Semiotics Approach towards Iran Contemporary Caricature

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Abstract: This paper whose data has been gathered by library method aims at investigating caricature from semiotics perspective. The theoretical approach of semiotics is one of the theories by which caricature can be examined. It seems that among semiotics theories, layered semiotics theory presented by Farzan Sojoodi may be proper for this visual medium; entering this theory involves explaining sign and text from this viewpoint. Caricature concept and its commencement have been assessed and it has led to understanding Iran contemporary caricature from semiotics perspective. Since the debate of contemporary caricature art is so extensive, three drawings have been selected from three different generations and have been discussed in the form of case study.
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Introduction

Theoretical approach towards picture may contribute us in understanding its properties. In fact, with respect to the different aspects of picture, various theories make picture achievable: mathematics theory, information theory, psychology, social sciences, expression, etc. Approaching all of these theories will cause bewilderment. To overcome this complication there is no choice but resorting to a more comprehensive theory. Such a theory is semiotic theory the most important option of which is signification rather than emotions or joy of art.

Studying some phenomena from semiotics point of view is regarded as considering the process of their concept generation; in the other words, the method by which phenomena can induce signification or paraphrase. A sign is not in fact a sign unless it indicates ideas and induces a paraphrastic behavior in person(s) who receive it. So, one can state that anything can be a sign; because when human became sociable he learnt to paraphrase the surrounding world whether by cultural method or natural method.

Semiotics deals with anything that can be deemed as a sign such as word, figure, picture, sound, object, etc. Contemporary semiologists do not study signs separately; rather they investigate them as a part of a sign system (like media or genre). They seek to answer this question that how are meanings made and how is reality represented? (Chandler, Daniel: 2007, pp. 24-25) Road traffic signals, drawing, picture related to anatomy, pictures of fuselage and wing, diagrams, wiring plans, organizational charts, no comment illustrated stories, linear diagrams, visual advertisements are all studied in semiotics (Shayanmehr, Alireza: 1998, p. 528).

This paper analyzes semiotics approach towards Iran contemporary caricature.

Semiotics Approaches:

Methodology is influenced by the researcher theoretical approach. It is theoretical approach that defines methodology and these two are interdependent.

Approaches:

1. Intellectual tradition of Locke, Pierce and Charles Morris (1983); its starting point is a general theory regarding signs (natural, contractual, human or non human signs). The ultimate goal of this tradition is founding a general theory regarding communication phenomena. From this perspective, human language is regarded as one of the several signifying and communicative biological systems.

2. Cybernetic and information theory; this approach has been represented in France in A. Mole works. Yet in 1960s and 70s, in particular, it has been developed in the Soviet. In this framework, Lotman offers a kind of typology in which he places origin oriented cultures against future oriented ones, sign oriented against anti sign cultures, test oriented against code oriented, and myth oriented against science oriented cultures.

3. Linguistic tradition; it was prevalent in France. In fact it is more or less identical with structuralism movement (among Iranians who have adopted this method Ali Abasi can be mentioned). Some have used de Saussure semiology rather than semiotics to refer to its special property. The main characteristic of the

French semiotics is that it is closely dependent upon structural linguistics pattern. even it reverses the relation between semiotics and linguistics and deems semiotics merely as an aspect of linguistics; because this tradition believes that in fact language has empower all non-sign systems, and sign is recognized in the mind like language (Giro, Pier: 2004, pp. 152-154).

4. Post structuralism method; it is a method which has been made by Anglo- American scholars based on their interpretation of post structuralism method. And ultimately genetic method was founded by Farzan Sojoodi based on layered semiotics (Sojoodi, Farzan, 2008, p. 91) which is theoretically on the basis of the concept of open source. Here we discuss the concept of sign in genetic methodology.

Review of sign concept:

Sing is a concept which belongs to the langue abstract realm and **semiotic metalanguage** and attains its value in a sign system from a differential relation with other signs.

In the real communicative action, i.e. in parole, we are only faced with text. In the other words, one can claim that sign attains its value from differential relation and inside a sign system that is abstract and social. Yet this system is a set of facilities; concepts of time and sequence of signs which are related to the companionship axis are meaningless in the sign system (langue or as called today code); because code is a system which creates the possibility of text generation, and it is evident that it does not have the quality of text. The concept of sign, as mentioned earlier, belongs to this realm and it is applied in semiotics metalanguage; because whenever a sign was selected and was applied in a communicative action, i.e. in the context of a discourse, even if it is apparently a single sign, it is not text anymore. Or better stated, it is a layer of a text rather than a sign, because not only it receives its value from code it also attains discourse meaning in interaction with other textual layers.

So it seems that semiotics analyses are textual analyses from first step. That is, semiologist can never examine a sign independently and 1) separately from codes that make it possible and 2) separately from the text in which it has been represented and has been converted into one of its layers.

Semiologists are constantly dealing with text and the resulted text is companionship of different layers which has been created by performance of various codes.

When we place the word semiotics behind a concept, it seems that we have declared in advance that we have regarded this area as a cultural system which provides the stage of texts generation and those texts are "readable" (Sojoodi, Farzan, 2009, p. 230).

Text is a physical phenomenon but it is not a certain phenomenon. It is a physical phenomenon; that is, it is received by vision, hearing, smell, taste, and touch senses. And it is not certain; that is, other layers may constantly enter into it. Text has been composed of multiple layers that are objective and textual representations of a code system (the same, p. 254).

Sometimes these so called marginal layers find such importance that more stable layers receive their meanings from them. Bart poses the concept "anchorage". (Quoted by Farzan Sojoodi from Bart 1977, p. 39) text has a phenomenal aspect; that is, it is shaped in each objective communicative action with regard to its layers some of which are variable. So it is open rather than closed. Each text is received through previous texts which have been resulted from interactive performance of their preceding codes and texts, and it finds the possibility of generating meaning. Foucault believes that a text unity is variable and relative.

The relation between langue (code) and parole (text) is a bilateral relation. Code (langue) is not a certain and stable concept rather it is a variable and relative system. Each text is made by the interactive performance of a set of codes. Yet textual layers have interaction and each one has expectations from other layers; fulfilling these expectations will result in communication and not fulfilling them will lead to creation of metaphorical or ironic structures, suspension of receipt and plurality of interpretation (the same, p. 256).

The media of a potential text may deal with vision, hearing, smell, taste, or touch senses. In contemporary texts, visual and audio media have been mainly applied. Medium or media applied for producing and transmitting texts interfere as a code in the text significations.

Caricature is a visual medium which is illustrated by magazine, newspaper, book, and sometimes television and also in competitions.

Caricature

When we talk about the "quiddity" of caricature we mean division of content and nature of this art which is also called as the "noun" identification phase. To recognize "noun", identifiers must be specified accurately and then we must state what caricature is? (Farsi, Mansour, p. 5)

Caricature is exaggerated representation of individuals' actions or features so as to look ridiculous. It is applied as a means for social and political satire (Pakbaz, Roueen: 2008).

Caricature: ironic writing, caricature, ironic picture, drawing caricature (Mohajeri, Abas ali: 2009).

Caricature is regarded, in specific meaning, as a portrait which illustrates particular features of an issue in an exaggerated manner. In general meaning, it is any satirical drawing.

Caricature is exaggerated representation of individuals' actions or features so as to look ridiculous (so it is applied for social and political satire) (Seyed Sadr, Seyed Abolghasem: 2009).

Art is the representation of individuals and objects image in which the salient features and characteristics are depicted ridiculous and unnatural in an exaggerated manner. Caricature has been defined as below:

1. The art of representation of individuals and objects pictures in which the salient features and characteristics are depicted ridiculous and unnatural in an exaggerated manner.
2. A picture of an artistic work that illustrates the features of the main issue ridiculously and in an exaggerated manner.
3. Representing a ridiculous and unnatural picture of a thing.
4. Ridiculous imitation

In general, one can state that caricature is an image that is drawn for satirizing something or someone. Caricature of an individual must be ridiculous, and his organs must be exaggerated in a manner that represents his personality. The word caricature is derived from the Italian *caricare* which means exaggeration; however exaggeration in caricature or satirical illustration must be reasonable and smart. Some researchers in the field of caricature art believe that the word caricature is the short form of "caricature" which was firstly used in 16th century in Italia by Annibale Carracci, the classical painter.

Artists – in political issues – draw caricatures of politicians or those who are on the headlines. Many caricatures have been drawn to make the viewer laugh. Yet some of them – like political issues - are though ridiculous at first glance, they have a deep secondary meaning. In literature, the word caricature is regarded as a description that has a satirical prospect and represents the described individual in an exaggerated manner. And it dates back to the era of ancient Greece. "Charles Dickens" is among great writers who have enormously used "literal caricatures" in his works. In caricature, a wrinkle, a line, an exaggeration in a bump or a curve, and even a point indicate a fact. Thus a caricaturist is known as an interpreter who drives the drawing process from a simple, immediate message towards a motivation for thinking. Caricature may refer to an allegorical drawing that make the viewer think rather than laugh. What is inferred from the word caricature is that a caricature is usually integrated with some imagination and exaggeration. More importantly, it utilizes daily idioms. This is a determining feature of caricature in the time zone of work creation. Looking at the caricature is unconsciously associated with the concept of laughter and humor. Yet it is seen that many of these pictures do not seek to create mere humor. In fact some of the greatest caricatures have competed with other forms of visual arts in terms of the impact on the emotions.

Caricature in Iran

Quoted from Gholamali Latifi, the first Iranian whose caricature was published with his signature was Mr. Hossein Al-Musavi, the painter of Astan Qods Rasavi. Before that, there is no Iranian caricature. The first caricature was published in January 1903 in Adab Newspaper. This occurrence happened seventy years after formation of newspaper in Iran. Before, the pictures of different newspaper such as Vaghaye Etefaghie were mainly the portrait of dignitaries of Qajar period that cannot be considered as caricature. Caricature, in its global definition, has an irony which does not satirize and humiliate a particular character, is not pornography, and poses a social matter for modification. Even if it criticizes a matter ruthlessly, it aims at improvement.

One of the factors that made Mulla Nasreddin caricature to be mistakenly regarded as the commencement of Iran caricature was Edward Brown inadvertent mistake who says many comic journals were published in Iran but most of them were not remarkable. Yet two or three of them had sweet content and their caricatures were very primitive. He then points out that caricature and content of Mulla Nasreddin are perfect. Also some Mulla Nasreddin caricatures were published in Dehkhoda Charand-o Parand by Marefat Publication which intensified this belief that Mulla Nasreddin is the commencement of Iran caricature.

Iran Contemporary Caricature

Near 250 comic journals have been published in Iran by present. Most caricaturists of Iran have commenced their professional work by these journals, or their works have been published in serious journals.

The oldest critical comic journal was Shahsavan weekly Journal that was being published

by Mirza Abd al-Rahim Talebof in 1889 by gelatin printing. This journal is aligned with night letters. With commencement of liberalism movement in Iran, lack of independent journals, and censorship, many liberals published single sheet journals; since these journals were not permitted to be distributed, they were sent to particular people and/ or they were distributed in the form of night letter.

Within 25 years, from 1953 to 1978, a few journals were published in Iran. Among ten journals from 1953 onwards, three journals belonged to Tofigh Institute. Monthly and yearly Tofigh were not political, and comic Kashkiat and Tehran Mosavar Journals were not independent, rather they were published as the appendices of Tehran Mosavar Journal. Tofigh Journals were banned in 1971. Up to 1978 the only comic journal was Mohsen Davalo caricature. After the revolution, many journals were formed and many artists worked in these journals. New caricature in Iran was inspired by two resources: 1) French newspapers and journals; 2) East European journals including Pollen (Heidari, Hadi: 2008, p. 10).

Since this paper does not give the opportunity to review all contemporary caricatures, three persons were selected from three different generations: Ardeshir Mohases, Javad Pouyan, and Jamal Rahmati. A sample of their caricatures has been studied.

Understanding the word caricature by semiotics theory:

Pictures are divided into two types; they are either made pictures or recorded pictures. Most caricatures are among made pictures. Made pictures are more or less imitating a model. Sometimes these pictures illustrate a virtual reality. Albeit, there are pictures that are known as complete icons as they are very similar to the reality (Pahlavan, Fahimeh, 2006, p. 26).

Caricature is among visual sign systems. The ratio of stable signs companionship is more figurative which refers to the descriptive or narrative aspect of signification system. Figurative caricature has direct or indirect meaning signification.

Reading a caricature is possible by its geometric guides. Layers of a textual caricature stem from performance of different codes including cultural codes, aesthetics and technical codes specific to caricature. To understand the expression method, caricaturist style is discussed.

Cultural codes of each caricature attain their signification from outside the work and even outside the art. Application of elements of social and cultural life in the work from dressing style and hairs to signs of rules of conduct, architecture, music, companionship, order of visual elements in backgrounds particularly related to social relations and practices are all regarded as cultural codes.

In caricature, iconic signs may be converted into symbolic signs. For example, an old space may be illustrated by day dresses of the artist. Aesthetic codes have been formed from technical traits of visual signs in caricature. It embraces general principles of works and even artist signature in the work. Differentiating aesthetic codes from special codes applied by a caricaturist in his work is very difficult.

When an artist uses his thematic code so frequently that it becomes specific to his works, is regarded as the special code (Ahmadi, Babak: 1996, p. 76).

Caricaturist is constantly selecting: selection of theme and selection of expression method. Furthermore, he can change the theme.

One of the caricatures of Ardeshir Mohases has been selected as an example. Caricature is one of the most important visual media that is usually full of implicit and explicit layers which constitute a general context with together. The first textual layer that is seen in this work (though there is no order, and to advance the discussion we examine the involved layers one after another randomly) is human; human not as a normal person, rather as a person who on one hand wants to harness his mind and on the other hand the mind as a speedster horse gets out of control.

Another layer of this caricature is the sings of the traditional art of miniature. Mohases that had enormous interest in the Iranian miniatures and paintings created some works in this regard. His works are mostly combination of drawings of old books and picture of Qajar era.

The other layer is Mohases pen (style) in representing social personality and its features, Shamlu states in this regard that if Obeid pen is scalpel, Ardeshir pen is the same – for me both of them are registrants of the society characters, illustrators of stupidity, avarice, athletics, egocentric, etc. His characters are familiar characters of the society; these are we and our neighbors (Shamlu, Ahmad, Keihan Newspaper, 1967).

As if Mohases draws the human of his own time, he has stated somewhere that caricature is a reportage art; I draw what I see; from my point of view, caricatures are the documents of an era like official documents, governmental declarations and parliament reports.

The character of his work is as if a person is ready for taking photograph. "Mohases art and his works property is that he has fight with satans and cut himself off from gods. And this is when the human artist is able to build a god from himself. And this is the word magic and the wand of our time wizardry." (Seyed Javadi, Ali Asghar Haj, Keihan Newspaper, 1969)

In integration of the visual text layers of an Iranian contemporary caricature, and in its interpretation, Ahmad Shamlu viewpoint cannot be ignored (albeit in this paper, since the author fully agrees with the viewpoint of Ahmad Shamlu whose aphorism is the best description of the concept layer of this work, it has been mentioned here with the aim of investigating the meaning layer rather merely stating others opinions).

"Perhaps violet perfume may not visualize easily the picture of a plain of violets; yet if your throat has been cut by sword one hundred times you will know executioner in any dress, and if your eyes have been closed by a handkerchief before cutting your throat, you will feel the pain of death in your veins any time by seeing a dark spot. Also whoever that fears from darkness sings loudly... gradually you will reach where singing of any passer by visualizes a creepy looking person before your eyes. Such a world gives a reverse picture. Here a man narrates about misfortunes. A surprising force drives Ardeshir works towards motive violation and particularly foreign critics are so immersed in the glamour of this eastern ambassador dress that cannot examine his character and message; and maybe the depth of shame that he disclose by his realism is so unbelievable that others consider him inevitably a caricaturist. No! If we believe so caricature is a satirical exaggeration of reality. What he demonstrates is in fact a raw material. It is the main issue. In an interpretation, his characters are not types born by history and society, rather they are historical reasons. They are history excuses and history is born

by them. The major feature of Ardeshir is his deep familiarity with his environment, his history, and his society people." (Mohases, Ardeshir (Ahmad Shamlu preface): 1973, p. 3)

According to Ahamd Shamlu opinion, Mohases works are not caricature, rather they are explaining history. To a semiologist, caricature like any other concept, finds meaning in a contrastive and relative system and versus an art that is not caricature. These are relations whose values are dependent upon each other and the cultural codes.

We are not going to say that whether Mohases works are caricature or not, rather in what code, and intertextualism (i.e. inter-layer) a phenomenon is placed in a situation that finds the value of a caricature.

One of the main layers in caricature is companionship, and some caricatures are complimented with their marginal texts and articles. Ardeshir Mohases drawings were mainly applied as the pictures of articles, and it indicates their relative realism. Any ambiguity in his works enjoyed the highest elegance.

It seems that the text layers of this medium are seen along with his other works for further investigation in their context. Moving dead bodies and bloated tyrants in his drawings with unconventional dresses and mostly full of designs in a stupid way, stand so erect that they are subject of an official photo.

Ardeshir Mohases line is beautiful. Bodies are plump and worn. His caricatures are cruel and reckless, whether they are tyrant or oppressed. Mohases can be compared with Daumier, Thomas Nust, George Garrus, and Soko (Tandis Journal, 2008, No. 127, Ardeshir Mohases Praise).

One of resources that inspired Mohases was photos that he bought from Tahami Studio in Baharestan Square facing Islamic Consultative Assembly. Photos taken from events of Qajar era: humans hanging over the gallows, bodies that have no head, bodies that have been split into two halves or are boiling into big pots. These pictures had a dark and effective satire and Mohases entered them into his drawings and caricatures by strong lines. Ardeshir Mohases is among the best contemporary painters. By contemporary, I mean contemporary of the world (Aghdashlu, Aidin: 1972).

Mohases writes in the catalogue of his works exhibition in "Graham" gallery in New York that, I love Iranian miniature, paintings, old predicates and photos. Many of my works are approximately combinations of old books drawings and Qajar era photos.

Newspaper photos are one of the inexhaustible resources of my works. This caricature is a proper example for approving this claim.

In caricature, the artist mind cannot be ignored. This is among layers that have an absent relation with the presented drawing. As regards the elegant view of Mohases, is it possible to disregard Mohases thinking style in his works particularly for those who are familiar with caricature language and know his linear elements and signs? He thinks that if someone does not take his art serious, he has lost not only his people but also himself (please refer to: Zaeri Moghadam, Hadi. Memory of Ardeshir Mohases. Tandis, 2003, No. 8).

Types of a caricature are among textual layers of this visual medium. In classifying caricature types, Mohases works are regarded in differentiation class. In terms of frame and meaning, caricature works clarify and spread political, social, philosophical thoughts, yet only some people succeed to understand the works based on their studies that such works are called "propaganda", and since drawings and panels contain deep concepts and wise holistic, they are promoted and penetrated among fewer people. So the mere main difference between propaganda and agitation is that propaganda (special people) refers to differentiation but agitation (illumination) is directly focused on common people.

In general, the style of special people is mainly based on analytical, philosophical and intellectual method; it is obvious that agitation and propaganda utilizes all systems for classification (Farsi, Mansour, p. 111).

An example of Javad Pouyan works has been selected which has a quite familiar image for all people of the world.

The first layer seen in the work is the Statue of Liberty which has been integrated with Pouyan style and illustrated explicitly. That is, Statue of Liberty has been drawn exactly similar to the humans existing in Pouyan drawings; and the Statue special symbolic feature has been incorporated into it.

The text written layer is the signature of the artist; though it is illegible and small, it is a companion layer in the whole work. This name receives its value from special names system of a particular period in Iran contemporary art history (for further information please refer to Sign Value, R. Sojoodi: 2002).

Another companion layer is Pouyan style and lines in his caricature. Pouyan is a caricaturist who has his own style. In most of his works, there is a human that has been drawn by a closed line, and this character is working in a quiet and open area. And when there needs to be another human, the same character has been replicated and this character is also working in a quiet and open area. Human and all visual symbols applied in Pouyan works possess a kind of absolute brevity. Pouyan has represented the forms as simple and concise as possible. So there is no redundant thing in the scene of his works.
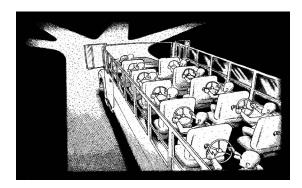
Pouyan is a reticent caricaturist, and conciseness is not only seen in the form of signs but also in the content and message of the work which merely poses one problem. This problem may be a simple occurrence and surprise and/ or an issue through which a kind of social or political behavior is inferred. Pouyan has not used hachure, color and any texture. So in terms of content layer, he believes in brevity. He does not agree with subtitle and verbal explanation regarding his works. His caricatures do not have a companion article and is placed in a separate context.

The subject of form and content is identical in Pouyan works. Forms have been presented very simple. And content has a single message. But to explain it, viewer may enter into psychological and philosophical issues.

Time layer in his works is not specific to a particular geography and time. In general, humans drawn by him live in an unknown time and location. In the above image, they may be tourists that have been placed in this situation for taking photograph without noticing the presence of Statue of Liberty and the reason of building it (Ziayi, Mohammad Rafi: 2009, p. 453).

Pouyan uses the shortest distance to its audiences for presenting a thought (Keihan Farhangi, 1985, No. 17). Caricature is a language and is a method of thinking and communicating. Writing 200 pages to say a one-sentence message is a method, and saying a sentence that has the meaning of 200 pages content is another method. Verbal signs of his works believe in the second method.

Using symbols in caricature is dependent upon awareness of caricaturist as regards where and how it must be used (please refer to Merikhi, Ali, Keihan Caricature, 1992, No, 8. Interview with Javad Pouyan, pp. 36 - 39).

The caricature presented as an example from Jamal Rahmati works refers to a plan offered by the government for decentralization in the capital.

The main companion layer of this caricature is the social- political style (as per caricature political classification of Mansour Farsi, it is divided into seven parts and the sixth part is social- political caricature which stems from urban civilization and poses the matter pertaining to the urban community).

It seems that in different societies there are "contents" whose expression are more or less encountered with some constraints. These constraints may be exerted by authorities and through censorship or within particular cultural contexts the public may not accept or love it (Sojoodi: 2009, p. 266). Caricature usually finds proper solutions in this regard. Absent content of this caricature has been integrated with present companion layers and associates an accurate image in the mind.

Among important layers, using simplified human forms can be mentioned. Human form constitutes a major part of caricature.

Human form can be assessed in terms of its dependency upon the anatomy. Generally, human forms applied in different animations may be divided into three groups.

First group belongs to the forms that are fully dependent upon anatomy; that is, muscle and skeleton of human body have been considered in their drawing. The proportion between bodies organs are accompanied by a bit of exaggeration in these forms. The smallest mistake in drawing these figures are remarkable due to the presence of a criterion for comparison. Skeleton and muscles are finalized not exactly with details of human body form, rather with more simplicity and exaggerated proportions. The salient example of this kind of orientation towards anatomy is Claude Serre works. In his works, a satirical exaggeration can be found which has not resulted in ignoring the anatomy.

The second group relates to the forms in which body organs and elements are completely summarized. The forms are neither dependent upon anatomy not designed without considering it. All organs and elements are fully summarized and proportions are clearly exaggerated. Perhaps one can state that most animations have been designed by using these forms. An obvious example of this orientation is Kino works. In designing human figure, this Argentine caricaturist both incorporates satirical exaggeration and simplicity and he do not totally remove the anatomy.

Third group is composed of forms that are not dependent on the anatomy and their proportions are not according to the body proportions, rather they are drawn by mental principles of the drawer. In most of these forms, there is no volume. In fact, the most intuitive forms are placed in this group. The works of Hossein Chakmak (Cypriot caricaturist) can be mentioned as an example. In these forms, elements can be removed or added or changed. For instance, eyes can be placed on one side of the nose (Rahmati, Jamal...).

This caricature is placed into the second group in terms of semiotics of human form.

Lack of proportion meaning layer has been used. A short definition for it: a work is done and the result does not fit the work. This method is also known as fuss for nothing.

The visual element applied in the layers of this visual text is replication. A short definition for it: unnecessary replication of an occurrence may create a subject. Replicated humans, wheels, hachure lines, many roads, have made exaggeration of replication among inseparable layers of this caricature.

Another layer is that it is a press cartoon. As its name implies, it refers to the contemporary issues based on press news, and social, political and local events in a particular location. Although press cartoon has a consumption date and it may become old as time goes on, it has the advantage of being used by future generations as a document of a historical period.

Another trait of press cartoon is that its presence in the newspapers columns contributes to democracy and open space for criticism. A professional press caricaturist can never be censored. Thanks to his experiences obtained over years and his skills in expressing his beliefs, he is always and under any circumstance able to communicate his word and poses his caricature though indirectly and in the form of symbols. A press caricaturist is satisfied with the minimum (whether financially or politically) because he believes that strike of a

caricaturist is deemed as suicide. So he must work under any condition and provide the stage for criticism (Alizadeh, Javad....).

So a caricaturist tries with some tricks to drive ironically some things towards absence while they exist in the cognitive system and are made expressible. This prohibited signifie network has signifian for direct and explicit expression in different sign systems. Prohibition merely works in the level of signifian, i.e. in the level of form. This caricature is a clear witness for this implicit signification.

As regards this level of meaning layer in caricature which is the most important layer and context, it must be noted that if in caricature a knife goes into the body of the society it is not due to contention and defiance, rather it is the surgery knife that aims at improving the humane society.

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