

Illustrating Justice between Literal Representation and Visual Metaphor

Amany Ismail, University of Alexandria, Egypt

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Abstract

Artists have been representing justice as an abstract concept for long centuries, revealing and interpreting its comprehensive meaning through illustrations, taking different forms: as a visual documentary for a situation though treated as a historical evidence, or visual commentary expressing an opinion and treated like an evidence of a special point of an artist view or just as a kind of evidence in a vivid entertaining way. This paper aims to trace the historical development of artistic depictions illustrating justice through two illustrative styles: First literal representation that depict real conditions with a degree of simplification, abstraction, and idealization including courtroom sketch that convey most directly the personalities and dramatic scenes of the trial work to the general public .Second visual metaphor, including editorial illustrations which may use irony and satire, through idioms and puns to encourage insights, which motivate the reader to think and analyze the drawings that need interaction between these external visual metaphors and his internal knowledge representations to interpret the latent meaning derived from the illustration . Additionally, this paper as an analytical study clarify that illustrating justice through literal representations and visual metaphors shape the reader's understanding and have significant effect to bring the imaginary picture of justice through choosing the effective compatible illustrative style to transmit the proper concept of the image of justice not only the single vision of the artist.

Keywords: Illustration, literal representation, visual metaphor

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Introduction

Mental Images representing justice as an abstract concept vary depending on our backgrounds and experiences. With some person, it is the classical representation of a female holding a pair of balance or scales in one hand and a sword in the other, with others it is the image or picture of someone doing an act of justice, or the image of a place where justice is served, or a related situation where justice takes its course.. etc... none of them is a literal representation of the abstract im-material, intellectual concept “justice” they are just substitutions, symbols, emblems of the concept. On the contrary mental images of material objects assumed to indicate justice (scales, sword, courtroom, prison , judges, witness..... are easily produced by imagination, as they are objects of senses and senses are familiar with them. They are literal images of which they aren't intended to represent, as their meaning is not in them but above or beyond, they are figures or signs for which they are assumed .So justice as a concept is abstract since it is independent of the label we assign to it and we have to be more specified to distinguish the used label from the reality that it represent. Artists characterized, symbolized, personified Justice as an abstract concept for long centuries to reveal and interpret its comprehensive meaning through different forms of illustrations. From the distinguished icon “ a woman with scales and sword” to the depictions of the courtroom procedures to editorial illustrations justice is illustrated through different artistic expressive views .

The icon of justice: a brief history

The distinguished icon (image/representation) of Justice, is a woman with scales and sword, has been illustrated over history . The roots of the personification of justice balancing the scales are traced to the Egyptian goddess Ma'at, a concept linked to judgment and often shown with the image of a balance. Depictions of Ma'at included a feather alone with a pedestal or base denoting foundational importance, and a woman with an ostrich feather tucked under a band on her head. Ma'at also can be seen holding a balance or forming the centerpiece of the scales, in the Egyptian Books of the Dead. Fig (1)



Figure 1: Maat detail, the Papyrus Nodjnet, *Book of the Dead*, circa 1300 BCE.
<http://documents.law.yale.edu/representing-justice/book-dead>

Ancient Rome adopted the image of a female goddess of justice, which it called "Iustitia". Since Roman times, Iustitia has frequently been depicted carrying scales and a sword, and wearing a blindfold. Her modern iconography frequently adorns courtrooms, and conflates the attributes of several goddesses who embodied Right Rule for Greeks and Romans, blending Roman blindfolded Fortuna (fate) with Hellenistic Greek Tyche(luck), and sword-carrying Nemesis (retribution). Ma'at's female form served as a predecessor to a series of Greek and Roman goddesses (Themis, Dike, and Iustitia)," all justice-engaged and linked to ruling powers.

Moving forward in time, Justice imagery became entwined with the Catholic Church. The female figures identified as Justice can be found in Christian art from the fifth century. Those stern-gazed women did not, however, always come with scales. Rather, Medieval art frequently affixed scales to another figure, the oft-winged male St. Michael who leads souls to judgment." While the use of scales (balance) to represent judgment is shared by Babylonian, Egyptian, Greek, Roman, Jewish, and Christian texts and imagery, St. Michael formed a bridge from Egyptian eschatology across Christian imagery to the Renaissance Virtue Justice. That relationship can be seen by comparing Saint Michael Weighing a Soul, circa 1450 with the Justitia (Justice) , shown with her billowing robes, scales, and sword in a mid-sixteenth century print. Justice came in another context, a collage of four figures illustrating that she was once part of an assembly rather than a solo actor. (Resnik, Judith and Curtis Dennis E. (2010). (Resnik, Judith (2012)

Since the 15th century, Lady Justice has often been depicted wearing a blindfold. The blindfold represents objectivity, in that justice is or should be meted out objectively, without fear or favour, regardless of money, wealth, fame, power, or identity; blind justice and impartiality. Lady Justice is most often depicted with a set of scales typically suspended from her left hand, upon which she measures the strengths of a case's support and opposition She is also often seen carrying a double-edged sword in her right hand, symbolizing the power of Reason and Justice, which may be wielded either for or against any party. (Lady_Justice <https://en.wikipedia.org>.)

The European image "The Fool Blindfolding Justice".a woodcut which is one of the earliest images known to show a Justice with covered eyes attributed to Albrecht



Durer was one of more than a hundred illustrations for the book “The Ship of Fools”. written by Sebastian Brant in 1494.fig(2)accompanies a chapter entitled "Quarreling and Going to Court".

Figure 2: “The Fool Blindfolding Justice” A woodcut attributed to Albrecht Durer illustrating Sebastian Brant's The Ship of Fools, printed in Basel, Switzerland.

Various hypotheses have been advanced about why the blindfold gained currency in law and how its meaning shifted over time. The once-hostile gesture of affixing a blindfold has been attributed to skepticism about law and judges in the context of both the Reformation and the Inquisition. But the Italian iconographer Cesare Ripa's (c. 1560 – 1622) *Iconologie* offered an alternative reading of covered eyes that renders positive the deliberate occlusion of sight-serving to buffer against, instead of being the source of missteps. Justice's bandaged eyes (along with her white robes) showed no stain of personal interest or of any other passion that might pervert Justice;" "thus she cannot see anything that might cause her to judge in a manner that is against reason. Or, as a 1644 Dutch edition reads: "Her eyes are bound to show that the judge, in evaluating a given case, is not tempted away from using reason. (Resnik, Judith and Curtis, Dennis E. 2010) .(Widener, Mike .2011)

The inspirational image of Justice as a virtuous goddess took commonplace in contemporary culture . But few of the weighty allegorical depictions that were ubiquitous from the fourteenth through the seventeenth centuries have come down to us. These complex images were part of a tradition called (examples of virtue) that identified acts “worthy of imitation” and therefore appropriate to display on several publication media. <http://documents.law.yale.edu/representing-justice>

Artistic depictions of justice:

The historical development of artistic depictions illustrating justice came through two illustrative styles:

First: Illustrating justice through literal representation:

Literal representation shows the highest possible degree of resemblance to its object: this degree is obtained when the representation is isomorphic to its object;when there is a one-to-one correspondence between elements of the object and elements of the representation. (McAllister James . 2013)

Courtroom sketches as literal representation depict how criminal justice is served illustrating the justice system : people , places, the stages of the proceedings, they are visual records of important trials that capture and highlight the drama and the decisions taken in a court of law. The drawings are literal, accurate, understandable, and available for immediate broadcasting both in print and on screen to illustrate the articles and reports in the printed and electronic press(newspapers ,magazines , TV and internet news.Very few courtroom sketches are reused for publishing after their first publication or broadcast except those linked to a specific news event in an ephemeral or those that attracted intense media attention in books as to offer readers global views of the famous cases being judged, or being an eyewitness view of infamous trials. (Church , Marilyn and Young Lou. 2006) (Valérie, Bouissou and others. 2016). Courtroom sketches may also be acquired by institutional archives as the National Museum of Australia the Lloyd Sealy Library at the John Jay College of Criminal Justice, the Library of Congress .(Courtroom_sketch)
<https://en.wikipedia.org/wiki/>

The role of courtroom illustrators in depicting justice

Courtroom sketch artists attend judicial proceedings as members of the public or as credentialed media depending on the venue and jurisdiction. They need to have a deep understanding of the courtroom proceedings in order to capture the essence of what is going on in the courtroom. They are either permitted to sketch proceedings while in court or create sketches from memory and notes in shorthand describing what they see after leaving the courtroom .

(Courtroom_sketch)<https://en.wikipedia.org/wiki/>

The illustrator plays the role of the artist and the journalist, grasp the image of the moment, hold it, express it and report the who, what, and where of a newsworthy trial. The illustrator capture the whole scene over a long period of time, depicting the sense and tone of the event, In the drawing the overall posture of the main players can all be represented in one interesting and effective image when a face is shown in dose detail, the details of the surrounding space may dissolve into a few lines; if an action is highlighted, then the particulars of a face may be indicated by an abbreviated shorthand. The mood of the judge , jury, lawyers , witness might be suggested: (the judge is stern, the witness is afraid, the defense lawyer is angry, the accused is bored, the prosecutor is smiling, etc). in addition to the image of the all the scene and any event takes place during the trial.Selection of detail and composition are all-important in this mode .

Often courtroom artists must compress a scene by moving key figures from the edge of the room to the center of the paper, in order to achieve the compositional impact needed for a few moments' viewing on a television screen or a panel in printed newspaper. This kind of artistic choice and selection of viewpoint is what makes the best of these drawings satisfying on a level beyond documentation. (Atkins, Ken and Writer , Staff .1979).

And although the artist is restricted to reporting the facts, he makes the best of an opportunity to select, suggest, and dramatize the composition to tell the story and convey the mood and the attitude of the moment .

For centuries, courtroom sketches were the only way to create visual information of events happening in courtrooms during a trial and how justice is applied especially when cameras and photographers weren't allowed in many courtrooms. (Rowe M. Jessica and others.1976). The courtroom illustration can either take a literal historical documents nature or an expressive caricature art.

The courtroom illustration as historical documents:

The aim of these drawings is to give a factual version of what happens during the trial and present impartially those involved documenting the application of justice and moments in history that were not captured photographically because cameras were banned from courtrooms. The artists also capture individuals' emotions in a few vivid strokes. The drawings represent the genre of reportage-style courtroom illustrations which provide visual documentation of important cases that have shaped interpretations of legislation or depict pivotal moments in criminal history.

(Library of Congress Acquires 96 High-Profile Courtroom Drawings 2016)
<https://www.loc.gov> (Martinez, Recardo 2016) (courtroom-art-sketch-or-something-more)

Historic courtroom scenes have been visually recorded by several artists for centuries but from the 16th century onwards, printing techniques as engraving and lithograph played a vital role in its diffusion : A drawing by an unknown English artist in 1586 describes a scene of the October trial of Mary, Queen of Scots, (1542 – 1587), as she enters the courtroom at Fotheringhay Castle. fig (3) In the collections of the Louvre, for example, "Galileo Devant Le Saint Office," by Robert-Fleury, shows the trial of Galileo Galilei (1564-1642) in 1633. fig (4) (M. Jessica Rowe and others.1976).

Courtroom Sketching in the United States can be dated back all the way back to the Salem Witch Trials which took place between February of 1692 and May of 1693 .

Fig (5) . also representing exceptional event, like the confrontation between a judge and Henri II; a solemn ceremony like the so-called 'lit de justice' fig (6)(a-b).



Figure 3: an illustration representing a scene of the October trial of Mary, Queen of Scots, 1586



Figure 4: an illustration representing the trial of Galileo Galilei (1633).
<https://commons.wikimedia.org/>



Figure 5: an illustration representing Salem Witch Trials which took place between February of 1692 and May of 1693

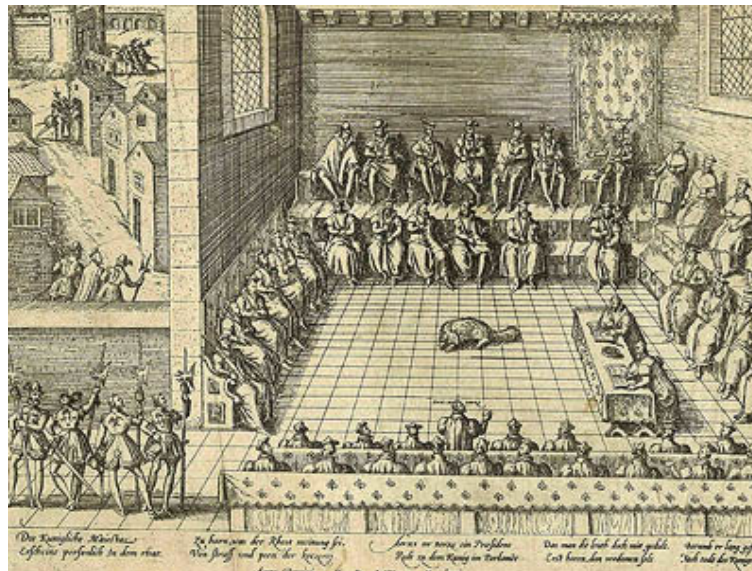


Figure 6 a: an illustration representing A Protestant Judge Faces the King of France, 1559. German version of an engraving by Perrissin and Tortorel. 1570. Engraving

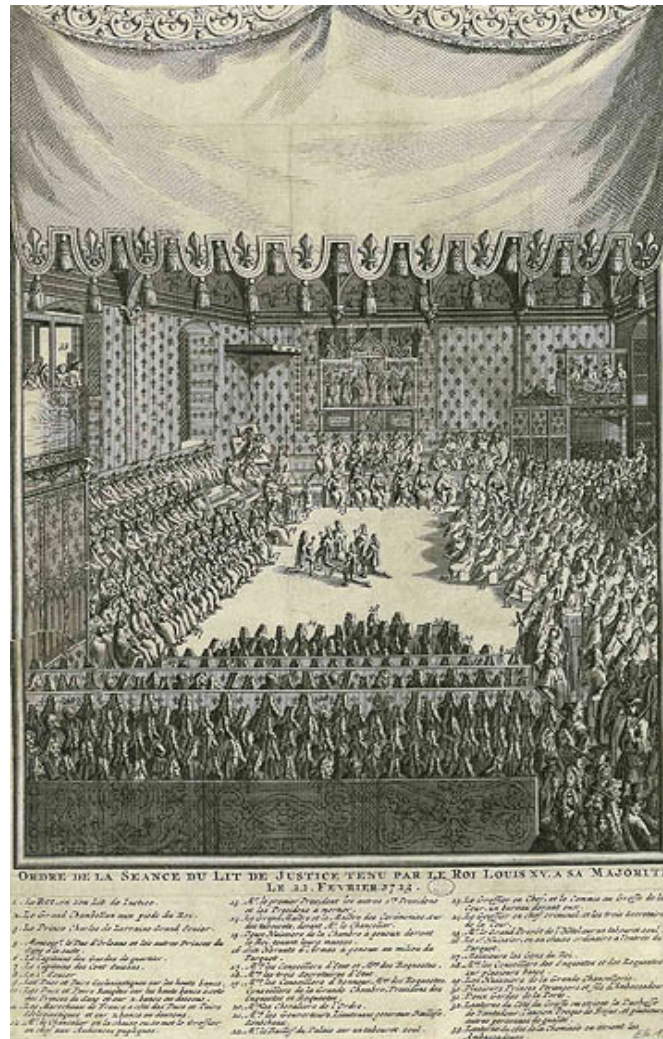


Figure 6 b: an illustration representing The "lit de justice" held by Louis XV .1723

Representing the criminal justice system which developed from the Revolution and the Napoleonic Code turned the courtroom into an authentic theatre. Artists interpreted the ‘show’ to the public. Their work, widely reproduced, was multiform: they produced stylized representations ;simple decorations for a text illustrated accounts consisting of one or several sketches that draw their inspiration from more than the mere narration of the facts. Fig(7)(Bouissou ,Valérie and others)

Important trials in the 19th century were represented as, "The Trial of Martha Corey", "The Trial of Mary Surratt and the Lincoln Conspirators" in 1865, and "The Impeachment Trial of Andrew Johnson" the 17th President of the United States in 1868. fig (8)

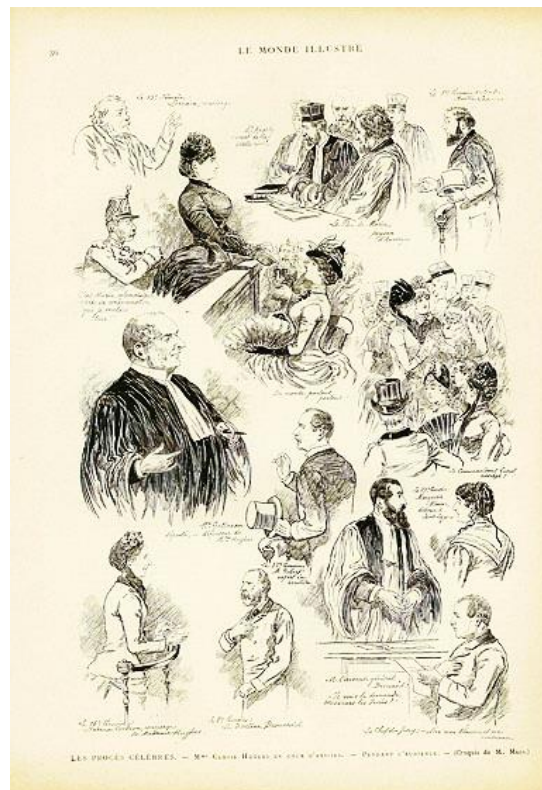


Figure 7: an illustration representing all the actors of The Trial of Mme Clovis
Hugues Le Monde illustré.1885. .



Figure 8: An illustration representing the impeachment trial of President Andrew
Johnson in the Senate March 13, 1868.
traitsdejustice.bpi.

At the end of the 19th century and the beginning of the 20th, many cases impassioned public opinion and inspired artists. The trials of Zola and Dreyfus .fig (9), indissolubly associated, inspired many representations of the different actors involved: he accused, judges, lawyers, witnesses defendants . The artists revealed their postures and gestures.)(Valériem Bouissou and others .2016)



Figure 9: an illustration representing The First Dreyfus Trial.(1894)

Thus courtroom sketches were in wide use until the late 19th century. Certain courtroom sketch artists became well-known for both their skill, speed and accurate depictions of courtroom scenery and drama. For example, George Caleb Bingham and David G. Blyth are two well-known courtroom sketch artists from this period. Their works were constant features in the pages of the New York Times and other well-known publications of the time.(Why Do Courts Use Courtroom Sketch Artists? 2015)

The role of the artist as reporter continued into the 20th century with John Sloan, George Luks, Edward Shinn, and William Glackens, who worked as newspaper artists for Press. Their direct observations and of an unvarnished city life included an occasional glimpse of the courtroom scene.(Rowe , M. Jessica and others.1976)

The courtroom illustrations as an expressive artistic style

The artistic styles of the courtroom artists are diverse according to the artist vision and the constraints of time, the drawings are often sketchy. Artists can encapsulate, organize the material visually, add up a lot of things and leave out a lot more that is visually uninteresting. Some artists seeks to suggest action with quick loose strokes of a marker. depending on the used technique as a smudge of charcoal may substitute for the texture of a jacket or give the feel of space and atmosphere. or the used artistic expressive style asa tangle of lines may translate as the pattern of a dress or a sweep of hair. With only a sparse use of line, the artist is able to present anxious deliberation, an aura of dignity, or the look of tired resignation. other artists have a deliberate, more thorough, style. model the features of a face from light to dark with subtle of color. describe the solidity of fonnns in space, and express something of the classical confidence in the stability of the law and the honor of judicial procedure.fig(10:20represent different artistic styles to convey the situated mood.

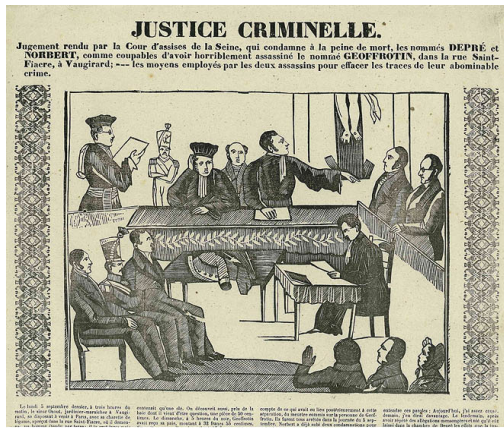


figure 10: iconic illustrative style, The Depré and Norbert Trial. 1843. Wood print, figure 11: dramatic illustrative style An Audience at the 'Théâtre des Folies-Politiques'.The 'play' refers to a trial in the Assize court .La Caricature. 21 mars 1833. Lithography. <http://traitsdejustice.bpi.fr/>



figure 12: quick sketchy illustrative style recording the moment Manson attempted to attack the judge. By Bill Robles.1970



figure 13:sketchy expressive style recording the mood figure 14:expressive illustrative style by Joseph W. Papin,



figure 15: illustration representing singer Amy Winehouse showing the judge her tiny feet in a 2009 assault trial <http://www.mirror.co.uk/>

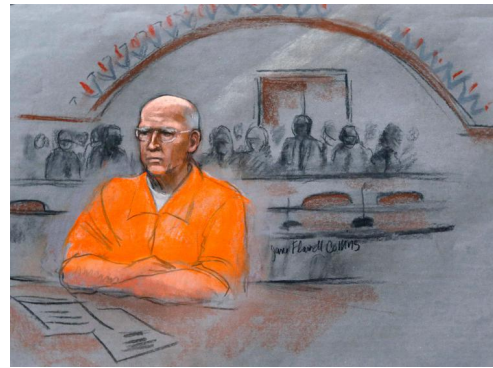


figure 16: illustration representing mobster James "Whitey" Bulger in federal court, Massachusetts 2013. <https://www.yahoo.com/news>



figure 17: illustration representing the Supreme Court in London – the highest court in the UK – during an appeal hearing by Priscilla Coleman 2013

<http://www.anorak.co.uk/>



figure 18: illustration representing "Shyne" Barrow and Anthony "Wolf" Jones, at New York Supreme Court in Manhattan. Combs, Barrow and Jones faced charges related to a shooting inside a Times Square nightclub. 2001

<http://www.nydailynews.com/>

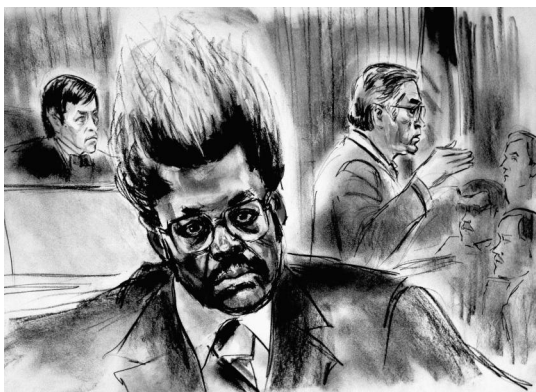


figure 19: illustration representing King, Don trial by Ida Libby Dengrove (1985)

<http://www.josportsinc.com/>



figure 20: illustration representing Riss drawing in the Law Courts in Bordeaux. 1997

<http://traitsdejustice.bpi.fr/>

fig(10:20) represent different artistic styles to convey the situated mood, gestures and postures of the actors recorded through the trials.

some of courtroom artworks are fast sketches seems to be iconic others seems to be caricatures of people present in the courtroom, highlighting basic facial and oversimplification of others. (Martinez, Recardo. 2016)

The use of caricature is relatively rare in courtroom sketches and is often a result of features rather than of their portraits through exaggeration of some characteristics of the influence of the media diffusing the works.

The history of court caricature drawing may have started with the work of Honoré Daumier, (1801-1879) and his series of lithographs "Les Gens de Justice" in particular (1835-1848) fig (21)(22) Daumier contributed more than 800 lithographs to the Paris daily paper and he was given assignments to sketch the accused and the accusers in court trials. His most famed the "April Trials" in 1835.(Rowe ,M. Jessica and others.1976))(Valérie, Bouissou and others 2016)

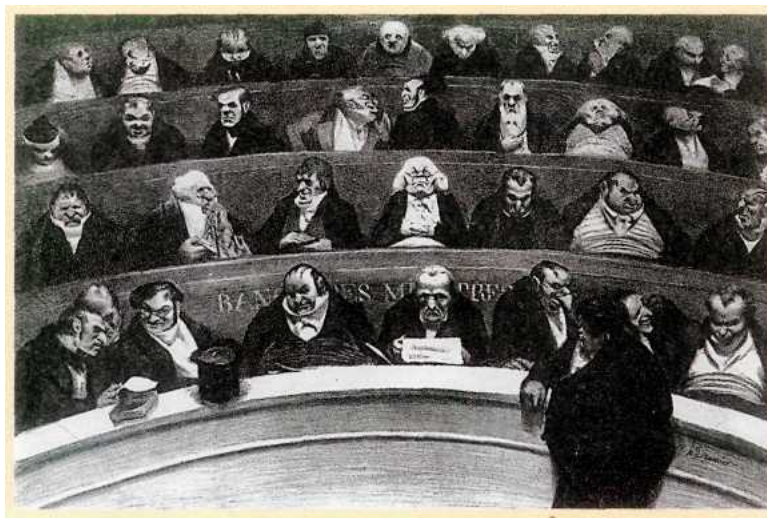


Figure 21 : an illustration(caricature) of Honore Daumier.
Legislative womb. 1834 lithograph



Figure 22: an illustration (caricature) of Honore Daumier.
<http://risuemsud.ru/>

Other artists of Daumier's times who parodied Louis-Philippe's justice, especially by denouncing the judges' dependence on the ruling classes. fig(23). The radical English publicist William Hone pulled off the most legendary coup in the history of the illustrated press in November 1831, when the court gave him the opportunity to demonstrate coram publico how a portrait of Louis-Philippe could be transformed by drawing into a pear, a symbol that was both sexually and politically connoted. Fig(24)(25).



figure 23 :an illustration representing The Trial of Freedom. 1832. Lithography

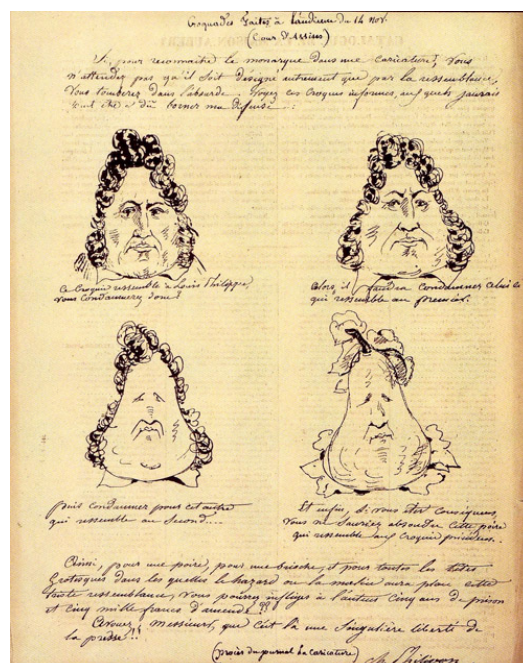


Figure 24: an illustration representing how a portrait of Louis-Philippe could be transformed by drawing into a pear



Figure (24)(25): an illustration representing how a portrait of Louis-Philippe could be transformed by drawing into a pear, Charles Philippon: The courtroom drawings. La Caricature, 1832 Le Charivari. 1834

Artists as Riss or Tignous, who work for Charlie Hebdo, a satirical publication, can stress certain features when they want to express an idea about the accused in the case they are covering. At the Belle Époque, another generation of artists with a taste for satire published in journals such as 'L'Assiette au beurre', denouncing a repressive system of justice by means of their courtroom sketches. (Roob, Alexander. 2010 Nati, Michelle 2015)(Bouissou ,Valérie and others) figs 26:29 represent examples of using caricature in courtroom sketching.



Figure (26)(27) : illustrations (caricature) representing actions in the courtroom
<https://markarmstrongillustration.com>



Figure (28)(29) illustration(caricature) representing Dutroux Trial. Soir Mag. 2004.
<http://traitsdejustice.bpi.fr/>

Courtroom sketches are still the primary mode of reporting many judicial proceedings, giving the public a glimpse of the setting, mood and reactions of the various players in a trial in various illustrative styles.

Three elements seem to govern the future of the courtroom sketch: the generalisation of the use of cameras in courts of law, by the medias or by the juridical administration itself; the place given by the medias: press, TV, Internet... to the genre; the attraction the profession can exert on artists.)(Valérie, Bouissou and others) (Friedman, David .2008)

Second :Illustrating justice through visual metaphor::

The use of figurative language to pose abstract and imaginary close to our experience is usual. The metaphor allows capturing everyday happenings and presenting them as something new, or inversely, nonsense and fantasy seem coherent and normal, to the point of identifying ourselves with characters and situations. (Prudchenko, Kate, 2016)

The generation of global metaphors, that imply formal and conceptual aspects at the same time, are capable of transmitting justice as an abstract meaning with personification, formal transgressions and interpreting everyday life situations. Metaphor works to substitute some conceptual dimensions for others, this subjective action relates concepts that are foreign, creating new non-literal meanings. The connotation of the message is easily recognized because this discursive practice is well rooted in our culture. The effect on the reader is to afford an entry to deeper feelings and senses, establishing the play of double meanings, which in many cases become established as social conventions.(Chaves, Marta .2013)

· A visual metaphor is the representation of a person, place, thing, or idea by way of a visual image that suggests a particular association or point of similarity. **causes an impression and acts as a fundamental element of expression.**

A visual metaphor involves a mapping of information transferred from one image (the source image) to another, (target image) respectively which interact in different ways as :

- a) replacement: as the target image is expressed visually replacing the source image.
- b) juxtaposition as the two images are expressed separately.
- c) fusion as the two images are visually integrated.

It has been noted that this forms of interaction is very common in editorial (political) illustrations, since caricatures often overlay the features of a famous personality onto any being or object .(Alousque, Negro Isabel .2013)

Editorial illustration are a metaphor-rich communicative media and representing justice through it often takes a form of commentary that usually relates to current events, situations or personalities and convey a critical or even negative stance towards the target through combining artistic skill and satire in order to question authority and draw attention to corruption and other social ills in an expressive way. The purpose of editorial illustration here is to represent an aspect of social, cultural or political justice in a way that condenses reality and transforms it in a striking, original and/or humorous way.

An Editorial illustration have a descriptive function commonly draws on two unrelated events characterized by allusion to a socio-political situation, event or person and brings them together incongruously for humorous or emotional effect. Illustrations often have a satirical nature. They are characterized by humor, which parodies the reader which can reduce anger and so serves a useful purpose. Such a cartoon also reflects real life and politics, they are symbolized to address complicated situations, and thus sum up a current event with an emotional picture.

Factual knowledge is essential for correct interpretation as they exemplify critical perspectives on recent events which are combined with an imaginary world in such a way that bridge between fact and fiction . The metaphorical process of transferring meaning from the imaginary to the real world is conveyed predominantly in the visual mode . our interaction with and observation of the world, generates image schemas within our conceptual system. The most important and ubiquitous image schemas reflect our sensory-perceptual experience under different aspects. the importance of image schemas that they provide a concrete basis for metaphorical mappings . (Dălălu ,Daniela and Maior ,Petru .2014)

Types of visual metaphors in editorial illustrations of justice :

- a) contextual metaphor, as the target and source images are identifiable from visual information alone, no verbal anchoring being necessary for this, full interpretation may require the contextual information. Fig (30)
- b) hybrid metaphor as the target and the source images are physically merged into a unified object. Fig (31)
- c) pictorial simile as the similarity between target and source image is suggested by the formal resemblance between the two images. Fig(32)
- d) integrated metaphor as a unified object is represented in its totality in such a way that it resembles another object even without contextual clues. Fig(33) .(Alousque, Negro Isabel .2013)



Figure 30 : illustrating contextual metaphor
Justice.2009
zamoracartoons.blogspot.com.



Figure 31: illustrating hybrid metaphor
US justice By Gunduz Agayev



Figure 32: illustrating pictorial simile
The weight of the justice

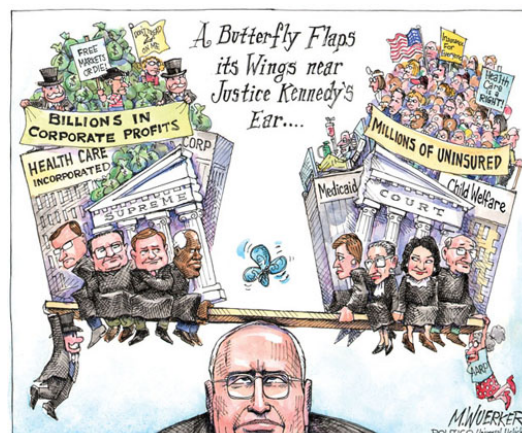


Figure33: illustrating integrated metaphor
“Scales Of Justice?”By Matt Wuerker, 2012

Source images that are both visual and metaphorical depictions of an object are expressive symbols which contain parts that are literal depictions of certain objects, whose properties are shared by the object for which the expressive symbol as a whole stands, though there must be some correspondence between the properties of the object (Source images) and those of the target image. The image of Justitia: contains parts that consist of images of scales and a sword. The images of scales and the sword are literal depictions of real scales and swords. Real scales can be used to compare weights, and real swords can be used to inflict punishment. These properties of scales and swords are shared by the criminal justice system, where they are known as the properties of even handedness and retributiveness. McAllister, James W. 2013)(Dălălău ,Daniela and Maior ,Petru .2014) so visual representation of justice as an abstract meaning is impossible without using visual elements and aspects such as colours, symbols plus cognitive devices and association codes as :

- Metonymies as a collection of signs that cause the reader to make associations or assumptions .fig (34)
- Analogies as a group of signs that cause the reader to make mental comparisons. .fig (35)
- Displacements as images that transfer meaning from one set of signs to another. .fig (36)
- Condenses as several signs that combine to form a new, composite sign within the culture the message is intended for, the condensed code has relevant meaning. .fig (37)

(The Sensual and Perceptual Theories of Visual Communication 2010)



Figure 34: an illustration representing a collection of signs that cause the reader to make associations or assumptions.

Nelson Mandela in despair over the crime rates in SA . by Deacon, Nicky
<https://www.cartoonstock.com>. 2013



Figure 35: an illustration showing a group of signs that cause the reader to make mental comparisons.

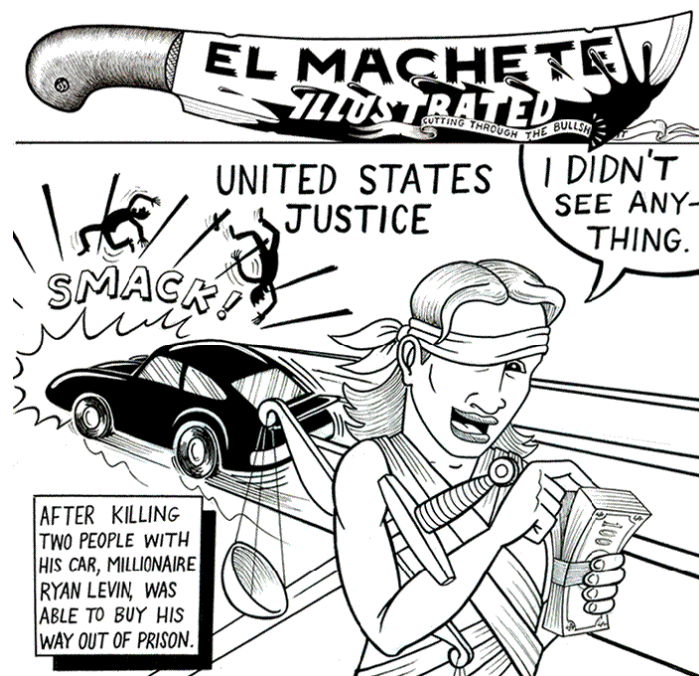


Figure 36: an illustration showing images that transfer meaning from one set of signs to another. United States Justice By Eric Garcia.



Figure 37: an illustration showing signs that combine to form a new composite sign within the culture the message is intended for

Aspects of effective visual metaphor in editorial illustrations

Editorial illustration should have special characteristics to have a stronger emotional impact on viewers.

- The drawings should convey familiar scenarios that consist of different elements, as persons, roles, relations, objects and attributes on which the pictorial metaphor is based. And can be the basis for other related sub-metaphors, though become more accessible and easily recognized at international level.
- The drawings should not be overly simple or complex to be easily interpreted, the reader's ability level is taken into consideration so the metaphor achieve its purpose even if the reader is motivated to think to interpret.
- The analogies presented by the metaphor support successfully the transfer of identity from metaphor to new information without making so many analogies that the reader is overwhelmed by the number or the level of complexity, they are characterized by a high degree of specificity grounded in their perceptual immediacy.
- Visual elements should be with an appropriate degree of accuracy and detail. enough details are included so that the reader can process the metaphor quickly. As with Too much details the reader is overwhelmed and abandons the attempt to interpret the metaphor; and with too little detail the reader may not be able to find enough analogies to use the metaphor.
Often the drawings have minor details that contribute to the humor or the point of the it. Pictorial symbols convey minor themes or ideas. These are usually found in the background or on the sides of the drawing
Vicki S. Williams 2014)(Dălălău, Daniela and Maior ,Petru .2014)
- Using Persuasive Techniques in editorial illustrations:

- Exaggeration. and distortion of certain elements of the drawing to identify the main focus and make a point of the illustration . Some commonly exaggerated pictures might include a character's facial features or other parts of the body as changes or exaggerations in size, shape, emotions or gestures often add extra meaning to the symbols the illustration includes. And every detail is distorted in some way, is likely to be a part of the meaning. fig (38 a-b)

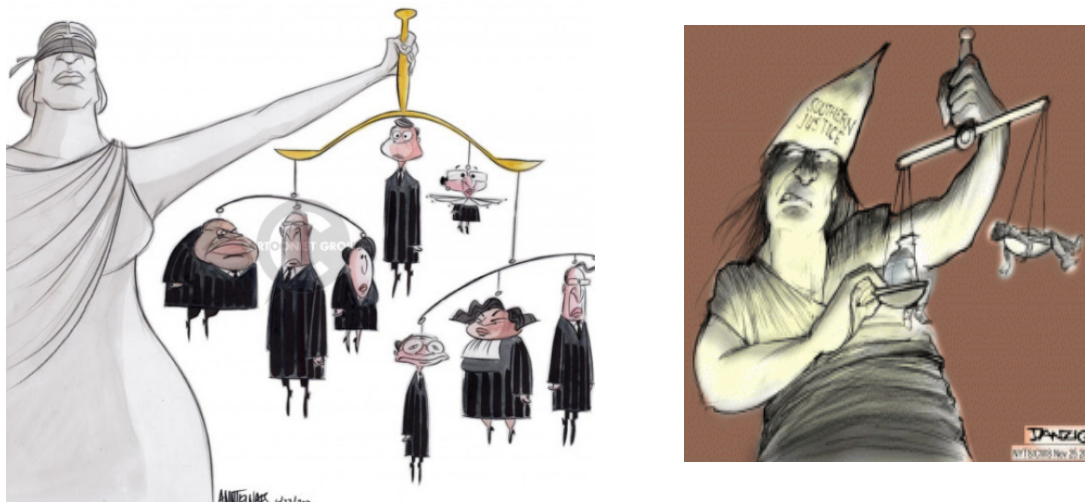


Figure 38 (a)-b: an illustration representing exaggeration
 Fig 38 a :Lady Justice holds her scales from which the eight current Supreme Court justices hang as a mobile. 2016. by Ann Telnaes
 Fig 38 b: southern justice .2014. by Jeff Danzinger

- Using symbols as placeholders for ideas or themes that stands for some other thing, event, person, abstract idea or trend in the news. fig (39)



Figure 39: an illustration representing symbolism
 Justice Scales by Sebastien Thibault

- Labeling certain elements in the illustration to identify the different pictures and ideas ,Labels are often paired with symbols.fig (40)

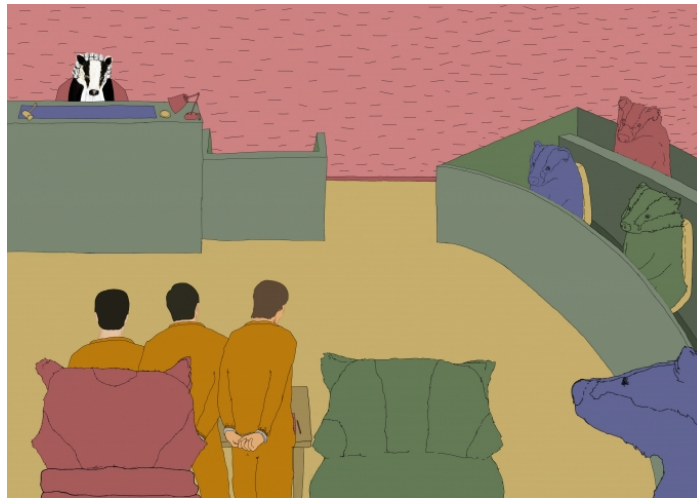


Figure 40:. an illustration representing labeling
<http://www.illustrationdaily.com2015>

- Comparing two things that are not alike to be easier for the reader to understand if there is a difficult complex topic or idea fig(41)



Figure 41: an illustration representing comparison
 Scale of Injustice
<http://www.politicususa.com/>

- Using irony which often seek to mock something and show how false, unfair or dangerous it is, to describe the opposite of what is, such as what should be. This is usually done with humorous effect., Irony always entails a contradiction. Often, an amusing image undercuts and reverses the meaning of the words in a caption., or conveys a double meaning alone fig (42 a-b)



Figure 42a: an illustration representing irony
 Lady Justice and the pig by Chris Beatrice
<http://www.chrisbeatrice.com/>

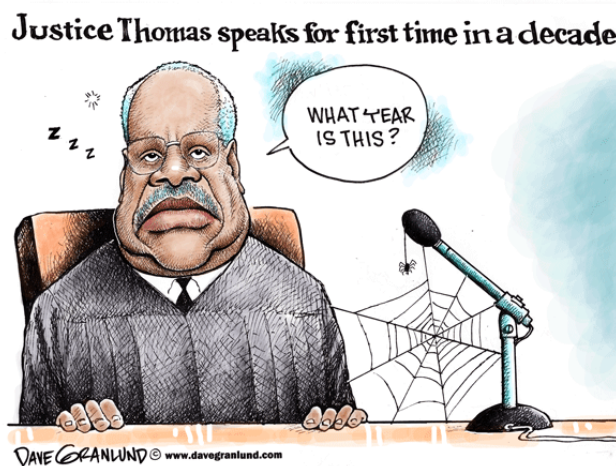


Figure 42b: an illustration representing irony
<http://www.davegranlund.com/>

- And finally arranging the visual elements and the relation of different symbols and their interaction with each other.
 (How to Analyze-Political-Cartoons)

The illustrative style and its impact on the reader interpretation of justice :

Meanings and effects that illustrations convey are built out of the elements of human nature that are organized by culture. Illustrative styles especially metaphors representing justice may depict a situation or some sequence of events, the style imbue that depiction with the attitudes that distinguish the artist's perspective, and invite the reader to share the idea the artist trying to record or express through an imagined world . It's in that sharing that meaning and effect occur. It is important to identify the reader's response to the illustration who observe, interpret, and utilize a particular illustrative style whether it is literal representation or visual metaphor. The reader may agree completely with the message of the illustration willing and able to enter into that documented or imagined world and share the artist's perspective on the depicted events or might be shocked by the content but continue reading out of curiosity or vent anger feelings inside. This depiction leaves a question mark in his mind which motivate thinking, wondering, what is the point of this illustration , he might be puzzled, but still, feeling to know something, or several things about the depicted idea of justice.

So metaphors in editorial illustration is created with consideration to the experiences and assumptions of the intended readers, the section of the population the publication geared towards, the country and locality do they live in ,their political tendencies . Everything the reader think and feel enters into his responses to the illustrated depictions of justice all his ideas, interests and attitudes. Whether or not he is consciously subscribe to some large-scale set of theoretical ideas about the world religious, philosophical, ideological, or biological he do have general views on life ,expectations about what events are and how they work; and those expectations imply general ideas. All his general views on life and fiction enter into his efforts to make sense of the illustration. The illustration should satisfy the reader desire who can analyze the message in the illustration and though he can:

- Identify adjectives that describe the emotions conveying justice through the drawings that produce certain meanings to portray those emotions focusing first on depicted idea.
- Determine the artist's perspective or particular viewpoint about the issue in the illustration, as some issues have different perspectives. So if it is for example criminal justice, the news competing perspectives might support different sides of the crime.
- Understand the artist Consideration of the rhetorical triangle which is made of three elements: ethos, pathos and logos. (1)Ethos: An ethical appeal that demonstrates the author's legitimacy as someone who can comment on this issue. (2)Pathos: An emotional appeal that tries to engage with the reader on an emotional level. The artist might also use common ground to connect with the reader.(3)Logos: A rational appeal that uses logical and well-researched evidence to support an argument. These elements make up a forceful, effective rhetorical argument.
- Determine the overall message shaped or expressed by the different visual elements. (Joseph, Carroll 2012) (how to Analyze-Political-Cartoons) (the cartoon analysis checklist)

Conclusion

Illustrating justice through literal representations and visual metaphors shape the reader's understanding and have significant effect to bring the imaginary picture of justice through choosing the effective compatible illustrative style with using appropriate and meaningful symbols to transmit the concept of the image of justice and convey a viewpoint that may be put up for discussion and become a point of controversy.

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