A Pragmatic Study of English Caricatures

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Abstract

Caricatures are depictions, whether written or visual, that emphasize or exaggerate particular traits or attributes of a person, thing, or circumstance. This research is concerned with analyzing caricatures pragmatically. This research aims to investigate the illocutionary and perlocutionary acts of some selected caricatures according to Searle's (1979) and Leech (1983) classifications, as well as the types of implicatures used by the cartoonists and the Grice's maxims violated by them. The researchers hypothesize: First, pragmatic aspects are important in interpreting and understanding caricatures. Second, the ideas included in the texts and images of the caricatures are interpreted and understood differently by different readers. The data used in this research are selected from different English newspapers, magazines and websites. Finally, researchers have concluded that pragmatics is very important for the interpretation of caricature art, and a single caricature may have different interpretations and different effects on the readers.

Keywords: Caricatures, Pragmatics, Speech Acts, Implicature

دراسة برغماتية لرسوم الكاريكاتير الإنكليزية

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ملخص البحث:

الرسوم الكاريكاتورية هي صور ايضاحية مكتوبة أو مرئية ، تشدد أو تبالغ في سمات أو صفات معينة لشخص أو شيء أو حالة ما. يعنى هذا البحث بتحليل الرسوم الكاريكاتورية تداولياً, الهدف من هذا البحث هو أستقصاء أفعال مؤدى الكلام والتأثير اللغوي التنفيذي لبعض الرسوم الكاريكاتورية المختارة وفقًا لتصنيف(1979) Searle وتصنيف Leech (1983) ، فضلاً عن معرفة أنواع التضمينات التي أوردها رسامو الكاريكاتير واحكام غرايس التي يخرقونها. يفترض الباحثان: أولاً ، أن الجوانب البراغماتية مهمة في تفسير وفهم الرسوم الكاريكاتورية. وثانياً ، أن الأفكار الواردة في نصوص وصور الرسوم الكاريكاتورية تفسر وتفهم فهماً مختلفاً من قارئ لآخر. تم اختيار البيانات في هذا البحث من الصحف والمجلات الإنجليزية المختلفة. خلص الباحثان إلى أن الجوانب البراغماتية مهمة جدًا في تفسير فن الكاريكاتير ، وقد يكون للكاريكاتور الواحد تفسيرات مختلفة وتأثيرات مختلفة على القراء.

الكلمات المفتاحية: الرسوم الكاريكاتورية ، البراغماتية ، أفعال الكلام ، التضمين.

1. The Concept of Caricature

In the quest for definition, two notions deserve special consideration. Exaggeration is one example: a caricature often exaggerates the features of its subject. The second is individuation: a caricature usually exaggerates to distinguish a person from his peers. Exaggeration and individuation alone promise to untangle the difficulties outlined above. Only in a symbolic representation where one may also tell the truth does exaggeration appear to be a significant concept. This could light on the caricatures' reliance on and relationship to a realistic portraiture tradition. Individuation requires that the caricature stays faithful to the subject's physiognomy on some level, expressing the intuitive understanding that mere distortion, as in a child's cartoon monster, is not caricature. (Perkins, 1975:1).

A caricature is a depicted image that shows the features of its subject through artistic drawings that are simplified or exaggerated. Caricatures are mostly used in newspapers to express political commentary and editorial opinion and in magazines for social humor and visual wit. Nowadays, the vast majority of caricatures can be found on the Internet. Caricature is a distorted representation of an individual, thing, or event. A prominent feature of the subject of the caricature is usually exaggerated. Parts of the human body are replaced by characteristics of animals, birds, or vegetables, or animal behavior is analogized (Lewis et al., 1998: 321, 328).

2. Characteristics of Caricature

Certain caricature aspects must be explained in order to clearly comprehend the language of caricature:

a. Expression

Expression is crucial in cartooning and caricature. A cartoon's expression is inflated, much like the drawing itself is inflated. Fear, surprise, wrath, attention, smile, sneer, pain, laughter, foolishness, sobbing, anticipation, and contentment are the most commonly utilized expressions in caricatures. (Smith, 1941:35).

b. Exaggeration

A cartoon or caricature's life revolves around exaggeration. Exaggeration of form, emotion, and action are the three types of exaggeration in a comic drawing (Rivers, 1991: 35).

According to Rhodes (2005:13), the emphasis on flaws was key to Carracci's concept of caricature and appears in other early texts on the subject. Any caricature exaggerates a person's distinguishing features, whether they are flawed or not.

c. Stereotype

Stereotypes, the visual shorthands that are understood by their readers, who are members of a shared community, are essential to cartoonists' ability to execute their work. The word stereotype has its origins in a metal printing plate made from a mold or matrix. In light of this, Caswell (2004:20) provides a different definition of stereotypes, stating that a stereotype is something that lacks individuality or variation.

Caricaturists, according to Childs (2004: 59), rely on stereotypes, or what she refers to as "recognizable cultural types," to compare various people and cultures. She also describes stereotypes as an "abstraction" (Ibid.: 61), a notion that has gained widespread acceptance without being tested by personal experience. She makes a humorous connection because, as she argues, stereotypes are easily identifiable (Ibid). [See: Childs (2004) for other examples of how stereotypes and caricatures are related.]

Cartoonists can quickly convey complicated ideas and identities thanks to readers' constant and persistent perception of stereotypical visual representations. According to Apple (1992:27), "late nineteenth-century cartoonists experimented with the reduction of vital cues until one or two minimal tags of identity- a straight razor, watermelon, and chicken for African Americans, and a curved tobacco pipe with meerschaum bowl for a German- served as escutcheons affording instant recognition of a nationality or ethnic group" (Childs:2004: 59).

The artist, no less than a writer, requires a language before starting to create a "copy" of reality, according to Gombrich (1969: 344). The aim of the representation and the standards of the society in which it is used cannot be separated from the manner of representation. The aim of a representation and the standards of the society in which it is used cannot be separated from the manner of representation.

According to Caswell (2004: 20), a cartoon by Ellison Hoover from the Life magazine's 24 August 1924 issue titled "Old Jokes Come Home" makes use of 31 cartoon stereotypes, such as the oblivious professor, the mother-in-law, the cannibal boiling a missionary in a big pot, the irate wife brandishing a rolling pin, and others. Every reader would have

understood these jokes because they were common in comic strips of the day. This pervasive standardization can be partly attributed to the fact that many periodicals established "bullpens" for artists, where cartoonists, illustrators, and courtroom artists collaborated and shared methods. These graphically encoded jokes may be more common because of the tremendous success of cartoon correspondence courses, which encouraged their pupils to use them.

d. Symbols

According to Baigrie (1996: 1), the illustration becomes a potent, epistemological tool when symbols are incorporated into the caricature to designate the objects that are shown. According to Gadalla (1998:67), caricature uses symbols to symbolize concepts, ideas, thoughts, etc. Examples include Uncle Sam, the Russian Bear, the British Bulldog, etc. It is vital to realize that the caricature will be completely nonsense if the reader does not understand the symbols used by the cartoonist.

e. Labelling

Caricatures are frequently used to mark objects or persons to make it clear what their characters stand for. In a political caricature, every word or statement is a significante. Labeling occurs when cartoonists plainly state what they feel and think. Some cartoons employ labels to illustrate the technique, while others utilize human organs and other things to convey specific points (Werner, 2004).

f. Analogy

An analogy is a comparison of two distinct items that share comparable characteristics. By comparing a hard topic or situation with a more familiar one, caricatures

may help their readers view things in a new light, for example, by comparing a current condition or occurrence to a period in history (Walker, 2003: 16-17).

g. Irony

The irony is the difference between the way things are and how they should be or are intended to be. Caricatures frequently employ irony to communicate their opinions on a subject. They employ irony to stress an idea as it highlights the problem's ridiculousness or foolishness (Sorokin & Tarasov, 1990:184).

3. The Concept of Pragmatics

According to Mey (2007: 4), pragmatics takes into account "extra-syntactic and extra-linguistic elements. According to him, pragmatics is the study of language users in their social circumstances. Different linguists have defined pragmatics in different ways.

According to Levinson (1983: 6), pragmatics can be conceived of as follows: First, the study of particular principles will illuminate why a given set of phrases is aberrant or inconsistent with reasonable utterances. Because it lacks context, a sentence like "Please come there!" is regarded as unorthodox or irregular. Second, according to Levinson (Ibid:7), pragmatics is the study of language from a functional perspective. That is, it seeks to explain the various aspects of a linguistic structure by referencing extralinguistic pressures and causes. Depending on how pragmatics is defined, it may be necessary to set linguistic pragmatics apart from other fields that are connected to functional approaches to language. For example, these fields include sociolinguistics and psycholinguistics. Thirdly, pragmatics is only relevant to linguistic usage rules and can be taken into consideration. In

other words, it discusses the contrast between competence and performance made by Chomsky. As a result, pragmatics focuses more on performance than competence (Ibid.). This definition blatantly ignores the competence components of a language and limits pragmatics to the performance aspects. Levinson has categorically rejected this viewpoint. Instead, he asserts that pragmatists are undoubtedly interested in how language structure and usage norms interact (Ibid:9).

4. Context

The situation that gave rise to the discourse and the larger context in which it is embedded is referred to as the context. There are two distinct categories of complexity. The linguistic context, or the language that surrounds or supports the conversation item under investigation, is the first of these. The second is the discourse's non-linguistic or experiential environment. The type of communicative event (such as a joke, story, lecture, greeting, or conversation), the topic, the event's purpose, the setting, which includes the location, the time of day, the season, and the physical aspects of the situation (such as the size of the room, the arrangement of the furniture), the participants and their relationships, as well as the background knowledge and assumptions underpinning the communicative event, are all examples of non-linguistic contexts (Nunan: 1993, 7-8).

When concentrating on language meaning in his research, Widdowson (2000:126) defined "context" as those features of the circumstance of real language usage that are viewed as significant to meaning. In addition, he has noted that context is a schematic construct, meaning that pragmatic meaning is achieved by matching up the linguistic components of the code with the schematic components of the context. According to Yule (1996: 21), the actual setting in which a phrase is employed is all that is meant by context.

According to Finnegan et al. (1997: 345) the speaker's use of language can be influenced by the context

5. Theories of Pragmatics

There are many theories that have been produced in the pragmatic field; some of these theories will be discussed depending on how relevant they are to the topic.

5.1 Speech Act Theory

A speech act is the idea that saying a statement is (or is a part of) performing it within the context of something else. Simply said, speech is a component of action. As Yule (1996:223) says, it is typically considered one of the disciplines in the field of pragmatics because "speech acts is a part of pragmatics because the force of speech acts is influenced by the context of the utterance." This research focuses on the relationship between context and the communicative intent of a speaker's gestures or even speech acts in order to learn how to express more than just the literal meaning. Using words or sentences to carry out actions is known as a speech act. To comprehend the context and purpose of an utterance, it is helpful to grasp the speech act, which is regarded as a pragmatic topic that deals with the process of how to convey and how to recognize various types of sentences in transmitting certain intents. The context is the relationship between words or sentences and something else beyond their exact meaning. The background or setting has a significant impact on how the written or spoken words are really understood. This idea provides a more detailed explanation of utterances (Hinton, 2014: 26). In a speech act, a speaker may

convey a specific assertion, emotion, promise, declaration, etc. that is tied to the purposes of a particular sort of attitude.

Speech acts are actions carried out through the use of utterances, and in SMARTA English, these actions are frequently referred to by more precise names like "apology," "complaint," "compliment," "invitation," "promise," or "request" (Yule, 1996:47).

According to Austin (1975:109), three speech acts are presented simultaneously when someone makes an utterance; **locutionary act** is the creation of a meaningful language statement, **illocutionary act** that refers to the speaker's intention to carry out and **perlocutionary act** refers to the effect that an utterance has on the hearer, such as whether the hearer is amused, terrified, astonished, or persuaded. Also, what is accomplished by speaking; it is the impact on the listener and the hearer's response (Cutting,2002:16). Hence, the perlocutionary impact of frightening the hearer could result from the illocutionary act of warning.

5.1.1 Locutionary Act

Locutionary act corresponds to the ordinary meaning of a statement or the literal interpretation of a sentence. When compared to illocutionary and perlocutionary acts, which entail more complex consequences for the hearer, locutionary acts are the fundamental act of utterance. The act of clearly uttering a statement from a language that contains the clear description of what the person says is referred to as a locutionary act (Leech,1983:199).

The following sentences are an example of locutionary speech acts:

➢ **It is so dark in this room.**

➢ **The book is heavy.**

The situation is described in the last two utterances. The first utterance discusses the illumination in the space, while the second one discusses the box's weight.

Austin (1962:94-95) has distinguished between three types of acts, phonetic, phatic, and rhetic. Simply making specific noises is all that is involved in the phonetic act. The phatic act is the utterance of specific vocables or words, or sounds of a certain sort, that are perceived as belonging to a specific vocabulary and that are perceived to conform to a specific grammar. The use of those vocables having a specific, more or less clear sense and reference is known as the rhetic act. For example, the phrase **"He said "The cat is on the mat""** records a phatic act, on the other hand, the phrase **"He said that the cat was on the mat"** reports a rhetic act (Ibid).

5.1.2 Illocutionary Act

The illocutionary act is regarded as the theory's core concept because Austin focused more on it in his speech act theory. According to Yule (1996:53), an illocutionary act is one in which the speaker uses the communicative power of their words to make a declaration, an explanation, a promise, or for some other communicative goal. Every utterance that may include an expression, such as demanding, promising, denying, ordering, apologizing, asserting, inviting, claiming, thanking, complaining, congratulating, refusing, giving, offering, permission, suggesting, stating, praising, directing, christening, firing, greeting, etc. has intended force in the illocutionary act, which is constructed through communicative purpose.

According to Yule (Ibid:42), illocutionary act is a crucial component of speech act because it serves as the central focus for linguistic components of communication.

Speaking is often the best way to describe how people interact. For instance:

➢ **It is so dark in this room.**

➢ **The box is heavy.**

Based on the example, it may be assumed that the first line was spoken while the light was turned off, and the second sentence was said while the box was being lifted.

5.1.2.1 Classification of Illocutionary Act

Searle's (1979:13) classification of illocutionary acts is based on a variety of criteria, the classification discussed above is focused on functions. Searle's categories are essentially characterized as follows:

  – **Assertive**

Assertive commit to the veracity of the stated proposition: for example, saying, implying, boasting, complaining, asserting, and reporting. Such illocutions are often politely neutral, falling within the collaborative category above. There are notable exceptions, such as bragging, which is typically considered unpleasant. Assertives are propositional in nature.

  – **Directives**

Directives are designed to elicit some action from the hearer, such as ordering, commanding, asking, advising, and suggesting. They typically belong to the competitive, and hence to an illocutionary category whereby negative politeness is important. Some commands, on the other hand (such as invitations), are inherently courteous.

  – **Commissives**

Commissives commit (to varying degrees) to some future action, such as promising, vowing, or giving. These are usually more social than competitive, and are conducted for the benefit of someone except the speaker.

– **Expressive**

Expressives serve the purpose of expressing or revealing the speaker's psychological attitude regarding a situation that the illocution assumes; examples include thanking, congratulating, forgiving, blaming, praising, condoling, etc. They have a similar disposition to the commissives, which makes them naturally convivial, however, the meaning of expressions like "blaming" and "accusing" is the exact opposite.

– **Declaration**

Declarations are illocutions that, when delivered successfully, "bring about the correspondence between the propositional content and reality," such as when someone resigns, gets fired, is christened, is named, is excommunicated, is appointed, is sentenced, etc.

Leech (1983:104) said that illocutionary functions can be broadly categorized into four sorts based on their relationship to the social purpose of creating and sustaining comity. They are as follows:

• **Competitive**: This illocutionary act aims to compete with the societal goal. In order to lessen the unfavorable gap between what speakers want to say and what they should say in a politely, negative politeness is used in this role; e.g., demanding, asking, ordering, begging, etc.

• **Convivial:** This illocutionary act intends for social purposes and is frequently employed when someone offers to do something (offering), when someone meets someone else (greeting), and when someone does something significant to the speaker (thanking). In this situation, politeness is employed constructively to demonstrate a positive relationship in society; e.g., inviting, greeting, thanking, congratulating and offering.

• **Collaborative:** The social purpose is not aware compared to the illocutionary goal. This category includes the majority of written communication; e.g., reporting, asserting, announcing, and instructing.

• **Conflictive:** This illocutionary act aims to go against the goals of society. It goes against civility since, except when using irony, it frequently aims to show wrath. Some instances of this sort are when someone threatens the other person and places the responsibility on them (blaming); e.g., threatening, cursing, reprimanding, and accusing.

5.1.3 Perlocutionary act

The effect that an utterance has on the hearer, such as whether the hearer is amused, terrified, astonished, or persuaded, is known as the perlocutionary effect of the utterance (Austin, 1962). Also, what is accomplished by speaking; it is the impact on the listener and the hearer's response (Cutting,2002:16). Hence, the perlocutionary impact of frightening the hearer could result from the illocutionary act of warning.

5.2 Implicature

The information or data shared in ordinary discussions frequently extends beyond what is actually said. Exaggeration and sarcasm can also be used to illustrate this. The concept of implicature is presented by English philosopher Paul Grice (1975). An expression that provides meaning beyond its proposition is known as an implicature (semantic content of

an utterance). Every time implicature is employed, a conclusion can be made from what is spoken, and as a result, more meaning can be extrapolated than what is actually communicated (Tillmann, 2008, p.1).

Implicature, according to Brown and Yule (1983:27), is any component outside the text. The link between the two prepositions, speech and inference, is not an inevitable result (Parker, 1986: 21). In fact, the lack of such a connection can connect conversational acts, allowing the conversation to flow easily and be successful. Implicature can be described as having the following qualities: (1) the implication is not explicitly stated, (2) it has no absolute relationship to the utterances realized, (3) it contains extralinguistic elements, (4) it is open to interpretation, and (5) it happens as a result of compliance or noncompliance with the conversation's cooperative principles (Parker, 1986: 21).

5.2.1 Types of implicature

There are two types of implicature as shown in figure (1): **conventional implicature** and **conversational implicature** (Grice, 1975: 44). Lyons (1995: 272) goes on to discuss the distinctions between them. In contrast to the latter, which derives from a set of more basic norms that govern correct conversational conduct, the former depends on factors other than what is truth-conditional in their common use, meaning, or particular forms and expressions. Conversational implicature refers to the basic principles of the correct substitutions, as opposed to conventional implicature, which is related to usage and general meaning. The two categories of implicatures are explained below.
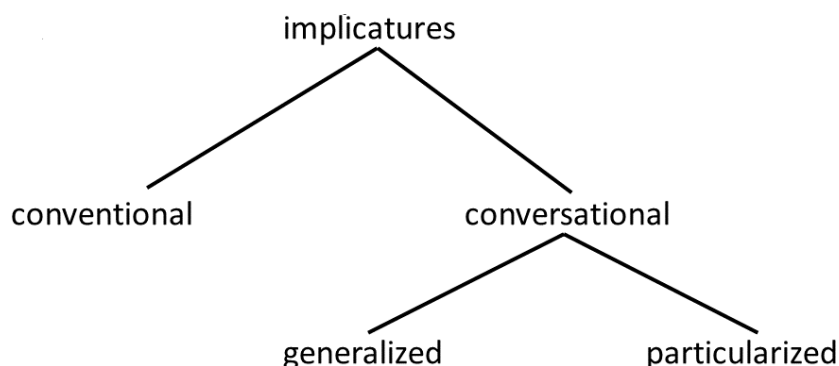
Figure (1): Types of Implicature by Grice (1975).

1) Conventional Implicature

The implication that is universal and conventional is known as a conventional implicature. Most people are aware of and comprehend what it means. In general, everyone is aware of and comprehends the ramifications or meaning of a case. Traditionally, comprehension of the implications has relied on the reader or listener's background knowledge and experience. Consider the case below.

a."Joy is handsome but he rides CD 70".

b. "Joy is handsome".

c. "Joy rides CD 70".

d. A contradiction exists between (b) and (c).

The speaker in (a) claims that Joy has a nice face and is gorgeous, however he travels on CD 70. Actually, riding CD 70 is a sign of an elderly person. As a result, the underlying implication is that Joy is attractive despite being an elderly man. This is what Grice proposed in relation to the fundamental statement of a phrase, which can make use of

conjunctions like: <u>additionally</u>, <u>but</u>, <u>consequently</u>, <u>to the contrary hand</u>, or <u>so</u>. Due to this, conventional implicature is typically distinguished based on its descriptive content (which simply affects the value of the truth) and its suggestive qualities which lead to implicature (Carston, 2002: 107-108). In this regard, it has been observed that the word "but" serves three functions or uses: first, it serves to deny expectations; second, it serves as a contrast; and third, it serves to correct (Huang, 2007: 55). Consider the following instances for further clarification:

➢ **Ali is rowdy but he is clever.** (Deny expectations)

➢ **Noor's points have gone up but unfortunately Nadia's points have gone down.** (contrastive)

➢ **I did not do that but Ali did.** (correction).

The idea of conventional implicature has mostly been disregarded in practice and condemned as theoretically extraneous or useless (Culpeper and Haugh, 2014: 91). Contrary to popular belief, conventional implicatures actually differ from other types of implicatures in a few key ways. Therefore, since they are essentially not defined by the speakers, traditional implicatures cannot be deleted (Valeika and Verikait, 2010:76). For instance, **"John is not here yet"**. One might simply imagine or assume that the current situation will change in the future from the standpoint of the entity (yet). Contextual and conversational implicatures, however, cannot be separated because "implicatures are not lost by substituting analogous structures, i.e., any other structure which communicates more or less the same information will generate the same implicature" (Valeika and Verikait, 2010:76).

Finally, because conventional implicature is not particularly intriguing, pragmatists rarely study it (Brown and Yule, 1983: 31). This is because the connotations they contain are often rigid and meaningless. Conversational implicature is a type of implicature that is more desirable and significant in the study of pragmatics. The investigation of conversational implicature will aid in expanding and opening up pragmatic development.

2) Conversational Implicature

The act of conversing is conversational implicature. As a result, the nature of implicature is transient and unconventional when speaking directly (Levinson, 1991: 117). Implicature is a linguistic phenomenon in which the same speech in various contexts may not result in implicature or may even imply implicature (Black, 2006: 25). Grice (1975: 45) asserts that there are a number of presumptions that govern and cover the activities of conversation as a speech act. According to Grice's approach, cooperative principles are a set of presumptions that someone uses to direct their communication. Each speaker must adhere to the four maxims of conversation, which are: (1) the maxim of quantity, (2) the maxim of quality, (3) the maxim of relevance, and (4) the maxim of manner.

Grice makes a distinction between two types of conversational implicatures based on how the speaker's other possible utterances are identified. For utterances like (**where will the meeting take place?**), the alternative utterance(s) can be inferred from the context. Such examples are what Grice refers to as particularized conversational implicatures. The alternative utterance in example (b), however, is lexically specified. Such situations are what Grice refers to as generalized conversational implicatures (Zufferey, et al., 2019 :11).

(a) where will the meeting take place?

(b) Somewhere in this building.

The principle behind generalized implicatures is that using a certain linguistic form always results in an implicature, unless the context in which the sentence is spoken requires canceling the implicature. The concept of particularized conversational implicatures (PCI), on the other hand, makes it very obvious that there is no automatic pragmatic meaning sent by expressing that P and that the only reason a PCI is meant is when it is necessary on a specific occasion (Ibid.:111-112).

5.2.2 Grice's Maxims

According to Grice (1975:44-47), the idea of implicature is a fundamental contribution to pragmatics, which states that conversational implicature is essential in personal encounters, as people's speech is generally understood even when they do not express it. The Cooperative Principle (CP) is a general principle that states that interlocuter should make their conversational contribution as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange. It is made up of four main rules, known as conversational maxims, which are explained below :

• **Quantity Maxim**: It requests that communicators contribute only as much information as is required for the current needs of the exchange, and not more. For example:

A) What is the capital of Iraq?

B) Baghdad.

Speaker B follows the quality standard in the interaction because he conveys the truth about Iraq's capital, Baghdad.

- **Quality Maxim**: It requires declaring what is true and avoiding what lacks sufficient evidence.

A) Hello, what would you like.

B) A cup of coffee, please.

Speaker B follows the maxim of quality in the interaction because he/she offers the appropriate amount of information.

- **Relevance Maxim**: It asks communicators to be as relevant as possible. The following sentence is an example. "Now, as I mentioned yesterday, we agreed to go to see a movie with Anna." The speaker follows the principle of relation since, by saying I mentioned yesterday, he refers to what was said previously.

- **Manner Maxim**: It instructs communicators to be concise and tidy, and to minimize ambiguity and obscurity of communication. It is exemplified by the sentence "I opened the door and took a big step forward." In the example, the speaker uses the maxim of manner to present the events in an orderly manner.

6. Methodology

This research aims at examining pragmatic aspects of English caricatures selected from different English newspapers, magazines and internet websites. This paper will analyze the speech acts and implicatures used in the caricatures. The selected caricatures will be analyzed according to Searle's (1979) and Leech (1983) classifications of illocutionary

acts, as well as Grice's implicature theory (1975). The researchers have adopted Leech's (1983) classification of illocutionary act and take what is not found in this classification from Searle's (1979) and add them to the model.

7. Data Analysis and Discussion

In this study, five caricatures will be examined. As previously mentioned, the caricatures used for the current study have been selected from various newspapers and magazines.

7.1 Pragmatic Analysis of Caricature No.1

Figure (2) English caricature No.1

Implicature

The artist implies that **Musk** [1] has contradicted his declaration and it was just a mock declaration. Musk has restricted free speech instead of giving everyone the right to share and write what they want. The type of implicature is particularized conversational implicature because it requires a special context to be understood. The artist flouted the maxim of quality, because when Musk gave his declaration, it was untrue and it did not represent the reality. Musk has muzzled voices and monopolized Twitter platform.

Speech Acts

In this caricature the utterances "That's my job" and "We can't let the government and big tech decide what constitutes free expressions" are locutionary acts, it indicates the act of saying something. The illocutionary act is conflictive because it shows threatening. While the perlocutionary effect is amusement and irritation because this caricature is intended to make the recipients laugh and mock Musk's conflict and also feel mad of him.

7.2 Pragmatic Analysis of Caricature No.2

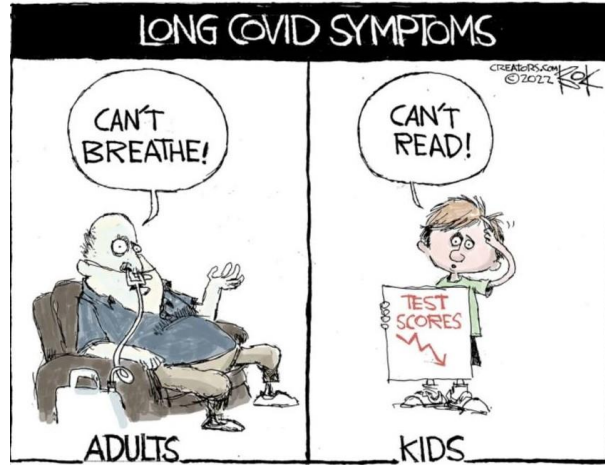[1]) Elon Musk: Founder, CEO and chief engineer of Tesla SpaceX.

Figure (3) English Caricature No.2

Implicature

In this art the ill old man implies that adults sustain having health complications after injury. The artist implies that **Covid** has many symptoms that go behind the physical health of the people. On the other hand, the lowering scores of the boy imply that kids have suffered from educational problems; they have had their education severely disrupted due to the pandemic. The artist implied that Covid has affected education and general health of adults badly. The type of implicature in this caricature is particularized conversational implicature because it requires a special context to be understood, and it also flouts the maxim of quantity, because the information in this art is less than required, also it flouts the maxim of manner is also flouted, because the information is ambiguous.

Speech acts

The locutionary acts of "Can't breathe" and "Can't read" indicate the act of saying something. The illocutionary act is convivial because this art manifests the artist's sorrowfulness about the situation after Covid pandemic. The perlocutionary effect is sadness and pain, the recipients are expected to feel sad and sorry about what Covid has made of their kids' education level and their overall physical health.

7.3 Pragmatic Analysis of Caricature No.3

Figure (4) English caricature No.3

Implicature

The artist implies that some boys are shiftless, they may be affected by social media and use petty excuses to cover their failure. The type of implicature in this art is particularized conversational implicature. This art is context bound and the artist has flouted the maxim of quantity, because the information is less than required.

Speech acts

The type of illocutionary act is competitive because the parents are reproaching while asking their son who just eats and plays video games to get a job. The perlocutionary effect is amusement and mocking.
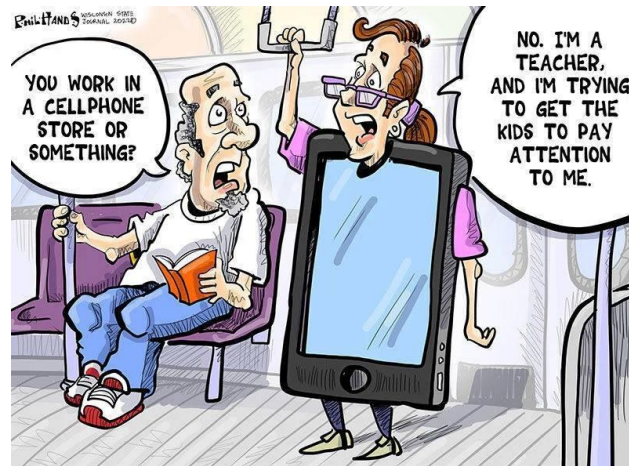
7.4 Pragmatic Analysis of Caricature No.4

Figure (5) English Caricature No.4

Implicature

The caricature implies that teachers sometimes do strange things to get the students' attention to the lesson. Despite the fact that they are incredibly useful, phones may be a distraction. Some students use their phones so frequently that they begin to ignore their academic obligations, which makes teachers suffer when teaching them because of low academic level. The kids do not listen to their teacher while explaining the lesson. The type of implicature in this art is particularized conversational implicature, as it has used the indefinite article "a", and it requires a special context to be understood. The artist flouts the

maxim of manner since the information is ambiguous, the teacher does not explain why she has to get kids' attention in this way.

Speech acts

The illocutionary act in this caricature is expressive because it indicates deploring. The perlocutionary effect is amusement, sorrowfulness and enlightening, because this caricature is intended to make the recipients laugh at what the teacher does, and it makes them feel regret about the kids' actions. It makes them aware of the disadvantages of the mobile phone for kids.

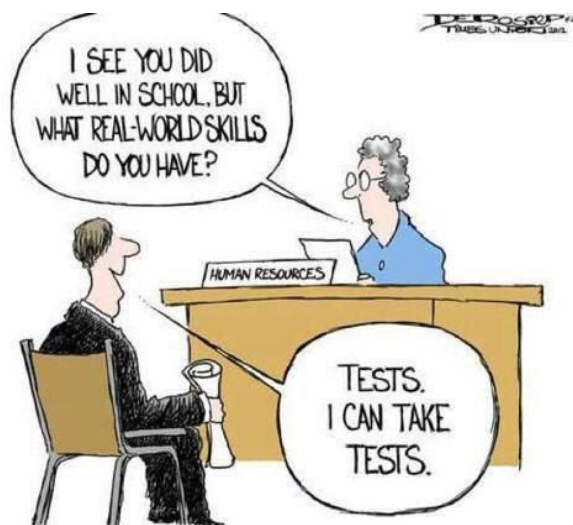## 7.5 Pragmatic Analysis of Caricature No.5

Figure (6) English Caricature N0.5

Implicature

The artist implies that education nowadays has no proficiency, in that students are poor with real life skills, and schools and colleges need to measure proficiency-based-learning that aids students in acquiring information, skills, and competencies required in a field of study as well as those essential for success in schools, workplaces, and civil life. In this caricature, the artist has used conventional implicature, he has used "but" in the first sentence.

Speech acts

The illocutionary act in this caricature is expressive since it contains deploring. The perlocutionary effect is amusement, sorrowfulness and enlightening because this caricature is intended to make recipients laugh at the man's reply, feel regret about the education at the same time, it makes them think of getting real world skills without depending on schools and college learning if they want to get a job.

4. Conclusion

Throughout the examination of the selected data, the current study has arrived at the following conclusions. Firstly. caricaturists use many implicatures in these arts and they use particularized conversational implicature in most of the selected arts, as the caricaturist has flouted one or more of Grice's maxims of implicature. Secondly, almost half of the selected caricatures are expressive. In addition, most of the caricatures perform the perlocutionary act of amusement. Thirdly, a single caricature can contain more than one perlocution which means that a single caricature may have different interpretations and

different effects on the readers. Finally, it is found that pragmatic aspects are very important for the interpretation of caricature art.

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