

When Ideology Is Visualised: A Study of Cognitive Metaphors and Visual Rhetoric of Cartoons in Egyptian Newspapers

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Abstract:

Political and social cartoons reflect the ideology and social perspectives of society. The cartoonist manages to do this using various linguistic and visual tools. These devices are gathered under the umbrella term "Rhetorical devices". Metaphors, speech acts, tones and modalities, lexicalization, tenor and visual rhetoric are important in analyzing cartoons. In this paper, the researcher concentrates on two aspects of rhetorical devices, i.e. metaphor as a semantic aspect, and image as a visual rhetorical aspect. Applying theories of cognitive science to political cartoons shows how the cartoonist can reflect the ideology of the issues he tackles. This paper attempts to treat the interaction between people's cognition and cartoons political messages. The main goal is to highlight the cartoonist's ideology concerning the cognitive Metaphor Theory and the Rhetorical Visual Theory. For this purpose, two theories are applied to examine the cartoons under investigation. The first theory is Charteris-Black's critical Metaphor Theory (2005), and the second is Sonja Foss's Theory of Visual Rhetoric (2005). Thus, the study aims at tracing the use of critical metaphor and visual rhetoric in cartoons as samples of critical discourse, explaining their conceptual meaning and revealing their underlying ideologies as well.

Key words: Ideology, Cognitive Metaphor Theory, Visual Rhetoric Theory, political cartoons.

1. Introduction:

There is an integration between visual rhetoric and metaphors in conveying a cartoon's message (ideology). Foss (2005) defines visual Rhetoric as: "the term used to describe the study of visual imagery within the discipline of rhetoric" (p.141). The visual rhetoric elements provide metaphorical means to highlight a cartoonist's purpose. In fact, metaphors in cartoons are presented through visual rhetoric, and therefore metaphors have been the focus of many studies in different fields, i.e. linguistics, literature and philosophy. Metaphors are important because they evaluate social and political issues through their persuasive function. As explained by Attia (2010), a metaphor "helps in forming people's opinions and influencing their perception" (p. 53).

Focusing on the effect of images, Rose (2001) explains that the importance of the nature of visual rhetoric of an image is equal to its verbal importance due to the correlativity between both natures (p.10). More specifically, Foss asserts that an artist should not show his intentions throughout the depictions he draws because these depictions may be reflected in his visual work unconsciously.

Accordingly, this study investigates the cartoonist's underlying ideologies with respect to internal, political and social Egyptian issues by clarifying the metaphors and visual rhetoric of each cartoon. As the paper applies the Critical Metaphor theory (CMT) and the Visual Rhetoric Theory (VRT), it is important to shed light on the two theories in the following sections.

1.2. Objectives of the study:

The study aims at showing how language encodes and decodes ideology by analyzing the metaphors and visual rhetoric in cartoon discourse. The study also attempts to investigate the cartoonist's ideologies reflecting the upheaval of 25th of Jan. revolution. It focuses on tracing the use of metaphor as a sample of political and social discourse with the visual rhetorical meaning reflected in the images of the cartoonist. Thus, the study aims to show the conceptual meaning of metaphors, identifying their ideological motivation. By applying the critical metaphor theory and the visual rhetoric theory, it is hoped that the cartoons underlying ideologies are revealed.

1.3. Research Questions:

To fulfill the objectives of the study, the study attempts to answer the following questions:

- 1- How do metaphors reflect the ideology of cartoons?
- 2- Are visual rhetorical elements significant in understanding the ideologies of cartoons?
- 3- Is the integration between metaphors and visual rhetoric crucial in determining the cartoonist's ideology (content and message)?

1.4. Significance of the study:

This study is important in proving how critical metaphor and visual rhetoric help readers to understand the situations in the Egyptian society which are implied in the cartoons' messages. The researcher hopes that the study can enhance the reader's perception about the critical metaphor and the visual rhetoric features as contextual elements that can be used to reveal the intended meaning of any text or the connotative meaning of our daily language.

1.5. Procedures and data:

The data explored in this study are drawn from cartoons in Egyptian newspapers dealing with political and social issues that causes the upheaval in 25th, Jan. Revolution. Eleven cartoons are selected, all of them from Al-Masry Al Youm newspaper and one cartoon is taken from

Al-Wafd newspaper. Six of them tackle issues which lead to the revolution or the upheaval of the people, i.e. 1,2, 3, 4, 5 and 6. The other six cartoons deal with the ideology after the revolution, i.e. 7, 8, 9, 10, 11 and 12. Each cartoon is translated into English (the researcher translation) and analyzed in the analysis section.

2. Theoretical preliminaries:

2.1. Critical Metaphor Theory (CMT):

This paper adopts Charteris-Black's (2005) Critical Metaphor Theory, which combines both approaches of Critical Discourse Analysis and cognitive linguistics. The combination of the two approaches brings about an approach to the analysis of metaphor with a view to identifying the intentions and ideologies underlying language-use. Charteris-Black(2004) argues that "metaphor is a way of thinking and a way of persuading as much as it is a linguistic phenomenon" (p.20).

Goatly (2007) explains that Charteris-Black's model "is an attempt at cross-fertilization between cognitive linguistic (CL) accounts of metaphor, and Critical Discourse Analysis (CDA)" (p.2). Semantic tension is a linguistic characteristic of metaphor using either reification, personification or de-personification. Charteris-Black (2005, p.15) explains that reification is referring to something that is abstract using a word or phrase that, in other contexts, refers to something that is concrete. Personification means using animate concepts to refer to something that is inanimate. De-personification represents the opposite case, that is, the use of an inanimate concept to refer to an animate entity. Charteris-Black adds that the cognitive characteristic is based on the fact that metaphor affects the conceptual system. The conceptual shift is based on the association between the attributes of the source domain and those of the target domain.

Charteris-Black (2004, p. 42) asserts that the strength of critical Metaphor Analysis lies in being "a way of revealing underlying ideologies, attitudes and beliefs and therefore, it constitutes a vital means of understanding more about the complex relationship between language, thought and social context". Attia (2010, p.60) shows that:

The link between CDA and CMA becomes more obvious in Charteris-Black's steps to researching metaphor. These steps echo Fairclough's (1995a) three stages of identification, interpretation and explanation. Similar to Fairclough, the steps to researching metaphor are based on Halliday's (1994) systemic functional linguistics, a further alignment with CDA.

Charteris-Black (2004, p.9) argues that an important aim of the critical study of language "is to develop critical language awareness; that is, an awareness of how an underlying persuasive function in the choice of particular words influences the interpretations made by text receiver". The conceptual level is hierarchically organized into conceptual keys, conceptual metaphors and linguistic metaphors, according to Charteris-Black (2004, 15). He defines a conceptual metaphor as "a formal statement of any idea that is hidden in a figure of speech... that can be inferred from a number of metaphorical expressions and helps to resolve their semantic tension". (p.22). He adds that, a conceptual key is a higher level metaphor which is inferred from conceptual metaphors. Thus, it resolves the semantic tension of a set of conceptual metaphors by showing them to be related (ibid). He explains by giving the example: "A nation is a person" is a conceptual key, its conceptual metaphor can be America is a person (2004, p. 16). To conclude, Charteris-Black (2004, p. 140) explains that "it is possible to say that both conceptual metaphors and their underlying conceptual key contribute significantly to the concealed intentions of their writers".

Thus, Charteris-Black (2006, p.567) aims at focusing on the fact that "the rhetorical purpose of metaphor is persuading the text receiver to approve of the stance taken by the writer / speaker". He argues that the importance of metaphor lies in the role it plays in developing ideology. Accordingly, "Critical Metaphor Analysis reflects how abstract social problems are conceptualized" (Charteris-Black 2004, p.13). So, the meaning of metaphors, especially in political discourse, is a result of the combination of linguistic, cognitive and pragmatic dimensions.

2.2. Visual Rhetoric Theory (VRT):

Part of the analysis in this study is examining the effect of visual elements in each cartoon. Hence, a brief survey of visual Rhetoric Theory is given below. Foss (1994) asserts that the study of visual imagery from a rhetorical perspective may make contributions beyond providing a richer and more comprehensive understanding of rhetorical processes. "In some cases such study may contribute to the formulation of reconceptualization of aesthetic notions that unnecessarily restrict definitions.... Of visual phenomenon" (p. 213).

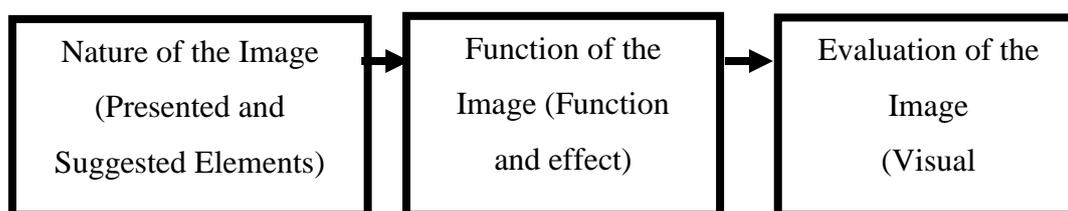
In relation to Foss's efforts in this field, Cray (1996, p.89) explains the meaning of vision as the optical experience obtained by the viewer and produced by and within the subject. Foss's model (2005) is applied to the analysis of this paper. This model clarifies that visual rhetorical

analysis consists of three essential steps, i.e. nature, function, and evaluation of the image. She explains that "in this first phase, the nature of an image, a viewer looks at the visual image to distinguish two kinds of elements: Presented and suggested elements" (p. 145). She adds that

The presented elements of an image involve Space, which concern the mass or size of the image, media, the materials of which the image is constructed, and shapes, the forms featured in the image... The suggested elements are the concepts, ideas, themes and allusions that a viewer is likely to infer from the presented elements. (p. 146).

The second phase, as Foss (2005, p. 146) explains, concerns the function of an image. In this phase, the researcher studies the functions that the visual rhetoric serves for an audience. In this regard, she distinguishes between function and purpose of an image. She shows that the purpose of an image involves the effect desired by the artist who designs the image. Foss affirms that an artist should not show his intentions throughout the depiction he draws, but they may be reflected in his visual work unconsciously (Ibid).

The third step in Foss's model is the general evaluation of the image, in which "a viewer scrutinizes the legitimacy of the function for which the image is designed by an artist" (2005, p. 147). In this phase, colours, lines, textures, and major features are taken into account through the discursive analysis of the image's function. In this respect, Hill (2008, p. 31) explains that a great deal of vivid information, once available in a visual image will have the ability to persuade and communicate just like realistic paintings, static photographs, line drawing, and textual experiences do. The following figure summarizes Foss's model:



Foss's Model of Visual Rhetoric

2.3. Ideology as cognition:

As the aim of this paper is to comprehend the ideology in cartoons, a brief explanation is given in this section of ideology as a multidisciplinary approach. van Dijk, (2003a, p.4) explains that the formation of any ideology depends upon two important factors: cognition and society. Brown et al. (2005, p. 731) add that talking about the theory of ideology without taking into consideration the two factors together is

unsatisfactory. Cognitively, ideologies refer to the mental systems that people have acquired over years and stored in a long-term memory inside them. These systems are socially shared by members of social groups who are affected by the social situations they are exposed to. This means that ideological practices, like language use which is based on shared grammar, vocabulary and conversation rules, depend upon social and cognitive representations. van Dijk explains this interaction or integration between ideology and cognition, stating that "the theory of ideology without explicit cognitive and social components is incomplete according to multidisciplinary approach" (van Dijk, 2003a, p. 12).

Hence, ideologies can be described in socio-cognitive terms rather than emotional ones, because emotions are personal, temporal, and not collective. What results from ideology are called positive or negative opinions/evaluations. For example, if we want to indicate hatred coming from ideologies of racism, we are speaking of negative evaluations (opinions), not emotions, which are not shared by a group of people, and consequently can be used to describe individual uses of ideologies (Brown et al., 2005, p. 731).

Political and social issues interact in any society, so politics can be considered as one of the ideological fields, as it comprises a number of groups and parties with different interests and opinions that struggle to prevail. Each group or party has a program that crystallizes its ideologies which are defined by its members and supporters (Leech, 2002). According to van Dijk (1995b), ideologies are defined as "the models [which can] control how people act, speak or write, or how they understand the social practices of others" (p.2).

Chilton (2004) argues that ideologies control not only our social practices, but our discourses too; these are seen as the mirror that can reflect the nature of speakers' ideology and through which ideologies are so explicitly formulated, expressed and propagated.

Goordin and Klingmann (1996) explain that all phenomena of politics, including demonstrations, parliamentary elections and debates, decision-making, government, coalitions, legislation, abortion and divorce etc., are ideologically based, and these ideologies are what push the mass to embrace a certain stance.

Metaphors are a vehicle of indirectness that is employed to uncover the hidden ideologies of discourse. Cartoons use metaphors to convey the

intended meaning to readers and to inspire certain feelings inside them. Cameron (2008) states that "when speakers use metaphors, they tend to express their own attitudes, values, feelings and thoughts, seeking to emphasize their own identities" (p. 197).

3. Review of literature:

A brief survey of the previous research work related to cartoons in newspapers is given in this section. Newspaper cartoons have occupied a large part of researchers' efforts all over the world. Bright (2013), for instance, gives a pragmatic analysis of the verisimilitude of cartoons and their job within the political struggle to liberate Nigeria from British colonization through unveiling serious ideas and social ills. He follows Grice's conversational implicature in his study. Bright tries to prove how cartoons in newspaper publications can shed light upon different forms of corruption, violence, marginalization and oppression of the mass and other forms of injustice inherent in the Nigerian society.

Sani et al. (2012) refer to political cartoons as a vehicle of setting a social agenda. They explain that cartoons in newspapers can be used to affect public opinion and to convey a specific meaning. They focus upon images and visual representations to mirror socio-political issues and events. Researchers concentrate on content analysis of political cartoons, following semiotic analysis based on the connotation and denotation elements to investigate the messages contained in the cartoons (El-Arousy 2010).

El-Arousy (2010) focuses on some aspects of cartoon translation, i.e. narrativity cohesion and point of view. She explains that "in cartoon translation, the narrative coherence between the language used in the caption and the drawing should be observed" (p.29). El-Arousy stresses in her study that word choice should be taken into consideration, as it plays a crucial role in reflecting the point of view in cartoons concerning a particular conflict. This study is based upon the previous study of the same author (2007) in which she tackles parameters of functional translation of cartoons. Most recently, El-Arousy (2014) discusses and applies the mental space theory to the analysis of narrativity of cartoons images.

Adejuwon and Alimi (2009) refer to the metaphorical and satirical representations of cartoons, through which cartoonist can teach and entertain viewers. They show two types of cartoons: firstly, cartoons of opinions which focus on domestic politics, social themes and foreign

affairs; secondly, cartoons of jokes which are designed for the purpose of humour.

Mazid (2008) explores political and ideological representations in cartoons about Bush and Bin Laden to reflect a particular ideological point of view. In another study, Mazid (2000) focuses upon political cartoons adopting certain analytical tools to address the semiotic, pragmatic and linguistic aspects of the text. He shows that cartoon, like all texts, "does not offer a single meaning that will be decoded in the same way by all readers". (p. 53).

In her research; "A semiotic analysis of political cartoons", Lee (2003) examines how political cartoons can achieve both serious and humorous commentaries which convey a powerful and relevant message in a pleasant way. She follows the blending theory of Turner and Fauconnier (2002). To analyze the cartoons, the Blending theory focuses on the ability to combine elements from familiar conceptualizations into new and meaningful ones.

Diamond (2002) sheds light upon the non-satirical aspects of cartoons showing that satire, comedy and irony are not necessary elements of political cartoons which reflect a traumatic shock such as the 11th of September events . Diamond defines such cartoons as "a specific type of political symbol following a symbolic analysis to get the unambiguous meaning of such symbols" (p. 270).

Thus, unlike the previous research in dealing with cartoon analysis, this paper aims at extracting the meaning or the message intended of each cartoon through cognitive metaphors and visual rhetoric devices of images. Hence, the purpose of this study is to analyze the two contextual aspects of each cartoon to reflect the ideological point of view behind these two aspects, i.e. metaphors and visual rhetoric.

4- Analysis and discussion:

Two methodologies are adopted to ensure a comprehensive analysis of cartoons. At first, the researcher translates each cartoon text into English, followed by an explanation of the situational context identifying the participants involved in each cartoon and the relationship between them are identified. After that, the field and purpose of the discourse are explained to reveal its ideology. Cognitive metaphors are extracted from the cartoons and analyzed according to the first approach of analysis, and the visual rhetorical elements which are reflected in the

images of the cartoons are analyzed according to the second approach. Metaphors used in the cartoons help in engaging the reader's emotions and conveying the cartoonist stance. Conflict metaphors are used to reflect the situation between the ruling party (Mubarak and his regime) and the people. The conceptual key in each metaphor of each cartoon determines its meaning. Visual rhetoric is connected to the metaphors in each cartoon. In other words, both devices are interwoven to reflect one purpose.

4.1. Cartoon 1.

- بصو بقى أنا هلعب معارضة وانتوا لعبوا حكومة !!
ومين هيلعب إخوان ؟!-

Addressor: Look, I'll play opposition and you play government.

Addressee: But who will play brotherhood?



El-Aadl, Doaa. (2010, Dec.25). Caricature. Al-Masry Al-Youm. p.5.

4.1.1. Cognitive metaphor (election metaphor)

The dramatic metaphor in this cartoon shows the conflict and depicts the struggle that is necessary to achieve the social goals as Charteris-Black (2004, p. 68) explains. The conceptual key of the cartoon is the process 'العجوا – لعبوا', "play, play", and the goals are "معارضة", "opposition", "وإخوان", "brotherhood", "وإخوان", "government" and "وإخوان", "brotherhood". Here, the parliamentary elections are depicted as a game or a drama in which a certain class of Egyptian society dominates all roles, and, unfortunately, the Egyptian people are depicted as the audience who are just watching. The metaphor demonstrates conceptually the negative ideology of the participants, referring to the officials' indifference and their monopoly of this political procedure, and the Egyptian people.

4.1.2. Visual rhetoric:

Regarding the function of the image in this cartoon, the presented elements include three persons who are equal in power, they are members of the National Democratic Party (the ruling party in Mubarak era). They have the same physical shape, they wear dark suits which indicate affluence and belonging to a type of powerful social elite; they appear solidly built and well-nourished, in opposition to common cartoon depictions of poor Egyptians as emaciated, further indicating wealth; and they are middle aged males, the most common holders of political power in Egyptian society.

4.2. Cartoon 2:

The second cartoon also deals also with the theme of parliamentary elections.

- نرشحك إزاي وورقك ناقص شهادة ميلاد إلكتروني، زكيتين فلوس وأربعة بلطجية؟!!
- How can we nominate you and your documents lack an electronic birth certificate, two sacks of money and four bullies?!



Mohamed, Anwar. (2010, Nov.28). Caricature. Al-Masry Al-Youm, p.8.

4.2.1. Cognitive metaphor (Election metaphor):

The conceptual key in this metaphor is that the election process is the two sacks of money and the four bullies. The idea of the cartoon is expressed metaphorically through an actor: "ورقك" – "your nomination documents" and three goals: "زكيتين فلوس" – "two sacks of money", "شهادة ميلاد إلكتروني" – "Electronic birth certificate" and "أربعة بلطجية" – "four bullies". The cartoonist shows that money, electronic ID, and bullies are necessary and obligatory (documents) which are required for voting. The metaphor confirms the deep rooted bribery and corruption of the Mubarak regime. It reflects the corruption of the ideology that haunting authorized people.

4.2.2. Visual Rhetoric:

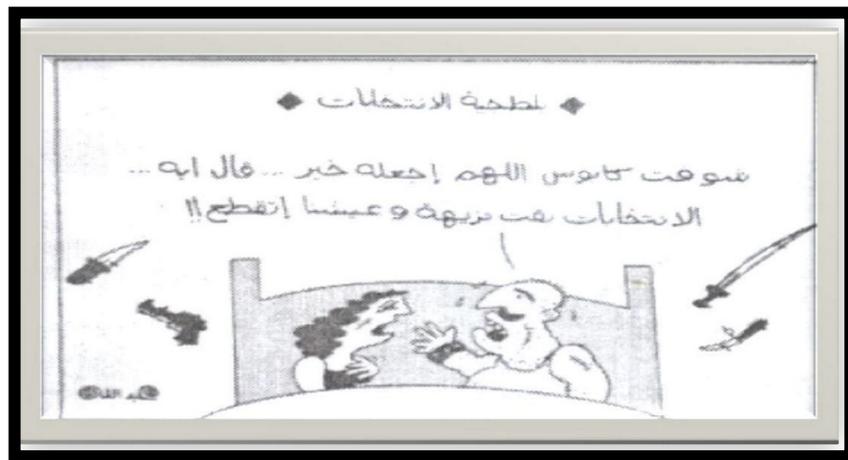
The image reflects the idea of the cartoon as there is a harmony between the government official who is sitting and giving nomination documents back to the Egyptian citizen. It also reflects the reaction of the citizen who is standing holding his hands showing signs of and astonishment on his face to express the feelings of anger and suppression. The question and the exclamation marks reveal the message of the cartoon which is the braggadocio and corruption of the government officials in Egypt. Thus, the collection of the visual elements in this cartoon reflects the interjection and the serious tone of the first character, and the astonishment and bewilderment of the citizen with his tied hands and raised brows. This clarifies the negative ideology that bribery is a key to parliamentary seats.

4.3. Cartoon 3: (Election cartoon):

The third cartoon is also about the elections just before the 25th of January revolution:

- شوفت كابوس اللهم إجمله خير قال إيه الانتخابات بقت نزيهة وعيشنا! انقطع!!
- I saw a nightmare, May God save our souls, it is said that elections become fair and we became jobless!!

This cartoon illustrates that corruption in Egypt has extended from the ruling class, which has exercised it in different fields, to other categories, depending on their corruption, to earn money. It confirms the ideology of corruption rooted inside some people.



Abdullah, Mohammed. (2010, Nov.27).Caricature. Al-Masry Al-Youm, p.19.

4.3.1. Cognitive metaphor:

The conceptual key in this cartoon is that: the fairness of the election is a nightmare. The metaphor here is presented by a goal, i.e.

كابوس, "nightmare", a carrier "الانتخابات", "elections" and a circumstance of value "نزيفة", "fair", "عيشنا", "food" or "bread", "إنقطع", "comes to an end".

The cartoon depicts the fairness and integrity of parliamentary elections in Egypt as a nightmare for the members of a certain class of people who are hired by officials. For those people, the election is a source of income and if the elections is fair, they will have no money. Thus, counterfeit and corrupt elections is a source of subsistence which is totally relied upon by those people. Hence, the idea of integrity terrifies them. The cartoonist wants to say that the integrity of elections in Egypt is impossible.

4.3.2. Visual rhetoric:

Visually, the cartoon depicts husband and a wife, a sword, a gun, and knives which are signs of terrorism or violence. The signs of fright are clear on their faces: the man's face and the woman's open mouth with raised brows express and explain the theme of the cartoon which is shown by the metaphor. Thus, the integration between the metaphor and the visual element reveals the cartoonist's ideology which is mocking and ridiculing the forgery and the unfairness of the election process in Egypt.

4.4. Cartoon 4:

This cartoon also tackles the election process. The cartoon is entitled "Buying election votes". The cartoon says:

- يا راجل شوفلك مرشح إديله صوتك بدل ما إنت قاعد تمد إيدك للرايح والجاي.
- O Man, search for an election candidate and give him your voice (vote) instead of sitting asking for alms.



4.4.1. Cognitive metaphor:

The conceptual key of this cartoon is that election votes are "things which are bought". This cartoon sheds light on the bribery and corruption which are related to the election process. The election has been turned to a commercial process in which votes are sold. The metaphor is presented by the goal "الأصوات", "votes", and the process "شراء", "buying". This is the first metaphor in the title presenting the Egyptian election in 2010 before the 25th of January Revolution. The cartoonist evaluates and reinforces the election process using a simile where election is like goods which are sold and bought by those who seek authority and power. The second metaphor in the cartoon is represented by "بصوتك", "your vote", "شوفلك", "search for a candidate", and "إديله صوتك", "give him your vote". They reinforce the negative ideology of the cartoonist towards the election process, and its corruption.

4.4.2. Visual rhetoric:

Concerning the visual elements in this cartoon: the beggar is sitting on the platform, ragged, pale and bare-footed, asking for alms in contrast with the other man who is well-groomed, glancing at the beggar, giving him the order to go and search for a candidate to give him his vote for money. All these elements of the metaphorical expression show the weakness and poverty which urge some Egyptian people to sell their votes. Thus, the cartoon refers to the miserable conditions of Egyptians under the reign of Mubarak and how they are exploited. It shows the corruption of the ruler.

5. Cartoon 5.

This cartoon reveals a conflict, and the personification shows that the greed and oppression of officials in Egypt have come to its climax. The cartoon says:

—إسمع يا أنا يا إنت هنا، قرشين في بلد واحد م ينفعش!!

- Listen, it's either me or you here, two sharks in one country is not



working!!

Makhlouf, Ahmed.(2010, Dec.12).Caricature. Al-Masry Al-Youm, p.4.

This cartoon is before the outbreak of the 25th of January Revolution with the appearance of a shark on the beaches of Sharm El-Sheikh city in Dec. 2010.

4.5.1. Cognitive metaphor

The conceptual key is that those in authority are sharks and the ruling party are sharks. The metaphor begins with a process *إسمع* "Listen" which is addressing the shark. This shark is given human features, it is challenged and menaced by the man (not to try to put himself on equal footing with him). The metaphor explains that the policy of the ruling class is summed up in giving orders, issuing threats and making decisions ignoring people's desires. The metaphor also confirms that officials in Egypt have become so greedy, and will not allow anyone to share them what they gain. They behave as if Egypt and its people are their property. The words: *قرشين، وإنت، وأنا* "two sharks" reveal the danger, the dominance and greed of those people.

4.5.2. Visual Rhetoric:

Visually, the cartoon focuses on the image of the man (official) whose face and body express his strength and over-dominance ideology. He is a representative of the ruling party, he is standing scolding the shark with his arm. His opening mouth and his index finger are signs of power. The shark, in turn, is looking at the man with an opening mouth of astonishment, a reaction which is not expected from a shark. This reveals the corruption of the officials, and their feelings that nobody can stand in their way. The image evokes the sense of arrogance and over-dominance ideology, which is the dictatorship ideology.

4.6. Cartoon 6

The five aforementioned cartoons and this one reveal some causes of the 25th of January upheaval. The next cartoons, starting from the sixth one, deal with the revolution.

The sixth cartoon sheds light upon the ironic and devaluating attitude of the ex-president and his entourage about the revolution. The cartoon says:

- أما جالي حنة كابوس امبارح إنما إييه آل فيه ثورة قامت وعلاء وجمال إنسجنو...هاها...
والناس عاوزة تسجنى أنا وسوزان كمان.. هاها !! ..آل وجالي حاجة إسمها الارتجاف الأذيني ..
بقى فيه مرض في الدنيا إسمه كده يا زكريا؟! هاها اللى

- I saw a very terrible nightmare yesterday; it is said that there is a revolution breaking out, Alaa and Gamal went to Jail.. ha ha, and the people want to put me and Suzan too in jail... ha haaa; it is also said that I got some sort of disease called Arterial fibrillation. Tell me Zakariya, is there a disease in the world called that?! Ha ha haaay.

- ها ها !! الكوابيس للركب يا ريس

إبقي إتغطى كويس يا ريس ..إب.. ده حتة دين كابوس

Ha ha !! nightmares are knee deep, President-
"C...cover yourself well [while sleeping], president"



Selim, Amro.(2011, Apr,28). Caricature. Al-Masry Al-Youm, p.20.

All the characters in the cartoon, i.e. President Mubarak; Zakariya Azmy⁽¹⁾ and Ahmed Ezz⁽²⁾ are mocking and making fun of the people's upheaval.

The conceptual key is that the revolution of 25th January is a nightmare. The metaphor is presented by "a very terrible nightmare". And "ثورة", upheaval (or revolution). All the consequences of the revolution – including imprisonment of the presidential family and his two men (Azmy and Ezz), as well as his illness, "الارتجاف الأذيني", Arterial Fibrillation are shown as the details of the nightmare. Mubarak's words reveal his mixed feelings of fear, humiliation, mockery and incredulity. Azmi and Ezz's comments are sarcastic with regard to both the revolution and Mubarak's current mental state. All metaphorical

(¹) Chief of staff of ARE president and a member in the general secretariat of the National Democratic Party.

(²)Secretary general of the national democratic party and a member in its policy committee.

elements in the cartoon demonstrate the negative attitude or ideology of Mubarak and his men towards the revolution.

5.6.2. Visual Rhetoric:

Rhetorically, the president's visual elements embody the function of this image. The three characters in the image are sitting on a table, talking together, having fun and drinks. Mubarak is in the middle as the leader and the peak or center of corruption. Their open mouths and their loud laughs are expressed in 'hahaha'..., and the exclamation marks express astonishment and the negative stance towards the revolution. Their faces with their raised brows confirm their sarcastic view of the people's rebellion. Their lampooning tone is also reflected in their faces. They do not care about the revolution or the prison, it is for them just a nightmare. They do not have a perception of the dilemma they are in. Mubarak's self – conceit urges him to see the revolution as a nightmare which he will get rid of as soon as he wakes up. "Hahahaهاهاها"⁽³⁾, which is repeated by all of them, indicates their state of happiness, as it means loud and strong laughter.

4.7. Cartoon 7:

The cartoon depicts one of the officials who is scared of another revolution breaking out, and his wife is reassuring him. The cartoon says:

- لأ..لأ..ثورة؟!.. ثورة تاني؟!!
- No..no.. a revolution?!.. a revolution once more?!
- لأ..لأ..مش ثورة متخافش، ده مجرد زلزال!!
- No..no..it is not a revolution, don't be afraid, it is just an earthquake.



⁽³⁾According to الضحك العالي معجم الألفاظ العامية ذات الحقوق والأصول العربية hahaha means الضحك الشديد

Makhlouf, Ahmed.(2011, Apr.3). Caricature. Al-Masry Al-Youm, p.2

Metaphorically, the conceptual key is that the revolution is an earthquake. The theme of the cartoon is expressed by "ثورة", revolution and "زلزال" earthquake. As the earthquake can destroy the stability of everything and stimulate fear in the hearts of the people, so can the revolution. (4) زلزال. The earthquake is defined as a violent movement, a hardship, and terrors that can strike fear into people's hearts.

The word is suitable in this situation to shed light upon the terror that the revolution engenders in the hearts of Mubarak's people.

4.7.2. Visual rhetoric:

Concerning the visual elements in this cartoon, there is a harmony between the image of the man and his words. His face is expressive of his scared state; his furrowed brows and open mouth are all signs of horror and frightening. He stretches his arms out expressing fear and refusal of the breaking out of another revolution. His upset and frightened tone is depicted on his face. The wife is depicted as running or coming quickly to calm the man. Questions and exclamation marks in the image assert that those people cannot think of the possibility of another revolution. The fear of change controls their feelings. The font of the woman's words is highlighted and written in bold type to stress their importance to the theme of the cartoon's context. Thus, the metaphor and the drawing are connected to assert the ruling party's ideology of over domination and their rejection of changing their policy of controlling the Egyptian people.

4.8. Cartoon 8:

This cartoon evaluates the unhappy social state of the Egyptian people and the negative mental state of the officials and their devaluation of the Egyptian people. This is expressed metaphorically and visually in the cartoon's context. The cartoon says:

- طب م المجاري طافحة طول الصيف أهو في العشوائيات، نفسى أعرف بقى الفقراء عاوزين المصيف في إيه؟!
- The sewerage is overflowing in the slums in summer, I'd like to know why the poor need summer resort?!



زلزال هو الحركة الشديدة والشدائد والأهوال بما يوقع في القلوب الخوف. "السان العرب" (4) والحدز

Makhlouf, Ahmed.(2011, Apr.22).Caricature. Al-Masry Al-Youm, p.8.

4.8.1. Cognitive metaphor

Metaphorically, the conceptual key in this cartoon is sewerage. It is a summer residence for the poor people. This metaphor reinforces the cartoonist's negative evaluation of the officials' ideology towards the poor people in Egypt. It is represented by "المجاري", "the sewerage", the process "طفحة", "is overflowing" and "المصيف", summer residence. These words indicate the officials' disparaging view of the poor people in the slums. This is the governmental ideology which overlooks those poor people who are marginalized in their policy. This ideology of the denial of the poor's right to have a good life is one of the reasons behind the people's revolt. The speaker in the cartoon is one of the officials whose words reflect the depreciating attitude towards the poor.

4.8.2. Visual rhetoric:

The image reflects the cartoonist's negative stance towards those officials who ignore people's right to a good standard of living. The drawing in the cartoon shows the carelessness of the speaker: his long arm and his face reflect his negative attitude towards the poor. The words are in bold type, and the word "العشوائيات", "slums" is written in a big font to focus on the deplorable social state of the poor. The raised hand of the speaker expresses his objection to the poor demands. On the other hand, his assistant shows no reaction, he puts his hands aside, which evaluates the officials' policy to do what they want and no body objects. Questions and exclamation marks reflect the officials' ideology of corruption and braggadocio. They practise power in every field in the Egyptian society. Thus, the visual elements rhetorically match and combine with the metaphorical use of words in this cartoon. They indicate the miserable conditions the Egyptians undergo, even after the outbreak of the revolution. The word "طافحة"⁽⁵⁾Overflow means 'filled up till flooding', which refers to the deterioration in the Egyptians' social and health conditions.

4.9. Cartoon 9:

This cartoon evaluates the high morals inspired in the Egyptians after the event of the 25th Of January revolution. They regain their feelings of greatness, strength and real value which were taken away by

طافحة في معجم الألفاظ العامية ذات الحقوق والأصول تعني: طفحت التربة أي فاض ما فيها وسال على (5)
الجوانب (p. 336).

the hands of despotism and tyranny of Mubarak and his officials. The cartoon says:

- إكتشفوا ١٧ هرم في مصر بالقمر الصناعي..... تخيل!!!
- They discovered in Egypt 17 pyramids by satellite..., imagine!!!
- كام واحد منهم في التحرير!!؟
- How many of them are in Tahrir Square?



Makhoul, Ahmed.(2011,May 28).Caricature. Al-Masry Al-Youm, p.4.

4.9.1. Cognitive metaphor.

The idea of this cartoon is an anaphoric reference depicted by a goal "17 pyramids", and a phenomenon "كام واحد منهم في التحرير!!؟", "How many of them are in Tahrir Square?!!". The revolutionaries in Tahrir Square are depicted as pyramids, which is the conceptual key of the metaphor. The word "Pyramids" is used as a symbol of resistance, strength and glory. This metaphor elaborates the positive ideology of the cartoonist who expresses the people's ideology towards the 25th of January Revolution.

4.9.2. Visual Rhetoric:

The image presents two Egyptian citizens, one of them is surprised while reading the news and the other is a young man who feels proud. The man who is surprised represents those who have lost confidence in the Egyptian ability to carry out any achievement. He looks careless about the revolution, his depreciating and unbelieving tone is reflected through

the words which are highlighted and followed by an exclamation mark. His half face is hidden behind the newspaper as well as his raised brows, and his widely opened eyes under his eyeglasses reveal his feeling of disregard to the revolution. In contrast, the face of the young man, his wide smile, his opened eyes express the happiness and appreciation tone for the revolutionaries. The contradiction between the depiction of the two men shows the two different attitudes to the revolution.

4. (10, 11, 12) cartoons:

These three cartoons tackle the revolution's events, their metaphors are woven together to reveal Mubarak's ideology, as he insists on staying, and the people's ideology and their insistence to depose or oust him. The three cartoons show the dictator's era:

- مش هنمشي..... هو يمشي:

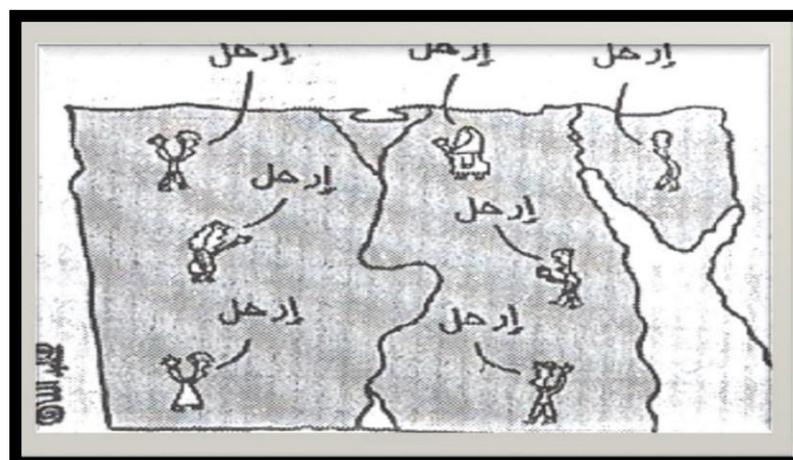
10- We won't go.....he must go.



Makhoul, Ahmed. (2011, Feb. 7). Caricature. Al-Masry Al-Youm, p.4

- إرحل إرحل إرحل إرحل إرحل إرحل إرحل إرحل

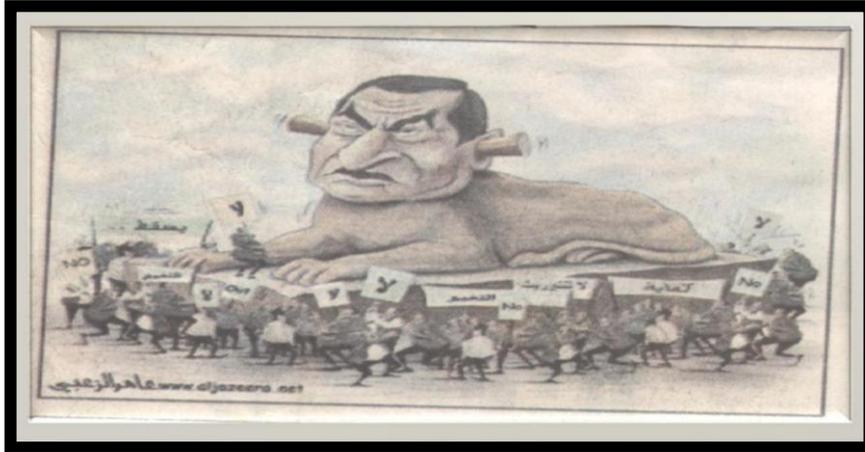
11- Leave, Leave, Leave, Leave, Leave, Leave, Leave,



Abdullah, Mohammed.(2011, Feb.9). Caricature. Al-Masry Al-Youm, p.12

- كفاية، لا للتوريث، التغيير

12- No, No, Enough, No for inheritance, Change.



Al-Zoghby, Amer. (2011, March.1). Caricature. Al-Tarek, p. 15.

5. 1. (10-11-12) Cognitive metaphor:

The metaphors in these cartoons are interwoven to make what Charteris-Black (2005) calls a "nested metaphor". They are usually used in order to heighten their persuasive effect by creating interactions between ranges of source domain (pp.53-54).

The metaphor in the first cartoon (10) depicts the Egyptian revolutionaries as the pyramids, which is the conceptual key of the metaphor. They say *مش هنمشي* – "we won't go-, *هو يمشي* – "he goes. Another conceptual key in this cartoon is that Mubarak is "the sphinx", an idol which is stable in its place hundred years ago. This figure gives indication of Mubarak's long ruling period. He ruled for thirty years, and he is not responding to the people's demand for his departure. The depiction of the revolutionaries as pyramids reflects their strong, decisive, insisting and serious tone.

In the eleventh cartoon, the metaphor is presented by *إرحل* – leave which is nearly synonymous with (go). In the twelfth cartoon, the metaphor is presented by "كفاية" "enough", "No", "التوريث" "inheritance". The metaphor is expanded to introduce the refusal of the idea of inheritance. Then the word "التغيير" – change reveals their ideology. Authority is depicted as a home out of which the Egyptians want to expel Mubarak. People can no longer endure his long period of deteriorations and sufferings. This is clearly shown in cartoons 10 and 12 which

metaphorically depict Mubarak as the sphinx, giving the stone a human feature.

4. 2. Visual Rhetoric (10,11,12)

The three cartoons produce a collection of visual elements which inform their functions. These elements include the pyramids, the sphinx, the map and Mubarak's face. They all explain the agitation and movements of Egyptians in every place in Egypt, as shown on the map, i.e. their insistence on change and Mubarak's departure and the president's state of willful ignorance. There are two blocks in his two ears as signs of deafness. All the visual elements in the cartoons evaluate the revolutionaries' dissatisfaction with the current political situation in Egypt. They have the ideology that this situation will be changed if Mubarak and his regime leave. The word "يمشي" – means "depart ". The eleventh cartoon presents a map of Egypt and in every part of the map there is a person saying "إرحل" – "go away". According to Foss's framework (2005), symbols, signals and signs have been always among the most important elements presented.

Elements in cartoon no.12, i.e. all the signs and symbols, explain that Mubarak realizes the big disparity in power between him and those people rebelling against his rule. The dull face with the half-closed eyes and the two blocked ears confirm the absence of emotional involvement and contact between the president and the people.

5. Concluding remarks

The use of metaphors in each cartoon has a persuasive effect, and the integration between metaphors and visual rhetoric achieves the rhetorical purpose of each cartoon. The cartoonists employ metaphors to provide a cognitive representation of the social and political situation in Egypt before the 25th of January Revolution and after its outbreak to evoke strong emotive effect and reinforce certain ideologies. The cartoonists depict and evaluate the negative ideology of the situation in Egypt before the outbreak of the revolution, and the positive ideology after its outbreak. The cartoons reveal the protest against Mubarak and his regime. They focus on the tyranny and corruption of that regime as its main characteristic, which leads to the people's upheaval. The metaphors in the examined cartoons focus upon carriers of different ideologies concerning both the ruling and the ruled classes before and after the revolution.

Despite the brutal and tyrannical rule in that period and its attempt to muffle Egyptians over many years, Egyptians have tried sedulously to

defend their rights as possibly as they can. We can observe the upper hand of the ruling party through the use of metaphors and visual rhetoric in the first six pre-revolution cartoons. In these cartoons, the Egyptians are cognitively presented as weak, dominated and exploited by Mubarak and his officials. They exert no effort to achieve any kind of change, and they surrender to that system. However, the Egyptians do not show complete surrender. They have moved in the narrow space allowed to them. The situation has changed with the outbreak of the 25th of January Revolution. The Egyptian people, the revolutionaries have the upper hand, where they are cognitively depicted as strong, armed with positive demands, and calls for change. Their ideological views are shown in the metaphors and visual rhetoric in post-revolution cartoons.

Concerning the source domains of the metaphors used in the twelve cartoons, it is clear that some of them are frequently used, such as personification. These metaphors are liable to enable the cartoonists achieve their goals. Other domains, such as conflict metaphors, are shown in the pre-revolution cartoons. There is a connection between the conceptual metaphors used in the cartoons and the Egyptian culture. This is clear in the cartoons representing the revolutionaries as the pyramids and Mubarak as the sphinx, in which the cartoonists resort to conceptual metaphors that have cultural resonance to achieve persuasive effect. These metaphors, with the visual rhetoric integrated in them, create intense emotions in the readers to extract their embedded ideologies.

It is noteworthy that the cartoons which are examined in this paper are culture-dependent drawings with written contexts. Hence, using cartoons in teaching translation and stylistic analysis will be useful to draw students' attention to the cultural domain in translation and stylistic analysis of discourse. It is also important for a translator to be aware of the Egyptian slang in order to get the intended meaning.

For further research into cartoon analysis, researchers can follow the chronological progress of such cartoons to find out the changes occurring in metaphors, lexical choices, verbs, tenses, tones, etc. This will enable researchers to see how the cartoon is generated and formed, as it documents and mirrors society.

All the above-mentioned rhetorical devices help the researcher and the reader to distinguish, comprehend and discover ideologies in each cartoon. In sum, Charters-Black's CMT and Foss's VRT are effective tools that help in the perception of the underlying ideologies, and assist in enhancing the critical awareness of cartoons' language and drawing.

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