

***Eureka of Bisociation: A Cognitive Linguistic Approach  
to Satirical Caricatures on the Egyptian Pound Floatation***

**By**

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**Abstract:**

The present paper investigates, from a cognitive perspective, the production of humour in terms of creativity through the analysis of some selected caricatures about the Egyptian Pound Floatation (EPF). The analysis is tackled from a cognitive linguistic point of view using Berthold's (2012) Bisociative Knowledge Discovery (BKD), which is based on Koestler's (1964) Theory of Bisociation as presented in his book *The Act of Creation*. Koestler's theory states that humor is created via linking (or bisociating in Koestler's term) two incompatible trains of thought in order to come up with a novel meaning that is both logical and unexpected. The study is cognitive as it confirms the cognitive linguistic principle which illustrates that language is thought; Cognitive Linguistics studies describe the manner by which language shapes thoughts. In this paper ten caricatures portraying the Egyptian financial crisis the EPF are analyzed to show that visual and verbal means of expressions, conceptually and satirically reveal the situation in the Egyptian society. To be more specific, it illustrates that visual and verbal conceptual techniques are tools of satire to perceive the economic and social drawbacks of this crisis. The analysis concludes that the integration (Bisociation as used by Koester) of the two trains of thought brings about the concepts of fear, suffering, threat, death, suicide, and poverty as the outcomes of the EPF (Eureka of Bisociation in the caricatures).

**Key Words:** Cognitive linguistics, Satirical caricatures, Bisociation, Eureka point, Egyptian Pound Floatation

المستخلص العربي وجدتها كمضمون للتناقض: منهج معرفى لغوي لتحليل بعض الرسوم

الكاريكاتورية الساخرة عن تعويم الجنيه المصري

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يتناول هذا البحث دراسة لغوية من منظور معرفى لإدراك مأسماه كوستلر "وجدتها" (The Eureka Point) كمضمون للتناقض في الرسوم الكاريكاتورية الساخرة، وهي اللحظة التي من خلالها يكتشف المتلقي نقطة الربط بين فكرتين متناقضتين في وقت واحد من أجل الوصول إلى فكرة جديدة ابداعية وغير متوقعة وتعتبر هذه الفكرة الجديدة المبدأ الاساسي للنظرية. يستطيع فنان الكاريكاتير أن يقدم فكرته بأسلوب فكاهاى ساخر بقدرته على التفكير الإبداعى المعرفى له وللمتلقي، واللغة فى حد ذاتها هى التفكير الإبداعى المعرفى، وهو المبدأ الاساسي الذي يستند عليه علم اللغة الإدراكي، لذلك فإن هذه الدراسة تستهدف دراسة الأسس والمهارات الإبداعية التي يعتمد عليها خلق الهجاء الفكاهاى الذى يتناول موضوع تعويم الجنيه المصري وأثاره على المجتمع فى لغة الكاريكاتير. إعتمدت الدراسة على منهج مايكل بيرثولد الإدراكي (٢٠١٢) الإدراك من خلال الإزدواجية *Bisociative Knowledge Discovery*، الذى يعتمد على نظرية آرثر كوستلر (١٩٦٤) *The Act of Creation* الإزدواجية فى المرسوم الإبداعى ولتحقيق هذا الهدف تم تحليل بعض الرسوم الكاريكاتورية المختارة من وسائل التواصل الإجتماعى عن تعويم الجنيه المصري، لتسليط الضوء على الأسس والمهارات الإبداعية التي تستند عليها عملية إنتاج الأسلوب الهجائى الفكاهاى. وتوصلت الدراسة إلى أن معانى الخوف، المعاناة، الضعف، الموت، الإنتحار هى نقاط الربط بين الأفكار والعناصر المتناقضة فى الصور المختارة، هذا من خلال توظيف الفنان لأنواع الفكاهاة المختلفة مثل التهكم خلال بلاغة اللغة باستخدام الكناية والمجاز والدمج بينهما لتحقيق هدفه.

***Eureka of Bisociation: A Cognitive Linguistic Approach to Satirical Caricatures on the Egyptian Pound Floation***

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**1. Introduction**

Cognitive Linguistics describes language interaction as a mental phenomenon. Brone, et al, (2006) state that cognitive linguistics affirms that humorous language is not independent of the cognitive aspects; this is because such a language requires a higher level of recognition (pp. 204-5). They add that Cognitive linguistics views language as a product of various conceptual processes resulting in creativity, which is regarded as a vital cognitive capacity as it manipulates various cognitive processes like metaphor, metonymy, and frames. The act of creativity has been studied by many scholars (e.g. Berthold,2012; Dubitzky, et al, 2012; Boden, 1999; Gentner, et al 2010; Swanson, 1986) depending on Koestler's notions in his book *The Act of Creation* (1964). Koestler states that "humor is the only domain of creative activity where a stimulus on a high level of complexity produces a massive and sharply defined response on the level of physiological reflexes" (p. 31). The essence of this theory is the idea of creativity in terms of bisociation, which, according to Koestler could be applied to art, science, and humor.

Geary (2017) states that Koestler describes any creative thinking as the capacity of looking at a situation or a problem from different matrices of thought at the same time. For Koestler, there is not a clear-cut boundary between the way scientists, artists and humorists think creatively as they all follow the same rules of creativity. That is, creativity is based on incompatibility that occurs between conscious and unconscious aspects; thus, the creative point emerges from these previously unlinked trains of thought.

Berthold's (2012) based on Koestler's (1964) theory of *Bisociation* is selected for this research because it reflects principles of cognitive linguistics theories which have the same matrix. For example, conceptual metaphor and blending theories (as a technique of satire in caricatures) are based upon the idea that metaphor consists of understanding and experiencing a given concept (abstract) in terms of another (concrete). Thus, in a conceptual metaphor, there must be two concepts, or what Lakoff and Johnson (1980, p. 3) call 'conceptual domains'. Evans and Green (2006) state that conceptual metaphors also provide additional, detailed knowledge "because aspects of the source domain that are not

explicitly stated in the mappings can be inferred. In this way, metaphoric mappings carry entailments or rich inferences” (p. 298). This novel conception of the metaphoric mappings is the focal point, which Koestler calls the Eureka point, where the incompatibility is resolved.

Humor and laughter are not away from human thought. Sani et al. (2012) argue that humor is an essential tool in political cartoons, particularly in showing the deficiencies and unaccepted attitudes of a given society. They view language as a “sense of mutual understanding and knowledge about social, economic, political and other related events that make up our social life in a society” (p.156). Bal et al. (2009) support this idea stating that caricatures are satire said or presented in pictures. The use of humor in caricatures facilitates the mission of the caricaturist when dealing with social matters that concern the society. The use of exaggeration and criticism in caricatures reflects their satirical nature; Raskin (2008, p.625) presented a number of features of satirical cartoons, such as, exaggeration and tease, simple comparisons, distorted images, bisociation, contradiction and exchange... etc. Political cartoons have been identified as being an effective tool of persuasion; they have been used to express various political opinions and disagreements.

Džanić and Sanja (2021) argue that the internal language of cartoons not only serves to critique current social phenomena and events, but it also “testifies to the sense of humor of the environment that creates it” (p. 425). As indicated by Saygin (2017), political cartoons “are both informative and persuasive and they offer people narratives about social problems” (p. 81). Also, Falah et al. (2006) maintain that political cartoons are regarded as an effective persuasive tool that appeals to people because it uses elements of amusement. Besides being persuasive, political cartoons can open the door to discussing political issues to effect change. Palmeri (2009) indicates that cartoons enable ideas to be embedded in discourse through images that open debate on political issues and changing society. Similarly, Cervantes-Altamirano (2012) states that an important feature of political cartoons is exposing decisions and mistakes of political leaders for judgment. Incompatibility is an essential part in the production of humor as Martin (2010) states "humor involves an idea, image, text, or event that is in some sense incongruous, odd, unusual, unexpected, surprising, or out of ordinary" (p.6). However, incompatibility alone is not sufficient for the point to be humorous. For Martin, there must be some sort of playfulness in the scene in order to be regarded as funny.

The study tackles the idea of the Egyptian pound floatation through analyzing some selected caricatures handling the issue. The topic of

floatation has gone back to the morning of 3 November 2016, when the central Bank of Egypt (CBE) announced in a surprise move that it had fully floated the Egyptian pound. To float a currency is to make the exchange rate of this currency fully liberalized, so that the government does not interfere in setting it directly. Instead, it is determined through supply and demand mechanism that allows setting the national currency's exchange rate against foreign currencies.

### 1.1. Bsociation Theory

Berthold (2012, p. 276) defines *bisociation* as “connection - usually indirect - between information units from multiple, otherwise unrelated domains in contrast to associations that connect information units within the same domain”. The term was introduced by Koestler (1964) in his theory: The Act of Creation that describes the creative act in humor, science and art. In summarizing Koestler, Berthold states that:

The creative act is not an act of creation in the sense of the Old Testament. It does not create something out of nothing; it uncovers, selects, re-shuffles, combines, synthesises already existing facts, ideas, faculties, skills. The more familiar the parts, the more striking the new whole (p. 2).

Berthold states that the most natural type of bisociation is represented by a concept linking two domains which is known as bridging concepts. Koestler illustrates that humor depends on the bisociative shock. He states that “caricaturist, satirist, the writer of nonsense humor, and even the expert tickler, each operates on more than one plane (p. 91). He adds that the humorist has to provide mental jolt which is caused by the collision of incompatible matrices, whether his purpose is to convey a social message, or merely to entertain (p. 92). This happens when conducting political and social caricatures concerning crucial issues to be satirically criticized.

### 1.2. Caricature and Satire

According to Koestler (1964), “satire is a verbal caricature which distorts characteristic features of an individual or society by exaggeration and simplification” (p. 72). He illustrates that the comic effect of the satire is attained from the simultaneous presence in the reader’s mind of the social reality with which he is familiar, as well as its reflection in the distorting mirror of the satirist (p. 73). The satirical caricature focusses attention on the abuses and deformities in society which become blunted by habit and we are no longer aware of. Thus, it makes us “suddenly discover the absurdity of the familiar and the familiarity of the absurd” (73). The use of humor in

caricatures enables the caricaturist to achieve his mission when dealing with matters that concern the society. This study cognitively, analyzes humorous satirical caricatures to discover the implicit meaning presented to deal with the crisis of the EPF.

### **1.3. Eureka Act**

Eureka is creativity which is defined by Berthold (2012) as “the ability to come up with ideas or artifacts that are new, surprising, and valuable” (p. 12). It is creativity of new concepts as a result of bisociation; Berthold illustrates it in the light of domain theory. A domain is a formal or common-sense topic, subject area, i.e., social, political, cultural, economic etc. In this paper, Eureka is the new meaning and scenario which is the focal point in each caricature as the outcome of bisociation of two incompatible trains of thought. In Koestler’s definition (1964), Eureka is bisociative shock which is associated with discoveries when we suddenly see familiar objects and events in a strangely new and revealing light. According to Higgins (1994), creativity is the process of generating something new that has values. Thus, the new meanings connotated in the verbal and visual elements in the caricatures enables the viewers to understand the message.

### **1.4. Egyptian Pound Floatation (Floating Currency)**

Floating currency means that the forces of supply and demand will determine the price of the currency; it witnesses different values according to the season of peaks and troughs with sources of foreign currency (Flynn 2022). In describing the current financial economic state in Egypt, Hamza (2023) (a writer of AUC school of Business publication aiming to deliver insights about trends that affect the Egyptian economy) writes that Egypt faces an economic crisis which is never having happened before in the beginning of the year, 2023. This is due to the increasing inflation to 21.3, and the value of the Egyptian pound is falling to record its lowest.

This crisis has been caused by some unfortunate events such as the war in Ukraine, leading to a decrease in tourism and a rise in commodity import bills, as well as foreign investors pulling more than \$20 billion out of the country. As a result, the black market for US dollars has emerged in Egypt, and traders exploit the situation to make high and quick profits. This crisis is clearly apparent with The Central Bank of Egypt (CBE) announcement of a free exchange rate regime with a flexible monetary policy in October 2022. This resulted in a 25 percent devaluation of the pound, which was followed by a 6.34 percent devaluation on January 5, 2023, the official rate of the Egyptian pound against the US dollar

dropped to more than 29.61 in January 12, 2023, according to the official CBE rate. The pound is trading at its weakest rate ever against the US dollar due to this dramatic fall.

As a result of the EPF's crisis, the Egyptian people are suffering the dramatic increase of prices as the value of the pound is being decreased; it can buy nothing; metaphorically, it committed suicide as shown in one of the caricatures selected for this paper.

## **2. Statement of the problem**

Džanić and Sanja (2021) state that Political cartoons are used to express different political opinions and disagreements. "The internal language of its symbols serves to critique current social phenomena and events, but it also testifies to the sense of humor of the environment that creates it" (p. 425).

Stocchetti and Kukkonen (2011) maintain that "[n]ot images but their uses should be the focus of critical attention"(p.3). The current study tries to present how ideas created by the caricaturist cannot exist in images themselves, but they usually represent a given meaning (Eureka of bisociation) through the use of Berthold's (2012) and Koestler's (1964) theory of Bisociation. This study identifies types of satire by illustrating the visual and verbal features in the Egyptian Pound Floation caricatures to reveal how the caricaturists deliver their message.

## **3. Aim of the research**

This study intends to investigate that features of satire in both visual and verbal modes in the selected caricatures can produce a satirical meaning humorously concerning the EPF crisis. Its main objective is to find out the multiple humorous elements which enable recipients to recognize the new emergent meanings in the selected caricatures. The study also aims at exploring the creative production of satirical humor in the selected caricatures through using either different types of humor such as: irony, sarcasm and tease, or using different types of figurative language (metaphor, metonymy and symbolism) through applying the theory of Bisociation. The study highlights the two trains of thought in each caricature; in other words, it identifies the source and target domain concepts used by the caricaturist to come up with the Eureka or the Aha of Bisociation. In order to achieve these goals, the research answers the following questions:

- 1- What are the types of satirical humor that are recognized in the selected caricatures?
- 2- How can the features of satire in both verbal and visual modes of the selected caricatures produce a satirical meaning of the EPF's crisis humorously?

3- What are the true scenarios depicting the theme of each caricature to reach the Eureka point or the Aha of Bisociation?

#### 4- . Review of Literature

Many studies have been conducted using cognitive approaches to analyze various types of cartoons. For example, Liepa, et al (2021) analyze the visual and multimodal metaphors in cartoons about the European Union issues. They depend on the framework of Conceptual Metaphor Theory to convey the messages presented in English and Latvian political cartoons. The study concludes that political cartoons exaggerate the negative traits of the European Union. This has been done by using “satirical humoristic effects” (p. 398)

Kwon and Roh (2018) explore multimodality in the framework of cognitive semantics study of political cartoons “Stay out of my Hair” by the manifestations of conceptual metaphors (Lakoff and Johnson 1999) and blends (Fauconnier 1997) theories. This study provides a qualitative analysis of five selected cartoons; they clarify how hair constitutes the overall construal of the cartoon within a cognitive semantics framework. They use the original hairstyle of the political figures to satirize their political actions. Results prove that cognitive mechanisms such as conceptual metaphor and blending are pervasive in multimodal representation because multimodal as well as linguistic data are outcomes of human cognition.

Džanić and Sanja (2021) examine the creation of the humorous meaning of selected political cartoons with the reference to the Balkans within the framework of conceptual blending or conceptual integration theory. The humorous meaning is created in the blend space of related structures’ unusual combination which results in incongruity. The selected cartoons analyzed are related to the period of Turkish national struggle, which implies that certain background knowledge is required to understand and appreciate the message. They conclude that cartoons of all eras are self-referencing and ever-changing forms. According to them, a certain degree of visual literacy and familiarity with the context described is important to appreciate cartoons.

El-Flaky (2019) analyzes some editorial cartoons selected from *Al-Ahram*, Egyptian newspaper concerning the 25th of January 2011 and the 30th of June 2013 public revolutions. The study shows how visual images are manipulated to communicate and reveal ideologies, values and identities. It applies Kress & van Leeuwen (2006) framework of Visual Grammar. The paper proves that through multimodal texts, *Al-Ahram* editorial cartoonist is able to inscribe its political and ideological stances to its audience via these editorial cartoons.

Sani, et al (2012) aim at exploring how political cartoons are used as a means of setting social agenda in Nigerian newspapers to shape the public opinion through mirroring current socio-political issues at a given period. Qualitative semiotic method is conducted to analyze the cartoons. The analysis is concerned with illustrating the sign system of the connotation and denotation elements in the cartoons. The results show that Nigerian political cartoons set social agenda by tackling current and sensitive issues that people are much concerned about.

Ghiles's (2022) study investigates pictorial and multimodal metaphors in Algerian and non-Algerian political cartoons tackling the phenomenon of illegal immigration. The objectives are: to identify all the metaphors involved in each cartoon and highlight the source and target domain to interpret the mapped connotations from source onto target to construct meaning. The results show that first, Algerian and non-Algerian cartoonists metaphorize illegal immigration in a similar way. They both represent this issue with exaggerated negativity. Second, the identified pictorial and multimodal metaphors are manifestations of underlying conceptual ones.

López's (2019) dissertation analyzes metaphorical conceptualisation used by the British Conservative Party and the editorial cartoons in the British conservative press for the general elections in 1997, 2001, 2005, 2010, 2015. The study adopts an integrative approach which combines cognitive approaches, Critical Discourse Analysis (Charteris-Black's (2014) Critical Metaphor Analysis and Musolff's (2016) scenario-based approach) and corpus techniques. This study focuses on four main areas: (1) leadership; (2) economic issues; (3) British national interest; and (4) domestic issues. This dissertation serves as a multi-national contrastive approach to improve political communication and the knowledge of national and social identities.

Mowafy (2021) studies the representation of US foreign policy of Donald Trump. She investigates some political cartoons in the Egyptian newspaper Al-Ahram Weekly applying a multimodal discourse analysis. She finds out that "political cartoons reflect major global political issues as well as people's reaction towards them" (p. 136).

Paramita (2018) focusses on the use of political cartoons about Donald Trump. The study employs qualitative method; the results show that political cartoons use the direct form of satire. It also concludes that topicality is manipulated in political cartoons to present satirical message criticizing Trump as being "a liar and irresponsible" (p. 457).

Mazid (2008) investigates semio-linguistic and visual rhetorical tools to examine Arabic political cartoon “construction” of George W. Bush and Osama bin Laden during post 9/11 “war on terror”. The analysis, drawing upon the ‘dispositive’ model and the incongruity theory of humor, addresses the verbal and visual aspects of the cartoons, instances of blending, incongruity and visual metaphors therein. Some major notions in CDA, for example Van Dijk’s ideological square and Chilton’s legitimation and proximization, are also utilized in examining the sample cartoons. The analysis of the two cartoons elaborates on the salient features and generic aspects of the sample, specifically on incongruity, blending and visual metaphor convey the cartoons messages and contribute to the ongoing war of ideological misrepresentation.

Yousif (2015) examines in a cognitive linguistic study the way textless caricatures are interpreted. According to the results of this study, removing the texts from the images opens the door to the participants to think creatively to link between the visible objects and the generated meaning.

Stewart (2013) studies the use of satirical humor in images, particularly in *The New Yorker’s* cartoon page “*politics of fear*” published in 2008; it focusses on the hearsays and gossips on the American president Obama and his wife at the time of election. His model of analysis is a discourse model of satire, which states that satire is formed via three stages: the *prime* or the initiator or the producer of satire i.e., the satirist; the *dialectic* stage, which reflects the strategies followed in the satirical text; and the *uptake* stage, which refers to the audience who evaluate the satirical text.

Because political cartoons rely on imagery as well as wording to communicate their messages, many studies adopt a multimodal approach which stresses the fact that meaning is not only communicated by language but also by many other modes such as images, gesture, posture, gaze, and color. None of the previous studies adopt Berthold’s (2012) cognitive model of creativity which is based on Koestler’s (1964) cognitive framework of The Act of Creation to discover the intended satirical meaning of the caricaturist which is known as the Eureka point.

## 5. Theoretical Framework

As mentioned in the abstract, Koestler’s theory (1964) of the Act of Creation is the basis of current cognitive linguistics theories, e.g., Bounegru and Forceville (2011) state that “[h]uman beings conceptualize abstract ideas in terms of concrete experiences (p. 1). Lakoff and Johnson

(1999, p. 16) refer to these concrete experiences as the embodied mind. This study is based on Berthold's (2012) framework of creativity as "a type of out-of-the-box thinking as an important part of the human ability to be truly creative" (p. 1). His framework is based on Koestler's (1964) model of creativity in humor, art, and science; creativity is the outcome of bisociation as referred to the finding of relations across domains. Koestler illustrates that "the humorist's motives are aggressive; the artist's motives are participatory; and the scientist's are exploratory" (p. 72). For this study, the caricaturist is thought to be both humorist and artist; this is because he is criticizing a social political problem in a witty manner, requiring the recipient to participate in his point of view, by catching the Eureka or the Aha point which brings about the intended meanings of bisociating the concrete and abstract elements in the selected caricatures. Bridging bisociation is the type manipulated in satirical caricatures; it connects more than one element to come up with a new cognitive point of the humorous satire reflecting the Egyptian Pound Floatation.

Berthold (2012, p. 17) argues that each matrix in Koestler's model of bisociation is governed by a set of fixed *codes* or rules. The rules could be innate or acquired. For example, in the game of chess, the rules of the game are fixed, while the patterns of knowledge (allowing one to play well or not so well) vary across players. According to Smith and Medin (1981) concepts are normally associated with one or more domains. Berthold denotes that "[a]ssociative processes combine elements from the same "matrix" of thought. The associative mode of thinking differs from the bisociative mode that underlies the creative act" (p. 16). In Koestler's framework, a matrix matches any ability, skill, habit or pattern of ordered behavior.

## 6. Methodology

This study employs a qualitative method of analysis adopting Berthold's (2012) cognitive model of *Bisociative Knowledge Discovery*, which is based on Koestler's (1964) concept of Bisociation. This theory states that any humorous point is the result of linking (bisociating) two incompatible matrices of thought. The punch line is reached in Koestler's view when reaching the Aha moment (the Eureka point) i.e., the point when a connection is discovered in such an unordinary way. The theory of bisociation is based on the concept of incompatibility, which means that the elements that contribute to the production of a novel meaning should be inconsistent with one another. Koestler's theory is regarded as a theory which is concerned with the creative production of new ideas that are occasionally unexpected and surprising, but at the same time logical. Koestler describes humor as a creative act and states that producing

humor is made in terms of two concepts: emphasis and economy. While economy reflects the linguistic meaning lured beyond the joke, emphasis involves three subsets: Selection which means selecting relevant elements, simplification, which means excluding irrelevant elements, and exaggeration, which entails figuratively highlighting the main point of the joke. Procedures in Koestler's expression involve "seeing the joke and solving the problem" (p. 89).

The analysis starts by: firstly, identifying the emphatic point through narrative content of each caricature which is taken in by scanning their verbal and visual elements (wordings and pictures). Secondly, listing the signs or objects used in the caricatures in question to show the target of humor, discarding the irrelevant images (simplification), categorizing these signs or objects in terms of humor types (satirist's or caricaturist's weapon, e.g. irony) and figurative language to reflect the satirical sense. Thirdly, spotting the light upon the exaggerated elements to reach the Eureka point through the linguistic economic form that reflects creativity and consequently, humor is resulted. Finally, showing the comic effect of satire which is derived from the simultaneous presence in the viewer's mind of the social reality with which he is familiar, and of its reflection in the distorting mirror of the satirist. In this way, the caricatures' incompatible context causing the abrupt transfer of thought from one matrix to another is perceived and resolved.

## 7. Data collection

The data selected for this study include ten caricatures created by professional caricaturists concerning the EPF issue starting in 2016. Since that time, the Egyptian society has been suffering from this financial crisis. When searching Google for the caricatures on the Egyptian Pound Floation, prolific corpus of caricatures has been found. They reflect sociocultural meanings and portray the crisis in satirical humor; they not only target the amusement of the viewers, but they also construct the socio-economic reality of the Egyptian society in its worst states resulting from this crisis. All the caricatures used in the study are downloaded from different online media sources (facebook, twitter, online newspapers); the source for each one is attached to its figure in the analysis part.

## 8. Analysis

In the sense that meanings are cognitively embodied, a cognitive analysis is applied for perceiving the Eureka or the Aha point in the selected caricatures. The study provides a qualitative descriptive analysis of twelve caricatures to clarify how this point of *Bisociation* constitutes the construal of the caricatures. This is done within the cognitive linguistics perspectives proposed by Berthold (2012). Figure one shows

the model of analysis adopted in this study. As the figure shows, there are five steps for the analysis of each caricature in the corpus. The first step deals with the narrative content of each caricature; the second step reveals the visual and verbal elements that shape the story; the third one identifies the humor type that is the caricaturist's weapon, and the figurative tool; then comes the exaggerated elements of the linguistic economic form that reflects creativity; and finally, as seen in the middle of the matrix, the bisociation shock or Eureka point. Thus, the four quadrants connected to the whole as the four lines level correspond to the central of the shape.

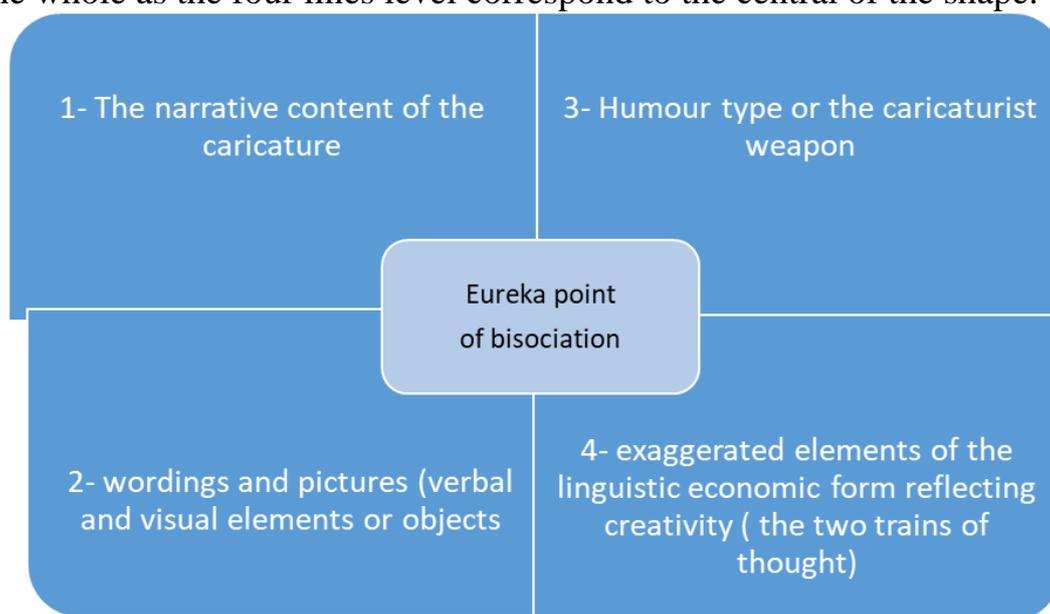


Figure 1. The Model of Analysis in This Study

### 8. 1. Aljazeera Chanel Tweet: Floating the pound caricature كاريكاتير تغريدة قنات الجزيرة | تعويم الجنية

The first caricature (Fig.2) is taken from Aljazeera, twitter.com. Its narrative content talks about a poor man who is sitting in an Egyptian pound bank note folded like paper boat. The man seems to be suffering of poverty which is signified by his patched clothes. While paddling, the poor man is depicted as scared of the huge amount of water coming from the sea to his boat due to a hole in the boat. Therefore, he is being frightened of drowning. The situation is complicated for the man because he will sooner or later die if his boat sinks. Accordingly, there is no irrelevant element in this caricature; everything is invested to address its theme. All the elements are visually depicting the message, monomodal elements (the man with his open mouth looking at the sky, the sea, water, the pound boat, paddle) except the words on the pound: *جنيه واحد* *only one pound*. Exaggeration is reflected by using an Egyptian pound folded like

a paper boat, but there is a hole in that boat and that reflects the inability of this boat to carry the man.

As for the figurative devices, metaphor and metonymy are successfully employed in the caricature. As Lakoff and Johnson (1980) argue that metonymy like metaphor is conceptual in nature. The image of the huge amount of water coming from the boat's hole is metaphorically used to connote that the boat is useless and unable to float. The man's patched clothes metonymically stand for poverty and suffering. Fear is metonymically expressed using facial and hand gestures, the finger in the mouth with a look at the sky express fear of hunger.

The satirical meaning is reflected through the sense of exaggeration that is represented by the use of an Egyptian pound folded like a paper boat and through reversing what is logical and true. The sense of incompatibility here is recognized in *the willingness and the dependence* of the poor man on the Egyptian pound to save and provide a decent life for him, and the *poor conditions of the Egyptian pound*. The decision of the EPF has led to decreasing its value in comparison with the dollar; moreover, its inability to face the huge amount of inflation that affects the citizens badly is risen up causing fear and poverty, and this is the Eureka point of the caricature. Thus, the two trains of thought are apparently bisociated to create the Eureka or the Aha point by connecting the abstract target domain: *Floatation of the Egyptian Pound* as the main theme; it has subthemes: *fear, suffering of poverty* which are presented in more concrete, embodied source domains.

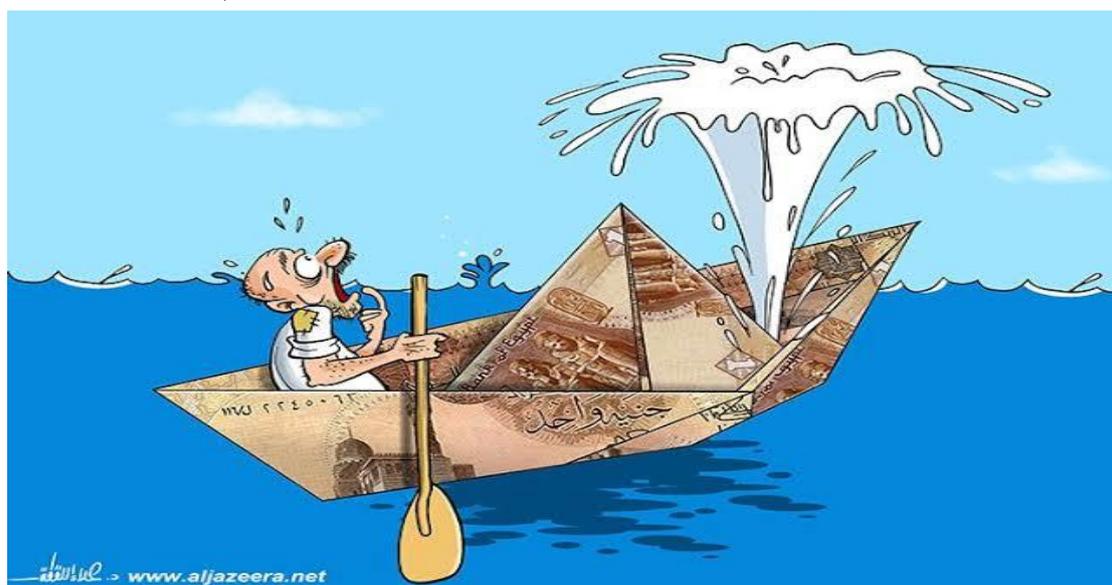


Figure: 2.

<https://twitter.com/ajarabic/status/797763458859233280?lang=ar-x-fm> November,13, 2016

The hole in the boat is the hole in the pound, creating the meaning of the decreased value of the pound. The hole in the pound boat metaphorizes the inability of the boat to carry the man which equals the inability of the pound to buy Anything. Thus, as Bertold (2012) and Koestler (1964) illustrate creativity (here, it is the coming up of scenarios of fear and suffering) is the ability to come up with ideas or artifacts that are new, surprising, and valuable as a bridging bisociation type.

## 8.2. The Dollar Floats the Pound الدولار يعوم الجنيه

Caricature no. 2 (Fig.3) entitled: *the dollar floats the pound* narrates a talk between the American dollar and the Egyptian pound while swimming together. The dollar seems to be *happy and confident* while it is speaking with the Egyptian pound which seems *worried and upset*. The Egyptian pound is wearing a swimming ring floater and it seems to be unable to swim. On the contrary, the dollar appears to be confident and addresses the Egyptian pound saying "let yourself and the water will carry you to the top/ بسيب نفسك والمياه هترفعك". Visual and verbal elements are all relevant to the theme of the caricature: the pound with the swimming ring, the dollar, water and the waves in the sea construct the story of floating the pound. Paradox is vividly shown in the two characters appearance reflecting the satirical, sarcastic message.

Metaphor and metonymy as figurative devices are manipulated in the caricature as tools for satirical humor. The image of an Egyptian pound wearing a swim ring floater is metaphorically used to connote that the Egyptian pound is unable to float. *Fear* is metonymically expressed using facial and hand gestures.

The satirical meaning is reflected through the sense of *irony*. The sense of incompatibility occurs in presenting the Egyptian pound as *a worried man who is unable to swim and scared of the waves in the sea*. In contrast, the dollar is presented as *a happy man who is able to swim*. Ironically, the dollar advises the pound, by telling him to leave himself to the water, and it will raise him to the top, but in fact the Egyptian pound will not be raised to the top, rather it will continue the dramatically dropping against the dollar, *if the flotation continues*. Such an incompatibility is resolved when realizing that the caricature is criticizing the continuous waves of the Egyptian pound decrease against the dollar due to the decision of flotation, the Eureka point of bisociation is reflected in the two *disjointed* concepts of the dollar being *helpful and of being sarcastic* of the pound fall.

Thus, the various categories of the comic in this caricature shade into each other (bisociated) to extract the Eureka point. Currencies acting like

humans can be seen as impersonation and disguise distorted by the caricaturist as a satirist. This is an approval of Koestler's notion that the comic effect of the satire is derived from the simultaneous presence in the reader's mind of the social reality and the distorting mirror of the satirist (Koestler, 1964, p.72).



Figure. 3 March, 15, 2016

<https://www.facebook.com/Arabi21News/photos/a.820514821338322/>

### 8.3. Caricature No. Three

In the third caricature (Fig. 4), the following objects can be seen: two men are speaking together at the edge of a sea. The first one seems to be an official person and the other man seems to be a poor citizen. The first one, who is fat and well-dressed is telling the poor one "Do you like to go swimming with the pound a little bit?! / "تحب تنزل تبلبط مع الجنيه شويه؟!". However, there is a part of a shark that appears in the sea.

Figurative devices have a basic role in conveying the satirical message; metaphor and metonymy are usually employed in the art of caricature. The part of the shark which appears in the sea is metaphorically used to reflect danger and connote that the Egyptian pound has been swollen by the shark; the same action will happen to the scared, astonished citizen. *Fear* is metonymically expressed using the poor man's facial expressions and hand gestures; the shark stands for the danger of the EPF.

Irony is clearly used as a type of humor in this caricature; the sense of incompatibility is revealed in the words of the official who cheerfully, asks the poor man if he wants to swim with the pound as the first train of thought. The second one is the reality that indicates the expected death of the poor man in the case of descending to float in the sea with the pound where the shark appears. The Eureka point is attained when the reader of

the caricature acknowledges the themes of *danger and fear of death* as the dramatically dropping of the Egyptian pound because of flotation. Cognitively, connecting these objects gives fusion to a new meaning as illustrated by Berthold: “Bisociation facilitates the mixture in one human mind of concepts from two contexts or categories of objects that are normally considered separate by the literal processes of the mind” (2012, p.16).



Figure. 4 مخلوف: المصري اليوم: ٠٦ نوفمبر ٢٠١٦

#### 8.4. The Egyptian pound is bewailing his fortune: الجنيه المصري يندب حظه: "أه لو لعبت يازهر"

The caricaturist conducts the satiric humor in this picture (fig.4) by the adaptation of selection (of the stimuli to attract the reader's attention), simplification (the effect is increased by certain emphatic gestures, stress on dialect and slang), and economy as a linguistic technique of implication. The story imagined here depicts the Egyptian pound dancing and singing a famous Egyptian popular song “Oh dice! if you play!”. The image contains five coin- pounds, presented in terms of humans: one in the middle and around it two on the left and another two on the right. The pounds appear in different sizes, as if the one in the middle is leading the party. Signs of the musical note with the hash tag # sign directed to the largest pound and the caption words "أه لو لعبت يازهر" indicate and symbolize disappointment as a result of floatation. These elements are taken together as stated by Koestler “to provide the means of highlighting aspects of reality considered to be significant” (1964, p. 83).

The title metaphorizes the pound as a man who is lamenting his fortune: الجنيه المصري يندب حظه: the verb يندب has the connotation of misfortune. Economy is used in this caricature as in many others; it is a tool of cognitive linguistics indicating that concepts are implied within one more

train or matrix of thought. The viewer or the reader of the caricature can recall the next words of the song: "وتبدلت الأحوال" If things could have been changed. The reader has to work out by himself what is implied in the (in Koestler's term p. 84) laconic hint.

Exaggeration technique as humor type is used in this caricature to provide the means of highlighting aspects of reality. The sense of incompatibility is expressed through the words in the title and the song, as well as personizing the pounds as humans who are dancing and singing. The Eureka point is shown when the reader of the caricature acknowledges extracted meaning of bisociation. It is *disappointment and misfortune* as the abstract train of thought obtained and resulted by the continuous decreasing and devaluation of the Egyptian pound because of flotation.



Figure. 5

الحديث عن تعويم الجنيه في كاريكاتير اليوم السابع: الخميس ١٠ مارس ٢٠١٦

### 8.5. The Egyptian pound after Flootation الجنيه المصرى بعد التعويم

In caricature no. five (Fig. 6), the following objects can be seen: An Egyptian pound and one dollar hanged on a clothesline with two clothespins. The Egyptian pound and the \$1 dollar are depicted as if they were in laundry. However, the Egyptian pound *has shrunk* in the wash. In contrast, the \$1 seems to be normal, *stretched and bigger* than the Egyptian pound. Drops of water fall from the Egyptian pound and the wordings, "The Egyptian pound after Flootation الجنيه المصرى بعد التعويم" are also vital elements in meaning creativity too.

Concerning the figurative devices, metaphor and metonymy are managed in the caricature; as stated by Evans and Green (2006) "metaphor and metonymy are viewed by cognitive linguists as conceptual processes that contribute to providing structure to the human conceptual system" (318). The big shape of the dollar compared with the smaller shape of the Egyptian pound metaphorically recalls the idea of the dramatic dropping of the Egyptian pound compared with the dollar as the

Egyptian pound has lost more than 60% of its value since the decision of the pound floatation. The big clothespin hanging the dollar is metonymically reflecting its big *weight and value*, while the small clothespin hanging the Egyptian pound is metonymically highlighting its low weight and value. The drops of water coming from the Egyptian pound metonymically refer to the run-on *decreasing or shrinking* of the Egyptian pound.

The Eureka point is obtained when the reader of the caricature is able to see how humor is created as well as how it is understood. Having a certain degree of visual literacy and familiarity with the context described in the caricature, the visual reader acknowledges the message indicated in the domains of bisociation. It is the result of the EPF causing its devaluation against the dollar. An act of *warning* is created as new and intersecting knowledge by associating the concepts described in the caricature's objects and context.



Figure. 6 Facebook.comArabi21 - عربي ٢١ - #كاريكاتير | تعويم الجنيه - المصري..

### 8. 6. Floating the Egyptian Pound and Its Pushing to the Unknown

The narrative content of caricature no. six (Fig. 7) contains these objects: A huge shark opening its mouth in the sea, a well-fashioned man with an angry face who seems to be a governmental official is pushing a weak frightened man having a head of the Egyptian pound, tied with a rope into the sea shouting to him “UOOM”; the objects in the figure are relevant to the topic of floating; they all address the themes of *weakness and frightening* which are cognitively and humorously connected via cognitive figurative devices.

Metaphonymy, metonymy and metaphor are woven as linguistic economical figurative devices to reveal the Aha or Eureka of this caricature. The angry facial expressions and the pushing hands of the

official who is shouting can metonymically stand for *power and authority* of the EPF decision's maker without paying attention to its catastrophic impacts. Metaphorically, these gestures reflect *insistence on taking unplanned decision*. Barcelona (2012) illustrates that Goosen (1990) used the term *Metaphtonomy* as an interaction between metaphor and metonymy, that is metaphor from metonymy or the reverse. The facial expressions of the man with the head of the Egyptian pound and the rope that ties him (the roped pound-man) are metonymically reflecting *fear, helplessness and powerlessness*; they have metaphoric reference based on metonymy in that it is only because the pound-man is being roped, it can stand for *fear and powerlessness*. The opening mouth of the shark metonymically, indicates *fear and powerlessness of the pound*; at the same time, the large open mouth laugh indicates happiness of those who benefit from the EPF, i.e., the dollar power. The satirical sense is creatively built through bisociating two contrasting concepts of the powerful and powerless. The shark as a concrete domain symbolizes the unknown fortune of the Egyptian people represented in the pound-man.

The sense of incompatibility is expressed by exaggeration as a factor of humor through the insistence of the official to make the pound float "عووووم" in spite of being tied with a rope and a shark appears in the sea opening its mouth; exaggeration is seen in repeating the و letter; as Koestler (1964) puts it: "the effect is increased by certain emphatic gestures, inflection, a stress on dialect and slang (p. 83). The Eureka point is flared up when the reader of the caricature understands that floatation will be reality whether the weak roped pound creature in the caricature agrees or disagrees. *Fear of the unknown fortune of devaluating the pound* is the intended meaning resulted from decision of the EPF which is inaccurate and unplanned decision. As Koestler argues: "Humor is an elusive thing, so is the rainbow; yet the study of colored spectra provided clues to the elementary structure of matter" (p. 22).



<https://www.youm7.com/story/2016/8/12>

Figure. 7

### 8.7. Caricature No. Seven

Caricature no. seven (Fig.8) tells the story of a sad man with an Egyptian pound head holding a pen and a paper. This man is standing on the top of a roof's fence and writing a suicide note which says "I committed suicide because life without value looks like death; انتحرت لأن بدون قيمة كالموت". Some buildings appear on the background of the picture. Topicality is achieved in this caricature because every object is invested to address the theme of the caricature.

As for the figurative devices employed in the caricature, viewers can understand the topic of the caricature because they have certain background knowledge enabling them to form the conceptual integration network (in Kostler's and Berthold's term: bisociation) out of its objects. The suicide note contained in the caricature metaphorically, expresses the hard critical situation of the Egyptian pound as it has lost a lot of its value since the decision of the Egyptian central bank of floatation. The facial expressions of the man with an Egyptian pound head are metonymically reflecting *fear and worry*.

Humor is created by exaggeration and simplification as related factors in the creativity of satirical humor. The Eureka point is attained when readers realize that the caricature lampoons the idea of *death* as a result of devaluation of the pound.

Figure. 8



[https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.almazryalyoum.com%2Fcaricatures%2Fdetails%](https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.almazryalyoum.com%2Fcaricatures%2Fdetails%2F)

### 8.8. Caricature No. Eight

In caricature no. eight (Fig. 9), two men are depicted as being swimming in a pool or in a sea. The first man is holding a wooden raft which saves him and keeps him floating on the surface of the huge amount of water.

The other one is raising his hands upwards and seems to be sinking into the water. The first man is addressing the other one by saying to him "No, these aren't floods, they are only floating the pound not more; ... لأمش سيول... لأمش سيول... لأمش سيول...". There is no irrelevant element in this caricature like all the above caricatures because they are of a direct humorous satire type; every object is employed to address the theme of the caricature.

Concerning the figurative devices used, one can see metaphor and metonymy. Metaphoric and metonymic mappings are routinely exploited in the comprehension of political and social cartoons. The man's utterance "No, they aren't floods, they are only floating the pound not more" is metaphorically used to reflect *his refusal of the decision of floatation*. The huge amount of water and the image of the two men who are depicted as being sinking into the water are used to metonymically, express their difficult conditions due to the decision of floatation.

The type of humor employed in this caricature is irony which is the Eureka point of the caricature; the two men are making a joke to *ridicule the futile decision of the EPF*. It is simply acknowledged by viewers when connecting all the objects to the disastrous consequences of this decision on the Egyptian citizens.



[www.almasryalyoum.com%2Fcaricatures](http://www.almasryalyoum.com%2Fcaricatures)

Figure. 9

### 8.9. Floating the Pound

Caricature no. nine (Fig. 10) includes the following objects: A fish, a wicked octopus, and a man with an Egyptian pound head at the bottom of the sea. The man is depicted as being drowning deeply in the sea. He is shouting helplessly and saying "I'm drowning"; "غريق". All elements are suggestively adapted to the theme of the caricature. Vividness, as used in satire shows that the caricaturist uses clear language whether visual or verbal to get the paradox of humor economically as stated by Koestler (pp. 90- 95). He concludes that comic discovery is paradox stated. As

humor depends primarily on its surprise effect: the *bisociative shock* in Koestler's words; "to cause surprise, the humorist must have a modicum of originality- the ability to break away from the stereotyped routines of thought" (p. 91). This is approached through figurative devices; the utterance of the man with the head of an Egyptian pound which says "Drowning" is metaphorically, highlighting the decreasing value of the Egyptian pound. Evans and Green (2006, p. 303) argue that "[A] consequence of the claim that conceptual organisation is in large part metaphorical is that thought itself is metaphorical". Thinking verbally and visually of the caricature, a fusion between *تعويم الجنيه* - *Floating the Pound in the title of the caricature and غريق* - "Drowning" by drops of water coming from the title to the pound-man. The *octopus* represents *wickidness of the floatation's decision and drawbacks. The little fish can represent the little low value of the floated pound.*

Thus, "the cognitive function of metaphor according to Conceptual Metaphor Theory is to foreground otherwise background operation" (Evans and Green, p. 321). The facial and hand expressions of the man with the head of an Egyptian pound (pound-man) are metonymically reflecting *fear*. It is clear that the creative act of the satiric humor is brought about by "the momentary fusion between two habitually incompatible matrices" ( Koestler, 1964, p. 94). The Eureka point is conceptually, flashed up by the readers in joining incompatible matrices together to get the scenarios of fear of drowning, wickedness and devaluation and dramatical dropping of the Egyptian pound against other currencies.

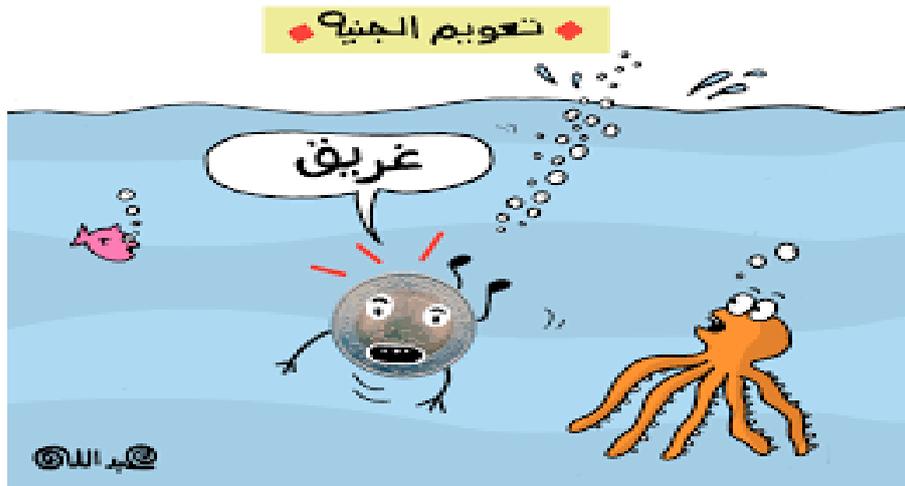


Figure. 10  
الجمعة ٠٧

<https://www.almasryalyoum.com/caricatures/details/11575>

عبد الله: أكتوبر ٢٠١٦ ٣٩:١١ ص بريشة

### 8.10. Caricature No. Ten

The image in caricature no. ten (Fig. 11) presents a man who wears glasses and is drinking his cup of tea; the hand of his wife appears holding one Egyptian pound; and a question mark and an exclamation one is shown as the main objects of the caricature. The man is depicted as being surprised while reading the news in Alyoum Elsabe newspaper. His wife is holding one pound and saying to him "O! This will swim and we haven't seen a sea or swim this year?!"; يعني ده هيعوم واحنا ولا شوفنا بحر ولا " بلبطنا السنة دي؟! ". One can imagine the satirical humorous manner of producing this utterance with stress and intonation signs by the Egyptian wife. As it is illustrated by Koestler (p. 93), "the caricaturist in creating humorous satire uses his tricks of trade- suspense, emphasis, and implication to work up the audience's emotion and mind". All elements in the picture are mixed to give a new meaning concerning the impact of EPF's decision. Here, the artist applies what Koestler believes in creating meaning or Eureka of satiric humor. This property is mainly managed by employing figurative devices.

Concerning the figurative devices used, the wife's utterance "O! This will swim and we haven't seen a sea or swim this year?!"; يعني ده هيعوم واحنا ولا شوفنا بحر ولا " بلبطنا السنة دي؟! ". is metaphorically used to reflect the *suffering*; no extra or over-abundance of money remains for the family to have a summer vacation. The facial expressions of the man having no response to the lady's words, and the exclamation mark at the top of his head are used to metonymically express surprise and astonishment of the decision of the Egyptian pound floatation.

Irony as humorous type is seen clearly in the content of the caricature. The woman refuses the decision of pound floatation; her words reflect the huge effects of floatation on the economic conditions of the Egyptian families because of inflation and the high prices which led finally to prevent most of the families from means of entertainment such as having summer holidays, enjoying swimming or seeing the sea. The Eureka point is gained by realizing one of the scenarios of *sufferings* as a result of the continuous inflation, devaluation and floatation conundrum in Egypt.



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Figure. 11

## 9. Discussion

The following quotation from *The Act of Creation* book summarizes *creativity* in Koestler's theory:

To sophisticated audience, any joke sounds stale if it is entirely explicit. Economy in this sense means

the use of hints in lieu of statements instead of moving steadily on, the narrative jumps ahead, leaving

logical gaps which the listener has to bring by his own effort; he is forced to co-operate (p. 84).

This is the case in perceiving the themes of the above caricatures; It is a matter of conceptualizing the visual and verbal elements of bisociative trains of thought to get the Eureka of the story narrated in each caricature. Concepts are implied within these trains of thought; the viewer or the caricature's reader has to work out by himself "what is implied in the laconic hint" (p. 84). The frequent use of metaphor in the corpus of the study to depict the EPF's crisis reflects its ability to represent the unknown and problematic meaning in terms of something which is more familiar and easily imagined. The connotations mapped from source to target can be formulated as a disaster of the floatation resulting inflation, mostly in every caricature which agrees with previous studies. It is noted that pictorial and multimodal metaphors are pervasive in the selected caricatures representing the EPF's crisis and its subthemes.

They can be rendered and recognized by trope as a form of personification in which abstract quality is given human attributes. For instance, caricature: four, the interpretation of the metaphor is verbally mediated by a reference to the popular song, and pictorially represented by the five coin- pounds persons. Caricatures six, seven, nine and ten deploy personification device both verbally and pictorially too.

Manipulating this device confirms Lakoff and Johnson's view; they consider personification as one of the most omnipresent types of metaphors. They discuss their notion by giving the example: INFLATION IS AN ADVERSARY; they illustrate that viewing an abstract item as inflation in human terms has an explanatory power of the only sort making sense to most people (1980, 34). This can be applied on caricature, seven: FLOATATION OF THE EGYPTIAN POUND IS SUICIDE, as suicide is attributed to people not to currencies. Thus, bisociating these elements in the caricatures reveals suffering of the high prices, poverty, fear of unknown fortune etc. which the Egyptian citizens are facing due to the EPF and its resulted inflation.

## 10. Conclusion

After analyzing the selected caricatures, it has been found that Berthold's (2012) based on Koestler's (1964) theory of bisociation is applicable on the selected caricatures. There is a connection (a bisociation) between different lines of reference which is followed in creating social or political messages in caricatures; a matter that helps creatively coming up with a novel and logical meaning i.e., the Eureka point. Also, all the selected caricatures have no irrelevant elements which is known as topicality of the content. This is because the caricaturist as a creator of humor usually invests all the required elements or objects in order to produce his satirical intended topic. By contemplating the main themes of the selected caricatures, it has been shown that all tackled themes focus on negative implications of EPF such as decreasing value of the Egyptian pound, dramatic effects on the citizens, the unplanned decision of floatation, and inflation as a result of the pound devaluation against the US dollar (most goods prices are rising up to the double and more which means the inflation rate nearly reached its highest). Thus, satire is usually directed to deficiencies in the social and political attitudes. The creation of feelings of fear, instability, misery etc. is the result of mixing conceptual categories or domains that are normally separated. In all caricatures of the study, the target domain is always the floatation of the Egyptian pound crisis as the main theme. Concepts that are metonymically associated with EPF such as fear and suffering are subthemes represented in more concrete embodied source domains.

To answer the first research question, it has been found that the main type of satirical humor used in the selected caricatures is irony; it is reflected through the use of *exaggeration* which is the main technique of conducting a caricature. Besides, satire has also been used in the form of ridicule and sarcasm; irony seems to dominate most of the caricatures.

This confirms the crucial role of irony in the production of a satirical humorous meaning; the study confirms that irony helps to simultaneously, say things and not to say them. Irony has the ability to be used as just joking which gives it a particular effect of a safe means of communication.

For answering the second question, satirical meaning is produced mainly with respect to the figurative language used; metaphor and metonymy as cognitive processes are mostly manipulated in each caricature to convey the theme and scenarios of EPF crisis. For example, the hole in the boat is the hole in the pound and its value in the first caricature. Using metaphor and metonymy in visual discourses such as that of caricatures confirms the cognitive linguistics notion that metaphor and metonymy are the main cognitive linguistic mechanisms invested in language, and that they represent the two fundamental poles of language as a human communication behavior. The ability to link between habitually disjoint trains of thought to create a novel and logical idea is an act of creativity. In other words, bringing two separate ideas together through the use of figurative language, and/or humor types makes a sense of creativity, that goes in line with Berthold and Koestler's theory of bisociation. Finally, the *Eureka point or the Aha* of each caricature is attained when the viewers realize that meanings or scenarios of *fear, suffering, frightening of the unknown fortune, death, threat, endangers, suicide, sinking, drowning, powerlessness and poverty* are the outcome and impact of floatation and devaluation of the Egyptian pound; this gives the answer for the third question.

All the selected caricatures are limited to the year 2016 in which the floatation of the Egyptian pound has started; it was the beginning of the crisis. Seven years ago, caricaturists have visualized the issue as it is being nowadays; their vision has come true in reflecting the social reality of fear and suffering resulting from the floatation problem. Studying viewers' comments on the caricatures can add to the cognitive linguistics research to enrich satirical humor comprehension as an effective means of emotional relief of critically observing social reality.

To sum up, studying satirical humor in the light of the Bisociation Theory adds to the study of language from a cognitive perspective as it is concerned with concepts rather than words or utterances to construct meaning and communicate messages. Ideas do not exist in the caricatures' images, but they are indicated by and extracted from the given objects which should be the focus of critical attention.

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