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### Gender Representation in @amer\_al\_jazie Caricatures: A Critical Discourse Analysis of Women's Social Roles

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#### Abstract

The focus of this research is to analyze the representation of women's social roles in Amer Al-Jazie's caricatures on the Instagram account @amer\_al\_jazie using Sarah Mills' Critical Discourse Analysis (CDA) approach. Using a qualitative descriptive method, this study highlights four caricatures that display gender construction in Iraqi society. The results show that Amer Al-Jazie's caricatures represent the social role of women with a critical approach to the social construction of gender in Iraq. On the one hand, it criticizes patriarchy and traditional gender norms that oppress women, but on the other hand, it maintains certain gender stereotypes, which place men as the dominant party. Women are represented in various positions, both as subjects with agency and as objects controlled by patriarchal social structures. In Aljazie's caricatures, women are often positioned as individuals who are under social pressure, controlled and judged, whether in social media, state policies, households, or community norms, while men have more agency in determining their own roles and the roles of women.

**Keywords:** *Caricature, Gender Representation, Sarah Mills' CDA*

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## 1. Introduction

Women have always been a study of interest in mass media, particularly regarding their role in the society. The issues raised are now increasingly diverse, not only on patriarchal aspect, but also where gender issues and feminism have developed which demanded equality on women and men in every right and opportunity to play their role in the society (Sulistiani, 2024). Furthermore, after going through numerous waves of empowerment, the role of women is increasingly complex, not only as a mother in the family but also as a career woman outside the home (Sari et al., 2021). In politics, women's involvement is also on the rise, despite still facing various structural and cultural hurdles which limit their representation in policy and decision making (Wahyudi, 2018). The issue women's roles become increasingly of particular interest when discussing women in the Middle East region, known for its highly conservative social traditions and systems where women are still very much shackled to religious values, especially Islam, which consequently affect their standing and role in society. This has often led to controversial feminist movements that challenge the legal and cultural constructs that are perceived to limit women's freedom, which are deeply rooted in Middle Eastern society (Al-Tsania, n.d.).

The media to convey discourses related to women are now also increasingly diverse, no longer present in the form of texts, films, demonstration videos, or mere oration videos. However, now it has also come in the form of visual art full of satirical humor such as caricatures. As the result of increasingly widespread development of mass media due to globalization and digitalization, caricature has taken its own role and place as a visual art as well as a means of humorous satirical portrayals, which caricaturists often choose as a medium to criticize socio-political issues occurring in society or simply as a medium for conveying information (Susilawati & Al Anshory, 2024). This is in line with the nature of caricatures which are portrayed with variably humorous, quirky and eye-catching visual illustrations accompanied by short lines. Caricatures are positioned as a means of social criticism, the figures presented in caricatures are often imitations of either the original figures in society or through distortion, in order to give certain perceptual effects to the public. So it is often called portrait caricature (Resticka, 2017).

The representation of women's roles in media and visual arts, especially through caricatures, can be very significantly impactful. This mean can strengthen or deconstruct the existing gender stereotypes. According to Hall (1997) in Alamsyah (2020), representation is a way to build meanings in culture through language, symbols, or visual media. Representation is not only the production of meaning but also the exchange of it. Therefore, it is of particular interest for the author to examine the representation of women in Arabic caricature visual media more deeply. Amer Al-Jazie's caricature work is one of the best choices to be the focus of the object of study in this research. Amer Al-Jazie (عامر الجازع) is an artist from Iraq who has expertise in various fields of art, including caricature art. Amer often uploads his caricature works on his Instagram account @amer\_al\_jazie. Amer often depicts various aspects of social life, with various intriguing visual images, as many of his caricatures feature women. His themes include satirical social humor, criticism of daily habits, and unique situations that people often face. This includes the representation of the role of women in the dynamics of modern society in the Middle East, especially Iraq (@amer\_al\_jazie).

This research will utilize Sarah Mills' Critical Discourse Analysis (CDA) approach. CDA by Sarah Mills is known for her feminist perspective. Mills delves on how women are portrayed in texts, images, news articles, books, and photographs. Mills' feminist discourse approach focuses on how texts present women in a biased way (Mills, 1992). The main focus of Mills' theory is on how women are portrayed in the media, including on who is the subject and the object of the narrative. Readers' understanding of such portrayal is influenced by this

situation, which places them on one side, Mills, S. (1998) in (Purwanto & Dewanti, 2024). Two parts forms Sara Mills' CDA model, namely the analysis of the writer-reader position and analysis of the subject-object position (Sulistio et al., 2022).

Studies related to feminism and discourse analysis in caricatures are not new. Here are some results of the author's search related to previous studies that are relevant to clarify the novelty of this research. The semiotics of changing gender dynamics study which focuses on female superheroes throughout comics, film and television, especially during the last decade (Ndalianis, 2020). The research that examines the racial and gender politics of GIFs usage for self-expression through feminist reaction GIFs (Kuo, 2019), and the study of ideology, social conventionality, feminism, and domestic violence in Saudi society depicted in cartoons on Instagram @serajalghamdi (Alshurfa et al., 2022). CDA on effeminate men in the variety show program Ms. Queen on NET television station (Utami & Suwarso, 2023). CDA on the life of the character Marni in the novel *Kubah* by Ahmad Tohari (Prakoso, 2021). CDA on Sexual Harassment in Gender Violence News outlets in news media Tempo.co (Hartutik & Suminto A Sayuti, 2023). CDA in women's representation in writings and pictures on the tailgates of trucks, many of which relate to money, love and sex in negative light (Andalas & Prihatini, 2018), and CDA in representing the imagery of women in the news Kompas.com, Detik.com, and Republika.co.id regarding the bullying of female students at UIN Jambi (Agung & Suroso, 2023).

Based on the description above, it is clear that this research is novelty. The author finds that there are still very few studies with Sarah Mills' CDA approach in social media posts and the representation of women in caricatures, the author only finds one of the closest studies, namely research in @serajalghamdi by (Alshurfa et al., 2022). In fact, the author has not found research that examines caricatures in the Instagram account @amer\_al\_jazie specifically. Therefore, the author will fill this gap by conducting research that focuses on gender representation of how women's social roles are depicted in Amer Al-Jazie's caricatures uploaded on his Instagram account @amer\_al\_jazie by utilizing Sarah Mills' CDA approach.

This research aims to identify gender representations of how women's social roles are constructed by Amer Al-Jazie in his caricature works posted on his Instagram account, @amer\_al\_jazie. This research uses Sarah Mills' CDA approach to reveal and understand more deeply how a visual art, Arabic caricature, is constructed as an effective means of representation and social criticism in highlighting the issue of the role of women in Middle Eastern society, especially Iraq, which has not been studied much before. This research will highlight how @amer\_al\_jazie's caricatures shape and are influenced by gender discourse, thus offering a new perspective on the study of feminism in caricature visual art.

## **2. Review of Literature**

Sarah Mills' AWK is known for its feminist perspective. Feminists are people who embrace the notion of feminism. Feminism itself is a desire and demand for equality that arises from the injustice of women's rights being treated unequally with men. The word was originally used in political discussions in France in the late 19th century. Feminism can also be interpreted in several forms as in the book *feminism according to Hannam* (2027; 22), including; a). the power imbalance between the two sexes, where the role of women is below the role of men. b). the idea that women's circumstances can be changed because they are socially produced, or c). a focus on women's independence (Sobari & Faridah, 2016). The courage of change in the gender perspective, which demands that there must be equality in the relationship between men and women, especially in media facts, is in line within Mills' theory and framework analysis (Yusuf, 2020).

Mills investigates how women are portrayed in texts, including images, news articles, books, and photographs. A feminist discourse approach focuses on how texts present women in a biased way (Mills, 1992). Mills depicts representation the most important aspect of her analysis, including on how a person, group, idea, or event is presented in a discourse and how the way it is presented will influence the meaning of such when it is accepted by the society (Agung & Suroso, 2023). Mills also argues that to fully analyze a discourse, one must examine the subject's position, the object's as well as the author's position and to the reader in the discourse (Herianto, 2023). The analysis of subject and object positions is by looking at who is positioned as the subject and who is the object in the discourse (Sobari & Faridah, 2016). Analysis of the author's and reader's position reveals the author's perspective in concocting the discourse and how the reader is guided to respond to it (Febrianti & Abrian, 2024).

This is also in line with Sulistio et al (2022), that this subject-object position analysis will present more depictions and trends regarding the position of social factors, ideas, and events in the text. The author-reader position analysis focuses on the reader's communication with the text and the situation related to the text. This section can be divided into two basic steps: direct positioning, which deals with the reader's interpretation of the material and placement in the scenario, and indirect positioning, which deals with the reader's attempt to draw connections between the cultural codes revealed in the news. This stage is concerned with the reader's attempt to make connections between the cultural codes exposed in the discourse. The reader will be assisted by these codes in developing preferences that are beneficial to the reader and society as a whole.

### **3. Methods**

The method in this research is descriptive qualitative by utilizing Sarah Mills' CDA approach. Sarah Mills' CDA approach helps dissect how women are positioned in the discourse, whether as subjects who have agency or as marginalized objects. It is of qualitative approach as it examines objects in real, natural conditions, namely the researcher is the key instrument (Sugiyono, 2018). Meanwhile, applying descriptive approach is because it attempts to pinpoint and determine the facts, characteristics and relationships between the phenomena being studied systematically, factually and accurately (Moleong, 2014). in order for the results of the research that have been achieved are objective and are expected to be able to provide a clearer and more thorough analysis and description of the research object.

The focus of this research object is Amer Al-Jazie's caricature works uploaded to his Instagram account @amer\_al\_jazie. This study will focus on four caricatures that contain elements of gender or the role of women in Iraqi society, which Al-Jazie tries to depict through his caricature works. His Instagram account @amer\_al\_jazie and the four selected caricatures will be the primary data sources in this research while also quoting several key theories and related interpretations from other relevant literature books, articles and other reading sources for this study as secondary data.

The techniques for data collection in this research include observation, reading and note-taking, screenshots, and translation of the necessary parts. Further, the data analysis technique in this research uses Miles and Huberman as reference which includes four stages, from data collection by collecting important information of data from observations, reading, notes, screenshots and translation of the Al-Jazie's Instagram caricatures, data reduction by filtering

data to focus on more relevant data for the research objectives, data presentation by arranging data based on certain categories to make it easier to analyze, and, finally, drawing conclusions by formulating analysis results based on the data that has been presented (Miles et al., 2014).

#### **4. Findings and Discussion**

Amer Al-Jazie (عامر الجازع) is an Iraqi artist who specializes in various fields of art, including caricature and fine art. He is actively involved in major art projects in Iraq, such as the international caricature art competition held in Baghdad. He frequently posts his caricature works on his Instagram account @amer\_al\_jazie, which has over 150,000 followers and over 2,100 posts. His account bio includes the phrase “أرسم مواقف و طرائف من ... الى الناس” which means “I draw the situations and uniqueness of people ... for people”, a statement that indicates his interest in the unique social situations that people often face around him. Bio Amer also highlights the phrase “احب البزازين”, the word “بزازين” being an Iraqi dialect term for “cat”, reflecting his Arabic cultural background more specifically, as well as indicating the linguistic and socio-cultural tendencies that often inspire his works.

Amer in his caricature works often depicts various aspects of social life, with various visualizations and intriguing texts or dialogues. He depicts funny situations and stories from people's lives. His themes include satirical social humor, criticism of daily habits, and unique situations that people often face. This includes the representation of the role of women in the dynamics of modern society. Many of his works represent the differences in gender construction between men and women in society, both explicitly and implicitly. These caricatures do not only function as art and entertainment, but also as a medium of reflection on the stereotypes and social construction of the different roles of women and men in modern Middle Eastern society, especially Iraq.

##### **4.1 Representation of Women's Social Role in Caricature**

Caricature now has its own position and role as a medium of information in society. Caricatures often become an alternative choice for people to communicate their ideas and criticisms, because they appear in a form that is attractive and funny enough to hide the bias and ideology of the caricaturist. In fact, what is depicted or written by a caricaturist often leads us to a certain ideology, which can influence the way people perceive the events involved (Susilawati & Al Anshory, 2024). Therefore, based on Sarah Mills' AWK, in this discussion we will look at how caricatures from the Instagram account @amer\_al\_jazie, as a visual medium, can play an important role in challenging and reflecting societal norms related to gender and the position of women in modern Middle Eastern societies, specifically Iraq.



Figure 1 Posted January 11, 2023: @amer\_al\_jazie

#### Caricature Cocontext;

In the caricature image there are three people, two men and one woman dressed in flashy clothes, who are carrying dogs. They are chatting about "إبلاغات....!" or "report":

Thin man: "ولكم الداخلية سووا منصة للإبلاغ عن المحتوى الهابط اللي ينزل ع المواقع"

" Hey guys! The Ministry of Home Affairs has created a platform to report immoral content posted on social media."

This sentence is delivered by a well-dressed man, holding a cell phone. It refers to the Iraqi Ministry of Interior's policy of creating a platform for complaints against content deemed "immoral" or "offensive to society".

Women: "يخوفون جليبي" ( They scared my dog!)

Little dog: "جليبي!!" ( My dog!!)

The dog underneath also shouts "My dog!!!," as an element of humor that reinforces the hyperbolic feel of the image. Animals are often associated with fear or obedience. Showing that this policy can create collective fear. Representation of a society living under pressure due to the threat of reporting and censorship. The expression of the tightly dressed woman can be interpreted as representing individuals who are commonly targeted for reporting because they are deemed to be dressed "provocatively". A critique of sexism in censorship, where women are often targeted more than men.

Big man: "يعني بعد منكدر نتمرغل بالوحل ونصور؟"

"So now we can no longer play in the mud and record it?"

The dialogue is delivered by a large man whose body is covered in mud speaking with a confused expression. It satirizes how new policies can limit freedom of expression, even for simple things like playing in the mud.

#### Subject-Object Position

In this caricature, there are three main groups represented, which are the government as the controlling subject, the society, and, especially, women and social media users, as the controlled object. The government, in this case the Iraqi's Ministry of Interior, is positioned as an agent controlling public morality, whose role is to regulate social media from content considered "immoral". This can be seen in the form of figure of a large man wearing a white shirt covered in mud and a thin man wearing an orange belt who announced the new policy in a serious tone. They represent the state power which constantly present in the physical and digital space, tightly monitoring the activities of its citizens.

On the other hand, society, especially women, is positioned as the main object of such moral regulation. The woman in the caricature is represented as someone who dresses conspicuously, tight and tends to be revealing body parts, which implicitly refers to the phenomenon of female celebrities in social media who are oftentimes the target of conservative criticism. His frightened expression full of disapproval and his dialogue " يخوفون جليبي " (They are scaring, my dog!) show that this policy has a direct impact on individuals who often use social media to display their self-image. In this context, women become the regulated subjects as well as the victims of public morality policies, which often more heavily skewed towards them than at men. This reflects on how the discourse of social control is often built by placing certain individuals as the source of problems, while the state position themselves as the "savior" with the right to regulate them and limit their individual freedom.

### **Writer-Reader Position**

According to Sarah Mills, the author's position in a discourse determines how the message is conveyed to the reader and how the reader is expected to respond. In this regard, the author's caricature highlights the ambiguity of moral standards used to censor or limit content on social media through images and dialogue. However, it also shows attitude of support and promotion of the state-supported policy in captions and hashtags with nationalist discourse and maintaining public morality. This contradiction displays the author's critical position and irony towards the Iraqi government's policies which allow rampant inequality in public morality discourse, especially towards women who are more vulnerable to be targeted to reporting.

This shows that the author wants to direct readers to see this policy as problematic instead of a genuine solution to social media issues in this aspect. From the other hand, the reader's position in this discourse depends back on their social and ideological background. For readers who support moral regulation on social media, this caricature can be seen as a warning of the consequences of actions viewed as immoral, while those who support freedom of expression view this as a clear criticism of the state's increasingly tight control of the digital space. The author thus tries to provide space for readers to interpret the message conveyed according to their respective ideological position, though with a greater tendency to see this policy as something that sparks inconvenience.



3.953 97  
اليهن نسعى amer\_al\_jazie

وعليهن نعتد  
ولأجلهن نحنو  
ومنهن كل الخير  
نحبهن ونعشقهن ونودهن ونكرمهن ....  
و هن الحب ❤️  
كل عام ونون النسوة بالف خير

...  
#عيدجن\_مبارك  
#اليوم\_العالمي\_للمرأة  
#حقوق\_الزوجة  
#كاريكاتير\_T  
#كاريكاتير\_اليوم\_كاريكاتيرات\_كاريكاتور\_كاريكاتير\_تمبلر\_اكسبلورر  
#اكسبلورر\_فولو\_اكسبلورر\_العراق\_اكسبلورر\_اكسبلورر\_explora\_تمبلر

Figure 2 Posted March 8, 2022: @amer\_al\_jazie

Caricature Cocontext;

The caricature picture shows a couple arguing in front of their three children.

**Title:** " في اليوم العالمي لحقوق المرأة.....!"

" On International Women's Day...!"

**Wife:** "بعد وينه حقوق المرأة اللي تنادين بييه بلقاناتك؟؟"

" Where are the women's rights that you always call for in your meetings??"

**Husband:** "تره أناادي بحقوق المرأة مو حقوق الزوجة"

" I called for women's rights, not wives' rights."

**Child:** "ماما لكيت هاي البنونة تاكل بالجدرية"

" Mama, I found this cat eating in the pot."

The caricature visualization and dialogue above show the difference in perception between husband and wife about women's rights. The wife, surrounded by her three children and holding a cooking utensil, with an expression of annoyance and fatigue, questions why her husband calls for women's rights, but does not implement them in the household. However, the husband nonchalantly insists that what he is fighting for is the rights of women in general, not the rights of wives in the household. Meanwhile, their children continued to talk and play without realizing the tension between their parents.

### Subject-Object Position

In this caricature, the housewife is the dominant subject who controls the narrative, while the husband's position is of the object being questioned and judged. The housewife in this caricature is depicted as the female character who doubts and questions her husband as well as the one who represents the voice of a patriarchal system that questions feminism. With a firm expression and domineering body language, she is depicted as the discourse



controller who questions and challenges her position as a housewife in the family based on feminist values that demand equality. On the other hand, the husband depicted in this caricature becomes the object as he is placed in a defensive gesture, as if the feminist discourse he is fighting for is not valid enough, as if it does not include domestic roles. Based on the visualization and dialogue in this caricature, it can be said to be of a not neutral viewpoint, even though the women here depicted as the subject as this caricature still contains gender bias which retains the men's dominance in defining women's rights. This can be seen in the dialogue and visual gestures of the husband above, who doesn't seem to care and belittling instead of giving women the space to determine their own struggles, roles and rights.

In this context, women become subjects in the feminist struggle though still having their position remains weakened by the patriarchal structure that controls the discourse in this visual narrative. The representation of women in these caricatures is depicted as being not given self-control to fully define their own rights as it is instead limited within the framework of traditional fundamentalist roles that have been determined by the long-established patriarchal system. Because men still try to control the discourse, which is represented by the figure of the husband in this caricature, it highlights that there is still separation between women's social rights in the public sphere and women's rights in the household. Raising debates about these gender roles and how women's role should be are still burdened with full domestic duties despite calls for gender equality.

### **Writer-Reader Position**

The author here describes men, in this case, the husbands, as "women's rights activists" in the public sphere, yet their principles tied to the patriarchal system in domestic duties which are completely borne by their spouses. On the other hand, the woman, in this case, the wife, is the subject who criticizes her husband's conducts, as depicted with a visualization of fatigue surrounded by children which implies dual role in public space and domestic duties in the housework. This depiction shows that the author is attempting to discredit feminism by highlighting these "weaknesses" in practice, as hashtags (#\_المراة\_حقوق) vs. #\_الزوجة\_حقوق) reflect two different perspectives in discourses regarding women's rights. This context shows that there are differences in the way women's rights are understood, as on the one hand, women's rights in society (political, social and economic rights), while on the other hand, the rights of wives in the household are still often neglected.

Readers are directed to question feminist discourses once again, in showing that feminism is limited to formal discussions regarding women's rights in the public sphere, while also often excludes women in the domestic sphere, namely the traditional role of women in the household. Furthermore, the author's caption shown is related to the role of women in everyday life as follows, "وعليهن نعلم ولأجلهن نحن ومنهن كل الخير" which translates to "We depend on them (women), love them, and from them comes all goodness", strengthen the author's appeal to readers to heed more attention to the women's role and services in the domestic sphere. Through this caricature, the author attempts to resist the favor for women's rights by showing the irony of how feminist discourse still often ignores the role of women in



the domestic or household aspect.

Figure 3 Posted April 26, 2022: @amer\_al\_jazie

### Caricature Cocontext;

The caricature picture shows a couple in a room, the wife is fast asleep with her pet cat. On the other hand, the husband covers his sleeping wife while holding his toddler son. In this caricature, the main dialogue reads, "ارتاحي حبيبتي، آني أكمل كلشي" (Rest, my dear. I'll finish everything).

Based on the description above, it can be understood that this text and picture represent a husband who tries to take over household chores so that his wife can rest.

### Subject-Object Position

In this caricature, the husband is positioned as an active subject who has the ability to control, while the wife is positioned as a passive object on the receiving ends of the husband's control. The husband is portrayed as the "good" and "understanding" figure when providing rest time for his wife, but still within the framework of unequal power relations.

The actions taken by the husband depicted, such as letting the wife sleep, carrying and taking the children out, and preparing the meal for sahur, are constructed as something of a heroic acts. Lines depicted like "عوفها لا تكدها أكيد تعبانة" (Leave her alone, don't wake her, she must be tired) put the husband in a position of having much control over his wife, as if the decision to let the wife sleep was in his dictation, not the wife's.

Then, the lines " بالمناسبة تذكر ان هاي شغلة او شغلتين من بين عشرات الشغلات اللي تسويه زوجتك " "By the way, remember that this is only one or two jobs out of dozens of jobs that your wife does every day...So, do it this way two or three times a week if you want..." indicates that women's domestic burdens are normalized in this discourse, where women were to carry out household tasks daily without complaint. The depictions and its texts in the caricature seem to challenge existing gender norms, yet also reinforce them by suggesting that husbands perform these acts of assistance "two or three times a week," instead of conveying a discourse that housework is part of shared responsibility. This portrayal shows that although there is some element of concern present in this discourse, the construction of gender relations still maintains traditional roles where men are the main actors who have authority in determining when and how they contribute to most domestic affairs. Meanwhile, women remain in a subordinate position as those who serve, while men occasionally "help" to show some concern.

### **Writer-Reader Position**

The author in this caricature post explicitly uses a more persuasive language style and addresses men as its main audience, especially husbands or men in domestic affair roles while the narrative used is normative and takes the form of recommendations which subtly frames the husband's role as one who "assists" the wife in household affairs instead of as a partner who has equal responsibilities. The lines "هاي مو مثالية.. بس ترة مو صعبة" (It is not something ideal, but it's not difficult either) and "سوي موقف راح يخليها تفتخر بيك وتقول صدگ" (Do something that'll makes her proud of you and say "she really loves me") shows that even mundane domestic actions by men are seen as something extraordinary and special and not a natural obligation within the dynamics of the household.

In addition, this text uses a rhetorical strategy that presents men in an active position and women in a passive position. The narrative " اذا شفت زوجتك تعبانة ونعسانة ورة الفطور خليها تنام و " (If you see your wife exhausted and sleepy after breaking the fasting, let her sleep and turn the light off) and "روح سوي سحور" (Go make sahur (for her)) guide the male readers to act, but within certain limits and restraints. The texts used were of humorous tones and with everyday language to subtly criticize the patriarchal culture and encourage men to be more proactive in helping their wives. The author also tries to entice readers to occasionally help with their wives' domestic affairs or household chores, although less in order to build equality, and more towards at least to show concern and love for their wives.

7.092 245

امر\_ال\_جازية "خطافة الراجيل"



"خزاية البيوت"  
ضحكت عليه وقشمرته وبأكنه من زوجته وأولاده وبيته، عشرات الاتهامات تتوجه للمرأة التي تصير زوجة ثانية...  
الرجل هنا وين موقعه من الاعراب؟!  
لان المفروض بأخفافه حيرجج لمرته ولبينه واطفاله ويفرگهم حنان ورعاية بس تتبعد هاي "الحرامية" الباكته واغوته عن سواء السبيل 🙄  
"اكرهه. اضوح منه. ما اطيعه. بس نتزوج اطلگه. اني باقي وياهم علمود الاطفال تره"... هنا هذا حال اغلب العبارات اللي يردهه الزوج على مسامح الزوجة الثانية... فمعناها اكو استعداد اساسا للارتباط بتانية... 😊  
بس مع ذلك يتقبل "البعض" من النساء انه هالرجال راح" عقله" وانضحك عليه وانخدع وصار مثل الطفل ما يعرف يميز ويختار، بالنتيجة هو غير ملام.  
ويهيجي حاله الملام منو؟  
- الملامة كلهه حنصير براس المرأة الاهمته وتركته يصير فريسه "للحراميات"؟  
- لو براس زوجته الثانية اللي اغوته وقبلت هالعلاقة؟  
برايب كل الاطراف ملامة:  
الاهل اللي يزوجوا بانانهم غضب  
الرجال العينة ما تشبع وما يكتفي  
المرأة المهملة لنفسه ورجله وبيته وهنا هي بيت القصيد من هذا كله.  
النساء اللي تنصيد المتزوجين لان هذا رجال "جاهز"  
#الزوجة\_الثانية  
#الزوجة  
#كوميديا\_سوداء #كاريكاتور\_T  
#كاريكاتوريات #كاريكاتور\_اليوم #كاريكاتور\_العراقي #كاريكاتور #كاريكاتور  
#اكسلور #اكسلور #اكسلور\_فولو #العراق #العراق\_يفداد #بغداديات  
#بغداد #بغداد #البصرة #الموصل #النجف #كربلاء #الناصرية #بابل  
#صلاح\_الدين #ثينوي #سليما

Figure 4 Posted March 27, 2022: @amer\_al\_jazie

Caricature Cocontext;

The caricature image shows a fight scene or "عركة...!", a man walking away with an angry expression and a woman standing with her arms folded, looking upset.

Men: "وخري من عندي.. أنتِ الثانية؟" (Stay away from me... you are the second)

Women: "الثانية؟؟" (Yang kedua???)

The word "عركة" (fight) and the word "الثانية" (the second), in the context of this caricature, indicate a fight over polygamy or second marriage.

Caption snippet: "ضحكت عليه وقشمرته وبأكنه من زوجته وأولاده وبيته، عشرات الاتهامات تتوجه للمرأة التي تصير زوجة ثانية".

"She deceived him, tricked him, and took him away from his wife, children, and home."

Dozens of accusations have always been directed at women who became second wives...

"ويجيج حاله الملام منو؟"

الملامة كله تحطين براس المرأة الاهمته وتركته يصير فريسه 'للحراميات؟'  
لو براس الزوجة الثانية اللي اغوته وقبلت هالعلاقة؟  
برايب كل الاطراف ملامة:

- الاهل اللي يزوجوا بانانهم غضب
- الرجال العينة ما تشبع وما يكتفي
- المرأة المهملة لنفسها ورجلها وبيتها وهنا هي بيت القصيد من هذا كله.
- النساء اللي تنصيد المتزوجين لأن هذا رجال 'جاهز'

"And when these situations occur, who is to blame?"

Should all the blame fall on the negligent woman whose husband fell prey to the "a woman who steals someone's husband?"

Or on the second wife who seduced and accepted this relationship?

In my opinion, all parties should be held responsible:

- Parents who force their children into marriage without a choice.
- Men who are greedy and never have enough.
- Wives who are neglectful of themselves, their husbands, and their households-and this is what it's all about.
- Women who deliberately target married men because they see them as “ready-made partners.”

### **Subject-Object Position**

In this caricature, the man depicted is positioned as the subject who has complete control over the course of the marriage. He has the right to remarry, and when faced with conflict, he will still have room to negotiate his position without losing his own authority. On the other hand, women in this caricature, both the first and second wives, are positioned as objects shackled in situations created by their husband's decisions. The first wife experienced loss and sorrow and she was also forced to accept her husband's polygamy as something legal and natural. However, what is more intriguing in the caricature is how the second wife is portrayed in it, as she is not only seen as a "temptress" or "household wrecker," but also as someone who can ultimately be "discarded" when the husband no longer feels comfortable with his polygamous decision.

Men in this dynamic remain in full control of the narrative, while women are positioned in a conflict that seems to be of their own making, even though in reality, the primary decisions are within the hands of the man. In this discourse, power relations is clear as men have full control in making decisions, while women can only react and accepting to them. This discourse mirrors social standards in the society, where men are free from full moral responsibility in marriage, while women constantly have to adapt to decisions made and caused by their spouse. This caricature has the sarcastic narrative that in polygamy, women are the ones who are most burdened to take the blame, both as victims positioned as the one who are unable to care for themselves and defend their husbands or as the cause of conflict, to as the who are branded as temptress and stealers of other people's husbands.

### **Writer-Reader Position**

The author in this caricature post attempts to display a satire on polygamy in Middle East society, where the husband who remarries seems to regret his decision, although in the dynamics of the conflict he still retains a dominant position. The author also tries to portray this caricature post as a critical discourse on the construction of gender roles in society which often blames women in polygamy cases where, if conflict occurs in the household, women are considered to have more responsibility in accountability for marital instability than men.

The reader's position in this text depends on their social background and the values and principles the readers adhere to. Readers who support polygamy might see these as warning to women not to "become a second spouse who takes someone's husband," while readers who are more critical of polygamy might view it as a form of satire on the fact that

men often escape criticism and accountability in domestic affairs. Thus, the discourse built in this caricature by the author has its own potential to either further validate or even challenge the society's views on gender roles in marriage, depending on the reader's viewpoints and principles in understanding this discourse.

## 5. Conclusion

The results of Sarah Mills' critical discourse analysis on the caricatures in @amer\_al\_jazie's Instagram account, show that in the writer-reader position analysis, Amer Al-Jazie has an ambivalent delivery style, on the one hand criticizing patriarchy and traditional gender norms that oppress women, but on the other hand maintaining certain gender stereotypes, which place men as the dominant party. The use of satire and humor also allows readers to interpret the message differently depending on their perspective on gender issues and feminism. Meanwhile, in the subject-object position analysis, it was found that women are often positioned as objects that are controlled and judged, both in social media and state, household, and community policies, while men have more agency in determining their own roles and the roles of women.

This research using Sarah Mills' CDA approach highlights how the visual art of @amer\_al\_jazie's caricature shapes and is influenced by gender discourse, thus offering a new perspective on the study of feminism in caricature visual art. Based on this research, it is found that caricature, as a visual medium, can play an important role in challenging and reflecting societal norms related to gender in an effort to advocate for gender equality through social media and visual arts. This research still has limitations in the amount of data analyzed, given the large number of Amer Al-Jazie's caricature works that can be a source of further research. It is suggested for future researchers that the analysis of gender representation in Arabic caricatures be expanded by comparing various caricatures from different artists, so as to provide a more comprehensive picture of how gender is constructed in Middle Eastern visual arts.

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