestinian struggle to maintain their sense of home, heritage, resistance, heroism, and belonging to the Holy Land (Jerusalem)

(Hyche, 2012; Olin, 2019, p. 182). The character Hanzala is visually depicted with patched clothes and bare feet, symbolising the material difficulties faced by Palestinians. Conversely, the character Srulik is depicted without patches and wearing sandals, which are coloured in accordance with the hues of the Israeli flag. In light of these, it can be concluded that the cartoon in question also refers to the socio-economic circumstances of both parties.

The texts "*BUT*" (on the wall) and *"where words fail"* (at the bottom) represent the multimodal structure of the cartoon. The character Hanzala is situated on the side of the wall representing the West Bank Wall, turning his back on the West Bank. In contrast, the character Srulik is positioned on the side of the West Bank Wall facing Israel. From an Israeli perspective, the use of red and large fonts for the word *"BUT"* can be seen as a critique of the disproportionate force employed by the Israeli government against Palestinians. In this context, the ideological positioning is reinforced by the expression "where words fail". Similarly, it can be argued that the character Srulik's direct gaze at Hanzala with a pensive expression symbolizes that Israelis as a whole do not support the military operations against Palestine, to put it mildly. Additionally, the selection of children as the cartoon's protagonists conveys the notion that children bear the brunt of the conflict. However, as previously stated, the rationale behind the creation of these characters and the symbolism associated with their positioning reflect significant ideological, economic, historical, and political divergences. When the cartoon is evaluated in terms of its meta-function, it can be seen to contain a scenario about peace in terms of conceptual representation. The narrative, operating within the social action and intellectual meta-function, constructs a visual story that implies an important social interpretation. In this context, the text represents a critical point of view, encouraging readers to consider the underlying causes of conflict historically and to question the solutions proposed to the crimes committed, utilising a multimodal structure that employs the *"BUT"* conjunction. In terms of interactive representation and textual meta-function, the image engages with its audience through the visual language it employs. It can be argued that this is achieved by the strategic use of symbols and visual cues to convey a particular stance on the conflict. The visual choices presented in the image prompt readers to engage in critical interpretation and reflect on the depicted situation.

Illustration 3: Editorial cartoon from Şalom newspaper, dated 8 November 2023.

The editorial cartoon published in Şalom Newspaper on 8 November 2023 (Illustration 3) refers to the song *"Make Love, Not War"* by The Beatles. The cartoon employs a multimodal structure, utilising both visual and textual elements. The musical group The Beatles has historically adopted an anti-war and anti-violence stance, particularly in relation to the Vietnam War. Furthermore, the band members' participation in numerous anti-war demonstrations from the outset of their careers is a further significant

indicator. Upon evaluation of the related cartoon with the metaphorical subtitle "Now and then" and the metaphorical subtitle "Make music, not war!", it becomes evident that the conflict between Israel and Palestine is subjected to a symbolic critique. Nevertheless, the employment of The Beatles' music group in this context also encompasses significant allusions to the group's historically established stances, including those pertaining to art and peace, as well as the dichotomy between art and war. Conversely, the psychological effect of blue and its tones is also employed in the background of the cartoon. As evidenced by psychological research on the association between colour and emotion, the colour blue is linked to feelings of security, comfort, positivity, and calmness (Valdez & Mehrabian, p. 396). When evaluated within the scope of multimodality, it can be argued that the expressions "*Now and then*" and "*Make music, not war!"* in the cartoon are compatible with the blue colour in the background. This compatibility implies that the preference for peace instead of war includes a call for security, comfort, a positive perspective, and calming/soothing. In terms of its meta-function, this cartoon emphasises the intellectual aspect and encourages critical thinking by engaging the reader in a form of interactive representation. This is achieved by the strategic use of symbols and visuals to convey a particular stance on the war. In this context, it can be argued that the cartoon encourages its readers to adopt an anti-war stance without explicitly aligning them with a particular side.

Illustration 4: Editorial cartoon from Şalom newspaper, dated 13 December 2023

An additional editorial cartoon from Şalom Newspaper, dated 13 December 2023 (Illustration 4), incorporates multimodal elements. The cartoon depicts Santa Claus and his reindeer. The historical figure is believed to have first appeared at Christmas time and is associated with the distribution of gifts to children. This is achieved by entering the chimneys of houses with his flying sleigh, which is pulled by reindeer. The figure has been imbued with symbolic meanings, including those of peace and happiness. In this context, the character of Santa Claus is depicted reading the wishes that have been sent to him and having a surprised expression, *"Surprise! The wishes of all the children in the world are the same: Hurry up and bring peace!"*. The reindeer responds with a somewhat melancholy expression,

saying, "*So we are not working this year...*" The cartoon's most notable features are the attire of Santa Claus and the colour scheme employed. The use of the colours of the Palestinian flag, red, green and white, and the messages conveyed, which advocate peace for children living in Palestine and most affected by Israeli attacks, represent an important visual and metaphorical positioning. Furthermore, the remark made by the reindeer in the presence of Santa Claus, *"So we are not working this year,"* also conveys a pessimistic outlook and suggests that the traditional role and function of Santa Claus, who is responsible for fulfilling the wishes of children, is no longer effective. The cartoon employs a meta-functional and visual language that engages the reader at an intellectual and textual level. The figure of Santa Claus can be evaluated in terms of its symbolic meaning, as it is a figure that belongs to a specific cultural context but can be considered to have universal significance. In consequence, the cartoon contains a conceptual representation, made possible by the evocation of the emotions of the readers, which may be considered a meta-function.

Illustration 5: Editorial cartoon from Şalom newspaper, dated 20 December 2023

The editorial cartoon published in the newspaper on 20 December 2023 (Illustration 5) employs a multimodal structure. The cartoon employs a straightforward visual and textual representation to convey a complex message. It depicts a person carrying a placard inscribed with the words "*Peace Now,*" and the letter "*w*" in the word "*Now*" undergoes a transformation, becoming the word "*No,*" when it falls on the person's head. The formation of a sad facial expression on the person carrying the placard when the letter "*W*" falls on his head symbolises the loss of hope for peace and unhappiness. Furthermore, the use of white for the figure carrying the placard in the cartoon symbolises neutrality. The colour white is also associated with notions of goodness and cleanliness. Consequently, the white character in the cartoon conveys the idea that those who are good and clean are in favour of peace, which can be considered a meta-function. In this context, the narrative suggests that the ideal and social action should be built on good people. The caption beneath the cartoon states that it was first published in November 1995 and subsequently reprinted on 20 December 2023. This statement serves to illustrate that the newspaper adopted a pro-peace stance also in 1995. In terms of its meta-function, it can be stated that the cartoon employs an interactive representation that embodies social action and textual meta-function. The interactive representation thus serves to emphasise social action, inviting readers to engage with the text in a manner that encourages action. Nevertheless, the potential for social action to fail is also

underscored. Furthermore, the cartoon conveys a message regarding the necessity of adopting a stance on the war.

Figure 6: Editorial cartoon from Şalom newspaper, dated 27 December 2023

The editorial cartoon published on 27 December 2023 (Illustration 6) is of particular significance insofar as it provides a clear indication of the stance adopted by Şalom Newspaper in the context of the ongoing conflict between Israel and Palestine. In addition to its multimodal structure, the cartoon is also characterised by a high level of representational richness and meaningful content. When evaluated in terms of its meta-function, it can be stated that the cartoon contains historical references and encourages its readers to engage in critical thinking. In this way, the images and texts conceptually encourage readers to consider the complexity of the war situation being waged by Israel in Palestine. In particular, the suggestion that the genocide perpetrated against them as a society in the past is being perpetrated by their own armies today evinces an important critical attitude. This cartoon, published in the final week of 2023, addresses the theme of the new year. In this context, the character representing the year 2023 in the cartoon poses the question to the character representing the year 1939, "*Why did you come? Where is 2024?"*. The character representing the year 1939 responds, "*He didn't want to come... They sent me because I am experienced*". The year 1939 in the cartoon contains a historically and symbolically significant reference. The Second World War commenced with the invasion of Poland by Germany in 1939. When viewed through the lens of historical analysis, the Second World War and the genocide perpetrated by Germany, particularly against the Jewish population, the patches depicting the year 1939 on the individual's attire, visually reflecting the socio-economic circumstances of people during wartime, offer significant insights. However, no such patches are visible on the person representing the year 2023.

The cartoon in question engages with its readers through the utilisation of a visual and textual language that encompasses intellectual, representational and textual meta-functions. This interaction is achieved through the strategic deployment of symbols and visual cues, which are employed to convey a specific stance on the conflict. The image's visual choices invite interpretation and encourage critical interaction, prompting viewers to reflect on the complexities of the depicted situation, even at a superficial level. Nazi forces committed genocide against the Jewish community during World War II. However, the political leaders of a genocided society perpetrated massacres in the Gaza region of Palestine in the course of events that intensified after 7 October 2023 and remain ongoing. The dialogue between the character representing the year 2023 and the character representing the year 1939 in the cartoon

encourages readers to engage in critical thinking with visual and textual historical references. On the other hand, it can be argued that the use of the expression "*Happy New Year!" (Mutlu yıllar!)* at the bottom of the cartoon demonstrates the art of *tarizin*. The use of an exclamation mark after the expression in question serves to reinforce the assessment of the art of *tarizin*.

Illustration 7: Editorial cartoon from Şalom newspaper, dated 10 January 2024

The editorial cartoon published by the newspaper on 10 January 2024 (Illustration 7) employs a multimodal approach and addresses themes related to social action and intellectual meta-work. In the cartoon, four white doves carrying an olive branch in their mouths are symbolically emphasised in terms of the hope of war. Peace is metaphorically represented through the olive branch and doves. The doves symbolise the return from Ukraine and Gaza. These two doves, which embark on missions to conflict zones in the hope of fostering peace but return with a despondent and anguished demeanor, symbolize the Russian invasion of Ukraine and the ongoing war in Israel's Gaza Strip. The other two doves look at them sadly and say, "*Look at them! One has come back from Gaza and the other from Ukraine*". The juxtaposition of Russia's occupation of Ukraine and Israel's occupation of Gaza can be interpreted as an editorial positioning of these two wars at the same point. In this regard, it can be posited that the cartoon encourages readers to adopt an intellectually critical perspective with regard to its meta-function. Similarly, when evaluated within the context of social action, the conveyance of a multimodal message that historically symbolises peace and that the hope for peace has been lost can be evaluated in terms of encouraging readers to take action.

Illustration 8: Editorial cartoon from Şalom newspaper, dated 17 January 2024

The editorial cartoon published on 17 January 2024 (Illustration 8) is a reprint of the cartoon published on 25/07/2006. The cartoon has a multimodal structure. In the cartoon, three children ask a child, *"Igal? What kind of name is that?"*. The child replies, *"Emm... Igal is a Jewish name. I am a Jew"*. Hearing this answer, three children say, *"Boo! Down with Israel! Down with the USA!"*. It is therefore evident that the cartoon contains several significant textual references. The year 2006, when the cartoon was first published, is important because it visually depicts the period of the conflicts between Israel and Lebanon in relation to the war between Israel and Palestine. In 2006, after Israel opened fire on civilians on the coast of Gaza, Hezbollah forces in Lebanon attacked Israel and many civilians were killed on both the Israeli and Lebanese sides in the war waged by Israel in Lebanon. The cartoon published during this war depicted discrimination against Jews. The republication of the same cartoon on 17/01/2024, during Israel's war in the Gaza Strip in Palestine, editorially reflects the ideological position of the Şalom newspaper. In this context, the cartoon interacts with its readers in the sense of a meta-function. Accordingly, it can be said that Şalom Newspaper tries to encourage its readers to be intellectually historically positioned and to think critically. In doing so, it conveys the message that Israeli or Jewish children are being bullied by being ostracised as well as the Palestinian children, who are most affected by the war in Gaza.

Illustration 9: Editorial cartoon from Şalom newspaper, dated 27 March 2024

The editorial cartoon published in the newspaper on 27 March 2024 (Illustration 9) employs a multimodal structure. The cartoon visually portrays the devastation wrought by Israel's military actions in Gaza and juxtaposes the perspectives of two corporate executives who prioritize material damage over the human toll of this destruction. "*What is your estimation of the potential impact on the iron and steel market?*" The cartoon emphasizes in the textual dimension that for some individuals, the loss of human lives resulting from armed conflict is of little consequence; their primary concern is the safeguarding of investments and the pursuit of material gain. The symbolic elements employed in the cartoon, namely the suit and potentially two businesspeople or investors gazing from a skyscraper (a representation of the workplace), effectively convey the underlying message of self-interest. The suit and the skyscraper, both symbols of socio-economic status, convey the underlying message of self-interest, namely the pursuit of profit from conflicts or at least the avoidance of financial harm. Furthermore, the depiction of the characters in the cartoon with a sorrowful expression suggests a conceptual representation of divergent agendas or ulterior motives, which are represented in the emotional background of the meta-function. The text therefore engages the reader in a meta-function, positioning them intellectually and encouraging critical thinking. In this regard, the interactive representation prompts the reader to be sceptical of false emotions or deceptive actions. It can be argued that this cartoon, in contrast to the others, exhibits a degree of black humour.
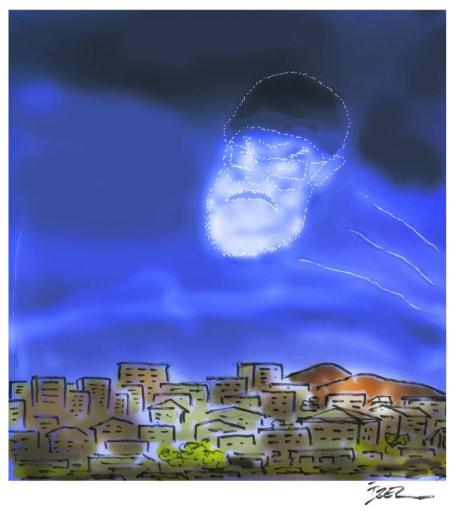
Illustration 10: Editorial cartoon from Şalom newspaper, dated 17 April 2024

The editorial cartoon published in Şalom Newspaper on 17 April 2024 (Illustration 10) addresses Iran's response to Israel's military action in the wake of the Israeli bombing of the Iranian Consulate annex building located within the Iranian Embassy complex in Damascus. This incident resulted in the deaths of Iranian military and diplomatic personnel. Despite the absence of a multimodal structure, the cartoon is meaningful in terms of its meta-function. Consequently, the cartoon visually depicts Iran's assault on Israeli urban centres in a terrifying manner, accompanied by an image of Iran's leader, Ali Khamenei. In terms of meta-function, the cartoon refers to the historical teaching that Iran represents a constant threat to Israel. The cartoon does not address Israel's attacks on Iranian territory, which gives the impression that it presents a one-sided ideological perspective. It is therefore evident that the objective of the cartoon is not to encourage readers to develop an intellectual and critical attitude but rather to reinforce the historical positioning of Iran as an enemy state. It is therefore thought-provoking that the cartoon in question employs a visual metaphor to demonise solely Khamenei, thereby emphasising the symbolic meaning of unilateralism.

Illustration 11: Editorial cartoon from Şalom newspaper, dated 5 August 2024

The editorial cartoon published in Şalom Newspaper on 08/05/2024 (Illustration 11) employs a multimodal structure. In the cartoon, human hands are depicted reaching upwards, with numbers inscribed upon them. It can be posited that this depiction is a plea. The use of the text "*People are not numbers*" in the cartoon's title serves to underscore the fact that those who perished in the conflict between Israel and Palestine, the overwhelming majority of whom were Palestinians, were not merely statistical entities. The cartoon's use of both large and small hands serves to visually and symbolically represent children. The cartoon seeks to prompt its readers to engage in critical thinking with regard to its meta-function. In this context, it is emphasised that the number of Palestinians killed by Israel since 7 October 2023 is very high. Furthermore, the written, visual, and audio media have extensively covered this event. It is important to note that the losses are lives beyond numbers and that this should not be ignored. In the cartoon, an attempt is made to concretise the textual meta-function through visuals, with a focus on interactive and critical representation. Consequently, the cartoon engages with the reader in a meta-functional capacity. It can be argued that the use of a black background in the cartoon serves to metaphorically create a negative mood. When considered in the context of social action, it is important to highlight that the loss of numerous lives in the conflict in question has resulted in a sense of numbness among people, leading to a surprising phenomenon of desensitisation to death. It can thus be stated that the message conveyed with a multimodal structure also encourages readers to take action.

6. Discussion and Conclusion

The study examined how the Turkish-based Jewish weekly newspaper Şalom represented the Israeli-Palestinian conflict, which intensified on 7 October 2023, in editorial cartoons. Given that editorial cartoons frequently combine visual elements, textual clues, and symbolic representations to convey intricate narratives, their portrayals are inherently multifaceted and replete with symbolism. In this context, an analysis of the subjects depicted in the cartoons published by Şalom Newspaper reveals a predominantly pro-peace stance, with no discernible effort to take a direct side in the Israeli-Palestinian conflict. The cartoons serve as a form of visual rhetoric, influencing readers' perceptions by framing the conflict. Such portrayals are inherently subjective. However, the majority of the cartoons exhibit a

structure compatible with multimodal discourse analysis. Consequently, the content is both visual and textual.

On the other hand, the cartoons provide evidence that editorial cartoons are effective instruments for conveying intricate political concepts to a broad audience promptly and courageously. It was observed that the newspaper, which is positioned as the spokesperson of the Jewish community living in Türkiye and whose writers and illustrators are Jewish, did not display an overtly pro-Israel stance and did not directly address issues related to Palestine and Hamas. Accordingly, the Şalom Newspaper's positioning was found to be meaningful in terms of freedom of expression. Similarly, Şalom Newspaper offers criticism of the war between Israel and Palestine through the use of children as a means of conveying the impact of the conflict on a vulnerable demographic. In this context, Figures 2 and 4 convey pro-peace messages through children, who are among the most affected by the war. It is also noteworthy that the multimodal structure of discrimination through children is processed in Figure 8. It is therefore highlighted that those of the Jewish faith who do not endorse the conflict between Israel and Palestine are subjected to blame, marginalisation, and discrimination. It can therefore be seen that the newspaper makes the point that not all Jews support the war and that Jews as a whole should not be held responsible for the conflicts and wars in question. Figure 6, one of the editorial cartoons published by the newspaper, makes an implicit accusation of genocide against Israel.

Furthermore, the newspaper did not address the Israeli assault on Iran's diplomatic mission in Syria (Figure 10) but condemned Iran's response to the Israeli attacks. This stance has led to the conclusion that Şalom Newspaper is ideologically aligned with Israel in the context of the ongoing tensions between the two countries. It can therefore be concluded that the newspaper displays no pro-peace stance with regard to Iran and is ideologically positioned in opposition to Iran.

The element of humour is not a prominent feature of the cartoons published in Şalom Newspaper pertaining to the ongoing conflict between Israel and Palestine. It can be argued that the cartoons prioritise ideas and thoughts over the element of humour. All cartoons published since 7 October 2023, which address the conflict between Israel and Palestine, contain meaningful references in terms of their meta function. In this context, the meta function emphasizes the importance of encouraging readers to critically and intellectually question the war, supported by historical references. Furthermore, an attempt is made to engage with the readers through the use of interpersonal references. Ultimately, the symbolic representation of the pertinent cartoons was reinforced through the integration of visuals and textual explanations.

The study revealed that the newspaper had been denouncing the intensified violence of the war between Israel and Palestine since 7 October 2023. It is noteworthy that the newspaper did not make any direct accusatory statements or visuals about Palestine and Hamas. Instead, Israel was the primary target of criticism and accusation, often implicit in nature. Therefore, it can be stated that Şalom Newspaper, which continues its weekly publication in Türkiye and whose ownership structure consists of Jews living in Türkiye, does not act in an ideologically biased manner. Furthermore, the newspaper highlighted the impact of the war on children and women, who bore the brunt of the conflict. In this context, it can be stated that the opinions expressed in the editorial cartoons are processed intellectually in a multimodal structure, utilising both visual and textual elements without emphasising the humour component. Each cartoon encourages critical thinking by incorporating historical references and meta-functions.

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Visualising Conflict: Analysing Editorial Cartoons on the Israeli-Palestinian Conflict in Şalom Newspaper

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Genişletilmiş Özet

Geçmişi 18. yüzyılın sonlarına kadar uzanan İsrail-Filistin çatışması 7 Ekim 2023 tarihinden itibaren şiddetlenmiştir. Bu ihtilaf birçok ülkenin dahil olduğu küresel bir tartışmayı tetiklemiştir. Batılı ülkelerde İsrail destek bulurken, Güney Amerika, Afrika, Orta Doğu ve Asya'daki pek çok ülke İsrail'i savaş suçu işlemekle suçlamıştır. İsrail Savunma Kuvvetleri'nin Gazze'de hayati önem taşıyan altyapı ve yerleşim alanlarının bombalanması gibi faaliyetleri sonucunda çoğunluğu kadın ve çocuk olmak üzere çok sayıda sivilin hayatını kaybetmesi uluslararası protestoları beraberinde getirmiştir.

Bu kriz, medya araştırmaları açısından da kapsamlı bir şekilde ele alınmıştır. Çeşitli çalışmalar, medya organlarının savaş haberlerini çerçeveleme biçimlerini incelemiş ve gazetecilik ilkelerine uygunluklarını sorgulamıştır. Savaşın medyada çerçevelenmesi, çatışmaya ilişkin görüşlerin kültürel ve coğrafi koşullara göre dağılımı, çatışmanın medya temsili, kullanılan dil, sosyal medyada yürütülen aktivist hareketler ve medya kuruluşlarının tarafsızlık derecesi pek çok çalışmaya konu olmuştur.

Ancak, karikatürlerin bu çatışmadaki temsili daha az incelenmiş bir konudur. Editoryal karikatürler, toplumsal eleştirinin ve ideolojik söylemin güçlü araçları olarak tarih boyunca önemli roller üstlenmiştir. Medya organları, karikatürleri toplumsal sorunlara dikkat çekmek ve çatışmalara ilişkin farklı bakış açılarını yansıtmak amacıyla kullanmaktadır.

İletişim, bilgi, fikir ve duyguların aktarılma sürecidir ve bu süreç çeşitli yöntemlerle gerçekleşir. İletişimde çok önemli rol oynayan semboller işitsel (sözlü) ve görsel (yazılı ve görsel) olabilir. Görsel iletişim, mesajların görsel sembollerle iletilmesi ve anlam yaratma sürecidir. Bu bağlamda karikatürler eleştirel mizahı kullanarak olayları ve fikirleri abartılı bir şekilde ifade eder ve hedef kitlenin durumu farklı açılardan değerlendirmesine olanak tanır.

Karikatürler hiciv, isyan ve çatışma için güçlü araçlardır. Sıklıkla kurumları ve toplumsal standartları eleştirirler. Karikatürler, yazılı dilin kısıtlamalarını aştıkları için ifade özgürlüğü ve muhalefet için özel bir zemin oluştururlar. Karmaşık sosyal ve siyasi olayları, izleyicilerin altta yatan sorunları anlamalarına yardımcı olacak şekilde kolay anlaşılır resimlere dönüştürdükleri için bilgi yayma konusunda da etkilidirler. Ancak karikatürlerin etkili olabilmesi için izleyici tarafından anlaşılması gerekir.

Karikatürler, bakış açılarının görsel bir temsilini sağlamanın yanı sıra sosyal ve siyasi konularda kamuoyu üzerinde bir etkiye sahiptir. İki kategoriye ayrılırlar: entelektüel ve eğlendirici. Özellikle kriz dönemlerinde, mizahtan ziyade fikir ve davranışlara vurgu yapan fikir karikatürleri, genellikle uluslararası ve iç meseleler gibi ağır konuları ele alır. Özellikle politik olaylara ilişkin karikatürler

genellikle muhaliftir. Bu karikatürler hem siyasi propaganda hem de sosyal eleştiri için bir araç görevi görür. Yansıtıcı nitelikleri nedeniyle hem popüler görüşü özümseyip yansıtabilir hem de toplumun ilerleyişi üzerinde bir etkiye sahip olabilirler.

Doğaları gereği eleştirel olsalar da fikir karikatürleri, özellikle hassas sosyal ve siyasi konuları ele aldıklarında, sıklıkla ince bir mizahi nitelik taşırlar. Kahkaha, özellikle karikatürde kullanıldığında bir başkaldırı işareti olarak yorumlanabilir. Bakhtin (1984) gülmenin geleneksel olarak sıradan insanlarla bağlantılı olduğunu ve iktidara karşı eleştirel bir konum olarak hizmet ettiğini ileri sürer. Bu şekilde, karikatürlerin uyandırdığı eğlence, karikatürde kullanıldığında daha düşündürücü hale gelmektedir.

Bu çalışma, Şalom Gazetesi tarafından yayınlanan editoryal karikatürlere ve bu karikatürlerin çatışmayı nasıl tasvir ettiğine odaklanmaktadır. Çalışma, karikatürlerin sembolik, görsel, metaforik ve dilbilimsel yönlerini Çok Modlu Söylem Analizi kullanarak incelemektedir. Bu yöntem, görsel ve metinsel unsurları bir arada analiz ederek karikatürlerin barındırdığı çok katmanlı anlamları ortaya çıkarmayı amaçlar. Çalışmada 11 karikatür değerlendirilmiş ve hem tarihsel referanslar hem de sembolik anlatılar analiz edilmiştir. Çalışma ayrıca karikatürlerin görsel bir dil ve siyasi eleştiri olarak daha geniş işlevini de araştırmaktadır. Karikatürler, mizah ve görsel metafor kullanımları nedeniyle sosyal protesto, siyasi ikna ve sofistike siyasi fikirlerin yayılması için etkili silahlardır. Bir tür şiddet içermeyen direniş işlevi görürler ve önemli sosyal ve politik olayların eleştirilmesinde önemli rol oynarlar. Editoryal karikatürler basit çizimlerden daha fazlasıdır. Zamanın sosyopolitik bağlamının bir yansıması ve kültürel tutumları, felsefeleri ve kamuoyunu şekillendirmek için bir araçtır.

Editoryal karikatürlerin karmaşık anlatıları aktarmak için sıklıkla görsel unsurları, metinsel ipuçlarını ve sembolik temsilleri bir araya getirdiği göz önüne alındığında, tasvirleri doğası gereği çok yönlü ve sembolizmle doludur. Bu bağlamda, Şalom Gazetesi tarafından yayınlanan karikatürlerde tasvir edilen konuların analizi, İsrail-Filistin çatışmasında doğrudan bir taraf tutma çabası olmaksızın, ağırlıklı olarak barış yanlısı bir duruş ortaya koymaktadır. Karikatürler, çatışmayı çerçeveleyerek okuyucuların algılarını etkileyen bir görsel retorik biçimi olarak hizmet etmektedir. Bu tür tasvirler doğası gereği özneldir. Bununla birlikte, karikatürlerin çoğunluğu çok modlu söylem analizine uygun bir yapı sergilemektedir. Sonuç olarak, içerik hem görsel hem de metinseldir.

Şalom Gazetesi editoryal karikatürleri, eldeki karmaşık meseleleri basitleştirip eleştirerek okuyucuları çatışmaya dahil etmek için kullanmaktadır. Karikatürler görsel retorik, semboller ve metaforlar aracılığıyla ideolojik pozisyonları ifade etmek ve hâkim inançlara meydan okumak için bir platform sunar. Özellikle Türk medyası ve Türk Yahudi toplumu bağlamında bu karikatürler İsrail-Filistin çatışmasının medya temsillerini şekillendiren tarihsel ve kültürel bağlamları da ortaya koymaktadır.

Şalom Gazetesi'nin editoryal karikatürlerinde barış çağrıları, savaşın insani maliyetine dikkat çeken mesajlarla öne çıkmıştır. Örneğin, bazı karikatürlerde savaştan etkilenen çocukların savunmasızlığı görsel olarak vurgulanırken, bazıları ise İsrail'in politikalarını üstü kapalı bir şekilde eleştirmiştir. Özellikle "Make Music, Not War" temalı karikatür, müziğin savaş karşıtı duruşunu tarihsel referanslarla güçlü bir şekilde yansıtmaktadır. Karikatürler anlamı iletmek için metinsel ve görsel yönleri birleştirmekte, böylece çok modlu söylem analizine uygun bir yapı sergilemektedir. Karikatürlerin, bu tür tasvirlerin öznel karakterine rağmen, karmaşık siyasi kavramları geniş bir kitleye hızlı ve cesur bir şekilde aktarmak için yararlı araçlar olduğu bilinmektedir. Editoryal yaklaşımındaki temkinlilik, Gazetenin karikatürlerinde Filistin ve Hamas'la ilgili hassas konularda doğrudan yorum yapmaktan kaçınılmasında da kendini göstermektedir.

Karikatürlerde kullanılan başlıca semboller arasında Hanzala ve Srulik karakterleri, barışı simgeleyen güvercinler ve savaşın yıkıcı etkilerini yansıtan çeşitli görsel metaforlar bulunmaktadır. Hanzala, Filistin mücadelesini temsil ederken, Srulik İsrail'i sembolize etmektedir. Bu karakterler arasındaki etkileşim, çatışmanın derin sosyo-ekonomik ve kültürel boyutlarına işaret etmektedir.

Gazetedeki editoryal karikatürler sıklıkla savaşın çocukları nasıl etkilediğini göstermekte, onları savaşın insani maliyetini vurgulamak ve eleştirmek için birer sembol haline getirmektedir. Örneğin, çatışmadan etkilenen çocukların savunmasızlığı ve İsrail'in gördüğü tepki nedeniyle İsrail dışında yaşayan bir Yahudi çocuğun dışlanması ve savaştan sorumlu tutulduğunu gösteren önyargı karikatürlerde öne çıkarılan temalar arasındadır. Bu da Şalom'un daha genel bir şekilde İsrail hükümetinin politikalarının sonuçlarıyla ilgili eleştirel bir tutum takındığını göstermektedir.

Yine analize tabi olan karikatürlerden birinde İsrail'in operasyonları Yahudilerin İkinci Dünya Savaşı'nda uğradığı soykırımla karşılaştırılmakta, bu da gazetenin İsrail'i eleştirmeye eğilimli olduğunu göstermektedir. İran ve İsrail arasındaki diplomatik gerilim de bazı karikatürlere yansımıştır. Özellikle İran'ın askeri liderlerinin tehditkâr bir şekilde tasvir edildiği bir karikatür, İsrail yanlısı bir duruş sergilendiği izlenimini vermektedir.

Savaşla ilgili karikatürler yayınlayan Şalom, fikir ve düşünceleri eğlenceden daha fazla vurgulama eğilimindedir. Bu nedenle mizah gazetenin konuyla ilgili karikatürlerinde öne çıkan bir unsur değildir. Karikatürler, eleştirel düşünceyi ve savaşa entelektüel tepkiyi teşvik etmek olan meta işlevlerini geliştirmek için sıklıkla tarihsel imalara yer vermektedir. Bu stratejiyi kullanarak Şalom'un okuyucularla insani bir düzeyde etkileşime girmeyi ve çatışma ve daha geniş sonuçları hakkında düşünceyi teşvik etmeyi amaçladığı değerlendirilmektedir.

Gazetenin Filistin ve Hamas hakkında doğrudan suçlayıcı ifadeler ya da görseller kullanmaması dikkat çekicidir. Bunun yerine, çoğu zaman üstü kapalı olarak yapılan eleştiri ve suçlamaların öncelikli hedefi İsrail olmuştur. Dolayısıyla Türkiye'de haftalık yayınını sürdüren ve sahiplik yapısı Türkiye'de yaşayan Yahudilerden oluşan Şalom Gazetesi'nin ideolojik olarak yanlı bir tutum sergilemediği söylenebilir. Ayrıca gazete, savaşın en ağır yükünü çeken çocuklar ve kadınlar üzerindeki etkisine dikkat çekmiştir. Bu bağlamda, editoryal karikatürlerde ifade edilen görüşlerin, mizah unsuru ön plana çıkarılmadan hem görsel hem de metinsel unsurlardan yararlanılarak çok modlu bir yapıda entelektüel olarak işlendiği söylenebilir. Her bir karikatür, tarihsel referanslar ve meta-fonksiyonlar içererek eleştirel düşünmeyi teşvik etmektedir.

Çalışmanın genel sonucu, Şalom gazetesinin Ekim 2023'te tırmanışa geçmesinden bu yana İsrail-Filistin çatışmasının acımasızlığını ve şiddeti üstü kapalı bir şekilde eleştirdiği yönündedir. Gazetenin, Filistin ve Hamas'a yönelik açık eleştirilerden kaçınırken savaşın kadınlar ve çocuklar gibi daha zayıf demografik gruplar üzerindeki etkilerini vurgulayan editoryal pozisyonu, sofistike ve analitik bir yaklaşım sergilemektedir. Temelde mizahi unsurlara odaklanmayan karikatürlerin çok modlu üslubu, konuya eleştirel katılımı teşvik etmek için dilsel ve görsel bileşenleri bir araya getirmektedir. Sonuç olarak, Şalom Gazetesi'nin karikatürleri, İsrail-Filistin çatışmasının karmaşıklığını görsel ve metinsel unsurlarla ustaca birleştirerek, savaşın insani maliyetine dikkat çeken güçlü bir anlatı sunmaktadır. Gazetenin çocuklar, kadınlar ve siviller üzerindeki savaşın yıkıcı etkilerine odaklanması, tarafsız ve eleştirel bir duruş sergilediğini göstermektedir. Ayrıca, tarihsel olaylara yapılan göndermeler ve simgesel imgeler aracılığıyla okuyucuları barış yanlısı bir bakış açısı geliştirmeye teşvik etmektedir. Gazete, bu bağlamda savaşın yıkıcı sonuçlarına karşı barış çağrısı yaparken, savaşın taraflarını doğrudan hedef almaktan kaçınarak dikkatli bir editoryal politika izlemiştir.