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## INTRODUCTION

**The relevance of research.** The animation industry continues to develop rapidly today, moving graphic images have become an integral part of visual culture. We see them in fiction, popular science and educational films; they are the basis for scientific modeling of projects, the development of which is unthinkable without the use of animation technologies.

Vocabulary of film discourse is peculiar and unique. It was born and is being born in the depths of the English language itself, in different social spheres and age groups as a striving for brevity, expressiveness, sometimes as a protest against a boring or long word, as a desire to christen an object or its properties in its own way.

We live in the age of animated comedy, one of the fastest growing sectors of modern animation; there is a growing interest of an adult audience in series originally designed for a children's audience; leading Hollywood film actors and film actresses are involved in the creation of cartoons, giving voices to their characters. All this is evidence of the importance of animation production for the modern cultural industry.

Collective identity refers to the group's social representation of itself. In modern cartoons, the political situation is comprehended in a particular community, a response to the modern socio-political context. The cartoon medium is less limited by the conventions of physical reality in relation to its narrative, therefore it provides more opportunities for demonstrating society's ideas about itself.

Animated cinema of the XXI century reveals a non-trivial sensitivity to socio-political issues: films about local wars and the lives of migrants allow, in an accessible language of animation, to tell about critical points in the development of individual and collective history and reflect on painful experience. Cartoons such as “The Simpsons” and “South Park” satirically reflect on the problems of modern democracy, institutional crisis and much more.

Such is the potential of animation as an artistic medium: it invites the viewer to consider the plot from a distance, using a visual code that immediately separates the reality of the recipient of the animation from the imaginary context - even animation

that strives for a realistic depiction continues to emphasize its conventionality either visually or narratively - realistically depicted characters placed in a fairy tale context. Therefore, we can conclude that political cartoons are a topical object for scientific study.

**The purpose of the study:** to determine the functionality of cognitive mechanisms in modern English-language political cartoons.

The set purpose determines the need to solve the following **research tasks**:

1. To consider political cartoons as a genre of animation;
2. To describe the structure of the cognitive meaning of political cartoons;
3. To analyze ideological and aesthetic aspects of the cognitive content of political cartoons;
4. To highlight cognitive influence strategies in political cartoons;
5. To systematize mechanisms of cognitive influence in political cartoons.

**The object of study** is a phenomenon of political cartoons.

**The subject of study** are cognitive aspects of political cartoons.

**Research methods.** During the writing of the work such general scientific, linguistic and translation methods were used as: analysis (used to dissect the subject of knowledge, abstraction of its certain aspects or aspects), analogy (used to assimilate forms), comparison (used to compare certain language units to identify their features), systematization (used to classify and organize the process), concretization (used to determine certain relationships between the conditions of existence and the form of grammatical constructions), distribution (used to identify individual units), semantic method (used to determine the values of language units). The method of descriptive translation analysis was used to establish the methods of translating non-equivalent vocabulary into Ukrainian.

**The scientific novelty of the research** is determined by the fact that it summarizes the information available in modern science about political cartoons, their leading characteristics and typology.

**The practical significance of the work** is manifested in its further application to the study of cognitive aspects of political cartoons. In addition, the results can be

used to highlight the problems of translation of non-equivalent vocabulary, as well as in writing scientific papers and as methodological materials in courses of text linguistics, psycholinguistics, and linguoculturology.

Work consists of introduction, three chapters. conclusion and references.

# CHAPTER 1. MODERN APPROACHES TO THE STUDY OF POLITICAL CARTOONS

## 1.1. Political cartoons as a genre of animation

Almost everyone connects animated movies with childhood, a sense of excitement, happiness, and fun, as well as with vivid colors and a riot of fantasy. In actuality, animation is a very serious type of art. It is older than cinema because it began on July 20, 1877, when Émile Renault, a self-taught French engineer and science popularizer, presented a device that allowed users to view a series of multiple drawings as a smoothly moving image to members of the French Academy [10, p. 134].

A creolized sort of text, animated cinema text incorporates both linguistic (lingual) and non-verbal (non-verbal) systems. An animated film's dubbing translator works directly with the spoken system, providing written translations of the original lines from editing sheets. However, since the verbal and non-verbal systems of an animated film ensure the consistency and coherence of the text and are connected, meaning that none of the systems can carry all of the information load alone, consideration of the non-verbal system during the translation of the verbal system of the animated film is a necessary condition for achieving an adequate translation in duplication.

Pre-translation, which analyzes the animated film's non-verbal system, and translation, which chooses the counterparts of the animated film's verbal system while taking into account the characteristics of its non-verbal system as revealed during pre-translation, are the two stages involved in the process of choosing the counterparts of the animated film text.

To provide an accurate translation, the findings of the non-verbal system analysis of the animated film should be taken into consideration during the translation process. We see the phonetic synchronism-based technique as the primary method for choosing responses during the pre-translation stage. We differentiate sub-strategies

for the selection of responses within the framework of this approach based on the principles of dramatic and semantic synchronism.

Since the eighteenth century, there have been contemporary political cartoons. Political cartoons emerged and were widely used in the 1800s as a result of the surge in newspaper and magazine readership. Many well-known cartoons calling for social change were created by Thomas Nast, A.J. Volck, and Joseph Keppler.

It is clear why they are so well-liked. People with limited reading skills might comprehend and relate to a format that conveyed important information in a lighthearted, enlightening way. The cartoonist communicates the topics and issues of their historical age using comparison, sarcasm, symbolism, and exaggeration.

The political caricatures shown here have the ability to inspire, anger, or entertain even if the caricature may not always be taken seriously as a medium.

Political cartoons convey viewpoints on popular subjects and notable figures. They appeal to readers of all skill levels. The actual meaning of the cartoon is sometimes too nuanced for the casual or ignorant reader to understand. The reader needs to be familiar with both history and current affairs in addition to the fundamental cartooning skills in order to completely comprehend a cartoon. With this knowledge in hand, the reader must use critical thinking techniques to analyze the cartoonist's meaning and viewpoint.

The *Plumb-pudding in Danger* by James Gillray, hailed as "the greatest political cartoon ever" by British cartoonist and author Martin Rowson, is an example of the caricaturist's scathing satire from the Georgian era. The cartoon, which was created in 1805, shows Napoleon Bonaparte, the French emperor, and William Pitt, the British prime minister, eagerly cutting a plum pudding that is shaped like the world as a humorous allegory for their struggle for global dominance. Later artists, such as Steve Bell, a cartoonist for the *Guardian*, have frequently plagiarized it.

In New Zealand-born cartoonist David Low's *Rendezvous*, Hitler and Stalin genially greet each other after their joint invasion of Poland with the words "The scum of the earth, I believe?" and "The bloody assassin of the workers, I presume?" A cynical critique of the Nazi-Soviet Pact of 1939, the cartoon outraged Hitler to

which Low responded, “No dictator is inconvenienced or even displeased by cartoons showing his terrible person stalking through blood and mud...What he does not want to get around is the idea that he is an ass, which is really damaging.”Published on VE Day in the British newspaper *The Daily Mirror*, Philip Zec’s 1945 cartoon is a visual call for peace, depicting an exhausted, injured soldier offering a laurel representing victory with the caption: “Here you are – don’t lose it again!” Despite having angered Labour politician Herbert Morrison three years prior with an earlier cartoon he denounced as “worthy of Goebbels at his best”, Zec’s *Don’t Lose It Again* was enough to prompt the politician to apologise to the cartoonist and ask permission to republish the cartoon as part of the Labour Party’s 1945 general election campaign.

Thomas Nast, who is widely hailed as "the father of the American cartoon," is most known for his works that parody politicians William Magear "Boss" Tweed and Tammany Hall, the Democratic political organization that Tweed oversaw and was regularly accused of nepotism. Nast is attributed for affecting the bad public opinion of the group, which resulted in significant support being lost in the USA's 1872 election, by drawing attention to the corruption and cronyism of the so-called Tammany Ring.

Robert Minor's 1916 painting *At Last a Perfect Soldier* depicts a happy army doctor sitting over a massive, headless recruit who is a perfect combatant for his bulk and lack of a brain. The painting was first published in the radical, left-wing magazine *The Masses*. The US Post Office stopped shipping the magazine because of the drawing and other contentious caricatures by cartoonists including Art Young and HJ Glintenkamp, allegedly in violation of the Espionage Act. This sparked a court dispute that led to the journal's dissolution.

A gin-addled mother lets her child fall to its death in the foreground of 18th-century artist William Hogarth's painting *Gin Lane*, which shows a nightmarish scene of Londoners crazed and debauched by the evils of gin consumption. Ironically, a drunken ballad-seller is selling flyers titled "The Downfall of Mrs. Gin" while also allowing his customers to drink. *Gin Lane* and *Beer Street* were both published in support of Britain's Gin Act of 1751, which tried to restrict the consumption of

spirits. Beer Street, in contrast, showed cheerful, healthy people sensibly drinking the far less intoxicating beer.

The 1831 caricature "Gargantua," by French caricaturist Honoré Daumier, a ferocious rival of King Louis Philippe, depicted the monarch as a money-grubbing version of the monster from the title of François Rabelais' tale from the 16th century. The publishers of *La Caricature*, the satirical publication the image was intended for, were prosecuted several times while Daumier was imprisoned for six months at Paris' Sainte-Pélagie prison. Published in the wake of the 1819 Peterloo Massacre, which left hundreds of protestors who gathered to demand parliamentary reform injured and another 15 Killed, the image was condemned as "arousing hatred of and contempt of the King's government, and for offending the *The House That Jack Built*, a very well-liked book based on the nursery rhyme of the same name, sold over 100,000 copies between 1819 and 1820.

After CA Tripp's 2005 book *The Intimate World of Abraham Lincoln*, in which he speculated that the president might have been homosexual, was published, cartoonist Robert Grossman was inspired to create the contentious cartoon *Babe Lincoln*, which shows the president wearing a bustier, bloomers, and high heels. Readers were outraged by the caricature's homophobia and stereotyping of homosexual men, and they poured letters of fury into *The Nation*, which published the comic. In a subsequent statement of regret, Grossman said, "In the impoverished mental landscape of a cartoonist, this is what passes for true inspiration."

Dutchman Louis Raemaekers was perhaps the most significant cartoonist during the First World War. The German government sought to pressure the Netherlands to bring the artist to justice for "endangering Dutch neutrality" because of his anti-German works. Raemaekers was never charged with a crime related to his cartoons, but there were reports that Germany had set a bounty of 12,000 guilders on his head and that he would finally leave to London. *To Your Health, Civilization!*, a parody of contemporary conflict in which Death toasts humanity with a cup of blood, is one of his contentious cartoons.

Herbert Lawrence Block, well known by his pen name Herblock, was a 1909-born artist best renowned for his caustic political cartoons. Some of his most well-known works parody Richard Nixon. *Here He Comes Now*, which was published in the *Washington Post* in 1954, shows Nixon, who was just beginning his political career at the time, creeping out of the sewer. The future president reportedly decided to stop receiving the newspaper as a result.

The 2008 cover of *The New Yorker* by Canadian-born cartoonist Barry Blitt, titled *The Politics of Fear*, which featured then-presidential candidate Barack Obama dressed entirely in Muslim garb and his wife Michelle dressed in military gear, sparked such outrage among readers that thousands of them complained while Obama's spokesman Bill Burton called it "tasteless and offensive." Few works of art may have such a long-lasting impact on society, as David Remnick, editor of *The New Yorker*, defended Blitt by saying: "The fact is, it's not a satire about Obama - it's a satire about the distortions, misconceptions, and prejudices about Obama." Political cartoons are distinctive and stand out more as a media medium. Political cartoons are "visual metaphors," according to Janis L. Edwards in *Political Cartoons from The 1988 Presidential Campaign*. They are "ideas sustained by observation." Political cartoons could continue to exist because they blur the line between reality and fantasy. A shift in topic matter is evident as a result of political cartoons' success as a vehicle for political communication.

Political cartoons swiftly cemented their position in American politics and society and are today seen as a legitimate type of mass media. Their influence is as strong as ever today. The subject of development is then raised by the continued use of cartoons as a vehicle for political discourse. Has political cartooning changed as a result of the modifications and advancements in media? Both the substance and format of cartoons have changed.

The initial colonial-era cartoons focused on arguments between colonies. Soon after, the Civil War was covered, and during World War II, the government employed political cartoons as propaganda. Today's cartoons address topics including dot coms and terrorism.

Today's cartoons are evolving not simply in terms of content but also in terms of how they are viewed and where they are heading. The World Wide Web is both the future of cartoons and maybe the most powerful trigger for their progress. For instance, groups like PETA, Amnesty International, and Brady Campaign to Prevent Gun Violence are leveraging the internet to further political cartooning. To make their points, some groups use short internet videos. These films are satirical and parodic, and they have an almost caricature-like sense of humor. This new trend is described in "See Our Film, Join Our Cause" by Jenn Shreve and contrasted with the more conventional political cartoons. Free Range Graphics co-founder Joseph Sachs states, "We actually think of these in the spirit of political cartoons. It's a tried-and-true strategy for spreading concepts among individuals.

According to Shreve in "Photoshop: It's All the Rage," "Photoshopping, as its practitioners call it, is a booming online pastime for hobbyists and graphic designers whose altered documents have taken up residence in the popular imagination alongside political cartoons and satirical text." A increasing number of websites that focus on "visual puns, satirical commentary, and political expression" are mentioned by Shreve (Shreve). Political cartoons have clearly evolved, but the future is unknown.

From the printing press to the World Wide Web, the media has undergone rapid and unavoidable change throughout each century. It is not surprising that political cartoons also change as media material does. They are a unique creature, yet with each new century, there are glaring contrasts between them.

Political cartoons in America have seen significant changes in both substance and form, and future developments are hard to forecast. The only thing that can be said with certainty about them is that they will continue to influence opinion and popular culture.

The Cultural Cold War: the CIA and the World of Arts and Letters by Francis Stoner Saunders describes how the agency supported writers and thinkers from all political viewpoints as well as those who made radio, TV, and cinema. The American public was the target of a well-funded propaganda operation that intended to

convince the people that their nation was a well-functioning capitalism machine with fair opportunities for everyone. Along with the CIA's numerous efforts into jazz and modern art, animated movies like the 1954 rendition of George Orwell's *Animal Farm*, which we just covered, received financial support from the agency and production advice. We've previously written on other animated government propaganda films, such *Duck and Cover*, a cartoon that suggests keeping clean can help people survive a nuclear war, and *A is for Atom*, a nuclear energy PR piece.

Three quick animations, paid for and commissioned by private interests, are presented to you today. Alfred P. Sloan, a former CEO of General Motors, funded the production of these movies for Harding College in Arkansas (now Harding University). The name is presumably well-known. Today, the Alfred P. Sloan Foundation generously funds medical research, public television and radio, as well as other charitable endeavors. In a two-part essay for Animation World Network, Karl Cohen claims that Sloan, widely regarded as "the father of the modern corporation," had a thing for Harding's bootstrapping president, George S. Benson, a Christian missionary and crusading anti-Communist who used his position to promote God, family, and country.

Cohen claims that Sloan gave Harding a sum of money in the several hundred thousand dollar range to support "educational anti-Communist, pro-free enterprise system films." Former Disney writer and producer John Sutherland worked on nine movies under the college's contract. The title card that introduces each short explains that these were apparently developed "to create a deeper understanding of what has made America the finest place in the world to live." Watch "Why Play Leap Frog?" from 1949 at the top of the page. also view "Meet King Joe," another 1949 Harding movie, immediately above.

Watch the third of the 1948 Harding propaganda movie, "Make Mine Freedom," up top. Each of these movies, billed as "Fun and Facts about America," has a stern narrator who carefully discusses the subtleties of American exceptionalism while telling rote patriotic tales. The narrative of Joe, an unhappy doll-factory worker, is told in the book "Why Play Leapfrog?" Joe discovers some

significant lessons about the supply chain, labor, and prices. He discovers that if he wants to keep up with the growing expense of living, he must work even harder to boost his output (and engage with management). The character of "Meet King Joe" introduces us to the "king of the workers of the world," so named because he has access to more goods than other nations' impoverished schlubs. Joe, who is "no smarter" and "no stronger than workers in other lands," only gets these benefits thanks to, you guessed it, capitalism's miracles. Before presenting us to a snake oil charlatan peddling "ism," a Commie-like tonic, to a bunch of U.S. labor disputants—if only they'll sign away their rights and property—"Make Mine Freedom" informs viewers of their constitutional rights. The gathered mob seizes the opportunity, but suddenly John Q. Public shows there and refuses to give away his freedom for "some imported double-talk."

In Cohen's piece, which also contains details on Cold War animated propaganda films created by Warner Brothers and Disney, you can learn much more about the partnership between Sloan and Benson as well as the other movies Sutherland developed with Sloan's funding.

## **1.2. Typology of political cartoons**

A political cartoon is an animation that uses a political issue or event to make a point. They are available in all daily newspapers, but not in the comics section. Look instead on the editorial sections, which are adjacent to the editorial columns and opposite the opinion essays. Also available in newsmagazines and political websites [22, p. 93].

Political cartoons may attempt to amuse, like comic art, to make life more tolerable, like a social cartoon, or to bring order through government action, like a successful political cartoon.

Political cartoons fall into three distinct categories.

1. The most benign form of cartoon commentary is comic art. The objective of the artist is to provide straightforward amusement to a tired world. This type of art

attempts a humorous and light-hearted observation of everyday life and problems [23, p. 28].

2. Social commentary is a second form of animation, with a bit more edge added to the graphic art. The intent of such cartoons is to comment on daily life and its problems. His or her primary objective is to elicit a sardonic expression of recognition, presumably making life and its annoyances more bearable.

3. The social caricature typically has a more objective perspective than the third variety, the political cartoon.

The viewpoint of the political cartoon is highly subjective. The objective of a political cartoonist is to persuade the audience to adopt a particular viewpoint and encourage them to take action. Political cartoons are illustrations that convey a partisan message to viewers regarding how they should think or act politically. As with editorials, the majority of political cartoons are a form of journalistic commentary intended to influence viewers regarding the specific political events of the day.

Political cartoons can be quite humorous, particularly if you comprehend the issue they are commenting on. Their primary purpose, however, is not to entertain, but to persuade [25, p. 108].

A good political cartoon provokes thought about current events, while also attempting to influence your opinion toward the cartoonist's viewpoint. The greatest political cartoonist can subtly alter your perspective on an issue without you even realizing it.

Cartoonists use a variety of techniques to convey their message. Not every cartoon employs all of these techniques, but the vast majority of political cartoons do. The most common techniques employed by cartoonists include symbolism, exaggeration, labeling, analogy, and irony.

Once you learn to recognize these techniques, you will be better able to comprehend the cartoonist's point. You should also be aware of any political prejudice or slant the individual may have [22, p. 73].

When you understand the cartoonist's perspective, it is simpler to form your own opinion. You should also be aware of the persuasive techniques employed by other media, such as political advertisements and television news programs. There are many individuals out there attempting to sway your opinion; it is prudent to be aware of how they do it [24, p. 70].

Consider the fundamental characteristics of contemporary political caricatures.

### Symbolism

Cartoonists represent complex concepts or ideas with basic objects or symbols. After identifying the symbols in a caricature, consider what each symbol represents in the cartoonist's mind.

### Exaggeration

In order to make a statement, cartoonists occasionally exaggerate the physical characteristics of individuals or objects. When analyzing a caricature, look for characteristics that seem excessive or exaggerated. (Facial characteristics and apparel are among the most frequently exaggerated characteristics.) Next, determine what point the cartoonist was attempting to make by exaggerating.

### Labeling

Cartoonists frequently designate objects and individuals to make it apparent what they represent. Be aware of the various labels that appear in a caricature, and consider why the cartoonist chose to designate that particular person or thing. Does the label clarify the object's significance? [23, p. 29]

### Analogy

An analogy is the comparison of two dissimilar objects that share characteristics. By comparing a complex issue or circumstance to a more familiar one, cartoonists can help their audiences see it in a new perspective. After examining a caricature for some time, attempt to identify its primary analogy. What two circumstances does the cartoon contrast? Once you have grasped the main analogy, consider whether this comparison clarifies the cartoonist's point [23, p. 29].

### Irony

Irony is the contrast between how things are and how they should be or how they are anticipated to be. Cartoonists frequently employ irony to convey their opinions on a given topic. Consider whether the situation portrayed in a cartoon contains any absurdity.

There are examples of political caricature symbols.

peace - dove, olive branch, triumph sign, balance scales;

Uncle Sam, the flag, the stars and stripes, the shield, and Lady Liberty represent the United States.

- Democrats – donkey;

- Republicans – elephant;

death - vulture, cadaver draped in a shroud, skull and crossbones, grim reaper;

affection - heart, Cupid, Venus;

- money – dollar note or dollar sign [25, p. 104].

Political caricatures are distinct in that they convey opinions about very specific current events. A political caricature emphasizes on a specific public issue, personality, event, or trend in the real world and makes a statement about it.

Symbolism refers to the use of a sign or object in an artistic work to represent something other than itself. The efficacy of a symbol depends on the assumption that its audience can comprehend its meaning. The use and treatment of such symbols in a cartoon reveals the cartoonist's and possibly the audience's perspective on the object being symbolized. Symbols highlight multiple facets of an issue, problem, event, or public figure [25, p. 114].

The first depiction of America in European illustrations during the early 1700s was of an Indian child or royalty resembling Pocahontas. It is not difficult to comprehend why Europeans created this representation of Americans to symbolize the New World. It is also simple to comprehend why settlers rejected it. Benjamin Franklin is believed to have created the first American political caricature in 1747 for the cover of one of his pamphlets. The cartoon concentrates on frontier conflicts with the Native Americans and the necessity of colonial self-defense. The colonial

Americans did not hold a sentimental view of the indigenous, nor did they appear to desire to be represented by an Indian image.

Political caricatures do not attempt to depict reality literally. They combine visual elements with words in numerous peculiar ways. Cartoonists frequently exaggerate or minimize the relative proportions of the objects they depict, frequently to emphasize the strength or frailty, the significance or insignificance, the peril or helplessness of a particular person, group, or social force [25, p. 112].

Distorting the shapes of objects can also be used to highlight various aspects of the concept or issue being represented.

Exaggerated size and distorted shape are only two of the many visual characteristics or techniques that lend significance to the symbols in a cartoon. Facial expressions, the placement of one object in relation to another, unusual forms of dress, the unusual shading of certain features, and the typefaces used for captions and other words can all contribute to the meaning or point of a cartoon. Each feature or element in the finest editorial cartoons contributes to the overall message.

The distorted images in a caricature can have a profound effect on the viewer's emotions, and they frequently reveal the artist's implicit assumptions. We primarily ponder with language.

A visual image in political caricatures may only represent a word or phrase. For instance, a depiction of Uncle Sam represents "the United States." However, in an effective cartoon, Uncle Sam's facial expression, body language, shape, and scale may also contribute to the cartoon's meaning. Frequently, we respond emotionally to these visual elements without realizing what is affecting us.

This is how the caricature convinces us to embrace its viewpoint. However, the potency of visual imagery can make it difficult for us to think independently. Political caricatures can shed light on numerous issues. However, they can also manipulate us into accepting ideas we would not embrace otherwise [24, p. 86].

By exaggerating characteristics affiliated with an entire group, stereotyping eliminates anything uniquely individual. Cartoonists frequently attempt to exploit our implicit prejudices, but the results can be misleading and offensive. It is not always

clear whether a given stereotype is merely a convenient shorthand or a derogatory epithet. When using stereotypical symbols, care should be taken because they tend to elicit emotional responses. It is possible for stereotypes to reinforce pernicious prejudices.

Caricatures help us rapidly identify news figures. A caricature is typically an exaggeration or distortion of a person's defining characteristics. Since the purpose of cartoons is to arouse emotions and spark debate, caricatures are frequently not very favorable. Consequently, the cartoonist will choose to accentuate the least flattering characteristics. However, the best caricatures distort the subject's features in a way that discloses something significant about the subject. When used properly, they can provide insight into a subject or topic while also raising important concerns about public figures [25, p. 74].

Humor "takes the edge off" a serious topic and provides the reader with an honorable route out. A political cartoon must not imply that dissenters are idiots for disagreeing. Each reader must be permitted to determine the implications of the caricature and his or her position on the issue.

Irony (a forceful statement that is evidently the antithesis of reality) and Satire (the use of exaggeration to make light of people) are frequently significant components of cartoon humor. They can be used to ridicule public figures or to force the viewer to become a more active participant in the "dialogue" depicted in the cartoon.

The most effective use of words in cartoons is to reinforce the cartoon's nonverbal characteristics. Words should only aid the other elements of the animation in conveying a single, overarching message. In this manner, the reader must typically consider the caricature and determine whether or not he or she agrees with its primary point. Captions can include famous sayings, slogans, song lyrics, and other well-known phrases. Remember that captions should not detract from or render superfluous the visual elements of the animation [23, p. 28].

Political caricatures expect spectators to use their knowledge of society to form opinions, make decisions, and act. Numerous visual elements and words in a

caricature can only be comprehended by someone who is knowledgeable about the individual or topic being portrayed.

During the Cold War, propaganda was active in America as well, manifesting itself in film, magazines, and posters. In the realm of animation art, one image stands out: "Make me free" (1948), in which an incomprehensible character attempts to sell the narcotic "Izm" to Americans. He guarantees that after his action, all pressing problems will be resolved. The cartoon's ideology demonstrates what can occur if the citizens of the United States fell for such pseudoscience. In the recording, the lifestyle of "unique people" is also praised in particular [26, p. 44].

Such a strategy flawlessly constructs a favorable image for the American state. Conflict in animation inspires confrontation in daily life. In the informational confrontation, the materials communicated to the viewer were the most crucial means required.

Thus, the Cold War era, which gave birth to a bilateral ideological conflict between revolutionary and capitalist nations, encompassed a variety of media texts, including cartoons/animations. The state used cartoons to convey the requisite confrontational messages in order to influence not only the older audience, but also younger citizens, specifically children [14, p. 17].

The animated series "absorbs" world-famous individuals. J. Assange, creator of the website WikiLeaks, was among the 2012 participants. Assange.

The international exhibition of The Simpsons is accompanied by an adaptation of the series to local customs. In 2005, when The Simpsons began airing in the United Arab Emirates, elements of the characters' behavior that could provoke audience protest were removed: Homer Simpson (Omar Shamshun) in this version does not drink beer or eat bacon, and hot dogs were replaced with grilled Egyptian beef sausages [23, p. 28].

The Simpsons' popularity outside of the United States is due not only to the simplicity of the narratives and the vibrancy of the animation, but also to intelligent marketing. Specifically in Angola, advertisements for the premiere of The Simpsons

portrayed the family as a "African" one. A local advertising agency gave the characters the appearance of an Angolan family.

In the 1990s, a revolution occurred in the animation industry. In addition to technological advancements, thematic shifts and well-known developments in the field of foreign policy satire should be noted [22, p. 47].

Fisnik Ismayli, a former radio operator in the Albanian Kosovo Liberation Army (KLA), created a sarcastic cartoon about Kosovo politicians and their "international saviors" [4, p. 72] titled *The Pimpsons* (a play on words: *The Simpsons* and pimp). The film's principal protagonists include Albanian Prime Minister H. Thaci and US Ambassador to Kosovo K. Dell. After Thaci dispatched a ROSU detachment to Serbian checkpoints on July 27, 2011, Fisnik painted Thaci's palms red [29, p. 43].

Modern geopolitical realities include the intensification of conflict between the international community and anti-systemic phenomena like terrorism. In this conflict, animation tools are beginning to be utilized. In 2011, the radical Islamist group Abu al-Layth al-Yemen produced an animated film in the Disney style to disseminate al-Qaeda's message to children. The cartoon contains anti-Western propaganda regarding the Prophet Muhammad and religious conflicts [27, p. 31].

The animation also reflected the most significant geopolitical phenomenon, known as the "Arab Spring." Even after the transition of power, the situation in Tunisia remained so volatile that, prior to the election, a dispute erupted over the French animation *Persepolis*, which broadcast on the local television station Nessma. It presents Iran's history, culture, and customs from a critical perspective. But most importantly, it depicts God, which is rigorously forbidden in Islam. Thousands of protesters demanded the closure of the television station and the reinstatement of traditional Islamic values [5, p. 81].

Mickey Mouse, one of the most popular animated characters, was linked to political scandals in Egypt. The telecommunications-industry-rich Coptic entrepreneur Najib Sawiris was threatened with imprisonment for publishing illustrations of Disney characters in Muslim garb on Twitter [6, p. 79].

From the foregoing, it can be concluded that the foundation for cartoon propaganda was laid in the pre-war period, but that it manifested itself most actively during the conflict. Both states demonstrated what was necessary to motivate and stimulate the population. Also created was the image of a "nationwide enemy" that posed a threat to the entire society [18, p. 103].

American animation was presented in every way conceivable as "the only hope for the world's salvation" and the superiority of the United States over other nations. The introduction of "soft power" into animation studios occurred against this backdrop.

From the late 1980s to the mid-2000s, contemporary American animation has been referred to as the "American animation renaissance." After a general decline in the 1960s and 1980s, many major American entertainment companies reformed and revitalized their animation departments during this time.

The United States has had a significant global impact on animation. Since the mid-2000s, traditional animation has lost interest in digital and flash animation, and the current era has been dubbed the "millennial century of American animation" [12, p. 214].

The global community has a very peculiar perception of American animation. In a number of nations, certain cartoons that predate the era of new technologies are prohibited. Evidently, the current government in all films seeks propaganda and sometimes finds it.

Human behavior and cultural differences only make sense when viewed through the group's underlying beliefs, perceptions, and values. Obviously, each country's value system is unique, which is why there are doubts about viewing art paintings [21, p. 224].

For some, what is considered normal is abnormal for others. In China, for instance, the famous American animation "Winnie the Pooh" is prohibited because, according to the authorities, the primary character resembles the country's leader. Cartoons and animated series are prohibited from airing in the country. It all began with Internet parodies that made comparisons between the bear and Chinese President

Xi Jinping. This adorable honey consumer is distressingly similar in photographs and, according to Chinese users, in character [17, p. 232].

"Miracles on wheels" is a well-known animation that was initially prohibited in the United States and Japan, and then in the rest of the world due to legal misconceptions that contributed to the perpetuation of Asian stereotypes.

In one episode, Baloo was tasked with transporting a gift parcel concealing an explosive. The bear escaped unharmed because he was unaware of the contents of the parcel. The children are shown the opposite effect of the rule "ignorance of the law does not exempt from responsibility" [7, page 312].

"City Beyond the Horizon" is the title of the second controversial episode that was temporarily pulled from air. Throughout the narrative, panda combatants use the orb to locate the concealed city in preparation for an attack. Many have seen parallels between this story and actual historical events [9, p. 56].

Children's stories have always had a propensity to deliver subliminal messages through imaginative narratives, and the Walt Disney Company's products are no exception.

Maleficent: Mistress of Evil contains a not-so-subtly disguised attack on those who live a life of racial intolerance and seek to harm those who look different from them.

This week, the film will be released in theaters. Here are some other Disney films with political messages woven into their narratives.

It is truly surprising that Disney allowed Tim Burton to get away with this blatant attack on Disney.

In the live-action adaptation of the 1941 animated original, the affluent proprietor of a circus/theme park called Dreamland that resembles Disneyland purchases a small traveling circus in order to obtain the flying elephant.

Substitute Dreamland for Disney, the traveling circus for 20th Century Fox, and Dumbo for the Avatar franchise, and you have the real-life story behind the Disney-Fox merger, which was finalized around the time that this film was released.

While this live-action remake still suffered from Orientalist reconstructions of the Middle East (such as Bollywood dancing and Indian attire in what is supposed to be an Arab setting), it did improve upon the 1992 animated film's depiction of Princess Jasmine. Instead of being solely the exotic treasure of Aladdin and Jafar, the version portrayed by Naomi Scott is a strong-willed politician fighting for the future of her country.

Her character is developed to demonstrate what she desires in life and for her people, as well as why she should be allowed to become Sultan despite archaic rules that attempt to subjugate her gender.

"My girlfriend is a politician, understand?" Scott informed People. "She's not just there to look pretty."

Not all of Disney's political messages have been constructive. This animated classic (later recreated in live-action) is based on the book of the same name by Rudyard Kipling, which is an allegory of British colonial rule in India. Mowgli and the humans represent the Anglo-British colonizers, while the creatures of the jungle represent the indigenous people.

Kipling, who grew up in colonial India, viewed it as a happier place than England, and this perspective is reflected in Mowgli, who was reared in the jungle and favors the companionship of animals to humans.

However, when he encounters a beautiful human female (his attraction being a symbol of his maturation from adolescence to adulthood), he abandons the animals who reared him and returns to the humans. King Louis' hymn I Want to Be Like You implies that humans/British are preferable to animals/Indians.

Regarding ethnic discrimination, let's discuss Zootopia (also known as Zootropolis). This animated film chronicles the inquiry of a novice police officer, Judy, who is discriminated against by her superior because she is a rabbit and is deemed insufficient for the position. Then, after ostensibly solving the case of missing, feral predators, she employs scientific racism to imply that the biology of predators is the cause of these barbaric transformations.

This results in an increase in spiteful speech and discrimination against predators throughout Zootopia, until the prey-supremacist conspiracy is exposed and it is proven that a drug, not biology, is responsible for the aberrant transformations.

Zootropolis reflects the history of bigotry and prejudice in the West against ethnic minorities, but unlike *The Jungle Book*, it has a positive message of inclusion and equality.

*Wreck-It Ralph* contains many philosophical and social themes, but its political focus is on class division. Ralph and Vanellope are both regarded inferior due to their distinctions and are therefore compelled to live in squalor.

All they desire is success, whether it be earning a medal to become a hero or winning a race to gain acceptance.

Over the course of their voyage, they realize that it is who you are, not how many medals you win, that truly matters, although in the current economic climate, a few medals wouldn't hurt.

While *The Incredibles* examined the fiscal repercussions of superheroes – who pays for them to save the day? – who foots the bill? The sequel examines the shifting gender divisions within the family.

Elastigirl is requested to return from her retirement as a superhero, leaving Mr. Incredible to become a stay-at-home father to his children. He struggles with caring for his superpowered offspring and the fact that he is no longer the superfamily's provider.

The film inverts archaic gender norms to demonstrate that society should not be overly concerned with maintaining men and women in their stereotypical roles.

Since its inception, the *Toy Story* franchise has been a commentary on the concept of identity and whether or not we should let it define us. Buzz comes to terms with his identity as a toy rather than an interplanetary space warrior in the first film, while Woody is divided between being Andy's play and part of a Wild West collection in the first sequel.

*Toy Story 3* examines our transition from childhood to adulthood as we are compelled to take on new duties and responsibilities by life. *Toy Story 4* concentrates

on Forky's existential crisis, in which he is told he is one thing but believes he is another.

At the same time, we observe Woody making his final great leap into maturity by moving on with his life and accepting the fact that he is no longer the apple of Bonnie's eye. He decides to discover a new identity by joining Bo Peep in liberation outside of the possession of someone else.

Based on our analysis of the preceding, we can conclude that in the second half of the 20th century, the direction of direct ideological propaganda became manifestly hopeless. The United States responded to the altering conditions first.

A turning point appears to have been reached when the ruling and information establishment of the United States concluded that a more flexible propaganda strategy was necessary. According to its designers, this policy is intended to legitimize the permanent "presence" of American products and control systems on other continents. Currently, there is a trend to "psychologize propaganda", but the primary instrument is the cartoon domain.

### **Conclusions to the 1<sup>st</sup> chapter**

Political cartoons are humorous depictions of government programs, policies, and personalities. During election campaigns, political caricatures employ satire and parody to criticize opponents more frequently than to garner praise. Political cartoons also utilize familiar cultural symbols to enhance their commentary on noteworthy events. Political caricatures are the legitimate progeny of graffiti, retaining the vulgarity and irreverence of their progenitor. The proliferation of political caricatures has increased with the development of communications technology.

Political caricatures, or satires, as they were known in the eighteenth century, have provided individuals with a visual means of expressing their opinions. Throughout history, they have been used to generate discussion about an event, issue, or individual. Moreover, they have become an invaluable instructional resource.

Political caricatures fall into three distinct categories.

The most benign form of cartoon commentary is comic art, which is the first category of political cartoons. The objective of the artist is to provide straightforward amusement to a tired world. This type of art attempts a humorous and light-hearted perspective on daily life and problems.

Social commentary cartoons are a second form of political animation, with a bit more edge to the graphic art. The intent of such cartoons is to comment on daily life and its problems. His or her primary objective is to elicit a sardonic expression of recognition, presumably making life and its annoyances more bearable.

The perspective of the social animation is typically more objective than that of the sociopolitical cartoon.

Political caricatures contain the following characteristics:

1) presenting the idea. Political cartoons differ from other types of illustrations. They may be humorous, but their primary purpose is to offer an opinion or perspective on a news-related issue or problem.

2) symbology. A symbol is any object or design that represents another item, individual, or concept.

3) embellishment and distortion. Changes in size or shape frequently contribute to the cartoon's message. To distort an object is to alter it in some way to make it appear humorous, unsightly, etc.

4) clichés. A stereotype is a simplified perception of a group. It is frequently offensive, but it can help the caricature make its point rapidly.

5) caricature. A caricature is an exaggerated or distorted portrayal of an individual's physical characteristics;

6) wit and cynicism. In many political caricatures, humor is essential. Irony is one type of comedy. In it, a viewpoint is conveyed in such an unusual manner that it actually appears absurd.

7) captions. Words are used to reinforce the nonverbal characteristics of the animation. Words aid the other elements of the caricature in communicating a unified message. Captions can include famous sayings, slogans, song lyrics, and other well-known phrases.



## **CHAPTER 2. WAYS TO IMPLEMENT THE COGNITIVE CONTENT OF POLITICAL CARTOONS**

### **2.1. The structure of the cognitive meaning of political cartoons**

Political cartoons have illustrated the aphorism that a picture is worth a thousand words throughout world history. Since the sixteenth century, illustrated caricatures have been used as satire to highlight significant political and social events of the time. In 1843, England's *Punch* magazine published a cartoon parodying preliminary designs of paintings commissioned for the chambers of Parliament, which gave the practice a new moniker. This illustration, titled "Cartoon No. 1," was the first time the term cartoon was used to characterize amusing, sardonic, or witty drawings or caricatures. It employed straightforward imagery to convey a message intended to influence public debate and the political process.

Martin Luther, the sixteenth-century religious reformer who used illustrated pamphlets and banners to reform the Catholic Church, is a surprising ancestor of the political caricature. In *Passional Christi und Antichristi* (1521), which was illustrated by the printmaker Lucas Cranach, Luther juxtaposed readily recognizable biblical scenes with vicious caricatures of the Catholic Church. One set of illustrations juxtaposed Christ's expulsion of Temple moneylenders with the Pope's sale of indulgences. Europe quickly adopted the use of satirical drawings to make political commentary, and the practice eventually spread to the rest of the world.

Political caricatures had a significant impact on the political culture of early America. Benjamin Franklin was the first American to publish a caricature in a publication in 1754. Franklin, a proponent of colonial unification for protective purposes, employed a common superstition to convey his message. It was believed that a dismembered serpent could be brought back to life if its parts were reassembled before nightfall. Franklin drew a picture of a serpent divided into eight sections with the caption "Join, or Die." The use of readily recognizable symbols as shorthand for commentary continues to be a staple of contemporary political cartoons.

Even in the eighteenth century, political caricatures crossed linguistic and cultural boundaries to circulate globally. William "Boss" Tweed, the chief of the political organization that governed New York City since 1789, is a well-known example. Thomas Nast portrayed Tweed as a criminal in a series of political caricatures published in the American magazine Harper's Weekly. "Stop those damned pictures!" demanded Tweed, "I don't really care what the newspapers say about me." My constituents are illiterate. When Tweed escaped an American prison for Spain, a Spanish official recognized him based on his caricature depiction, leading to his arrest and return to the United States.

In the twenty-first century, political commentary is frequently disseminated globally through the medium of caricatures. Political cartoons are now available in a variety of formats, from single-frame cartoons found on the editorial pages of newspapers to multipaneled cartoons, also known as comic strips. Other popular animation forms, such as comic books, graphic novels, and Japanese anime, as well as various media outlets, such as television, movie theaters, and the Internet, also contain political content. Politically fraught, recurring comic strips, or "funnies," are ideally suited for using humor to address serious issues. Social and political issues can be addressed in comic strips by incorporating them into the everyday lives of the characters. *Doonesbury* and *The Boondocks* are examples of syndicated daily comic strips that provide incisive social commentary and government criticism in the United States.

During the Great Depression, a number of political cartoonists, including Clifford Berryman, Herb Block, and J. N. "Ding" Darling, Jerry Doyle, Rollin Kirby, and Fred O. Seibel are included in the list.

J. N. "Ding" Darling. Jay Norwood Darling (1876–1962) won the Pulitzer Prize for editorial cartooning twice (1924 and 1943) and was voted the nation's finest cartoonist in 1934 by the nation's leading editors. Darling chronicled the views, ideas, trends, and politics of the United States from 1906 until his retirement in 1949, predominantly for the *Des Moines Register*, although his caricatures appeared in publications across the country. His wit and use of political satire, notably in relation

to conservation policy, earned him particular renown. President Franklin D. Roosevelt appointed Darling superintendent of the Bureau of Biological Survey in 1933 due to his interest in conservation. Although Darling was a staunch Republican and was not a supporter of Roosevelt's New Deal policies, he was an ardent promoter of conservation projects, and his caricatures frequently emphasized the importance of environmental-friendly government regulations. The J. N. "Ding" Darling National Wildlife Refuge is named after him on Sanibel Island, Florida.

Herb Block. Herbert L. Block (1909–2001) was a prominent cartoonist of the Great Depression. Six months before the 1929 New York Stock Exchange collapse, which marked the beginning of the Great Depression, Block published his first editorial cartoon entitled "This is the primordial forest—" Similarly to Darling, Block was concerned with preserving nature and the environment, particularly the felling of America's virgin forests, and he addressed these issues in his cartoons. In the 1930s, Block's interest in ecology expanded to include concern for the economic and international environment.

In 1929, Block began his career as a cartoonist for the Chicago Daily News. In 1933, he began working as a syndicated cartoonist for Newspaper Enterprise Association, a Cleveland-based feature service, under the pen name HerBlock.

In 1946, he joined the Washington Post, where he remained for the duration of his career. Throughout the Great Depression, he provided insightful analysis of unemployment and destitution in the United States and the emergence of authoritarianism in Europe. One caricature, titled "Well, everything helps," depicts Hoover and members of Congress and his administration fishing on the Rapidan River. Block comments on the worsening of the Great Depression by depicting Hoover evaluating his "economic program" while fishing and subsequently selling fresh fish on a street in Washington, D.C.

Numerous aspects of the Great Depression were addressed in Block's cartoons, and his editorials were a rallying cry for reform. Although Block supported New Deal policies, he questioned Roosevelt's efforts in certain areas, such as the president's abortive 1937 attempt to fill the U.S. with immigrants. Supreme Court. In 1942,

1954, and 1979, Block was awarded the Pulitzer Prize for editorial cartooning, confirming his reputation as one of the nation's foremost political cartoonists.

Jerry Doyle and Fred O. Seibel contributed to this work. Gerald "Jerry" Doyle (1898–1986) and Fred O. Seibel (1886–1966) were two of the most prominent New Deal-era political cartoonists. They were particularly notable for their unique depictions of Roosevelt. The Richmond Times-Dispatch employed Seibel as an editorial cartoonist from 1926 to 1968, while Doyle spent the majority of his career at The Philadelphia Record and Philadelphia Daily News. Doyle's sophisticated illustrations of Roosevelt, who he depicted as towering, imposing, powerful, and larger-than-life, generally expressed support for the president. Doyle typically portrayed Roosevelt with a smile, gave him titles such as "skipper" to indicate his authority, and depicted him as a quarterback in football games. Seibel, whose illustrations were less realistic in style, typically depicted Roosevelt as struggling and out of control, with a protruding jawline and a penguin-like body. Sometimes, Seibel's caricatures depicted a magician drawing a rabbit from a basket, which was intended to imply that Roosevelt's policies could only succeed through wizardry. However, neither Doyle nor Seibel would hesitate to reverse Roosevelt's typical depiction when, in the cartoonist's opinion, the subject matter demanded it. One of Doyle's most renowned caricatures depicted Roosevelt holding a photograph of Hitler with Hitler's arms in a surrendering position and Roosevelt's arms creating a V for victory.

According to agenda theory, the public receives news from a limited number of sources. However, in the current digital era, when there are numerous information sources, individuals can create their own personalized schedules. The number of information channels with limited reach is increasing, and the audience is becoming more fragmented.

Beginning the description of this theory with the definition of news is logical. The fundamental premise of agenda setting is that news is not merely a reflection of reality, but a socially constructed, gatekeeper-edited reality. These sentinels are journalists, editors, publishers, and media proprietors - in other words, all those

participants in the information processing process who stand between the event and the final news consumer [6, p. 78].

The media have the ability to emphasize specific events (problems, topics, and phenomena), compelling the audience to perceive them as significant. Thus, the media shape society's agenda. Most likely, the audience will not even learn about events (as well as problems and topics) that were ignored by the media.

Two kinds of sources (or tools) comprise the framework analysis methodology: logical tools and framing tools. The former describe the event, while the latter elucidate it. Therefore, logical tools provide explanations or the rationale for the primary position: these are the so-called "roots of the event" (interpretation of the incident's causes), its outcomes, and its integrity.

Tools for framing include: sources (all people cited in the text); keywords (those that appear in the title and are repeated in the text; words that have a greater "visibility" due to their placement in the text or cultural resonance with the audience); metaphors; and basis (the person or group of people identified as the cause of the problem or its solution). The researcher analyzes the text by reading each sampled narrative in an effort to identify specific framing devices.

A. At least four "frames" are used in the news, according to Valkenburg.

highlighting the conflict between individuals or groups of individuals (the so-called "conflict frame", which is conceptually related to strategic coverage of events that focuses predominantly on gaining or losing)

As an illustration of accentuating emotions, a focus on the visage is used.

Emphasizing the approbation or condemning of a particular organization or individual for a particular event or problem

focusing on the event's economic repercussions [4, p. 18].

To enhance the fragmentation of how users receive news. As the number of news sources increases, the audience uses technologies to filter and personalize information access in accordance with personal preferences and interests [8, p. 76].

Even twenty years ago, Nicholas Negroponte, the founder of the MIT Media Lab, proposed Daily Me - a computer screen with news and a switch similar to the

volume control that allowed the user to increase or decrease personalization. The author proposed, among other regulators, a toggle that moves (literally and politically) from left to right to modify political materials.

Cass Sustain argues in his recent book *Republic.com 2.0* that technology has greatly improved people's ability to "filter" what they want to read, see, and hear.

We can create our own newspapers and publications, as well as software grids containing films, diversions, commerce, and any news programs, with the aid of the Internet. We blend and combine. When the filtering options are limitless, you can decide what we want to see and what we don't.

Digital newspapers encourage such a high level of customization that readers create their own, unique version of the paper. She is attempting to include precisely what the reader will find intriguing and omit anything insipid.

There are applications that allow websites to autonomously display the most pertinent information based on prior user preferences. By the same reasoning, devices for recording television programs and subscribing to radio in RSS function; the concept is founded on the management and customization of the agenda.

Another perspective on this issue maintains that the mainstream media have the decisive power to set the agenda. Several arguments in favor of this interpretation are founded on the theories of the originators of the classic theory of the agenda. In 2005, when the Internet's influence was just beginning to become apparent, Maxwell McCombs of the University of Texas deduced the dependence of previous proposals on two conditions that must be empirically demonstrated [23, p. 28].

The first criterion is the frequency with which people visit websites to obtain information. If the traditional function of the agenda tends to obscure as the audience begins to pay attention to a vast array of Internet-accessible topics, the question arises as to whether it is even possible to speak of an audience that is so vast and fragmented.

Achieving the second condition appears to be even more difficult: online information agendas should differ from one another, in contrast to traditional media agendas that are not original.

Comparing the audiences of the most-read magazines and the most-visited websites reveals that online attention is even more concentrated than in the world of print. Numerous online publications are subsidiaries of traditional media, according to studies, resulting in duplication between two environments.

Let us examine social media. By attracting a large number of users, an alternative agenda to that proposed by editors of mainstream media can be developed. In recent years, it has often been asserted that YouTube, Facebook, and Twitter set the agenda, particularly after the 2009 Iranian elections (during which the Twitter revolution was also discussed). In the majority of instances, these stories were first observed by new media, and then verified and contextualized by traditional media [24, p. 97].

In any case, we are discussing reconsidering the agenda theory. This reconsideration should take into account the fact that many media consumers are also aggregators and curators of the information they consume. According to Jim Hall, individuals determine their own informational "diet."

The outcome of this procedure shares the hazards associated with the majority of new media communication. Ben Smith, chief editor of digital news at the BuzzFeed website, recently criticized the current tendency to live in informational "bubbles," particularly through social networking activities. According to him, those who work with information have spent the past year observing how social media influence people's worldviews and how they can close this world to opposing viewpoints.

Today, the harm inflicted by the former "operators" of the agenda, who denied arguments based on the mainstream or political consensus, is evident. You can now see how the absence of minimal standards of discursive order hinders mutual comprehension and awareness of a shared interest.

Diversity and pluralism are prerequisites for the effective operation of public life. These are the two values that journalism institutionalized and which social media appear to imperil [24, p. 98].

Without shared experience, a heterogeneous society will struggle to recognize and address social problems. The so-called "social glue" consists of shared experiences (including media-generated ones). When the quantity of such experiences in the communication system is drastically reduced, social fragmentation results [24, p. 99].

In the early 1970s, the theory of agenda setting became the subject of scientific investigation. During this time period, socio-humanitarian sciences, especially political science, started to develop quickly. The conclusion of World War II and the onset of the Cold War between the West and the socialist camp also played a significant role. In this regard, scientists and practitioners in the United States are keenly interested in researching the agenda's action mechanisms.

In order to provide a more scientific and rational explanation for the actions of political leaders, scientists were interested in analyzing political decision-making [25]. Before choosing and voicing their political course in the media, the authorities select from a wide variety of social problems those that they are prepared to address. Consequently, some issues are neglected in favor of others.

In general, research on the theory of agenda setting focuses on two primary areas: the impact of agenda setting and the processes of agenda setting. In the first case, the mechanisms of the formulation of mass media representations of the audience regarding which topics are acquiring importance and which are not are examined, i.e., the public agenda attitude is analyzed. In the second scenario, specialists focus on the manner in which topics and issues that are deemed significant are selected, i.e., the attitude towards the media order.

Maxwell McCombs and Donald Shaw, two American experts, established the theoretical foundations for setting the agenda. [24, p. 104] They asserted that there is a direct correlation between the topic of mass media messages and the audience's perception of the importance of media coverage issues.

The authors' theoretical advancements were based on three sources. First, the concept of V. Lippman, who in his work "Public Opinion" (1922) observed that the media are the primary source of the images in our minds regarding the vast world of

state affairs, a world that is "out of reach, outside field of vision, and beyond comprehension" for the majority of citizens [22, p. 114]. In other words, the majority of what we know about the world is founded on what the media decided to tell us. Second, it is well-known that according to B. Cohen, the media cannot tell people what to think, but they have a strong capacity for suggesting what to believe [21, p. 225]. Additionally, there is the position of P. This, according to Lazarsfeld, is due to the redistribution of problems. Due to election propaganda, problems about which people thought very little or not at all can obtain special significance" [21, p. 226].

Apparently, M. Both McCombs and D. According to Shaw, "the development of the agenda" is the primary influence of the media on the audience, not the imposition of particular views and ideas. Thus, the concept of "agenda" can be defined as a collection of problematic issues that need to be addressed by the government and become the subject of media discussion. Additionally, M. McCombs and D. Shaw introduced the term "fire," which refers to the increased significance of a problem or topic in comparison to others. The media's agenda is shaped by these stories. In actuality, this implies that the media's politicization of social reality suppresses some problems in favor of others that are deemed the most politically significant.

One of the most significant accomplishments of M. Both McCombs and D. Shaw is the classification of all problems into "obsessive" and "unobtrusive" The term "obsessive" refers to problems with which individuals have direct and continuous experience. These issues include, for instance, inflation and unemployment. These problems acquire social significance due to personal experience.

People have no personal experience with "unobtrusive" problems, and "the media serve as the only teacher and source of information about these problems," as empirically demonstrated by M. Both McCombs and D. Shaw argues that the media influence the audience most effectively when they deal with "unobtrusive" issues and tales, and much less effectively when it comes to issues that people face in their daily lives. of existence.

Locally, the effects of agenda setting have also been observed. There is empirical evidence demonstrating how national and local effects manifest in a broad variety of global contexts [24, p. 81].

However, although the media's influence on setting the agenda can be substantial, they are not the only ones who determine the public agenda. Information and signals regarding the object and characteristics of the media are by no means the sole determinants of the public agenda. The significant influence of the media does not invalidate or negate the fundamental premise of democracy, which holds that the people as a whole are intelligent enough to determine the destiny of their nation, state, and local communities.

In particular, individuals are quite capable of determining the meanings of topics and characteristics presented by the media, both for themselves and for the general public. Apparently, M. Both McCombs and D. According to Shaw [25, p. 90], the media determine the agenda only when citizens perceive their new stories as pertinent.

The fundamental psychological characteristic - the individual's need for orientation - explains the presence - or absence - of the effects of media agenda setting. Every individual has an inherent need to comprehend their environment. Every time we encounter a new situation, we experience psychological discomfort until we study and at least approximatively describe its outlines. This inherent need for orientation also exists in public life, particularly when citizens are confronted with unfamiliar candidates in elections or are required to answer an uninformed referendum question. In all of these and numerous other situations, individuals require orientation.

The 20th century is characterized by the emergence of a number of new trends that, to varying degrees, can be attributed to the emergence of a new type of civilization known as the information civilization, in which information fluxes have become the primary coordinate. The information space has become so important for resolving social or political problems that a new phenomenon of media-based influence has emerged.

Currently, the media is the primary vehicle for disseminating messages that influence the public consciousness. So, A. Moll observes that the media actually control our entire culture, filtering it through their filters, separating individual elements from the total bulk of cultural phenomena and assigning them special weight, thereby polarizing the entire culture sphere. What did not enter the channels of mass communication today has a negligible impact on the development of society [9, p. 56]. Consequently, a modern individual cannot evade the media's influence.

In this regard, the role of the media is undergoing profound change. Now, its objective is less the dissemination of ideas and more the dissemination of "incentives" that elicit particular responses [9, p.57]. This is made possible by the fact that all information processes are carried out and function thanks to the system of mechanisms of social and individual memory, with which social information fluxes circulate that contain manipulative information.

[12, p. 48] The mechanisms of modern public memory and the extant information environment (a vast media system) establish optimal conditions for manipulating mass consciousness.

The material substrate of public memory consists of mechanisms such as sound, articulate speech, neurophysiological mechanisms of the sign, and individual conceptual memory. The optimal aspect of public memory is language, particularly its semantic expressions, which perpetuate social specificity in self-consciousness and are transmitted to the next generation [12, p. 50].

Given the suggestive influence of a word, language becomes a more effective means of consciousness manipulation, which interested parties actively employ. No one actually conceals the fact that the media service the dominant oligarchy and do not claim objectivity. G. In his address to the staff of Time magazine, Lewis stated, "Imaginary journalistic objectivity, that is, the assertion that the author submits facts without a value judgment, is a modern fabrication and nothing more than a fraud. I disagree and abhor it. We proclaim, "To hell with objectivity" [27, page 112].

A discourse, such as the use of language in a social context, begins to acquire unique characteristics as a result of this method. In the process of discursive activity,

communicators retrieve and process information not only suggested by the context, but also preserved at deeper memory levels and comprising the sociocultural knowledge layer [11, p. 44]. This demonstrates the situational conditionality of language involving a broad sociocultural context and conventional background knowledge. Thus, a message that appears neutral on the surface may contain a number of concealed ideas that are comprehended subconsciously by native speakers.

Consequently, at this juncture of civilization's development, the media play an essential role in molding the views and beliefs of citizens, i.e., in the manipulation of public consciousness. Let us examine in greater depth the concept of consciousness manipulation and the mechanisms of media manipulation.

Manipulation of consciousness is a corresponding influence on the psyche, emotions, and consciousness of a person with the intention of changing and managing its value orientations, the formation of artificial needs, motives, and emotional mood in order to alter the behavior of the same person in the interests of the initiator of manipulative influence.

According to the definition of S. [7, p. 413] According to G. Kara-Murza, the manipulation of consciousness is an effect on a person's mental structures; it is conducted in secrecy, and its aim is to influence people's attitudes, motivations, and objectives in the correct direction.

Thus, after analyzing the preceding definitions, we can conclude that consciousness manipulation allows for an imperceptible effect; to control the will, feelings, and emotions of the object of influence; to bring it to a state of inertia by covert programming of thoughts, intentions, attitudes, and behavior; to conceal true information from him; and to initiate the behavior of the object by misleading or affecting its possible weaknesses.

The utilization of cognitive schemes can be compared to an iceberg. The mass consciousness receives an indication of the iceberg's edge, followed by the entirety of the associated information. For instance, George W. Bush referred to the Americans who remained in Kuwait during the introduction of Iraqi soldiers as "hostages." This term implies a set of conditions that authorize the use of military force in response.

Such a trigger term was the definition of "Chechen gangs" in the event of a conflict in Chechnya.

The use of such words is based on narratives, frames, and concepts, which reflect our reality-structuring. Simultaneously, the name of one element of such a stereotype automatically conjures other elements in the mind; pointing to one can elicit a completely distinct response.

Communicative schemes are manifested when the resonant technology is based on preexisting communication schemes in society, incorporating 10-20% of the total population as opinion leaders (authoritative sources). The presence of this group reduces the intellectual and material costs of action.

Resonant models are an additional instance of the use of proved circuits. Their essence rests in the fact that, in certain instances, the media begin to "untwist" only some of a set of situations. Therefore, by anticipating these patterns, the media can assist in obtaining the appropriate set of information. There are two resonance circuits to which the media reacts:

- when there is substantiation of already-circulating rumors
- when the actual situation conflicts with the preconceived notion.

In addition to the aforementioned, L. Evans provides his own classification [23, p. 29] of the mechanisms of media influence, which corresponds, in our opinion, with R. Bandlow states as follows [22, p. 47]:

- the use of "classifier words" is consistent with cognitive schemes;
- communicative - techniques for employing anonymous authority, everyday narration, and eyewitness accounts
- genuinely resonant circuits - techniques for stating the facts [23, p.28].

The essence of these methods is evident from their names, but we believe it is necessary to elaborate on the method of using "classifier words" It is predicated on the fundamental tenet of propaganda, which is to appeal to man's emotions rather than his intellect.

It is known that, as a person progresses through life, he or she constructs barriers to prevent the mind from activating unwanted information. To circumvent

such a barrier of the psyche, the manipulative effect must be directed at the senses, i.e., at what resides in the realm of the subconscious. In this case, by "charging" the necessary information with the necessary emotions, the manipulator can surmount the mind's barrier and cause a person's passions to explode, causing him to feel anxious.

The most effective method of exposure involves the emotion of dread. Simultaneously, the information necessary for manipulators penetrates the unconscious almost unimpeded, and from there it enters the conscious mind after a while, because the psyche of an individual in a state of emotional stress is unable to evaluate all the received information adequately - emotions dominate the mind.

Not only are classifiers prevalent in periodicals, but also in other forms of media. "Classifiers" are "seasoning words" for all messages; their use imparts an emotional tone to the text, permits the expression of one's own attitude toward the event, and the branding of the negative position of competitors using contrasting words.

These methods are introduced by employing specific techniques for manipulating the mind, which focus primarily on the use of psychological mechanisms. In addition, these tools are used to manipulate the mind by imposing a stressful life cadence and limiting leisure time.

At the current informational stage in the evolution of society, mass media primarily satisfy the intellectual need for knowledge. Media become a potent tool for governing society, not only because of their preeminent position in human existence, but also because of the unique nature of media content presentation [12, p. 17].

The primary medium is the written word. A term with both an explicit and an implicit meaning can completely alter the perception of a message, giving it an entirely different meaning. This characteristic facilitates the manipulation of public consciousness. Under the manipulation of consciousness, it is common to perceive an imperceptible effect on the personality's psyche, the result of which is a change in the behavior, requirements, and value orientations of a person in the interests of the initiator of manipulative influence.

Emotions, as the vulnerable link in the protective barrier of the psyche, are of significant interest to the manipulator. Fear is one of the primary and most potent emotions a person can experience. It is defined as the initial emotion that arises in response to a threat to the biological or social existence of an individual, whether the threat is genuine or imagined. Language as a means of preserving national experience through verbalization of reality's phenomena is one of the most effective means of evoking dread and manipulating consciousness through the media.

However, it should be noted that news dispatches issued at various times of the day carry varying ideological and functional weights. If the morning news is primarily a reiteration of the previous day's news and is extremely concise and informative, then the daily news is similarly concise and informative throughout the television day. They frequently provide only a summary of the day's news, unless, of course, there is not a single emergency incident that should be "put" on television.

Evening news releases are the most significant aspect of news broadcasting. Typically, he departs between 19 and 21 hours, that is, at a time when a significant number of people are watching the television and it is not too late. These issues provide the most informative portrait of the previous day. They permit the most exhaustive and in-depth analysis of the circumstance reflected in the graphs [12, p.19].

The function of the evening news anchor becomes increasingly significant. If his function in the daily issues is limited primarily to the announcement of new information, the moderator of the evening issue may provide an analysis of the events he discusses, demonstrate various points of view, compare and contrast them, and offer commentary. It is not a coincidence that the most seasoned and well-known correspondents of television channels [11, p. 211] typically cover the most important evening stories.

A distinct group of news programs, which occasionally stands out in a particular genre of television broadcasts, consists of Sunday, or concluding news releases, covering and summarizing all of the events that occurred in the country and the globe during the previous week. The analytical evaluation of the presented

information by the program directors seems to play a much larger role in these programs than the novelty of the information presented. Frequently, prominent political and public figures, as well as subject matter experts, are invited to participate in such programs.

Today, news releases are presented in two formats on domestic television: a news digest and an information program with presenters in the frame. With each new edition of the morning news, there are increasingly more messages, and previous ones are supplemented with additional information.

The morning information dissemination network is very distinct from the twilight network. In prime time, news releases are explicitly scheduled and set in transitory space to avoid duplication with similar programming on other prominent television networks. From 18.00 to 22.00, the airwaves are saturated with news broadcasts from prominent channels.

Television channels give insufficient consideration to the inter-program network of information broadcasting in the morning. Few adapt to their rivals. The aim of a television station can be hourly or half-hourly information, and it can broadcast news at its own discretion [19, p. 185].

In fact, not all television channels have informative content at 7:00 and 8:00. Obviously, the news product's creators desire a consistent audience. If a person adjusts the television to a specific channel in the morning, he will not change channels until it is time to hurry to work.

Morning news broadcasts share similar characteristics. Despite the brief length (as a rule, these are the shortest news releases per day), the host reads 80% of messages aloud with the accompanying video. The majority of information is presented in the form of a kaleidoscope of events, with full-fledged narratives appearing only very infrequently.

The morning news releases are filled with messages of vitality. This time of day, they receive significantly more attention than in the evening. At the conclusion of the program, interesting facts and events are presented in a variety of presentation styles. The morning releases are less official, contain more entertaining information,

and attempt to limit or avoid startling messages (if they are presented, they are accompanied by the most impartial video sequence, devoid of fearful details). Therefore, the following characteristics characterize the morning news releases' thematic content:

international communications make up the majority of the issues;

To avoid startling information (violence, disaster, etc.), attempts are being made to present it in the most neutral manner possible;

the presence of a greater number of engaging communications than the evening broadcast;

It is permissible to use a free presentation and personalized color message style.

In addition to the above-mentioned general characteristics, each TV channel strives to imbue its information product with an element of originality [8, p. 76].

## **2.2. Ideological and aesthetic aspects of the cognitive content of political cartoons**

Style is the fundamental concept of stylistics, the primary category that reflects the essential functional properties of a language's style. The concept of style in a language characterizes the type of language used in all social contexts, including business, daily life, scientific discourse, etc. Numerous phonetic, lexical, and grammatical characteristics distinguish one variant from others of the same language. The selection of language "means within the framework of a particular sphere of human activity is governed by various circumstances: the specifics of the situation, the conditions, the nature of the goals and objectives of communication, the number of participants in communication, etc" [4, p. 55].

In the system of the national language itself, strata of linguistic measures that are used frequently in certain areas of communication have developed. "These layers are referred to as language styles; they potentially exist in the language system and are realized in human speech activity, thereby forming speech styles" [7, p. 91].

Typically, speech patterns are referred to as functional, which reflects the fundamental principle underlying their differentiation: the function, or purpose, of a particular combination of language tools.

The presence of synonymous means in the fields of vocabulary, phonetics, morphology, and syntax ensures the existence of various functional patterns in language and speech, making it possible to transmit a statement with roughly the same meaning in different ways. In addition, these instruments make it possible, if necessary, to convey a particular opinion regarding the content.

Under the influence of the following conditions, functional styles are created in the language:

- 1) characteristics of the communication context (formal versus informal setting, quantity of communicators, etc.);
- 2) the functions and objectives of communication (speak, communicate, convince, instruct, etc.)" [9, p. 56].

Generally speaking, the following spheres of human existence are "distinguished, each of which has its own distinct functions and is carried out under specific conditions:

1) the scope of everyday communication (communication is conducted in an informal context, typically in the form of a dialogue; the purpose of communication is a casual conversation, conversation on everyday topics); 2) the purpose of everyday communication; 3) the nature of everyday communication.

2) the scope of educational and scientific activity (communication is typically conducted in an official setting for the purpose of transmitting or receiving written or verbal scientific data);

3) the scope of business communication (communication that is conducted in an official context for the purpose of informing, instructing, or reporting information);

4) the sphere of socio-political activity (communication is typically conducted through the media in order to influence the multitudes of readers or listeners, thereby shaping public opinion and consciousness)" [11, p. 69].

Today, all functional forms are available in both written and spoken formats. For the colloquial style, however, the oral form is more common (it is realized in writing only in the epistolary, the genre of personal writing), whereas book styles are more completely realized in writing.

Functional styles are extensive speech variants that encompass the most substantial stylistic characteristics. "Each is subject to additional intra-style differentiation. Additionally, within the framework of functional styles, the author's personality may be expressed. The official business style is the least susceptible to this, since the personality of the person composing the statement or drafting the act is irrelevant. But in journalistic, artistic, and colloquial styles, the speaker's or writer's individuality can be very apparent. Within the framework of a single functional style, the diversity of linguistic means permits the expression of a wide range of tones: approval or censure, derision, pleasure, familiarity, etc.

Thus, the English language has a "developed, diverse system of functional styles, which has the broadest communicative capabilities" [17, p. 237].

The term adequacy, which is used to designate translational equivalence, is a local, strictly translational expression: in general scientific terms, adequacy is not a term, but it is used in the sense of being entirely suitable, equivalent. In cases where the term sufficiency is used instead of equivalence, the problem of translational equivalence is already terminologically separated from the broader general philosophical problem of equivalence. Equivalence is understood as something equivalent, equivalent to anything, adequacy as something completely equal, and identity as something with perfect coincidence, resemblance. The concepts of sufficiency, identity, and even similarity persist in the same semantic field as equivalence and sometimes overlap [18, p.

According to German researchers, the meaning of the term equivalence/adequacy is extremely diffuse. Consequently, it refers to the semantic, textual, stylistic, expressive, formal, dynamic, functional, communicative, and pragmatic similarities between the original and the translation, as well as the similar effect generated on the recipients of the original and the translation [22, p. 225].

Numerous linguists define equivalence as a functional correspondence in the target language that transmits at the analogous level of the expression plan (words, phrases) all relevant components of a value or one of the variants of the value of the initial unit of the source language.

It is abundantly clear that equivalence refers to the very purpose of the translation process and not to a distinct relationship between the units of the source and target languages [18, p. 105].

The first approach to equivalence is to identify full value while preserving the original content plan; however, this is not entirely accurate, as a certain transformation of the original is always required during the translation process. Typically, this is evidenced by the fact that the translator consciously accepts certain losses, and the translation inevitably loses some original characteristics.

The second method involves isolating invariant portions of the original's content. This invariant portion of the original's content is acknowledged as a necessary and sufficient condition for assuring the translation's equivalence.

The third method for determining translation equivalence is empirical. The researcher does not predetermine equivalence based on the degree of similarity between the translation and the original [22, p. 225].

There are both complete and incomplete equivalents. Complete equivalents are semantically identical lexical units. One lexical unit in one language corresponds to multiple lexical units in the other language, and the lexical units of the second language are not semantically identical. Semantic asymmetry is the relationship between the original lexical unit and each of its fragmentary equivalents in the vocabulary of the target language. Incomplete equivalents are heterogeneous, first from the perspective of the nature of the semantics of the original lexical unit, and then from the perspective of the nature of the semantics of the lexical units that are equivalent to the original unit in the target language.

On the basis of the nature of the semantics of the original lexical unit, on the one hand, and the semantics of its equivalents in the target language to the given lexical unit, on the other, three types of incomplete equivalents can be distinguished: partial equivalents, in which the asymmetry relations in the vocabulary of the target languages are related to the original; partial equivalents for which the asymmetry in the vocabulary of the target languages are related to the original; and incomplete equivalents for which the asymmetry

Comparing the lexical unit as a unit of one language's lexical system to its semantic correspondence in the lexical system of another language yields four categories of semantic equivalents: complete equivalents, two types of partial equivalents, and approximate equivalents.

The notion of equivalence is related to the notion of lacuna. One can speak of a degree of equivalence-non-equivalence between the two phenomena. This attribute's extreme values are total equivalents and absolute lacunae. Transitional stages can be viewed from the perspective of decreasing equivalence and approximation to total

non-equivalence, as well as from the perspective of approximation to total equivalence [22, p. 225].

In the literature, the terms non-equivalent vocabulary and exotic vocabulary or exoticism appear most frequently, along with terms that have a similar or near meaning, such as barbarism, localism, ethnographism, ethnocultural vocabulary, words with zero equivalent, and others. These notions are the result of a paucity of national, historical, and local correspondences in the target language.

Realities enter as an independent circle of words within the framework of the equivalent vocabulary, while simultaneously surpassing the boundaries of the non-equivalent vocabulary terms, exoticism interjections, and abbreviations. The preponderance of the previously specified lexical units have connotative meanings of varying degrees and types, allowing them to be incorporated into connotative terms [18, p. 105].

All the same boundaries of the non-equivalent vocabulary occupy a significant place in the lexical system that can be referred to as an essential non-existent vocabulary or a nonequivalent vocabulary of the word units that do not have lexical correspondences in the target language; they are typically devoid of connotation, similar to terms.

We were confronted with the problem of the typology of discourse while researching discourse and analyzing its features. Science presents a wide variety of discourse types. Film discourse, which includes the discourse of feature films and television series, is one form of discourse.

In psychology, philosophy, sociology, semiotics, pedagogy, theory and practice of translation, film discourse is intensively studied. The complex language of film is viewed as a unique type of text in linguistics. In scholarly writing, the phrases «film discourse», «film text», «film story», and «film dialogue» are utilized. Film discourse is, in our opinion, the most expansive concept in this series.

V. Lytvynenko examines film discourse from a sociological perspective, focusing on the functional component of film discourse. She believes that film discourse is a discourse of liberal values, concepts of modernization, and human

rights, as well as a form and method for the global dissemination of liberal ideology. Despite the created virtual reality, the researcher notes the supranational character of film discourse, its impact on modern man through audiovisual means that objectify the perception of reality and are a form of social knowledge [17, p. 232].

Linguists raise questions regarding the distinction between «film text» and «film discourse», the role and characteristics of the subtext in film discourse, the classification of film discourses, the genre typology of film discourse, the practical difficulties of film discourse translation, and the significance of film text as an object of linguocult.

T. Kyyak defines film discourse as a semiotically complex, dynamic process of interaction between author and film recipient that occurs in interlingual and intercultural space through the use of cinematic language and possesses syntactic, verbal-visual unity of elements, intertextuality, plurality of addressee, and synthetic properties. In addition, the researcher interprets as an object of linguistics the related concept of "film story," which, in her view, is a form of verbal and iconic behavior that correlates with a specific situation, culture, time, and space and has basic functions inherent in language, which influences the film's recipient. Film discourse as a communicative situation is created by a polyphonic author, screenwriter, director, actors, editors, and cameramen, according to the author [8, p. 76].

D. Dobrynska and M. The focus of Zaytseva's research was the analysis of film text. According to their perspective, the film text is a production film or, in a simplistic classification, a feature film, unless it is explicitly stated that it is about any type of film text. The film text consists of specially organized and inseparable moving and static images, oral or written discourse, sounds, and music [6, p. 41-42].

D. Dobrynska proposed the following definition: film text – a clear, complete message, expressed by verbal (linguistic) and nonverbal (iconic and/or index) signs, organized according to the notion of a collective functionally differentiated author using cinematic codes, recorded on a tangible medium and intended for on-screen reproduction and audiovisual perception by moviegoers [6, p. 42].

R. Philippe views film discourse as a polycode cognitive-communicative formation, a combination of various semiotic units in their inseparable unity, characterized by coherence, integrity, completeness, and targeting. Film discourse is articulated through verbal and nonverbal (including cinematic) signs systems in accordance with the intentions of the collective author; it is recorded on a tangible medium and intended for on-screen reproduction and audiovisual perception by filmgoers [24, p. 71].

L. Evans also proposes differentiating film text, film, and film discourse [23, p. 29]. The researcher views the film as a generic concept in relation to the film text, whereas the film text concentrates on the language and considers language elements such as intonation, pauses, and others to be secondary.

Numerous researchers view film text as a creolized text, i.e., a text with both verbal and nonverbal components (it is impossible to determine which of these two components is more important in film discourse). The same authors assert that film texts are primarily media texts.

Consequently, it is indisputable that linguists are becoming increasingly interested in the study of film discourse in light of the significant impact of cinema on the peculiarities of contemporary man's worldview. Film discourse is a multiparadigmatic object of study, and its systematic description necessitates information from multiple sciences.

Screenplays, which are regarded as the literary foundation for the production of a film, are the fundamental components of film discourse. In conjunction with a video series, screenplays are converted dramatic texts that serve as the premise for the transmission of emotions.

The identity of the terms "film discourse" and "screenplay" is omitted because, first, there can be multiple scenarios (first, second, and third) as well as various types of script (preliminary, director, object, etc.). The film will be based on a screenplay, but deviations from the script are common and acceptable. For instance, if the director makes adjustments to the script, if the screenwriter's jest is not amusing, or if the actor fumbles over an excessively complex phrase.

Thirdly, the verbal information of the screenplay is not fully realized in the film discourse: it is partially conveyed in sound form (the language of the film's characters is audible), partially transformed into a video series (action, performing), and a portion is incorporated into the subtext. Screenplay is one of the precedent discourses for film discourse, which contributes to the formation of its vertical context, which, in addition to different versions of the screenplay, may include other films representing the work of the same director or related to the same genre, books, screenplays which are the film or which are mentioned in it, alternate versions of different scenes, reviews by critics, etc.

Film discourse is created using cinematic tools, which include the full range of expressive means of cinematography: frame, editing, music, noise effects, large, distant, and panoramic plans, tempo, facial expressions and gestures, character and/or announcer language, etc.

The concept of "film discourse" can be defined through the concept of "film text," as film text in relation to film discourse is considered a fragment, as film discourse is a complete text or collection of texts united by any feature (various supplementary materials or other films by the same director).

Consequently, only narrow extralinguistic factors (parameters of the communicative situation) can be included in the film text, whereas the structure of film discourse includes broad extralinguistic factors (the cultural and ideological environment in which communication is formed and unfolded). Note that the impact on the audience is the consequence of the functioning of film discourse, despite the unpredictability of audience response. In most instances, the film is geared toward the success of the viewer and the comprehension of the proposed interpretation of a work. Screenplay texts, like other works of art, offer an infinite number of opportunities for the author to convey his or her ideas, both in the dialogical form of communication between the characters and in the form of metatext insertions.

It should be emphasized that the film text undergoes multiple phases of development, beginning with the script-source, which is based on artistic or dramatic works, and ending with the director's final version, which reflects his subjective

position. In addition, the director's vision of the narrative is complemented by the positions of the cinematographer, sound director, and actors, which do not contradict his position or alter as a result of another interpretation and implementation of the original concept. In the process of writing a screenplay, this material takes the form of additional scene fragments that supplement the final draft. In the film text, there are two semiotic systems – linguistic and non-linguistic – that operate with distinct types of indicators. Signs and symbols serve the linguistic system of film text, whereas index and icon signs serve the non-linguistic system.

Note that the text of the film is constructed using cinematic conventions, such as angle, frame, light, plan, plot, artistic space, and editing. From the perspective of contemporary researchers, each of the aforementioned cinematic codes may (or may not) become a component of the director's language, through which the viewer will be conveyed sensory information with meaning.

Linguistics reflects the study of such transformations. In particular, R. Jakobson characterized the film adaptation of the work as a form of intersemiotic interpretation in U. It is known as "transmutation" Although the concept of film text and the peculiarities of creating a film based on a literary work have been covered in the academic literature, the system of relations between a literary source and its film adaptation remains unanalyzed, as do new trends in the film industry, such as television series.

This trend manifests itself in an increase in the total number of series productions and the budget for filmmaking, which enhances the quality of series and allows them to compete with film products. To date, the series has occupied a prominent position in contemporary mass culture and has a significant impact on sociocommunicative processes: models of communicative behavior of serial characters acquire a prototype character. Their research can provide a key to understanding the logic of current communication processes, and the analysis of transformations carried out with the text during its transformation into a semiotic space of the series has the potential to provide information on the substitutability / irreplaceability of language in communication.

Translation is a comparison of all levels of two language systems. The linguistic level of translation is the lowest in the hierarchy of translation duties, but it is essential for the complete transmission of the original text's content. Clearly, the translator must communicate not only the sum of meanings encoded in sentences, but also information about the culture, traditions, and tastes of the nation. This requires going beyond a purely linguistic system (higher level of translation) and is known as extralingual information or background knowledge.

On the basis of a screenplay and cinematic language, film discourse is created, taking into account the literary works for which the screenplay was written and/or produced. The structural elements of film discourse form the following hierarchical sequence: «film text» (linguistic system of the film plus narrow extralinguistic factors), «film discourse» (linguistic component combined with nonverbal communication), «film component» (vernacular / verbal position of film discourse), and a private form of the language of cinema expressed in writing – «subtitles». In addition, the elements of film discourse contribute to the construction of the film image, a unit of nonverbal communication whose primary constituent is cinematic language.

## **Conclusions to the 2<sup>nd</sup> chapter**

In the information age, the role and importance of information and communication technologies is cardinally transformed. Researchers began to carefully study the impact of informatization on the development of society precisely because information has become the determining material of production and the main means of influencing culture and society, especially the mass consciousness of the public. Increasingly, information resources have become the subject of research in various sciences: psychology, hermeneutics, sociology, communication theory, linguistics, medicine, philosophy, semiotics, public relations, information theory, etc.

First of all, the means of propaganda include the media and the means of transmitting information, starting with gossip and rumors. Indeed, the transfer of news from one person to another has always been dangerous, respectively, and the most effective means in this process.

The information presented affects the mass consciousness, the decision and behavior of people. There are three levels of manipulation:

- strengthening ideas, attitudes, motives, values, norms in the minds of people;
- insignificant changes in people's views on a particular event, process, fact - influencing the emotional and practical attitude to a particular phenomenon;
- communication of new sensational, unusual, dramatic, extremely important information to the public - a radical, cardinal change in attitudes.

The media are becoming an arena of struggle and propaganda in modern information warfare, as they create (rather than describe) reality. Modern propagandists use two basic human inclinations:

- the desire to use mental stereotypes and rationalization of behavior;
- the creation of various types of tactics that affect warning and emotions.

Modern propaganda prefers beliefs and aims to capitalize on the limited cognitive abilities of most people in the field of information processing. A modern information space full of messages, advertisements, etc. minimizes the possibility of deep understanding of important problems and solutions.

The main weapon that propaganda uses is a specific information agenda, which is a means of destroying, turning over or borrowing information arrays, extracting the necessary information from them as a result of the destruction of protection systems, restricting or prohibiting users from accessing them, disrupting the functioning of technical means, withdrawing from building IT systems and networks, systems, and the like.

It is quite realistic that all these non-violent (non-force) methods have a powerful information component, which is actually an information war. New technological tools have emerged that can reach millions of people simultaneously.

## **CHAPTER 3. THE COGNITIVE ASPECT OF POLITICAL CARTOONS AS A FORM OF MANIPULATION**

### **3.1. Cognitive influence strategies in political cartoons**

The Simpsons animated series has long been recognized as a very accurate reflection of the realities of American life, so a significant number of Western researchers and teachers of social sciences and economics use episodes of The Simpsons as illustrations to explain any concepts and phenomena.

The animated series "The Simpsons" is very popular in many countries of the world. In his homeland, in the USA, he repeatedly became the winner of the most prestigious awards. In 1998, Time magazine named The Simpsons the best television series of the century, and in January 2000, it received its own star on the Hollywood Walk of Fame.

The Simpsons is not just an animated series, but also a well-known trademark. Bongo Comics publishes comics about the life of cartoon characters. In shops you can find mugs, clothes, figurines, bags, cameras, etc. with The Simpsons logo.

There are three points of view on this show. Some believe that this is a poorly drawn cartoon with ugly characters that does not carry anything of value and is not even suitable for entertainment. Moreover, they add, this show promotes violence, drugs, "filth", makes profanity more popular, etc. It must be said that these people either never saw the series, or formed their opinion about it based on the fragments they saw.

Another part of the audience recognizes the series as funny, enjoyable, interesting in many ways and has a favorable impression of the episodes they have seen. Although it should be noted that this audience refers to the series solely as a variety show or as something that allows you to have a good time.

Finally, there are those who think that the series discusses really important social and political issues that one inevitably has to deal with in everyday life. As soon as the viewer begins to think about what he saw, these people say, he comes to understand that in fact it is so.

Let's see how true this statement is. Since the late 1990s, articles about the series have appeared in prestigious academic journals such as *Political Theory*. Published in 2001, *The Simpsons and Philosophy*, in which philosophers contributed, was the second book in the *Philosophy and Popular Culture* series.

There was even a curious controversy on this issue in the United States. So, on February 5, 1997, a certain Benjamin Stein published an article "TV World: From Mao to Tao", in which he argued that political issues in the series are absent as such. On March 19 of the same year, John McGrew's letter "The Simpsons Undermines Family Values" was published, stating that the series is extremely political and definitely promotes leftist views.

To this attack, writers Murdoch and Johnson Jr. countered that the show is as much an attack on the "left" as it is upholding tradition. That the show can be considered both liberal and conservative seems to be confirmed by this controversy itself.

In 1999, the Catholic League for Religious and Civil Rights repeatedly protested against jokes about Catholics and religion made in an episode of *The Simpsons*. However, most Protestants had nothing against such jokes, noting many positive points in the animated series.

Thus, in an article published in the magazine of conservative evangelicals, "*The Simpsons*" was called "the most family-friendly, religious-infused national program on television." This divergence of interpretation may say more about the modes of mobilization, organizational forms and ideological representations of the churches involved in the discussion than about the ideas and views presented in *The Simpsons*.

Despite many protests, the series still has its own ideology. It is quite obvious that it is literally imposed on those viewers who treat the series as entertainment. Of course, this ideology does not have a clearly expressed character, moreover, it is extremely ambivalent, but if the series raises the issue of political things and touches on social problems, then, obviously, whatever it tells us about society, we will be able to conclude on what positions are the creators of the cartoon.

It is certain that some of the episodes of the show are devoted exclusively to political issues. According to Paul Kantor, these are: elections, the development and functioning of democracy, the life of politicians and public figures, the role and importance of religion in the life of society, and so on. The series also touches on broader issues: environmental pollution, family values, problems with illegal immigrants, the rights of sexual minorities, interethnic relations, conflicts (from intrapersonal and interpersonal to religious and group), etc. For example, the series implicitly promotes family values.

Kantor also believes that *The Simpsons* has consistently championed the values of the nuclear family since its early episodes, despite the many jokes and irony that pervade the series' intra-family relationships. When comparing *The Simpsons* with other TV shows of the time, this becomes especially obvious. "With the advent of shows such as *Alice* in the 1970s," Kantor writes, "American television as a whole began to deviate from the nuclear family standard, in the 1980s and 1990s television experimented with various variations on the theme of the non-nuclear family. in the TV series *From Sydney with Love*, *Punky Brewster*, *My Two Dads* and others" [22].

According to the researcher, the departure from the nuclear family reflected "the reality of American life with its high number of divorces", as well as "the ideological orientation of Hollywood and its desire to question traditional family values." "Wishing to be progressive, television producers adopted contemporary social trends and gradually moved away from the stable, traditional nuclear family" [8, p. 76]. *The Simpsons* brought back the image of the nuclear family on TV screens, expressing "the deep social and political currents of society" and "affirmed the new family values, which in our time have entered the programs of both political parties in the United States" [13, p. 54].

The best way to figure out the political nature of a show is to look at the political views of the show's main characters. And since it is the Simpson family that is in the center of the cartoon, we should talk about them.

The family consists of five people. Maggie's youngest daughter is only one year old, so she has not yet made up her mind about the world around her, which makes it easier for us to identify her views.

But if anyone in the entire series is a convinced radical, then it is eight-year-old Lisa Simpson - one of the most interesting and noble characters of the series. She definitely stands on the positions of feminism and also strongly gravitates towards the ideas of environmentalists, who usually choose radical methods of struggle.

She goes to the Baptist church every Sunday, but only so as not to upset her parents. Lisa despises the lifestyle of her mother (Marge), a housewife. Also, Lisa is the biggest intellectual in the show, which, however, does not make her happy.

Lisa's older brother, ten-year-old Bart, has no political views. Although he despises all social principles, tramples on many moral values and chooses the "virtue of vice", nevertheless, his protest is not social and political.

Rather, it is a position of peaceful nonconformism and personal self-affirmation. Bart, protesting everything, looks a lot like the protagonist of Nicholas Ray's 1950s cult film *Rebel Without a Cause*, with the eternally 25-year-old James Dean.

The most conservative member of the Simpson family is Marge, a mother of three, a housewife and a talented artist. She is quite religious. One day, when her husband Homer stopped attending church and came up with his own religion, she clearly told him: "Don't make me choose between my husband and my God, you will lose!" (season 4; episode 23). Along with Lisa, she is also a stronghold of morality in the family and a moral judge for those around her. In one of the series, she managed to launch a large-scale action against violence in animated films for children (2; 22).

The most difficult thing to identify the political views of the head of the family - Homer Simpson. The best way to put an ideological label on him is to call him an instinctive liberal.

Homer, like no one else, appreciates and loves freedom: he does absolutely everything he wants, and his wife indulges him in almost everything. Despite carelessness and selfishness, he is not a too bad father: he loves children in his own

way and almost does not limit them in anything. He is also not religious and in many ways his trips to church are hypocritical, in addition, he loves to compete with God: so in one of the episodes he takes out a list of his enemies to write down the chair that caused him to fall to the floor, the last in this the list includes God the Father and God the Son (6; 115).

His attitude towards sexual minorities is ambivalent. So, in one of the episodes, he declares: “Marge, you know me. I love cold beer, loud TV, and homosexuals burning in hell!” (according to the television translation of "TV, beer and frankness" (8; 168)).

However, in another series, when Marge once again kicked him out of the house, he rents an apartment with two homosexuals, where he gets along well with them. He also listens on the radio only to a conservative wave, although he admits that he does this because he finds a radio host close to himself in spirit.

When Homer states, “No, no, guys, I don't care about politics. I am suspicious of those who go to the polls!”, he is not entirely honest (6; 108). In another episode, when Homer laments George W. Bush, he suddenly wonders about the election:

*Homer: Wait a minute! If Liza (who is only 8 years old) did not vote for him, and I did not vote ...*

*Marge: You didn't vote for anyone!*

*Homer: I voted for shampoo to be sold in glass bottles again. I have since become a cynic! [30]*

In fact, Homer still has to take part in the political life of his city of Springfield. The classic of political theory, Max Weber, will help us understand the nature of this participation, who classified the participants in the political process as follows:

1) Politics as a profession: those who live off politics (bureaucrats); those who live for politics (politics by vocation).

2) Politician by chance: those who put their ballot in the ballot box, and this is their political life is limited.

3) Part-time politician: those who work in politics when necessary, but it does not become a matter of life for them.

Homer belongs to the latter type. For example, he had to be the mayor of one of the Springfields when the city was divided into two parts; he was also elected to the position of chief garbage officer in the city administration; somehow he even had to become the chairman of the trade union. In addition, he led the counter-revolutionary movement under the slogan "Hey, idiots! Let's take this city back!" when power in Springfield was usurped by a group of intellectuals ("intellectual junta", in the words of one of the cartoon characters). No matter how we feel about Homer and the show, we must always keep in mind that the apathy of Homer and, in general, of any other character in the series can at any moment turn into propaganda of certain ideas or actions.

We got acquainted with the political beliefs of the main characters of the animated series *The Simpsons*, but the meaning and importance of the show is not limited to this. It is much more interesting to look at the political plots that the creators of the series themselves offer. At the same time, it is important to understand that we are interested not only in the political content of the series, i.e. literally what lies on the surface; we have to look at deeper questions, such as how *The Simpsons* reflects the basic tenets of US politics.

The series has existed for more than a year, which is why we cannot consider the ideology of the show as something settled and unchanged. Over time, not only the style of the series changed, but also its character, and, accordingly, the attitude to political problems. For example, in 1991, we could see how George W. Bush, having learned about some important news for the state, exclaimed:

*"Great, my bosses will be happy!"*

*- Your bosses? - his visitor is surprised, the ambassador of some African state, judging by the clothes.*

*— Yes, 250 million voters! (3; 37) [30].*

But in 1995, the creators of the series no longer ironically, but literally mock the ex-president. This is most likely due to the fact that when George Bush Sr. was in power, his wife Barbara and he himself repeatedly criticized the show for portraying

the family as not what conservative US citizens would like to see it. It is possible that Bush was later severely ridiculed in one of the episodes precisely for this criticism.

Fate would have it that the couple of elderly Bush settled directly opposite Homer Simpson. Naturally, they quarreled, and a blood feud began. And when the climax of the series came, i.e. George and Homer had a fight, then Bush said the following phrase: "If they (Homer and Bart Simpson) think that George Bush will not sink to their level, then they do not know George Bush!" (7; 141).

It's the same with Clinton. When he was in power, the animators did not expose him to ridicule, but after the well-known incident, we could hear the following. At some party, when Clinton begins to snuggle up to Marge Simpson, she nevertheless dares to ask him:

*Marge: Are you sure I'm required to dance with you by federal law?*

*Clinton: Yes, Marge. After all, I did it with pigs. Seriously! even with pigs! (10; 216) [30].*

In another episode, when Clinton spoke to children at a Springfield high school, he ended his speech by saying, "And they tell me, 'You were a bad president!' And I told them: "Depending on what you mean by the word was, stupid!" [30].

In addition, everyone who takes the series seriously, in unison, says that many jokes are not just jokes, but necessarily allusions to something. That is why the sophisticated viewer has to strain to understand the hidden meaning of humor.

Although, I must say, because we do not always see the intellectual potential inherent in a joke, it does not become less funny. This is a big merit of the creators of the show. For example, in one of the episodes near the casino we meet a man dressed in ancient Greek robes, who proclaims: "I am Plato. My philosophy is: enjoy!" (2; 30) [30].

If the viewer is familiar with the basics of the history of Western philosophy, then he understands what a hedonist could offer such a credo. Nevertheless, even if we do not know that Plato would never have said this, we still find it funny that an ancient Greek philosopher advertises a casino.

That's when Homer still got into a fight with Bush, Barbara, George's wife, persuaded her husband to apologize. This scene looked like this:

*Gorbachev: Hello!*

*Bush: Michael, what are you doing here?*

*Gorbachev: I came to visit, brought a gift.*

*Homer: Ah! Brought a commie to help you in a dirty game!*

*Barbara: George, this has gone too far. I think you need to apologize.*

*Bush: Okay! Sorry.*

*Homer: Hooray, that's what you want, Bush! Now excuse the taxes! (7; 141)*

[30].

Given that the episode was filmed in 1995, one can only laugh that Homer still considers Gorbachev a communist. Also, when Bush apologizes, we expect Homer to say something like "okay" or "apology accepted" or at the very least "so be it."

If we really think so, we do not know Homer at all. It is not enough for him that he won in a personal confrontation, he needs to humiliate the former president. There are a lot of such jokes with a hidden meaning in *The Simpsons*.

In other words, when analyzing the political content of the *Simpsons* show, there are at least two things to consider:

1) everything that was said by the authors of the series is relative, since the series has existed for more than a year;

2) most jokes are not ordinary farce, but intellectual satire, and the meaning of the joke is not always on the surface.

So, one day Lisa decided to participate in the competition by writing an inspirational and patriotic essay about democracy. It was not surprising that her talents were recognized and she made it to the final, which was to be held in Washington. Here's what she's been praised for: "On a hot day in July 1776, when America was born, the trees of Springfield were still small. They passionately fought for their survival and drew strength from mother earth. So all of us, like these trees, were given one chance - a chance for equality and justice. And who would have

thought that our nation, like these trees, would grow out of something small, out of something bright and pure..." (3; 37).

Lisa won a local competition and went to Washington. Ironically, one of the senators, with whom, by the way, Lisa was photographed, turned out to be a corrupt official. Having received a bribe, he gives permission for the very forest of Springfield, which Lisa spoke so heartfully, to be cut down.

The metaphor of the forest in this context is very important, because the trees of Springfield began to grow exactly 200 years ago, i.e. when democracy appeared. Cut down trees - destroy democracy. Lisa accidentally learns about the secret deal and writes a new essay, "The Sump of Scum" (the first was called "Where Democracy Came From").

When it is her turn to perform at the finals, she reads the following: "Washington was built on a terrible swamp over 200 years ago, and little has changed since then. It stank then and it stinks now! Only now it smells of corruption, which reigns everywhere. Our nation will become a nation of corruption, not a nation of freedom and justice!" Lisa's essay made an unfavorable impression on the public. It was greeted with exclamations of "Fu!".

Two hours later, the corrupt senator was arrested. This happened because when Lisa was reading the report, one of the listeners in horror called his colleague to say: "The little girl has lost faith in democracy!", And after another hour and a half, the senator was expelled from the Senate.

*Chairman: We must vote to remove Senator Bob Arnold from the Senate.*

*Member of the Senate: I agree to vote, but maybe first we take some money for ourselves? [30]*

The last remark was regarded by the rest as inappropriate at that very moment. Obviously, another time it could be considered quite relevant. As a result, it was not Lisa who received the prize, but a talented Chinese who lived in the United States for just over four months. Here is an excerpt from his essay: "Such help could only be provided to us in America, maybe even in Canada. That's why when I see stripes and stars, I think of our national flag!" His speech was met with a roar of approval.

At the same time, the members of the jury should be mentioned: former chairman of the Redskin Party Alonzo Flowers, always the third candidate Wilson Gephard, former senator Brad Fletcher, his consultant Rowena and just a rich man Chilton Gaines. A group of "former", "forever third" and "just rich" ordered to give the prize to a Chinese who lived in the US for only four months.

It seems that the creators of the series have made their political position clear. Namely: Americans do not like to hear the truth when it is self-evident; they do not like criticism in their address when it points to the most obvious shortcomings; they are driven by political correctness rather than moral choice. This faceless crowd would rather praise the essay "USA, you're great!"

### **3.2. Mechanisms of cognitive influence in political cartoons**

The very first episode of The Simpsons, as all fans remember, is dedicated to, perhaps, the most important holiday in the Western world - Christmas. At the same time, it should be noted that in many ways this series is an illustration of one of the key characteristics of the consumer society - the replacement of the intangible value of a traditional family holiday with something exclusively material and, as a result, measured by the value of gifts.

It is because of this substitution that Homer Simpson, the father of the family, is desperately but unsuccessfully trying to find money for gifts for the family throughout the series. And of course, according to the logic of the consumer society, the failure of his efforts should have spoiled the holiday, and the spirit of Christmas should have left the house of the Simpson family. But series creator Groening, who openly criticizes this logic throughout the episode, ends the series with a lesson that money is not always the main measure of human happiness.

More happiness, according to Groening, can come from the family's decision to keep the dog, which tagged along with Homer and his son Bart during their attempts to get money for gifts. Even the name of the dog that settled in the Simpsons' house - Santa's Little Helper - is extremely symbolic, because it is the dog that gives the family a sense of the Christmas holiday and a miracle, thereby helping Santa Claus to

bring happiness to the American family. It is the joy of having a new “family member” in the house and family unity that turn out to be a real value for Homer, Marge and their children, and not at all boxes in a beautiful wrapper of all stripes and sizes that Santa, who lives in a consumer society, would have to put under Christmas tree.

Starting their animated series with an episode about the consumer society, the authors made it clear to the viewer that many more episodes would be devoted to this phenomenon and its impact on the lives of people and a simple American family from the small town of Springfield.

What connects the animated series "The Simpsons" and Robert Putnam? Perhaps this question would seem easier if as many people knew about Putnam as they know about an ordinary American family living in Springfield. And if that were the case, many cartoon fans would surely have noticed that the life of the Simpsons in a small monotown, invented by Matt Groening, is a perfect illustration of what the famous political scientist Putnam called the decline of social capital in America.

What is social capital, why is it less and less in America, and what does the Simpsons have to do with it? To answer the first two questions, an example proposed by Putnam himself, which at the same time gave the name to a study published in 2000, helps to answer the first two questions.

With a certain amount of irony, in *Bowling Alone*, Putnam notes that the decline in amateur bowling leagues is not only bad news for bowling club owners, whose income from amateur championships is always incomparably higher than what they receive from visitors. who come to play just like that. In fact, a much more serious consequence of this seemingly insignificant phenomenon is that social ties are disrupted in society.

Social networks that would have arisen between bowling fans and reproduced during regular meetings of participants in urban bowling tournaments simply do not arise. In other words, as the number of amateur bowling leagues declines, society becomes more atomized and fragmented, which in turn leads to a decrease in the ability of members of society to coordinate efforts and interact for the common good.

Of course, bowling leagues are a prime example, but not the only one. Putnam notes that a similar dynamic of declining membership applies to bridge and poker clubs, amateur choirs and orchestras, and school parent committees. Even fewer and fewer Americans go to church on Sundays. But isn't that what we see in the first season of *The Simpsons*, released in 1989?

Residents of small Springfield hardly host neighborhood barbecues or literary club meetings. Nor do they play in amateur bowling teams. The only regular joint pastime of Springfielders is the Sunday service in the church. And then, we see that Homer, the head of the Simpson family, would rather stay at home and watch baseball instead of listening to Reverend Lovejoy.

Groening repeatedly hints that baseball, boxing, television series and other entertainment programs on TV are replacing the residents of Springfield and, first of all, the Simpsons, live communication both within the family and with friends, neighbors, work colleagues. Putnam also notices this, citing the individualization of entertainment due to television as the reason for the decline in social capital in the United States.

Moreover, analyzing the dynamics of the reduction of social capital in the last half century, he also notes the generational aspect, which is also inextricably linked with the influence of television and reinforces it: the generation that was actively involved in social relations at the grassroots level is being replaced by the "TV generation", for which entertainment and television are virtually synonymous.

But if the political scientist Putnam only observes reality and seeks to explain it, then the cartoonist Groening can afford to change the social reality of the inhabitants of Springfield and remove TV from the life of the "TV generation". This is exactly what happens in the season 2 episode "Itchy, Scratchy and Marge." Perplexed by the violence in the cartoon her children are watching and its effect on the younger generation of Americans, Marge Simpson, wife of Homer and mother of Bart, Lisa and Maggie, launches a public campaign against violence in children's TV shows. After several unsuccessful attempts, Marge achieves her goal: in the new series of the cartoon, the mouse Itchy and the cat Scratchy no longer blow each other

up, beat each other with mallets and hammers, beat each other in a blender. In other words, they no longer do what the Springfield kids, including Bart and Lisa, enjoyed so much about this cartoon show.

Having lost interest in watching a cartoon, children suddenly remember that there are other entertainments in the world besides TV. Coming out of their houses and stretching as if waking up after a long sleep, they run to the playgrounds to play catch-up, swing on a swing, paint fences together and go fishing - also together.

By removing television from the lives of the children of Springfield, Groening is bringing back forgotten and, as Putnam writes, obsolete forms of entertainment, the most important feature of which is collective participation. It would seem that at this moment in Springfield, on the playgrounds and on the banks of the river, social ties are re-established, social networks are being created, and, therefore, social capital is returning to the life of the young American generation.

But every experiment is finite, and everything soon falls into place. Marge, realizing the dangers of censorship, abandons the fight against violence in *The Itchy and Scratchy Show*: the dynamite and ax scenes return to the animated series, and with them its popularity. And now the playgrounds are empty, the fences are unpainted, the swings are barely moved by a gust of wind, and the “TV generation” is sitting right next to the TV on the floor and sofas in their homes.

It seems that in coming up with this episode of *The Simpsons*, Matt Groening was creating a cartoon illustration for a book by Robert Putnam. The inconsistency, however, is that the “Bowling Alone” study was published ten years after the release of this series of the animated series, which means that the artist Groening felt and described the problem much earlier than the political scientist Putnam recorded this phenomenon on an empirical level and was able to offer a convincing explanation for it.

Contrary to popular belief today that old people are a burden, older people play an important role in society. It is they who are the keepers of knowledge and experience related to solving difficult life problems, raising children, because, unlike young people, they have already gone through this.

That is why in the episode "General Bart" of the animated series "The Simpsons" Bart, having not received help from his parents, Homer and Marge Simpson, after talking with his sister Lisa, decides to turn to his grandfather with his problem. Already in the dialogue between brother and sister, we see the ambivalent attitude towards old age that exists among the younger generation: if Lisa considers her grandfather the coolest living Simpson, then Bart is inclined to believe that there is little use for him.

*Lisa: "Why don't you see Grandpa?"*

*Bart: "What can he do?"*

*Lisa: "Give you some good advice, he's the coolest Simpsons alive."*

*Bart: "Really?"*

*Lisa: "Yes. Remember that fight he had when we took him to the nursing home?" [30]*

Sociologists who study attitudes towards old age note that the situation with the representation of older people on television and in advertising is closer to the position of Bart than Lisa. Don Bradley and Charles Longino in "What do older people think about the image of old age created by advertising and the media?" point out that older people are rarely featured in commercial commercials. In the event that in advertising they talk about old age, then often such a conversation is accompanied by a number of stereotypes. It is believed that the images of weak and sick old people are primarily focused not on themselves, but rather on their children, because it is the latter, according to advertisers, who are ready to spend money, for example, on expensive medicines for their parents.

Since the elderly are not seen as a wealthy target group, their interests and opinions are often neglected. In addition, most of the professionals working in the advertising and telecommunications sector are young people in their twenties and thirties who find it difficult to understand the older generation: "old people" rarely evoke empathy in them. Older viewers, in turn, form a negative attitude towards television and the advertising shown.

Bradley and Longino refer to similar research by Sharon Shavitt, Pamela Lowery, and James Haefner in their work. As a result of the analysis of a telephone survey of more than a thousand respondents, these authors came to the conclusion that citizens aged 18 to 35 have fewer complaints about advertising in the media than those aged 55 to 64. Older respondents indicate that stereotypes are often used on television causing them feelings of resentment.

Sociologists note that the representatives of the older generation themselves, first of all, are guided by the inner feeling of their own age. For them, in fact, the external manifestations of aging are not so important, such as gray hair, wrinkles on the skin, or gradual loss of vision and the need to wear glasses. But television and advertising not only do not take into account this psychological component, but also contribute to the acceleration of the process of “internal” aging, showing old age in its traditional sense and daily from TV screens reminding people who have crossed a certain age threshold of their age.

The creator of *The Simpsons*, Matt Groening, in the animated series does not bypass the problem of the representation of the elderly, studied by sociologists Bradley, Longino and many others.

In the aforementioned series "General Bart", after talking with his sister, Bart, indeed, goes to a nursing home, where his grandfather, Abe, writes an angry letter on a typewriter with an angry look on a typewriter, saying it out loud along the way.

*Abe: “Dear advertisers, I am outraged by the way old people are shown on television. We are not full of life funny, sexy maniacs. Many of us are suffering, resentful individuals who remember the good old days when entertainment was polite and not offensive. What follows is a list of words that I no longer want to hear on television: 1. Bra 2. Excited 3. Treasure ... ”(At this point, he is interrupted by Bart entering the room.) [30]*

Screenwriter Groening, in a somewhat mocking way, points out to a wider audience than Bradley and Longino to the problem of representing old people, a lack of understanding of their interests and a lack of desire to take them into account. It is ironic, however, that Abe Simpson is complaining about exactly what sociologists

say is missing in ads for/about the elderly: he doesn't like the idea that old people are portrayed as young and full of life. By and large, this scene from the cartoon illustrates not so much the problem of using stereotypes about the older generation, but the dissonance that the image of old age on TV causes in older people.

Probably, to strengthen the formulated thought, Groening paradoxically himself uses the example of stereotyping old age. As noted earlier, Bart comes to his grandfather for advice on how to deal with school bullies who bully him after school. Basically, Bart asks Abe to help him deal with the bullying. And immediately after the scene where the grandson explains his problem to his grandfather, we see another scene of bullying - only this time Abe becomes the victim of aggressive actions from another resident of the nursing home, who takes the crossword from him by force.

Clearly drawing a parallel between the problems of the young and the elderly, the creator of the cartoon focuses on the similarity of the problems of the child and the old man, but at the same time immediately uses the stereotypical image of the latter. It is the crossword puzzle, often associated with entertainment for "the elderly", that causes a dispute between two residents of a nursing home.

The television animated series *The Simpsons* has sometimes been accused of portraying old age in a stereotypical and somewhat dismissive manner. It seems, however, that Groening, through the use of provocation and the grotesque, seeks to point viewers to serious social problems. Of course, he does it differently than Bradley, Longino and other scientists - as an artist, he uses the tools that are available to him, and, above all, irony. But his message is the same - old age is not something shameful, it is an inevitable stage of our life.

Considered in the cartoon *The Simpsons* and the problems of gender policy. The very name of the series already indicates that the creators support family values, and hence traditional gender roles: the husband is the head of the family and the breadwinner, the wife is the mistress of the house and the keeper of the hearth. In one of the episodes of the first season, the authors draw these roles in a grotesque form. Homer, the father of the family, buys an old motorhome and goes on a picnic with his wife Marge and his three children, older Bart, Lisa and baby Maggie.

It happens that Homer, due to his natural absent-mindedness, stops the van right on the edge of the cliff, and as soon as the whole family gets out, the car falls into the abyss and crashes. At this moment, the father of the family single-handedly decides to split up: he, along with Bart, goes for help, and leaves the women to equip the camp and wait for this help.

In another episode, Marge starts bowling and goes to a bowling alley every day, where she also falls in love with a regular. The romantic infatuation of Homer's wife adversely affects the life of the family: in the absence of Marge, Homer does not know at all what to do with the children and how to behave at home, he feels extremely awkward and is constantly guided by the to-do list that his wife left him. However, it would be wrong to say that The Simpsons is an animated series solely about family values and upholding traditional gender roles in the family.

The Simpsons is primarily a comedy series and often makes fun of socially accepted patterns of behavior, in particular, the inequality of gender roles. So, in the episode about the motor home, Homer and Bart have obvious problems in the forest and meet the sunset hungry and in loincloths, demonstrating a complete inability to fend for themselves. At the same time, Marge and Lisa are doing their job perfectly and spend the night under a strong canopy near a cozy fire.

The creators of The Simpsons tirelessly remind us of the absurdity of the inequality of gender norms. This theme pervades all episodes about life in Springfield. Women in the town tend to be smarter, more reasonable, and in general, more like people, while most men are either hooligans, or alcoholics, or narrow-minded people who often cannot even take care of themselves. This relationship of Matt Groening to women as the better half of humanity is shown very gracefully and intricately at the beginning of one of the episodes of the first season, when little Maggie, sitting on the floor, puts the letters "EMCSQU" out of cubes, in which you can recognize the famous Einstein formula for the equivalence of mass and energy -  $E=mc^2$ .

It turns out that The Simpsons is not so much involved in the "creation of gender" as it seeks to show the unnaturalness of conventional gender roles. In this

sense, the popular animated series is included in a dialogue not only with the viewer, but also with researchers involved in gender issues. The first season of *The Simpsons*, like the animated series as a whole, asks questions about how social reality can be changed to get rid of the boundaries created by gender, and, in doing so, follows the development of gender studies.

This inevitably leads to the conclusion that the creators of *The Simpsons* see real politics and true democracy in local government institutions, as Paul Kantor believes, rather than in the metropolitan swamp. What really comes across in *The Simpsons* is the cult of local political life.

We can easily call Springfield a typical city-state, taking its origins in the ancient Greek tradition. The presence of a mayor does not in the least prevent residents from solving all important issues through direct democracy at a city meeting.

The head of the city, Mayor Quimby, has almost no political significance. By the way, he speaks with the same accent as Kennedy and, by and large, behaves like a typical functionary of the Democratic Party.

Springfield has everything to be self-sufficient and autonomous. It even resembles autarchy, since characters from other cities rarely appear in the series, and the residents of Springfield have a real enmity with the neighboring city of Shelbyville. In addition, in some episodes, this provincial city is deliberately contrasted with Capital City, the capital to which the Simpson family travels with fear and reverence.

Although the authors position *The Simpsons* as a politically impartial show, they still have to talk quite a lot about ideology. The attitude of the creators of the series to the elections and public authorities in general is interesting.

One of the episodes, specifically dedicated to the election of the governor of the state, deserves special attention. A local oligarch, the owner of a nuclear power plant, Charles Montgomery Burns, was given a large fine for serious violations, which literally knocked him down and plunged him into a terrible depression. He got very drunk and left work later than usual that day.

At the door he met Homer Simpson, who also lingered, but for a different reason - he overslept. They began to talk, Burns began to blame the governor for his troubles, and Homer somehow very vaguely suggested that the boss run for himself.

*Burns: Get back to earth! Nobody can pay for this! Do you know how much elections cost?*

*Homer: Don't get me wrong, I think you're an honest man. I'm sure you can nominate yourself if you want. Sorry, I got carried away. If you became a governor, you yourself would decide what is good and what is bad (2; 17).*

*Burns then assembles the best team that money can buy. And now everything depends only on successful PR. The gubernatorial candidate's team shows Burns his new look.*

*Burns: Why do my teeth stick out?*

*Head of Staff: It's your smile!*

*Burns: Oh great, those are the tricks I'm paying you for! [30]*

Further, we see only how Burns rides a tank, works with a jackhammer, attends some kind of holiday. That's all. As for his ideology, he builds it exclusively on two points. Literally, he only says the following: "I claim that taxes are too high!", "We sent a message to these bureaucrats who are sitting in warmth, far from the real world!", "If I become governor, I will lower taxes and tariffs, despite metropolitan bureaucrats!

The only thing we understand is that he positions himself more as a conservative than as a liberal, because he focuses on lowering taxes. From this, obviously, one can conclude that the multipliers do not believe in big politics, nor in the good intentions of the oligarchs who seek to gain power.

But if the creators of the series worry about any election, it is the election for the position of head of local government. So, in one of the episodes, the blackest geniuses of the political arena of Springfield conceived a conspiracy to remove Mayor Quimby from the post of Democrat (6; 108).

The most notorious conservatives gather in a secret box: the chairman of the conspiracy, Mr. Burns, his faithful henchman Smithers, one of Burns's lawyers,

Rainer Fullcastle (a film actor strongly reminiscent of Arnold Schwarzenegger - another Republican who was inherited from the elder Bush to the younger), black Dr. Hibbert, Count Dracula and Conservative radio commentator Burge Barlow (obviously based on Rush Limbaugh, who holds the same post in the United States). Barlow sets the tone for the whole action. For example, on the radio, he says the following: "My friends, let's get rid of these shitcrats and their drooling welfare program." He also terribly discredits the incumbent mayor: "There are three evils in Springfield: bats in the library, a mountain of Mrs. McFirley's compost, and Mayor Quimby is an ignoramus, a tax evader, an unfaithful husband, a drug addict and an embezzler."

Amazingly, almost everything Barlow said is true. When the mayor heard this on the radio, he considered it necessary to refute only one statement and, I must say, was quite rightly indignant: "Hey! I can read!".

Competitor in the fight for an important post is another criminal serving a prison sentence for repeated murder attempts - Sideshow Bob. It was the candidate from the conservatives who won, "a popular, respected person, a real leader." Although it is clear to everyone that he won dishonestly, they still submit to him.

It's clear to everyone in Springfield that Quimby is the lesser of two evils. It is especially important in this case to recall the words of Lisa, who says: "I can't believe that one criminal received so many votes, and the second so few" (Quimby - 1%; Bob - 100%; voting error - 1%).

In this regard, the position of the authors of the animated series can be traced very well. Power as such, from their point of view, is vicious in its foundation, but if we tolerate a leader, then one who acts according to the principle of non-interference in the political autonomy of the city. An oligarchic and corrupt regime of government turns out to be better than a tyrannical one, because the latter will encroach on the freedom and independence of citizens.

Thus, the conservative Bob does not hide his intentions to suppress the will of the citizens. This is very well expressed in his eloquent attack: "Only I can arrange such a brilliant forgery of the vote, and here are the records as evidence. Look. Each

of them is a fabrication of Machiavelli! But why? Because Springfield needs me! Although you grudgingly vote Democratic, in your heart you suffer for a die-hard Republican who will cut taxes, clamp down on crime and rule you!

It is certain that, on the one hand, this episode contrasts two classical political regimes - oligarchy and tyranny; on the other hand, we might think that the sympathies of the authors of the cartoon lie on the side of the Democrats, since the parties are ridiculed differently. It is so and not so at the same time.

It should always be remembered that the show is equally critical of both the left and the right. That is why if in this case the Democrats were more fortunate, then, consequently, in another case, the Republicans will be lucky.

For example, here is one of the heaviest stones that flew into the Democrats' garden. When Grandfather Abe Simpson, Homer's father, collects payments that are actually intended for his grandchildren, Bart asks: "Weren't you surprised when you received checks for absolutely nothing?" The grandfather replies, "I thought it was because the Democrats were back in power." "Grandfather, why do you need money?" "I don't need them, but let them just try not to pay!" (4; 78).

It is because of this dual nature of the biting satire on both Democrats and Republicans that we must think that the ideology of *The Simpsons* is impartial rather than biased.

Anything can be the subject of sharp jokes in *The Simpsons*. Once they even ridiculed their own patriotism. At the already mentioned political essay contest, one of the participants - the notorious hooligan Nelson - fieryly declares: "Burn the flag if you need it! But first you have to burn a couple more things. You will have to burn your shirt and pants, your TV and your car! And of course, your home, because these things cannot exist without six white stripes, seven red stripes and a shitty cloud of stars! (3; 37).

This is very funny, because the speaker did not even bother to count how many stars are on the American flag and what they actually symbolize. Also, it's not entirely clear why someone should burn down their house before burning the flag. In

this case, of course, one of the most stupid amendments to the US Constitution is ridiculed, according to which it is not permissible to burn American flags.

Of course, the series exposes hypocrisy, pretense, wanton violence, the unrestrained spirit of profit, and in general everything that characterizes our modern society. Undoubtedly, there is a lot of value in The Simpsons that can really make us look deeper and try to learn more about the world, which, in fact, the authors of The Simpsons and Philosophy are hoping for.

### **Conclusions to the 3<sup>rd</sup> chapter**

The Simpsons, like any cultural product, continues and reflects the material and historical conditions of the era in which it was created. In other words, they reflect the ideology of American capitalism at the end of the 20th century.

Ideology is not just a set of practical attitudes. Ideology is always something more than a matter of lowering or raising taxes. That is why we must say that The Simpsons reflects the ideology not just of American capitalism, but of American society in the late 20th and early 21st centuries. More precisely, the series undermines some ideologies, but promotes another, much greater and more powerful.

The absence of a clear system of values and political views is also a well-defined value and political position, serving the interests of the ruling classes of modern society. Ideology as a belief in a better life after death is replaced by universal laughter, which gives happiness in the present life. That being said, jokes can be funny, but in The Simpsons, where no one grows up and life doesn't get better, laughter is not a catalyst for change, but opium.

The fact that the series is focused on family and religion already makes it conservative, even if the creators do not want it. Of course, there are other topics that do not reflect the position of all right-wingers - same-sex marriages, violence in children's cartoons, corruption, but in general, all these problems, although their solutions are supposedly presented in a neutral form, still do not go beyond conservative ideas. Moreover, it seems that these problems appear in the series only because it excites conservatives. If in the early 1990s retrogrades could scold the

series for making fun of the family, today it has remained almost the only conductor of family values in popular culture.

## CONCLUSIONS

The possibilities of cartoons have long been actively used in political communication in order to form ideological ideas. Political cartoons have become an effective means of political satire, forming the image of an ideological enemy.

Modern political linguistics is fully characterized by all the leading features of modern linguistics:

anthropocentrism (linguistic personality becomes a point of reference when studying language and speech phenomena);

expansionism (inclusion in the field of linguistics research of a number of related problems, expansion of the field of scientific interests);

functionalism (the study of language in action, in the functioning and management of communication);

explanatory nature (aspiration not only to describe language facts, but also to give them an explanation from the standpoint of various theories).

In linguistics, the following genres of political discourse are distinguished:

institutional (political transcripts, documents, public speeches, interviews);

mass media (created by journalists, formed through the press);

official business (for hardware communication);

discourses created by non-diplomats;

"political detectives";

scientific communication texts devoted to diplomacy.

These fundamental questions give us the opportunity to judge the main functions of political discourse, which include:

instrumental function;

informative function.

The Cold War period, which gave rise to a bilateral ideological confrontation between revolutionary and capitalist countries, embraced a group of media texts, including cartoons/animations. Cartoons were used by the state as a way of delivering

the required confrontational ones in order to influence not only the old audience, but also younger citizens, namely children.

It seems that the decision of the ruling and informing elites about the need for a more flexible propaganda policy can be called a turning point. Such a policy, according to its creators, is designed to justify the constant "presence" on other continents of goods and control systems. At present, there is a tendency to "psychologize propaganda", but the main tool is precisely the cartoon sphere.

In the information age, the role and importance of information and communication technologies is cardinally transformed. Researchers began to carefully study the impact of informatization on the development of society precisely because information has become the determining material of production and the main means of influencing culture and society, especially the mass consciousness of the public. Increasingly, information resources have become the subject of research in various sciences: psychology, hermeneutics, sociology, communication theory, linguistics, medicine, philosophy, semiotics, public relations, information theory, etc.

First of all, the means of propaganda include the media and the means of transmitting information, starting with gossip and rumors. Indeed, the transfer of news from one person to another has always been dangerous, respectively, and the most effective means in this process.

The information presented affects the mass consciousness, the decision and behavior of people. There are three levels of manipulation:

- strengthening ideas, attitudes, motives, values, norms in the minds of people;
- insignificant changes in people's views on a particular event, process, fact - influencing the emotional and practical attitude to a particular phenomenon;
- communication of new sensational, unusual, dramatic, extremely important information to the public - a radical, cardinal change in attitudes.

The media are becoming an arena of struggle and propaganda in modern information warfare, as they create (rather than describe) reality. Modern propagandists use two basic human inclinations:

- the desire to use mental stereotypes and rationalization of behavior;

the creation of various types of tactics that affect warning and emotions.

Modern propaganda prefers beliefs and aims to capitalize on the limited cognitive abilities of most people in the field of information processing. A modern information space full of messages, advertisements, etc. minimizes the possibility of deep understanding of important problems and solutions.

Political cartoons are among the non-violent (non-forceful) mechanisms for forming public opinion, which are often used for propaganda and information warfare. With their help, a special information agenda is being promoted, representing a special view of the information reality. Like other means of ideological influence, political cartoons can contain both direct and veiled allusions to certain phenomena and figures of modern society, presenting their images in the right direction for the creators of political cartoons.

We see prospects for further research in the study of linguistic and cultural features of various national schools of political cartoon.

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