

A pragmatic model of the analysis of satire in the american magazines cartoons

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نموذج تداولي لتحليل السخرية في الرسوم الكاريكاتورية في المجلات الأمريكية

الباحث

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Abstract:-

The present work is an attempt to investigate satire through the satirical pictorial representations in some selected magazines that make use of this significantly vital linguistic tool. Thus, it tries to analyze some cartoons pictures that retrieved from magazines famous for relying on such important tool. The investigation and work on this issue are wide spread, however, This study concerns itself with the aims of establishing pragmatics approach to investigate the satire in selected magazines , one of the aims of this study is 1. Identifying the pragmatic elements that form the pragmatic structure of satirical representation in the data under analysis , in order to answer the most important question of this study which is 1. What are the pragmatic elements that form the pragmatic structure of the satirical pictorial representation of cartoons under study , to find that the most effective conclusions in the current study is 1. that the pragmatic structure of satire in the examined cartoons is indeed composed of conversational implicature, politeness, and impoliteness strategies..

key words: linguistics, pragmatics, satire, american magazines, cartoon, metaphore.

المخلص:-

إن هذا العمل هو محاولة لدراسة السخرية من خلال التمثيلات التصويرية الساخرة في بعض المجلات المختارة التي تستخدم هذه الأداة اللغوية الحيوية بشكل كبير. وبالتالي، يحاول تحليل بعض صور الرسوم الكاريكاتورية المسترجعة من المجلات المشهورة بالاعتماد على هذه الأداة المهمة. إن التحقيق والعمل في هذه القضية منتشران على نطاق واسع، ومع ذلك، فإن هذه الدراسة تهتم بأهداف تأسيس منهج تداولي لدراسة السخرية في المجلات المختارة، ومن أهداف هذه الدراسة ١. تحديد العناصر التداولية التي تشكل البنية التداولية للتمثيل الساخر في البيانات قيد التحليل، من أجل الإجابة على السؤال الأكثر أهمية في هذه الدراسة وهو ١. ما هي العناصر التداولية التي تشكل البنية التداولية للتمثيل التصويري الساخر للرسوم الكاريكاتورية قيد الدراسة، لنجد أن الاستنتاجات الأكثر فعالية في الدراسة الحالية هي ١. أن البنية التداولية للهجاء في الرسوم الكاريكاتورية المدروسة تتكون بالفعل من استراتيجيات الاستدلال التحادثي واللباقة والوقاحة

الكلمات المفتاحية: اللغويات، التداولية، السخرية، المجلات الأمريكية، الرسوم الكاريكاتورية، الاستعارة

3.1 The introduction

It has been indicated earlier in the present work that satire is a wide-scope-related topic that has been investigated by various scholars (although the pragmatic elements have not been given a headful attention). Therefore, different types of models have been developed and devised for analyzing satire in general to satisfy the goals of these scholars.

For the sake of achieving the aims of current study and proposing its eclectic model.

3.2 An Eclectic Model of Analysis

This study employs an eclectic model of analysis to comprehensively analyse and configure the satirical pictorial representation in selected magazines. Economic, artistic and political topics are represented by certain pragmatic strategies. The model involving two parts of analysis. The first part examines the types of satire employed based on the visual techniques used to identify whether it is Horatian, Juvenalian, or Menippean. These types are intended to function certain functions, so they aim to determine the main social or political function performed through the visuals, such as criticism, subversion, or provocation of thought. The second part analyses the pragmatic strategies and their devices, including implicature, politeness, impoliteness, and metaphor. In addition to the clarification and emphasis strategies and their devices used through visuals to strengthen impact, such as simile, irony, rhetorical questions, and overstatement

For this study, the satirical images are labeled as cartoons and will be abbreviated as "C" for convenience. Each cartoon (C) will be examined through this dual analytical lens.

3.3 Linguistic Types of Satire and Functions

3.3.1 Types of Satire

1. Horatian Satire

Horatian satire originated with the works of the Roman poet Horace in the 1st century BC. It is considered a milder form compared to other styles like Juvenalian satire (Simpson, 2003). A

signature characteristic is its use of a lighthearted, humorous tone rather than a censorious approach when examining human behaviors and social issues (Simpson, 2003).

In his satires, Horace crafted the tone and language to have an "urbane rather than censorious" quality through the use of casual, conversational speech (Simpson, 2003, p.13). Rather than directly attacking major societal problems, he preferred to gently ridicule more minor everyday foolishness and hypocrisies through his writings (Freudenberger, 1980).



C1: Web Source 1

This is a good example of the term as it shows how people have begun to be so involved with technology they are not noticing the real world or even their surroundings. In this image it is criticizing human nature in a way even if it is true. It as well is able to still be humorous at the same time.

2. Juvenalian Satire

Juvenalian satire, named after the Roman satirist Juvenal, is a more biting and harsh form of satire that aims to provoke strong emotions, outrage, and condemnation (Simpson, 2003).

Juvenalian satire, according to Simpson (2003), is one in which the satirist is incensed and furious at the targets of the satire. He very

distinctive adopts an accent tone to show sometimes a harsh and blunt side while unearthening and lambasting on the faults and shortcomings of the society without fear. Juvenalian satire attempts to achieve its purpose through exploiting people's emotional aspect.



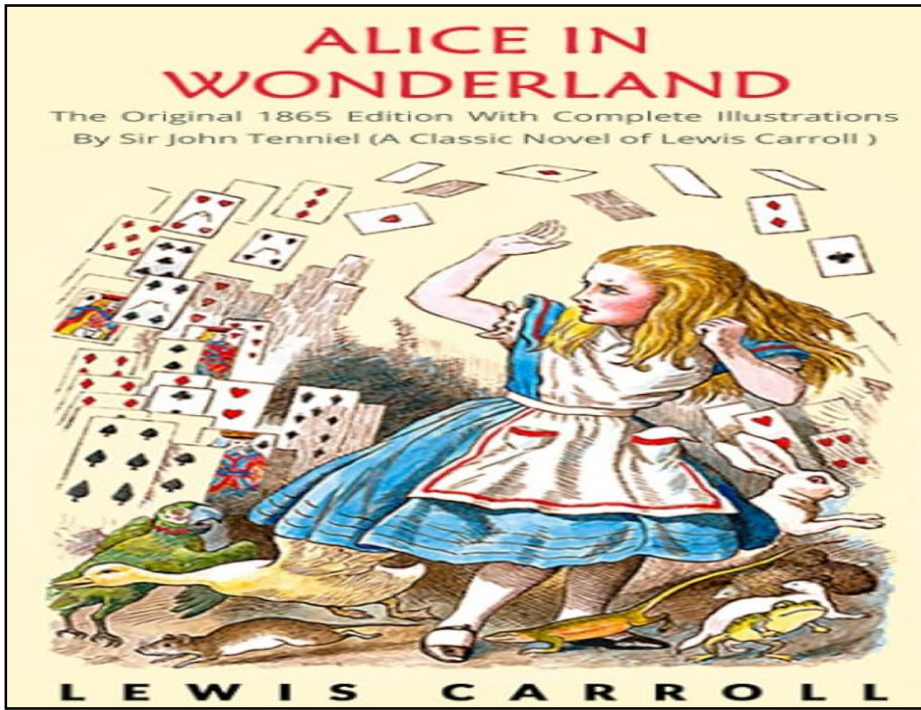
C2: Web Source 2

This image is an example of Juvenalian satire. It attacks the issue of global warming by showing two polar bears swimming in water, with the sun beating down upon them while one of them wishes the other "Happy Earth Day." This attacks the people who believe that global warming doesn't exist by displaying two bears that are swimming, with no ice or snow in sight. Plus, it's not light hearted and funny.

3. Menippean Satire

Menippean satire represents a distinct and complex form within the broader genre of satire. According to Simpson (2003), this type of satire is characterized by a "tonal multiplicity" that blends diverse elements, including prose and poetry, as well as a cast of fantastical or absurdist characters. Menippean satire, according to Simpson (2003), its object is to depict flaws in abstract ideas, in morality issues, and in philosophical contradictions, borrowing the rich source of its methodology from various genres.

The authors, Quintero and Quintero (2007) in their analysis of Menippean satire, further explain its distinctive features, saying that it is a "heterogeneous mixture of styles, tones, and perspectives" that disrupts the traditional literary forms and conventions with three features.



C3: Web Source 3

Alice's Adventures in Wonderland makes Lewis Carroll a Menippean, satirical writer, for it does blend imaginary details as well inquisitive remarks on human specie. The novel's dreamlike setting of Wonderland, with its human-like creatures and absurd events, is the perfect environment for parodying and inverting the logical reasoning and the common sense.

3.3.2 Functions of Satire

1. Criticism

One of the primary functions of satire is to provide a critical examination of individuals, institutions, or societal norms. Satirists often employ various techniques, such as irony, exaggeration, and parody, to expose and critique perceived flaws, hypocrisies, or failings within their targets (Simpson, 2003).

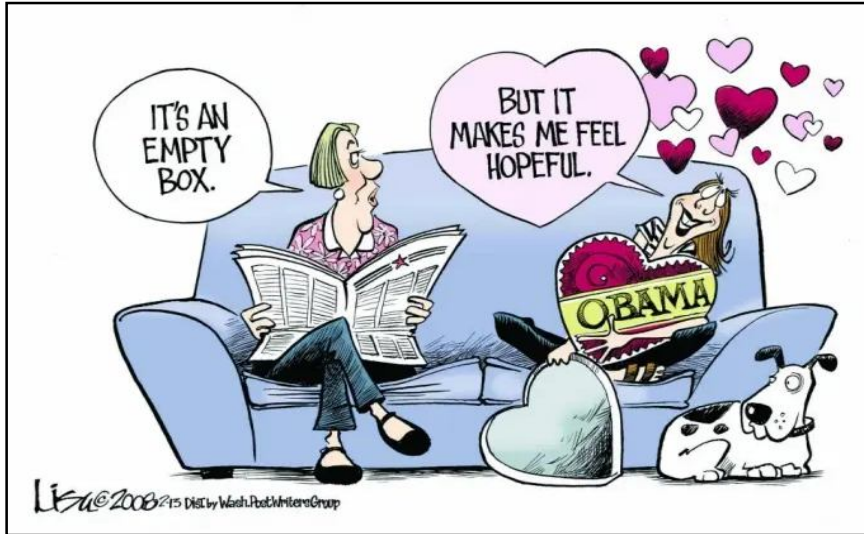
According to Simpson (2003), "Satire is a fundamentally critical mode, which seeks to expose and censure human folly and vice" (p. 37).



C9: Web Source 9

2. Ridicule

Often cast as the sidekick of criticism, ridicule is yet another weapon of satire, that satirists use to point out and attack their target by means of ridicule, contempt or scorn. As Simpson (2003) indicates, "satire is a form that uses derision to put light on the erroneousness and as a result it criticizes foolish human behavior" (p. 41). The satirists turn their subjects into the objects of ridicule or contempt in order to shake their reputation or authority, finally removing their influence or power.



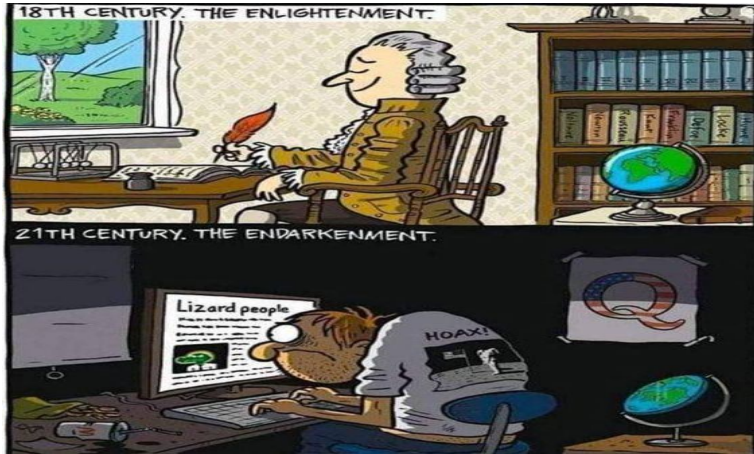
C8: Web Source 8

The political cartoon by Lisa Benson is a prime example of the ridicule function in satire. The cartoon depicts two women sitting on a sofa, one maturely reading a newspaper while the other holds an empty heart-shaped box labeled "Obama" and expresses giddy hopefulness despite the box being empty.

3. Humor

In this satirical form, humor acts as an important underlying linguistic aspect, which helps in expressing the criticisms and social commentaries of a certain society in a funnier and an eye-catching way Simpson (2003)

Exaggeration, various modes of humour, composure, complex thought, and revelation are important means of how satire is communicated. Quintero (2007) says, "Humor permits satirists to criticize the societal norms and institutions in a way that is both sharp and funny; thus, their message becomes more palatable for the audience" (p. (27).



C10: Web Source 10

4. Social Commentary

Such social commendation in satire is preimmunized when Quintero (2007) says, "Satirists use a wide range of caricatures and parodies to make the criticism for subverting the dominant ideology, and they gain the insight that socio-structures may have gaps or contradictions" (p. 35).



C11:

This satirical cartoon serves as an effective social commentary on the influence of parental behavior and habits on children's development. The contrasting depictions of the two mothers and their

children humorously highlight how kids tend to mirror the actions they observe from their parents. The mother engrossed in reading a book has instilled the same love for reading in her child, while the mother fixated on her smartphone has inadvertently passed on that digital obsession to her own child.

3.4 Models of Satire

3.4.1 Pragmatic Models of Satire

3.4.1.1 Conversational maxims

Implicature, the term was coined by philosopher Paul Grice, is the implied or suggested meanings that go beyond the literal meaning of a statement. In the satire's content; implicature is of a great importance since it uses critiques, social commentary and humour. Satirists frequently deviate or rile up the four maxims of considering the conversation, to set an implicature that disparages norms and traditional norms Quintero (2007).

Maxim of Quality (Truthfulness): In a satirical cartoon, a politician is depicted making a blatantly false statement, such as "I have never lied to the public." By violating the maxim of quality, which expects truthfulness, the satirist implies that the politician is dishonest and untrustworthy, critiquing their lack of integrity and credibility.



C4: Web Source 4

Maxim of Quantity (Informativeness): In a satirical sketch, a character might provide an excessive amount of unnecessary detail or information, violating the maxim of quantity. This exaggerated verbosity could imply a critique of bureaucratic inefficiency or the tendency to obfuscate through excessive wordiness.



C5: Web Source 5

Maxim of Relevance: In a satirical advertising parody, which is deliberately witnessed non-adherence of the expected content by the narrative, the same may have irrelevant or absurd information that has nothing to do with the product being advertised.



C6: Web Source 6

Maxim of Manner (Clarity): In a satirical poem or song lyrics, the language might be intentionally ambiguous, obscure, or disorderly, violating the maxim of manner which expects clarity and brevity.



C7: Web Source 7

The cartoon satirizes the ambiguity and lack of clarity in political rhetoric through a deliberate violation of the maxim of manner. The statement "Yes honey, we can keep the house" uttered by Barack Obama is intentionally ambiguous, as it is unclear whether he is referring to their private residence or the White House.

3.4.1.2 Politeness Strategies in Satire Politeness strategies, as outlined by linguists like Penelope Brown and Stephen Levinson, are ways of mitigating potential face-threatening acts (FTAs) and maintaining social harmony. However, in the context of satire, these strategies are often subverted or employed ironically to achieve the opposite effect – (Quintero, 2007).

Bald on-record strategy Satirists may employ the bald on-record strategy, which involves making direct and unambiguous critiques or insults without any attempt at politeness or mitigation. This strategy can be used to challenge authority or established norms in a confrontational manner.

Negative Politeness Strategy Satirists can also employ negative politeness strategies, which are indirect or that they don't want to impose on people. In the satire, a writing may sharpen or exaggerate its emotional impact as satirists often write for a social purpose beyond entertaining and aim to understand and criticize power structure behind the society (Quintero, 2007).

3.4.1.3 Impoliteness Strategies in Satire

The 'impoliteness strategies' are popular because they are deliberate face-threatening acts that are designed to directly challenge, criticize or ridicule individual, organizations, or social norms (Simpson, 2003).

Bald on-record impoliteness

Satirists could apply straight on-record impoliteness, which means making utterances in a harsh and straightforward manner with no filter. This idea can be employed either in a direct attempt to overthrow power or in social environment changes.

Sarcasm and mock politeness

In this way, satirists can also use sarcasm and mock politeness that translate as insincerity or exaggerated politeness as a way of expressing criticism or contempt (Quintero, 2007).

3.4.1.4 Clarification Devices

As satirists use many types of devices for their clarifications, they not only enhance their critique impact but also contribute to the social commentary and the humor. These gadgets aid in clarifying the intended meanings and messages that are delivered by the use of satire.

1. Simile

An example which illustrates the contrast between two disparate concepts using 'like' or 'as' is simile. When similes are used to compare things in satiric texts, the sharp contrasts and clarifications in the satirist's opinion and message may become even more evident. Simpson (2003) adds that "Satirists often use simile as a way of making their targets or critiques more concrete and accessible to the audience. " (p. According to Quintero (2007),

2. Irony

Irony, the clarification tool in satire, relies on words and language to express the meaning of each sentence that is the reverse to what is normally understood. Irony can be used as a clarifying device by indicating the contradiction between the outer meaning and the actual, often criticizing, subtext (Quintero, 2007). For instance, Abrams and Harpham (2015) argue that "Satire, by its very definition, makes use of irony. Its target is critically undermined by the exact opposite of what is expected".

3. Metaphor

Metaphor is a clarifying tool that makes a direct comparison between two things that are not usually compared, but it does not use the words "like" or "as. In satire, metaphors can help simulate and amplify complex notions or findings of society in a much convenient and effectual process (Simpson, 2003). Abrams and Harpham (2015) posit that "being symbolic, metaphor in satire can depict the underlying meaning or significance of the satirist's message, making it memorable and vivid to the viewers.

3.4.1.5 Emphatic Devices

Satirists like their messages to be taken; they use different ways of emphasis in order to bring to the forefront any specific issue or comment they care about.

1. Rhetorical Questions (RQ)

Rhetorical questions are not questions that are supposed to be answered directly, but rather are used to make a point or show the message. Through satire, rhetorical questions can be applied to underline the absurdity of a certain situation or to force the audience to question their assumptions (Quintero, 2007).

2. Overstatement

The overstatement, which is also called the hyperbole, is the act of exaggerating a statement or idea in order to stress its importance or to make the audience laugh. Through satirical techniques, the exaggeration can be employed to underline the ridiculousness or the seriousness of a certain problem or a person(Simpson, 2003).

3. Understatement

The opposite of overstatement is the understatement, which is the diminishment or the understatement of a situation or an idea. In satire, understatement can be used to make a comical effect or to subtly stress the seriousness of the problem (Quintero, 2007). According to Abrams and Harpham (2015).

3.5 The Eclectic Model

The model proposed in this study is an eclectic model composed of two wings. The first wing is divided into two sections: the types of satire and the functions of satire.

The types of satire section focuses on identifying the overarching style and approach of the satirical representation, categorizing it as Horatian (employing a gentle, humorous tone), Juvenalian, or Menippean (incorporating a diverse blend of styles and perspectives).

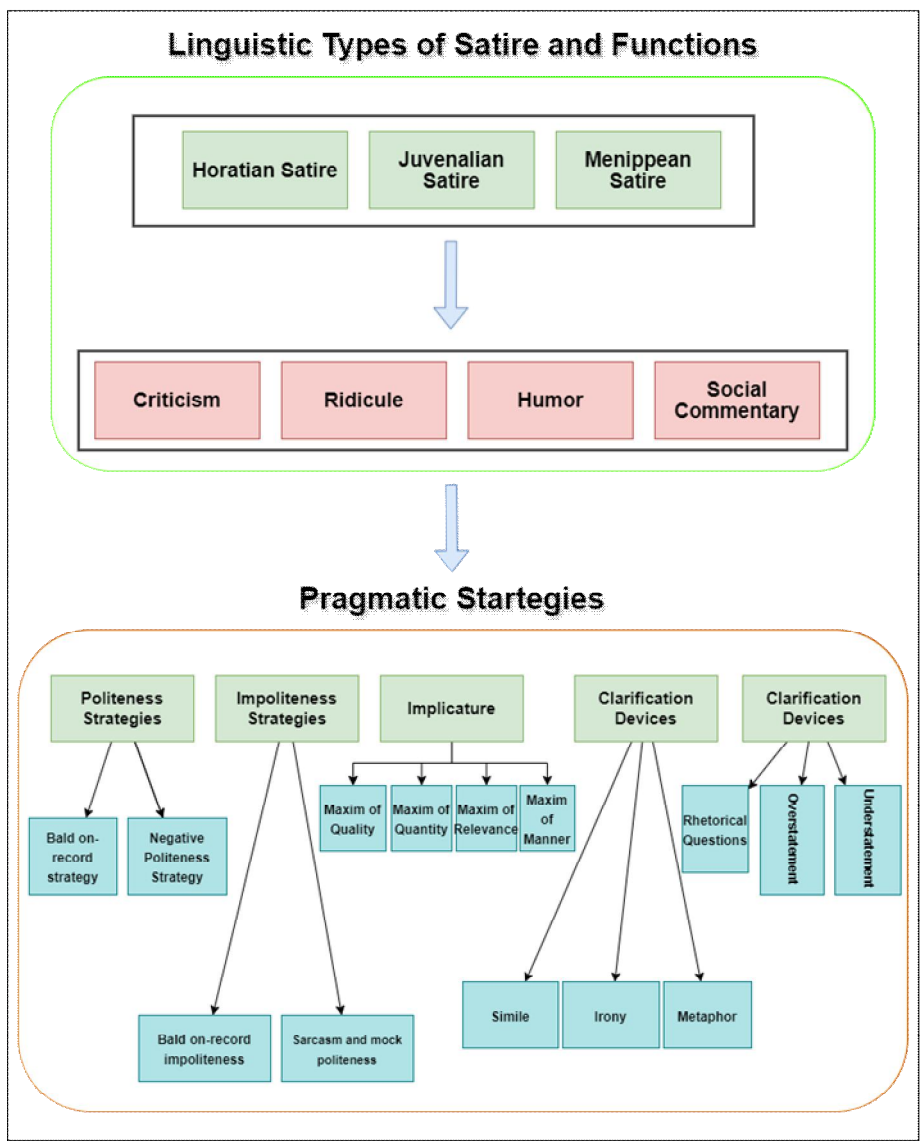
The functions of satire section examines the broader purposes served by the satirical work, such as criticism ,ridicule (mocking or belittling the target), humour (conveying critiques in an entertaining manner), or social commentary .

The second wing of the model consists of five pragmatic strategies: The techniques of politeness, impoliteness, implicature, clarification devices, and emphatic devices.

To further elucidate the eclectic model proposed in this study, a visual representation is provided in Figure 3.1. This diagram illustrates the two interconnected wings of the model: the first wing comprising the types of satire and functions of satire, and the second wing encompassing the pragmatic strategies and their corresponding devices.

Figure 3.1 *An eclectic model for the pragmatic analysis of satire*

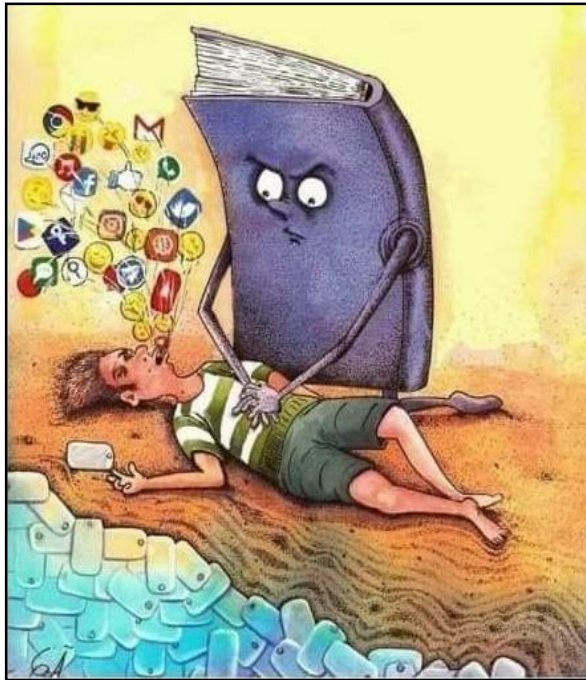
The Eclectic Model of Satire



For the sake of the workability of the model see the analysed example below.

3.4 Sample of Analysis

Figure 3.2



Cartoon 8:

<https://pbs.twimg.com/media/GJW1pOWXMAAt1JO?format=jpg&name=900x900>

The Satirical image shows a man that has lost his consciousness and laid on the ground because of the excessive use of social media. And there is a book that has human facial expressions and hands that the tries to revive the unconscious man. As the book reviving, social media icons are getting out of the person mouth may suggest that books can help getting rid of the impact and influence of social media on human.

Type of Satire

Based on the description provided, the satire depicted in the illustration aligns with elements of Horatian Satire. In this satire, the portrayal of a man losing consciousness due to excessive social media use, juxtaposed with the image of a book attempting to revive him, suggests a playful and light-hearted critique of society's over-reliance on technology and social media platforms.

Functions of Satire

The satire has various objectives, such as the criticism and social commentary. The drawing of a man who has been unconscious by being too much on social media, which is a way of criticizing the society that is obsessed with technology and the bad effects to the human being is shown in the picture.

Pragmatic Strategies

1. Implicature (the four maxims)

Maxim of Quality (Truthfulness): The satirist intentionally violates the maxim of quality by portraying a very exaggerated scenario, where the social media "icons" literally come out of the mouths of the individual. This breach of truthfulness is a subliminal critique of the gap between the perceived social media benefits and its actual harmful impacts on the person.

Maxim of Quantity (Informativeness): The satire makes use of a lot of visual information, through the social media icons spilling out from the unconscious man's mouth in a chaotic and overwhelming way. The violation of the maxim of quantity is the criticism of the overuse and the lack of the control of the social media, which can lead to the state of the mental and physical tiredness.

Maxim of Relevance: The presence of the personified book, which is striving to "revive" the person, is a violation of the maxim of relevance. This incongruous element indicates an implication that books, which are the embodiment of the old forms of engagement and knowledge, can be an agent to fight the social media.

Maxim of Manner (Clarity): The satirist depicts the scene in a disorderly and exaggerated fashion, with the social media icons and the book's anthropomorphic features. This breaking of the maxim of manner shows the criticism of the lack of clarity and coherence that can be caused by the excessive social media usage, thus, creating a state of the cognitive and emotional disarray.

2. Politeness Strategies

Bald on-record strategy: The satirist uses a bald on-record strategy where he directly addresses the problem of social media

addiction and its consequences without making any attempt to moderate or to tone down the critique.

Negative Politeness Strategy: The personification of the book with its concerned look and its attempts to revive the unconscious person can be viewed as a form of negative politeness strategy.

3. Impoliteness Strategies

Bald on-record impoliteness: The exaggerated and unflattering depiction of the individual, overwhelmed by the social media "icons," represents a form of bald on-record impoliteness. This direct and unmitigated critique of the individual's excessive social media usage aims to shock the audience and highlight the severity of the issue.

Sarcasm and mock politeness: The personification of the book, with its human-like features and attempts to "revive" the individual, can be interpreted as a form of sarcastic and mocking politeness. This ironic portrayal of the book as a benevolent caretaker subtly undermines the perceived superiority of social media, suggesting that traditional forms of engagement may be more effective in addressing the individual's well-being.

4. Clarification and Emphatic Devices

1. Clarification Devices

Simile: The depiction of social media icons emerging from the man's mouth serves as a simile, likening the consumption of social media to a suffocating or overwhelming force.

Irony: The irony lies in the juxtaposition of the man rendered unconscious by social media, a supposedly modern form of communication and connection, and the attempt to revive him using a traditional medium such as a book.

Metaphor: The book's personification and its efforts to "revive" the individual serve as a metaphor for the potential of traditional forms of engagement, such as reading and intellectual discourse, to counteract the negative impacts of social media addiction.

2. Emphatic Devices

Rhetorical Questions (RQ): The satirical illustration does not employ any explicit rhetorical questions, but the viewer may be

prompted to ask themselves questions such as, "Is our over-reliance on social media leading to a detachment from reality?" or "Is social media consuming us?" or "Can books save us from the digital age?"

Overstatement: The exaggerated portrayal of the man losing consciousness due to social media use serves as a form of overstatement, amplifying the message and drawing attention to the perceived dangers of technology addiction.

Understatement: The relatively calm and composed appearance of the personified book, in contrast to the chaos surrounding the unconscious individual, can be seen as a form of understatement.

Conclusions:-

1. The analysis confirms that the pragmatic structure of satire in the examined cartoons is indeed composed of conversational implicature, politeness, and impoliteness strategies.

2. The study confirms that the pragmatic structure of satire is actualized through various maxims and strategies(politeness ,impoliteness, implicature, metaphor and overstatement emerged as key strategies in actualizing the pragmatic structure, understatement and clarification devices are the most clear pragmatic strategies used to analysis the data).

3. The analysis strongly supports Hypothesis 3, confirming that there are indeed common pragmatic strategies utilized across the selected magazine cartoons.

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