

EVALUATING THE ROLE OF POLITICAL CARTOONS IN SIMPLIFYING THE SELF-CONSTRUCTED UNDERSTANDING OF SOUTH AFRICA'S CONTEMPORARY POLITICS

AVALIAÇÃO DO PAPEL DAS CHARGES POLÍTICAS NA SIMPLIFICAÇÃO DA COMPREENSÃO INDIVIDUAL DA POLÍTICA CONTEMPORÂNEA DA ÁFRICA DO SUL

Article received on: 12/08/2025

Article accepted on: 03/09/2026

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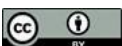
The authors declare that there is no conflict of interest

Abstract

Newspaper cartoons in modern societies through depiction of events capture the reality of societies; as a result, they play a significant role in documenting the real-life activities. In view of societal ills, cartoonists convert these into portraits and presents them back to the society as a reflection in which the latter may observe its own images though in a satiric and humorous manner. While cartoons capture the issues at stake, they tend to perpetuate the commonly known headlines; retain its attention and simultaneously simplify the issue in a mockery way. In this regard, the paper aims to illustrate that the qualities of cartoons in reflecting the societal ills and in the following sections their ability to simplify South African politics. Their simplification capabilities are observed from the illiterate citizens being able to comprehend with the message embedded in the cartoons. In collecting the data, the study employed qualitative techniques, where document analysis was utilized to illustrate how cartoons simplify, reflect, inculcate and perpetuate events in the South African politics. The study utilizes the constructivism theory to demonstrate the reflective nature of cartoons in vividly depicting the conducts of the society through pictures and illustrate how cartoons retain attention. The findings show that in simplifying knowledge, cartoons retain the attention of an issue at stake and behave as watchdogs in revealing and exposing the ills of the society. The paper

Resumo

As charges de jornal nas sociedades modernas, por meio da representação de eventos, capturam a realidade das sociedades; conseqüentemente, desempenham um papel significativo na documentação das atividades da vida real. Diante dos males sociais, os cartunistas transformam-nos em retratos e os apresentam de volta à sociedade como um espelho, no qual esta última pode observar suas próprias imagens, ainda que de maneira satírica e bem-humorada. Embora as charges capturem as questões em jogo, elas tendem a perpetuar as manchetes de conhecimento geral; mantêm a atenção do público e, simultaneamente, simplificam a questão de forma irônica. Nesse sentido, o artigo visa ilustrar as qualidades das charges no reflexo dos males sociais e, nas seções seguintes, sua capacidade de simplificar a política sul-africana. Suas capacidades de simplificação são observadas pelo fato de cidadãos analfabetos serem capazes de compreender a mensagem incorporada nas charges. Na coleta de dados, o estudo empregou técnicas qualitativas, nas quais a análise de documentos foi utilizada para ilustrar como as charges simplificam, refletem, inculcam e perpetuam eventos na política sul-africana. O estudo utiliza a teoria do construtivismo para demonstrar a natureza reflexiva das charges ao retratar vividamente os comportamentos da sociedade por meio de imagens e ilustrar como as charges retêm a atenção. Os resultados mostram que, ao



concludes that that cartoons have a distinct visual style that primarily uses various types of lines for depicting characters and it can be seen as their biggest visual characteristic. This allows for a simplified way of presentation has given cartoons a reputation as a medium of light-hearted and easily readable content.

Keywords: Mirror Image. Cartoons. Vices. Simplification. Satire. South Africa Politics.

simplificar o conhecimento, as charges mantêm a atenção sobre uma questão em jogo e atuam como vigilantes ao revelar e expor os males da sociedade. O artigo conclui que as charges possuem um estilo visual distinto que utiliza principalmente vários tipos de traços para retratar personagens, o que pode ser visto como sua maior característica visual. Isso permite uma forma simplificada de apresentação, o que conferiu às charges a reputação de um meio de conteúdo leve e de fácil leitura.

Palavras-chave: Imagem Espelhada. Caricaturas. Vícios. Simplificação. Sátira. Política da África do Sul.

1 INTRODUCTION

Political cartoons according to Mateus (2016) are symbolic artistic illustrations that intend to convey a witty or humorous argument encompassing comments on social issues. They do not as always, a combination of satire and hyperbole in order to question authority and social behaviour. On the other hand, Edwards and Winkler (1987) understand political cartoons as graphic presentations that are distinctively crafted in a one-panel, non-continuing format to construct an independent statement or observation on political events or social policy. Throughout the paper, it is important to note that the words newspaper cartoons and political cartoons as Ekić (2010) describe can noticeably be used interchangeably to mean humoristic drawings that exemplifies political figures or happenings in the contemporary South Africa.

The study conducted by Mateus (2016) examined editorial cartoons as potential political communication weapons. In his study, Mateus understood cartoons as communicative objects that enhance political understanding and reviewing of events. However, the study contextualises Portuguese cartoons. Little attention is awarded to the qualities of political cartoons that allows and enables the simplification of complex knowledge of politics embedded in the political cartoons. In the case of this current study, we assess the nature of Zapiro's artistic work on political cartoon to simplify South Africa's contemporary politics.

The purpose of constructing political cartoons. Shaikh *et al.* (2010) argues that the aim is to ridicule, debunk or expose persons, groups or organizations involved in political and social situations. The scholars go on to suggest that the extent to which political cartoons mock and expose societal ills is liable to amplifying and exaggerating the issue at stake, consequently leading to miscommunication and misinterpretation of the intended message in the political cartoon. A great deal of this misinterpretation may be due to citizens' lack of understanding the current issues in the country. The main issue that this paper attempts to address and untangle is centred on the qualities of political cartoons. Numerous scholars have documented the role of political cartoons as informative tools and instruments that expose, ridicule and debunk the societies' ills and immoral behaviour Mateus (2006); Foot and McCreddie (2006); Shahaf, *et al.* (2015) and others. Hirvikoski (2018) on the other hand studied the "Readability and Staging of Cartoon Characters in 2D and 3D" by looking at the simplicity of cartoons. Considerable amount of attention in his was directed to animated cartoons, and little attention is afforded to what Lutrin and Pincus (2007) describes as usually humorous, drawn picture of a situation. Ekron (2008) argues that media is a collection of activities reflected from the society. Ekron (2008) endorses media as a holistic entity but insufficiently sheds light on political cartoons as a reflection of society. In conjunction, the outcome of comprehending with the message embedded in the cartoons is conjugated by the process of individuals' self-regulated learning and gaining of knowledge from political cartoons about South Africa's current issues. In effect, this amounts to the simplification of South Africa's contemporary politics. The primary aim of the study is to assess political cartoons in enabling people to be gaining knowledge and learning from cartoons. Which in the process simplifies the complex dynamics of South Africa's contemporary politics enabling the people to comprehend with the message embedded in the political cartoons. The paper is constituted with various sections that augment the general argument of the researchers. In the first section, the study provides a comprehensive background and the aim of the study. This is followed by an epistemological foundation comprising of the theories that positions the study. In the other section of the paper, an evaluative review of the literature is provided, with the methodology. In the last section the significance and analysis of Zapiro's political cartoons is provided.

1.1 Literature review on cartoons as instruments of communication, education and humour

Despite the fact that cartoonists construct political cartoons in a humorous and mockery manner, Hammett (2010) argues that the message inscribed in the cartoons resonate mostly as the sad reality of societies. The role played by cartoons in delegitimizing leaders and authority takes form of ridiculing the leaders. The method of de-legitimization is usually propelled in the political cartoons depicting a certain trait or statement of a leader in order to undermine their credibility. This takes form either in a general or on specific issues. Political cartoons can be noted to behave as tools of enhancing and increasing the awareness to the public on specified issues.

In this regard, due to their summarized format and their relationship between language and image, Tsakona (2009) argues that political cartoons can be regarded as a direct and easy way to process communication of a certain message and contribute to and apprising the public opinion. Although, cartoons are a summary of the real life situation, Rosa (2012) suggests that the manner in how they criticize social issues significantly has an impact on the public understanding of a political candidate or situation.

Shaikh *et al.* (2010) argues that satire typically deals with demonstration and exposure of human vices or follies in order to scorn or ridicule humans; graphic caricatures ridicule pictorially. Sani *et al.* (2012) explains that cartoons serve as a potent source of data used to study social phenomena. Chen *et al.* (2017) posits that although easily absorbed initially, political cartoons possess a complexity of method and context that affects attempts to study them. In his study focusing on the “readability and staging of cartoon characters in 2D and 3D”, Hirvikoski (2018) explains that cartoons are a form of visual storytelling that have often been seen as a medium of cheap gags and childish visual style. They appear as comics, illustrations and animations that tell stories from various genres: it can be a stylized caricature portrait that makes fun of a political figure by representing that person in an absurd manner, a comic strip in a newspaper that illustrates the latest shenanigans of the certain issue.

The paper maintains that the nature of political cartoons simplifies the complexity of South Africa's contemporary politics. In illustrating how political cartoons simplify South Africa's complex politics, the existing literature on political cartoons is reviewed

in line with the paper's argument. The paper seeks to provide comprehensive insight to the research questions that guide the collection and analysis of data. In this attempt to illustrate how political cartoons simplify South Africa's contemporary politics the paper relies and collects secondary data from various accredited journals in line with the central argument of the paper. In addition to collecting secondary data, the paper purposively extracted political cartoons from Zapiro's website. The qualitative designs for data collection are adopted this is aimed at assisting in providing insight to the stipulated research questions.

The importance of conducting this paper is noted in its contribution to the broad knowledge of political cartoons. While political cartoons expose and mock the ills and immoral behaviour of the society, they concurrently simplify the complexity of South Africa's contemporary politics. Onakpa (2014) explains that cartoons come in various forms: the comic strip, animated cartoons for the electronic media and editorial cartoons in newspapers and magazines. It is important at this point to note or emphasize that this paper focuses on newspapers and magazine editorial cartoons, as previously defined as symbolic artistic illustrations that make a witty or humorous point containing comments on social issues (Mateus, 2016).

Though usage of hyperbole in political cartoons in reporting the event, they reflect the vices of the society Sani *et al.* (2014). Political cartoons measure the degree of free press, of government tolerance, of freedom of speech and critical thought and also measuring the resistance to dominant power relations (Ibid). In this regard, political cartoons possess the ability to ignite engagement of citizens and drive the transmission of values and principles towards both youth and adults in the society. In transmitting values, political cartoons function as influential communicative tools, which distract and mimic the vices of societies, though on the other hand providing a social platform for commentaries on key aspects of reality (Mateus, 2016). Political cartoons provide individual, momentary insights into the expressions and experiences of power and the creative ways in which these are responded to (Hammett, 2010).

Akande (2002) explains that political cartoons provide knowledge to the readers on public issues while exposing and revealing societies' wrong practices, in so doing they present a specified viewpoint on the issue (El Refaie, 2009). Cartoons have the power of communicating a lot with minimal information, illustrating the English common phrase

'A picture speaks a thousand words' (Ekić. 2010). However, it has become more and more apparent that although it looks like there is minimal information available and we are in fact immediately capable of grasping the meaning of a cartoon, more comes into play, something that has become apparent via the theory of conceptual blending (Ekić. 2010). It is by the very virtue of the context that we are able to understand the message and meaning of most political cartoons (Ekić. 2010). Risdianto (2005:4) explains that literature aims to arouse thoughts and feelings with its author expressing his ideas, feelings, attitude, and may talk about things and people. In other words, the author desires to communicate feelings, not facts; emotion, not information Only

1.2 Theoretical framework

From the vast range of learning theories, the study singles out constructivism theory as suitable to explaining that political cartoons play a crucial role in simplifying the complexity of South Africa's contemporary politics, enabling people to acquire knowledge and in essence learn what is happening in the country. As such, the theory is adopted to position and maintain the study's argument. The paper understands constructivism according to Steve Olusengun (2015) who has thoroughly examined the attributes of the theory. Constructivism as a learning theory according to Olusengun (2015) suggests that humans construct knowledge and meaning from their experiences. On a similarly note, von Glasersfeld (1995) explains that learning is entirely not a stimulus-response phenomenon, however, it can be understood as a process that entails self-regulation and the development of conceptual structures by means of reflection and abstraction. Abuzahra *et al.* (2016) confirms this by affirming that constructivism as a theory explains students' construction of knowledge by encouraging them to connect prior experiences to further new concepts that they elicit from a social learning context.

Olusengun (2015) provides a vividly that constructivism can be observed as an approach to teaching and learning centred on the principle that cognition (learning) is the outcome of "mental construction." This approach is noted students' attempt to matching the new information together with what they would have already known. The theory proposes that individuals construct their own understanding and knowledge of the world, in the course of experiencing things and reflecting on those experiences Bereiter (1994)

explains. Contrary to the notion of experiences having an impact on the creation of knowledge. Driscoll (2000) explains that the constructivist theory emphasizes that knowledge can only exist within the human mind, and that it does not have to match any real-world reality.

In conjunction with Eko (2010) description of newspaper cartoons as critical journalistic texts, constructivists' proposition of gaining knowledge and learning, is simply understood as encountering to some degree new information. Individuals have to reconcile the new information with previous viewpoints and experience. In this connection of linking the newly encountered information with the previous held assumptions, Olusengun (2015) suggests that the outcomes may possibly change what the individual accept as true. The results of this relationship alternatively, maybe that the new information is discarded as irrelevant. Constructivism maintains that individuals are regardless of the outcome of the relationship between new and previous information, individuals are active architects of their own knowledge. In constructing the knowledge, Olusengun (2015) further suggests the individual ought to probe questions, explore, and assess what they already know.

2 METHODOLOGY

The study adopts the qualitative methods, in order to assess how the nature of political cartoons allows readers to comprehend with the message embedded in the cartoon. Adopting qualitative approaches in collecting data and developing the paper, the researchers intend to address the stipulated research questions, which guided the study (Sani, *et al.* 2012). The paper relied on secondary data for its development, additionally through the identification of cartoons from Zapiro, there was also purposely used cartoons. These cartoons were purposely identified by the author for this study, and the author(s) used their interpretation to depict the meaning of the cartoon. This method was critical to develop the paper and show that people can interpret meaning about South African politics from cartoons. The researchers employed the document analysis technique using secondary sources such as accredited journal articles, books, online materials and other scholarly works on cartoons, communication studies in line with political cartoons to develop the article. The rationale of utilizing qualitative techniques

in this study is essentially useful to explore the political cartoons reflect and simplify South African politics. Mohajan (2018) explains that qualitative research can be used to explore several areas of human behaviour for the development of organizations. In the context of this study, political cartoons encapsulate the behaviour of human and captures. The methodology of this study is premised on evaluating how political cartoons simplify the understanding of South Africa's contemporary politics in more detail. The data were collected to achieve the result for the purpose and scope of this study. In this study, secondary data are used to enrich the article. For the collection of secondary data, we have used both published sources.

3 PRESENTATIONS OF FINDINGS AND DISCUSSION

3.1 Reflecting

Michelmore (2000) explains that political cartoons have attracted the attention of historians and other interested in the formation, persistence and change in popular attitudes. This attraction presumes that cartoons both reflect and shape the climate of opinion prevailing on a given subject. In comparing cartoons and literature, the researchers seek to establish vivid illustrations that cartoons equally possesses a reflective nature and emulate the vices and virtues of the society. Streicher (1967) contends that what in literature is 'satire', in pictorial art is 'caricature/ cartoon'. As a tool driven by media, largely through print media, cartoons possess a reflective power which enables and empowers citizens to criticize the activity in the portrait. In essence cartoons buttress the manner in how the transmission of morals, beliefs and values process occurs, particularly in South African societies in the modern dispensation, through ridiculing and mocking those involved in the issue at stake.

The assumption is that this reflection serves society's need to have an unbiased, objective and critical view of itself Ekron (2008). The image presented in the reflection should therefore enable society to evaluate and adjust itself accordingly Ekron (2008). In illustrating the nature of political cartoons reflecting the vices and ills of the society, the paper relies on the mirror metaphor concept which provides that political cartoons collectively mirror the consciousness of the society on one hand, while simultaneously

stimulating people's imagination on the other hand Woźniak (2014). In real life, as Ekron (2008) suggests, the metaphorical mirror should be used to examine and evaluate the reflection in order to affect change where it is needed.

McQuail (2005) provides seven communication images through which the media is perceived to connect us with reality. These include: media as a window, a mirror, a filter or gatekeeper, a signpost, a forum, disseminator, and interlocutor. However, this current study focuses on the image of media as a mirror. Ekron (2008) explains that the content broadcasted in media platforms is purely the reflection of reality. To achieve such ambitious practical results as these, political cartoons must strike a delicate balance between telling things that seem real and true, and using wild imagination, exaggeration and humor. Ekron (2008) also observed that it is media concentration and commercialisation that distorts the image reflected in the mirror. The attraction presumes that cartoons both reflect and shape the climate of opinion prevailing on a given subject (Michelmores, 2000). Hirvikoski (2018) probes that if cartoons employ simplified versions of something that already exists in the real world, do they also lose or twist some of the visual information that they should be giving to the audience?

The cartoon serves as a capsule version of editorial opinion meant for the reading public to swallow and probably get some societal ills cured (Onakpa, 2014). In other words, the drawing or graphic illustration and the commentaries in cartoons on political and social issues are not only intended to create fun for the readers but they also seek to ginger their sense of reasoning into clamouring for positive change in the political structure (Onakpa, 2014). Onakpa (2014) in addition argues that the cartoon is therefore a vital tool employed by the press for its watchdog role in the society. By keeping public officials on their toes, the cartoon assists in correcting societal ills. Onakpa (2014) suggests that predicated on the agenda setting theory of the press, his paper on "Cartoons, Cartoonists and Effective Communication in the Nigeria Print Media" concludes that cartoons help to set the tone of public discussions over issues of national concern.

3.2 Cartoons and political socialization

In their study Ahmed and Wahab (2014) contends in distributing information, ideas and values about society, media has and continues to play an important role in the

contemporary society. In order for South Africa's democracy to flourish, citizens should be adequately socialised in a manner that provides support and commitment to the political system (Mbabvu, 2017). Hepburn (2014) explains that the perception of young as well as matured people is shaped by the mass media. This in essence, emanates from frequent contact with mass media entities. The importance of conducting this study is noted in its contribution towards the broad relationship of political cartoons and South Africa's contemporary politics. The study seeks to shed light on how the nature of political cartoons while exposing and ridiculing the ills of the society, they simultaneously simplify the complex dynamics of South Africa's contemporary politics. The study also in its central argument shows that majority of the citizens are able to use political cartoons as a tool to be understanding the multifaceted dynamics of South Africa's contemporary politics.

3.3 Political cartoons vis-à-vis South African contemporary politics: analysis

In this section of the study, the research analyses the purposively extracted political cartoons from Zapiro's website to illustrate how they expose and ridicule the society. The analysis also shows how the cartoons simultaneously simplify the complex dynamic of South Africa's contemporary politics. Political cartoons are not only reflections of the society, but they also concurrently serve as a corrective measure in which members of the society are able to observe themselves and advocate the need for positive change in their society that curbs and eliminates the social ills and issues affecting them. Political cartoons play a significant role in recording and documenting (depicting) the real life events that occurred in the society, allowing the future generation to utilize political cartoons as benchmarks for tracing the history in observation of what had happen in an attempt not to repeat the same mistake but to find means of correcting the ills of previous impediments.

Figure 1*Cartoon 1*

Source: Zapiro

According to News24 (2019) Sudan's army ruler General Abdel Fattah al-Burhan said Tuesday the country's military rulers had decided to cancel what they had previously agreed with protesters about the country's transition and hold elections within nine months. It came the after Sudan's military forcefully broke up a weeks-long sit-in outside Khartoum's army headquarters calling on the country's ruling generals to hand over to civilian rule. leaving more than 30 dead.

Figure 2*Cartoon 2*

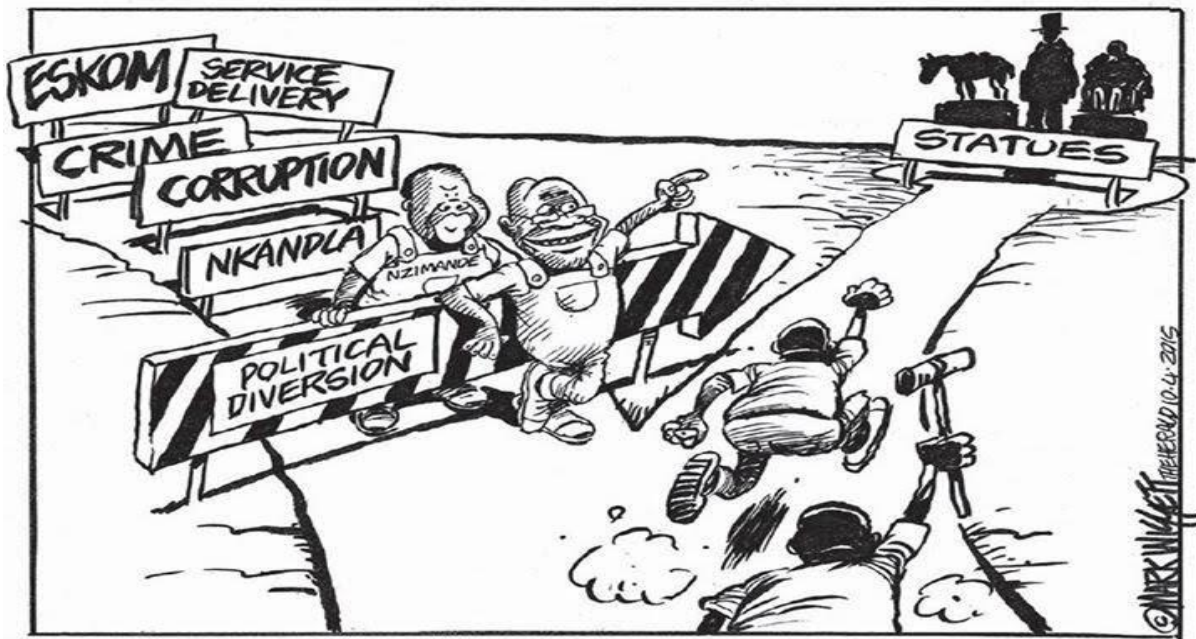
Source: Zapiro

This cartoon above is that; it represents a ballot paper for 2019 national elections. Next to each political party, an image is attached in which on ANC one can see a white man which means that the party is represented and controlled by white monopoly capital. Next to the EFF, there is also the party being associated with the VBS scandal of monetary implications. Finally, the DA is perceived as a puppet party that uses blacks to push white minority agendas. In essence, this cartoon portrays that if you vote for a certain party, these are the issues that are attached to each other.

It is clear that in these strong political parties, no party is uncorrupted, but rather all of them are. The cartoon shows that in many interpretations that even if you claim to be voting for a certain party, the fact remains that they all have implications and no party should stand tall and claim to be the most transparent and corruption free political party. One can strongly argue that this particular cartoon is relatable in many ways. For the past years there has been white people manipulating ANC elites so that they make decisions that favours them and used black leaders to push that agenda. Also, on the EFF side, only a few if not one, actually benefited from the lootings and corruption that occurred at VBS. Furthermore, DA has been perceived as a party that is using blacks to retain their white dominance in RSA politics, its leader is being used as a mouthpiece to advocate for white privilege. It is relatable due to the fact that this uncertainty around parties has been going on for a while as to whether who is influencing these political party's decisions and policies. For instance, the society has known for over the past years that the ANC government has been getting sponsors from external interest who had an interest in our domestic affairs.

Figure 3

Cartoon 3



Source: Zapiro

The cartoon above is that when elites are in possession of power, it becomes easy to control and shift the attention off what is important and direct it to things that are not negatively affecting the society. The former president Jacob Zuma and his cabinet, his presidency revolved around corruption and misdirecting people's attention from his corrupt ways and misdeeds and his abuse of power. The message conveyed in this picture is to show that government officials like Jacob Zuma can take the public attention off of them about issues that affect the society and direct the public attention to things that are not that important like the statue that was unveiled at Groot Maricco (NW) to shift attention from himself about the Nkandla issue it also conveys that he also has the support of his cabinet throughout the corruption and crimes he committed. The government officials in power abuse their office power and pursue or cater to their personal interests first than those of the citizens and that they have their cabinet to help them cover their crimes and corrupt deeds behind closed doors.

Figure 4*Cartoon 4*

Source: Zapiro

Political cartoons are graphics that shows a subject in a simplified or exaggerated way through sketching, drawing, painting and writing. These cartoons are a description of a person (public figure) using exaggeration of some characteristics and oversimplification of others, expressing the artist's opinion and the type of artists that writes and draws such images are known as editorial cartoonist. Political cartoons are also an artistic viewpoint characterized by metaphorical and satirical language. It can point out the context and problems of a political situation. The role or importance of political cartoons is to educate and share political knowledge or news with the audience. Political cartoons are a key aspect in criticizing and controlling function in society. Political cartoons can also encourage the process of opinion formation and decision making as well as provide entertaining perspectives on the news. Political cartoons can also mislead the audience, and it can also be a key aspect in indoctrinating the audience. The above picture expresses the artist's feelings and view about South Africa. It means that throughout the year and the attacks South African citizens are xenophobic in nature and that they do not hide it. They do it openly and the South African government encourages them to do so or that the government does not do anything it just let its citizens to kill and murder foreign nationals mostly Zimbabweans and Nigerians hence the caption proudly xenophobic.

Figure 5
Cartoon 5



Source: Zapiro

The role of the political cartoons is to interact with the reader, and to seek the readers point of views based on the political events that might have taken place .in addition the role of the political cartoon is to delight the reader on the political events. The interpretation of the cartoon above is based on the corruptions that has taken place in South Africa under the ANC led by Jacob Zuma whereby he misused the state money to enhance his own personal interest and dealings. However, these corruptions took place when the ANC was in power.

Figure 6
Cartoon 6



Source: Zapiro

The understanding of the cartoon is that the former president of South Africa Jacob Zuma was using the state's resources that were supposed to be for the entire South African population to enrich his nephews, pal, and children. This was evident during Zuma's tenure whereby he practiced patrimonial rule, clientelism and nepotism. Moreover, Zuma had a charisma of being corrupt. Apart from advocating the perspective of a cartoonist to the reader, Political cartoons also offer insight or cultural assumptions or attitudes towards cultural issues and political events, particularly focusing on topics that gets the readers talking as most of the topics illustrated by the cartoonist are the ones that are trending and to some extent have a certain impact on the social, economic and political life of citizen or reader, and also for entertainment purpose.

Figure 7

Cartoon 7



Source: Zapiro

The above cartoon shows the race of the African National Congress and equally of South African presidential seat. The cartoon shows the race between Cyril Ramaphosa and Nkosazana Zuma for the presidential seat. It shows the battle for leadership that Nkosazana Zuma has lost to Cyril Ramaphosa as she has fallen down during the race which simply means Nkosazana Zuma failed to compete till the end in order to come out victorious. Political Cartoons portrays the purpose editorial commentary politics on issues of politics, politicians, and the events that could be currently trending and helps out the society to be able to understand what is happening in the political arena and also to

provide freedom of speech and of the press. The Political Cartoons shows a message in drawings rather than saying the message directly. It helps one to understand the importance of political events, their inputs and to portray a message without even having to read newspapers or listening to radio for news. It makes it easy for those who are not interested in politics to catch up easier as such cartoons will be all over media increasing political participation. Also the role of political cartoons is to explain the charisma and personality of a candidate using caricatures. Often at times, political cartoons tend to shape public opinion as they depict the cartoonist's personal point of view. Thus, they can be persuasive in nature because they resemble other people's interpretations of political events rather than the initial situation of the event.

Figure 8

Cartoon 8



Source: Zapiro

Political cartoons may be created so that they will pass down a message to viewers on current events that are currently on trends and may seek to demonstrate and tell a story of issues affecting a society. In most cases these cartoons may include certain political party or party leaders that have an effect or impact on certain issues. What is interpreted here is that two major opposition parties seek to bring Jacob Zuma down who is from the ruling party to no avail. The main reason why these parties are seeking to bring the former

resident down is due to his corrupt relations with the Guptas amongst other things. such as the usage of taxpayer's money to upgrade his Nkandla household. With this being at hand the two political parties took it to themselves to discredit Zumas reign as they felt the public protector was not doing any justice.

4 CONCLUSION

The study recommends that political cartoons be integrated in the paradigm of agents of political socialization in the of Political Science. The influences that distort the image may be legion. but commercial pressures and a concentration of ownership have a significant impact on the 'reality' that is reflected in the mirror. Hirvikoski (2018) Cartoons have a distinct visual style that primarily uses various types of lines for depicting characters and it can be seen as their biggest visual characteristic. Such a simplified way of presentation has given cartoons a reputation as a medium of light-hearted and easily readable content. That is not an unfounded accusation however. because cartoons have catered to people of low literacy and limited intellectual accomplishment for decades (Eisner 2008.) That basically means the visual style of cartoons was partly affected by their role as children's entertainment in the case of cartoons and comics from the early 20th century at least. A cartoon works effectively when the reader understands the metaphors and scenarios used. whether they're drawn from literature. the Bible. myths and legends or popular culture.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

How to cite this article (APA)

Koosentse, C. T., & Motswaledi, T. R. (2026). EVALUATING THE ROLE OF POLITICAL CARTOONS IN SIMPLIFYING THE SELF-CONSTRUCTED UNDERSTANDING OF SOUTH AFRICA'S CONTEMPORARY POLITICS. *Veredas Do Direito*, 23(5), e235744. <https://doi.org/10.18623/rvd.v23.5744>