Towards an Ecolinguistic Approach to Egyptian Cartoons
An Ecocritical Discourse Analysis

Amel Omar AbdEl Hameed Youssef
Lecturer in Linguistics – Faculty of Arts
Banha University

Abstract

The paper investigates the discourse of some social and political cartoons in the Egyptian newspapers which reveal environmental issues. To be more specific, it falls in the domain of Ecocritical discourse analysis (ECDA), in the sense that: it proposes a model to analyze Egyptian cartoons discourse showing the linguistic, semiotic and visual tools to achieve the message or the target of these cartoons. On one hand, the model is based on Halliday`s 1990 "New Ways of Meanings", on the other hand, the analysis applies the semantic script theory of humor (SSTH) and Visual Metaphor (VM). The article zooms in on some ecological cartoons examining their semiolinguistic features. This paper is supposed to be a kind of contextualism i.e syntactical and semantical questions are embedded in the context and the situation is conceptualized as a dialogue in a speech community. Because cartoons discourse is most often critical, a (CDA) perspective is an ideal way of handling it. Rationale, aims, data and methodology for this paper is given below, followed by a relevant literature review, with a focus on ecolinguistics , ecocritical discourse , cartoons discourse as the genre of discourse for this paper .

1. Introduction

1. 1 Rationale

Echo – linguistics emerged in 1990`s as a new paradigm of linguistic research. It took into account not only the social context in which language is embedded, but also the ecological context in which societies are embedded. Jones (2010) shows that, Halliday has developed a comprehensive and coherent theory of language, social interaction and indeed society that challenged most accepted way of thinking about language. Halliday`s paper "New Ways of Meanings" is credited as a seminal work which provided the stimulus for linguists to consider the ecological context and consequences of language. He challenges to make linguistic relevant to issues and concerns of the 21 century, particularly the wide

spread destruction of eco–systems. Fill (1996) explains that the discipline of eco–linguistics is traditionally divided into two main branches. These are eco-critical discourse analysis and linguistic ecology. This paper presents an ecocritical discourse analysis of about ten cartoons in the Egyptian newspapers. These cartoons tackle environmental issues which reflect the Egyptian society as well as its culture and ideoloogy. Eco-critical discourse analysis includes the application of critical discourse analysis to texts about the environment in order to reveal underlying ideologies (Stibbe and Harre et al 1999).

1.2 Research Questions:

Aims of the research and research questions: with the above background in mind, the present paper tries to account for:

1- Cartoons discourse as an ecological discourse which is a tool to criticize the environment and environmental issues. This is examined within the framework of eco-critical discourse analysis.

2- The semiotic features of the cartoons discourse as effective in rendering the message which is embedded in such a discourse.

3- The Semantic Script Theory of Humor (SSTH) and Visual Metaphor (VM) are important to understand cartoons discourse as an eco–critical discourse.

4- Proving that using cartoons discourse is a methodology in the teaching of translation and pragmatic courses and the teaching of foreign languages as it is an interesting discourse.

1.3 Data:

The data used in this paper depends on the analysis of ten cartoons corpus which

are taken from the Egyptian newspapers, i. e Al – Akhbar and Al Masry Alyoum . The cartoons discuss issues concerning the Egyptian society and environment . The written and visual features of these cartoons are analyzed and discussed in relation to the four questions of the paper .

1.4 Research Methodology:

The analysis of the ten cartoons corpus focuses on the semantic script theory of

humor, the visual metaphor, the semiotic features of the cartoons and Halliday's theory of meaning. It also examines their intertextual aspects to wrap up the message intended of them. These features are not applied to each cartoon, but each cartoon in the corpus applies one or two of these devices.

2. Review of literature

2.1 Eco-Linguistics:

"The word ecology is a modernized version of the Greek word "OIKOS", it situates the individual as a participant within a cultural and environmental context" (Bowers, 2009, p2). According to the American poet and essayist Ralph Waldo Emerson: "Thought is the blossom, language the bud, action the fruit behind it." Without language in all its forms i.e oral, written ,visual and symbolic, there would be no way to translate thoughts into political action or personal expression. Language not only allows individuals to develop an understanding of their environment(s), but also permits them to engage in shaping their own landscapes (Lin Lim et al 2010). The ecological approach to language begins from actual linguistic practices and it studies the relations between these practices and their social, political and economic environment. Calvet (2006) argues that the practices which constitute languages and their environment form a linguistic ecosystem. Language and linguistics are considered part of social activity constituted by and constituting a social practice. Therefore, they are part of a meaningful and value based process. Bang and Door (1993) argues that ecolinguistics is the part of critical applied linguistics concerned with, the ways in which language and linguistics are involved in the ecological crisis. They state that eco-linguistics is a critical theory of language and is both partisan and objective. Applied linguistics is a partisan enquiry into the various language games with the intention to stabilize and change: first the way we use language; second, our views on the way we use language. Any change of our use of language is a change of social practice. Social practice both constrains and conditions every social activity including language use and linguistics. One of the social activities that is constrained is culture–nature which is a part of ecological crises or change. This ecological crisis determines the function of language and linguistics. Thus, applied linguistics cannot escape being involved in the change.

2.2 Ecocritical Discourse Analysis:

Halliday is considered as a pioneer of eco-critical discourse analysis after his influential lecture entitled "New Ways of Meanings". The lecture has been published in the Eco-linguistics Reader (2001). The main example he gives in this lecture is the wide spread metaphor of "economic growth". He describes words used in the English language such as "large, yellow and tall, which are evaluated as positive and good, but they are negative for the ecology. Van Dijk, (1998) explains that critical discourse analysis includes such topics as the social contexts of texts, grammar and Language policy. According to Fairclough (1996) critical discourse analysis is a perspective which studies the relationship between discourse events and sociopolitical and cultural factors, especially the way discourse ideologically influenced by. Fairclough (1995) and Wodak (2001) summarize the main principles of CDA as follows: addressing social problems, including discourse which constitutes society and culture, it does ideological work and it is a form of social action.

2.3 Critical Discourse Analysis and Semiotics:

CDA of a communicative interaction sets out to show that the semiotic and linguistic features of the interaction are systematically connected with what is going on socially, and what is going on socially is indeed going on partly or wholly semiotically or linguistically "(Chouliaraki and Fairclough, 1999: 113). Newspaper cartoons discourse is rich of semiotic features which help to render its message. As this paper aims to reveal the Egyptian society via cartoon discourse, semiotics here is a kind of social semiotics. Social semiotics is a branch of semiotics which investigates human signifying practices in specific social and cultural circumstances, and which tries to explain meaning making as a social practice. Hodge and Kress (1988) focus on the use of semiotic systems in social practice. They explain that the social power of texts' variety depends on interpretations: "Each procedure of a message relies on its recipients to function as intended (p.4).

2.4 The Semantic Script Theory of Humor:

The Semantic Script Theory of Humor (SSTH) is based on an argument for script/ schema opposition in humorous discourse (Mazid, 2008). According to Raskin (1985) "a script is a large chunk of semantic information surrounding the word or evoked by it"

(P.81). The analysis of the cartoons discourse in this paper applies this theory which is also known as incongruity, or script incompatibility, theory of humor (Attardo, 2001 and Raskins, 1985).

2-5 Visual Metaphor:

As Carroll (1996) explains Visual Metaphor (VM) involves a visual fusion of elements from two separate areas into one spatially bounded entity. Carroll refers to "fusion" as "homospatiality", i.e. two different, sometimes conflicting objects blended and confined within the same space. An example is the body of human with the head of an animal in a single visual text. This will be clear in the analysis of the cartoons in this paper.

2-6 Cartoons:

Cartoons in general are illustrations designed to convey a social or political message. The cartoonist uses caricature and simple visual images to show his ideas and to keep the image recognizable to readers specially when using visual symbols for complex political concepts. As when the cartoonist wants to express the idea of pollution. The cartoonist needs to present a visual expression understandable by the whole readers. A Visual Metaphor is used to attract the reader's attention, so the cartoonist uses for example a sketch of the earth crying to highlight the fact of the environmental situation, that even the planet is sad for this crisis. Hosterman, (2003) states that " all cartoon provide a simplified illustrations of people, objects, events and places" (p.7). Douglas, (2004) explains that political cartoons have a long standing tradition of merging social satire with political wit political comments. They are critical using humor to draw attention to a significant social issue. They represent what the general public is thinking or their attitude towards a specific topic.

3- Analysis and Discussion

In the model of the cartoons analysis for this paper, a bottom up type of analysis is followed. this model is taken from EL–Arousy (2007). The analysis starts with: first, the situation of the cartoon, followed by the language and drawing, semiotic strategies, the target, the logical mechanism and finally script oppositions. A description of these aspects is given below.

1) Situation: situation means the social context thematized by the cartoon, such as the participants involved, the place, the time and the occasion.

2) The language means the linguistic and visual elements intervening in cohesion to express the humor of the cartoon. Use of metaphorical devices are identified.

3) Semiotic strategies is concerned with the visual/ non verbal elements of the cartoons. It determines the importance of objects in the drawing.

4) The target is the goal of the cartoon. In some of the cartoons it is a person or a behavior that is ridiculed. Other cartoons have ideological targets as explained by (Karman, 1998).

5) Logical mechanism is to indicate the reversal of facts. It is connected to the sixth aspect which is script opposition that indicates the two scripts in opposition. In other words, how the punch line in the cartoon's caption, if there is one, triggers the switch from one script to the other .

3.1. Cartoon 1 analysis

Situation:

The cartoon is based on the current threat being experienced in Egypt about the potential shortage in water and the crisis in water resources, especially after the disagreement among the countries around River Nile about Egypt's share of water. Two persons are presented in the situation. One of them is a young man who proposes to marry the daughter of the other person in the cartoon.

The language and the semiotic strategy:

The language and the semiotic strategy are both working in coherence to achieve the cartoonist's humorous message. The two characters in the cartoon are depicted carefully. The father who seems in the drawing to be a poor farmer appears in a position of authority which is revealed by the use of the pronoun "?ana" and the raising of his finger. The other character who is the young man is just sitting and listening to the father. The two characters are in opposition. The father's acceptance is conditioned with the hundred galloons of water, he says: (?ana mahr binti may? eliŠ Can miit jerkin maya)- "My daughter's dowry is not less than 100 galloons of water".

The drawings in the cartoon help to support its theme. The furniture of the room is very poor, the father is bare feet and he is worn out with poverty. There is incongruity in the father's drawing, though he is very poor, there is a cigar box beside the tea and water they are drinking.

The target:

The shortage of water and marriage as two environmental crises are ridiculed. The cartoonist connects marriage as an ideology with the water crisis as an economical and social problem in the Egyptian society. The underlying message is the "mahr" or "dowry" which causes many daughters not to marry. Water is like gold or money, which might be a dowry for marriage and this is illogical.

The logical mechanism:

In this cartoon there is a clash between the abstract "dowry" and the concrete which is "water". This is metaphoric as Kovac (2009) explains that "metaphor is understanding one conceptual domain in terms of another conceptual domain" (p.4). It is the analogy between two things to explain and emphasize one specific idea. The lexical items used in the cartoon help the reader to understand the message and perceive its ideational function, e.g. the word "dowry" connotes marriage.

Script opposition:

The scripts in this cartoon are represented in the farmer's utterance. It is the opposition

between the usual and the unusual. It is impossible to give hundred galloons of water as a "dowry ".

Discussion:

The message of the cartoon is very clear. The caption of the drawing is given as a heading of the cartoon to highlight such environmental problem: "Water crisis in Xairalla manor" verbal and non verbal devices are used in the cartoon. The reference to the crisis of water in a small village is a symbol for Egypt. Semiotic devices and visual metaphors help to convey the cartoonist point of view. This view reveals two Egyptian issues, the direct issue which is the shortage of water crisis, the other underlying social problem is marriage. The tone of the cartoon is satiric one dealing with a serious issue in a funny way to soften the bitterness of the problem. All the signs of the cartoon help in achieving the message. The youngman is sitting and is listening to the daughter's father. The shape of the father's mouth expresses his power and authority, he seems to speak loudly opening his mouth widely inspite of the poor state he is in.

3.2. Cartoon 2 analysis:

*Situation***:**

Two characters are depicted in this cartoon to criticize the environmental problem of irrigating lands with the water of sewerage which is harmful to the people's health. The first character is that of a fat man with a wild features who enjoys eating a punch of vegetables. The second character is his thin son who is just watching his father astonishingly.

*The language and the semiotic strategy***:**

The language and the semiotic strategy coherently work to express the cartoonist's humorous message. The two figures are in opposition. The man is fat and enjoys eating the vegetables, while the boy is thin and doesn't eat. The ideational function of meaning is clearly expressed in the words of the man: (ya sallam? aho kida TaCm? elXoDaar walabalaŠ)- "Oh, yes or (wow) this is how the vegetables should taste", (Ya Salaam), (?ahokida), these words which are hedges are used by the man to emphasize his feelings. Such a feeling opposes the message of the cartoon which is a warning against this method of irrigation. Semiotic features play an important role in this cartoon: the man is portrayed in a distorted face, he is eating vegetables and is surrounded by different types of vegetables e.g. eggplants, a carrot in his hand, a tomato and a gourd. The caption which says (Cawdet ?elray bimyaah ?elmagary) -"the coming back of or (persistence) irrigation with the sewerage "highlights the topic of the cartoon. The drawing of the boy is incongruent with the drawing of the man to convey the message of the cartoon. The language of the man reflects the underlying message which is a serious environmental problem. His chubby face and body reflect unhealthy man, in addition, his two cheeks are drawn as two spoiled potatoes.

*The target***:**

The behavior of the man is ridiculed in this cartoon. He belongs to the low social class who are stereotyped in the Egyptian cartoons as passive characters as the farmer is stereotyped as dumb in the previous cartoon. The method of irrigation is ridiculed through the behavior of the man which is the real message of the cartoon.

*- The logical mechanism***:**

There is a contrast between the man and the boy to convey the message of the

cartoon. The boy doesn't eat the vegetables because he is aware of their harmful effects. There is a contrast in the taste of vegetables and the method of irrigation.

Script opposition: The scripts of the cartoon are reflected in the man's utterance and the caption of the cartoon. The man's utterance represents "the unusual" about the message, it is incongruent with the caption which reveals the unhealthy method of irrigation.

Discussion:

The environmental problem which is revealed in the target of this cartoon is constructed via the linguistic, semiotic and visual tools in the cartoon. Thus, the semiotic and linguistic features of the man's utterance and the title of the cartoon are systematically connected as explained by Chouliaraki and Fairclough (1999, 113) "What is going on socially is indeed going on partly or wholly semiotically or linguistically".

3.3 Cartoon 3 analysis

Situation:

The cartoon is based on the economic problem of the extreme rise in the price of meat, and the idea that most people have become unable to buy even a (QaTma)- "a bite" of

meat". Needless to say that the government is just watching. There are three characters, a butcher, a woman and her son at the butcher's.

The language and the semiotic strategy:

They coherently work together to express the humorous message of the cartoon. The characters are depicted in a way that suits the message of the cartoon .The woman is poor and wear worn clothes as well as her little boy does. The boy is thin with worn clothes and a needy look on his face. The butcher looks strong man, why not? he has the meat and his eyes are big and wide, his long moustache as well as his eyebrows are signs of authority, perhaps he represents the government. He holds a cleaver and a chunk of meat which symbolizes power. The eyes of the woman and her son are depicted to stare at the meat with need and hunger. The humorous message of the cartoon is reflected in utterance of the woman: (?ela Qoly yaXoya heya ?elQaTma bikaam dilwaQti?) -"Hey my brother! how much is a bite of meat today". It is known that meat is weighed by kilogram not by "a bite", but a bite is used to reveal the high price of meat and the inability of the woman to buy even a quarter kilo of meat. The words in Arabic are more expressive, (?ela) the word is a hedge used to emphasize the speech of the woman. The ideational metafunction of the utterance is clearly expressed in the words of the woman.

The target:

Though the rise in the price of meat is ridiculed in the cartoon, the government is the real target of this cartoon as the butcher is a symbol of the government that doesn't care about the dramatic rise of prices in the Egyptian society.

The logical mechanism:

The woman asks the butcher about the price of (elQaTma)- "bite", which is not logical request . This expresses the cartoonist objection of such a social, economical and political problem in the Egyptian society.

Script opposition: There is one script in the cartoon which is the unusual and impossible request of the woman about the "bite's price".

Discussion:

The discursive practices in this cartoon create the meaning and the effect of the scripts.

These discursive practices as explained by Mazid (2008) are the uses of verbal as well as nonverbal signals to create meaning and effect. The script which reveals the humorous and satirical message is greatly connected to the word (gizara) "butchery" in the caption of the cartoon. This word refers to the government as "butchering" the Egyptian citizens with the rise of prices especially the price of meat. The visual presentation of the information is of great importance in the cartoon as they emphasize the message of the cartoon.

3.4 Cartoon 4 analysis:

Situation:

Four characters appear in the cartoon, each of them carries a sign which states how much food their salaries can buy. All the participants in the cartoon are portrayed as miserable people who hold their signs to protest against the government for solving the problem of low salaries . The event takes place in front of the parliament building .

The language and the semiotic strategy:

They coherently help to explain the humorous message of the cartoon. The words which are written on the first sign are (muratabi= TabaQ fool), (muratabi= Qorsiin TaCmya), (muratabi= Talat ?arghefa), (muratabi = kul masabaq).- "My salary= a plate of beans", the second (My salary= two pieces of tTamya "falafel"), the third (My salary = three breads: meaning three loaves of bread) and the fourth (My salary= all the mentioned). The semiotic features which are clear on the pale frowning faces of the people and their dresses

as the woman represents a working woman with old dress and the men represent the working class too. All the visual signs in the cartoon's drawing are in the foreground to reveal the message of this social, political and economic issue in the Egyptian society.

The target:

The government is ridiculed in this cartoon. Though the government is able to solve this problem, it stands watching those miserable people in the Egyptian society.

The logical mechanism:

The cartoonist tries to convey the view that all these people are suffering of low income and he gives this message to the government to help them. The fourth character represents the incongruity aspect in the cartoon. While the man caricatured is smiling, his clothes are torn out. The sign he holds says his salary = beans, falafel and bread which is humorous because these are the cheapest foods in Egypt.

Script opposition:

There is opposition in the scripts of the four characters. A salary which equals a plate of beans or two pieces of TaCmya or three loaves of bread is not a salary. Even the salary of the fourth character which can buy all (beans, TaCmya and bread) is not a salary too. This is unusual to have a salary which is not sufficient to buy the least kind of food.

Discussion:

This cartoon tackles one of the most serious issue in the Egyptian society which causes environmental distortion. The people are suffering of low prices and this is reflected on their behavior. The cartoonist message is explained by the visual and verbal signals used in the cartoon. As Giareli (2006) shows that cartoon develop a subtle semiotic structure to generate a particular meaning that is humorous. All the signs in this cartoon explain the message , the words which are written in the signs each character carries are surrounded by semiotic information that reveals the message as Raskin (1985) explains: "a script is a large chunk of semiotic information surrounding the word or evoked by it" (p.81).

3.5 Cartoon 5 analysis:

Situation:

Three persons are presented in the cartoon who are carrying on a sit in against the government. There is a car, inside it, there is one of the government officials who might be a minister and the driver of the car. The situation takes place before the people's council.

The language and the semiotic strategy:

There are three scripts in the cartoon. The first one concerns the workers, the second concerns the government official inside the car as the arrows in the drawing shows, while the third concerns the driver of the car. semiotic features in the cartoon help to convey the message, the black car is a symbol of VIP's cars; the three miserable characters holding the signs are representative for the average people in the Egyptian society. The car is in the front of the people and the people are behind the car. The car is a symbol for the government and this is metaphoric. The words which are written on the signboards reveal the message of the cartoon. One of the signs says: (?ayna huqooq ?elComaal)- "Where are the workers' rights" .The second says: (Cayez ?aCiiŠ)- "I want to live" which is very expressive. What is so humorous in this cartoon is the response of the man inside the car who is completely neglecting those people. His comment is: (yooh.. kol youm nafs ?elyofaT..!! ?ebQo Xaloohum ughauarooha? CaŠaan wagaCetli ?einaya)- "Oooh! Every day the same signs!! let them change those signs, they hurt my eyes". The words of the driver are more humorous, he

is one of those people outside the car, but he couldn't protest instead he tells, the man in the car (salamet Cinak ya afandem)- "May your eyes be protected, sir". All the words in the cartoon give the semantic information which is evoked by them. The ideational function of the cartoon is reflected in both the language and the semiotic strategy, the exclamation marks in the cartoon's script of the official in the car are emphatic, his exclamation reveals the incongruity of the message.

The target:

The government is ridiculed in this cartoon, like the previous cartoon, again the officials in the government don't care about the people in the Egyptian society.

The logical mechanism:

The response of the man inside the car is illogical, he should at least release the people who are suffering. The character inside the car is the focus of the cartoon message, he stands for authority and the people who are holding the signs represents weakness.

Script opposition:

The two main scripts in the cartoon represent a clash between the authority and the weakness. The authority is depicted by the black car and the man inside, and the workers are depicted to represent the weak people in the Egyptian society. The utterance of the man in the car causes the reader of the cartoon feels angry of such insensitivity. The man instead of feeling sympathy for the weak people, he cares about his eyes which is an exaggeration revealing the frequency of the people's protest.

Discussion:

There is a cohesion in all aspects of this cartoon, i.e. verbal and non–verbal. The drawing with its semiotic features interact with the scripts of the cartoon. Halliday's theory of meanings is clear in this cartoon, for Halliday, meanings are of three sorts, and every utterance encodes meaning in three levels. The three types of meaning as Halliday (1994) explains are ideational, interpersonal and textual. The scripts in the cartoon reveal these three types. The ideational meaning is clear in the words of the signs as they represent the experience. The use of interrogative form: (where are our rights) and the direct request" I

want to live" reveal the people attitude which is intense anger against the government. The interpersonal meaning is clear in the driver's words (May your eyes be protected, sir), as clear, the low status of the driver is reflected in his words and the use of the honorific (?fandim), though he might mean the opposite. The cartoon is persuasive and conveys the cartoonist message expressing the passive response of the government against this social issue.

3.6 Cartoon 6 analysis:

Situation:

Someone is sleeping and dreaming of a volcano which is coming out of the parliament's dom. As the drawing indicates, the cartoon takes place at the sleeping person's bedroom.

The language and the semiotic strategy:

Semiotic strategy plays the main role for conveying the message of the cartoon. The caricature refers to the Egyptian parliament building. The picture implies the recent attitude of the Egyptian people and frequent protests in front of the parliament. The cartoon's caption (Waħed biyħlam bilburkan)- "someone is dreaming of the volcano". Symbolizes the anger

against the government. The use of the definite article "the" with the volcano refers to the people's rage. The caption of the cartoon with the fire and smoke of the volcano's eruption in the parliament's dome speaks of the problem in the Egyptian society.

The target:

The protest and the anger of the Egyptian people because of many problems they suffer is revealed in the volcano. Again, the government and the political system is ridiculed.

The logical mechanism:

It is impossible to find a volcano in the parliament's dome and the volcano is the anger of the people. There is blending and fusion of the volcano and the parliament's dome.

Script opposition: There is an opposition between the usual and the unusual, the volcano as a natural phenomenon is matched with the parliament's dome. Both the cartoon caption and the drawing express the anger of the Egyptian people and their protest against the government.

Discussion: The analogy between the volcano's hole and the dome of the parliament is effective and persuasive to reveal the message of the cartoonist. There is a visual metaphor which is involved in the visual fusion of the volcano's hole and the dome of the parliament as Forceville (1994) states that a visual metaphor involves a replacement of an expected visual element by an unexpected one. In this cartoon the fusion is between the volcano's hole and the dome of the parliament .Blending or fusion is a common feature of almost all cartoons; therefore, it is an instance of intertextuality. Mazid(2008) explains that intertextuality is the relation of one text to other texts. The relation can take many forms – parody, borrowing – plagiarism, generic and thematic similarity. In this cartoon, intertextuality takes the form of thematic similarity as the anger of the people is similar to the volcano's eruption. There is another form of intertextuality in this cartoon which plays on the connotation of the nonverbal signifier, that is the image of the parliament's dome with the volcano's eruption out of it which connotes the people's anger and protest.

3.7 Cartoon 7 analysis:

Situation:

This cartoon is taken from Alakhbar newspaper. It is one of many cartoons that written after the 25th of January revolution. There are two figures in the cartoon, the first one is the Arabic teacher and the second is the pupil. It takes place in the classroom.

The language and the semiotic strategy:

They are both acting coherently to explain the humorous message of the cartoon. The scripts of the teacher and the pupil reveal the happiness of the Egyptian people because of the falling down of the ruling party, (?alħezb ?alwatany). The drawing of the teacher and the pupil, the size of the words which are uttered by them reveal the message, that the big size of the words connotes the past thirty years reign by this party which was a very long period. The face of the pupil and his smile expresses the optimistic vision of the new generation and the new Egypt.

The target:

The ruling party is ridiculed.

The logical mechanism:

The teacher asks the pupil: (haat feCl maaDy)- "give a past verb" but the pupil gives him a noun phrase, i.e. (?alħezb ?alwaTany)– "national party" so, this is unusual answer because it is a noun not a verb.

Script opposition:

The two scripts are in opposition, the teacher asks for a verb, the pupil gives a noun which has a connotation of the serious problems committed by this ruling party in the Egyptian society. Perhaps, the image of the teacher with his frowning face and the stick which he holds represent the previous ruling party. This image stands in opposition to the smiling ridiculing image of the pupil. The teacher represents the past and the pupil represents the future.

Discussion:

The cartoonist image is achieved by the semiolinguistic aspects in the cartoon. The semantic script theory is applied in the incongruity between the image of the teacher and the image of the pupil, see Attardo (2001). Thus there is an interaction between semio– linguistic features, verbal and nonverbal and the social issue raised in the cartoon text.

3.8 Cartoon 8 analysis:

Situation:

It is in the train of the Jan. 25th revolution. There are many people in the train and many over it. This cartoon is taken from Alakhbar newspaper after the revolution.

The language and the semiotic strategy:

Both are connected to express the message which is "Democracy". The word is written on the train cars, it is cut down into: (?aldimo) on the first car and (Qra) on the second car and (Tya) on the last one. The caption of the cartoon which is "The revolution train" and the script of the cartoon: (?eħna Lis filsebensa.. laazem nikamil ClaŠan niQDar nisouQ)- "We are still at the lowest class, we should go on to be able to drive". The Egyptian flag symbolizes Egypt, the driver of the train is a man with a beard, this might be a symbol for the Muslim brothers who were persecuted before the revolution.

The target:

The Egyptian democracy for all the people in the train who represent the Egyptian people as a whole, is being struggled for by the people in the train.

The logical mechanism:

Inspite of Jan 25th revolution, we are still trying to fight for our rights and democracy which is the basic element in any society. This is the train of democracy, but it is still in its first step or station.

Script opposition:

There is an opposition between democracy and the (spensa) ''the least car'' in the train which is not for people, but it is a car for goods, luggages and perhaps animals. It is illogical to be a democratic country and its people are still in the (spensa)

Discussion:

The semiotic features in this cartoon plays an important role in conveying the message of the cartoon. The cartoonist tries to explain that the "revolution train" is still trying to gain democracy. He wants to say that we need great effort to attain this democracy. This is the main issue in the Egyptian society since Jan 25th revolution, 2011.

3.9 Cartoon 9 analysis:

Situation:

Two characters are depicted in this cartoon, i.e. a nurse who is carrying a baby and a man who is the father of the baby. His wife is just giving birth to twins. As it is clear the situation takes place in a private hospital.

The language and the semiotic strategy:

They are both helping to give the message of the cartoon which is clear in its caption , i.e. "private hospitals" in the Egyptian society. The nurse gives the message by her utterance (mabrook…?elmadam gabitlak taw?am ħagazna ?etany lama tidfaC ?elħesaab)- "congratulation… your madam gives you twins, we keep one until you pay the charge". The expressions on his face speak, he opens his eyes widely and opens his mouth holding his lip with his hand. These semiotic features express the astonishment of the man, he seems to be shocked.

The target:

Private hospitals in Egypt and the high charges paid in these private hospitals is the message of the cartoon.

The logical mechanism:

It is illogical to keep a newly born baby until his father pays the charge. This is humorous to criticize the private hospitals' exaggeration of charges in the Egyptian society.

Script opposition: The opposition here is between the script expressed by the nurse and the drawing of the man. The nurse is depicted with a laughing face, her mouth is widely opened with laughing, while the man's mouth is opened with agitation. It is illogical to go to a private hospital in Egypt without getting its charge, in these private hospitals "pay first" is the motto which is coherently expressed by the wordings and drawings in the cartoon.

Discussion: The cartoon represents a stereotypical concept of a situation in a private hospital. Intertextuality is clear in this cartoon through a connotation of the image of the man and the nurse to determine the ideational function of the cartoon. Also, the connotation of the word in the script, i.e. (ħagazna)- "keep", (tidfaC)- "pay" (?elħesab)- "charge" and the cartoons caption: (?almostaŠfayat ?alesteθmaryah) "private or investing hospitals", they all

include the ideological aspect of the message. The blending of the" kept baby" and "charge" is a good device to reveal the cartoonist message. It is a fusion between the abstract and the concrete to explain this social issue.

3.10 Cartoon 10 analysis:

amr@amr-fahmy.com

Situation:

Two characters are in this cartoon, i.e. a man and a woman who is supposed to be his wife. The man holding paper money with his hand putting them behind. The woman is coming near him because she knows that he has the money. The situation takes place at their house.

The language and the semiotic strategy:

The wordings in the cartoon depend on the cartoon's caption which is divided into three sections. The first is (ħaZak ?elyoum)- "your fortune today", the second is (ħazer min ŠaXs yataQarab minak)- "beware of someone approaches you" and the third is one word (?almuratab)- "the salary". The drawing of the man who is looking happy because he has the salary, and the woman who is coming nearer to him expresses the message of the cartoon which is "the salary". The cartoon depicts the Egyptian behavior and concept of most women to get all the money of their husbands. The two main visual signifiers (the husband and the

wife) in the text are formally dressed. The man is wearing a shirt, trousers, good type of shoes. The woman wears address revealing her neck and a part of her chest. The dress is so close –fitting that it shapes her waist, hips and thighs. The shape of her mouse and eye shows her intention to get the money.

The target:

The concept in getting the salary by the wife is the humorous message in the cartoon.

The logical mechanism:

It is illogical to give the monthly salary to the wife, the cartoon is ridiculing this behavior of women. The woman tries to influence the man, but the man makes no response as he doesn't give her the money.

Script opposition:

The opposition in this cartoon is between the woman and the man. She is approaching the man to take the salary, but he doesn't give her the money. This concept is revealed in the cartoon mainly, by the drawing of the woman and the man.

Discussion:

As most cartoons criticized social events or behaviors, this cartoon is a criticism of the concept of some women's control on their husbands by taking the monthly salary, but this is not the case in this cartoon because many of the husbands do not respond to this social concept .The cartoon's caption and the semiotic features work coherently to attain this idea.

4. Conclusion

The cartoons which are analyzed are taken from Egyptian news papers: cartoons1, 2, 3, 4, 5 and 6 are taken from "Almasry Alyoum" news paper, while cartoons 7, 8, 9 and 10 are taken from "Alakhbar" news paper. All the cartoons used in the study are critical as they are criticizing the political, economical and social issues in the Egyptian society. They aim at amusing and illuminating the public opinion about the issues represented in the scripts and drawings of these cartoons. The analyses given in this paper is just one possible interpretation of the cartoons scripts and drawings to show that cartoons discourse or text can be a good source to reveal environmental and social issues concerning the Egyptian society.

As it is noticed in the analyses of the cartoons used in this paper, some of them can have more than two scripts in opposition; others may have one script expressed in the language and the other in the drawing. Most of the cartoons contain an element of incongruity within or between schemata to determine the message of the cartoon. As mentioned in the introduction, the analysis is critical discourse analysis depending on the linguistic and semiotic aspects in the cartoons. As VanDijk (2007) states that "critical discourse analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced and resisted by text and talk in the social and political context" (p.108). The analysis in this paper depends on verbal and nonverbal signifiers as well as the visual aspects of the cartoons.

The Semantic Script Theory of Humor is applied and fusion or blending are clearly used in some of the cartoons. Thus, the cartoons speaks the Egyptian society as explained by Matheson (2005) "Language speaks us" (p.7) This means that our identities, attitudes, ideologies and sociobackgrouds are expressed in language. In addition, the language used in cartoons reveals these aspects .The findings of the analysis prove the claims of the study. The following points could be drawn:

1– Semiotic features of the cartoons are effective in the analysis of cartoons texts.

2– The Semantic Script Theory of Humor and the visual Metaphor is proven to be effective in analyzing cartoon.

3– Cartoons discourse is a good genre for dealing with ecological issues in the Egyptian society.

4- Cartoons discourse is an interesting discourse to be used in teaching languages because it deals with variety of topics concerning the society and environment. This discourse could be used in teaching translation, because analyzing the cartoons and understanding the scripts and their message help in making equivalence in translation. The analysis also reveals the cultural and ideological message underlying the wordings and drawings of the cartoons.

Finally, this discourse could be helpful in teaching pragmatics because pragmatics deals with speech situations and cartoons discourse tackles situations revealing everyday events .These events could be social , political , economical and ideological which all reflect the society and its culture .

References

o *Attardo,S. (2001)   Humourous Texts :   A Sermantic and Pragamatic   Analysis.*(Humor Research 6) . Berlin/NewYork:Mouton De Gruyter.

o Bang, J.Chr. & Door,J (1993*) Ecolinguistics: A Framework .Lingüistischen   Kolloqüiüms* Universitat Munster.

o Bowers,C.A. (2009) *Why the George Lakoff and Mark .Johnson Theory of Metaphor is Inadequate For Addressing Cultural Issues Related to the Ecological Crises*. Language & Ecology. 2n: 0.4

o Calvet, L.J. (2006) *Towards an Ecology of world language .*Poloty.

o Caroll , N. (1996) *A Note on Film Metaphor* . Journal of Pragmatics 26:809-22.

o Chouliaraki,L and Fairc luogh , N (999) *Discourse in Late Modernity: Rethinking Critical Discourse Analysis* . Edinburgh: Edinburgh University Press.

o Douglas , R. (2004) *Cartoons and History* . Oxford University Press.

o *El-Arousy , N.A.(2007) Towards A Functional Approach to the Translation of Egyptian Cartoons*. Humor 20-3 (2007), 297-321.

o Failclough,N. (1995) *Critical Discourse Analysis : The Critical Study of Language*. Longman , London and New york .

o Fill, A. (1996) *Okologie Der Linguistik- Linguistik Der Okologie. In Alwin Fill (ed): Sprachokologie und Okolongüistik.Tübingen* . Staüffenburg Linguistik. pp. 3-16.

o Fill, A. & Peter, M.(2001) *The Ecolinguistics Reader* . London: Continuum

o Forceville,C .(1996) *Pictorial Metaphor in Adevertisements* . Metaphor and Symbolic Activity 9) 1 :1-29.

o Giarelli , E. (2006) *Images of Cloning Stem Cell Research in the United States* . Health Research 16 : 61 -78

o Halliday,M.A.K(1990) *New Ways of Meaning: The Challenge to Applied Linguistics.*Reprinted in Fill and Muhlhausler (2001) PP 175-202.

o Halliday,M.A.K.(1994) *An Introduction to Functional Grammar* . London.Edward Arnold.

o Harre et al (1999) *Greenspeak : A Study of Environmental Discourse*. London: Sage.

o Hodge , R . & Kress , G. (1988*) Social Smiotics* . Cambridge: Polty

o Hosterman, A. (2003) *Editorial Cartoons: Running Head: Amplification through Simplification*. Text University.

o Jones, A. (2010) *Michael Halliday: An Appreciation* . International House Journal.

o Karman , B. (1998) *Postmodern Power Plays: A linguistic Analysis of Postmodern Comedy* . Unpublished M.A. Thesis, Youngstown, State University, OH.

o Koveces, Z. (2oo9) *Metaphors , A Practical Introduction*. Oxford university press

o Lin Lim, Sh.G. et al (2010) *The Art of Language: Cultural Expressions in American Studies*: 34th Intenational American Studies Conferece-American Studies Association of Turkey.

o Matheson, D. (2005) *Media Discourses:Analyzing Media Texts.Maidenhead* . Mcgraw-Hill Education.

o Mazid BE. (2008) *Cowboy and Misanthrope: Acritical Discourse Analysis of Bush and Binladen Cartoons*. Discourse and Comminication . Sage Publications . Los Angeles, London , New Delhi and Singapore. 2 (4): 433-457.

o Raskin,V. (1985) *Semantic Mechanism of Humor* .Dordrecht: D.Reidel.

o Stibbe,Arran (2006) *Deep Ecology And Language: The Curtailed Journey of the Atlantic Salmon*. Society and Animals,14(1) :61-77.

o Van Dijk, T.A(1998) .*Critical Discourse Analysis* . In Deborah Tannen et al. Handbook of Discourse Analysis.

o Van Dijk,T.A. (2007) *Critical Discourse Analysis ,in Discourse and Power*: Contributions to Critical Discourse Studies PP.108-25. Houndmills: Palgrave / Macmillan.

o Wodak,R & Meyer M.(2001) *Methods of Critical Discourse Analysis*. Sage Publication.London.Thousand Oaks. New Delhi 2001.

Appendix.1.

List of abbreviations :○Appendix. 1.A.

    E   : Ecocritical Discourse Analysis

CDA

    SS   : Semantic Script Theory of Humor.

TH

    V   : Visual Metaphor

M

    C   : Critical Discourse Analysis.

DA

    SE   : Spoken Egyptian Arabic.

A

Symbols :○Appendix. 1.B.

(---)   Arabic utterance.

"-----"   English Translation.

   ,   Short pause between two SEA utterances or two English ones.

   -       Short pause between the transliterated utterances and their English translation

Notes: 1- Because the cartoons used in this paper are written in Spoken Egyptian Arabic SEA, it is important to clarify that the symbols which are used in the transliterated utterances or words follow the International Phonetic Symbols (IPA) . Three symbols used in this paper are different from the IPA's : the first is /C/ as in (Caayiz) – "I want"; the second is /gh/ as in (gharb) – "west" ; the third is /S/ as in (Sams) – "sun" .

2 – Long vowels are indicated by doubling the letter, as in (Xod<u>aa</u>r) – "vegetables".