

# The Palestinian and Israeli Humanitarian Conflict Report in Instagram Caricatures: A Norman Fairclough Critical Discourse Analysis Study

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**Abstract.** Many media reported Hamas' attack on Israel from various perspectives, some consider it terrorism and some call it a form of defense. The Instagram account @rahma\_toons owned by an Amman-Jordan cartoonist, Ahmed Rahma, is always up to date describing the current conditions of the humanitarian conflict between Palestine and Israel through his caricature work. This research aims to reveal (1) text; (2) discursive practice; and (3) sociocultural practice contained in the humanitarian conflict against Palestine and Israel in @rahma\_toons Instagram caricatures based on Norman Fairclough's perspective. This research uses a descriptive qualitative approach. Primary data sources are news related to the humanitarian conflict between Palestine and Israel in @rahma\_toons Instagram caricatures. While secondary data is in the form of books and journal articles that support the research. The data collection techniques used were the screen capture technique, reading technique, and note-taking technique. The data analysis technique uses the Miles and Huberman model, which consists of data reduction, data presentation, and conclusion drawing related to the study of critical discourse analysis based on Norman Fairclough's perspective. The results of this study reveal (a) the text dimension of Instagram @rahma\_toons uses vocabulary structures and language styles that are by the rules to convey caricature messages; (b) the discursive practice form of Instagram @rahma\_toons conveys messages that attract audience attention and interaction; and (3) the socio-cultural form of Instagram @rahma\_toons presents the latest news with interesting caricature visuals. The three dimensions of discourse cannot be separated from each other. Media coverage and commentary can have an impact on the views and responses of international organizations and the foreign policies of countries and other international organizations.

**Keywords:** Caricature, Critical Discourse Analysis, Humanitarian Conflict, Norman Fairclough

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## INTRODUCTION

The massive attack launched by the Hamas group against Israel from the Gaza Strip on 7 October 2023 has drawn global condemnation. Hamas' surprise attack on Israel called Operation Al-Aqsa Storm marked the largest Palestinian attack in history. In response, Israel aggressively spread negative propaganda against Hamas to justify its actions ([Aljazeera, 2023](#)). Although Hamas initiated the attack, Israel is the real occupier and Palestinians are fighting to expel the occupiers from their land as a form of resistance.

Palestinian supporters increased their condemnation of Israel's alleged crimes by strengthening the boycott movement against products affiliated with Israel. These efforts aim to raise public awareness and encourage the United Nations to impose sanctions against Israel as a result of its controversial actions. Criticism of Israel expressed through various media, such as Instagram, is crucial in spreading the message and galvanizing public opinion. Many media outlets have reported Hamas's attack on Israel from various perspectives, some considering it terrorism and others calling it a form of defense ([Septiani & Chotimah, 2024](#)).

Currently, Instagram is the most popular social media platform and is inseparable from the global community because it is considered more flexible and practical in spreading all news. Instagram has an important role as a means of channeling one's expression in shaping public opinion and global perception because most of the language used in news discourse contains symbols of certain community values ([Tarigan et al., 2020](#)).

Apart from being a visual communication medium, caricature is one type of contemporary entertainment that is popular in the millennial era. Caricature is an interesting subject to study because, in the social, political, legal, and economic fields, caricatures are often used as a platform to express messages, aspirations, and social criticism. Caricatures convey messages using language that is easy to understand, expressive, and actual but contains deep meaning ([Agus Mushodiq, 2017](#); [Heru Dwi Waluyanto, 2000](#); [Suryono et al., 2019](#)).

News in the form of caricatures is more interesting because it conveys an unusual message in a satirical way again does not seem monotonous in presenting events. Caricatures depicting Palestine aim to provide moral support to the Palestinian people even though only through social media. The caricature implicitly conveys a message of humanitarian conflict related to the situation in Palestine and explains the various actions taken by Israel against Palestine that are contrary to humanitarian norms ([Fadillah, 2022](#)).

This research examines several caricature posts from Instagram @rahma\_toons. The Instagram account @rahma\_toons owned by an Amman-Jordan cartoonist, Ahmed Rahma, is always up to date describing the current conditions of the humanitarian conflict between Palestine and Israel through his caricature work which has a large enough following of 9,521 followers on Instagram. This account is a space for peace activists to mobilize support for Palestinian justice and humanity in the eyes of the world as well as to explain Israeli aggression, brutality, and occupation. On the other hand, several Instagram accounts, such as @hajjaj\_cartoons, @osamahajjaj, @mzajeoon, and others continue to voice the

Palestinian resistance and the current political conditions in the Middle East through meme or caricature posts.

Like most caricatures, @rahma\_toons has a variety of caricatures with a sense of humor and sarcastic criticism. The caricatures in this account do not include a lot of text that fully describes the criticism, but by displaying interesting and colorful visuals, it is enough to highlight the current situation and is presented with a strong rebuttal. The content boldly shows the situation and facts that occur in the field. This is what attracted the researcher's attention to study Arabic caricatures on Instagram @rahma\_toons as a research subject.

To see in detail the humanitarian conflict report between Palestine and Israel in the Instagram caricature @rahma\_toons above, researchers use Norman Fairclough's critical discourse analysis theory. In English, discourse means communication interaction. In the lingo, especially in pragmatic studies, discourse has a broader meaning than phrases and sentences because it includes ideas and concepts in the text (Rohana & Syamsuddin, 2015). The terms 'text' and 'discourse' are used interchangeably in the context of discourse analysis. The use of the term discourse leads to the content, function, and social meaning of language use. Furthermore, the use of the term 'text' has developed into a more general term with linguistic purposes.

Critical discourse analysis is not only an analysis of texts but also a systematic analysis of the relationship between elements in the social process. Critical discourse analysis goes beyond commenting on conversations to include systematic examination of descriptive and narrative texts (Fairclough, 2010). Discourse as a social practice implies a dialectic between language and social context. Discourse is shaped by social situations, and vice versa (Fairclough, 1989).

Discourse analysis focuses on linguistic phenomena both micro and macro, while critical discourse analysis examines discourse phenomena related to social society, namely investigating why a discourse has a certain structure that is socially related between the parties involved. The advantages of critical discourse analysis in examining ideology are related to social practices and the characteristics of its analysis lie in the placement of ideology and its analysis (Fairclough, 1995).

Fairclough's discourse analysis combines various disciplines, including linguistics, interpretive traditions, and sociology. Fairclough also provides a discourse that includes three dimensions, namely the text dimension (micro), discourse practice (meso), and sociocultural practice (macro). The three dimensions are then studied in three different stages, namely description, interpretation, and explanation. Thus, critical discourse analysis means studying the three dimensions of discourse, which cannot be separated from each other.

The text dimension or description examines the text at its linguistic level by focusing on aspects of vocabulary, semantics, and syntax. Each word has many meanings depending on its context which is explained descriptively without regard to other contexts (Fairclough, 1989). In studying a text, three factors must be considered, namely representation, relation, and identity. (1) Representation refers to how someone views an event, situation, or circumstance that is displayed and described in a text; (2) relation refers to the relationship between the media and

participants in delivering a text, whether the text is displayed openly or closed; and (3) identity refers to how the journalist's identity in placing and identifying himself with the existing problems.

The dimension of discursive practice or interpretation relates to the relationship between text production, text consumption, and text distribution. The process of text production refers to how speakers create and produce texts. Meanwhile, text consumption is how the text is consumed by the interlocutor who is now the listener. How to obtain the text that has been provided by the text creator. Meanwhile, text distribution is how the text maker tries to have his work recognized by the community.

The socio-cultural dimension looks at the context outside the text, such as the social, cultural, or political conditions that influence the creation of the text. In the socio-cultural dimension, there are three levels, namely situational, institutional, and social. (1) Situational refers to how a text is formed under certain conditions so that it is different from other texts; (2) institutional refers to how a discourse affects organizational institutions both internally and externally to the news texts produced; and (3) social refers to how a discourse affects the culture of society in depth (Fairclough, 1992).

So far, several previous studies are relevant in terms of the similarity of the types of objects of study, including those conducted by M. M. Nurdinsyah, who reviewed the Palestinian resistance to Israeli attacks in the Instagram caricature @rahma\_toons (Nurdinsyah, 2023). G. A. Septiani, and D. N. Chotimah, explored Israeli aggression in Palestine in Instagram caricatures @osamahajjaj and @hajjaj\_cartoons using Roman Jacobson's semiotic theory (Septiani & Chotimah, 2024). R. F. Fadillah focused on the murder of Palestinian journalist Shireen Abu Akleh in @hajjaj\_cartoons Instagram caricatures using Pierce's semiotic theory (Fadillah, 2022). B. Mubarok on Instagram memes @mzajeoon using Charles Sanders Pierce's semiotic theory (Mubarok, 2022) and R. Rahma et al. who examined Instagram memes and their utilization as teaching materials for critical reading in higher education using Norman Fairclough's critical discourse analysis theory (Rahma et al., 2022).

R. F. Fadillah only reviews the interpretation of meaning and types of signs in @hajjaj\_cartoons Instagram caricatures about the murder of Palestinian journalist Shireen Abu Akleh based on Pierce's semiotic theory. B. Mubarok explored the meanings of each sign in @mzajeoon's Instagram memes according to Charles Sanders Pierce's semiotic theory but did not discuss memes related to the Palestinian and Israeli conflicts. Meanwhile, R. Rahma et al. highlighted the discourse analysis of pandemic criticism in Instagram memes and its utilization as teaching material for critical reading in higher education using Norman Fairclough's critical discourse analysis theory. R. Rahma et al's analysis used an interview sample of 80 students in the Department of Indonesian Language and Literature Education, Universitas Pendidikan Indonesia.

A study that is somewhat similar to the direction of this research is the article by M. M. Nurdinsyah and G. A. Septiani, et al. which explores the resistance of the Palestinian people and Israeli aggression in Palestine. M. M. Nurdinsyah revealed

three forms of Palestinian resistance, namely ideological, military, and diplomatic resistance in @rahma\_toons Instagram caricatures focusing on codes based on Roman Jakobson's semiotic theory. Meanwhile, G. A. Septiani and D. N. Chotimah conveyed codes of messages through Roman Jakobson's semiotic theory with different Instagram caricatures, namely @osamahajjaj and @hajjaj\_cartoons. This research exists mainly to complement what is less discussed by M. M. Nurdinsyah and G. A. Septiani, et al, by explaining the humanitarian conflict faced by Palestine and Israel from the perspective of Norman Fairclough's critical discourse analysis of @rahma\_toons Instagram caricatures and highlighting more on the focus of analysis of the dimensions of the text, discourse practice, and sociocultural practice.

There are previous studies that are relevant to the similarity of the theories studied, namely Norman Fairclough's critical discourse analysis theory. First, the research aims to find out the text structures and implied interests as well as public responses to the Halloween report in Saudi Arabia on the al-Hurra online news site based on Norman Fairclough's critical discourse analysis (Satria, 2023). Second, research that analyses aspects of text, discourse practices, and socio-cultural discourse on the news of the Turkiye and Syria earthquakes on the al-Arabiya.net website using Norman Fairclough's critical discourse analysis theory (Hasan, 2023). Third, research reveals the critical discourse of the news of the Kanjuruhan tragedy on the online news sites 'al-Jazeera' and 'al-'Arabiya' from the perspective of Norman Fairclough (Alfarryzy, 2023). Fourth, the research discusses Norman Fairclough's three-dimensional analysis of slogan language in teacher demonstrations in Samarinda (Mudiawati et al., 2023). Fifth, a study examines the use of media language in Arabic news about the harassment of a woman named Ahd Tamimi using Sara Mills' critical discourse analysis theory (Wulandari & Surur, 2024).

The five studies have similarities in the theoretical approach used, namely Norman Fairclough's critical discourse analysis, although there is one study that uses Sara Mills' critical discourse analysis. Meanwhile, the difference lies in the news topics from several news sites analyzed in all previous studies. Thus, the position of this research is to add to the findings of previous studies on Norman Fairclough's critical discourse analysis theory related to the humanitarian conflict report between Palestine and Israel. The researcher hopes that this research can contribute to the study of Norman Fairclough's critical discourse analysis and can critically read the position of Israel and Palestine in the context of the Israeli aggression issue.

Therefore, this study aims to reveal (1) the text contained in the humanitarian conflict against Palestine and Israel in @rahma\_toons Instagram caricatures based on Norman Fairclough's perspective; (2) discursive practices contained in the humanitarian conflict against Palestine and Israel in @rahma\_toons Instagram caricatures based on Norman Fairclough's perspective; and (3) sociocultural practices contained in the humanitarian conflict against Palestine and Israel in @rahma\_toons Instagram caricatures based on Norman Fairclough's perspective.

This research highlights the role of the media in creating world perceptions of humanitarian issues in Palestine. Media coverage and commentary can have an impact on the views and responses of international organizations and the foreign policies of countries and other international organizations.

## **RESEARCH METHOD**

### **Research Design**

In this study, researchers used a descriptive qualitative approach. This type of research is used to critically examine the humanitarian conflict report between Palestine and Israel in @rahma\_toons Instagram caricatures based on Norman Fairclough's perspective. Descriptive qualitative research aims to produce descriptive data in the form of written or spoken words from people and observed behavior.

### **Data and Data Sources**

The data sources used in this research are primary and secondary. Primary data sources are news related to the humanitarian conflict between Palestine and Israel in @rahma\_toons Instagram caricatures uploaded on 25 January 2024, 22 March 2024, 29 April 2024, and 27 April 2024. The caricatures uploaded in that period show the responses and views of the community towards the ongoing humanitarian conflict situation. To avoid plagiarism and as a reference in this research, the researcher conducted a previous search with the same theme. Secondary data are books and journal articles that support the research.

### **Data Collection**

The data collection techniques used in this research are the screen capture technique, reading technique, and note-taking technique. Researchers observed and screen-captured caricature posts on Instagram @rahma\_toons related to the research. Then, researchers read the entire content of the news in the caricature carefully and recorded things related to critical discourse analysis in the dimensions of text, discourse practice, and sociocultural practice based on Norman Fairclough's perspective.

### **Data Analysis**

The data analysis technique used in this research is the Miles and Huberman model, which consists of data reduction, data presentation, and conclusion drawing. Data reduction is done by processing data and collecting information related to the research. Data presentation was done by presenting the results of the research group in each appropriate aspect category. Conclusions were drawn by concluding each research result based on the research objectives.

## **RESULT AND DISCUSSION**

The findings of the critical discourse analysis research on the reporting of the humanitarian conflict against Palestine and Israel in the Instagram caricature @rahma\_toons from four news titles, namely (a) the qualification of the Palestinian national team to the round of 16 of the 2023 Asian Cup uploaded on 25 January

2024; (b) the United Nations warning against the threat of famine in Gaza uploaded on 22 March 2024; (c) American rejection of the Rafah invasion uploaded on 29 April 2024; and (d) the protest movement carried out by students in several American universities as a form of support for the Palestinian people uploaded on 27 April 2024, will be detailed using three dimensions of reporting in the perspective of Norman Fairclough's critical discourse analysis, namely (1) the form of text in the news of the humanitarian conflict against Palestine and Israel in the Instagram caricature @rahma\_toons; (2) the form of discursive practice in the reporting of humanitarian conflicts against Palestine and Israel in @rahma\_toons Instagram caricatures; and (3) the form of sociocultural practice in the reporting of humanitarian conflicts against Palestine and Israel in @rahma\_toons Instagram caricatures.

### Text, Discursive, and Sociocultural Practices in Instagram Caricatures @rahma\_toons



Figure 1. Caricature 1  
(Ahmed Rahma, 2024a)

#### Analysis of the First Caricature

##### 1. Text Dimension

Figure 1 contains the text at the top of the caricature "منتخب فلسطين يحقق إنجازاً تاريخياً ويتأهل لدور الـ ١٦ من كأس آسيا". In general, the text discusses the qualification of the Palestinian national team to the round of 16 of the Asian Cup 2023. This can be seen in the use of the word 'يحقّق إنجازاً تاريخياً' which emphasizes that what the Palestinian national team has achieved is an important and rare event. The word 'يتأهل لدور' refers to the Palestinian national team's progress in reaching the round of 16 of the Asian Cup 2023. This sentence as a whole builds the textual dimension of the discourse on Palestinian achievements and success in sports such as the Asian Cup 2023.

## 2. Discourse Practice

The discursive practice dimension in Figure 1 is a caricature posted on Instagram @rahma\_toons on 25 January 2024. Through the post, Ahmed Rahma criticizes by conveying a message through a caption that reads "منتخب فلسطين يتأهل لدور ثمن النهائي في كأس اسيا" which means that the Palestinian national team qualified for the round of 16 of the Asian Cup, confirming the achievements experienced by the Palestinian national team in international sports events. This post examines how social media has become a digital public space for expressing and sharing discursive practices. By gaining 128 likes, it shows that the account's audience engaged with the text consumed and the message conveyed signaled the importance of the event.

## 3. Sociocultural Practice

The caricature uploaded in Figure 1 regarding the Palestinian national team's qualification to the round of 16 of the Asian Cup 2023 is a representation of the ongoing situational context. The success of the Palestinian national team is not only the center of attention in sports but also has a larger dimension of social criticism. Institutionally, the Palestinian national team's participation in international sporting events such as the Asian Cup 2023 demonstrates how sporting platforms can be used in the face of political and social challenges. In addition, the social aspect of this caricature reflects how the world community sees and responds to the existence of Palestine as a country that deserves recognition and support. Overall, this caricature not only honors sporting achievements but also provides a deep socio-cultural critique. The Palestinian national team has made sporting history by reaching the last 16 of the Asian Cup 2023, which is expected to have a positive impact on the Palestinian nation in the international arena.

The Palestinian national team and its coach Makram Daboub aspire to go far in the Asian Cup 2023 and bring hope and joy to the Palestinian people suffering from the Gaza conflict. Haitham Muhammad, a sports journalist believes that the Palestinian players can overcome their condition due to the Gaza conflict and compete to the best of their ability when circumstances do not help them prepare for this tournament like other teams ([Arabic, 2024a](#)). Musab Al-Battat, the captain of the Palestinian national team revealed that the Palestinian national team showed great ability that was not inferior to other teams in the competition and had players with outstanding abilities that matched European league players ([Aljazeera Net, 2024a](#)). Haytham Farouk, a former Egyptian national team player and football expert at beIN Sports, said that Palestine's participation in the tournament currently taking place in Qatar was remarkable and achieved unprecedented success and excellence in history. Despite facing genocide, the Palestinian national team was able to raise the Palestinian flag and advance to the round of 16, something that other teams with greater historical experience and achievements could not do. Given the situation in Palestine, this is not only an achievement, but also a football miracle. The Palestinian players are warriors, and the Fedayeen title for which they are famous comes from their achievements on the pitch, despite the huge



difference in ability between them and the competitors who have everything (Aljazeera Net, 2024b).



Figure 2. Caricature 2  
(Ahmed Rahma, 2024b)

## Analysis of the Second Caricature

### 1. Text Dimension

Figure 2 shows the text at the top of the caricature which reads "الأمم المتحدة تحذر من مجاعة وشيكة في غزة". In general, the text means that the United Nations is warning of a famine in Gaza. This can be seen from the use of the word 'تحذر من' indicating a situation that continues and requires immediate attention. In addition, a very serious and urgent situation is described in the words 'من مجاعة وشيكة في غزة' as a sense of urgency and danger from the humanitarian conditions in Gaza so that famine is not just a possibility but a real threat that will almost certainly occur. Overall, this sentence builds a textual dimension of discourse on the role of the United Nations as an international agency responsible for monitoring and reporting on humanitarian issues related to aid support and intervention in the situation in Gaza.

### 2. Discourse Practice

On 22 March 2024, the Instagram account @rahma\_toons shared the caricature in Figure 2 which shows the discursive practice dimension. The caricature was created by Ahmed Rahma, a cartoonist who expresses his thoughts on global issues through social media. The caption accompanying the image reads 'الأمم المتحدة تحذر من مجاعة وشيكة في غزة' The United Nations warns of imminent famine in Gaza, which directly quotes a warning from the United Nations about the threat of famine in Gaza. A total of 222 likes indicates that this content has attracted audience attention and interaction. This shows that the message provided by the caricature has been consumed and responded to by the followers of the account.

### 3. Sociocultural Practice

The caricature presented in Figure 2 shows the United Nations' warning about the impending famine in Gaza as a representation of the current situational context. The caricature not only captures the humanitarian issue but also questions the responsibility of international institutions such as the United Nations in addressing the situation. From the institutional aspect, this caricature depicts the interaction between the United Nations and those in need and raises questions as to how far the aid reaches the people in need. In addition, on the social aspect, this caricature reflects the disparity that exists in the difference in power dynamics towards who receives attention and who is ignored for the injustices that occur. Overall, this caricature offers a socio-cultural critique of the United Nations' warning about the threat of famine in Gaza.

Oxfam accuses Israel of deliberately blocking humanitarian aid such as food and medicine from entering Gaza in violation of international humanitarian law. Despite its responsibilities as an occupying power, Israeli practices and decisions continue to routinely and deliberately obstruct and prevent international humanitarian aid in the Gaza Strip. The situation in Gaza is nothing short of catastrophic, Israel has closed all land routes into Gaza except the Kerem Shalom crossing, denying responsibility for the famine and saying that humanitarian aid agencies should make greater efforts to provide food aid. Western countries urged Israel to expand overland aid deliveries by allowing more roads and crossings to be opened. Aid agencies say they must allow access to targeted locations and ensure the safety of workers, both of which are the responsibility of the Israeli army besieging and invading the Gaza Strip. Meanwhile, Israel denied blocking aid from entering Gaza and accused humanitarian agencies of failing to deliver it (Alhurra, 2024).

The World Food Programme (WFP) estimates that to provide basic food needs alone, at least 300 trucks need to enter Gaza every day to distribute food, especially in the north. Sending aid to northern Gaza requires daily approval from Israeli authorities. During long delays at checkpoints, the trucks are often looted and turned around. If the trucks make it through, there is a possibility of more looting along the route to the north. To provide the necessary response, WFP and its humanitarian partners are calling on Israel to open more entry points into Gaza, direct access through the northern gate, and use the Israeli port of Ashdod to transport food aid. Continued land access both into and out of Gaza is essential as alternative methods, such as air support cannot deliver the amount of aid needed to prevent famine. Most importantly, a ceasefire is urgently needed so that the WFP and the humanitarian community can launch a massive relief operation that can reach the entire population (WFP, 2024).

UNRWA (United Nations Relief and Works Agency) Commissioner-General Lazzarini urged Israel to implement the binding judgment of the International Court of Justice requiring the delivery of humanitarian aid to the Gaza Strip and warned of continued famine. Lazzarini added that the court ruling forced Israel to change its position and allow aid into the northern Gaza Strip daily, as well as open more land crossings. Lazzarini appealed for decisive action to avoid starvation and urged

members of the International Court of Justice to increase pressure on Israel to follow the court order. The UNRWA Commissioner-General also urged countries that have stopped supporting the organization to reconsider their decision and allow the agency to continue its role. On the other hand, a UNICEF spokesperson said that Israel has a legal obligation to allow greater aid to the Gaza Strip and address the plight of children in Gaza who sleep with the fear of death in their beds as a result of the conflict (Aljazeera Net, 2024c).



Figure 3. Caricature 3  
(Ahmed Rahma, 2024d)

## Analysis of the Third Caricature

### 1. Text Dimension

In Figure 3, there is a text displayed at the top of the caricature with the phrase 'أمريكا ترفض اجتياح رفح'. In general, the sentence shows America's opposition to the Rafah invasion. This can be seen in the use of the word 'ترفض اجتياح' emphasizing America's strong opposition to the aggression taking place in Rafah. The mention of 'رفح' not only places the discourse in a geographical context but also reflects power dynamics and geopolitical power relations. This sentence not only creates a textual dimension to the discourse about America's opposition to the situation of aggression in Rafah but also explores how the invasion is viewed by the world community.

### 2. Discourse Practice

In the discursive practice dimension, Figure 3 shows a caricature uploaded by Instagram @rahma\_toons on 29 April 2024. Ahmed Rahma criticizes and carries a message through a caption that reads 'خلافات بين بايدن و نتنياهو حول اجتياح رفح', Disagreements between Biden and Netanyahu over the invasion of Rafah. The caption is a supporting text for the image and a means of conveying a message about the geopolitical issues that are currently being discussed. This post succeeded in attracting audience attention and interaction, as seen from the 287 likes received.

This number reflects the level of audience engagement and response to the content presented.

### **3. Sociocultural Practice**

The caricature uploaded in Figure 3 regarding the difference in views between two political figures, Biden and Netanyahu, regarding the Rafah invasion is a representation of the current situational context. From an institutional aspect, this caricature highlights how decisions on military action are often taken by government institutions without considering those affected. This shows a disconnect between the policies made and the situation. On the other hand, the social aspect of this caricature reveals people's reactions to the conflict of aggression in Rafah. Thus, this caricature criticizes the socio-cultural dimension of the dispute between the two leaders, which ultimately affects the lives of the people in the vortex of the aggression conflict in Rafah.

American and Israeli officials met remotely to discuss Tel Aviv's plan to invade Rafah. The meeting became contentious as the US questioned Israel's plan to remove more than 1.4 million Palestinians from the city. Officials said Israel proposed a plan to move 1.4 million Palestinians from Rafah to tents north of the city over several weeks, but the Americans emphasized that the plan did not include addressing the needs of the number of refugees, food or water needed and that any plan should take months. Defense expert Michael Beck points out that some disagreements are inevitable, especially with Israel focused on the goal of destroying Hamas and the Biden administration trying to strike a balance between its global interests while continuing to support Tel Aviv ([Aljazeera Net, 2024d](#)).

Meanwhile, David Des Roches, a professor at the East South Asia Centre for Strategic Studies and former Pentagon official, stated that American aid to Israel is also lacking, such as Israel's request for Apache attack helicopters being denied. Ambassador David Mack, former US Assistant Secretary of State for the United Arab Emirates, highlighted the refusal of Netanyahu and his right-wing coalition partners to pursue a peaceful solution in Gaza despite the urging of more moderate Israeli leaders and many Israeli military commanders. He added that Biden says the right things but does not take action, such as stopping arms shipments because of his strong emotional attachment to America's full support for Israel but internal political pressure is mounting on Biden to use more punishment to change Israeli policy ([Aljazeera Net, 2024d](#)).

EJ Dionne, a professor of government at Georgetown University, said that there are significant differences between Biden and Netanyahu. Their internal political conflicts of interest and perspectives on long-term peace in the Middle East have always been different. He cited Biden's statement not to provide military support to the Rafah invasion in southern Gaza for fear of increasing the already horrific population casualties and the impact would go beyond presidential campaign policies in 2024. Netanyahu and his right-wing coalition partners alienated President Biden, one of Israel's allies. Biden's interactions with Netanyahu have been poor since visiting and giving full support to Israel after the 7 October 2023 attack and the Israeli people realized his grief by responding with approval far above Netanyahu. Despite the high Palestinian death toll, Biden continued to

support Israel during the months-long war in Gaza which caused considerable concern among his party. Biden may have had enough of this attitude and decided to oppose a major invasion of Rafah. However, for Netanyahu stopping the conflict implies widespread opposition to him, including from members of the right-wing coalition he leads, and necessitates new elections. If Netanyahu is dismissed, his corruption trial will resume. Netanyahu's willingness to feud with a Democratic Party president who pays a high political price for his support of Israel has destroyed Democratic Party support for Israel (Arabic, 2024b).



Figure 4. Caricature 4  
(Ahmed Rahma, 2024c)

## Analysis of the Fourth Caricature

### 1. Text Dimension

Figure 4 shows the sentence at the top of the caricature with the words 'احتجاجات طلابية في الجامعات الأمريكية داعمة للشعب الفلسطيني'. In general, this text describes the protest movement carried out by students on several American campuses in support of the Palestinian people. The use of the word 'احتجاجات طلابية' refers to the demonstrative actions carried out by some students to voice their aspirations and demand independence. In addition, the word 'الجامعات الأمريكية' provides the context that this activity took place in an American educational institution to voice support for international issues, and the word 'داعمة للشعب الفلسطيني' confirms the position of students in voicing support for the Palestinian people. The implied message of the cloud-shaped Arabic text 'فلسطين حرة' represents the students' dream for Palestinian independence. This sentence not only creates a textual dimension of discourse about the struggle of student protests on several American campuses but also as solidarity support for Palestinian independence.

### 2. Discourse Practice

In Figure 4, the discursive practice dimension is illustrated through a caricature published on Instagram @rahma\_toons on 27 April 2024. This caricature

by Ahmed Rahma expresses social criticism by including a message in the caption that reads 'احتجاجات طلابية في الجامعات الأمريكية دعماً للشعب الفلسطيني' Student protests at American universities in support of the Palestinian people. This post is a medium of expression and a communication tool to express solidarity with the struggle of the Palestinian people. This is evident from the audience interaction of the account which reached 1,333 likes. This indicates that the message conveyed has succeeded in attracting empathy and public awareness of the Palestinian struggle.

### **3. Sociocultural Practice**

The caricature uploaded in Figure 4 shows the moment of graduation by throwing the toga into the air which symbolizes graduation. The sky with Arabic writing that resembles clouds signifies hope for the Palestinian people's struggle for independence. This is a representation of the current situational context. Institutionally, this caricature reflects an educational institution that not only teaches but also raises social awareness in taking action on global issues. From the social aspect, this caricature represents a young generation that is socially conscious and values global solidarity. Overall, this caricature provides a socio-cultural criticism of the protest movement carried out by students on several American campuses as a form of support for the Palestinian people.

A series of student rallies demanded that Israel stop its attacks on Gaza in various parts of the world with demands, including that university administrations stop cooperating with Israeli universities, withdraw their investments from companies that support the occupation, and provide freedom of expression. The students chanted phrases such as 'Free Palestine', 'We will not rest and will not stop', and 'Stop investments'. Following police involvement and the arrest of dozens of students, the demonstrations spread to more than 70 American campuses, including Harvard University, Yale University, and Massachusetts Institute of Technology (MIT), as well as universities in France, the UK, and Germany. Israel pressured American universities to stop the student movement. Israeli Prime Minister Benjamin Netanyahu described what happened at the universities as horrific and accused the protesting students of attacking Jewish students and professors in an anti-Semitic mob occupying America's top universities. These accusations are, of course, manipulative accusations by Israel, playing the victim because students on campuses around the world have been critical of what Israel is doing and what is happening in Palestine ([Aljazeera Net, 2024e](#)).

### **CONCLUSION**

Based on the results of research and discussion conducted on the humanitarian conflicts report against Palestinians and Israelis in Instagram @rahma\_toons caricatures based on Norman Fairclough's critical discourse analysis theory, the researcher can draw the following conclusions, namely (a) the form of the text dimension of Instagram @rahma\_toons uses vocabulary structures and language styles that are by the rules to convey caricature messages; (b) the discursive practice form of Instagram @rahma\_toons conveys messages that attract audience attention and interaction; and (3) the socio-cultural form of

Instagram @rahma\_toons presents the latest news with interesting caricature visuals.

The Instagram account @rahma\_toons owned by an Amman-Jordan cartoonist, Ahmed Rahma, is always up to date describing the current conditions of the humanitarian conflict between Palestine and Israel through his caricature work which has quite a lot of followers up to 9,521 followers on Instagram. The Palestinian and Israeli humanitarian conflict report in @rahma\_toons Instagram Caricatures consists of text, discourse practice, and sociocultural practice. The three dimensions of discourse cannot be separated from one another.

Research conducted by researchers related to the humanitarian conflicts report against Palestine and Israel in @rahma\_toons Instagram caricatures is only limited to the dimensions of text, discourse practice, and sociocultural practice based on Norman Fairclough's critical discourse analysis perspective. Therefore, future researchers should discuss other aspects more thoroughly by expanding the scope of research, which can be studied using the latest caricatures and current news from the same source or other sources, critical discourse analysis theory other than Norman Fairclough, semiotic theory, and others.

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