



The Role of Caricature Art in Countering Terrorism in Contemporary Societies

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Abstract

Objectives: The present study aimed to present and analyze a collection of caricature artworks reflecting the artist's standpoint on introducing and addressing terrorism. It also sought to provide insights and recommendations on the potential use of caricature art in countering terrorism in contemporary society.

Methods: Researchers employed a descriptive analytical design, which is the most appropriate scientific method for studying the sample. The methods used were as follows: Survey Method - Gathering, studying, and describing a collection of notable cartoonists' works addressing terrorism. Content Analysis Method - Examining and analyzing caricature works from the study sample.

Results: The study yielded several findings, with the most important being that in most countries worldwide, the majority of cartoonists have committed themselves to countering the widespread terrorism in contemporary societies. However, their efforts are insufficient in light of the growing phenomenon.

Conclusions: Caricature art plays a prominent role in countering the causes of terrorism, even before its emergence. This is achieved through the significant influence of caricature art in shaping the cultural and emotional perspectives of society members. Moreover, caricature art is free from negative beliefs and attitudes that can serve as a foundation for extremism and terrorist activities.

Keywords: Caricature art, art and terrorism, counterterrorism.

دور فن الكاريكاتير في مواجهة الإرهاب في المجتمعات المعاصرة

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ملخص

الأهداف: هدفت الدراسة الحالية إلى عرض وتحليل مجموعة من الأعمال الفنية الكاريكاتورية التي تعكس وجهة نظر الفنان في تعريف الإرهاب ومعالجته. كما سعت إلى تقديم رؤى وتوصيات حول إمكانيات توظيف فن الكاريكاتير في مكافحة الإرهاب في مجتمعنا المعاصر.

المنهجية: اتبعت الدراسة المنهج التحليلي الوصفي على النحو التالي: طريقة المسح: من خلال جمع ودراسة ووصف مجموعة من أعمال رسامي الكاريكاتير البارزين التي يتناولون فيها موضوع الإرهاب. وطريقة تحليل المحتوى: من خلال دراسة وتحليل الأعمال الكاريكاتورية لعينة الدراسة.

النتائج: خلصت الدراسة إلى مجموعة من النتائج، أهمها: إن الغالبية العظمى من فناني الكاريكاتير في معظم دول العالم قد التزموا بقضية مواجهة -ظاهرة الإرهاب المتفشية في المجتمعات المعاصرة، ولكن على نحو ليس كافٍ في ظلّ تنامي هذه الظاهرة.

الخلاصة: لفن الكاريكاتير دور بارز في مواجهة أسباب ظاهرة الإرهاب قبل نشوئها، وذلك من خلال -الدور الكبير الذي يلعبه فن الكاريكاتير في التشكيل الثقافي والعاطفي لأفراد المجتمع، والتحرر من الاتجاهات والقناعات السلبية التي قد تشكل أساساً للتطرف وارتكاب أعمال إرهابية.

الكلمات الدالة: فن الكاريكاتير، الفن والإرهاب، مكافحة الإرهاب.

Introduction:

As one of the most popular plastic arts, Caricature receives a widespread attention and has a key role in political and social criticism. It addresses some aspects of social and economic life in a satirical manner outweighs the effects and results of news or articles. What increases caricature's importance is that it conveys a brief message full of symbols understood by viewers, and that Caricature has become a distinctive feature and an integral part of some magazines and newspapers.

Due to the distinguished and significant role Caricature has, it was necessary to shed a light on its importance through an analytical reading of its features, especially the opinion, thoughts, perceptions and visions put forward by the artist using direct reference, implication, hint or euphemism, in order to convey a deep message to the viewer. Therefore, the current study investigates aspects of the relationship between Contemporary Caricature Art and terrorism, in an attempt to understand the nature of that relationship and the potentialities of art in confronting terrorism, so that societies, based on the moral imperative of both art and scientific research in society, would get rid of that phenomenon.

No doubt, the emergence and spread of the ISIS ideology in the Arab countries played a key role in the spread of terrorism, as there are many Arab cartoonists contributed to confront this thought through their caricatures. Thus, the present study provides a full analysis about the most prominent Arab cartoonists who confronted this terrorist ideology throughout a visual representation excited the Arab viewers, and keep their spirit up at the end of this phenomenon.

Literature Review:

This section reviews a set of previous studies from which the researchers benefited from in supporting their current study theme. According to the researchers' knowledge, there are no such studies that addressed the relationship between caricature art and terrorism. In their review, the researchers present those studies arranged chronologically from the most recent to the oldest. their review includes those studies' purposes, procedures, study sample, methodology and the most important main findings. These studies are presented as follows:

Al-Kaabi (2015) provided a study aimed to examine terrorism's negative implications on artist's self, vision and plastic artworks. Her findings showed the effect of terrorism on using colors in real and abstract works, through comparing austerity and chromatic richness and activating the expressive approach of line and color in those works. The findings also demonstrated the effect of terrorism on the themes expressed by plastic works. The researcher followed the descriptive analytical design in her research. The study sample included five artworks accomplished by contemporary Iraqi plastic artists, on which the researcher applied a content analysis questionnaire .

As for Spens (2015), who presented a study aimed to study the interpretations made by contemporary artists who use political violence as a theme in their works to disclose the relationship between art and Violence. Depending on Collingwood and Tolstoy theories related to the artist's social and moral responsibility, Spens's study also examines the role of art in the rehabilitation and recovery of societies affected by political violence. One of the key findings of this theoretical study showed that the core function of art, according to Collingwood and Tolstoy, is to promote rapprochement, compassion, and peaceful coexistence among people. For Collingwood, art is collaborative, as it brings both artists and audiences together, enhances communication inside society and fosters the shared sense that is achieved through artistic experience, which contributes in promoting collaboration and convergence.

Chance (2013) also conducted a study aimed at researching caricature and comic arts that uses terrorist events and political violence as their main topics, as well as measuring their impact on shaping public opinion towards these topics. The study sample included Alan Moore's works that addresses political violence in Ireland and the works of Paul Jenkin and Geoff John that describes the events of September 11th in the United States in 2001. Using descriptive analytical design, his study findings revealed the great effect of caricature art on people's orientations attitudes towards terrorist actions. The rejection of these actions was the predominant attitude resulting from these works, but some of these works, through incitement and providing stereotypes, led to opposite results.

Turban (2013) conducted a study entitled "The Semiotics of Political Caricature in Palestinian Newspapers: An Analytical Study". His study aimed to examine political caricature and its indications in the Palestinian newspapers, to

know its subjects, the active characters, the artistic style, and the symbols used by cartoonists. The study concluded that there is a variety of subjects that the political caricature handle in the studied newspapers, and the degree of interest in every subject. The subjects related to the international subjects came first (% 24.5) and the other subjects came next (% 22.2). The results showed the caricaturists relied on unnamed symbolic active characters that came first (% 62.3) and named symbolic characters (% 11.1). The positive characteristics of the Palestinian figures were higher than the negative ones, and the negative characteristics of the Palestinian figures are higher than the positive characteristics of the Arab, Israeli, and international figures. Finally, the results showed that the political caricature published in the newspapers of the study indicated a number of artistic styles to show semiotic features through a number of symbols to reveal their meanings and indications.

Al-Qudah's (2012) "The Art of Caricature in Bahraini Daily Press (Analytical Study)" aimed to demonstrate the importance of caricature as an art adopted by all kinds of newspapers around the world, due to being understood simply by all readers, even if the publishing newspaper's language is not the reader's one. The researcher employed the descriptive and descriptive analytical designs to examine how Al-Watan Daily Newspaper deals with daily issues, using the content analysis method. The results of the study indicated that caricatures addressing economic issues ranked first for the newspaper's interest with (42.2%); Caricatures addressing political issues ranked second with (22.2%); and caricatures addressing education topics ranked last with (6.7%). aimed to assess the degree to which the Bahraini daily newspapers have dealt with daily Issues. The researcher analysed the contents of the Bahraini caricatures, relevant to the above-mentioned title in, "Al Wattan" daily newspapers between January and December 2010. In regard to the Bahraini daily press coverage, the theme of the research as pointed out in the title has raised a number of questions. First, what were the main issues that attracted the Bahraini daily caricature? Second, what was the stance of the Bahraini daily newspapers? The research employed content analysis as a method. The researcher reached to the following conclusions : The highest percentage (42.2%) was given to the coverage that was devoted to Economic Issue; The second highest percentage (22.2%) was given to the coverage related to political Issue; The Lowest percentage (6.7%) was given to Educational Issues.

Darts et al. (2008) sought to examine the visual dimensions of contemporary art synchronized with the war against terrorism, through analyzing the effect of preventive security measures, protection against threats, xenophobia and racism on contemporary art, and its relationship with art education. The researcher used the descriptive analytical design via analyzing a set of artworks related to torture in Guantanamo and other counter-terrorism phenomena that had a significant impact on contemporary art in the United States and other countries. Its findings shade the light on many neglected works, that documented violations committed by the United States government within the policy of combating terrorism in Abu Ghraib, Guantanamo, and others.

Study statement:

The current study problem revolves around identifying caricature's attitude against ideology of terrorism in the Middle Eastern Arab countries, through analyzing prominent examples of caricature artworks expressing the seriousness and extremism of terrorist groups' ideologies. It also deals with the possibilities and methods of using caricature artworks to purposefully and systematically confront terrorism. Therefore, study problem can be formulated through the following main question: **What is the Role of Caricature Art at the Middle Eastern Arab countries in Countering Terrorism inside Contemporary Societies?**

Study Importance:

The importance of the current study stems from the critical conditions witnessed by the world in general, and the Arab countries in particular as a result of terrorism's ideological thought and its substantial prevalence and growth. Thus, the current is an attempt to highlight the role of Caricature in countering this terrorist ideology, through analyzing a set of caricature artworks, as the researchers found that the need for such study stems from the fact that its theme has not been previously studied in detail and independently.

Study purposes:

This study sought to:

- 1- Illustrate caricature's role in confronting terrorism in contemporary society.
- 2- Present and analyze a set of caricature artworks that embodied the artist's standpoint in proposing and addressing terrorism in contemporary society.
- 3- Provide visions and recommendations about the possibilities of using caricature art in countering terrorism in contemporary society.

Study limitations:

- Procedural Limitations: This study is restricted on studying the role of caricature art in confronting terrorism in contemporary societies.
- Time Limitations: The period from 2013 - 2016.
- Geographic limitations: This study is restricted on studying caricature artworks that addresses terrorism as its main theme, whether they have been accomplished in Arabic countries, such as; Saudi Arabia, Jordan, Iraq.

The Term "Terrorism"

Terrorism does not have universally agreed or legally binding goals. Its definition, according to the criminal law other relevant definitions, refer to intentional acts of violent with the purpose of creating atmospheres of fear against the followers of a specific religious, political or ideological goals. Some definitions states that it includes unlawful acts of violence and war by criminal organizations to enforce their laws (Deen, 2020). Operationally, the researchers define it as the phenomenon of ISIS ideology emergence in Syria, Iraq. Therefore, they present and analyze a set of caricature artworks illustrating the artist's standpoint in proposing and addressing this phenomenon.

Study Sample:

The present study sample consists of four contemporary caricature artworks by five Arab and foreign cartoonists, who addressed the theme of terrorism in their work accomplished during the recent five years. Study sample was chosen purposefully according to the following justifications:

- 1-Caricature works that serve better the purpose of this study.
- 2- Cartoonist's active artistic history.
- 3- Cartoonist's distinguished artistic presence in government and private newspapers, electronic magazines on the Internet, or through participating individual and group exhibitions between 2010 - 2016.
- 4- The variance of the duration in which caricatures had been accomplished

Study Method:

As it is the most appropriate scientific method to study the sample, researchers followed the descriptive analytical design, as follows:

- 1- Survey Method: Through gathering, studying and describing a set of prominent cartoonists works in which they address terrorism.
- 2- Content analysis Method: Through examining and analyzing study sample's caricature works.

The Contemporary Developments of caricature:

According to (Mayer, 364: 1973), "Caricature" is an Italian word of Latin origin. It is a cultural term expresses a satirical artistic depiction of humans' characteristics, features, behaviors and situations through addressing a stereotype in a biting satirical exaggeration, and changes the original features to make it a subject of mockery, To achieve that, caricature limits the subject to its distinctive characteristics, and then amplifies these characteristics (Dictionary, 1973). Caricature has always been and is still an instinctive sarcastic view that depends on accurate observation and wit, with a view seeks mockery through presenting face details and body expressions Ironically

Contemporary caricature art has witnessed many developments, most notably is the use Cartoon Editing Software, and the use of Photo Montage techniques, introduced by John Hartfield, in producing caricature artworks by editing and modifying photographs (Pedri, 2015). Nevertheless, the use of modern technology in caricature drawing had a number of pros and cons. While computer software and applications provided the possibility to amend images, and ...etc., we see in return that this technology has introduced cartoonists who do not have sufficient craftsmanship and skill (Hassen, 2007).

As for the first attempts to use computer software in producing and executing caricatures, the artist and academic "Susan Brennan" was the first to introduce a software for producing caricature in 1995, which is called "Digital or Computerized Caricature" (Zandi, 2014). One of the caricature new techniques, in the 1980s is the "Electronic Televised Caricature", in which an animated caricature presented through TV programs such as the British program (Spitting Image), which provides A caricature imitation of some figures such as the figure of the Britain Queen (Figure 1), and the figure of British Prime Minister "Tony Blair" with his ministers (Sarigul, 2009).



(Fig. 1) Animated caricature figures in the British program "Spitting Image".

Caricature Role in social life:

Caricature has considerable interest by readers, as it is considered the most widespread and acceptable art style by masses in comparison with other plastic art styles. By contrast, it has a little amount of interest by critics and researchers. Some explain that this lack of interest is due to the fact that caricature art is considered a second-class art for the simplicity of its techniques that cause it to be unable to form complex plastic experiments, as well as its association with press more than with museums and galleries, even though its press association does not incompatible with its plasticity. For caricature works, newspapers are considered their main exhibition (Abraham, 2009).

In this context, (Al-Jeroudi, 2014) reported that the importance of press caricatures lies in the ability to present and summarize ideas that other press arts cannot express in the same way, as she summarized the importance of press caricature as follows:

1. The ability to communicate easily and clearly a meaningful and expressive message about crucial ideas and issues using attractive colors and artistic styles.
2. Creating a deep and quick effect in the viewer's souls.
3. The ability to reach and access viewer's souls despite their different cultures and languages. Consistent with Blevins & Manley (2011), who considered caricature to be one of artistic expression means that is most able to reach and influence the viewer's soul whatever his / her nationality or language, because it is one of the most condensed means of communication and meaningful influence, and because style is its main constituent.

Caricature has a deep effect according to the famous Chinese proverb which says "a picture is worth a thousand words".

Whatever the viewer's identity and culture varies, he / she is able to understand a caricature more than any news, article, or any press arts he sees, because it has a visual material that is easy to deal with. Most readers do not tend to read a long report or political analysis as much as they tend to have a visual image capable of communicating the idea in an easy and concise manner. This has made caricature a popular subject for all people regardless their ages, cultural backgrounds and educational levels (Kroiz, 2010).

In line with what, Milanda and Khasanda Telowa (2014) described caricature as the step that takes the place of text through converting ideas comically into written and critical symbols, which contributed in establishing the idea, the cartoonists want, in viewers' mind. Caricature allows the cartoonist to present his point of view through presenting events in a clear way, so that viewers can easily understood regardless their languages. Cartoonist is like musician who can affect different nations, as if he speaks a global language.

Caricature uses sarcasm to express human issues. Through the exaggeration in the lines and details, it presents us the drawn joke that reflects society's problems and issues. Satire and humor are mainly used in contemporary caricature which associated with many cultural and artistic styles, starting with comedy in Greece Theater and satire in Arabic poetry, until the satirical literature that is known by all modern civilizations.

The Importance of Caricature in Countering Terrorism:

Terrorism is a phenomenon accompanied human since time began. Human practiced terrorism spontaneously through disguising as a vicious animal in order to terrorize his opponents or intimidates dangerous animals around him. In addition to that, terrorism was one of the violent means employed by human to take control over his sources of life. One of other terrorist practices in human's criminal history, is what man used as a way to frighten his enemies and spread terror among their ranks, such as; drumming, hanging heads at the top of spears and lit fires. With civilizations development, human has developed his terror means, through which he sought to destroy his opponents for whether sectarian, religious, social or political reasons. In fact, the terrorist ideology is nothing but extremist and dangerous thought whose consequences extend to the innocent lives through using of force to shed blood in illicit ways, or exploiting religion, misleading miner's minds and deceiving them with money.

Terrorism has cast its destructive weight on artist's life who sensed and realized its negative repercussions on his life. Thus, this was reflected in the artist's thought and conscience, causing him interacted with this issue through trying to make his artistic works a positive element in his reality. Furthermore, terrorism affects the artist's life through understanding what is going on around him and creating a close link between the destructive forces and the aesthetic styles (Al-Kaabi, 2015).

Al-Qayyim (2015) believes that the majority of individuals, groups, and countries that practices terrorism were not immune to the artist's standpoint towards terrorism. When the cartoonist Ali Farazat was kidnapped and beaten violently by a group of terrorists, with a focus on the artist's hands, there was a clear message sent by the terrorist groups aimed to intimidate and silence the artist. Though, this incident, and others like the attack on the artist Naji Al-Ali, cannot give a complete vision about the relationship between terrorism and caricature. The relationship between art and terrorism indicates a rejection and suppression of terrorism for art, and an attempt to neutralize art's positive role, in addition to employing art's tools and symbols by individuals and groups to justify their terrorist activities.

Caricature of "Dave Granlund" in (Fig 2) symbolizes the relationship between caricature art and terrorism, in a way stronger than words.



(Fig 2), Caricature by the artist "Dave Granlund" in a way stronger than words.

Caricature art may have a prominent role in facing terrorism causes before its emergence, through its key role in the cultural and emotional formation of society members, so that an individual can be free of negative trends and convictions that may form the basis of individual's extremism or even committing terrorist activities. The emotional and cognitive wealth that art can give to individuals may constitute a way to affect their attitudes towards terrorism and create a sound awareness towards its dangers (Akgul, 2013). That is achieved through enhancing the respect for humanity, promoting pluralism, the respect for other, accepting variations and promoting peaceful coexistence between the groups that differ in their religion, culture. Furthermore, caricature can also affect the individuals' attitudes after the terrorist activities occurred. It can affect their opinion towards those activities through documenting them and expressing their horror and brutality. In this response, press caricature is considered to be the most art that can affect the viewer, due to the valuable and important ideas and topics tackled sarcastically in its themes. When handling a newspaper, the viewer searches it to find the caricature's corner in order to enjoy seeing the caricature figures that are presented satirically, symbolizes everything threatens the security and safety of society, as well as human's freedom and happiness. Because Terrorism has become the biggest challenge threatening society and spreading violence within it, cartoonist had to confront this danger, using his tools, means and artistic methods, in order to expose the terrorist activities and show their aggressive reality (Al-Salem, 2015).

Analyzing Study Samples:

- Caricature No. 1

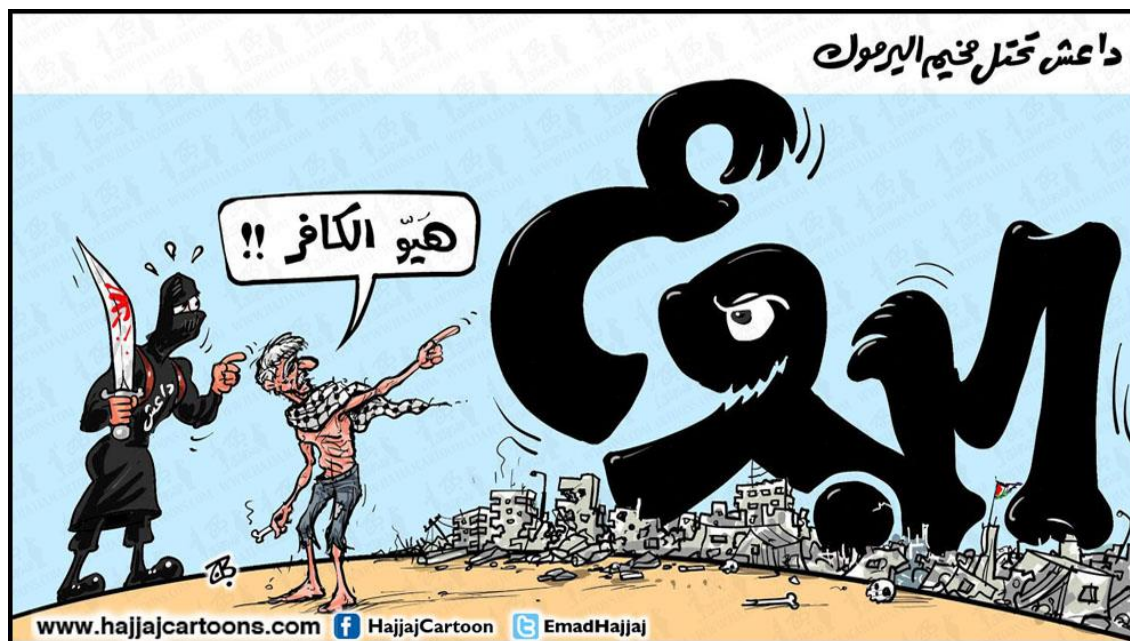
Caricature Title: ISIS Occupying Al-Yarmouk Camp.

Artist Name: Emad Hajjaj.

Place of Publication: Artist's Cartoon Archive.

Date of Publication: June / 2015.

Source: <http://www.hajjajcartoons.com/node/9684>



(Fig 3), Political Caricature by the artist "Emad Hajjaj" (ISIS Occupying Al-Yarmouk Camp), Jordan / 2015.

Description: This caricature describes an ISIS terrorist wearing his black attire and veil. The terrorist appears holding a sword dripping blood in an attempt to intimidate and terrorize a citizen of the camp who appears to have signs of fatigue, poverty and hunger, with his torn clothes, and holds a bone in his hand a sign to the starvation the camp witnessed due to Al-Yarmouk camp siege during ISIS occupation of the camp in Syria, as it appears from the text written in the above-right corner of the work "ISIS occupies Al-Yarmouk Camp". This citizen appears debating with the terrorist, trying to convince him that he is not infidel, as it is written in a slang language "It is the infidel", to which the citizen refers by his hand "Hunger", which located at the top of Al-Yarmouk Camp.

Analysis: This caricature is a political one. It addresses with an important issue occupied the entire world, which is "Terrorism". Through this work, the artist attempts to convey an important message, which is "Takfiri Ideology adopted by this terrorist group is a political, religious, and economic reflection of terrorism's intellectual dimensions". The scene clearly depicts ISIS's terrorist activities and criminal practices, such as; judging people as infidels, and slaughtering and beheading them.

The artist also focuses on the color of the terrorist's clothing "black", as well as the word "hunger" as a psychological indication that the two words are similar in terms of their content related to killing. In Psychology, black refers to obscure and ambiguity. In our Arab countries, it indicates mourning. On the Other hand, the artist also uses blue in the background, as it is seems as a room of hope promising the end terrorism. In this regard, Al-Jamil (2009) reports that the political and cultural connotation of the blue in our contemporary era and the formation of our tastes expresses what is done, for example, by painting hospital walls with blue, wrapping painkillers with it and drawing road signs with it to indicate what is permissible, as there is a tendency to be made as a moderate political color "Blue does not attack, and it does not violate anything." (Al-Jamil. 2009).

The artist also scattered his lines as a sign of the devastation witnessed by many Arab countries as a result of war and terrorism.

In a part of his work, it is also evident that the artist a type of caricature whose message can be smoothly understood, which is "drawing text caricature". The artist manipulated letters' style of the word "Hunger", which formed a painting in itself. As a sign for the starvation that the camp witnessed during that period as a result of siege, he formed intentionally its letters to look like a hungry animal or a cat. By drawing the text first and amplifying its words second, the artist gave that word a key position of the work, so that it is the first thing can be observed by viewers.

By linking both the word "Hunger" with the phrase that is written in a slang language above the citizen "It is the infidel", the viewer involuntarily remembers the proverb "Hunger is an infidel". In this way, artist draws the viewer's attention to the Takfiri Ideology practiced by this terrorist group through judging people as infidels, slaughtering and beheading.

- **Caricature No. 2**

Caricature Title: Terrorism.

Artist Name: Emad Hajjaj.

Place of Publication: Alquds Alarabi Newspaper.

Date of Publication: August / 2013.

Source: <http://www.alquds.co.uk/?p=76657>



(Fig 4), Caricature entitled "Terrorism" by Emad Hajjaj.

Description: In this caricature, a terrorist appears wearing a black uniform and a veil hides his features. It is also noted that he is on alert to detonate an explosive belt surrounding his waist. This belt contains explosive devices and three phrases written in several colors, which are "Arab Spring", "peaceful protest" and "Democracy". This caricature also included a phrase written on the terrorist's chest "Terrorism". From the way he holds the plug, this terrorist appears to be ready to detonate himself without any hesitation or fear.

Analysis: This caricature consists of both, plastic expression and literary text tools. Through the plastic expression tool, the artist sought to focus on the terrorist because it represents the essence of its theme and content. Thus, it came as a character looking at the viewer to arouse his interest and presenting its theme simply and appropriately. So that, the viewer's eye can easily recognize the form and then moves to the written phrases on the explosive belt, which looks like an identification card for the artist's message. It was dominated by black except those phrases that came in different colors to attract viewer's attention to understand their implications. Through those colorful phrases, the artist intended to express a crisis experienced by Arab societies, represented by revolutions or what is called "Arab Spring" that had its effect in many Arab countries such as Syria, Tunisia, Egypt, Libya and others. These countries witnessed tensions and conflicts as a result of the demand to bring down their ruling regime, and whose people felt that revolutions are the most successful way to overthrow them. But terrorism was a reflection against these revolutions, and a way to create sectarian conflicts and generate terrorist groups and terrorists in the region.

So, the artist's message here is to direct and has a clear and an awareness-rising content, through which the artist intended that revolutions against ruling regimes represents terrorism's instrument and explosive device. Unless for the phrases written on the terrorist's explosive belt, there would not be any complete, comprehensible and clear meaning. Furthermore, there are signs provided by the artist regarding the distribution of colors such as, referring to the terrorist by black; the word *Salamiya* (Peaceful Protests) written in red color as a sign to blood, it also indicates that peaceful demonstrations were suppressed by the ruling regimes; and the phrase "Arab Spring" in green symbolizes peoples' hopes to throw their regimes, but unfortunately all these hopes were blown up with the terrorist's explosive belt.

- **Caricature No. 3**

Caricature Title: Saudi People are One Hand Against Terrorism and Seditions.

Artist Name: Amr Atef.

Place of Publication: Al-Watan Newspaper.

Date of Publication: June / 2015.

Source: <http://alwatanjournal.com>



(Fig 5), Caricature entitled " Saudi People are One Hand Against Terrorism and seditions." by Amr Atif.

Description: This caricature illustrates two united pressing in together to extract the spray from a package similar to those used to fight insects and rodents. The spray appears to be chasing two terrorists as it appears from their black clothes and veils and their weapons. Their hands are stained with blood while they are running scared, and looking behind at those hands that chase them with spray splashed around them.

Analysis: In this caricature, it is obvious for the viewer that it represents the solidarity of Saudi people with their army against terrorism, this follows from the literary phrase tool written above " Saudi People are One Hand Against Terrorism and Seditions". It also follows from the plastic expression tool illustrated in drawing the two hands over each other as a sign of unity, and in the colors of the two hands (one of them represents Saudi people with its traditional white dress, while the other color "brown" represents the army).

- **Caricature No. 4**

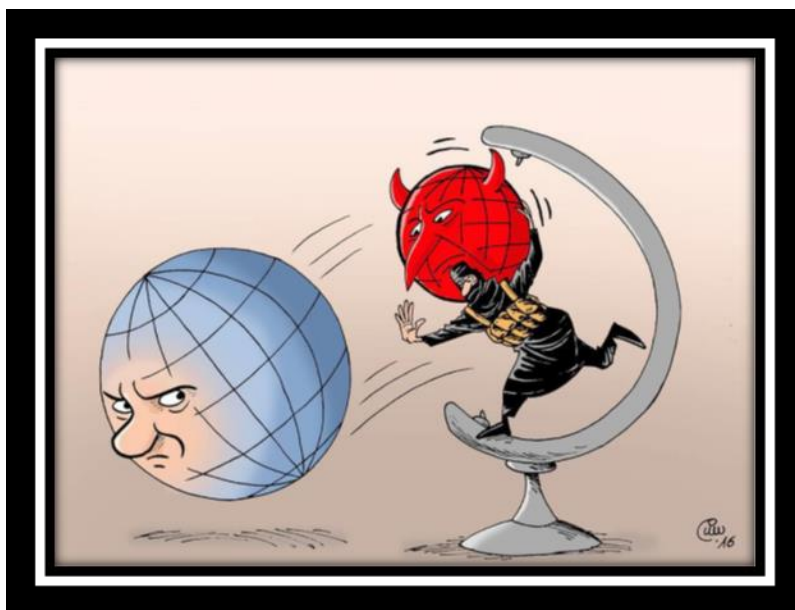
Caricature Title: (None)

Artist Name: Bassam Faraj.

Place of Publication: AL-MADA Daily Newspaper in Baghdad.

Date of Publication: 2016.

Source: <https://www.facebook.com/BessamCaricature/photo/>



(Fig 6), Caricature Title: (None)

Description: This caricature illustrates a globe model seems like those that are used for educational purposes. A terrorist appears in a disguised black uniform, wearing an explosive belt on his waist and pushes the globe model away from its base in a try to take its place. On the other side, the globe seems angry and overwhelmed. In addition to his mask, the terrorist uses another mask "Satan" with the same shape of the globe, but with a red color, two long horns, and a long nose as well.

Analysis: Through this work, the artist tried to convey a strong message addresses all its viewers with different cultures and languages, this due to his use of caricature's strongest type "caricature without text", in which the artist uses plastic expression tools without any kind of literary phrases. The message here is global, not regional or local. It illustrates that terrorism has become a threat to all countries and peoples. When a terrorist defeats the globe to replace it with a mask of evil, its destructive goals would be comprehensive, regardless the races or religions. The artist colored the terrorist's head with red as a sign to the devil who wants to destroy the global peace. The artist used the blue in drawing the globe in order to refer to peace. Finally, the artist showed the globe with an angry face, as a sign of peoples' non-acceptance of terrorism.

- **Caricature No. 5**

Caricature Title: With or Against

Artist Name: Bassam Faraj.

Place of Publication: AL-MADA Daily Newspaper in Baghdad.

Date of Publication: 2016.

Source: <https://www.facebook.com/BessamCaricature/photo/>



(Fig 7), Caricature Title: With or Against

Description: This caricature depicts a "silhouette". At the center, a terrorist appears wearing an explosive belt. This terrorist holds an explosive plug in his with a position shows that he is ready to detonate himself, and holds a sword in the other hand. The terrorist stands at a crossroad separating two signs. The artist wrote the word "Against" on the left sign and the word "With" on the other one. In the background, the dusk appears as a sign for a new dawn and the moon appears large in its full form. There are also a number of buildings including two mosques and a church, in addition to some other residential houses.

Analysis: Though this caricature consists of both, plastic expression and literary text tools, the plastic expression tool embodies the artist's message more than the literary text tool. Even though the whole scene represents a "silhouette" where the features are supposed to be ambiguous, the artist intended to present the terrorist in all his features, because the terrorist represents the essence of his theme. In this response, the artist presents the terrorist in a way arouses the viewer's interest and leads him / her to recognize that it is a terrorist without any literary text tools. After considering this terrorist, a viewer will move to see the two signs on both sides of the road "With" or " Against " which has deep connotations that terrorism, mediating these two signs, does not differentiate between the spectrum of the same society, whether "with or against" the government. Therefore, this terrorist threatens the whole society.

The artist also reinforces this message through the use of plastic expression tool in the background of his work. He presents a scene of the dusk as a sign for a new dawn in which everyone became threatened by terrorism. Terrorism does not distinguish even between religions, which the artist demonstrated through the symbolic connotations of the mosque and the church at the background. Thus, the artist's message here is a warning one addressed to all community spectrums in order to stand together against an enemy has become a real threat, due to its extremist ideology and barbarism. In the background, the artist shows the ring dawn with blue color, indicating the shortcoming hope that terrorism will end soon. The terrorist was also colored by black. The use of gray is a sign of the beginning of terrorism end.

- **Caricature No. 6**

Caricature Title: Terrorism

Artist Name: Nasir Al-Jafari.

Place of Publication: Alghad Newspaper, Jordan.

Date of Publication: 2015.

Source: <http://www.alghad.com/articles/924221>



(Fig 8), Caricature Title: Terrorism

Description: This caricature shows a terrorist's image who wears a black uniform with the phrase "Terrorism" written on it. He also wears a veil that covers his face and head. The terrorist appears heavily armed by holding a gun in his right hand, and an explosive belt on his chest attached to a plug fixed to his head. The terrorist does not have control over himself, that can be seen in the way the artist has drawn him, as the artist drew a finger over the terrorist's head in a size that is not commensurate with the size of the terrorist caused him to appear like a dwarf. This finger appears willing to press the plug.

Analysis: In this work, the plastic expression tool appears to be the clearest one in communicating the artist's message. The artist intentionally manipulated the drawing's volumes, as he gave the finger a greater size than the terrorist in order to convey a deep message that there are hidden forces greater than the terrorist per se. It is forces control his direction wherever and whenever they want. The artist confirmed this message when he intentionally changed the plug's location from its usual place, in the terrorist's hand, to took a place at the terrorist's head as an indication that those hidden forces control the situation.

Findings related to study's main question stating: " What is the Role of Caricature Art at Arabic World in Countering Terrorism in Contemporary Societies?"

1. In formulating their caricatures, the artists use methods can be understood easily by viewers, and communicate their messages smoothly and simply.
2. The artists tried to convey strong and deep messages addressing all viewers from different cultural and linguistic backgrounds.
3. The artists' work were focused on the exaggeration and deletion of contents, especially in human figures, to attract their viewer's attention to the essence of their caricatures.
4. The artists used the plastic expression tool in expressing the terrorist's character, because it represents the essence of their theme.
5. All caricatures showed the terrorists in black, and referred to the hope terrorism's end in blue.

Discussion:

This study finding revealed that the vast majority of cartoonists in most countries of the world have committed themselves to fight terrorism rampant in contemporary societies, but in a way that is not sufficient in light of this growing phenomenon. The cartoonists also conveyed an awareness message to their viewers trying to show them the real causes for terrorism's rampant in contemporary societies. Actually, they sought to sensitize people and individuals against being

victims of extremism that leads to terrorism. Caricature art has a key role in countering terrorism's causes before its emergence, through its great role in cultural and emotional formation of society members, and being free of passive attitudes and convictions that may form the basis of extremism and terrorist activities. The artistic achievements of Caricature Art are a positive element in the fight against terrorism, through the cartoonist's awareness of the negative repercussions of terrorism on people's life. For this reason and too many others, cartoonists tried to make their artistic achievements positive and active elements in countering terrorism.

In the Arab world, Caricature has actively contributed in combating Terrorism since what is called "Arab Spring" movements, until the emergence of terrorist movements in several countries such as; Iraq, Syria and Libya. Caricature has a role in rising intellectual and social awareness about terrorism dangers among the youths who were seduced by terrorist movements because using their false religious ideology. Caricature's war against terrorism was embodied in discreditation the terrorists using its satirical artistic style. Significantly, press and social media plays an important role in promoting sarcastic caricature art, as well as a role in curbing many youth's extremists thought. What signifies caricature art's effective role against terrorism, is the spate of violent attacks against the cartoonists, such as; Ali Farzat's torture, and Akram Raslan's death.

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