

A Cognitive Linguistic Study of the Satirical Language in Al-Hajjar's Caricatures

Fatima Abdul Sattar Azeez

University of Baghdad - College of Education for Women

fatema.abd2015@gmail.com

Rana H. Al-Bahrani

University of Baghdad - College of Education for Women - Department of English

rana.hameed@coeduw.uobaghdad.edu.iq

Abstract

The present study is a qualitative study that aims to investigate the way the Iraqi caricaturist, Dheaa Al-Hajjar uses caricatures to produce a satirical meaning humorously. Producing satire while at the same maintaining humor requires a creative thinking on the part of the caricaturist. Thus, the study examines the production of humorous satire in terms of creativity. The analysis is done from the cognitive linguistic point of view using Arthur Koestler's theory of bisociation as presented in his book *The Act of Creation* in 1964. The main principle on which the theory is based is that humor is created via linking (or bisociating in Koestler's terms) two habitually incompatible trains of thought in order to come up with a novel meaning that is both logical and unexpected. This novel meaning is the focal point, which Koestler calls the Eureka point, where the incompatibility is resolved. The study is again cognitive as it confirms the cognitive linguistic principle, which reads that language is thought. The study concludes that Al-Hajjar manipulated different figurative types like metaphor, symbolism, etc. as well as humor types like irony and sarcasm in the production of satire benefitting from the incompatibility that occurs in the creative production of satire. It further reveals that irony dominated most of his studied caricatures.

Key words: satire, humor production, creativity, bisociation, incompatibility, metaphonymy.

دراسة لغوية ادراكية عن اللغة الساخرة في رسوم الحجار الكاريكاتيرية

فاطمة عبد الستار عزيز مامك

جامعة بغداد - كلية التربية للبنات

fatema.abd2015@gmail.com

رنا حميد البحراني

جامعة بغداد - كلية التربية للبنات - قسم اللغة الانكليزية

rana.hameed@coeduw.uobaghdad.edu.iq

الخلاصة

الدراسة الحالية هي دراسة نوعية تهدف الى البحث عن الكيفية التي من خلالها يقوم الرسام الكاريكاتيري العراقي ضياء الحجار بتقديم لغة هجائية بشكل فكاهي . حيث تتطلب القدرة على استخدام اسلوب هجائي بحس فكاهي من الرسام الكاريكاتيري تفكير ابداعي. ولهذا فان الدراسة الحالية تهتم بدراسة الاسس الابداعية التي تستند عليها عملية انتاج الاسلوب الهجائي الفكاهي. هذا فضلا عن اهتمامها بتقصي مدى قدرة الرسام على انتاج اللغة الساخرة الفكاهية بشكل ابداعي. بناء على ذلك، تبنت الباحثتان نظرية ارثر كوسلر التي تنص على ان الفكاهة تنتج من ربط فكرتين متناقضتين في آن واحد من اجل الوصول الى فكرة جديدة ابداعية وغير متوقعة . حيث تمثل هذه الفكرة الجديدة المبدأ الاساسي للنظرية والتي سماها كوسلر بالـ (The Eureka Point) وهي اللحظة التي من خلالها يكتشف فيها المتلقي نقطة الربط بين الفكرتين المتناقضتين . لذا فان نوع الدراسة الحالية سيكون دراسة لغوية ادراكية لانها تدعم المبدأ الاساسي الذي يستند عليه علم اللغة الادراكي وهو ان اللغة عبارة عن فكرة. استنتجت الدراسة بان الحجار تبني انواع مختلفة من الفكاهة مثل السخرية

والتهكم،... الخ وكذلك انواع مختلفة من اللغة البلاغية مثل المجاز والرمزية في تكوين الفكرة الهجائية مستفيدا من التناقض الحاصل في تكوين الفكاهة الهجائية والتي هي اساس أي تفكير ابداعي . هذا فضلا من ان النتائج بينت بان اكثر نوع من انواع الفكاهة المستخدم في رسوماته الكاريكاتيرية هو السخرية.

1.0 Introductory Background

Studies on humor in the cognitive linguistic field, just like any linguistic studies, affirm that the humorous language is not independent of the cognitive aspects. This is because such a language requires a higher level of recognition (Brone, Feyaerts, & Veale, 2006, pp.204-5). Such a cognitive principle comes as a reaction to the Chomskyan's common assumption in that language is an isolated module of cognition. This is because cognitive linguistics views language as a product of various conceptual processes. In this vein, creativity is regarded as an essential cognitive capacity as it manipulates various cognitive processes like metaphor, metonymy, and frames (ibid., p.215). The act of creativity has been studied by many scholars like Arthur Koestler in his book *The Act of Creation* in 1964. The essence of this theory is the idea of creativity in terms of bisociation, which according to Koestler could be applied on three fields, viz. art, science, and humor. Geary (2017) stated that Koestler described any creative thinking as the capacity of looking at a situation or a problem from different matrices of thought all at the same time. For Koestler, there is no 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 in all these dimensions is based on paradox or incompatibility that occurs between conscious as well as unconscious aspects, and thus the creative point emerges from these previously unlinked trains of thought (ibid.). Humor and consequently laughter is not away from human thought. On the contrary, by examining the way they are both manipulated, one could see that creative links do exist between them (Diack, 2012). This claim is supported by Walter Benjamin who stated that "there is no better starting point for thought than laughter" (as quoted in ibid., p.75).

Humor is an important tool in political cartoons, particularly in showing the deficiencies and unaccepted attitudes of a given society (Sani et al., 2012). Nilson and Nilson (2000, as cited in Raskin, 2008) referred to cartoons as "a joke told in a picture" (p.614). Bal et al. (2009) supported this idea stating that caricatures are satire said or presented in pictures. Thus, they spoke more specifically by linking cartoons to one type of humor, ie., satire. The use of humor in caricatures facilitates the mission of the caricaturist when dealing with social matters that concern the society. This is because according to Kuipers (Raskin, 2008, p.366) humor has three functions concerning social order, these include: 'relief', 'control', and 'cohesion'. It further constitutes solidarity among friends and groups.

The use of exaggeration and criticism in caricatures reflects the latter's satirical nature. Woschek (1991, as cited in Raskin, 2008, p.625) presented a number of features of satirical cartoons, namely, exaggeration and tease, simple comparisons (e.g., presenting someone as tall to show his position in the society), partially distorted images, bisociation, and exchange (e.g., putting someone/something in an inappropriate situation) etc. Ramachandran (as cited in Raskin, ibid.) further added that the point of contradiction has a great impact on the receiver, that is, the more contrasts are there in a drawing, the more reactions are stimulated.

1.1 The Concept of Satire

Satire is originally a literary term derived from the Latin term *satira*. It was used in literary work, such as the poems of Horace and Juvenal and also in journalism. It was invested in the British journals when describing British political figures and monarchy. The first world newspaper which was satirical by nature was the daily French newspaper 'Le Charivari' that was published in 1832 (Lockyer, 2006, p.765).

Lockyer (2006) described the satire used in journalism as being directed to "stupidity, corruption, wrongdoing and dishonesty by politicians, public institutions, large corporations, the media and public figures" (p.766). This type of satire is mainly based on criticism and negative

connotations, and moves from moderate teasing (a type of humor) to intensely libelous criticism bearing moral aims and political directions. What differentiates satire from other types of humor, like irony and parody is that irony sheds light on certain matters or figures presenting them in a ridiculous way without the intention of mending. In contrast with the satirical trend, the latter aims to address social beliefs and attitudes. Parody, however, is targeted to aesthetic customs and attitudes (ibid.). However, Bal et al. (2012, p.231) defined satire as "the use of ridicule, irony, sarcasm to lampoon something or someone". This definition implies that satire manipulates other types of humor like irony and sarcasm when scoffing things or people. They further maintained that there are a number of conditions and mechanisms for using satire in caricatures. Speaking of the conditions that help produce satire in caricatures, they identified sympathy, gap, and differentiation. *Sympathy* means that the reader should recognize the object of satire i.e., the point for which the reader should, for instance, love or hate the object of satire. *Agap* should be there between the way the image is presented and its real presentation. Finally, the caricaturist should show how the presented image is *different* from the ordinary case. As for the term mechanisms, it involves different ways that can be used to reflect satire; for them (ibid.) the main mechanism used for achieving satire is exaggeration.

1.2 Literature Review

Many studies have tackled the idea of satire; for instance, Jones (1922) wrote an article entitled "Methods of Satire in the Political Drama of Restoration". Generally speaking, the study presented four methods of political satire in the drama of the Restoration Age. The first method is the 'parallel play' (p.662), which is concerned with manipulating satire in the factual and elusive 'history'; it mocks the views or actions of a certain party. The second method also involves using 'parallel play', but in either comic or tragic sense. The third method is 'character-centered'. The fourth and last method satirizes the conditions or the difficulties witnessed under certain political directions. The most frequent method used in this stage was the 'parallel play'. This is because such a type of methods uses allegory, and the dramatist here is able to present his intent. The article presented different features of parallel plays, for instance, they are not always personal, and are targeted toward certain characters, manners, or institutions, as in Settle's "*The Female Prelate*", which satirizes the Catholic Church. The main literary work on satire in the Restoration Age was Ben Jonson's *Puritans*, which was targeted to manners. Puritans were described in terms of three periods. In the Restoration Age, they were depicted as being away from love, focusing instead on reformation. After the Restoration Age, they were seen as more mischievous. In the third period, they were only an imitation of earlier playwrights. The article ended by describing the Puritans as being political.

Weathers (1947) wrote an article entitled "William Byrd: Satirist". The article is a description of the satirist, William Byrd's work in the field of literature. His work is described as being a total reflection of his environment and involves a detailed description of the personal characteristics of the characters. Byrd preferred satire, but when he wanted to praise someone, particularly a friend in his work, he tended to be more sincere and entirely serious i.e., not comic. Although his description of female characters seemed negative, yet he still had some work like the *Secret History*, whereby he presented the character, Virginia, as the best lady of the town. Byrd's work was not static; instead, it was developed from merely imitating the style of writing in England at the beginning of the 16th C., showing his characters' realities being covered by spurious names to having both imaginative and real personalities. The article ended by describing Byrd as being 'a man of letters' (p.41), that is; a satirist who was capable of being both critic and humorous, and showing even his own weaknesses in order to reflect the weaknesses of all human beings.

Yousif (2015) conducted a cognitive linguistic study to examine the way textless caricatures are interpreted. Results have shown that removing the texts from the images opens the door to the participants to think in a more creative way in an attempt to link between the visible objects and

the generated meaning. It further revealed that the same caricature can be given multiple interpretations that are slightly similar or radically different, depending on the level of imagination and creativity of the participant being tested.

Dandridge (2017) wrote an article entitled "William Beckford's Comic Book, or Visualizing Orientalism with *Vathek*". The article presented the main features of William Beckford's comic book *Vathek*. This book was described as a mixture of the Western work and the Eastern style of tackling humor in different forms like irony, satire, and parody presented in the visual form, and thus critics described it as a form of caricatures. According to the article, although the book looked oriental by nature, it seemed to be targeted to various directions. For instance, it might lampoon the imperialism and colonialism in England, or even Beckford's tyrant mother. In the book, there was a contradiction between the visual and the textual aspects when talking about the characters or when reflecting the plot. The article described *Vathek* as an imaginary work that was great, peculiar, queasy, obscene, and as a product of various genres. It was further characterized by the multiple uses of images being depicted in terms of distortion and exaggeration. Beckford focused on sequencing the events and on gestures. For instance, the action stops when a significant gesture is produced. The cartooning of *Vathek*, the book, was characterized as being spatial focusing on natural settings and on the use of plants and animals like goats, snakes, horses, and reeds. Such manipulation of gestures and natural settings enabled Beckford to present the man-like complication. He presented his characters, for instance, *Vathek*, the caliph, as an accumulation of attitudes. Humor, or satire, is presented as benefiting from polysemy. For instance, to describe the 'hedonism' of the caliph, the author highlighted multiple features of that character, such as that of being weak, sexual, incompetent, and tyrant, but in an exaggerated way. The multiple uses of images with various interpretations inspired the reader with their various meanings.

Stewart (2013) wrote a paper entitled "Strategies of Verbal Irony in Visual Satire: Reading *The New Yorker's "Politics of Fear" Cover*. The study investigated the use of satirical humor in images, particularly in *The New Yorker's* cartoon page "*politics of fear*" published in 2008. The study focused on the hearsays and gossips on the American president Obama and his wife at the time of election. The model adopted in the analysis was Simpson's (2003) discourse model of satire, which assumes that the concept of 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. Simpson also recommended using figurative types like metaphor and metonymy as stylistic techniques when presenting the satirical text. He further maintained that satire should not be viewed as a 'genre of discourse' (ibid., p.198), but as a combination of various types of discourse. The study concluded that Simpson's model could be applied on both visual and verbal ironic satire.

Finally, Haland's (2017) chapter entitled "Adab Sakhir (Satirical Literature) and the Use of Egyptian Vernacular" investigated the way the Egyptian vernacular *ammiyya* and the standard Arabic *fusha* were manipulated in a kind of books called *adabsakhir*, meaning 'satiric literature' (ibid., p.143). Gelder (as cited in ibid.), in this type of literature, implied that the equivalent Arabic term for satire is '*sukhriyya*', and '*tahakkum*'. The chapter presented a number of Arabic equivalent terms for *sukhriyya*, like 'criticism (نقد)', 'derision (الهجاء)', and 'fun-making (الدعابة)'. Other Arabic equivalent terms are *aladabalfukahi*, which means the literature of humor. The main theme of *aladabalsakhir* was social as it concentrated on the relationship between a man and woman i.e., how to find a suitable partner, the sort of relationship between them before and after marriage, and on the idea of having more than one wife. It also presented humor in different forms like poetry, caricatures, and some of them are performed in plays like "The School of Troublemakers" (مدرسة المشاغبين). The study declared that the use of the *ammiyya* (vernacular) instead of the standard does not mean that the latter is going to be broken or less cultured. On the

contrary, the vernacular language is sometimes more meaningful and enriched than the standard form of Arabic. Furthermore, with the (vernacular) ammiyya, more humorous chances are offered with different forms like satire, sarcasm, and parody.

1.3 The Adopted Theory

The researchers tend to adopt Arthur Koestler's theory of bisociation which was presented in his published book *The Act of Creation* in 1964 (Pearce, n.d., p.1). Koestler's theory reads that any humorous point is the result of linking (bisociating) two habitually incompatible matrices of thought. The punch line is reached in his 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. However, Koestler is not the only one who based his theory of humor on inconsistency. For instance, Attardo (1997, as cited in Dynel, 2013, p.4) described this inconsistency between ideas as 'script opposition'; Norrick (1986, as cited in *ibid.*) called it 'frame bisociation'; and Raskin (1985, as cited in Brone, Feytaerts, & Veale, 2006, p.209) termed as 'script switching'. Incompatibility in fact is an essential part in the production of humor. Here, Martin (2010) stated that "humor involves an idea, image, text, or event that is in some sense incongruous, odd, unusual, unexpected, surprising, or out of ordinary" (p.6). That is; in Martin's term an incompatible element is anything that is inconsistent, strange, and does not usually happen. 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, or at least the situation should be non-serious (*ibid.*).

Koestler's theory is regarded as a theory which is concerned with the creative production of novel ideas that are occasionally unexpected and surprising, but at the same time logical. Koestler described humor as a creative act and stated that producing humor is made in terms of two concepts viz. emphasis and economy. 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. Economy, on the other hand, reflects the linguistic meaning lured beyond the joke (*ibid.*).

1.4 The Methodology of the Study

The current study is qualitative by nature. Such a type of study as Kaplan (2010) defined it is concerned with giving detailed description of the phenomenon in question. This type matches with the objective of the study which reads, **investigating the way the Iraqi caricaturist, Dheaa Al-Hajjar invests caricatures to produce a satirical meaning humorously**, i.e., exploring the creative production of satirical humor in caricatures through using either different types of humor, like: irony, sarcasm and tease, or using different types of figurative language, like metaphor, metonymy, metaphonymy, and symbolism.

The data of the study is (9) caricatures drawn by the Iraqi caricaturist, Dheaa Al-Hajjar. The selected caricatures were posted on his facebook page; however, a consent letter was taken from him as a step for meeting the ethical consideration in the present work (consider Appendix I). The main themes of Al-Hajjar's selected caricatures are social as they satirize the main Iraqi society's concerns in issues, like: the lack of electricity, the scarce chances of employment, the power of money, the spread of bribes in official institutions, and the hot weather.

Before starting with the analysis, the researcher submitted a number of Al-Hajjar's caricatures to four jury members from the Department of English, College of Education for Women, University of Baghdad. They were: Professor Shatha Al-saadi, Asst. Prof. Jinan Ahmed, Asst. Professor Maysaa Rashid, and Asst. Prof. Narmeen Mahmood. This step was done by submitting a cover letter to them that included the researchers' name, the objective of the study, a number of Al-Hajjar's caricatures, the theory and the procedures to be followed in the analysis (see

Appendix II).After successive days of discussion, the jurors agreed to select(9)of Al-Hajjar'scaricatures and confirmed the suitability of both the theory and procedures to be followed in the analysis (consider Appendix III).

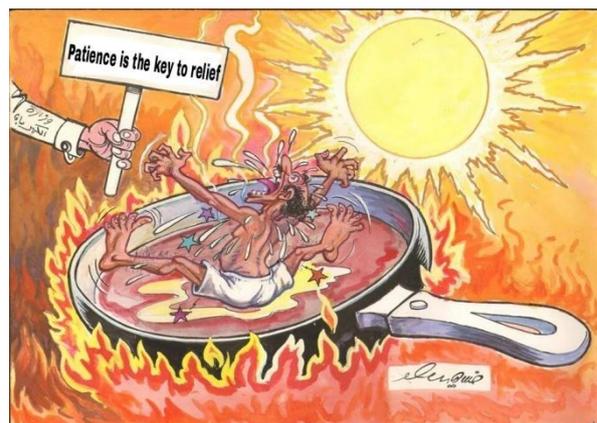
As for the procedures followed in the analysis, they include the following:

1. Identifying the emphatic point; this step is met through passing through the following sub-procedures:
 - a. Listing the signs or objects used in the caricatures in question;
 - b. Discarding the irrelevant images (**simplification**);
 - c. Categorizing these signs or objects in terms of humor types or figurative language; and
 - d. Pinpointing the highlighted and exaggerated elements (**exaggeration**); ie.,the Eureka point, which is the linguistic economic form that reflects creativity and results in consequently humor. This step implies showing the way the incompatibility that occurs between the frames of thought is resolved
2. Discussing the way the types of humor and figurative language used is invested to reflect the satirical sense.

After analyzing the data, and to avoid or reduce the percentage of subjectivity in cognitive linguistic studies, the researchersprepared another cover letter to the raters selected for the purpose of evaluatingthe analysis. Fortunately, the raters were satisfied with the way the data was analyzed stating that the analysis reflects theobjective of the study and the procedures set forward (see Appendix IV).

1.5 The Analysis of the Data

In **caricature (1)**,one can see a man, who is almost naked, and who is sitting in a pan. The man is depicted as sweating, suffering, and shouting due to three sources of heat, namely, the sun, the fire, and the lack of electricity. He is therefore stretching his hands to the Ministry of Electricity represented by the stretched hand, asking the ministry to redeem him from this horrible situation.The hand which represents the Ministry of Electricity replies with this Iraqi proverb "Patience is the Key for Relief". Accordingly, there are no irrelevant elements in this caricature; everything is invested to address the theme of the caricature.



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The figurative devices used are: **metaphonymy** and **metonymy**. The former is a term invented by Goossen (1990, as cited in Barcelona, 2012, p.34) to refer to the interaction between metaphor and metonymy; ie. metaphor from metonymy or metonymy from metaphor. In this caricature, the type of metaphonymy used is that of **metonymy from metaphor**. This is because the man is depicted as being fried in a pan, where the latter represents a source of heat whereas the whole depiction metaphorically means that the man is suffering from the weather's scorching heat. The source of heat here is tripled, one coming from the fire of the stove, another from the fried oil, which is metonymically recalled due to the use of the pan object, and the other from the sun. As for the metonymical devices used, they are represented by the sun, the fire, and the stretched hand. The sun and the fire represent the sources of heat, and thus they reflect producer for product metonymies. The stretched hand represents part-whole metonymy with the ministry of electricity. Another source of figurative devices is the use of colors, such as that of red, orange, and yellow, where all represent hot colors and so metonymically help recall the concept of heat.

The type of humor invested here in this caricature is **irony**. The sense of incompatibility here is the horrible situation that the layman is suffering from and the cold note that asks the

layman to be patient. This cold note though it is used to give hope, however, in this context, it means there is no hope. This is because with this horrible situation, an immediate action should be taken; otherwise the layman will die. There is no room for keeping patient. The **Eureka point** is reached when the reader grasps the theme of the caricature, which is the scorching weather and the passive role of the ministry of electricity. The hand here evokes (bisociates) two disjoints concepts: helpfulness and helplessness. This is because the hand is metonymically supposed to be helpful, yet it represents a source of helplessness, and disappointment. Accordingly, the satirical sense is creatively built through bisociating both types of humor and types of figurative language.

In **caricature (2)**, one can see the following objects: A queue of (7) citizens standing and waiting for their intersections to be done. A \$100 paper note money being stretched above the queue in the form of a bridge that helps a well-fashioned man with a cruel face to drop the queue and hand his intersection to the clerk to be processed first. The clerk is depicted as welcoming those who pay money for their files to be done; he also feels happy and satisfied. The citizens look helpless and tired. There are two groups of intersections: one that are put on the table, and another that is thrown to the dustbin without being processed. The irrelevant elements might be the number of the citizens who are standing in a queue.

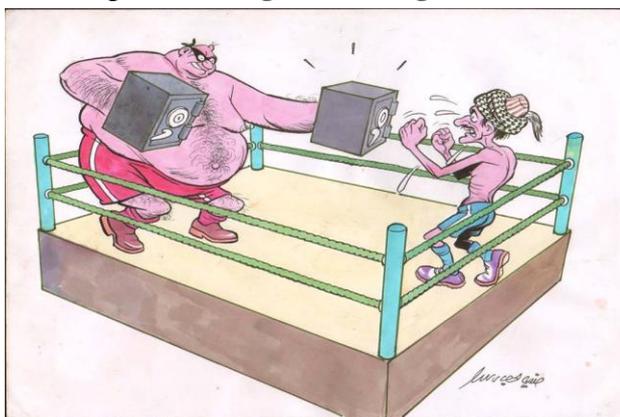


The figurative device used is **metaphor** where the note paper money is portrayed as a bridge that facilitates reaching the target easily and without the need to waste the time waiting in vain.

The sense of incompatibility occurs between the citizens who are waiting in queue following discipline and rules, and having their intersections unprocessed, and the well-fashioned man who dropped the line and went directly to process his file on the spot. Such an incompatibility is resolved when realizing that the caricature is criticizing the spread of bribes in official institutions, the Eureka point.

The satirical meaning is reflected through the sense of **exaggeration** that is represented by the use of stretched paper note money and through **reversing what is logical and true**.

In **caricature(3)**, the following objects can be seen: Two men are wrestling on a wrestling arena. The first one, who is fat; is boxing using two iron safes (usually used to save money), and wearing a red short and a black ribbon wrapped on his eyes (usually used by thieves). The second man, in contrast, is thin; he is fighting with his bare hands, wearing a blue short and a traditional turban. No irrelevant elements are noticed.



The figurative devices used **metaphonymy, symbolism, metonymy, and metaphor**. Speaking of metaphonymy, the wrestling arena recalls metonymically the idea of conflict and fight and at the same time it metaphorically indicates the place in reality or the country where both authority and laymen live. Another metaphonymical usage is represented

by the use of safes, which metonymically indicate money. From this metonymic meaning comes the metaphoric meaning as there is a mapping from the domain of money to the domain of power reflected by the use of iron safes. The sense of being powerful and strong comes from both the use of safes and from the material these safes are made, iron. As for the colors used, they are **symbolic**. The blue color symbolizes originality and purity. Al-Bahrani (2013) maintained in this vein that colors signify meaning, for instance, the red color implies danger while the blue color implies purity, originality, and sincere. Depicting the short of the thin man with a blue color that resembles the color of the pillars of the arena gives the impression that the place belongs to the layman and that the fat man is an intruder. As for the red short, it symbolizes danger. The turban **metonymically** indicates originality and culture whereas wearing a black ribbon over the eyes connotes being a member of a gang, an outsider. The bared fists **metaphorically** mean an armless, civilian man. The body gestures also add meaning to the caricatures, being thin metonymically gives the idea of being poor whereas being fat metonymically means rich.

The type of humor used here is **irony** that reflects power inequality between the boxers. The use of the wrestling arena and iron safes reflect the sense of exaggeration. Besides, depicting two men with different sizes and may be ages as well reflects the sense of power inequality in the society. The ironical sense is when the powerful and strong people attack instead of defending the poor and weak people.

The Eureka point is reached when the viewer recognizes that the caricature criticizes those who steal people then use the stolen money, which is already the citizens' property, as a weapon against the poor citizens, who are left powerless. Again, the satirical meaning is created based on the interaction between the humor types and the figurative devices used.

Caricature (4) is divided into two parts. In the first part, a robot is giving charity to a poor woman, a beggar, who is sitting on the street in front of a house. She has a little boy sitting beside her, and seems desperate as he was looking at the charity being given to them. Furthermore, there are the two white hearts getting out of the robot's head.

In the second part, a human is stealing the charity that was already given to the beggar by the robot. The little boy was falling asleep. The old woman seems blaming and complaining whereas the thief is wickedly looking at her and running away with the money. There are no irrelevant elements in this caricature.

The figurative devices used are **metaphor** and **symbolism**. The appearance of hearts metaphorically means that the robot is a human being, who can share and feel the sufferings of others. Depicting these hearts in white color symbolically means the robot is peaceful and pure from inside.

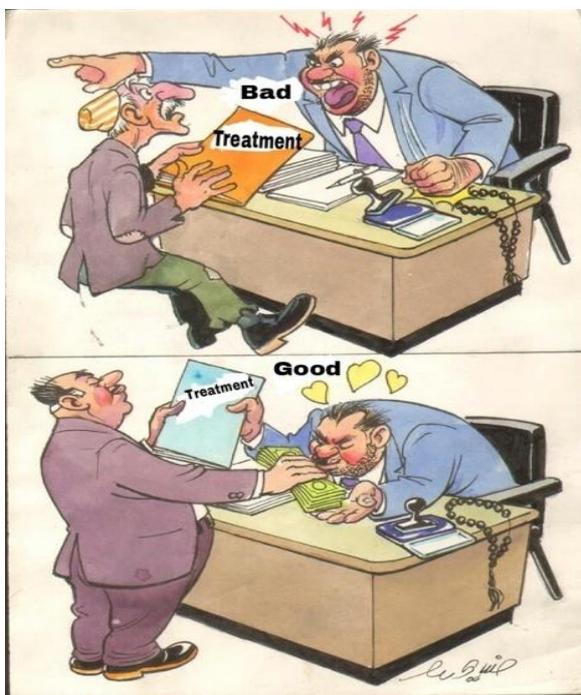
As for the type of humor used, it is **irony** because it depicts robot as being human more than the real human beings. The human being, the man, is shown as having no conscious, no sense, and no mercy at all.



The Eureka point is reached when the viewer realizes that the caricature lampoons the idea that the human beings who steal citizens' sustenance have become senseless and cruel in comparison to robots, the non-human, who have become full of humanity, mercifulness and consciousness. Once more, the satirical humor is reflected through amalgamating both humorous and figurative devices.

Caricature (5) is divided into two parts: In the first part, an old man with patched clothes handed his intersection to the clerk. The latter received the intersection with an angry face; one of his hands is pointing to the door while the fist of the other is closed. There are also electric-like lines over his head; and he was about to stand. There is a statement written on the intersection, which reads, "Bad Treatment". Moreover, there is also a stamp, pen, some papers, and a chaplet on the desk of that clerk.

In the second part, one can see a well-fashioned man, who is handing his intersection to the clerk with a stack of money. The statement that is written this time reads, "Good Treatment". The clerk welcomed the intersection and bowed his head to the man as he received the stack of money. There are also a chaplet and a seal on the clerk's table. There are also three yellow drawn hearts over the clerk's head. The irrelevant elements could be the seal.

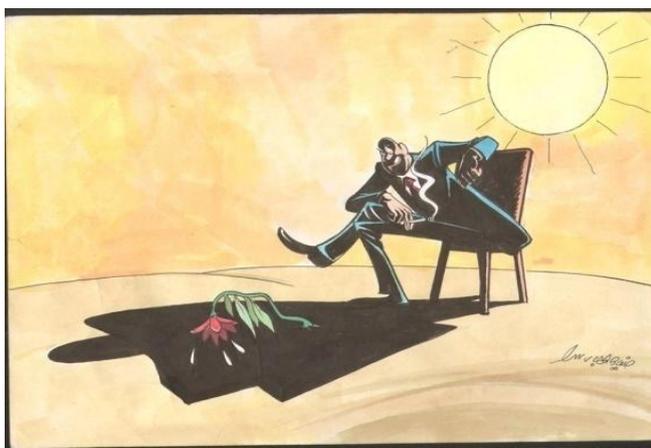


Speaking of the figurative devices used, they include **metaphor** and **metonymy**. The red electric-like lines that appear above the clerk's head recall the idea of lightning which is usually accompanied by thunder. Here, these lines metaphorically mean that there is fire coming out of the clerkie., he is angry and the thunder is depicted here by his shouting and high voice, as clearly shown on his facial expressions. The well-fashioned man is metonymically used to show that the man is wealthy because being well-fashioned is one of the features of wealthy people. On the other flip, patched clothes metonymically stand for poverty. The rosary metonymically means the clerk is a straight and just man, who has faith in his Islamic religion while in fact he is not. The act of bowing metonymically indicates respect, and also humiliation. Anger is metonymically expressed using facial and hand gestures. The hearts that appear above the clerk's head also metonymically mean love. Finally, the yellow color of the hearts, which is similar to the color of the money recalls or links between the color and the stack of money metonymically.

As for the type of humor invested here, it is the sense of **contradiction** between being a man who has faith in the Islamic instructions, and being an unjust man, or between the different ways by which the clerk behaved when dealing with poor and rich people.

The Eureka point is accessed when the reader of the caricature acknowledges the main meaning or theme behind this drawing, which is the spread of bribes in official institutions.

In **caricature (6)**, the following objects are found: A well-dressed man is sitting on a chair and his shadow



prevents the sunlight from reaching the flower. The flower is consequently faded. No irrelevant elements are noticed in this caricature.

As for the figurative devices used, they are **metonymy** and **metaphor**. The image of the sun, for instance, metonymically stands for life because the sun is one of the sources of life for the living beings. The well-dressed man and the chair metonymically mean an authority people or an authority post. The flower metaphorically stands for the poor and innocent citizens whose lives are affected by the bad policy followed by those authority people represented by the shadow.

The humorous type used here is **teasing**, a type of humor that involves both hostility and friendliness (Dynel, 2013, p.264). This is because the caricature describes the way authority people suffocate their citizens instead of supporting them or being their source of life. The innocent people, on the other hand, are described as flowers, and thus the caricaturist is complimenting them. Therefore, the caricature involves both hostility and friendliness.

As for exaggeration, it is reflected through the use of natural elements, such as the sun and the flower to describe the lives of the citizens. The sense of incompatibility is depicted by the flowers' urgent need for light to remain alive, and the man's way of sitting that prevents the light from reaching the flower. This inconsistency is resolved with the recognition that the caricature lampoons those authority people who take care only of their interests and are indifferent about the citizens' needs and interests, the Eureka point.

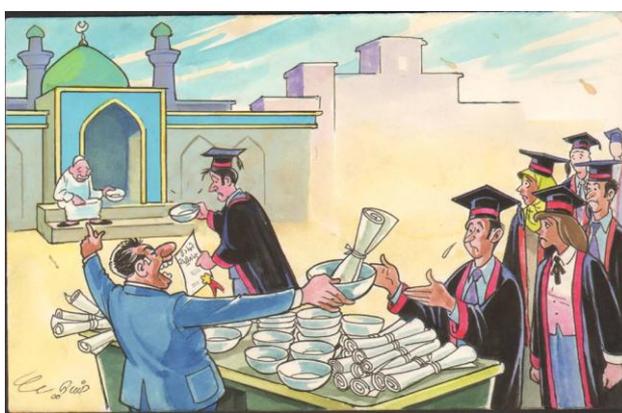
The objects of **Caricature (7)** include the following: a young man is looking for any chance of employment, and there are three doors available in front of him. The first door is closed, and a note pinned on it, which reads, "No Chances for Employment". This door is the first door that the young man went to. However, being close has pushed him to search for the second and third, which are both open. The second door has a note pinned on it which reads, "Immigration" whereas the third door's note is "Deviation" and there is a bomb in front of the latter. The ground is colored with black and white. No irrelevant elements are there in this caricature.



Speaking of the figurative devices used, they include both **metaphor** and **symbolism**. The doors here metaphorically represent the chances offered to young men in reality. The ground is depicted as having white and black squares; a matter that symbolizes that the chances themselves are either good (not available) or bad (available).

The mechanism used to reflect humor here is **exaggeration**, which is reflected by the use of doors which stand for chances. The sense of incompatibility here is the willingness of young people to do and be good and the cruel conditions that push them away from the right path. The lack of employment is one of the main reasons beyond the deviation and immigration of the youth and this is the Eureka point of the caricature.

The caricature (8) comprises the following objects: A man standing in front of a table which is full of bowls and the



certificates of graduates. The man is seen as distributing the certificates by putting them in bowels before handing them to the graduates. There are also six graduates waiting for their turn to receive their certificates. There is further a student who has received his certificate in a bowl, and started looking at the empty bowl later. The man, who is distributing the certificates to the students, is pointing to the mosque where a beggar is sitting and begging. The irrelevant elements might be the number of the graduates who are waiting for their certificates. Describing graduates as beggars reflects the sense of exaggeration. Such a description connotes lack of employment, and the negligence shown on the part of the government.

With regard to the figurative devices used, they include **metonymy** and **metaphor**. The empty bowels recall the concept of beggars; a matter that is accentuated by the pointing gesture performed by the man who is distributing the certificates. Putting the certificate inside an empty bowl metaphorically means that the certificate has no value, and that it is not the certificate that will be a source of the graduates' living, but it is the empty bowl that will be used in begging. The contrast between the situation in which the graduates live and the situation in which they should be reflects the ironic meaning which in turn illuminates the point of criticism i.e., the satirical point.

The type of humor is **irony**. The sense of incompatibility occurs between the graduates' right of having at least a respectable job that suits their degrees, and the direction to which the man is pointing. In other words, the sense of **contradiction** occurs between being employed and being beggars. Such a contradiction is resolved when the reader recognizes that the caricature lampoons the scarce chances of graduates to get employed, the Eureka point.

In **caricature (9)**, one can see the following objects or clues. The place seems to be an official institution. Two men wearing sunglasses are welcoming a man with a head of an ass and a body of human being. One of these body guards is carrying a chaplet. The paper that the man with the donkey head is carrying reads that the degree of his competence in the job offered to him is zero; the certificate that he has is faked; and his degree of opportunism and careerism is 100%. A man with such qualities is not only employed, but is respectfully welcomed to the official institutions. There is another young man, who is leaving the place. The paper that he bears includes the following information about him: The certificate that he has is PhD, the degree of competence is 100%, and the degree of opportunism and careerism is zero. A man with such qualities is dismissed from the official institutions. All elements are relevant to the theme of the caricature. Exaggeration is reflected by using the ass head to indicate that the employed and welcomed man is ignorant and incompetent.



With regard to the figurative devices used, one can see **metaphor** and **metonymy**. The image of the ass is metaphorically used to connote that the man is stupid or has no mind. The chaplet metonymically denotes the guard is a man of faith, and honest while in fact both guards are not so, and their actions do not reflect Islam at all.

The sense of incompatibility is represented by employing and respecting the ignorant man who has a shameful CV, and by dismissing and disrespecting the professional man who has a good CV. Such incompatibility is resolved when the reader recognizes the theme of the caricature, employing the incompetent people in influential positions and posts, and dismissing or even ignoring the qualified persons, the Eureka point. **The humor type used is sarcastic**

irony because the use of the ass head to describe the ignorant man implies an offense to such people. In this vein, Martin (2010, p.13) maintained that being abusive is a feature that characterizes sarcasm and distinguishes it from irony.

1.6 Results

Analyzing Al-Hajjar's caricatures, the researchers have found the following:

1. Koestler's theory of bisociation seems to apply on the selected caricatures. This is because in all of them, there was a connection (a bisociation) between different lines of reference; a matter that helps creatively come up with a novel and logical meaning i.e., the Eureka point, the theme of the caricatures. However, the researchers have found a number of points that are not applicable to Koestler's theory, such as
 - a. Not all caricatures have irrelevant elements. This is because the caricaturist and consequently the humorist usually invests all the required elements (or objects in case of caricatures) in order to produce humor, and thus not always there are irrelevant elements;
 - b. MULTIPLE (the researchers' emphasis) elements or objects were found to contribute in the construction of the sense of incompatibility. In this vein, Koestler maintained that there are TWO (the researchers' emphasis) incompatible elements that lead to incompatibility production. For instance, in image (1), multiple incompatibilities take part in the production of satire: a man being in a pan which is something habitually does not happen, the Ministry of Electricity being a hand; in addition to the suffering of the man and the ministry's reply. However, the use of such multiple incompatibilities reflects the caricaturist's style in producing satire.
2. By contemplating the main themes of the selected caricatures, it has been shown that all tackled themes focus on negative implications, like corruption and dishonesty, lack of employment, and the spread of bribes; a matter that goes in line with Lockyer's (2006) definition of satire in that satire is usually directed to deficiencies in the social and political attitudes.

1.7 Conclusions

To answer the research question that is derived from the objective of the study, which reads, **How does the Iraqi caricaturist, Dheaa Al-Hajjar invest caricatures to produce a satirical meaning humorously?**, the researchers have found the following:

1. Generally speaking, the types of humor used in Al-Hajjar's work were irony, satire, sarcasm and tease, where all are reflected through the use of *exaggeration*. Exaggeration is the main mechanism that makes a caricature be described as a caricature and this goes in line with Bal et al.'s (2012) description of caricature in terms of exaggeration. Besides, satire has also been noticed to be used in the form of ridicule and sarcasm as previously indicated by Bal et al. (2012). However, irony seems to dominate most of the caricatures. This confirms the crucial role of irony in the production of a satirical humorous meaning. In this vein, McDonald (2013) affirmed this by stating that irony helps "to simultaneously say things and not say them, in other words, its ability to be 'only joking' gives it incredible potential as a safe mode of communication" (p. 25);
2. With respect to the figurative language used, it has been shown that Al-Hajjar invested different types of figurative language, like metaphor, metonymy, metaphonymy, and symbolism to reflect the satirical sense. For instance, he used the head of an ass to describe the ignorance and the incompetence of those who get faked certificates to reach high posts and acquire authority. Using **metaphor** and **metonymy** in visual discourses such as that of caricatures confirms Jacobson's (1971, as cited in Driven & Porings, 2003, p.4) idea, which reads that metaphor and metonymy are the main cognitive linguistic mechanisms

invested in language, and that they represent "the two fundamental poles or manifestations of human behavior";

Symbolism is another figurative device that was invested through the usage of colors. For instance, in image (7), the ground is depicted as white and black. This symbolically means that the lack of employment pushed the citizens to have only two options: either to be jobless or to deviate. As it is known, in symbolism, there is no logical connection between the color and the available chances; ie., the connection is arbitrary; however, such symbolic meanings add a flavor to the focal meaning. In Al-Hajjar's caricatures, symbolisms are seen to be tackled through the use of colors.

The multiple uses of objects have resulted in the production of **metaphonymy**. For example, in caricature (3), iron safes are used instead of gloves to metonymically imply the idea of having money. However, wearing safes instead of gloves on a wrestling arena highlights the metaphorical sense of being strong due to having money, and to the use of 'iron'. This means that the use of figurative types is not merely to ornament language, but also to safely connote a meaning;

3. Al-Hajjar also made a significant use of **gestures** to reflect the satirical meaning. In caricature (2), for example, the clerk's facial expressions and hand gesture reflect his attitude toward the man who gives bribe, and support the main theme of the caricature; and
4. The ability to link between habitually disjoint trains of thought to come up with a novel and logical idea is by itself an act of creativity, and is one of the salient features of language. In image (6), for instance, the caricaturist links between the way the man is sitting shadowing as a result the flower, which started to die due to the absence of the sunlight and the cruelty of the authority people. That is to say, to bring two disjoint ideas together is usually done through the use of figurative language or through the use of humor types, reflecting as a result the sense of creativity that goes in line with Koestler's theory of bisociation.

To recap, studying satirical humor adds to the study of language from the cognitive perspective as it is concerned with concepts rather than words or utterances when constructing meaning and communicating messages. Ideas do not exist in images themselves, but they usually represent a given meaning. Stocchetti and Kukkonen (2011), in this regard, maintained that "[n]ot images but their uses should be the focus of critical attention" (p.3).

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