A Pragmatic Study of Political Caricature

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Abstract

Writing is the most common means of expression, but it is not the only one. Caricatures use satirical images as a means of expressing opinions. Caricatures as a word is derived from the Latin root Cairacate, which means: exaggeration and overloading something more than its capacity. The political caricature sarcastically criticizes the political situation, as it is born from the womb of the suffering of the citizens.

This paper investigates the concept of political caricature through the lens of pragmatics. Because caricatures conceal additional meaning beyond what they literally and visually show, it would be appropriate to investigate them from a pragmatic standpoint. Twenty American political caricatures are dissected and examined through the lenses of Grice's inferential theory, Grice's maxims, speech act theory, humour, irony, and rhetoric.

According to the findings of the research, caricatures are composed of a variety of indirect speech acts such as an insult, a promise, blame, and inquiry, amongst others. In addition, the chosen caricatures offer conclusive evidence that politicians routinely disregard the paramount importance of quality and sincerity in their language. Exaggeration, a key component of caricature, is the preeminent tactic utilized in comedic writing and performance today. The function of ludic is at the heart of irony. In the end, the caricaturist is successful in convincing his audience through the use 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 art form, has basic structures, attributes, and functions which prove universal as noted by (Rivers, 1991, p. 7). 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, p. 27).

Many have defined caricatures as grotesque, physiognomy, and cartoons, yet (Rivers, 1991, p. 5) defines it as " the artistic use of deformation for satirical purposes". Over recent years, there has been a considerable account of interest in caricatures, however, these were limited to semiotics, history, philosophy and psychology. On the other hand, studies from pragmatic perspectives as a language remain short. Accordingly, the researcher attempts to find answers to the following questions:

1. What are the different kinds of speech acts that are used in political caricatures?

2. To what extent do politicians observe Grice's Maxims as presented in caricatures?

3. What are the most pragmatic strategies of humour used in political caricatures?

4. What are the persuasive techniques utilized by caricaturists to convince their readers about a certain event?

2. Caricatures: Definition and Features

Caricatures refer more specifically to a style or technique of exaggerating or distorting the subject (Moores, 2011, p. 13). A large number of features are coined with caricatures; however, expression, exaggeration, symbols, and stereotypes are the most principal features.

Cartooning and caricature rely heavily on expression. Cartoons are caricatures, so the facial expressions depicted in them are also exaggerated. The most common emotions

portrayed in caricatures include shock, wrath, focus, a smile, a sneer, pain, humour, ineptitude, tears, joy, and satisfaction (Smith, 1941, p. 35).

Smith (ibid.: 35-40) distinguishes each expression and notes that each one has characteristics that differentiate it from the rest. Exaggeration, on the other hand, is the life of a caricature. The three forms of exaggeration in a humorous drawing are exaggeration of form, exaggeration of expression, and exaggeration of action (Ibid.). In any caricature, there is an exaggeration of a person's distinctive features, defective or otherwise.

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 sharing 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 the air, and fingers spread wide apart (Ibid.: 47).

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

Another feature is "the use of stereotypes". Cartoonists cannot do their work without stereotypes, the visual short-hands understood by their readers, who are members of a shared community. Caswell (2004: 20) defines a Stereotype as "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 Used in Caricature

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

The first technique is distortion. It 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, t can be stated that caricatural distortion is an innately negative technique which exists in a wide range of intensities (Ibid.).

Distorting the appearance of a subject is the most obvious and the easiest to execute of all types of caricature, and thus, is the most commonly employed by cartoonists (Ibid., p. 11).

The main difference between standard portraiture and caricatural portraiture, regardless of the subject is that caricature emphasizes features that deviate from the norm to an intentionally embarrassing degree (Rivers, 1991, p. 14)

Rivers (Ibid. p. 59) states that the caricatural distortion of space was unknown in the visual arts before the twentieth century. Caricatural distortion of time manifests itself with even greater frequency than a distortion of space. Without resorting to words, a caricature may depict a patient at the doctor's office waiting area as a skeleton with cobwebs connected to him. Rivers (Ibid. p. 69) concludes that spatial and temporal caricatures serve the larger objective of artificially drawing attention to the context of the satirized object.

In addition to distortion, labelling is the practice of writing the names of the participants directly on their corresponding characters (Guigar, 2005, p. 179). Caricaturists often label objects or people to make it clear exactly what they stand for. A further technique is "analogy". An 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.).

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, p. 15).

3. Caricature: Pragmatic Perspective

There are several theories developed within the domain of pragmatics, and 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 several pragmatic notions.

3.1 Speech Act Theory

Levinson (1983, p. 238) notes that one of the very influential systematizations of Austin's work is Searle's theory of speech acts Any study of communication must take into account the nature of speech acts in discourse. Feteris et al. (2011, p. 72) argue that political caricatures can be analyzed in terms of a critical discussion, consisting of a sequence of indirect speech acts presenting an indirect stance and indirect arguments using visual methods. Thus, caricatures play a major role in expressing these speech acts.

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 utilizing the following five types of utterance (Briggs, 2011, p. 352). These types are representatives, directives, commissives, expressive, and declarations.

3.2 Felicity Conditions

Searle (1971, p. 40) 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 'Propositional Content Conditions' which are concerned with what the speech act is about, 'Preparatory Conditions' which state the real-world prerequisites for the speech act, 'Essential Conditions' which define the act being performed, and 'Sincerity Conditions' which specify the required beliefs, intentions and desires of the speaker as they are expressed in the performance of an illocutionary act (Lyons, 1977, pp. 733-4).

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

(1) A: when do you want this order?

 (2) B: Yesterday! (Ibid.).

3.3 Inference and Intention

According to Bach and Harnish (1979), the theory of inference targets to capture literal and non-literal speech acts (Bach & Harnish, 1979). 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.) argue that unless the illocutionary force is recognized by the addressee no speech act is recognized. They conclude that the inferencing process begins with the recognition of the speaker's intention based on mutual understanding between the speaker and the hearer. Finally, it is possible to say that the inference process relies wholly on the existing facts that have already been established, as well as on the context that already exists.

3.4 Grice's Theory of Implicature

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. 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) (Brasdefer, 2008, p. 11).

Grice's theory of implicature depends heavily on the maxims he introduced, i.e., the maxim of quantity, quality, relevance and manner. For Grice adhering to the cooperative principle (henceforth: CP) and abiding by the maxims represents the normal assumption in the production and interpretation of utterances. Nevertheless, Grice's prime interest in the CP and maxims is 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) fulfils 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, p. 10).

3.5 Humour

Caricatures are intended to be funny, and many of them actually are. A newspaper or magazine caricature is almost guaranteed to get a giggle from the reader. Rhodes (2005, p. 14) mentions that not all caricatures are humorous some are hardly amusing, especially those addressing a special cause such as ethnic caricature.

Humour is embedded in caricatures as a hidden transcript that represents the power spoken behind the back of the dominant. Accordingly, Mulkay (1988, p. 202) states that political caricatures acquire 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.

When used appropriately, humour can soften even the harshest and most rabid political critique into witty and biting satire. However, humour is all that stands between our politicians' poisonous bickering and a return to normal discourse (Cagle & Fairrington, 2007, p. 5).

3.5.1 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, p. 78) classifies humour according to content as follows, and these types will be adopted in the model of analysis. Generally speaking, jokes are classified into aimed and innocent. Jokes are directed if they convey sexually motivating or mocking undertones. If the humour doesn't have malicious intent, then it's innocent. There are two sources of innocent humour. The "natural" variety, where the humour arises normally and unintentionally, and where one's ability to understand and appreciate it within its context. The second kind, "contrived," is a product of the humorist's imagination. Jokes that come naturally reflect reality, while those that are constructed show the world as it is imagined (Wilson, 1979, p. 160)

Gurewitch (1957, p. 99) states that "gallows" jokes carry the function of making life and calamity compatible. The other type, "sick jokes", is a pathological variety of gallows jokes. The black joke is a synonym for "comedy". Within this domain Gurewitch (Ibid.) introduces what is called black humour, dealing with the unpleasant or dark side of life, death, and people's problem.

3.5.2 Humour Techniques

According to Liao (1998, p. 30), the strategies of humour 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.).

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 (Ferrar, 1993, p. 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's conditions.
3. The violation of Grice's maxims.
4. The violation of the regulative rules of the illocutionary acts.

3.6 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, 1970, p. 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".

3.6.1 Functions of Irony

Many theorists have put forward several functions for irony. However, the most suitable functions of irony that may benefit the current study are those illustrated by Hutcheon (1995). He (Ibid.: 43) presents the functions on a scale starting from the least effect both in tone and inferred motivation, up to the maximal argumentative areas where irony is generally accepted as a strategy of incitement and polemics.

These functions include, "Reinforcing", which means the familiar intentional use of irony as being used to underline a point in a discourse, "Complicating" which calls for the richness of interpretation, "Lucid" which relates to teasing and playfulness as well as to irresponsibility and trivializing, "Distancing" which indicates the "refusal to be pinned down", "Self-Protective" in which irony is seen as a kind of defence mechanism, "Provisional" which entails the disapproving associations with the evasiveness of equivocation, hypocrisy, duplicity and deception, the "Oppositional" functioning of irony, which indicates insults, transgression, and offence, the "Assailing" function which entails an attack or a leaping on something, and the last function is the "Aggregative" function. In its negative sense, it excludes what is in groups. On the other hand, the positive sense indicates inclusion (Ibid. p. 44-53).

3.7 Rhetorical Devices and Caricature

The invention is the source or starting part for the drawing and maybe political commonplaces, literary or cultural allusions, situational themes and/or personal character traits. When the 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 (Caswell, 2004, p. 19).

In terms of rhetorical devices, persuasion is an important aspect of caricatures that must be illustrated and given its due. Borchers (2013, p. 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. The 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 art 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 are outlined in the following table (Ibid.: 40)

Concept	Terminogy	Definition
Types of persuasion	Deliberave Forensic Epideict	Determine future action Prove past action Praise or blame a person event
Artistic roof	Ethos Pathos Logos	Proving the persuader's redibility Appealing to the udience's emotion Using logical reasoning

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

Furthermore, caricatures 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 use the technique of humorous metaphor at some time. Hence, metaphor is created and works in caricature (Rivers, 1991, p. 107).

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 advertisements, symbols, myths, dream interpretations, interpretations of history, politics and foreign policy, morality, social institutions, social practices, and finally, gestures and multimodal metaphors (Köveces, 2010, p. 63).

Often metaphor in caricature is created by an act of partial substitution. The choice of exactly what is to be substituted and to what degree falls to the artist/writer (Rivers, 1991, p. 109).

Pictures often visually embody conceptual metaphors. A common metaphor is a personification. 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 (Köveces, 2010, p. 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

To achieve the aims of the study, the eclectic model is introduced to analyze the collected data. Each caricature is analyzed in terms of the Searle-Grice model, Irony, Humour, and rhetorical Devices:
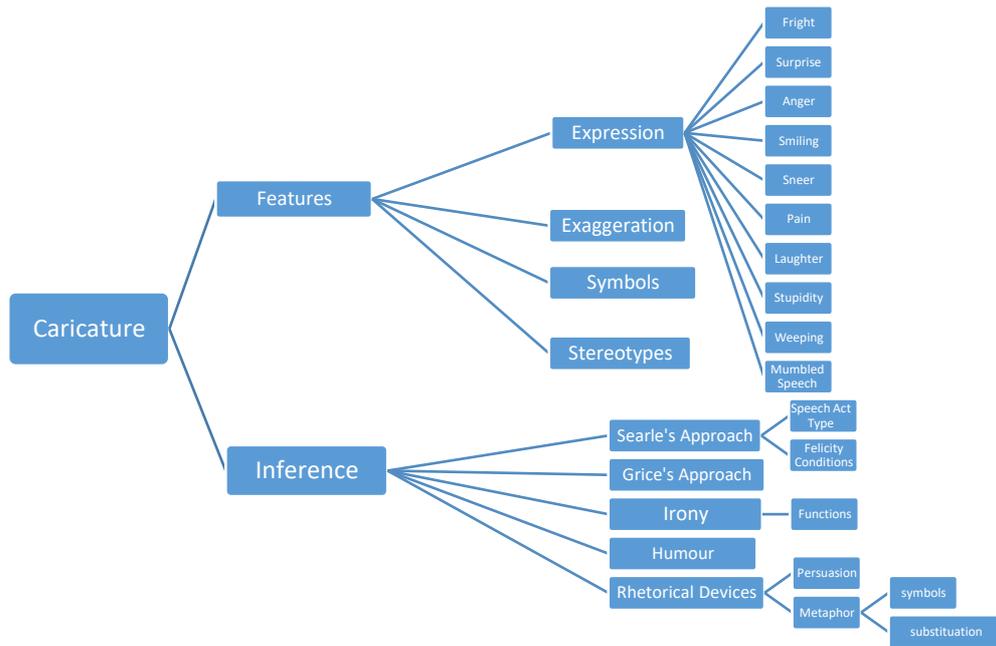
Fig (1) The Model of Analysis

4.2 Selected Political Caricatures

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

Situation (1):
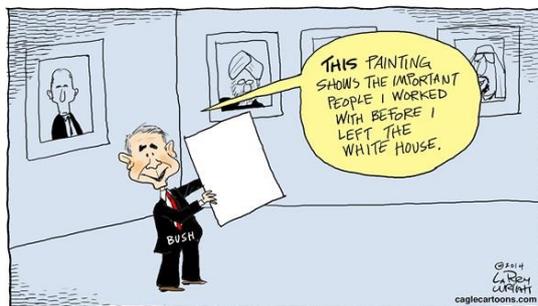
According to the model developed, this caricature is analyzed as follows:

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 exhibit, which is called '' The Art of Leadership'', where he represents all the leaders that he worked. In this situation, Bush picks an empty portrait and names 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 has 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, is comparison, which is manifested in the use of metaphors. Second, exaggerations. Third, is targeted humour, which is manifested via the use of stereotyping. Fourth, is a 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 using pathos because the situation appeals to the audience's emotions. 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:

a. The word **Trump** in the newspaper: refers to the presidential candidate Donald Trump.

b. The donkey refers to the democratic politicians.

c. 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 based on 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 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 because it mocks a certain victim.

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

Rhetorical Devices:

Two rhetorical devices are used. First, metaphor is used using symbols. Second, persuasion is used through pathos, which appeals to 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 a comic figure. Here Barak Obama's face is exaggerated; big ears, a large mouth, and a long chin.**

3. **Symbols: the ISIS flag represents terrorism, the empty can represent the government's debts, Obama care, is a healthcare reform law, "keystone" refers to a project of building an oil pipe, which Obama sees 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 of blatantly disregarding the company's financial problems which led to its bankruptcy.**

4. **Stereotype: the ISIS flag signifies 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 $ debt, 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 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 a speech act.
3. (ECs): in this situation, Obama is committed to the belief that he is taking the right path, which others will take.
4. (SCs): here Obama violates this condition, for he is 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 as a 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.
Function(s): The first ironic function is ''oppositional'' because it depends on whether the audience like Obama's Policy or not. The second function is ''ludic'', which is performed on the negative aspect by showing the triviality of Barak Obama.
Rhetorical Devices

    First, metaphor. In this situation, the metaphor is manifested using symbols. Secondly, persuasion, which is manifested utilizing '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 to vote for her in the 2016 election. The type of inference used here is both PCI and Presupposition.

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

    c. **felicity conditions:**

    1. **PCCs:**
       - **Clinton addresses 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.

Grice Maxims:
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 Statistical 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%
Epideictic	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 different speech acts, and this verifies the first hypothesis.

3. The majority of caricatures violate the PCs with a 25% percentage of occurrence and the Scs 50% percentage of occurrence for each. The high percentage of the violation of the sincerity condition signifies that political caricatures highlight the dishonesty and corruption of politicians.

4. The quantity and quality maxims have the highest percentage of the occurrence. 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 a 50% percentage of occurrence for each.

6. It is concluded that caricaturists use humour employing all five strategies explained earlier, however, the highest strategy used is an 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 using pathos, which appeals to the audience's emotions. The central type of persuasion manifested in political caricatures is epideictic with a 50% percentage of the occurrence. This leads to the conclusion that politicians either praise themselves or blame others for their mistakes.

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الـــملخَّص

تعد الكتابة الوسيلة الاكثر شيوعا في التعبير, لكنها ليست الوحيدة. اذ ان الكاريكاتير يستخدم الصور الساخرة وسيلةً للتعبير عن الراي. الكاريكاتير هي كلمة مشتقة من الجذر اللاتيني Cairacate و التي تعني: غرابة الاطوار لدى الاشخاص و المبالغة وتحميل الشيء أكثر من طاقته ، أي المغالاة. الكاريكاتير السياسي ينتقد بسخرية الوضع السياسي اذ انه يولد من رحم معاناة المواطن.

تهدف الدراسة الحالية الى تقصي مفهوم الكاريكاتير السياسي من خلال عدسة البراغماتية. نظرًا لأن الرسوم الكاريكاتورية تخفي معنى إضافيًا يتجاوز ما تظهره حرفيًا وبصريًا ، سيكون من المناسب التحقيق فيها من وجهة نظر براغماتية. تحلل الدراسة الحالية عشرين رسما كاريكاتوريا سياسيا أمريكيا من خلال تقصي البيانات عم طريق نظرية Grice's theory of Maxims ، ونظرية أفعال الكلام ، والفكاهة ، والسخرية ، والبلاغة.

وفقًا لنتائج البحث ، تتكون الرسوم الكاريكاتورية من مجموعة متنوعة من أفعال الكلام غير المباشر مثل الإهانة والوعد واللوم والاستفسار ، من بين أمور أخرى. بالإضافة إلى ذلك ، تقدم الرسوم الكاريكاتورية المختارة دليلاً قاطعًا على أن السياسيين يتجاهلون بشكل روتيني الأهمية القصوى للجودة والصدق في لغتهم. إن المبالغة ، وهي عنصر أساسي في الكاريكاتير ، هي الاستراتيجية البارزة في الكتابة والأداء الكوميدي اليوم. و في النهاية ، نجح الكاريكاتير في إقناع جمهوره من خلال استخدام pathos, ethos, and logos.

الكلمات المفتاحية: التداولية, الكاريكاتير السياسي, افعال الكلام, الفكه, البلاغة, الاقناع.