

ENGLISH INVERSION ASUSED BY IRAQI EFL LEARNERS

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ملخص البحث

في اللغة الإنجليزية، كما هو الحال في أي لغة أخرى، قد تظهر بعض المشاكل والصعوبات وخاصة تلك الموجودة في الهيكل لذلك، واحدة من المجالات إشكالية في اللغة الإنجليزية التي قد تواجه المتعلمين هو انعكاس وينقسم انعكاس من قبل كويرك وآخرون. (١٩٨٥) إلى نوعين، انقلاب الفعل في الموضوع والنعكس المشغل وهي مقسمة من قبل ليتش (١٩٨٩) إلى أربعة أنواع، موضوع الفعل انقلاب، الموضوع، انقلاب، نمط "انعكاس" مع مساعدة القيام به، و موضوع الفعل انقلاب الانعكاس ينطوي على الطريقة التي يمكن للمرء أن تأمر أو قائمة الأفكار بطريقة منطقية الانعكاسات هي سمات هامة من الاتصالات المنطوقة وكذلك المكتوبة لمجرد مرة واحدة قد يتقن الاستخدام الصحيح الأساسي في اللغة الإنجليزية المكتوبة: وقال انه سوف تريد التعبير عن نفسه بطريقة معقدة. واحدة من أفضل الطرق لتحسين أسلوب كتاباته هو استخدام الانقلابات إن الانعكاسات هي أيضا من التركيبات المشتركة والضرورية في اللغة الإنجليزية من ناحية، ومنطقة إشكالية للمتعلمين الأجانب من جهة أخرى. ملاحظة واحدة مشتركة في هذا الصدد هي أنه عندما معظم طلاب الجامعات العراقية قد تقتصر إلى المعرفة حول الانقلاب لأن مثل هذا البند يشير إلى مجموعة من الأنواع التي يتم استخدامها. العديد من الطلاب ليسوا على علم بما فيه الكفاية من هذا الهدف ومن المرجح أن يزعج استخدامات الانقلاب

1.1 The Problem

In English, as in any other language, certain problems and difficulties especially those exist in the structure may appear. So, one of the problematic areas in English language that may face learners is inversion. Inversion is divided by Quirk et al. (1985) into two types, subject-verb inversion and subject-operator inversion. It is divided by Leech (1989) into four types, subject-verb inversion, subject-be inversion, 'inversion' pattern with auxiliary do, and subject-verb inversion. Inversion involves the way in which one can order or list the ideas in a logical way. Inversions are important features of spoken as well as written communication simply because once one has mastered the basic correct usage in written English: he will want express himself in complex way. One of the best ways to improve his writing style is using inversions.

Inversions are also of common and essential constructions in the English language on the one hand, and a problematic area for foreign learners on the other. One common observation in this respect is that when most Iraqi college students may lack knowledge about inversion since such an item refers to a set of types that are used. Many students are not aware enough of this aim. They are likely to disturb the uses of inversion.

The difficulty arises particularly in how students use inversion in English, and the way they can differentiate between its types, as well as making syntactic change within the sentence concerning the item under discussion. From the above, one can state the following hypothetical points:

Most of Iraqi college students face more difficulties in mastering inversion. Such learners misuse inversion in making correct grammatical sentences of their own as well as in

paragraph writing. Also such learners do not often distinguish inversions, their types and sub-types along with their functions and positions. The problems mentioned in one and two above are more common on the production level than the recognition one.

1.2 Major Views of Inversion

According to Leech (1989:218) **inversion** "*means changing the word order in the sentence (especially changing the order of SUBJECT and VERB).*"

On the other hand, Crystal (2003) says that **inversion** "*A term used in GRAMMATICAL analysis to refer to the process or result of SYNTACTIC change in which a specific SEQUENCE of constituents is seen as the reverse of another.*"

While another source defines inversion as "*An interchange of position of adjacent objects in a sequence, especially a change in normal word order, such as the placement of averbbeforeits subject.*" <http://www.thefreedictionary.com/inversion>

Also, **inversion** is defined as "*a reversal of the normal order of words in a sentence*"

<http://www.yourdictionary.com/inversion>

Or "*involves putting an auxiliary verb before the subject of a clause*"

<http://www.britishcouncil.org/learnenglish-central-grammar-inversion.htm>

1.3 Functions of Inversion

Inversion may perform certain functions of emphasis or delivering a sense of formality in political speech, on the news as well as literature. It may be used by native speakers in daily conversation. So "**Inversion** is used to give emphasis or to be rhetorical in more formal situation, in political speech, on the news, and also in literature. Some native speakers may also use them occasionally in day-to-day conversation."

<http://www3.telus.net/linguisticsissues/MyLinksLearners.html>

1.4 Types of Inversion

According to Leech (1989) inversion is divided into four types:-

(A) Subject-auxiliary **inversion** :

SUBJECT + AUX. (+...) → AUX. + SUBJECT (+...)

1- You can ... → Can you ...?

(B) Subject-be **inversion** :

SUBJECT + BE (+...) → BE + SUBJECT (+...)

2- You are ... → Are you ...?

(C) **inversion** pattern with auxiliary **do** :

SUBJECT + MAIN VERB (+...) → DO +

(not be)

SUBJECT + MAIN VERB (+...)

3- You know ... → Do you know ...?

(D) Subject-verb **inversion** :

SUBJECT + MAIN VERB + ADVERBIAL (...) →

ADVERBIAL + MAIN VERB + SUBJECT (...)

4-. Anna is here → Here is Anna.

Leech(1989:218)

1.5 Usage

Inversion can be used according to the goal specified by such a use:

1.5.1 Subject-operator inversion

There are four common circumstances in which the operator precedes the subject. Quirk (1985:1381)

(a) First, we have elliptical clauses with initial *so* or the corresponding negative *neither* or *nor*.

5- John saw the accident and so did Mary [of ...
and Mary did so, (too).]

6- John didn't see the accident and $\left\{ \begin{matrix} \text{neither} \\ ?\text{nor} \end{matrix} \right\}$ did

Mary [of ... And Mary didn't, either]. (Ibid)

But **inversion** is less common with certain modal auxiliaries (notably *may*, *might*, *ought*), and alternative substitute expressions with normal order are preferred:

7- She might be ill and he might (be) too. (ibid)

Leech says "When a negative element is fronted for emphasis (especially in 'rhetorical' style)" Leech (1975)

8- Not a word *did* he say. (= 'He didn't say a word') (ibid)

Also Leech (1975) states a note that "Be as a main verb can count as an operator for subject-operator **inversion**: *Seldom is he sober*. But it also counts as a verb for subject-verb **inversion**: *Here is the milkman*." (ibid)

(b) Secondly, we have a so called **inversion** where a phrase negative form or meaning is fronted :

9- At no time must this door be left unlocked.

As well as with adverbials, we may have **inversion** also with object phrase of negative form or meaning :

10- Only one more point will I make. Quirk (1985:1382)

(c) Thirdly, we have S-op **inversion** in comparative clauses when the S is not a personal pronoun :

11- I spend more than do my friends.

With *as*, **inversion** is possible with a pronoun subject, especially if there is no correlative *as* :

12- (?) She was as delighted with the suggestion as
was he.

13- They go to concerts frequently, as do I. (ibid)

(d) Finally, S-op **inversion** occurs in subordinate clauses of condition and concession, especially in rather formal usage :

14- Had I known, I would have gone to her.

It is to be noted that with negative clauses of this form we do not find contradiction :

15- Were she not so handicapped, we would take her to the Alps. (Cf : *Weren't she so handicapped...)

Quirk (1985:1382-83)

1.5.2 Subject-verb inversion

The clause patterns SVC and SVA have their obligatory third element in language measure because the V is commonly of itself so lacking in communicative dynamism: Quirk (1895:1379)

SVC : Her oval face was especially remarkable.

SVA : His beloved body lies in a distant grave.

In consequence, where information processing makes it desirable to front the third element concerned, the result would tend to be bathetic or misleading if normal order was

preserved with the SV, suggesting that a nuclear focus be placed, inappropriately, on the verb.

CSV : ? Especially remarkable her oval face was.

ASV : (?) In a distant grave his beloved body lies. (ibid)

Leech (1975) mentions that the subject-verb **inversion** is normally limited as follows :

- a. The verb phrase consists of a single verb word.
- b. The verb is an intransitive verb of position (be, stand, lies, etc.) or a verb of motion (come, go, fall, etc.)
- c. The topic is an adverbial of place or direction:

16- Here's *the milkman*.

17- Here *comes the bus*. <informal speech>

18- There *are our friends*.

19- There, at the summit, *stood the castle*
in its medieval splendor. <more

20- Away *went the car* like a whirlwind. formal,

21- Slowly out of its hanger *rolled the*
gigantic aircraft. literary>

The examples from <informal speech> give end-focus to the subject. In <literary> style, the fronted topic is more useful in giving end-weight to a long subject.

Subject-verb inversion does not take place with a fronted topic when the subject is a personal pronoun : *Here it is* (not **Here is it*); *Away they go!* (not **away go they*)

Foley & Hall(2003:323) say that "Expression like no, not (e.g. no doubt) cannot be inverted:

22- No doubt will he give us a key (X)

23- No doubt he will give us a key (✓)"

And they also mention that "We do not invert the subject and auxiliary after *only* if there is no time expression or prepositional phrase immediately after it:

24- Only can members park there. (X)

25- Only members can park there. (✓)" (ibid)

1.6 The Practical Part

1.6.1 Test Design

Brown (1987:213) mentions that the test is "*a method of measuring a person's ability or knowledge in a given area*". Due to this fact the present test has been constructed primary to investigate the extent to which college students master the topic.

So this chapter presents the procedures to be followed in collecting the data of the study.

The test has been designed in a way that tests the students on both levels: the recognition and production. It consists of two questions: the first is designed to measure the students' responses on the recognition level, while the second is designed to measure the students' response on the production level.

Starting with the first question, it includes ten items. In this question the students have to underline the element that the inversion occurs. Moving to the second question, it consists of ten items, these items are formed to measure the students' ability to invert the sentence.

1.6.3 Test Virtues

Harrison (1993:10) states that " *the most important features of a good test are validity, reliability, and practicality.*" Concerning the first one 'validity' it is stated by AL-

Juboury (1999:24-28) that it " is the degree to which a test measures what it is supposed to be measured or can be used successfully for the purpose for which it is intended." While the second ' reliability' means " the stability of test scores. A reliable test is one that procedures essentially the same result consistently as on different occasions when the conditions of the test remain the same." He also views practicality as "A test which is valid and reliable but difficult to administer or score or which is expensive may fail to gain acceptance."

1.6.4 The Results of The Test

The following table shows the result obtained after analyzing the students' performance at each item in the first question:

TABLE (A)
students' performance of the first question

Item No.	No. of Correct Answers	Percentage	No. of Incorrect Answers	Percentage
1.	12	60%	8	40%
2.	15	75%	5	25%
3.	3	15%	17	85%
4.	5	25%	15	75%
5.	9	45%	11	55%
6.	8	40%	12	60%
7.	10	50%	10	50%
8.	12	60%	8	40%
9.	13	65%	7	35%
10.	4	20%	16	80%
Total	91	45.5%	109	54.5%

Table (A) gives the following result :-

1. The total number and the percentage of the correct responses are 45.5%.
 2. The total number and the percentage of the incorrect responses are 54.5%.
- ✓ In item no.1 the number of correct answers is 12 because it was easy.
 - ✓ In item no.2 the number of correct answers is 15 because it was clear.
 - ✓ In item no.3 the number of correct answers is 3 because it was uncommon to students.
 - ✓ In item no.4 the number of correct answers is 5 because it has some difficult lexical words.
 - ✓ In item no.5 the number of correct answers is 9 because it has an added word to the structure of the sentence.
 - ✓ In item no.6 the number of correct answers is 8 because it also has an added word.

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✓ In item no.7 the number of correct answers is 10 because it was clear that it is an subject-operator inversion.

✓ In item no.8 the number of correct answers is 12 because it was clear that it is a subject-operator inversion.

✓ In item no.9 the number of correct answers is 13 because it was clear that the verb is not in the suitable place.

✓ In item no.10 the number of correct answers is 4 because it was a prepositional phrase at the beginning of the sentence.

Frequency and percentage of the students' performance on the production level in question two are shown in the following table :-

TABLE (B)
students' performance of the second question

Item No.	No. of Correct Answers	Percentage	No. of Incorrect Answers	Percentage
1.	3	15%	17	85%
2.	12	60%	8	40%
3.	1	5%	19	95%
4.	3	15%	17	85%
5.	2	10%	18	90%
6.	2	10%	18	90%
7.	1	5%	19	95%
8.	3	15%	17	85%
9.	14	70%	6	30%
10.	2	10%	18	90%
Total	43	21.5%	57	78.5%

Table (B) gives the following result :-

1. The total number and the percentage of the correct responses are 21.5%.
2. The total number and the percentage of the incorrect responses are 78.5%.

✓ In item no.1, the number of correct answers is 3 because it was a complex sentence.

✓ In item no.2, the number of correct answers is 12 because it has an easy structure.

✓ In item no.3, the number of correct answers is 1 because this sentence is divided in two branches first is a statement while the second has the question form.

✓ In item no.4, the number of correct answers is 3 because it has more than one preposition.

- ✓ In item no.5, the number of correct answers is 2 because it has a new phrase (no sooner).
- ✓ In item no.6, the number of correct answers is 2 because it has a new phrase (not until).
- ✓ In item no.7, the number of correct answers is 1 because it was a negative one.
- ✓ In item no.8, the number of correct answers is 3 because it has a new phrase (nowhere).
- ✓ In item no.9, the number of correct answers is 14 because it has two tenses, so the inversion was very clear.
- ✓ In item no.10, the number of correct answers is 2 because it has a new phrase (only then).

1.7 CONCLUSION

From the above tables one can conclude that fourth year students have difficulties when they use inversion because they do not have a complete mastery of types of inversion especially those related to formality and not normal ones. The lines above reflect the way the students are of an incomplete understanding of the methods of inversion used. So, the types of inversion should be studied more extensively with clear enough examples.

According to the tables in the previous section, the researcher notes that the students have many difficulties in production level more than the in recognition level.

Also according to the results the researcher found out that the wrong response rather than the right ones, was the problem that lies in the students use because they didn't preface the material in a good way.

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APPENDIX

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Q1\ Underline the inversion that occurs in the following sentences :

1. Here comes the bus.
2. Never I have seen him so angry.
3. Away went the car like a whirlwind.
4. Slowly out of its hangar rolled the gigantic aircraft.
5. Hardly had I left before the trouble started.
6. Only later did they realise.
7. Do you play the football most weekends?
8. Are they art students?
9. Little did I know that he was a compulsive liar.
10. At on time did I say I would accept late homework.

Q2\ Invert the following sentences :

- 1- The sound of the bell grew faint.
- 2- His beloved body lies in a distant grave.
- 3- The milkman is here-at the door: shall I get two pints?
- 4- I had hardly got into bed, when there was a knock at the door.
- 5- I reached no sooner the door then I realised it was locked.
- 6- I will not have a holiday until January.
- 7- She said not a single word.
- 8- Susan had no where seen a more beautifully decorated room.
- 9- I realised that I'd seen the film before, only after the film started.
- 10- I knew only then what I had got myself into.

A Pragmatic Study of Political Caricature

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الملخص

تعد الكتابة الوسيلة الأكثر شيوعاً في التعبير، لكنها ليست الوحيدة، إذ إن الكاريكاتير يستخدم الصور الساخرة وسيلةً للتعبير عن الرأي. الكاريكاتير هيكلية مُشتقة من جذر اللاتيني Cairacate والتيتعني: غرابة الاطوار لدى الاشخاص والمبالغة وتحميل الشيء أكثر من طاقته، أي المغالاة، الكاريكاتير السياسي ينتقد بسخرية الوضع السياسي إذ انه يولد من رحم معاناة المواطن.

و تعنى هذه الدراسة بتقصي الكاريكاتير السياسي ودراسته دراسة تداولية، وعليه فقد استهدفت هذه الرسالة لتقصي: (١) انواع الافعال الكلامية Speech Act المستخدمة في الكاريكاتير السياسي، (٢) مبادئ افعال الكلام (Maxims) ل Grice، (٣) انواع واستراتيجيات الفكاهة (Humour)، (٤) نوع وضايف السخرية و الادوات البلاغية المستخدمة في الكاريكاتير السياسي، في ضوء هذه المشاكل، وضعت الفرضيات الآتية:

١. يتضمن الكاريكاتير السياسي عدة انواع من افعال الكلام.
 ٢. ينتهك السياسيون مبادئ الكلام لغرض الخداع، والكذب وما الى ذلك.
 ٣. استراتيجيات الفكاهة الأكثر استخداماً في الكاريكاتير السياسي هما المقارنة والمبالغة.
 ٤. الاقتناع هو الدلالة البلاغية الأكثر استعمالاً في الكاريكاتير السياسي.
- يتضمن البحث خمسة فصول: الفصل الأول يقدم مشاكل البحث و أهدافه، و فرضياته و حدوده وأهميته، أما الفصل الثاني فيتناول القسم النظري للغة الكاريكاتير، الفصل الثالث يستعرض النظريات الفكرية المدروسة ضمن علم التداولية والتي تبني النموذج الذي يقام عليه التحليل، الفصل الرابع يحلل البيانات المختارة من قبل الباحثة وعليها تقدم النتائج، وأخيراً يركز الفصل الخامس على الاستنتاجات مبينا النتائج النهائية للبحث.
- الكلمات المفتاحية: الرسوم الكاريكاتورية السياسية، خطاب التصرف النهج، نهج جريس، الفكاهة، والسخرية، والأجهزة البلاغية

Abstract

This paper investigates political caricature in terms of pragmatics. Since caricatures hide more meaning than they literally and visually show, then it would be suitable to study them pragmatically. Twenty American political caricatures are analyzed in terms of Speech Act Theory, Grice inferential theory, Grice Maxims, Humour, Irony and Rhetorics.

The results of the analysis indicate that caricatures comprise a series of indirect speech acts such as insult, promise, blame, inquiry, etc. Furthermore, the selected caricatures prove that politicians regularly violate the maxim of quality and the sincerity condition. The dominant strategy of humour is exaggeration, which is a salient feature of caricature. Ludic is the central ironic function. Finally, the caricaturist persuades his readers by means of pathos, ethos and logos.

Keywords: Political Caricatures, Speech act Approach, Grice approach, Humour, Irony, and Rhetorical Devices.

1. Introduction

Caricature, although an ever-evolving artform, has basic structures, attributes, and functions which prove universal as noted by Rivers (1991: vii). A caricature is often part of

an attempt at character description; in other words, it deploys the principles of physiognomy. Physiognomy is the science that claims to deduce a person's character from a systematic analysis of his physical features (Maupoint,2010: 27).

Many have defined caricatures as grotesque, physiognomy, cartoons, yet River (1984:5) gives the definition that "*caricature is the artistic use of deformation for satirical purposes*". Over the recent years there has been a considerable account for caricatures, however these accounts were limited to semiotics, history, philosophy and psychology. On the other hand, studies from pragmatic perspectives as a language remain short. Accordingly, the researcher introduces the following problems:

1. It is argued that caricatures comprise a series of indirect speech acts, what are the types of these speech acts, which are mostly employed in political caricatures?
2. Do politicians observe Grice's Maxims in caricatures, or not.
3. Since caricatures are humorous, what are the most pragmatic strategies of humour, used in political caricatures?
4. Caricaturists try to convince their readers about a certain event, what are the persuasive techniques utilized by them.

On the basis of the previous problems, the researcher identifies the following aims:

1. Identifying the types of speech acts that are mainly used in political caricatures.
2. Analyzing the texts in terms of Grice's maxims of quantity, quality, relevance, and manner.
3. Distinguishing the pragmatic strategies of humour, that are used in political caricatures.
4. Listing the persuasive techniques, that are primarily employed to convince the reader to a certain viewpoint on a political event.

To achieve the aims of the study, the following hypotheses are put forward:

1. Political caricatures include different types of speech acts.
2. In political caricatures, politicians violate most of Grice's maxims for the intention of deception, lying, etc.
3. Comparison and exaggeration are the mostly used strategies of humour.
4. Persuasion is applied by all of its three means: pathos, ethos, and logos.

2. Caricature: Theoretical Study

2.1 Features of Caricature

A large number of features are coined with caricatures, however, expression, exaggeration, symbols, and stereotypes are the most principal features.

2.1.1 Expression

Expression is very important in cartooning and caricaturing. Just as a cartoon is an exaggerated drawing, so is the expression in a cartoon exaggerated. The mostly used expressions in caricatures are: fright, surprise, anger, attention, smile, sneer, pain, laughter, stupidity, weeping, anticipation, and contentment (Smith,1941:35). Smith (ibid.: 35-40) distinguishes each expression and notes that each one has its own characteristics that differentiate it from the rest.

2.1.2 Exaggeration

Exaggeration is the life of a cartoon or caricature. The three forms of exaggeration in a humorous drawing are: exaggeration of form, expression, and action (Rivers,1991:35). On the other hand, Rhodes (2005:13) states that a focus on defects was central to Carracci's⁽¹⁾ notion of caricature and recurs in other early writings on the subject. In any caricature there is an exaggeration of a person's distinctive features, defective or otherwise.

2.1.2.1 Exaggeration of Comic Figure

Political cartoonists deliberately distort and exaggerate features of public figures in order to make fun of them (Abiola, 2011: 35). Also, it is important to mention that caricature refers more specifically to a style or technique, that of exaggeration or distorting the subject (Moore, 2011: 13).

2.1.2.2 Exaggeration of Action

Action is all important in cartooning. It is the item that creates greatest interest in a cartoon. Action is exaggerated in cartoons just as expression and forms are exaggerated. In cartoons, even though the figure is not in motion, it is necessary to have what cartoonists term action. In anger the hands are tightly closed and shaking, as if threatening to hit something; the feet, or foot stamping the ground, and a general disorder of the hair, hat, cravat and other clothing. Appropriate action for fear might be as follows: running, or if standing, jumping off the ground; hat flying in air, and fingers spread wide apart (ibid.: 47).

2.1.3 Symbols

Gadalla (1998:67) states that caricature uses symbols (such as Uncle Sam, Russian Bear and British Bulldog) to represent concepts, ideas, notions,....etc. It is important to note that if the reader is unfamiliar with the symbols the cartoonist use, the caricature will be total nonsense.

2.1.4 Stereotypes

Cartoonists cannot do their work without stereotypes, the visual short-hands understood by their readers, who are members of a shared community (however that community may be defined). According to this Caswell (2004: 20) gives stereotypes another definition, that is, stereotype is something that has no individuality or varying. Many stereotypes are based on physical appearance or typical behaviour patterns. For example, some Irish people have long foreheads, square jaws, and red hair (ibid.).

2.2 Techniques of Caricature

The main methods of comic and caricature are: irony and sarcasm, understatement and extravagance, violence and insinuation, force and wit (Hannoosh, 1992: 10). However there are other techniques employed in caricaturing:

1. Annibale Carracci (1557-1602), often cited as the pioneer of modern caricature, developed an exaggerated form of portraiture which by loading the features created a more striking image than a normal. From Carracci and his circle the technique spread throughout Europe.

2.2.1 Distortion

Distortion, basically entails depicting the features of someone or something as substantially, exaggerated, disfigured, or overly simplified. In caricatural art, distortion is generally used as a weapon. It can attack, the corrupt, the wicked, the ridiculous, the unjust, or even the innocent. Distortion can be cruel even sadistic, but need not be so in all cases. Overall, it can be stated that caricatural distortion is an innately negative technique which exists in a wide range of intensities (ibid.: 10).

additionally, caricatural distortion can also take a variety of forms. Almost any trait can be distorted: size, shape, colour, age, weight, and so on. Consequently, there are different types of distortion; distortions of images, space, time, condition, action,

2.2.1.2 Space and Time Distortion

Rivers (ibid.:59) states that caricatural distortion of space was unknown in the visual arts prior to the twentieth century. In earlier times, the viewer was supposed to believe that the depicted object was existing in the real world and was subject to all the normal

atmospheric conditions. Only after 1900 is there a consciousness in art that the depicted object exists in an artificially created spatial restraint, as opposed as being some sort of "slice of life".

Caricatural distortion of time manifests itself with even greater frequency than distortion of space. A cartoon, for example, showing a doctor's patient, in a waiting room, as a skeleton with cobwebs attached to him caricaturally makes use of a trick of time distortion without resource to words. Finally, Rivers (ibid:69) concludes that caricatures of space and time achieve the more general purpose of calling attention to artificiality of the satirized object's surrounding. He also adds that "caricature tries to push us to realize that nothing - including itself - should be taken for granted or accepted without question".

2.2.2 Labeling

Labeling is the practice of writing the names of the participants directly on their corresponding characters (Guiger, 2005:179). Cartoonist often label objects or people to make it clear exactly what they stand for.

2.2.3 Analogy

Analogy is a comparison between two unlike things. By comparing a complex issue or situation with a more familiar one. Cartoonists can help their readers see it in a different light (ibid.).

2.2.4 Irony

Irony is the difference between the ways things are and the ways things should be, or the ways things are expected to be. Cartoonists often use irony to express their opinion on an issue⁽²⁾ (Web source:1).

2.2.5 Simplification

Caricatures are usually drawings or engravings which are simpler than other forms of portraiture. In a literal sense, these graphic forms are impoverished. By relying on line, they lack information about colour, and shading contained in a painting or a photograph. However simplification can be a powerful tool for conveying visual information. Part of the power of caricatures may lie in their selectivity about what is represented. Nevertheless, unlike exaggeration, simplification is not essential to caricature, because caricatures can be very detailed (Rhodes, 2005: 15).

3. Caricature: Pragmatic Perspective

3.1 Pragmatic Theories

There are several theories developed within the domain of pragmatics, some of these theories will be addressed according to their relativity to the model of analysis. The theories that will be discussed here, are: speech act theory, implicature theory, and contextual theory, in addition to a number of pragmatic notions.

3.1.1 Speech Act Theory

Any study of communication must take into account the nature of speech acts in discourse (utterances acts, acts of reference and prediction, illocutionary and perlocutionary acts). Feteris et al. (2011: 72) argue that political cartoon can be analyzed in terms of contributions to a critical discussion, consisting of a series of indirect speech acts expressing an indirect standpoint and indirect argumentation by visual means. It can be concluded that caricature plays the major role in expressing these speech acts.

Here the condition is violated because B's response refers not to a future act but to a past act (Ferrar ,n.d.: 61).

3.1.2 Inference and Intention

Afeez (2011:13) states that according to Bach and Harnish (1979), the theory of inference targets to capture "literal and non-literal speech acts". This theory has several concepts such as: mutual contextual beliefs (MCB's) (assumptions or beliefs which the participants already know about the subject matter being discussed), Linguistic Presumption (LP) (what members of the same speech community share), and Communicative Presumption (CP) (the illocutionary intent with which a speaker says something to another member).

They (ibid.) state that "a speech act is successful when a speaker's illocutionary intention is recognized by the hearer". They conclude that inferencing process begins from the recognition of the speaker's intention based on mutual understanding between the speaker and hearer.

(3) "It's really cold in here with that window open".

This utterance is used to communicate the following indirect request, which is arrived at by the hearer via making inferences worked from the literal meaning and in this case it is a particularized conversational implicature (PCI):

(4) "Please close the window".

Finally it is possible to say that the inference process depends completely on known facts, in order to infer new ones, and on context and in this case it is presupposed.

3.1.2.1 Grice's Theory of Implicature

In order to verify the second aim of the study, the researcher introduces the theory of implicature introduced by Grice. One of the most important contributions to the study of pragmatics has been Grice's theory of meaning. His seminal article "logic and conversation" was published as part of the William James lectures delivered at Harvard University in 1967. This theory describes how people use language and is based on the speaker's intended meaning as well as the inferential abilities of the interlocutor(s). this British philosopher observed that conversational exchanges consist of cooperative efforts which encompass the speaker's intention and the hearer's recognition of that intention (by inference) in specific situations (Brasdefer,2008: 11).

3.1.2.2 The Cooperative Principle

Grice proposed the Cooperative Principle CP in his theory of implicature, and it is defined as: "make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice, 1975:45).

In addition, Grice proposed four conversational maxims governing the rules of conversation:

- (i) Quantity: do not make your contribution more informative than required.
- (ii) Quality: do not say what you believe to be false or that for which you lack evidence.
- (iii) Relevance: be relevant.
- (iv) Manner: be brief and orderly (Brasdefer,2008: 12).

Generalization of these rules govern rational cooperative behaviour in general.

3.1.2.3 Violation of Grice's Maxims

For Grice adhering to (CP) and abiding by the maxims represents the normal assumption in the production and interpretation of utterances, namely, that speakers produce and interpret utterances that are satisfactory informative, true, relevant, and perspicuous.

2. See Library of Congress website:

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/political-cartoon/>

3.1.1.1 Classifications of Speech Acts

In order to achieve the first aim of the study, the types of speech acts are tackled. According to Searle there are just five basic kinds of action that one can perform in speaking by means of the following five types of utterance (Briggs, 2001: 352):

- (i) Representatives, which commit the speaker to the truth of the expressed proposition
- (ii) (paradigm cases: asserting, concluding, etc.) (ibid.).
- (iii) Directives, which are attempts by the speaker to get the addressee to do something (paradigm cases: requesting, questioning, warning, inquiring, drawing attention etc.) (ibid.).
- (iv) Commissives, which commit the speaker to some future course of action (paradigm cases: promising, offering, etc.) (ibid.).
- (v) Expressives, which express a psychological state (paradigm cases: thanking, apologizing, welcoming, etc.) (ibid.).
- (vi) Declarations, which effects immediate changes in the institutional state of affairs and which tend to rely on elaborate extra-linguistic institutions (paradigm cases: excommunicating, declaring war, christening, etc.) (ibid.).

3.1.1.2 Felicity Conditions

Felicity conditions are "the conditions that must be fulfilled in the situation in which the act is carried out if the act is to be said to be carried out properly or felicitously" (Hurford and Heasley, 1983: 25).

Levinson (1983 :238) notes that one of the very influential systematization of Austin's work is by Searle's theory of speech acts. Searle (1917: 40) also suggests that felicity conditions are not merely dimensions on which utterances can go wrong, but are also jointly constitutive of the various illocutionary forces. Searle's classifications of *felicity conditions* are⁽³⁾:

- (i) Propositional Content Conditions are concerned with what the speech act is about. They specify restrictions on what can be expressed in the proposition of a sentence.
- (ii) Preparatory Conditions state the real world prerequisites for the speech act. They are related to whether the person performing a speech act has the authority to do so.
- (iii) Essential Conditions define the act being performed in the sense that the speaker has the intention that his or her utterance will count as an act, and that this intention is recognized by the listener. They are related to the way the speaker is committed to a certain kind or belief or behaviour (Lyons, 1977: 733-4).

3. See also Mey (2009:1003).

(iv) Sincerity Conditions must be satisfied if the speech act performed sincerely. They specify the required beliefs, intentions and desires of the speaker as they are expressed in the performance of an illocutionary act.

3.1.1.3 Violation of Felicity Conditions

Hancer (1980: 24), cited in (Ferrari, d.: 60), argues that a comic effect can be obtained when the felicity conditions of the intended illocutionary act are violated in some way. Furthermore, a commonly exploited condition is the propositional content should predicate some future act. The following exchange is for more clarification:

- (1) A: when do you want this order?
- (2) B: Yesterday! (ibid.).

Nevertheless, Grice's prime interest in the (CP) and maxims was to understand those situations in which a speaker adheres to the (CP) but (1) violates one or more maxims outright, (2) explicitly opts out of them, (3) fulfills one maxim only to clash with another, or (4) blatantly flouts or exploits a maxim to lead the hearer to construct an inference or a conversational Implicature (Davies, 2007:10).

3.1.3 Humour

A caricaturist's intent is often humorous and many caricatures are undoubtedly funny. It would be hard not to smile at a caricature in a newspaper or a magazine. However, as Rhodes (2005:14) mentions that not all caricatures are humorous some are hardly amusing especially those addressing a special cause such as ethnic caricature. Caricature and humour are typically linked because exaggeration is a common humorous device, but exaggeration need not to be humorous.

Humour is embedded in caricatures as a hidden transcript that represents the power spoken behind the back of the dominant. Accordingly, Mulkay (1988:202) states that political caricature acquires this capacity to dismantle the public transcript by transposing the event from the realm of serious events to that of fiction, visually distorting the subject, and then presenting it all to the reader in the form of a puzzle to be decoded.

Humour has always been a leaving agent in politics, making harsh and partisan commentary into funny and pithy satire. But in today's politics, humour is the sole remaining connection between civilized dialogue and the venom our politicians spew at one another (Cagle and Fairington. 2007: 5).

3.1.3.1 Types of Humour

Many scholars have classified humour on different bases. Such classifications of humour are according to form, content, intention, and the like. Wilson (1979: 78 cited in Salman, 2001: 24) classifies humour according to content as follows, and these types that will be adopted in the model of analysis:

3.1.3.1.1 Aimed and Innocent

Generally speaking, jokes are classified into aimed and innocent. If jokes express motivational themes of sexuality or derision, they are aimed. If the jokes do not express such motives then the content is innocent. Innocent jokes arise in two ways. The "natural" type, in which the joke occurs unintentionally and without design and it depends on context in its interpretation and appreciation. The second type is called "contrived", which arouse from the humourist imagination. Natural jokes depict reality whereas, contrived presents things as they are imagined (ibid.: 160).

3.1.3.1.2 Tendentious and Harmless

Davis and Apter (1975:249) cited in Salman (2001:25) identify two types of jokes which are similar to the two preceding types suggested by Wilson (1979: 78). "Harmless" jokes are similar to "innocent" jokes, whereas, "tendentious" jokes are similar to "aimed" ones.

3.1.3.1.3 Gallows Sick and Black Jokes

Gurewitch (1957:99) sates that "gallows" jokes carry the function of making life and calamity, if not completely compatible. The second type "sick jokes" is a pathological variety of gallows jokes. Black joke is a synonym for "comedy". Within this domain Gurewitch (ibid.) cited in Salman (2001:25) introduces what is called black humour, dealing with the unpleasant or dark side of life, death, and people's problem (see Brown, 2001:4).

3.1.3.2 Humour Techniques

According to Liao (1998: 30), humour techniques are of the following six types:

1. Comparison (e.g. humorous contrasts, metaphors, witty examples, proverbial expressions, etc).
2. Indirect Expressions (euphemisms, understatements, allusions, etc).
3. Exaggerations (hyperbole, overstatements, etc).
4. Targeted Humour (ethnic humour, vivid characterization, stereotyping, etc).
5. Satirical Edge (mocking, strong irony, emotional language, judgement vocabulary, etc) and 'Meta' humour (free indirect speech, use of dialect, insertion of narrator's commentary, register humour, etc).

3.1.3.3 Hancher (1980) Approach to Humour

Many theorists have put forward several approaches to humour, especially the Searle Grice Model to the analysis of humour. Furthermore, it has been applied by Hancher (1980); Nash (1985); Yamaguchi (1988); and Attardo (1999).

However, Hancher (1985) observes that humour stems from the unexpected and unconventional. A humorous effect can be obtained when our expectations are frustrated, this can be achieved as follows (Ferrari, n.d.: 67):

1. The exploitation of an illocutionary ambiguity. Either the speaker or the hearer may be responsible. The speaker may deliberately mislead her addressee; the hearer may deliberately pick the wrong interpretation.
2. The violation of Searle conditions.
3. The violation of Grice's maxims.
4. The violation of the regulative rules of the illocutionary acts⁽⁴⁾.

3.1.4 Irony

Different definitions were set forth for the concept of irony, yet since irony shares a specific feature of caricature and this is obvious in Pollard's (1970:67) definition of irony, his definition is cited as the operational definition. Pollard (ibid.) defines it as "the usage of distortion as its weapon, total distortion in the form of inversion, adding that it includes in its effect implication, insinuation, and omission".

3.1.4.1 Functions of Irony

It has become clear that, many theorists have put forward several functions for irony. Dews et al. (1995: 214) classify them into three functions regarding ironic criticism: ironic criticism about performances (irony as face saving); ironic criticism about offensive behaviour (irony as face saving); and ironic criticism about the situation (irony as humour).

4. Hancher (1985) appeals to Pratt (1977), when the violation of the maxims or conditions, which is violated, is not immediately clear, in which she (ibid.) gives an additional regulative rule on requesting; "don't request anything of a superior unless no one else can grant it".

However, the most suitable functions of irony that may benefit this thesis are those illustrated by Hutcheon's (1995) cited in Al-Hindawi and Abdulazeez (2015). Hutcheon (1995: 43 cited in Abdulazeez, 2015: 8) presents the functions in some kinds of an ascending scale starting from the most benign (minimal effect) both in tone and inferred motivation, up to the maximal contentious areas where irony is generally accepted as a strategy of provocation and polemics and each of the functions has both a positive (the left-sided ones) and a negative counterpart (the right-sided ones). The functions presented by Hutcheon (1995:44-53 cited in Abdulazeez, 2015:10-4) are as follows:

First, "Reinforcing", which means the familiar intentional use or interpretation of irony as being used to underline a point in, say, everyday conversation. The second function, is "Complicating" which calls for the richness of interpretation. The third function of irony is "Lucid". On the positive aspect, this function is associated with teasing, and playfulness. On the negative aspect, it is associated with irresponsibility and trivializing. "Distancing" is the fourth function. It indicates the "refusal to be pinned down", that is, a strategic way to be oppositional by exploiting the discourse of power to different ends.

The fifth function of irony "Self-Protective" suggests that irony can be interpreted as a kind of defense mechanism. It can be either self-deprecating, which indicates superiority, self-doubt's, or, it can be a form of indirect self-promotion, even arrogance. The sixth function is called PROVISIONAL: the disapproving associations here are with the evasiveness of equivocation, hypocrisy, duplicity and deception.

The same is the case with the "Oppositional" functioning of irony, which indicates insults, transgression, and offense. The next function is the ASSAILING one. The negative charge is destructive attack Yet, the positive charge is —leaping upon something, however vigorously. The last function of irony presented by Hutcheon (ibid.) is "Aggregative" function. In its negative sense, irony functions as elitist way i.e. excludes what in-groups. On the other hand, the positive sense indicates inclusion.

3.1.5 Rhetorical Devices and Caricature

Caswell (2004: 19) states that Medhurst and DeSousa's exegesis of editorial cartoons as a rhetorical form is based on the neoclassical canons of rhetoric: invention, disposition, style, memory and delivery. Although all five devices are important to the cartoonist, invention, style, and memory may be the most permanent to a study of political caricature. Invention is the source or starting part for the drawing and may be political commonplaces, literary or cultural allusions, situational themes and/or personal character traits. When invention is linked with memory the so called "communal consciousness" of the reader, the cartoon communicates the idea the cartoonist intended. The commonplaces such as depicting someone as Satan are familiar to readers, therefore, they are effective devices for the cartoonist.

3.1.5.1 Persuasion

Borchers (2013: 40) states that according to Aristotle, a statement is persuasive and credible either because it is directly self-evident or because it appears to be proved from other statements that are so. In either case it is persuasive because there is somebody whom it persuades.

According to Aristotle, persuaders need proof to persuade audiences. There are two categories of proof; artistic and inartistic. Inartistic proof is controlled by the situation and simply used by the persuader. Examples include: statistics, photographs, or examples of past situations. On the other hand Aristotle was more interested in the artistic proof, proof that is created or invented by the persuader. There are three types of artistic proof: ethos, or character; pathos or emotion; and logos, or logic. In short, the basics of Aristotle's concepts is outlined in the following table (Borchers, ibid.: 40):

Concept	Terminology	Definition
Types of persuasion	Deliberative Forensic Epideictic	Determine future action Prove past action Praise or blame a person or event
Artistic proof	Ethos Pathos Logos	Proving the persuader's credibility Appealing to audience emotion Using logical reasoning

Figure (1) Key Aristotelian Concepts. After (Brochers, 2013:40)

3.1.5.2 Metaphor

Cartoons are considered to be a rich source for the nonlinguistic realization of metaphors. A metaphor is an implied analogy which imaginatively identifies one thing for another. Nearly, every cartoonist and satirist uses the technique of humorous metaphor at some time. Hence, metaphor is created and works in caricature (Rivers, 1991: 107).

kovecses (2010:63) adds that metaphor is not only realized in language but also in many other areas of human experience. These areas include: cartoons and drawings, in addition to movies, acting advertisement, symbols, myths, dream interpretations, interpretations of history, politics and foreign policy, morality, social institutions, social practices, and finally, gestures and multimodal metaphors.

Often metaphor in caricature is originally created by an act of partial substitution, which in turn spawns metaphorical depictions with similar but total substitution. The choice of exactly what is to be substituted and to what degree falls to the individual artist/writer (Rivers, 1991: 109).

Pictures often visually embody conceptual metaphors. A common metaphor (more precisely, personification) that is used. For example, if a house is personified, in this way, the house assumes many of the properties of human beings and is therefore structured conceptually in terms of this metaphor (kovecses, 2010: 64).

Symbols are another source for the nonlinguistic realization of metaphor. Symbols in general and cultural symbols in particular may be based on well entrenched metaphors in a culture. For instance, a common symbol of life is fire. This symbol is a manifestation of the metaphor LIFE IS FIRE (ibid.).

4.Data Collection and Analysis

4.1 The Adapted Model

In order to achieve the aims of the study, the model adapted, which makes use of (Al-Hindawi and Abdulazeez, 2015), is put forth to analyze the collected data. Each caricature is analyzed in terms of Searle-Grice model, Irony, Humour, and rhetorical Devices:

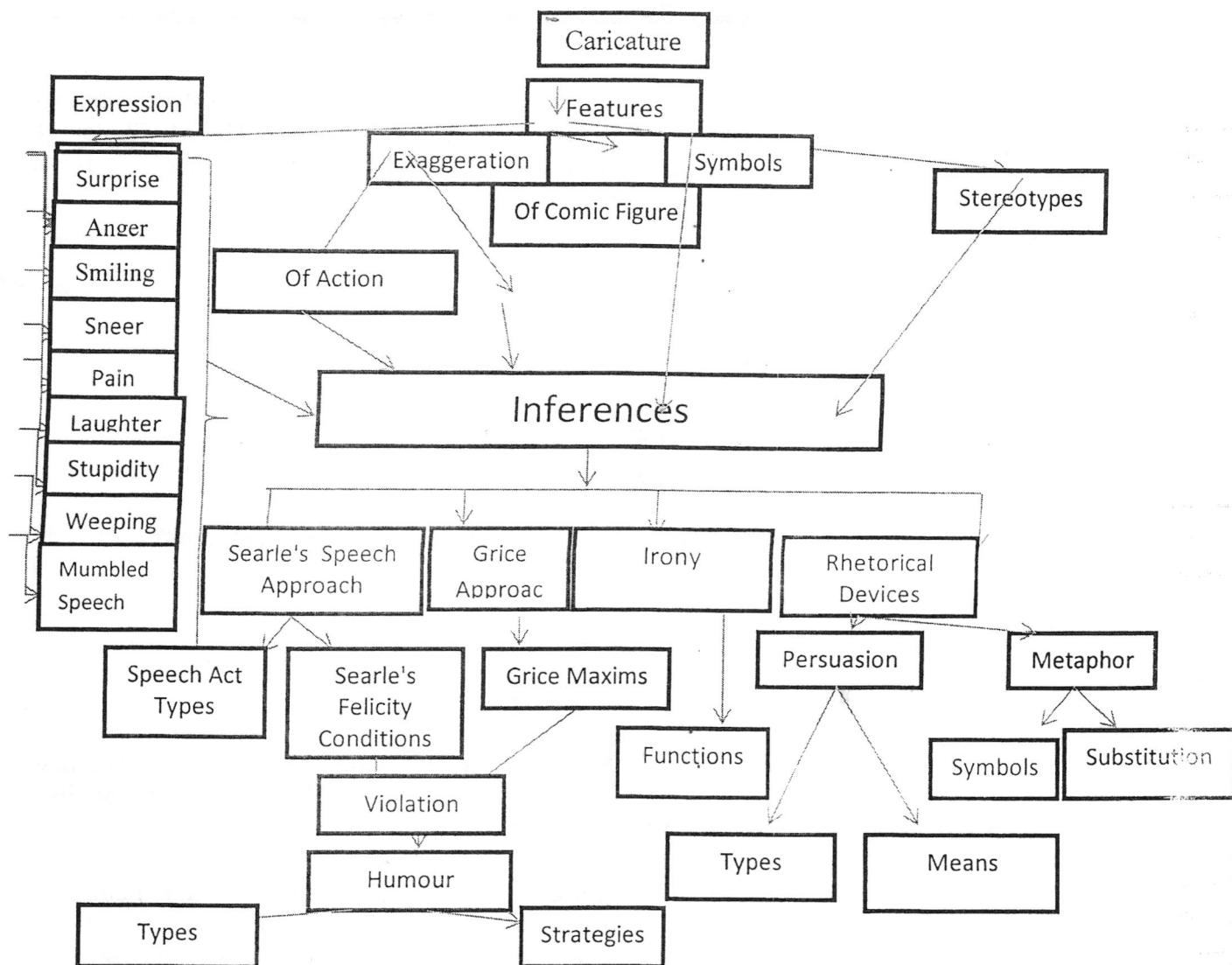
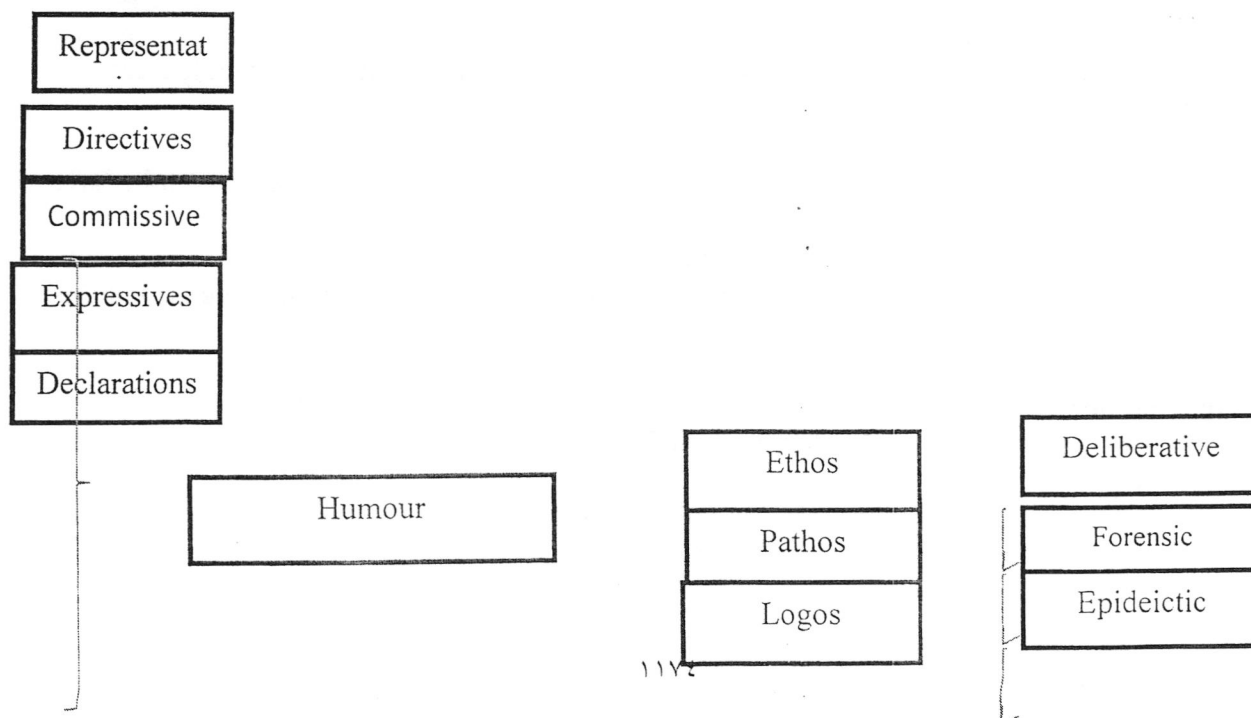


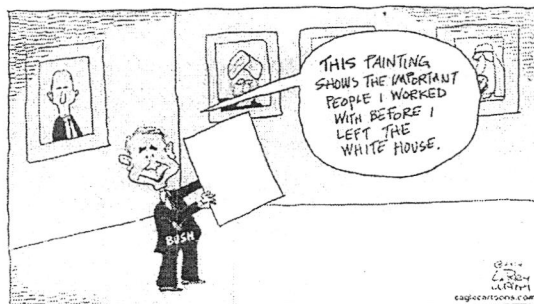
Figure (2): The Adapted Model of the Study



4.2 Selected Political Caricatures

The caricatures that are chosen for the analysis represent George Bush (the former American president), Barak Obama (the current American President), Hillary Clinton (a presidential candidate of 2016) and Donald Trump (a presidential candidate of 2016). These caricatures are randomly selected from the Internet.

Situation (1):



According to the model developed, this caricature is analyzed as follows:

Features:

1. Expression
 - a. Smiling.
 - b. Stupidity.
2. Exaggeration of Bush's comic figure.
3. Symbols: none.
4. Stereotypes: paintings for leaders that Bush worked with during his presidency. The first on the left is Vladimir Putin, then, the Indian Prime Minister Manmohan Singh, and Abdullah bin Abdulaziz Al Saud the king of Saudi Arabia.

Inference:

George Bush, the former American President took up painting in 2013. And in 2015, he declares his exhibits, which is called "The Art of Leadership", where he represents all the leaders that he worked with. In this situation, Bush picks an empty portrait and name the important leaders that he worked with, and this implies the opposite, i.e., Bush wants to state that he did not work with an important leader. The type of inference is both PCI, and presupposition.

Speech Act Approach

a. **Type:** representative/statement. Bush states that he had worked with important leaders.

b. Felicity Conditions:

1. PCCs: Bush addresses the audience.

Bush wants to imply that he is the most important leader, among those whom he have worked with.

2. PCs: He has the authority to make this speech act.

3. ECs: Bush has the intention of claiming that no one is more important than he is, and this intention is recognized.

4. SCs: Bush sincerely makes the speech act.

Grice Maxims:

Bush does not observe the maxim of quality, because of his excitement, for he gives no adequate proof for his claim.

Humour: Although the speaker observes the felicity conditions, the statement is humorous, since there is a violation of the maxim of quality.

a. Strategy: four out of five strategies are used in this caricature. First, comparison, which is manifested in the use of metaphors. Second, exaggerations. Third, targeted humour, which is manifested via the use of stereotyping. Fourth, satirical edge, which is manifested by the use of strong irony.

b. Type: aimed humour.

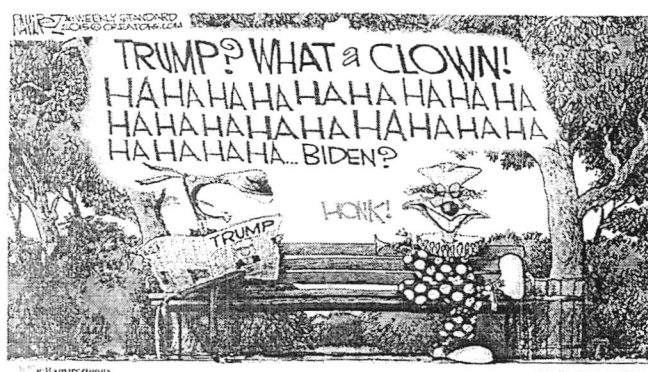
Irony: the statement is ironic because it violates the maxim of quality.

Function(s): the only ironic function shown in this situation is Ludic, which is demonstrated on its negative side. This function shows the trivializing of Bush.

Rhetorical Devices:

First, metaphor is not employed in this situation. Second, persuasion is made by means of pathos because the situation appeals to the audience's emotion. Moreover, the type of persuasion is Epideictic (Bush praises himself).

Situation (2):



Features:

1. Expression:
 - a. Laughter.
 - b. Smiling
2. Exaggeration: of the comic figure of both: the donkey and the clown.
3. Symbols:
 - a. The donkey: a symbol of the democratic party in America.
 - b. The clown: a symbol of humour, and mockery.

Stereotypes:

- The word Trump in the newspaper: refers to the presidential candidate Donald Trump.
- The donkey refers to the democratic politicians.
- The word Biden refers to a former Senator, and a Vice President in the Obama administration.

Inference:

The Democratic Party is mocking the possibility of Trump's winning. They are laughing at what Joe Biden said concerning Trump's proposal to ban all Muslim immigrants. Biden condemns this proposal as "a very, very dangerous brew for America". Yet, the Clown sitting next to the donkey answers with "Hank" which means a handsome man. The inferential process is based on both PCI and presupposition. It is presupposed on the basis of the features illustrated above. It is PCI, because the meaning can be inferred from a knowledge background.

Speech Act Approach

- a. Type: representative. The democratic party asserts that Trump is a funny personality, who cannot be a president.

b. Felicity conditions:

1. PCCs:

- The democratic Party of America addresses Trump.
- The party wishes to insult the American candidate.

2. PCs: The Party does not have the authority to insult.

3. ECs: The Party has the intention of underestimating a politician, and this intention is recognized.

4. SCs: The speech act is performed insincerely, because the speaker does not give any proof.

Grice Maxims:

The speaker floats the maxim of quantity for he is being less informative than is required.

Humour: The situation is humorous, because there is a violation of the essential and the sincerity conditions, in addition to a floating of the maxim of quantity.

a. Strategy: All of the five strategies of a humorous instance are available in this situation: comparison (humorous contrast); indirect expressions (allusion); exaggeration; targeted humour (the use of stereotyping); and finally satirical edge, which is shown in the use of mockery.

b. Type: Aimed humour, because it is motivated by the theme of derision.

Irony: it is ironic for it mocks a certain victim.

Function(s): The only ironic function is complicating which is achieved on the positive side of the scale. It implies a call for more interpretation.

Rhetorical Devices:

Two rhetorical devices are used. First, metaphor is used by means of symbols. Second, persuasion is used by means of pathos which appeals to the emotions. The type of persuasion employed is Epideictic (blaming trump for being trivial as a clown).

Situation (3):



Features: the features of caricature employed here are;

1. Expression: Smiling.
2. Exaggeration: exaggeration of comic figure. Here Barak Obama's face is exaggerated; big ears, large mouth, and long chin.
3. Symbols: the ISIS flag which represents terrorism, the empty can representing the government's debts, Obama care, is a healthcare reform law, "keystone" refers to a project of building an oil pipe, which Obama sees it as not beneficial, the atomic bomb referring to a

possible danger represented by Iran, and "solyndra", which is a California solar company. Obama is accused by blatantly disregarding the company's financial problems which led to its bankrupt.

4. Stereotype: the ISIS flag signifying a group of terrorists.

Inference: From the above features, it is inferred that the serving chairman (president) is leaving the future president with major problems, such as a possible war with Iran, 18 trillion \$ debts, and destruction. Accordingly the type of inference is "presupposition" because the inferential process is based on the figures in the situation.

Speech Act Approach

a. Type: commissive. Because the statement uttered by Obama commits him to a future action. He is promising his country.

b. Felicity Conditions:

1. (PCCs):

- Obama is addressing his people.
- He is promising that he is setting the foundation for the next president.

2. (PCs): within this context, Obama has the authority to make such speech act.

3. (ECs): in this situation Obama is committed to the belief that he is taking the right path, that which others will take.

4. (SCs): here Obama violates this condition, for he obviously insincere, though, he believes he is.

Grice Maxims:

Obama observes the maxim of quantity, relevance and manner. Whereas, he blatantly violates the maxim of quality by saying what he believes to be false.

Humour: the situation is humorous, since there is a violation of the maxim of quality and violation of the Scs.

a. Strategy: The strategies used here are exaggeration, and allusions which is an instance of the strategy of indirect expression (Cf. 3.3.3).

b. Type the type of humour is natural innocent joke. It is innocent, because it does not express motivational themes of sexuality or derision. It is natural because it depends on the context of interpretation.

Irony: The utterance is ironic for it implies the opposite of what is stated.

First, metaphor. In this situation the metaphor is manifested by means of symbols. Secondly, persuasion, which is manifested by means of 'ethos', in which Obama tries to prove his credibility to the audience, that he is laying the foundation for the next president. Furthermore, the type of persuasion, is deliberative, because he is determining future action. Situation (4):

Features:

1. Expression: Pain.

2. Exaggeration: the comic figure of Hillary Clinton is exaggerated.

3. Symbols:

a. Shooting section is a symbol of distorting reality.

4. Stereotypes: The director refers to the people who work with Clinton and help her look better to the public.

Inference:

Hillary realizes that her popularity is fading away, so she decides to apologize for her mistake in the case of Benghazi. yet, her apology is fake, because she says that she did

nothing wrong. Her apology is only for the sake of getting people vote for her in the 2016 election. The type of inference used here is both PCI, and Presupposition.

SpeechactApproach

b. **Type:**Expressive. Clinton is apologizing for lying about not knowing what happened in the Benghazi.

c. **felicityconditions:**

1. PCCs:
 - Clinton addresses the American families.
 - She apologizes for lying.
2. PCs: She has the authority to issue the speech act.
3. ECs: She has the intention of apologizing, and her intention is recognized.
4. SCs: She insincerely performs the speech act.

GriceMaxims:

She violates the maxim of quality, for she says what she believes to be false.

Humour: the situation is humorous, because there is a violation of the sincerity condition, and a violation of the maxim of quality for the intention of deceiving.

a. **Strategy:** The strategies used are: comparison (humorous contrast); exaggeration; and satirical edge (mocking).

b. **Type:** Natural innocent.

Irony: It is ironic because it comprises contradictions.

Function(s):The first ironic function, is Ludic, on its negative aspect, which shows the playfulness of Clinton. the second, is distancing, which is shown by her superiority and arrogance. Finally, the third, is self-protective, by which Clinton is addressing self-promotion.

Rhetorical Devices:

There are no metaphors used. however, persuasion is manifested by the use of pathos (appeals to the audience's emotion). the type of persuasion is forensic, for she is apologizing for a past event.

4.3 Results of the Analysis:

Pragmatic Notions	Frequency	Percentage
Inference		
PCI	Zero	0%
Presupposition	1	25%
Both	3	75%
Speech Act Type		
Representative Statement	1	25%
Representative Assertion	1	25%
Commissive/Promise	1	25%
Expressive	1	25%
Violation of Felicity Conditions		
PCCs	Zero	0%
PCs	1	25%
ECs	Zero	0%
SCs	2	50%
Violation of the Maxims		

Quantity	1	25%
Quality	3	75%
Relevance	Zero	0%
Manner	Zero	0%
Types of Humour		
Aimed	2	50%
Natural Innocent	2	50%
Strategies of Humour		
Comparison	3	75%
Indirect Expression	2	50%
Exaggeration	4	100%
Targeted Humour	2	50%
Satirical Edge	3	75%
Functions of Irony		
Complicating	1	25%
Ludic	3	75%
Distancing	1	25%
Self-protective	1	25%
Oppositional	1	25%
Rhetorical Devices		
Means of Metaphor		
Symbols	2	50%
Means of persuasion		
Ethos	1	25%
Pathos	3	75%
Types of Persuasion		
Deliberative	1	25%
Forensic	1	25%
Epidictic	2	50%

4.4 Conclusions

On the basis of the analysis, the following conclusions are set forth:

1. The inferential process is based on both factors background knowledge, and the features of caricature (expression, exaggeration, symbols, and stereotypes). Hence, both types of inference are detected in the analysis (particularized conversational implicature "PCI" and presupposition).

2. The analysis of the selected political caricatures shows that caricatures employ From this it can be concluded that politicians regularly violate those two maxims.

5. According to the selected situations, the types of humour employed are aimed humour and natural innocent humour with 50% percentage of occurrence for each.

6. It is concluded that caricaturists use humour by means of all five strategies explained earlier, however, the highest strategy used is exaggeration which is a salient feature of caricatures.

7. from the analysis above, it can be inferred that ludic is the only function of irony with 75% percentage, which is the highest.

8. Finally, most caricaturists persuade their readers by means of pathos, which appeals to the audience's emotion. The central type of persuasion manifested in political caricatures is epideictic with 50% percentage of occurrence. This leads to the conclusion that politicians either praise themselves, or blame others for their mistakes.

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