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A Multidisciplinary Linguistic Analysis of Selected English and Arabic Political Cartoons: A Comparative Study

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Abstract

Political cartoons are one form of humorous images that address certain political and social issues occurring in any society. The main objective of the current study is to investigate how political cartoons carry persuasive messages that are conveyed through images and texts (captions) accompanying them. It also attempts to explore the various parameters that contribute to creating humor in selected American and Egyptian cartoon images. Thus, this study deploys four theoretical frameworks: Kress and van Leeuwen's (2006) Multimodality, Martin and White's (2005) Appraisal theory, Economou's (2009) Verbal-Visual Appraisal model and Attardo's General Theory of Verbal Humor. The American cartoons sketch the American presidential race 2020-2021, and the Egyptian cartoons discuss diverse issues such as COVID 19 and Trump's step down. The rationale for examining political cartoons is because they are multimodal texts that make use of verbal (texts) and visual (images) semiotic resources. The research hypothesizes that political cartoons play an important role in directing people's ideologies and reframing their mindsets towards the current events. It also assumes that aggressive humor is more common in political cartoons. The analysis revealed that American cartoons depict Trump as irrational, reckless, corrupt and selfish person besides using aggressive

humor. On the contrary, the Egyptian cartoons do not mock certain political figures. They always criticize the whole system or government in a subtle way. For deeper investigation of evaluative meanings, further research is needed to investigate political cartoons with regard to the other categories of verbal-visual appraisal i.e. engagement and graduation.

Keywords: Political cartoons; Multimodality; Verbal-visual Appraisal; Verbal Humor; the General Theory of Verbal Humor

1.1. Introduction

With the development of social media, images have become effective and indispensable in conveying messages. Therefore, cartoons have become very popular and pervasive in our modern societies. The current research deals with some political cartoons which are available on the Internet. It examines how cartoonists communicate their social stance and attitudes with their audience through their seemingly innocent cartoons and how they affect their viewers' mindsets towards the depicted characters and current events. Furthermore, the current research discusses the strategies used to produce humor in political cartoons. To reach this goal, the paper makes use of Kress and van Leeuwen's (2006) Visual Grammar, Martin and White's (2005) Appraisal Theory, Economou's (2009) model of verbal-visual appraisal and Attardo's (2001) General Theory of Verbal Humor (GTVH).

1.1.1. Objectives of the Study

By deploying the above mentioned theoretical frameworks, the current research aims at:

- 1) demonstrating how symbolism is represented in selected political cartoons
- 2) showing how visual meanings are manifested in the selected American and Egyptian political cartoons
- 3) exploring how the lexical choices of the cartoonists reveal their attitudes and stances towards the current events
- 4) demonstrating the visual and verbal techniques deployed by cartoonists to manipulate the audience and change their mindsets or ideologies

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have three main forms: the comic strip, animated cartoons for the electronic media (e.g. Tom and Jerry cartoons, Pocahontas, etc.), and editorial cartoons in newspapers and magazines. Editorial cartoons include political cartoons, which are discussed briefly in the following section.

2.1.1. Political Cartoons

With regard to political cartoons, Mateus (2016) states that “political cartoons are symbolic artistic illustrations making a witty or humorous point containing comments on social issues, events or personalities, typically (but not always) combining satire and hyperbole to question authority and social mores” (p. 197). It mainly reflects the cartoonist’s viewpoint and values regarding the depicted political phenomenon, institution, event or personality. According to Medhurst and Desousa (1982), political cartoons have four main functions which are entertainment, aggression-reduction, agenda-setting, and framing. They are discussed as follows:

- 1) **Entertainment:** They have the ability to mock and joke about public figures.
- 2) **Aggression-reduction:** They provide readers with a special kind of relief and mental washing out, which reduces social frustration and prevents the growth of conflict as if the symbolic release of such cartoons could replace the negative (emotional and physical) charges .
- 3) **Agenda-setting:** Political cartoons contribute to draw the map for agenda-setting through the satirical highlight of particular facts, events or personalities that can influence the public agenda or share in changing the public opinion. In this case, they form a key aspect of political communication since they help create public awareness about significant issues.
- 4) **Framing:** Political cartoons present certain frames about specific topics in a particular time or place. The term “frame”, here, means how something is represented, and how it affects the way people process information. Thus, frames guide our perception towards a specific interpretation. Therefore, political cartoons provide frameworks under which readers can investigate, approach, and evaluate the political life of a society.

2.1.1.1. Directing Ideologies through Cartoons

The current study emphasizes that ideologies can be controlled and directed not only through words, but also through images. According to van Dijk (1998), ideology is a system of notions, beliefs, and standards that portrays the world in a specific way and is shared by society members. He also states that "ideologies consist of shared, social beliefs and not of personal opinions". Furthermore, they are about significant social and political issues pertaining to a group of people and their existence, rather than everyday marginal matters like the color of someone's car, or the brand of someone's computer (2007, p. 11). Hence, Naghy (2010) argues that due to the power of the pictorial message, "the media plays an important role in directing ideologies" (p. 4). She further states that media discourse impacts the creation of new attitudes and ideologies. Therefore, political cartoons can serve as a powerful weapon in affecting public views concerning issues of public interest such as "audiences' view on candidates especially during campaign and voting period" (Sani, et al. 2014, p. 76).

2.1.2. Humor and Political Cartoons

Many scholars have attempted to define or describe what humor is. In this regard, Cendra (2016) proclaims that it is very hard to describe humor as a concept. In other words, a person may laugh and get amused on hearing something or seeing something, while another person may not even smile when exposed to the same stimulus. Consequently, it is really difficult to classify something as being humorous or not. It is to be noted that the researcher has included humor in the present study since it mainly focuses on analyzing cartoons, and it is well-known that cartoons are loaded with humor.

3. Review of the Literature

3.1. Review of Related Studies

The main aim of this review is to locate this study in relation to other previous studies that have been conducted in similar research areas. It also attempts to demonstrate the similarities and differences between the present study and the previous studies discussed here in an attempt to bridge a research gap. Moreover, this section is divided into two parts: Related studies on

multimodality and verbal-visual appraisal and related studies on the General Theory of Verbal Humor.

3.1.1. Related Studies on Multimodality and Verbal-visual Appraisal

Yi and Haihua (2012) examine disaster news photos within the appraisal theory. To reach their goals, the researchers combine Martin and White's (2005) appraisal theory and Economou's (2009) visual appraisal model. Therefore, they explore both the photos and the captions attached to them. The data of their paper is derived from China Daily and New York Times photos about earthquakes in China (2008) and tsunami in Japan (2011). The analysis revealed that the appraisal theory is an adequate framework to examine verbal as well as visual discourse. In addition, they reached the conclusion that "evaluative meanings in disaster news photos position readers/viewers in respect to news content (p. 159).

In her paper, Abdeen (2015) explores "how persuasive messages are made powerful by integrating texts and images" (p. 1). Thus, she adopts Kress and van Leeuwen's (2006) visual semiotic model to analyze some Egyptian presidential election campaign posters in 2012 and 2014. Such images were chosen in particular because they are multimodal texts that encompass both the textual and visual modes to have a persuasive effect. The research reveals that "social semiotic modes are powerful in addressing the three metafunctions of ideational, interpersonal and textual" (p. 1). It also demonstrates that making use of text along with image helps 'propagate ideologies'.

Ly and Jung (2015) examine two advertising images within Kress and van Leeuwen's (2006) visual grammar approach. The analysis focused on the representational and interactive dimension. The analysis reveals that "the framework identified narrative and conceptual processes, relations between participants and viewers, and symbolic attributes of the images, which all contribute to the sociological interpretations of the images". Moreover, the virtual relations established between the viewers and participants indicate "desirable qualities that may be associated with the product of the advertiser". The results of analysis come in favor of the visual grammar and shed light on "the potential of images to convey multi-layered meanings" (p. 50).

Zappavigna (2017) investigates social media texts using the appraisal approach. Her work is mainly devoted to social tagging, focusing on the evaluation functions of hash tags. She attempts to highlight how evaluation is connected to ideational targets in discourse when forming particular values. She concludes by considering how values are negotiated in social media texts.

Hussein (2019) adopts a multimodal discourse analysis to investigate selected political cartoons on acknowledging Jerusalem as Israel's capital by the ex-American President Trump. The researcher uses 10 cartoons with the aim of demonstrating how the different semiotic modes are exploited by the cartoonists to communicate their message with the readers. Therefore, she has reached the conclusion that semiotic resources are indispensable in political cartoons since they help convey the intended meaning. She also stresses the point that understanding the three dimensions of the multimodal framework i.e. the representational, interactive, and compositional dimension is crucial for the grasping the 'intended meaning' in cartoons.

El Falaky (2019) investigates selected political cartoons from Al-Ahram, and Egyptian newspaper, during the 25th of January 2011 and the 30th of June 2013 public revolutions. She adopts Kress and van Leeuwen's model of visual grammar (2005) in an attempt to prove that cartoons are intentionally created to communicate and spread ideologies and values in one of the celebrated official print media in Egypt. Her analysis also shows that Al-Ahram newspaper is capable of conveying its political and ideological stances with its readers.

Ahmed (2020) makes use of Kress and van Leeuwen's (2006) framework of visual grammar, van Leeuwen's (1999) model for sound, Martin and White's (2005) appraisal framework (judgment and appreciation), and van Dijk's (1998) Critical Discourse Analysis to explore the representation of Hillary Clinton and Donald Trump as introduced through different semiotic modes in their electoral campaign advertisements in 2016. The researcher reaches the conclusion that the data shows a general consistency of the different semiotic modes. The analysis also proves that Clinton is represented as a diligent, open and compassionate person, while Trump is represented as a successful businessman. It also reveals how Clinton appeals to logic, whereas Trump's appeals to emotions to persuade voters.

3.1.2. Related Studies on the General Theory of Verbal Humor

Tsakona (2009) has deployed the General Theory of Verbal Humor (GTVH) to analyze a number of cartoons to reveal the interaction between language and images in creating humor. Her data are mainly derived from the most popular daily and weekly Greek newspapers. She reaches the conclusion that in various cartoons, humor is primarily based on the text (where images play a supportive role), while in others humor is created through images only (where the text plays a supportive role), and in other cartoons, humor is created through the interplay between the text and image.

Masaeli and Heidari-Shahreza (2016) explore Persian verbal humor within the General Theory of Verbal Humor (GTVH). Their paper aims at analyzing a number of selected online jokes. They have used the six Knowledge Resources of the GTVH to examine the selected corpus. Masaeli and Heidari-Shahreza have reached the conclusion that normal/ abnormal and possible/ impossible are the most utilized script oppositions in Persian online jokes. As for the Logical Mechanisms, faulty reasoning, exaggeration and false analogy have been the most common deployed logical mechanisms. As for the Language KR, puns and allusions have been the most common and dialogue and descriptive monologue have been the most pervasive narrative strategies.

Cendra (2016) proposes a qualitative linguistic analysis of verbal humor found in the BBC Radio Drama Series Cabin Pressure: Abu Dhabi. Her study aims to investigate the different types of verbal humor in the mentioned radio show within the framework of the GTVH besides the verbal humor categorization proposed by Shade (1996). Cendra has reached the conclusion that the most frequent verbal humor in the examined data is satire (29.9 %), followed by irony (22.4 %), wit (19.4 %), sarcasm (16.4 %), joke (6.0 %), and pun, riddle, farce, and tall tale with 1.5 % for each.

In his thesis, Saude (2018) applies the General Theory of Verbal Humor to a number of articles in the satirical news publication '*the Onion*'. *The Onion* is a free newspaper that represents short fictitious humorous articles that have humor as their primary means of communication. He has reached the conclusion that the GTVH is inapplicable to texts other than jokes since "the formulation of the knowledge resources is too joke-centric" (p. IV).

In (2018), El-Maghraby has investigated humor in Egyptian newspaper cartoons and columns to examine the various humor techniques deployed in the Egyptian press. El-Maghraby's analysis is based upon Roukes (1997) eleven techniques of humor that he has proposed in his book "Humor in Art: A Celebration of Visual Wit". Through her exploration of selected Egyptian cartoons and columns, she demonstrates that Egyptian cartoonists and columnists use a wide range of humor techniques in order to convey their messages to the readers.

The current study endeavors to fill a research gap among the previous studies since it combines four models in order to deeply understand the visual and verbal meanings as represented in political cartoons in addition to exploring how humor is created in the selected cartoons. It also aims at revealing how the interplay between various semiotic modes helps convey the cartoonist's message and persuade the viewer with the cartoonist's stance concerning the represented participants.

3.2. Theoretical Frameworks

The current study deploys an eclectic approach combining four different frameworks. The following section provides a brief, but thorough discussion of the major theoretical frameworks employed in the analysis of the present study.

3.2.1. Kress and van Leeuwen's Multimodality and Visual Grammar (2006)

Ly and Jung (2015) state that images as semiotic resources of communication have been neglected within the field of discourse analysis. This is what has motivated Kress and van Leeuwen (2006) to develop a model that facilitates examining images and visual designs. Therefore, they make use of Halliday and Matthiessen's (2004) Systemic Functional Approach to prove that images are like languages, they have grammatical structures that can be examined. Kress and van Leeuwen (2006) believe that "visual design ... fulfills the three metafunctions – ideational function, interpersonal function and textual function as in Halliday's terms" (Tran, 2017, p. 165). Thus,

any image should meet the three metafunctions by representing the world (ideational), creating interaction on different scales between the image maker and the viewer, on one level, and between the represented participants, on the other (interpersonal), and should

form a defined form of text, for example, an advertisement or an image (textual). (Abdeen, 2015, p. 9)

3.2.1.1 The Representational Dimension

This dimension is derived from Halliday's ideational metafunction. It encompasses two processes; narrative processes and conceptual processes. Narrative processes are referred to as being dynamic and assisting to "present unfolding actions and events, processes of change", while conceptual processes are static and "represent participants in terms of their class, structure and meaning". In Narrative processes, Kress and van Leeuwen (2006) identify two kinds of participants in their model; *represented participants* referring to the individuals, places or things depicted in an image, and *interactive participants* referring to the image creators like painters and photographers and those who view and read those images (Ly & Jung, 2015, p. 51).

On the one hand, represented participants in narrative processes are "connected by a vector, a line formed by elements in the image. Vectors can be formed by bodies, limbs or tools in action when participants are represented as doing something to or for each other" (Ly & Jung, 2015, p. 51). This vector can be created through "eye-lines or gestures indicating a line of force in a particular direction". The participant that creates the vector is defined as the 'actor' and the participant who receives it is the 'goal'. On the other hand, conceptual processes are static in the sense that they do not include any vectors and are "concerned with the representation of ideas in images where participants can be analyzed, classified or defined (e.g. charts, tree structures and scientific diagrams)" (Ly & Yung, 2015, p. 51).

3.2.1.2. The Interactive Dimension

This component of the visual grammar model represents "the interaction between the producer and the viewer of the image (interactive participants)". This dimension includes three significant elements of multimodality, which are "the gaze of the represented participants, the distance of the participant from the viewer and the angle from which the participant is seen by the viewer" (Ly & Yung, 2015, p. 51). They are briefly discussed as follows:

Distance

People naturally keep distance from strangers, and keep close to their dearest. This also applies to pictures, yet in a symbolic way as people depicted

in "long shot" from the far away are demonstrated as strangers, whereas people depicted in "close-up" are demonstrated as being "one of us".

Angle

The second dimension is the angle of vision from which we see the person portrayed. This includes the vertical angle (whether we see a person from above, at eye level, or from below), and the horizontal angle (whether we see a person frontally or from the side, or maybe somewhere in between). These angles express two aspects of the social relation between the viewer and the people in the picture: power and involvement. Vertical angle, on the one hand, is related to power difference; for example, to look down on someone is to have imaginary symbolic power over that person, and to look up at someone means that someone has symbolic power over the viewer like an authority or role model. To look at someone from eye level signifies equality. The horizontal angle, on the other hand, denotes symbolic involvement or detachment. (Ly & Yung, 2015)

Gaze

It should be taken into consideration whether or not the depicted people look at the viewer. If they do not look at us, the picture makes us look at them as we would look at people who are not aware we are looking at. However, if they look at us, the picture represents a kind of symbolic demand. In other words, the people in the picture want something from us (Ly & Yung, 2015).

3.2.1.3. The Compositional Dimension

This dimension emphasizes "the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole" (Kress & van Leeuwen, 2006, p. 176). The compositional element links the representational and interactive dimension through three different systems: *information value*, *salience* and *framing*.

- 1- Information value:** This system emphasizes the fact that the placement of elements in an image gives them some certain 'informational values' related to the different areas of the image: left and right, top and bottom, center and margin.

- 2- **Salience:** This is achieved through a number of factors such as "placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc." (Kress & van Leeuwen, 2006, pp. 177-201).
- 3- **Framing:** Framing is recognized by components that represent 'dividing lines', or by 'actual frame lines'. That's why the existence or absence of *framing devices* helps either to connect or disconnect elements of an image (Kress & van Leeuwen, 2006).

The following section briefly introduces Martin and White's (2005) Appraisal theory which is also based on Halliday's SFL. However, the appraisal model pays more attention to verbal communication.

3.2.2. Martin and White's (2005) Evaluation/ Appraisal Theory

The Appraisal Theory is a linguistic approach introduced by Martin and White (2005). To develop this framework, Martin and White have made use of Halliday and Matthiessen's (2004) notions of Systemic Functional Grammar by focusing on the interpersonal metafunction to investigate "the lexical and grammatical choices of the discourse participants that reveal their attitudes" (Abdeen, 2018, p. 9). The appraisal theory includes three major categories that are discussed here:

3.2.2.1. Attitude

This category mainly "refers to values by reference either to emotional responses or to culturally-determined evaluating responses or to culturally-determined evaluating value systems" (Martin & White, 2005). This encompasses three kinds of values: affect, judgment and appreciation;

- **Affect** is the most fundamental type of attitude and it is concerned with people's emotions or feelings as in afraid/fear or happy/laugh. It is a kind of emotional reflection or response based on behavior, text or phenomenon. It can either be expressed explicitly with positive/negative words such as love/hate or happy/sad, or indirectly as an implied sign of emotion.
- **Judgment** emphasizes "ethical assessments of people's behavior or characters as in kind or cruel" (Martin and White, 2005, p. 18). It identifies attitudinal evaluation in which individual behavior is estimated

as positive or negative according to social norms and constraints (Ruo-me, n.d.).

- **Appreciation** is an evaluation for the artistic characteristics of a text. Unlike judgment, appreciation is mainly concerned with inanimate objects, rather than the behavior of people. (Ruo-me, 2016)

3.2.2.2. Engagement

Engagement refers to the way an evaluator is participating in a text or a certain discourse. Engagement has two subsystems namely *monogloss* and *heterogloss* engagement. On the one hand, monogloss closes all the ways in front of any negotiations from other sounds or it does not allow a space for dialogue between the reader and the text. On the other hand, Heterogloss opens the door for a wide range of sound consultation (Ruo-me, 2016, p. 870).

3.2.2.3. Graduation

Graduation is concerned with the values of scaling in terms of *force* and *focus*. Force is labeled as intensifier or enhancer, and it can be expressed by such adverbs as slightly, rather, extremely etc. Focus functions in terms of sharpness or softness of values. Values at the sharp end are represented through the use of single word or by adding modifiers to words like strongly, furthermore, tidy, very tidy, careful, the most careful. Values at the soft end are represented by phrases like to some extent; as good as. (Ruo-me, 2016, p. 870)

The current paper is mainly concerned with the attitude category of language appraisal with its three subcategories i.e. affect, judgment and appreciation as discussed in Martin and White's (2005) model. This is because these three subsystems mainly focus on evaluating human beings (their emotions and actions) and objects represented in images. The coming section discusses Economou's (2009) verbal-visual appraisal model.

3.2.3. Economou's Verbal-visual Appraisal Model

In her PhD dissertation, Economou (2009) develops and applies visual analysis of daily news naturalistic photos. For her, this is the first step in modeling visual evaluation in news photos. In order to develop a model that is capable of analyzing verbal as well as visual semiosis, Economou (2009) exploits both Kress and van Leeuwen's (2006) Visual Grammar and Martin and White's (2005) Appraisal theory under the umbrella of Halliday and Matthiessen's (2004) SFL.

3.2.3.1. The subsystems of Economou's model

The primary focus of the current study is on analyzing attitude in American and Egyptian political cartoons. As mentioned before, the attitude system includes three subsystems i.e. affect, judgment and appreciation. The following section discusses these three subsystems according to Economou's model:

3.2.3.1.1. Affect

According to Economou (2009), facial expressions, stance and gestures related to primary/basic emotions such as happiness, sadness and fear are that part of material reality that is most visually familiar to all readers. Therefore, human faces and bodies can be easily construed by viewers, and this makes some depicted facial expressions and gestures come close to a universally shared visual 'lexicon' of basic emotions. In her analysis, Economou (2009) refers to the depicted person on whose body and face an emotion is inscribed as '*the emoter*' and the implied cause of the emotion as '*the trigger*'. This trigger may/may not be depicted in the photo.

It is also worth mentioning that photos depicting places or objects (without any human participants) can inscribe and evoke affect in viewers just like photos depicting human participants. How can this be interpreted? Economou (2009) claims that a photo showing an object with visual features that imply human behavior and associated feelings can also evoke in viewers some affect with implied participants.



Fig. 3: A crashed car as adopted from (Economou, 2009, p. 118)

Thus, 'affect' in Economou's model differs from Martin and White's 'affect' in the sense that unlike written texts, visual images may evoke feelings and

3.2.3.1.2. Judgment in News Photos

3.2.3.1.3. Appreciation in Economou's Visual Appraisal Model

respect to three principles; First, it can depend on an individual's *reaction* to something with regard to its quality, as in 'it's lovely', or its impact as in 'it's upsetting'. The second criterion upon which appreciation relies is the thing's *value* or worth, as an object can be valued as being 'significant' or unimportant in a certain field. The third principle on which appreciation can be established is the evaluation of something with regard to its *composition* or form (sharply, crooked, loose, etc.) (pp. 134-35).

3.2.4. The General Theory of Verbal Humor

In (1991), Raskin and Attardo present the general theory of verbal humor as a revision of the semantic script theory of humor (SSTH). In (2001), Attardo has enlarged the scope of the GTVH to all types of texts including the non-linguistic ones. He states that

the adjective "general" denotes that unlike the purely semantic SSTH, the GTVH incorporated phonological, morphological, etc. information (in the language knowledge resource), text-level organization (in the narrative strategy knowledge resource), sociological information (in the target knowledge resource), cognitive information (in the logical mechanism knowledge resource), etc. (Attardo, 2017, p. 126).

The main purpose of this model is to profoundly analyze humor linguistically. Attardo (2001) assumes that for any text to be considered as a joke or a humorous text, it has to contain six knowledge resources. These knowledge resources can be hierarchically organized as follows: Language (LA), Narrative Strategy (NS), Target (TA), Situation (SI), Logical Mechanism (LM), and Script Opposition (SO). The following part offers a brief discussion of the six KRs.

3.2.4.1. Script Opposition (SO)

This KR refers to the opposed scripts that are explicitly stated and inferentially understood by readers. According to Saude (2018), "of all the proposed knowledge resources, script opposition stands strongest in terms of being a precise model to present jokes with" (p. 44). However, Attardo (1994) points out that the existence of simple opposition of two scripts and/or simple overlap of two scripts in a text do not necessarily result in humor; otherwise,

Agatha Christie's detective stories have to be taken as humorous texts since they are totally based on script opposition.

3.2.4.2. The Logical Mechanism (LM)

This is the playful and non-serious logic that is used to resolve the incongruities resulting from the opposed scripts. In other words, "it is the part of the GTVH that accounts for the resolution of the incongruity (i.e. the script opposition and overlap)". To simplify this issue, Attardo (2017) states that "the Logical Mechanism is an attempt by the text to explain away the incongruity by justifying it (once more, playfully and non-seriously) (Attardo, 2017, p. 133). In (2002), Attardo (et al.) provide a number of logical mechanisms including role-reversals, coincidence, proportion, exaggeration, role exchange, figure-ground reversals, analogy, parallelism, ignoring the obvious, faulty reasoning, self-undermining, missing link, and false analogy. It is noteworthy that this list is open for adding new logical mechanisms.

3.2.4.3. Situation (SI)

The situation is the background of events, such as participants, objects, activities, or places. Attardo (2017) defines the situation as "the overall macroscript that describes the background in which the events of the text of the joke take place. It should be clarified that 'situation' has nothing to do with the context of telling of the joke" (p. 131).

3.2.4.4. Target (TA)

The Target KR is concerned with humans and their activities, such as practices or beliefs. Davies (2011) defines the targets of humor as "groups of people who are the butt of jokes upon whom a conventional comic script pins some undesirable quality" (p. 6). However, the target Knowledge Resource is optional since many humorous texts may not have a human target.

3.2.4.5. Narrative Strategy (NS)

This knowledge Resource accounts for the way the text is organized with regard to the distribution of its different parts in addition to the placement of humor (Attardo, 2017, p. 129). This has to do with the way a text is organized. In other words, it refers to the organization of humorous lines in a humorous text. Thus, a text can take the form of a narrative, a dialogue, or a riddle.

The Narrative Strategy Knowledge Resource also presents the jab line or punch line in the text. Both differ in two ways. First, punch lines are located at

the end of the text, while jab lines can be placed at any position of a text. Secondly, jab lines are "not disruptive of the development of the main interpretation of the text, whereas punch lines are often force a reinterpretation of said interpretation" (Attardo, 2017, p. 130).

3.2.4.6. Language

The language knowledge resource includes a full phonological, morphological, syntactic and lexical description of the text (Fallinda, Astiti, & Hanim, 2016, p. 384). It also encompasses the frequency of occurrence of units and clusters of units at each linguistic level (i.e. phonemes and clusters of phonemes, as well as the frequency of occurrence of morphemes, phrases, etc. This Knowledge resource is not tackled in the analysis as it is discussed in the appraisal analysis.

4. Sampling, Methods and procedures

This research is considered as a qualitative multidisciplinary linguistic study that investigates 6 political cartoons three of which are American and the other three are Egyptian. A multidisciplinary research is regarded as one of the most predominant research approaches. It is mainly concerned with addressing one major problem, but from different perspectives. Hence, "the findings of each discipline are supplementary to each other". What makes a multidisciplinary research distinguished is that each aspect can be analyzed by a particular specialty, which is often necessary to answer complex research questions (The Difference between Multidisciplinary, Interdisciplinary, and Convergence Research, 2020). The analyzed cartoons are all retrieved from the Internet. The American cartoons are mainly taken from US news.com, and the Egyptian cartoons are retrieved from the Facebook page of the cartoonist Do'aa Al-Adl. On the one hand, the American cartoons all represent the American presidential elections 2020 between Trump and Biden. On the other hand, the Egyptian cartoons address Trump's step down and the COVID 19. All the selected images were published around the 2nd half of 2020 until the beginning of 2022.

The tools used for analysis are a) Kress and van Leeuwen's (2006) representational, interactive, and compositional meaning to examine the social relations and visual meaning as represented in the selected images, b) Martin and White's (2005) category of attitude with its three subsystems; affect, judgment and appreciation, c) Economou's (2009) Model of Verbal-Visual Appraisal with regard to attitude and its three subcategories and d) Attardo's (2001) Knowledge Resources with the exception of the last resource i.e. Language (LA) as it is discussed in detail in the other frameworks. The analysis starts with investigating the visual mode, then the verbal mode and ends up with analyzing humor.


5. The Analysis

This section presents the proposed analysis of the selected political cartoons. It is divided into two major parts; the first part deals with the analysis of the selected American political cartoons, while the second part deals with the analysis of the selected Egyptian political cartoons.

5.1. The Analysis of the American Cartoons

5.1.1. American Cartoon no. 1

Table (1)

Image (1)	Visual Analysis
	<p>Representational Analysis: unidirectional transactional action Actor: Trump Vector: eye line, hand gesture Goal: uncle Sam Action: pointing at a screen and asking for something Setting: a hospital room</p> <p>Interactive Analysis: Image act: offer</p> <p>Compositional Analysis: Information value: left-right composition/ bottom-top composition Salient participants: Uncle Sam</p>

Retrieved from <https://www.sandiegouniontribune.com/opinion/steve-breen/story/2020-12-09/17-states-and-trump-join-texas-lawsuit-to-reverse-biden-win>

A. Analysis of the Visual Mode

The above table provides a visual analysis of the selected image in terms of representational, interactive and compositional meanings respectively. As for the representational meaning, the cartoon depicts Trump as an actor in a unidirectional action that targets the old sick man (Goal) on the bed. The image contains two vectors both emanating from Trump, the first one is an eyeline directed to Uncle Sam, and the second vector is a hand gesture towards the TV screen. This makes Trump a participant in two frames that are imaginarily separated by the room corner line drawn in black. Trump is pointing at the screen and asking the sick man to quiet down the ventilator sound so that he could hear the election news on Newsmax TV. Newsmax is a well-known conservative American news channel which grew rapidly during the 2020 American Presidential election due to broadcasting false allegations about forging the election. Furthermore, the anchor on the TV screen is wearing Trump's cap that carries the acronym MAGA which means 'Make America Great Again', a presidential campaign slogan by Donald J. Trump (Dictionary.com).

Moving to the interactive meaning, the above image is an 'offer' since none of the participants looks directly at the viewer. This means that the cartoonist is trying to reveal the irresponsible and illogical way Trump follows in dealing with the problems of his country (the economic problems and the health problems due to COVID 19). All what he cares about is the presidential election.

Moving to the compositional meaning of the image and starting with the information value, the image can be read in two different ways according to the two frames mentioned above. On the one hand, the way Trump and Uncle Sam are represented can be read as a left-right composition where the given information i.e. the deteriorating conditions of the Americans during Trump's regime embodied in the representation of the sick old man, whereas the new information is on the right side of the image where Trump only cares about the presidential election. On the other hand, the way Trump and the screen are

viewed provides a different reading; bottom-top composition. The participant in the bottom (Trump) refers to the real world since Trump is really a candidate in the American presidential election. On the contrary, the represented participant towards the top of the image (the anchor on the screen) refers to the ideal or the aspired thing which is, according to Trump, proving that the election is rigged. The second aspect of compositional meaning is salience. Uncle Sam is more salient than Trump in this cartoon since he is placed in the foreground, while Trump is sent to the background. In addition, the BEEP, BEEP, BEEP sound of the ventilator is very outstanding since it is written in uppercases only and repeated four times. The red color also makes it salient more than Trump's caption that is written in black against a white background. The red color is more eye-catching and works like an alarm that tries to grasp Trump's attention as well as the viewer's attention to the bad conditions of the US.

B. The Verbal-visual Appraisal Analysis

Table (2)

Appraising item	Appraise d/ target	Affect	Emoter	Judgment	Appreciation	Appraiser
I'm trying to watch Newsmax		+des	Trump			
Rigged election					-val	Anchor
	Trump			-prop -ten		Viewer
	Uncle Sam			-cap		Viewer

Based on Martin and White's evaluation theory of language and Economou's visual appraisal model, the image contains two inscribed attitude values. First, Trump has an inclination or a desire to watch the news. Therefore, he asks the sick man to quiet down the ventilator. Second, the newsreader (anchor) evaluates the presidential election as 'rigged'. Moreover, the image evokes various attitudes within the viewer. The viewer has nothing to do but to sympathize with the sick old man (symbolizing America) who is portrayed as being helpless (-cap: social esteem). Consequently, negative evaluation is

aroused within the viewer due to Trump's reaction to the ventilator sound. The Cartoonist intentionally views Trump as 'a selfish, snobby, insensitive' person (–social sanction) in addition to be portrayed as 'a reckless, unreliable' person (–social esteem) who only cares for his own interests.

c. Analysis of Verbal Humor through the GTVH

Script opposition: expectation/reality

Logical Mechanism: ignoring the obvious

Situation: Trump is talking to an old patient asking him to quiet down the ventilator.


Target: Trump

Narrative strategy: political cartoon

The above cartoon deploys aggressive humor that targets Trump and views him as a reckless person who only cares for his personal interests. In addition, humor in this image is created via text only, while the image plays a supplementary role to convey the message. The cartoonist makes up an imaginary situation in which Trump is talking to a very sick old man on a ventilator. It is expected that any president should care for his people and his country, especially under severe circumstances like the pandemic. This creates an expectation/ reality script opposition.

5.1.2. American cartoon no. 2

Table (3)

Image (2)	
	<p>Representational Analysis: unidirectional transactional action Actor: Trump Vector: eye line, hand gesture, posture Goal: Dead bodies (symbolizing the victims of COVID 19) Action: speaking Setting: a place full of corpses</p> <p>Interactive Analysis: Image act: offer</p> <p>Compositional analysis: Information value: center-margin Salience: Trump is the most salient figure in the image.</p>

Retrieved from <https://www.usnews.com/cartoons/donald-trump>

A. Analysis of the Visual Mode

Trump is the only actor in a unidirectional action process. About forty times, Trump has told the Americans through media that the virus would vanish and everything is under control. He states that "One day – it's like a miracle – it will disappear" (The Hartford Courant, <https://www.courant.com/coronavirus/ct-nw-nyt-trump-quotes-covid-19-20201002-4gdxkic4gra7pccvqap2llp54a-story.html>). Thus, in the first utterance, he is reminding the dead of how they used to trust him. However, in the second

utterance, he shifts to a totally different issue: he considers the presidential election as 'rigged'.

As for the interactive meaning of this image, it is an 'offer' that shows the world the severe consequences of Trump's illusions about the Pandemic and how he caused the death of thousands of the Americans. The oblique eyeline and the hand gesture of Trump establish a social detachment (social distance) between the represented participants (Trump and the dead bodies).

The cartoonist deploys a center-margin information value structure in which Trump is placed in the center of the image (the nucleus), while the Corona victims are marginalized. This emphasizes the ego-centric and ruthless nature of Trump who dares to walk and stand on the dead and talk to them. Consequently, this makes Trump as the most salient participant in the image in addition to the black suit that infers power and authority.

B. The Verbal-visual Appraisal Analysis

Table (4)

Appraising item	Appraise d	Affect	Emoter	Judgment	Appreciatio n	Appraise r
You believed me when I said the virus would magically disappear	The dead people			–cap		Trump
It was a rigged election	election				–val	Trump
	Trump			–cap –ten –ver		Viewer

Trump's two statements have different targets. The first statement evaluates the Americans or the Corona victims as being naïve (–cap: social esteem) for trusting his previous words about the virus. The second statement demonstrates Trump's viewpoint about the election. He evaluates the election as being rigged. Trump's dishonesty with his people and his indifference towards

their suffering besides talking to the dead evoke negative judgment values related to social esteem and social sanction i.e. negative capacity 'insane or crazy', negative tenacity 'unreliable' and negative veracity 'dishonest, and deceitful' respectively. Thus, the way Trump is portrayed along with the captions attached to him result in creating adverse emotions and evaluations in the readers.

C. Analysis of Verbal Humor through the GTVH

Script opposition: normal/abnormal.

Logical Mechanism: faulty reasoning

Situation: Trump is talking to the dead reminding them of how they believed him when he said the virus would disappear like a miracle, and how he views the election as rigged.


Target: Trump

Narrative Strategy: political cartoon

This image contains two utterances; both are uttered by Trump to the Corona victims. The first sentence is the jab line of the text, while the second statement is the punch line that produces laughter. Like the previous image, the cartoonist targets Trump as the butt of the joke. Furthermore, humor in this image is also produced through the text only (the punch line). Two overlapping scripts interplay in this cartoon, normal/abnormal. The normal script is to show Trump sad, regretting the results of what he used to tell his people about the virus and how it would disappear like magic. However, he is depicted so cool and blunt about what happened. He just cares about the election and proving that it was 'rigged'. To justify this, the cartoonist makes use of faulty reasoning as a logical mechanism since Trump gives an illogical conclusion to what he has said on the jab line.

5.1.3. American Cartoon no.3

Table (5)

Image (3)	
	<p>Representational Analysis: Bidirectional transactional action Interactors: Trump and a person identified through his hand (symbolizing America) Vector: eye line, holding Goal: seal of the president of the United States Action: crying and holding the seal Setting: floor</p> <p>Interactive Analysis: Image act: offer</p> <p>Compositional Analysis: Information value: top-bottom composition/ center-margin composition Salience: Trump is the most salient component in the image.</p>

Retrieved from tribunecontentagency.com

A. Analysis of the Visual Mode

The above image symbolizes the American presidential election race in a bidirectional transactional process. It depicts three represented participants: Trump, the Seal of the US President and a person whose hand (metonymy) is the only visible part to the viewer. This hand symbolizes the American voters since it has the American flag on the sleeve. Each of the Interactors (Trump and the hand) is grabbing the seal in his direction in an attempt to win the presidency of the US. Presidents are supposed to be wise, intelligent and are also expected to have high intellectual skills. However, in this image, the cartoonist excelled in belittling and lampooning Trump. He draws him as a

whining baby with a diaper. Moreover, the idea of the diaper makes the viewer think of Trump as an irresponsible person who is unaware of his actions. In return, the other interactor is drawn as having a parental role in the image. He grabs the seal from Trump in a seemingly very confident mode while the scratch on the seal implies that Trump has exerted a lot of effort to keep the seal (his position as the president of the US).

As for the interactive meaning, this image is an 'offer'. It addresses the viewer indirectly or invites him/her to judge the childish way in which Trump behaves. He is still questioning the results of the election and can't accept the fact that he is no more the president of the US. It is also worth mentioning that Trump and the other character are linked through an oblique eyeline (vector) that departs from Trump who is crying loud and saying "mine" referring to the seal. This oblique line keeps him in detachment from the other participant and also makes him inferior to the other interactor.

In terms of information value, the way the main three represented participants of the image are placed is very significant in understanding the cartoonists' viewpoint. On the one hand, Trump and the other person are placed in a top-bottom manner which makes Trump as the real (the ex - president/ the one who lost the election), while the other person is the ideal who is looked upon by the Americans to save the country. On the other hand, the seal in relation to the other animate participants is the nucleus of the image which makes the presidency and America in general is more significant than Trump or any other character. The other compositional element in this cartoon is salience. Trump is still the focal point of the caricature alongside his word "mine" which is written in very bold black font and in capital letters in contrast to the white plain background.

B. The Verbal-Visual Appraisal Analysis

Table (6)

Appraising item	Appraise d	Affect	Emoter	Judgmen t	Appreciatio n	Appraise r
		-hap -sat	Trump			Viewer
mine	The seal				+val	Trump
	The hand			+cap		Viewer

	Trump			-cap -prop		Viewer
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As can easily be noted, Trump's facial expressions ascribe him some negative affect values to like unhappiness and dissatisfaction about the results of the elections. Consequently, the viewer has negative evaluation to Trump with regard to social esteem (capacity, how capable a person is) and social sanction (propriety, how far beyond reproach) respectively. This emerges from his very childish behavior which does not suit a president at all. On the contrary, the image evokes positive social esteem (capacity) in the viewer towards the hand that takes the seal from the whining child. This makes the reader trusts the new authority that takes over the responsibility after Trump.

C. Analysis of Verbal Humor through the GTVH

Script Opposition: possible/impossible

Logical Mechanism: exaggeration

Situation: Trump is holding tight the seal of the president of the United States

Target: Trump

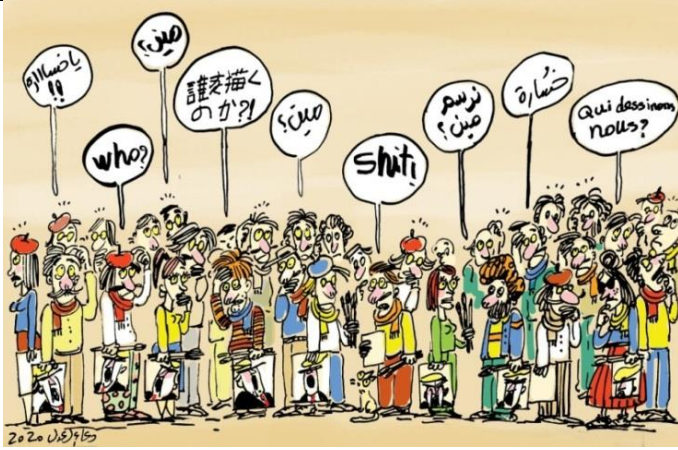
Narrative Strategy: Political cartoon

After losing the election, Trump is still trying to convince the public opinion that the election was rigged to maintain his position, yet this is impossible. The most outstanding thing in this image is the way the cartoonist exaggerated in lampooning Trump when he drew him as a clumsy, fat, whining child with a diaper. Thus, the cartoon utilizes aggressive humor whose target is the ex-American president Trump. Hence, humor is created via image only.

5.2. The Analysis of the Egyptian Cartoons

5.2.1. Egyptian Cartoon no. 1

Table (7)

Image (1)	Visual Analysis
	<p>Representational Analysis: projective non-transactional reaction Reactor (sensor): the painters Vector: mental process Action: thinking Setting: a wide plain area, maybe a street</p> <p>Interactive Analysis: Image act: offer</p> <p>Compositional Analysis: Information value: top-bottom Salience: the captions in the thought balloons are more salient than the characters.</p>

Retrieved

from:

<https://www.facebook.com/photo/?fbid=10157337233581841&set=a.10150798941726841>

El-Adl, the cartoonist, calls this caricature 'the cartoonists after Trump' رسامين الكاريكاتير بعد ترامب. In this image, she makes fun of the ex-American president Trump after stepping down. To achieve this, she draws some cartoonists, from various countries all over the world, expressing their sadness for missing Trump who has been considered, for years, as "an easy target for political cartoonists" (Sarah Boxer, The Atlantic). The image includes 9 captions: five written in Arabic, two in English, one in French, and one in Japanese.

The Arabic captions are: 'A loss' خسارة

'Who will we draw?' نرسم مين؟

'Who?' (this caption is repeated twice.) مين؟

'What a pity!!' يا خسارة!!

The English captions are 'shit!' and 'who?'

The French cartoonist states: 'qui dessinons nous?' meaning 'Who will we draw?'

The Japanese caption is '誰を描くのか' meaning 'who will we draw?'

A. Analysis of the Visual Mode

This cartoon introduces a narrative reaction process. It is a projective non-transactional reaction in which the cartoonists around the world are the only reactors (sensors) who are involved in the mental process (vector) of thinking and reflecting about their future and whom they would draw after Trump. They are also drawn in a wide area like a street which shows that they are jobless or astray.

This image is an 'offer'. It makes the viewer feel that Trump has been really a prolific material of satire and mockery due to his corruption, his way of talking and strange policies. The captions written in various languages like English, French and Japanese together with the strange outfits of the represented participants establishes a great social distance between the interactive participants i.e. the represented participants and the Egyptian viewer.

The compositional meaning of the image is established through different elements. First, the information value top-bottom structure of the captions and the represented participants. In the bottom of the image, the viewer can see the painters with Trump's caricatures in their hands. This is the given or the real information that they won't have a cause to make fun of Trump after he lost the election. Thus, the captions represent the new; they think of a new subject matter to make fun of. Being introduced in white thought balloons and written in bold, the captions are more salient than the painters' images. It is also noteworthy that all represented participants are sketched in one frame without disconnecting lines. This infers that they all belong to the same world sharing the same dilemma.

B. The Verbal-visual Appraisal Analysis

Table (8)

Appraising item	Appraise d	Affect	Emoter	Judgme nt	Appreciatio n	Apprais er
Who? Shit! Who will we draw? Alas!		-sat -sec	The cartoonists			
				-cap		Viewer

The above cartoon represents the cartoonists' attitude after Trump's retirement. They feel that they have lost a very fertile subject of making fun. In one frame, a number of cartoonists from all over the world (which is clear in their captions) are drawn. Most of them have the same question: who? Or who will we draw? Thus, they have the affect values of dissatisfaction and insecurity for losing Trump. This also makes the viewer judge them as lacking capacity (social esteem) and imagination for they devoted their work to only one character.

C. Analysis of Verbal Humor through the GTVH

Script opposition: (cause/effect) Due to Trump's step down after his defeat in the election, the cartoonists around the world are badly influenced to the extent that they do not know whom they are going to make fun of after Trump.

Logical Mechanism: (exaggeration) the whole world laments the loss of Trump as an easy target for criticism, ridiculing and caricaturing.

Situation: Cartoonists around the world are feeling at a loss after Trump's retirement as they will not find a better figure to make fun of.

Target: Trump

Narrative Strategy: political cartoon

This cartoon adopts a cause/effect script opposition that emerges from Trump's retirement after his defeat in the election. This has badly influenced the cartoonists around the world as they have lost a fruitful source of satire. To convey this message, the cartoonist exaggerates in depicting all the cartoonists from all countries lamenting Trump as an easy target for criticism. Hence,

Trump is the target of humor despite the fact that he is not obviously sketched in the image. Humor in this image is created through the interplay of text and image.

5.2.2.Egyptian Cartoon no. 2

Table (9)

Image (2)	
	<p>As can be noticed, this image can be divided into three frames: two in the upper part of the image and one in the lower part of the image. Therefore, each frame is dealt with separately in the following part.</p>
	<p>Representational Analysis: Unidirectional transactional action Actor (sayer): news reader Goal: the man watching TV Vector: speech process Action: announcing news Means: TV Setting: a house</p> <p>Interactive Analysis: Image act: offer</p> <p>Compositional Analysis: Information value: right-left Salience: the text is the most salient element.</p>

Retrieved	from:
https://www.facebook.com/doaeladl/photos/a.362599823828784/3583481798407221/	

This cartoon discusses the declarations of the World Health Organization (WHO) concerning the Pandemic from the beginning of 2020 up to 2021. For a deeper analysis of the above image, it can be divided into three frames: two frames are in the upper part of the image and one frame in the lower part. This

اول 2020 و can be inferred from the labels on the bottom right side of each frame meaning at the beginning of 2020, at the end of 2020 and 2021.

The first frame

The first frame encompasses a unidirectional transactional action in which the anchor (sayer) is related to the man watching TV (Goal) through a speech process (vector). The anchor is reading the proclamation of WHO concerning the Pandemic and is saying: "الأسوأ لم يأتى بعد" meaning "the worst hasn't come yet". Thus, the man looks shocked and terrified, and the same emotions are transferred to the man's cat. This man symbolizes most of the Egyptians during the first wave of the Pandemic in 2020. All people were really afraid and worried about their lives and their families.

This frame is an offer that portrays the people's fear and worry concerning the COVID 19 at the beginning of 2020.

In Arabic, it should be noticed that instead of left-right (given-new) composition, images can be organized in a right-left structure that goes in line with the Arabic writing technique. According to Kress and van Leeuwen (2006), "In cultures which write from right to left, the Given is on the right and the New on the left" (p. 181). Thus, the elements on the right part of the frame i.e. the man with his pet, are the given information as if it were the habit of that person to watch TV and hear the news on regular basis, while the news announced by the anchor is the new information which states that the "worst hasn't come yet". In addition, the text in this frame is the most salient element as it is written in big font in a big speech balloon with white background to grab the reader's attention.

The second frame

The same details are found in the second upper frame that's labeled اخر 2020 (at the end of 2020). The only difference is the man's reaction to the news. It is clear that he does not feel the same fear and worry that he used to experience at the beginning of the year (as if he got used to the unpleasant news). The cartoonist also introduces an accompaniment which is represented in the cat that is attached to its owner without any vectors and it echoes his feelings.

The third frame

The third frame which is labeled 2021 is ultimately distinguished from the upper two frames. It represents a bidirectional transactional action between two interactors: the man and the anchor. After a year of the same declarations and worrying news about the virus, the man lost his temper and grabbed the news reader out of the TV (an exaggerated imaginary situation) and asked him: "When will it come? Say it!" and the news reader had nothing to say but the same words "hasn't come yet!"

This frame is also an offer that requires nothing from the viewer but to think of the situation and see how the Egyptian people are waiting for any culminating news during the time of Corona in order not to worry about their lives and their families, yet all the news was shocking.

As mentioned above, the information value has a right-left structure with the man's question on the right (the given information) and the news reader's reply on the left (the new information). The question and answer are the most salient elements in the frame due to the big font and the black color against the white background.

B. The Verbal-visual Appraisal Analysis

Table (10)

Appraisin g item	Appraise d	Affect	Emoter	Judgme nt	Appreciatio n	Apprais er
The worst hasn't come yet.	The virus				-reac	anchor
		-sec -cap	The man			Viewer
	TV				-val	Viewer
	anchor	-sec	The anchor			

This image embodies the feelings of all Egyptians during the time of Corona. All people were really worried about their lives and their families. Therefore, because of the anchor's statement (the worst hasn't come yet) which serves as the trigger, the viewer can ascribe the negative affect values of dissatisfaction and insecurity (shocked and afraid) to the depicted man watching

TV (symbolizing all the Egyptians). Concerning the Pandemic, the anchor's statement also carries negative reaction as the whole world was anxious about the Pandemic and its consequences. The viewer also stands as an appraiser of the man's TV which looks very old. This sheds light on the economic conditions of the low-income Egyptian people. Furthermore, after being grabbed out of the TV, the news reader is evokes the reader's negative affect

C. Analysis of Verbal Humor through the GTVH

Script Opposition: 1) expectation/reality and Possible/impossible

Logical Mechanism: exaggeration

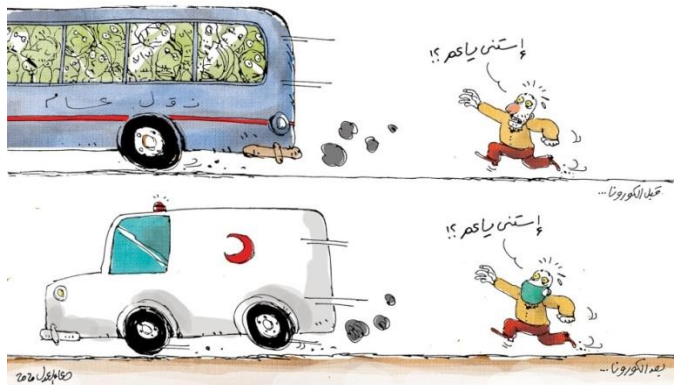
Situation: an ordinary man is watching the news and is feeling terrorized by the declarations of the WHO about COVID 19.

Target: the mass media

Narrative Strategy: political cartoon

With the dissemination of the Pandemic, people expected the World Health Organization (WHO) to provide some solutions to the crisis or even to pacify people. However, the international organizations continued to terrify people and increase their anxiety concerning the virus. This is the script opposition deployed in the first two frames (expectation/reality). The third frame (the lower frame) makes use of another two scripts (possible/impossible) as it is unreasonable to grab the news reader out of TV. Exaggeration also plays a critical role in two ways in the above image: first, in the way the man snatches the news reader of the screen and the way the cat understands the anchor's words and experiences the same feelings as its owner. Humor is created in the punch line of the image where the news reader answers the man's question. Yet, the quarrel between the man and the newsreader causes humor to emerge through the interaction of the image and text. This cartoon makes use of aggressive humor that targets the mass media that used to spread terror among people for a long time during the first wave of the Pandemic.

5.2.3.Egyptian Cartoon no.3




Retrieved

from:

<https://www.facebook.com/doaeladl/photos/a.362599823828784/2988478334574240/>

Table (11)

Image (3)	
	<p>El-Adl divides this image into two horizontal frames: the upper frame a repeated situation before Corona, while the lower frame shows a similar situation after Corona. Thus, each frame is dealt with separately in the following part.</p>
	<p>Representational Analysis: unidirectional transactional action Actor: a poor Egyptian citizen Goal: a public transportation bus Vector: eye line, hand gesture, movement Action: running and</p>

	<p>calling Setting: a street Interactive Analysis: Image act: offer Compositional Analysis: Information value: right-left Salience: the bus is more salient than the man's image.</p>
	<p>Representational Analysis: unidirectional transactional action Actor: a poor Egyptian citizen Goal: an ambulance Vector: eye line, hand gesture, movement Action: running and calling Setting: a street Interactive Analysis: Image act: offer Compositional Analysis: Information value: right-left Salience: the ambulance is more salient than the man's image.</p>

This cartoon is divided into two parts or two phases symbolizing the conditions of the Egyptian ordinary people before the Pandemic and their conditions after the pandemic. This is indicated in the cartoonist's two captions "before Corona" and "بعد كورونا". In both parts, the poor man is running; however, in the upper part of the caricature, he is running after

a very crowded bus to catch it (a very familiar scene). In the lower part, the same man, with a mask on his face, is running after an ambulance to get cure. The man's words "استنى يا عم" "Wait, Man!" are so expressive. He begs the drivers of the bus and the ambulance to wait for him, but in vain.

A. Analysis of the Visual Mode

Both frames embody the daily struggle and hard life of the poor or low-income Egyptian citizens who are always running and struggling to reach their basic needs. This is conveyed through a unidirectional transactional action performed by the same actor in both frames. The vector in the image takes three forms: eyeline, hand-gesture (pointing to the bus/ ambulance) and movement. This highlights the difficulty of the action.

The image is also an offer which makes the viewer sympathize with the citizen who stands as a symbol of all the ordinary people and civil-servants in Egypt like those who are inside the over-crowded bus. It also infers that the poor would spend their whole lives running and struggling for their primary needs like transportation and medicine.

As for the compositional meaning of the image, the participants are placed from right to left. On the right side, the viewer can see the man running. This indicates that this is the norm (the Given), every day he runs to catch the bus while on the left, especially the lower frame, the ambulance is the new information. It is the new variable that he endeavors to catch. Therefore, the bus and the ambulance are more salient in size than the citizen, which emphasizes the fact that such basic needs are so significant and varying.

B. The Verbal-visual Appraisal Analysis

Table (12)

Appraising item	Appraised	Affect	Emoter	Judgment	Appreciation	Appraiser
		+des	The man			Viewer
	The man/people on the bus			-norm		Viewer
	The Egyptian government			-cap		Viewer
	The				-val	Viewer

	bus/ambulan ce					
--	-------------------	--	--	--	--	--

This image contains only one emoter i.e. the man running after the bus and the ambulance. He wants to catch the bus or the ambulance (+desire). Other than that, the image is open for the viewer's evaluation. First, the man along with the people on the over crowded bus all evoke negative judgment within viewers since they are portrayed as being helpless and unlucky for not being able to get their basic needs. Consequently, this evokes negative judgment (social esteem) against the government who is incapable of saving decent means of transportation or essential medicine to its subjects. Finally, the two objects represented in the cartoon are the bus and the ambulance. As can be noticed, the bus and the ambulance are old, which makes the viewer negatively evaluate them (–appreciation, valuation). This indicates that infra-structure in Egypt needs maintenance and reformation.

C. Analysis of Verbal Humor through the GTVH

Script Opposition: normal/abnormal

Logical Mechanism: Exaggeration

Situation: A man running to catch the bus before Corona and the same man is running to catch an ambulance after Corona

Target: The Egyptian poor citizen

Narrative Strategy: political cartoon

In this image, the cartoonist makes use of two opposing scripts (normal/abnormal). The basic needs of citizens in any country, including transportation and health care, are supposed to be duly met (the normal script). However, in Egypt such primary requirements are neglected (the abnormal script). The cartoonist also exaggerates in representing the situation as she tries to make the viewer believe that these are two most essential actions that ordinary citizens do before and after Corona (running to catch a bus or running to catch an ambulance). This exaggeration also contributes to demonstrating how the poor people in Egypt always run and toil to get their basic needs in life. Humor in this cartoon targets the poor Egyptian citizens like the one depicted in the image. However, this humor, as mentioned in the appraisal analysis, turns to arouse viewers' criticism against the government. It is worth mentioning that humor in the above image is created through text only (the man's words).

6. Findings and Results

The first research question proposed is concerned with symbolism and symbolic freedom in portraying cartoons. On the one hand, American cartoonists have more symbolic freedom than the Egyptian cartoonist since they use a number of symbols in their drawings. These symbols are enlisted in the following table:

Table (13)

The symbol	Its significance
Uncle Sam/his hat	The U.S.A.
The beep beep beep sound	The Americans' desire to stop Trump
The newsreader	Trump's supporters
The seal	The American presidency
The hand	The American voters

(The most frequently used symbols in the American Political Cartoons)

On the other hand, the Egyptian cartoonists present fewer symbols in their cartoons. For instance, the poor man portrayed in El-Adl's cartoon symbolizes the ordinary and low-income Egyptian citizens. In this regard, it is worth mentioning that Al-'adl underscored this point stating that cartoonists in Egypt have very little freedom of expression.

Regarding the multimodal analysis, the study shows more emphasis on the represented meaning which concentrates more on actions, reactions and the way the represented participants are portrayed and how they are related to each other via vectors. As for the interactive meaning, all images (Egyptian and American) act as 'offer' images in the sense that they do not invite the viewer to take a certain type of action neither do they establish any type of relationship between the viewer and the represented participants. Hence, they leave the viewer with the image to evaluate the represented participants and their actions and mindsets. As for the compositional meaning of the selected images, the information value of the selected cartoons either follows a top-bottom, center-margin or left right structures.

As for the appraisal analysis, the American political cartoons about the ex-president Donald Trump always have negative inscribed affect. He is always

portrayed while experiencing some negative emotions (affect). Such emotions encompass dissatisfaction and unhappiness. As for the evoked affect values aroused through Trump's images, Trump's cartoons always evoke negative feelings in viewers. In other words, all his drawings, though they create laughter and amusement, they leave the viewer dissatisfied and disappointed. As for the judgment in the examined American political cartoons, Trump's images evoke only negative judgment in the viewers. In this case, the viewer is the appraiser and Trump is the target of judgment. Furthermore, the cartoonists always question Trump's competence and ethics in their images, which are two indispensable qualities in any president. Consequently, viewers distrust Trump as a president.

However, it is noted that the analyzed Egyptian cartoons show more negative inscribed affect values than the American cartoons. They represent various emotions ranging from unhappiness, insecurity and dissatisfaction. These negative feelings are all triggered by the bad economic and social conditions of the Egyptian people. As for the judgment values, like the American cartoons, no inscribed judgment is represented in the Egyptian cartoons. Thus, the reader is always an appraiser to the characters depicted or the Egyptian government in general. All the explored images evoke negative judgment in the viewer.

Appreciation is the least addressed value in the examined political cartoons (whether American or Egyptian) since they contain very few materialistic objects to be appreciated. Even when it comes to appreciating the characters' movements and reactions, few appreciation values can be evoked since cartoons differ from naturalistic photos.

The third research question is how political cartoonists influence the beliefs and ideologies of their receptors. The analysis proves that cartoonists use their images as a tribune or a platform through which they communicate their attitude and stance with the viewers. This is obviously seen in the way the represented participants are portrayed and how the different attitude values are represented in the investigated cartoons, whether explicitly through inscribed attitude values or implicitly through evoking some feelings within the viewers. Such evoked attitude values and emotions contribute to directing and forming viewers' opinions concerning the represented participants.

Moving to the General Theory of Verbal Humor (GTVH), the study utilizes five knowledge resources with the exception of the last knowledge resource i.e. language. It is worth mentioning that the analytical tools of the GTVH, especially the jab line, the punch line and the knowledge resources have proved to be of great importance to give a feasible framework that accounts for exploring multimodal texts combining the verbal and visual modes like political cartoons.

In the first two American cartoons, humor is mainly created through the text only and especially on the punch line. In the last image, humor is produced through the exaggerated drawing of Trump as a very fat child holding tight the presidential seal. On the contrary, humor in the Egyptian cartoons is created through the interplay between text and image. Furthermore, both American and Egyptian cartoons use aggressive humor since they always have a target. However, the American cartoons only have one main target which is Trump. On the other side, the Egyptian cartoons have various targets (Trump, the media, the ordinary citizen), which indicates that the American cartoonists have more freedom of expression than their Egyptian counterparts.

The American cartoons also demonstrate a number of script oppositions ranging from expectation/ reality, normal/ abnormal to possible/impossible respectively. The Egyptian cartoons make use of the same script oppositions like those in the American cartoons besides cause/effect. It is noteworthy that when an image contains more than one script opposition, this makes the image open to more than one interpretation or more than one reading.

As for the logical mechanisms made use of in the examined cartoons, the American cartoons, on the one hand, deploy logical mechanisms like ignoring the obvious, faulty reasoning and exaggeration. The Egyptian cartoons, on the other hand, make use of exaggeration only. Using exaggeration in the Egyptian images emphasizes the helplessness of the Egyptian low-income people and consequently the incompetence of the Egyptian government.

7. Conclusion

In conclusion, this research has mainly focused on demonstrating how the utilization of different semiotic modes in political cartoons helps convey a persuasive message and affect audience's ideology. Thus, Kress and van

Leeuwen's (2006) visual grammar has proved to be sufficient in dealing with visual meaning. In addition, Martin and White's (2005) appraisal theory along with Economou's model of verbal-visual appraisal serve as useful tools to reveal how cartoonists communicate their stances with their viewers, and how they reframe the public opinion through their images. Furthermore, the General Theory of Verbal Humor has also been an adequate means to show how humor is created in the examined cartoons.

8. Recommendations for Further Research

Further research is needed to analyze political cartoons with regard to the other categories of the appraisal theory i.e. engagement and graduation. Moreover, more studies should be dedicated to the study of irony and satire in political cartoons in more detail. Furthermore, more research is required to demonstrate how humor is produced in political cartoons in particular and in all kinds of cartoons in general.

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تحليل لغوي متعدد التخصصات لمختارات من الكرتون السياسي الإنجليزي والعربي: دراسة مقارنة

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المستخلص

الرسوم الكاريكاتورية السياسية هي أحد أشكال الصور الفكاهية التي تتناول بعض القضايا السياسية والاجتماعية التي تحدث في أي مجتمع. الهدف الرئيسي من الدراسة الحالية هو التحقيق في الكيفية التي تحمل بها الرسوم الكاريكاتورية السياسية رسائل مقنعة يتم نقلها من خلال الصور والنصوص المصاحبة لها. كما يهدف البحث إلى استكشاف العوامل المختلفة التي تساهم في خلق روح الدعاية في مختارات من الرسوم الساخرة الأمريكية والمصرية، ترسم الرسوم تناقش الرسوم الأمريكية السباق الرئاسي الأمريكي 2020-2021 ، وتناقش الرسوم الكاريكاتورية المصرية قضايا متنوعة مثل كوفيد 19 وتحتي ترامب. السبب المنطقي لفحص الرسوم الكاريكاتورية السياسية هو أنها نصوص متعددة الوسائط تستخدم الموارد السيميائية اللفظية (النصوص) والبصرية (الصور). يعتمد البحث على أربع أطر نظرية وهي نظرية الوسائط المتعددة لكريس وفان ليفن ونظرية التقييم اللغوي لمارتن ووايت ونظرية التقييم اللفظي البصري لإيكونومو وأخيرا نظرية الفكاهة اللفظية العامة لأتاردو. يفترض البحث أن الرسوم الكاريكاتورية الأمريكية تعتمد أكثر على الرمزية. كما يفترض أيضاً أن الدعاية العدوانية أكثر شيوعاً في الرسوم الكاريكاتورية السياسية من الفكاهة غير العدوانية. وكشف التحليل أن جميع الرسوم الكاريكاتورية الأمريكية تصور ترامب على أنه شخص غير عقلاني ومتهور وفساد وأناني. كما أنهم يستخدمون الفكاهة العدوانية في تصوير ترامب. على العكس من ذلك ، فإن الرسوم الكاريكاتورية المصرية لا تسخر من شخصيات سياسية بعينها. إنهم دائماً ما ينتقدون النظام بأكمله أو الحكومة بطريقة خفية. لإجراء تحقيق أعمق للمعنى التقييمي ، هناك حاجة إلى مزيد من البحث للتحقيق في الرسوم الكاريكاتورية السياسية فيما يتعلق بالفئات الأخرى للتقييم اللفظي البصري وهي المشاركة والتدرج.

الكلمات الدالة: الوسائط المتعددة، التقييم اللغوي، الفكاهة اللفظية، الكرتون السياسي