Logos-based Visual Persuasion in Selected English and Arabic Coronavirus Cartoons (2020-2021)

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Abstract

The study at hand examines visual persuasion based on the logical means of fallacies of argumentation and topoi in selected English and Arabic newspaper cartoons (2020-2021) about the precautionary measures of social distancing and staying home during COVID-19 pandemic, integrating Birdsell and Groarke's (2007) theory of visual argument. Data analysis shows that cartoonists in both datasets share the same stances of supporting the precautionary measures, warning against breaking them by joining social and family gatherings, and representing the people relaxing or breaking the measures in negative terms. Cartoons constituting both data sets employ the same fallacies of argumentation and topoi, though in varying degrees. The most significant finding is the abundance of the 'topoi of definition' and 'name interpretation' in English cartoons in contrast to the abundance of the 'topoi of responsibility' and 'topoi of danger and threat' in the Arabic set. Another important difference is the high frequency of 'the strawman fallacy' and 'the abusive variant' in the Arabic data, which suggests that argumentation in Arabic might be characterized by a strong direct attack on the opponent, those breaking the precautionary measures here. Last, cartoons in both data sets rely on the visual means of symbols and metaphors to a great extent.

Key words: Visual persuasion- Topoi- Fallacies of argumentation- Birdsell and Groarke's visual argument theory (2007)- COVID-19- Cartoons

الإقناع البصري القائم على المنطق في بعض رسوم الكاريكاتير الإنجليزية والعربية حول فيروس كورونا في عامي٢٠٢٠ـ٢٠٢١

تتناول هذه الدراسة الإقناع البصري القائم على الوسائل المنطقية المتمثلة في مغالطات الحجاج والتوبويات في مجموعة مختارة من الرسوم الكاريكاتيرية الصحفية الإنجليزية والعربية (٢٠٢٠ـ٢٠٢١) حول إجراءات التباعد الاجتماعي والبقاء في المنزل خلال جائحة كوفيد-١٩، وذلك من خلال توظيف نظرية بيردسل وجروركي (٢٠٠٧) عن الحجاج البصري. تُظهر نتائج تحليل البيانات أن رسامي الكاريكاتير في المجموعتين يتبنون المواقف نفسها، حيث يدعمون الإجراءات الاحترازية، ويحذرون من خرقها من خلال حضور التجمعات الاجتماعية والعائلية، ويصوّرون الأشخاص الذين يتهاونون أو يخالفون هذه الإجراءات بشكل سلبي. كما تُظهر الرسوم في كلا المجموعتين استخدام نفس مغالطات الحجاج والتوبويات، وإن كان ذلك بنسب متفاوتة. وتتمثل النتيجة الأبرز في كثرة استخدام "توبوي التعريف" و"تأويل الأسماء" في الرسوم الكاريكاتيرية الإنجليزية، في مقابل كثرة استخدام "توبوي المسؤولية" و"توبوي الخطر والتهديد" في المجموعة العربية. كما تبرز ملاحظة مهمة أخرى تتمثل في التكرار العالي لـ"مغالطة رجل القش" و"النمط الهجومي" في البيانات العربية، وهو ما قد يشير إلى أن الحجاج في اللغة العربية يتميز بالهجوم المباشر على الخصم، والذي يتمثل هنا في الأشخاص الذين يخالفون الإجراءات الوقائية. أخيرًا، تعتمد الرسوم الكاريكاتيرية في كلا المجموعتين إلى حد كبير على الوسائل البصرية المتمثلة في الرموز والاستعارات.

الكلمات المفتاحية :الإقناع البصري ـ التوبويات ـ مغالطات الحجاج ـ نظرية الحجاج البصري لبيردسل وجروركي (٢٠٠٧) ـ كوفيد-١٩ ـ الرسوم الكاريكاتيرية

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1. Introduction

Persuasion is an attempt to influence the audience's 'beliefs', 'desires', and 'actions' too (Joo et al., 2014, p. 1). It is an "act designed to create change in an audience"- a change in their 'thought', 'behavior', or 'laws' (Jordan, 2021, p.10). Persuasion integrates "factual information" and "emotional appeals" to change the audience's mind to accept the author's stance and promote a certain behavior (Ondimu, 2012, p. 135). Visual persuasion is "convincing someone to take a specific action based primarily… on an image or video" (Jordan, 2021, p. 12). The importance of visual material is that it can express meanings that might not be as effectively expressed by language (Miller, 1998; Joffe, 2008).

Cartoons are a form of visual representation which provide a commentary on an issue in a funny manner, reflecting the opinions of their creators. Cartoons are a significant means of visual communication because they can both 'reflect' and 'mold' public opinion, thereby changing the reader's view on a given issue. By converting 'complex' and 'opaque' events to visual 'depictions' that can be easily comprehended, cartoons are a valuable means of visual communication and visual persuasion (Abraham, 2009, p. 119).

For a long time, visuals have been part of the visual culture of medicine, shaping people's understanding of health and illness issues. Eighteenth century comics in England presented morality tales that echoed public health concerns. Similarly, there have been comics about HIV. Currently, comics and cartoons have taken up the challenge of tackling coronavirus issues and presenting them to the lay reader. Hence, cartoons contribute to "our understanding of illness and health" (Callender et al., 2020, p. 1061).

For persuasion to be successful, both the issue and the arguments supporting it "must matter to the audience" and "have immediacy" too (Cockcroft & Cockcroft, 1992, p. 82). The selected cartoons in the present study date to the high days of coronavirus pandemic when people around the globe were petrified of the new virus and uncertain about how

to avoid infection. With reckless behavior and irresponsible acts spreading everywhere, cartoonists took over the challenge of fighting such acts by highlighting the advantages of social distancing and staying home and warning against breaking such precautionary measures, as a means of avoiding infection and fighting the pandemic.

1.1. Objectives of the study

The present study aims to examine visual persuasion in selected English and Arabic newspaper coronavirus cartoons tackling the precautionary measures of 'social distancing' and 'staying home' in the years 2020 and 2021. The study mainly investigates how cartoonists engage the readers mentally (logos) to persuade them with their stance, employing fallacies of argumentation and topoi as logical means of persuasion and Birdsell and Groarke's model (2007) of visual means of argument to achieve the purpose of visual persuasion. Last, the study attempts to explain the potential reasons behind the apparent similarities and differences across the two data sets.

1.2. Research questions

The present study aims at answering the following questions:
1. What are the cartoonists' stances reflected in each data set?
2. What are the most frequently used types of topoi?
3. What are the most frequently used types of fallacies of argumentation?
4. What are the most common means of visual argument?
5. How do the different tools of logos and means of visual argument interact to achieve the purpose of persuasion?

2. Literature review

Feteris et al. (2011) explore the visual topoi employed in several political cartoons. They apply the tools of the pragma-dialectical argumentation theory to the analysis and evaluation of political cartoons. The study finds that the topoi used in political cartoons are usually literary or cultural ones which are grounded on an allusion to folktales or legends that the readers can relate to easily. By depicting a politician or a policy in terms of an image grounded in the audience's cultural background, the cartoonist's 'critical' attitude towards the politician or the policy being depicted is reflected. To decode the meaning of a cartoon employing a visual topos, the reader must be familiar with the cultural figure and the associations related to it.

Hallet and Hallet (2012) use a multidisciplinary approach to examining how swine flu is tackled in cartoons, illustrating how fears are represented through language and media cross culturally. The study employs Lakoff and Johnson's conceptual metaphor theory and Medhurst and DeSousa's topoi model to examine cartoons representing the swine

flu. The cartoons are taken from different countries: India, the US, Canada, etc., and they are all in English. The study explores the fears expressed visually or textually and the metaphors used to reflect them to determine the metaphors 'unique' to each culture the cartoons belong to and those common across different cultures.

Wekesa (2012) analyzes visual argumentation in cartoons on the violence that hit Kenya in the aftermath of the elections in 2007 and 2008. The study applies Birdsell and Groarke's (1996) Visual Argument Theory to "visual-only cartoons" to examine visual argumentation in the cartoons, and this study finds that caricature, portraiture, and analogy in the selected cartoons have cultural and emotional associations, which supports the argumentative message of the cartoon. The study concludes that visual texts have an argumentative power which is equivalent to that in verbal texts.

Groarke (2017) presents an approach to the analysis of editorial cartoons based on contemporary argumentation theory, informal logic, and Kjeldsen's model of visual and multimodal argumentation. The study examines political cartoons employing the figure of Pinocchio to represent political figures. Pinocchio's extended nose is used in editorial cartoons to symbolize liars who cannot be trusted. The study refutes the claim that images cannot be negated.

Joubert and Wasserman (2020) examine the portrayal of the coronavirus in 497 cartoons in South African newspapers during the early months of the pandemic. The study aims to reveal how cartoonists create meaning and influence public opinion through the visual rhetorical tools of color, morphological characteristics and anthropomorphism employed in their representations of the virus. Data analysis shows that coronavirus is portrayed mainly in green color, which is associated with sickness, or red color, which is associated with danger and threat. The virus is also given human characteristics, mainly facial expressions of evil and malice. The study finds that fear is the most predominant emotional tone and concludes that editorial cartoons provide a valuable means that helps the public understand the pandemic and helps shape the public attitudes and sentiments around it. Thus, cartoons both reflect and shape the public perception of and attitude towards the virus.

Hence, the present study benefits greatly from the earlier literature mentioned herein. First, Feteris et al. (2011) explains how topoi can be presented visually and how they are shaped by the culture of the target reader. Second, visual-only cartoons can be persuasive and argumentative as much as cartoons that integrate both visual and verbal elements (Wekesa, 2012). Besides, argumentation lies within the visual (and

verbal) structure of the cartoon, which explains why certain cartoons are selected in particular in both data sets (Groarke, 2017).

Third, the study makes great benefit of the studies tackling disease representation. While Hallet and Hallet (2012) is helpful in examining the fears related to different cultures and how those fears are expressed in terms of conceptual metaphors, Joubert and Wasserman (2020) offers a detailed illustration of how coronavirus is represented visually in South African English newspapers.

In view of the above mentioned, it is obvious that the literature abounds with works that examine the representation of viruses and diseases (Hallet & Hallet, 2012; Joubert & Wasserman, 2020), and studies that examine visual argumentation (Wekesa, 2012; Groarke, 2017). However, such studies use mono-lingual cartoons, mainly English. Hence, it can be deduced that there seems to be scant literature that investigates persuasion from the perspectives of mental means of engaging the audience (namely, topoi and fallacies of argumentation) and the means of visual argument in cartoons from different languages and different cultures, namely English and Arabic. The present study attempts to fill in this gap.

3. Theoretical framework

3.1. Persuasion

In interaction, human beings attempt to make one another share their opinions, believe what they say, and support their actions. Halmari and Virtanen (2005) define persuasion as "language that attempts to change or reconfirm the opinions and behaviors of an audience". However, for persuasion to be effective, it should be "kept implicit" since people do not like to be persuaded against their will (p. 229). Persuasion is a "process in which communicators try to convince other people to change their attitudes or behavior" about an issue by transmitting a message "in an atmosphere of free choice" (Perloff, 2003, p. 8).

Persuasion intends to result in a change of 'attitudes' and 'actions' (Cockcroft & Cockcroft, 1992, p. 84). Despite the significant role of the audience in the persuasion process, the effect of the persuasive text on the audience is beyond the scope of this study. A text can be said to be persuasive if the "communicative intention" of its producer is "to influence and evaluate social actors, actions and events" and "change or affect the beliefs and actions of the listeners or readers" (Dontcheva-Navratilova et al., 2020, p. 15).

3.2. Cockcroft and Cockcroft's model of persuasion

Cockcoft and Cockcroft's (1992) model of persuasion is based on Aristotle's principles of ethos, pathos, and logos. Ethos is persuasion by

"moral character"; pathos is persuasion by "putting the hearer into a certain [emotional] frame of mind"; and logos is persuasion by "the speech itself, when we establish the true or apparently true" (p. 8). The study focuses only on logos, utilizing topoi and fallacies of argumentation as means of logical engagement of the audience.

3.2.1. Logos

According to Cockcroft and Cockcroft (1992), logos includes the arguments used in the discourse, "the structure of thought", and the "sequence, coherence and logical value of these arguments" (p.10). The persuader's stance besides their emotional engagement with the audience "determine the choice of persuasive arguments" in the text (p. 58).

3.2.1.1. Topoi

Wodak (2001) defines topoi as "parts of argumentation which belong to the obligatory … premises". They are "content-related warrants" or "conclusion rules" that connect an argument (i.e., the premise) with the conclusion (i.e., the claim). Thus, topoi "justify the transition from the argument or arguments to the conclusion" (p.74). Similarly, van Dijk (2000) defines topoi as "'standard' arguments" which "represent the commonsense reasoning typical for specific issues" (p. 97). Therefore, topoi are commonly used in argumentative and persuasive debates (p. 98). It can be deduced that topoi are legitimate argumentative tools that can be used to persuade one's audience with a given standpoint. The following is a list of topoi introduced by Wodak (2001, p. 74):

1	Usefulness, advantage	9	Finances
2	Uselessness, disadvantage	10	Reality
3	Definition, name-interpretation	11	Numbers
4	Danger and threat	12	Law and right
5	Humanitarianism	13	History
6	Justice	14	Culture
7	Responsibility	15	Abuse
8	Burdening, weighting		

3.3. Fallacies of argumentation

The pragma-dialectical approach to argumentation views argumentation mainly as an appeal to the addressees' rational and reasonable judgment, rather than a play on their emotions and instincts. Thus, argumentation is "aimed at convincing the addressees of the acceptability of the standpoint by making them see that mutually shared critical standards of reasonableness have been met" (van Eemern, 2014,

p. 6). Here comes the importance of detecting errors in reasoning exemplified by fallacies of argumentation.

A fallacy is "an argument that seems valid but is not valid" (van Eemeren et al., 2014, p. 25). Fallacies are "contaminators of the argumentative exchange", and they are often "so treacherous that they go unobserved in the argumentative exchange" (van Eemeren et al., 2014, pp. 24-25). Thus, fallacies are seen as "derailments of 'strategic maneuvering' … in which the boundaries of reasonableness are overstepped" (van Eemeren et al., 2014, p. 27).

The pragma-dialectical approach to argument maintains that argumentative discussion is based on ten rules that both parties should observe to resolve a difference of opinion. The violation of such rules results in fallacies of argumentation, which is tantamount to preventing the resolution of the difference in opinion. Van Eemeren and Henkemans (2017) maintain that fallacies are "violations of the rules for critical discussion that prevent or hinder the resolution of a difference of opinion" and that they are "often difficult to spot" (p. 96). A violation of any of the rules constitutes a fallacy of argumentation (van Eemern et al., 2014, p. 545).

Van Eemeren et al. (2014) discuss the violations of the ten rules of argumentation, which result in the following fallacies:

1. **The Freedom Rule.** It can be violated if one of the two parties, the protagonist or the antagonist, "impose[s] restrictions on the standpoints that may be advanced or called into question or deny the other party the right to advance or criticize a certain standpoint" (pp. 545-546). A party can impose restrictions on the advancement of a standpoint by declaring it a taboo or sacrosanct, and thus excluding it from discussion. Denying the other party the right to present a standpoint or the right to criticize it are "directed at the opponent personally", and they are "aimed at eliminating the other party as a serious discussion partner". This can be realized by threatening opponents with sanctions, calling on their compassion, or discrediting their integrity, impartiality, expertise, or credibility (p. 546).

2. **The Obligation to Defend Rule.** It can be violated by evading or shifting the burden of proof. First, evading the burden of proof is the case when "the protagonist attempts to create the impression that there is no point in calling the standpoint into question, and no need to defend it". This can be realized by "presenting the standpoint as self-evident, giving a personal guarantee of its correctness" or "immunizing" the standpoint against criticism. For example, "formulating the standpoint in a way that excludes falsification", e.g.,

"Real men are leaders" (p. 546). Second, shifting the burden of proof is the case when "the protagonist challenges the antagonist who does not have a burden of proof to show that the protagonist's standpoint is wrong by proving that the opposite standpoint is right (p. 546).

3.   **The Standpoint Rule.** It can be violated when either of the two parties attributes to the other part a "fictitious standpoint" or distorts the other party's standpoint (*strawman fallacy*). The first can be achieved by "emphatically but wrongly presenting one's own standpoint as the opposite of the opponent's standpoint" or by "creating an imaginary opponent for one's own standpoint" (van Eemeren et al., 2014, p. 546). The second can be achieved by "taking the opponent's words out of context by means of oversimplification … or exaggeration". Any violation of the Standpoint Rule results in the *strawman fallacy* (van Eemeren et al., 2014, p. 546).

4.   **The Relevance Rule.** It is violated when the protagonist uses an argumentation which does not relate to "the standpoint advanced" earlier, or by "using non-argumentative means of persuasion" to promote his/her standpoint. This can be brought into effect by (1) playing on the audience's emotions, (2) showing off one's qualities (*argumentum ad verecundium*), (3) exploiting the audience's positive or negative emotions, which results in pathos replacing logos (*pathetical fallacy*), and (4) attempting to get one's standpoint accepted "by exploiting the authority they have in the eyes of the other party"- such as integrity, expertise, credibility, etc.- with the result of ethos replacing logos (*ethical fallacy*) (van Eemeren et al., 2014, p. 546).

5.   **The Unexpressed Premise Rule.** It can be violated when the protagonist denies an unexpressed premise. In this case, the protagonist attempts to "evade the responsibility… by escaping from a commitment to a (correctly reconstructed) unexpressed premise". This is exemplified by "*I never said that*". The unexpressed premise rule can also be violated when the antagonist distorts an unexpressed premise (van Eemeren et al., 2014, p. 547).

6. **The Starting Point Rule.** It can be violated either by the protagonist or the antagonist. van Eemeren et al. (2014) illustrate that the protagonist can "falsely present[..] something as a common starting point", which is an example of *the fallacy of evading the burden of proof.* There are different techniques of evading the burden of proof, such as (1) falsely presenting a premise as self-evident, (2) "enveloping a proposition slyly in a presupposition of a question (*many questions*)", (3) "concealing a premise in an unexpressed premise", and (4) "advancing argumentation that amounts to the same

thing as the standpoint (*begging the question* or *circular reasoning)* (p. 547).

7. **The Validity Rule.** It can be violated by the protagonist by "confusing a necessary condition with a sufficient condition (or vice versa) in arguments with an 'If …, then …' premise (affirming the consequent, denying the antecedent)". In addition, this rule can also be violated by wrongly attributing a "property of the constituent parts to the whole or vice versa (*fallacies of composition and division*)" (van Eemeren et al., 2014, p. 547).

8. **The Argument Scheme Rule.** Van Eemeren et al. (2014) illustrate that the argument scheme rule can be violated by the protagonist either by using an "inappropriate argument scheme" or by using "an appropriate scheme incorrectly" (p. 547). Violations of the Argument Scheme Rule fall into three categories. First, symptomatic argumentation is inappropriate when a protagonist claims that their standpoint is "right because everybody thinks it is right" (p. 548). This is a variant of *argumentum ad populum* (p. 548). Second, comparison argumentation is used incorrectly when the conditions required for making a correct comparison are not fulfilled when making an analogy (*false analogy*). Third, causal argumentation is used inappropriately when a "standpoint is rejected because of its undesired consequences" (*argumentum ad consequentiam*) and used incorrectly when suggesting that "by taking a proposed course of action, one will be going from bad to worse" (*slippery slope*) (van Eemeren et al., 2014, p. 548).

9. **The Concluding Rule.** It can be violated either by the protagonist or the antagonist in the concluding stage. Van Eemeren et al. (2014) demonstrate that in the first case, the protagonist concludes that "a standpoint is true merely because it has been successfully defended" (p. 548). In the second case, the antagonist "automatically conclude[s] from the fact that it has not been proved that something *is* the case, that it is *not* the case" or "from the fact that something has *not* been proved not to be the case, that it *is* the case" (p. 548).

10. **The Language Use Rule.** It can be violated both by the protagonist or the antagonist when they "take undue advantage of unclearness (*unclearness fallacy*) or ambiguity (*ambiguity, equivocation, amphiboly fallacy*). Unclearness can result from 'implicitness', 'indefiniteness', 'unfamiliarity', 'vagueness', or "the structuring of the text" (van Eemeren et al., 2014, p. 549). Ambiguity can be referential, syntactic, semantic, etc. Both the ambiguity and the unclearness

fallacy can occur individually or together with other fallacies, such as the fallacies of division and composition.

3.4. Birdsell and Groarke's theory of visual argument

Birdsell and Groarke (1996) maintain that like words, visual images can be 'vague' and 'indeterminate', yet they can "sustain an argument" (pp. 2-3). Visual images can present claims "which are open to debate, confirmation and argument" (p. 4). A poster that warns against smoking by representing getting addicted to smoking like a fish getting hooked to the hook of an angle has a clear message; it has an anti-smoking position (p. 3).

Birdsell and Groarke (2007) define visual arguments as "arguments conveyed …. through images" (p.108). Images can play a key role in an argument. First, they can "present information and evidence … relevant to an argument" more precisely and succinctly. Second, images have "rhetorical advantages", and they are "more forceful and persuasive than words" (pp.103-104).

Birdsell and Groarke's (2007) model of visual argument is based on five means. These are:

1. **Visual flags**: An image acts as a visual flag when it attracts attention to a certain message conveyed to some audience "like a waved flag, captures attention" (p. 104),

2. **Visual demonstrations**: An image can be a visual demonstration when it convey[s] information which can best be presented visually". A visual demonstration can be the "most effective way" to explain or describe a thing, such as how the Victorian houses look like in San Francisco (p. 105),

3. **Visual metaphors**: They "convey[...] some claim figuratively, by portraying someone or something as some other thing". For example, to say that someone is very slow, they can be represented by drawing their head on the body of a snail (p. 105),

4. **Visual symbols**: They "have strong associations that allow them to stand for something they represent". For example, a cross is a symbol of Christianity and a skull or a skeleton or the grim reaper represents death (p. 106), and,

5. **Visual archetypes**: A visual archetype is a kind of visual symbol "whose meaning derives from popular narratives". An example is the extended nose that symbolizes lying, which is derived from the story of Pinocchio. The source of visual archetypes can be "culturally pervasive narratives", such as Aesop's fables, the story of Christ, and classical mythology (p. 105).

4. Cartoons

Cartoons are a form of visual representation which provides a commentary on a social or political issue in a funny manner, reflecting the opinions and standpoints of their creators. They are a significant means of visual communication since they can both 'reflect' and 'mold' the public opinion, thereby changing the reader's view on a given issue (Abraham, 2009, p. 119). A cartoon is usually made up of two structural components: verbal and visual. Both "link the cartoon to the part of socio-political reality it is about" and direct the reader to grasp "the evaluative stance of the cartoon" regarding the claim it makes about its topic (van den Hoven & Schilperoord, 2017, p. 141).

A cartoon usually involves a topic domain and an auxiliary domain. The topic domain, as van den Hoven and Schilperoord (2017) explain, "capture[s] all references to the cartoon's topic" in addition to the 'foreknowledge' the reader taps into when interpreting it. Any cartoon must have a topic domain. An auxiliary domain, on the other hand, serves the function of evaluating the topic of the cartoon. Typical auxiliary domains refer to common regular events such as cooking, marriage, sports, etc., which function as visual metaphors. Others can use myths, biblical references, cultural/ historical references, etc. (pp. 142-143).

Van den Hoven and Schilperoord (2017) explain that the relationship between the two domains can be similarity/analogy or dissimilarity/disanalogy. Incongruities in cartoons usually involve a 'contrast' or a 'contradiction' between "how or what things should be" and "how or what, according to the cartoon(ist), they are". This is how a cartoon can evaluate "a political actor as incompetent" or a "socio-political event as damaging or illegitimate". Incongruity, thus, is the most significant trope through which a cartoonist directs the readers to dig for the underlying opinion or standpoint (p. 140).

4.1. Cartoons and persuasion

Cartoons are a combination of "pictorial representation", "verbal text", 'symbols' and 'humor' (Genova, 2018, p. 86). Political cartoons, also known as editorial cartoons, are "persuasive visual tools" which 'condense' and 'simplify' a complex issue in a visual form that can be understood easily by the public (Joubert & Wasserman, 2020, p. 9). By drawing the reader's attention to a certain issue, an editorial cartoon can serve different functions; it can embarrass someone, criticize an action, or remind the reader of an important thing. Since they merge political or social commentary along with humor in a way that abounds in caricature, ridicule, and sarcasm (Groarke, 2017, p. 81), cartoons can be highly controversial and contentious.

Earlier literature on political cartooning suggests that a political cartoon can be used to criticize a person or an issue, ridicule somebody, or argue. Abdel-Raheem (2020) proposes that, in addition to these functions, cartoons can also be used to achieve the acts of warning, threatening, complaining, wishing, condemning, or praising. As Abdel-Raheem (2020) puts it, "political cartooning is action"- representing rising prices as fires is an act of 'complaining'; portraying a rapist or a molester as a wolf is an act of 'condemning'; drawing a ship sailing towards a disaster is an act of 'warning', and so on (p. 77).

Given their visual nature, cartoons are more preferable to the readers than verbal means of communication expressing the same issue (Giarelli & Tulman, 2003; Tsakona, 2009). Abdel-Raheem (2020) stresses that unlike different news outlets, an editorial cartoon does not merely 'summarize', or 'recall' information of events reported in other news outlets. Rather, it expresses shared knowledge about social or political events "from its own perspective" using "evaluative language that expresses opinions and attitudes" (p. 88).

Given the limited space offered to the cartoonist, the argument underlying a given cartoon is a compressed one. In Groarke's (2017) words, cartoons aim for "a powerfully focused argument which strikes to the heart of an issue". The 'succinctness' characterizing cartoons is "an argumentative strength rather than a weakness" (p. 107).

4.2. Cartoons on social distancing amidst the pandemic

Callender et al. (2020) hold that in an "increasingly visual society", like today's society, images play a vital role in shaping people's visual culture of contagion. Images of masking, social distancing, and illustrations of the symptoms and the virus could be "epidemiological maps" or 'infographics'; that is, they "serve to inform, provide meaning, and illustrate the outbreak narrative in ways that help us to process, reflect on, and understand our experiences". Continuous exposure to such images helps to shape people's understanding and knowledge of the virus and its outbreak. Thus, being "a visual medium and cultural product", cartoons contribute significantly to the visual culture of COVID-19 pandemic (p. 1061).

5. Methodology

5.1. Data of analysis

The data of analysis used in the present study are editorial cartoons about the precautionary measures of social distancing and staying home in the years 2020 and 2021- a period characterized by people worldwide being confused about the emergent virus and uncertain about how to avoid it. With reckless and irresponsible acts, such as joining social and

family gatherings and breaking the lockdown, spreading, cartoonists attempted to fight such wrong practices by highlighting the advantages of staying home and avoiding gatherings and the disadvantages of breaking such measures.

The study examines 8 English cartoons (Data set A) and 8 Arabic cartoons (Data set B). The English cartoons are given the labels (1-8), and they are retrieved from *caglecartoons.com* and *The Telegraph*. The Arabic cartoons are given the labels (9-18), and they are retrieved from *Al-Masry Al-Youm*, *Al-Youm Al-Sabe, Al-Rai,* and *Al-Ghad*, and *Al-Itehad* newspapers.

These cartoons are selected for two reasons. First, Data set A comprises editorial cartoons from American and British newspapers. Similarly, Data set B comprises cartoons from Jordanian, Egyptian, and Emirati newspapers, which should reflect cultural diversity in the portrayal of the hygiene protocol of social distancing and staying home across different communities using the same language. Second, the selected cartoons explicitly tackle such precautionary measures, by employing a verbal and/ or a visual element referring to them or to the people relaxing them.

5.2. Procedures of analysis

In the present study, the researchers follow a qualitative approach, analyzing each cartoon in terms of the underlying message of the cartoonist and how this message is reflected in terms of logos and visual means of argument underlying the cartoon. The results are quantified then.

1. Logos is discussed in terms of topoi and fallacies of argumentation.
2. Birdsell and Groarke's means of visual argument detected in each cartoon are discussed.
3. The three elements of topoi, fallacies, and means of visual argument are integrated to explore the visual persuasion underlying each cartoon.
4. The researcher analyzes the English cartoons individually (data set A), then the Arabic cartoons individually (data set B), and finally compares the findings of data analysis in each data set.

6. Results
6.1. English data
6.1.1. Cartoonist's stance
Table (1)- Cartoonist's stance in English data

Cartoon	Cartoonist's stance
1	Supports social distancing as a precautionary measure that can result in a drop in COVID-19 cases
2	Warns against leaving home during the pandemic by representing the new infection surge as a lurking cat
3	Encourages the audience to observe the protocol of social distancing and keeping their hands clean, warning that if they fail to do so they might be sent to prison (i.e., shielding or a lockdown)
4	Supports social distancing as the new means to survive
5	Warns against holiday gatherings, referring to the Grim Reaper as being involved in them
6	Warns against large gatherings, stressing that the Grim Reaper is there
7	Warns against holiday and New Year's celebrations, highlighting the dangers associated with them
8	Rebuking those who fail to observe social distancing and go unmasked, warning that this misbehavior might cause COVID-19 to win the battle

Table (1) shows that the selected English cartoons can be classified into three classes: (1) cartoons that promote the hygiene protocol of social distancing and staying home during Coronavirus pandemic (1-2-3-4); (2) cartoons that warn against joining family or holiday gatherings (5-6-7); and (3) cartoons that criticize those who relax the prescribed precautionary measures (5-8).

6.1.2. Logos: Topoi
Table (2)- Topoi in English data

Topos	Cartoon (s)	Total	Percentage
Definition & name interpretation	1-2-3-4-5-6-7-8	8	19.02%
Culture	1-3-4-5-6-7-8	7	16.66%
Responsibility	1-3-4-5-7-8	6	14.28%
Danger & threat	2-3-5-6-7	5	11.9%
Reality	1-2-3-6	4	9.52%
Uselessness & disadvantage	5-6-8	3	7.14%
Usefulness & advantage	1-3-4	3	7.14%
History	1-4	2	4.76%
Abuse	3-8	2	4.76%
Numbers	1	1	2.38%
Law and right	3	1	2.38%
Total		42	100%

As illustrated in Table (2), the English data involve 11 topoi, the most frequent of which are the topos of definition and name interpretation, followed by the topos of culture, then the topos of responsibility, and the topos of danger and threat. First, the topos of definition and name interpretation is employed brilliantly in all the English cartoons to provide a visual and/or verbal definition to a verbal element. To exemplify, in Cartoon (1), the verbal caption "***Not the Holocaust***" is defined both verbally and visually as masking up, getting vaccinated, and staying home. Similarly, in Cartoon (2), the negatively associated verbal label "***New infection surge***" is represented visually as a big malicious cat/coronavirus waiting anxiously to attack the mice about to leave their hole. In Cartoon (3), the British government's policy of '***shielding'*** and '***lockdown'*** is defined visually as prison cells; the visual interpretation of the strategies likewise presents a strong warning to the audience to stick to the hygiene protocol of social distancing, staying home, and keeping one's hands clean. Likewise, in cartoon (4), the verbal caption "***social distancing***" is defined verbally as the American government's "***Pandemic strategy***" as well as the new principle the United States is grounded on.

In contrast, the topos of definition and name interpretation is utilized to provide a negative definition to family and holiday gatherings and celebrations in Cartoons (5-6-7) by employing symbols associated with fear and death, such as the Grim Reaper, shark fins, and fire.

Second, the topos of culture represents 16.66% of the detected topoi in the English data. It involves employing some historical references, such as the holocaust (1) and Uncle Sam and the foundation of the USA (4); referring to American cultural customs, such as Thanksgiving gatherings and holiday celebrations (5-6-7); and referring to the British government's COVID-19 protocol of shielding and lockdowns.

Third, the topos of responsibility is used skillfully to lay responsibility on the targeted audience for keeping COVID-19 cases down and under control by abiding by the hygiene protocol (1-3-4), on the one hand, or for the spread of the virus by relaxing the precautionary measures, joining family gatherings and holiday celebrations (5-7) or going unmasked and not observing social distancing (8), on the other hand.

The topos of danger and threat comes next representing 11.9% of the employed topoi, and it is mainly utilized to warn the audience against breaking or relaxing the precautionary measures of leaving home (2), of

not observing social distancing and wearing a face mask (3), and of joining holiday and family gatherings (5-6-7).

Both the topos of usefulness and advantage and that of uselessness and disadvantage occur equally, 7.14% each. While the former is used to highlight the significance of social distancing and staying home as a means of fighting the virus and keeping COVID -19 cases down (1-3-4), the latter is used to warn the readers against family and holiday gatherings (5-6) and against not observing social distancing by referring to the deadly consequences involved.

Less frequent topoi are the topos of reality, the topos of history, the topos of abuse, and those of numbers and law and right.

6.1.3. Logos: fallacies of argumentation

Table (3)- Fallacies of argumentation in English data

Fallacy	Cartoon(s)	Total	Percentage
The pathetic fallacy	1-2-3-4-5-6-7-8	8	24.24%
Fallacy of the stick	2-3-4-5-6-7-8	7	21.21%
Fallacy of false analogy	1-2-3-5-7-8	6	18.18%
Fallacy of the slippery slope	2-6-7-8	4	12.12%
The strawman fallacy	2-5-6-8	4	12.12%
Fallacy of presupposition	3	1	3.03%
The populist fallacy	6	1	3.03%
Fallacy of ambiguity	8	1	3.03%
The abusive variant	5	1	3.03%
Total		33	100%

As for fallacies of argumentation, the selected English cartoons involve 9 fallacies of argumentation, occurring 33 times. The pathetic fallacy ranks first, representing 24.24%. The emotions the cartoons evoke and play on vary from fear of the virus (2-3-5-6-7-8) to safety and protection associated with following the hygiene protocol of distancing and staying home (1-4). The fallacy of the stick, which comes second, serves the same purpose of evoking the audience's feelings of fear by highlighting the negative consequences of failing to observe the precautionary measures by leaving home (2), relaxing social distancing (3-4-8), and joining gatherings and celebrations (5-6-7).

Third, the fallacy of false analogy serves the same objective of persuading the audience to stay home and follow the precautionary measures and dissuading them from failing to do so, likening the measures to "*Not the holocaust*" (1), leaving home to being attacked by a ferocious cat (2), shielding and lockdowns to prison (3), holiday and new year celebrations to risky and hazardous activities (5-7), and COVID-19 to a contestant likely to win the battle (8).

Like the fallacy of the stick and the fallacy of false analogy, the fallacy of the slippery slope (12.12%) is also employed to stress the negative consequences of failing to observe the precautionary measures of social distancing, staying home, and avoiding gatherings.

The strawman fallacy, which is as frequent as the fallacy of the slippery slope, is utilized skillfully to attack those who are likely to break the precautionary measures by attributing to them a weak standpoint that can be attacked and refuted easily, given the visual elements in the cartoon. This includes the lurking cat awaiting the mice about to leave home (2) and the Grim Reaper attending family and holiday celebrations (5-6). Fallacies occurring less frequently are the fallacy of presupposition, the fallacy of ambiguity, the populist fallacy, and the fallacy of the abusive variant, 3.03% each.

6.1.4. Means of visual argument

Table (4)- Visual arguments in English data

Means	Cartoon(s)	Total	Percentage
Visual symbol	2-3-4-5-6-7	6	42.85%
Visual metaphor	1-2-3-5-7	5	35.71%
Visual demonstration	1-6-7	3	21.42%
Visual archetype	-	-	-
Total		14	100%

The selected English cartoons employ different visual means of argument: visual symbols (42.85%), visual metaphors (35.71%), and visual demonstrations (21.42%). As for symbols, the most common symbol is that of coronavirus with its spherical spiral shape (2-5-6-7). Another common symbol is the Grim Reaper, which symbolizes death (5-6), and shark fins, which symbolize dangers and threats (7). Second, visual metaphors involve the representation of failing to observe the precautionary measures in negative terms, such as being sent to jail (3), and jumping into a pool filled with sharks or a bonfire (7), and the representation of a new COVID-19 surge as a ferocious large cat (2). On the other hand, the precautionary measures are represented in positive terms as being "Not the holocaust" (1). Last, visual demonstrations serve to provide a visual interpretation to a verbal label, such as "Not the holocaust" (1) as different precautionary measures, "Large gatherings" (6) as a Thanksgiving family gathering joined by the Grim Reaper, and "COVID-19 test" (7) as having to jump into a pool filled with sharks or a huge bonfire.

Example (1)- Cartoon (2)
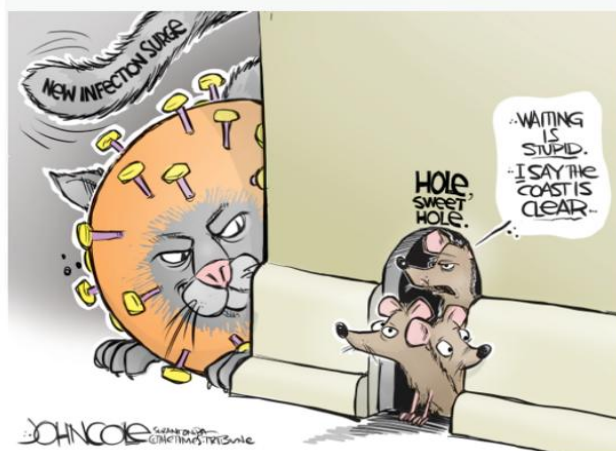
(Cole, 2020)

The cartoon presents three mice at the door of their hole; one of them says that waiting is stupid and that it sees no danger. Meanwhile, there is a lurking big cat, which is represented as coronavirus, with a label on its tail that reads "*new infection surge*".

1. Ethos: Stance

In cartoon (2), the cartoonist comes across as wise person who is aware of hidden things that the characters in the cartoon are unaware of. The cartoonist supports staying at home and warns against a second wave of COVID-19 infections. The main message of the cartoon is warning the audience not to be misled or deceived by the false signs of security.

2. Logos

2.1. Fallacies of argumentation

Cartoon (2) uses the fallacy of the stick to warn the audience against the lurking danger that they cannot see, represented by the cat and a new COVID-19 surge. In addition, the pathetic fallacy is employed to play on the readers' feelings of fear by referring to the dangers associated with leaving home.

2.2. Topoi

The pathetic fallacy is reverberated in the employment of the topos of danger and threat to warn the readers not to break COVID-19 regulations, while the topos of usefulness and advantage is employed to persuade the readers to stay home by highlighting the aspects of security and safety associated with it.

3. Visual means of argument

The cartoon involves a visual metaphor. Since the mice about to leave their hole are a prey for a ferocious cat, people who do not abide by

covid regulation of staying home are ideal preys for COVID-19. This is grounded on the visual metaphors A MOUSE IS A HUMAN and A CAT IS CORONAVIRUS. In addition, the cartoon utilizes the visual symbol of the cat and mouse relationship skillfully. It stresses the ferociousness and deceitfulness of cats (i.e., coronavirus) and the vulnerability and weakness of mice (i.e., people). It is important to note that the representation of the virus as a cat involves the typical spikes coronavirus is characterized by.

Example (2)- Cartoon (7)

*(*Davies, 2021)

Caroon (7) presents a family made up of parents and their child watching holidays and new year's celebrations. Holidays are represented as a pool filled with water and sharks, while new year's celebrations are represented as a bonfire. Meanwhile, people who wish to enjoy holidays or celebrate the new year are represented by a man on a swing being thrown into the shark-inhabited tank or the bonfire.

1. Ethos: Stance

The cartoonist is critical of the people who want to enjoy the holidays and the new year's celebrations amidst COVID-19 pandemic. The cartoonist warns against holidays and New Year's celebrations during the pandemic, given the dangers and threats associated with them.

2. Logos

2.1. Fallacies of argumentation

The three fallacies the cartoon uses- the fallacy of the stick, the pathetic fallacy of playing on the readers' feelings of fear, and the fallacy of false analogy by portraying holidays and new year's celebrations in terms of target domains that have negative connotations- serve the same purpose of persuading the readers not to break COVID-19 regulations by stressing the perils and threats related to joining holiday and new year's celebrations during the pandemic.

2.2. Topoi

Cartoon (7) is based on three topoi. First, the topos of danger or threat serves the same purpose of highlighting the danger associated with joining holiday and new year's celebrations. This is further maintained by using the topos of definition and name interpretation to define the verbal elements, which are traditionally associated with positive connotations, in terms of negative target domains. Last, the topos of responsibility underlies the cartoon's message that during the pandemic, people are responsible for the choices they make.

3. Visual means of argument

The sense of danger and threat underlying the cartoon is evoked by using the visual symbols of shark fins and a bonfire, both of which symbolize danger. The shark fins symbolize the danger and threat related to people's recklessness of succumbing to celebrating the holidays and relaxing COVID-19 precautionary measures. In addition, the visual metaphors HOLIDAYS ARE A POOL FILLED WITH SHARKS and NEW YEAR'S CELEBRATIONS ARE A BONFIRE sustain the feelings of fear, which should persuade the audience not to join holiday celebrations in the time of the pandemic.

To conclude, the elements of ethos and logos are skillfully integrated in this cartoon to support the cartoonist's stance and persuade the audience with it. Warning against relaxing COVID-19 regulations (*stance*), instantiated by holidays and new year's celebrations, is promoted by the clever employment of the topos of danger and threat the fallacy of the stick, and the pathetic fallacy (*logos*), all of which evoke the audience's fear and intensify the warning issued by the cartoon. In addition, the portrayal of holidays and celebrations in terms of negative domains related to danger and threat by using visual and verbal metaphors and visual symbols (*visual and verbal means of argument*) associated with fear further intensifies the sense of fear and consolidates the cartoonist's standpoint. Last, the *humor* arising from the clash between different incongruous scripts helps to engage the readers emotionally by intriguing them.

Example (3)- Cartoon (4)

(Cole, 2020)

Cartoon (4) presents Uncle Sam holding a parchment titled "*pandemic strategy*" and walking away singing a song. Behind him is a wall on which the well-known wise saying "*United we stand, divided we fall*" is written with a few changes. The new saying reads "*Distanced we stand, divided we survive*". Contrary to the biblical saying on which the US was founded, it can be inferred from the cartoon that the strategy of beating COVID-19 pandemic that should be adopted by the American administration is enforcing social distancing and preventing gatherings.

1. Ethos: Stance

The cartoonist refers to the principle on which the United States of America was founded. By making a slight twist to the principle, the cartoonist comes across as being humorous. The cartoonist adopts the standpoint that social distancing and staying away from gatherings is the key to surviving in the COVID-19 era. In addition, the employment of Uncle Sam in the cartoon suggests that the cartoonist holds the opinion that to contain the pandemic, social distancing should be enforced by the American government on the American nation.

2. Logos

3.1. Fallacies of argumentation

The pathetic fallacy underlies the appeal to the readers' basic instinct of survival, which is associated with distancing and division in the world of the cartoon and in the time of the pandemic. In addition, the fallacy of the stick underlies the twisted new principle which strongly warns against unity or gatherings during COVID-19 pandemic.

3.2. Topoi

The cartoon utilizes three topoi to persuade the audience that distancing is a must. First, the topos of usefulness and advantage is

evident in the new principle, "*Distanced we stand, divided we survive*", with power and survival depending on division and distancing. Second, the topos of history underlies the reference to the foundation of the US. Third, the use of Uncle Sam is to lay responsibility on the American administration for the reinforcement of distancing in public places, which instantiates the topos of responsibility.

3. Visual means of argument

Uncle Sam is a visual symbol that represents the American administration collectively.

6.2. Arabic data

6.2.1. Cartoonist's stance

Table (5)- Cartoonist's stance in Arabic data

Cartoon	Cartoonist's stance
9	Supports staying home as an effective means that keeps Coronavirus away and protects individuals
10	Supports staying home as the right act in the time of the pandemic
11	Supports observing numerous precautionary measures, including staying home, as an effective means that causes the defeat of the virus
12	Warns against family gatherings in Ramadan, stressing that Coronavirus is present
13	Warns against family gatherings in Ramadan, stressing that Coronavirus is present
14	Rebuking some people's improper behavior, including their non-observance of social distancing and their insistence on joining social gatherings, likening them to steps that Coronavirus ascends to become stronger
15	Rebuking those who break the lockdown, referring to them as "*Coronavirus friends*"
16	Rebuking some people's recklessness and the Jordanian Government's repeal of Friday lockdown, warning that Coronavirus activity will intensify

Table (5) shows that the selected Arabic cartoons can be grouped into three categories: (1) cartoons stressing the importance of staying home/ observing the lockdown during COVID -19 pandemic (9-10-11); (2) cartoons warning against social and family gatherings (12-13); and (3) cartoons criticizing the people who break the prescribed protocol of staying home and social distancing (14-15-16).

6.2.2. Logos: Topoi

Table (6)- Topoi in Arabic data

Topoi	Cartoon (s)	Total	Percentage
Responsibility	9-10-11-12-13-14-15-16	8	21.62%
Danger and threat	9-10-12-13-14-15-16	7	18.91%
Culture	10-11-12-13-14-15	6	16.21%
Uselessness & disadvantage	12-13-14-15-16	5	13.51%
Definition & name interpretation	11-12-14-15	4	10.81%
Usefulness & advantage	9-10-11	3	8.1%
Abuse	14-15-16	3	8.1%
Total		37	100%

As shown in Table (6), the selected Arabic cartoons employ 7 topoi, with 37 occurrences. The topos of responsibility ranks first, 21.62%, and it is employed for different purposes. To explain, it is employed to lay responsibility on individuals or the family for avoiding infection by staying home and social distancing during COVID-19 pandemic (9-10-11). In addition, it is employed to criticize and lay blame on those who relax the regulations by joining family gatherings (12-13) and by acting recklessly (14-15-16).

The topos of danger and threat comes second, 18.91%, and it is mainly employed to highlight the dangers and risk associated with coronavirus and with leaving home during the pandemic (9-10), those associated with social gatherings (12-13), and those associated with careless acts (14-15-16). The topos of culture is the third most frequent topos in the Arabic data. It underlies the employment of a cultural symbol associated with confinement and isolation in classical Arabic literature (i.e., the lantern) (10), referring to the new hygiene protocol that should be followed during the pandemic (11), referring to the Arab-Islamic custom of family gatherings during the holy month of Ramadan (12-13), and indicating that the misbehavior of acting recklessly during the pandemic is behind the spread of the virus (14-15).

Fourth, the topos of uselessness and disadvantage represents 13.51% of the topoi underlying the Arabic data. It is used to highlight the dangers of attending family gatherings by stressing that the coronavirus is present in such settings (12–13), as well as the risks of acting recklessly and not following precautionary measures (14–16). Conversely, the topos of usefulness and advantage is employed less frequently (8.1%) to shed light on the privileges of abiding by the precautionary measure of staying home.

The topos of definition and name interpretation is the fifth most frequent topos underlying the Arabic cartoons (10.81%). Data analysis shows that it is often utilized to offer a visual definition or interpretation to a verbal element. To illustrate, the verbal caption of cartoon (11) " أحزان فيروس" (sorrows of a virus) is defined visually as different precautionary measures, such as social distancing, staying home, face masking, and keeping one's hands clean. Similarly, in Cartoon (12), the verbal element "العشاء الأخير" (The last supper) is also defined visually as a family gathering over Ramadan Iftar where coronavirus surrounds the family members. The topos is also utilized in cartoons (14) to offer a definition of those who take the lockdown lightly "المستهترين بالحظر" visually as obnoxious unmasked people and verbally as coronavirus friends and in cartoon (15) to make visual representation of different irresponsible acts during the pandemic as steps that coronavirus ascends to go up.

The topos of abuse comes last (8.1%), and it serves to criticize those who do not follow the prescribed precautionary measures of staying home and social distancing (14-15-16).

6.2.3. Logos: Fallacies of argumentation

Table (7)- Fallacies of argumentation in Arabic data

Fallacy	Cartoon(s)	Total	Percentage
Fallacy of false analogy	9-10-11-12-13-14-15-16	8	20.51%
The pathetic fallacy	9-10-11-12-13-15-16	7	17.94%
Fallacy of the stick	9-10-12-13-14-16	6	15.38%
The strawman fallacy	10-12-13-14-15-16	6	15.38%
The abusive variant	10-12-13-15-16	5	12.82%
Fallacy of the slippery slope	12-14-16	3	7.69%
The populist fallacy	12-13	2	5.12%
The ethical fallacy/fallacy of abuse of authority	16	1	2.56%
Fallacy of ambiguity	12	1	2.56%
Total		39	100%

The selected Arabic cartoons involve 9 fallacies, occurring 39 times, the most frequent of which are the fallacy of false analogy (20.51%), the pathetic fallacy (17.94%), the fallacy of the stick and the strawman fallacy (15.38%, each), and the abusive variant (12.82%). Less frequent fallacies include the slippery slope, the populist fallacy, the ethical fallacy, and the fallacy of ambiguity as showed in Table (7).

First, *the fallacy of false analogy* serves the purpose of persuading the readers to follow the measures of distancing and staying home and dissuading them from failing to do so by representing the measures in

positive terms and representing relaxing them in negative terms. To illustrate, home is represented as an effective insecticide keeping insects/ coronavirus away and protecting the family (9) and staying home as a lantern keeping those inside it safe and secure (10). In contrast, large family gatherings are likened to Christ's Last Supper (12) and relaxing COVID-19 restrictions and hygiene protocol as steps that coronavirus ascends to become more powerful (14).

Next, by employing *the pathetic fallacy*, the selected Arabic cartoons play on different emotions. For instance, the feelings of safety and security associated with staying home (9-10), danger and threat accompanying family gatherings (12-13) and relaxing COVID-19 regulations (15-16). Third, *the fallacy of the stick* achieves the same objective of evoking the readers' sense of fear by highlighting the negative conditions and consequences of leaving, such as coronavirus (9-10), joining gatherings (12-13), or relaxing the precautionary measures (14-15-16).

Both *the strawman fallacy and the abusive variant* are cleverly employed to attack those who break the precautionary measures by attributing to them a weak standpoint that can be attacked and refuted easily (12-13-14) or by representing them visually and/or verbally in negative terms (15-16). Last, *the fallacy of the stick* or *the fallacy of the slippery slope* serve to dissuade the audience from breaking the precautionary measures by highlighting the negative consequences of doing so. For example, meeting one's end (12) and COVID-19 becoming more powerful (14-16).

6.2.4. Means of visual argument

Table (8)- Visual arguments in Arabic Data

Means	Cartoon(s)	Total	Percentage
Visual symbol	9-11-12-13-14-15-16	7	50%
Visual metaphor	9-11-13-14-15-16	6	42.85%
Visual archetype	10	1	7.14%
Visual demonstration	-	-	-
Total		14	100%

As for visual means of argument in the Arabic data, visual symbols come first (50%), followed by visual metaphors (42.85%), and finally visual archetypes (7.14%). Regarding visual symbols, the most frequent of which is coronavirus with its spherical and spiral shape promoted in the media (9-11-12-13-14-15-16). However, it is represented in red color in (14) and in black in (12). Another common symbol in the

Arabic data is that of the family (9-13-14), which symbolizes society collectively.

Second, visual metaphors are employed cleverly to provide a positive representation of the precautionary measures and a negative representation of those breaking them. For instance, staying home is represented as an effective insecticide (9) and abiding by the hygiene protocol as the causes of coronavirus sorrow (11). On the other hand, those who break the hygiene protocol are represented as COVID-19 friends (15).

A single instance of visual archetype is detected in cartoon (10), in which the lantern, derived from the classical Arabian Nights tale of Alaa Din, symbolizes safety and security.

Example (4)- Cartoon (10)

(Qaoud, 2021)

Cartoon (10) presents a man, whose hands are present to refer to him, rubbing a lantern. A speech balloon comes out of the lantern in which a speaker- supposedly, a Jinn- tells the man to stop rubbing it, asserting that it observes the lockdown and that it is not getting out of the lantern.

1. Ethos: Stance

In Cartoon (10), the cartoonist comes across as a humorist and as being knowledgeable about the classics of the Arabic literature. The cartoonist supports observing the quarantine and lockdown amidst COVID-19 pandemic.

2. Logos

2.1. Fallacies of argumentation

Cartoon (10) utilizes four fallacies of argumentation. The pathetic fallacy of playing on the readers' feelings of fear associated with the verbal caption "في الكورونا" (In corona times) in contrast to the feelings of safety and security is to convince the readers with the usefulness of following COVID-19 regulations. The sense of fear is maintained by the use of the fallacy of the stick, as indicated from the jinn's rejection to leave the lantern since coronavirus is around. The jinn's rejection evokes

the fallacy of presupposition. The readers presuppose that the man who is rubbing the lantern does not abide by quarantine measures and does not stay home, which is an instance of fallacy of the strawman.

2.2. Topoi

The topoi employed in the cartoon serve the functions of supporting observing quarantine and attacking breaking the quarantine. The topos of usefulness and advantage fulfills the first function, whereas the topos of danger or threat fulfills the second function. Third, the topos of culture underlies the employment of the lantern, which symbolizes Arabian Nights Tales. The topos taps into the readers' collective memory related to childhood memories and classic tales.

3. Visual means of argument

The cartoon taps into a visual archetype, which is the lantern that symbolizes *Arabian Nights Tales* and the Jinn. By tapping into a cultural element embedded in the audience's cultural identity, the cartoon engages the readers emotionally and mentally too. The cartoon utilizes a visual and verbal metaphor, A LANTERN IS HOME, which stresses the significance of staying home during COVID-19 pandemic.

Example (5)- Cartoon (11)

(Arafa,2020)

Cartoon (11) presents a scene at the psychiatrist's where two coronavirus symbols resembling people are involved. The two coronavirus symbols are represented as a psychiatrist and a mental patient. The patient is crying bitterly and telling its doctor, who is writing down notes, the causes of its sorrow and sadness. The causes are presented visually in the patient's speech balloon. These include sanitation, washing hands and surfaces regularly, using antiseptics, staying home, social distancing, masking up, avoiding handshakes, and avoiding touching one's face.

1. Ethos: Stance

The cartoonist comes across as humorist and an optimist who believes that coronavirus can be defeated. He supports COVID-19 regulations of sanitation, social distancing, masking up, and lockdowns as means to defeating the virus.

2. Logos

2.1. Fallacies of argumentation

The cartoon is based on the pathetic fallacy, which is instantiated by evoking the feelings of hope and optimism that coronavirus can be defeated. This is another attempt to persuade the readers to follow the precautionary measures by stressing how effective they are.

2.2. Topoi

The employment of the topos of usefulness and advantage further stresses the significance of observing COVID-19 regulations. Stressing the effectiveness of following the measures lays responsibility on the readers and encourages them to rise to the challenge

3. Visual means of argument

The cartoon employs several visual symbols, such as coronavirus in its typical spherical green shape; soap, washing hands, and bottles of disinfectants to symbolize sanitation; the locked house to symbolize lockdown and staying home, etc. In addition, the cartoon uses the visual metaphor CORONAVIRUS IS HUMAN (A PSYCHO PATIENT- A PSYCHIATRIST). It highlights the weakness and vulnerability of coronavirus when faced by observing the precautionary measures.

Example (6)- Cartoon (12)

(Al-Adl, 2021)

Cartoon (12) presents a dynamic scene of a family gathering over Iftar in Ramadan. The family are eating insatiably and enjoying themselves. The family is composed of different age groups and different genders. The Iftar includes various diverse dishes, which adds graphic

vividness to the cartoon. Meanwhile, instances of coronavirus symbol are around the gathering.

1. Ethos: Stance

The cartoonist's personality reflected in the cartoon is that of a humorist and a critic. The cartoonist criticizes social and family gatherings during Ramadan, warning that such gatherings are fraught with coronavirus. In addition, the cartoon's caption "الفطار الأخير" (The last Iftar) evokes Christ's Last Supper, which reflects the cartoonist's personality as being open to different religions.

2. Logos

2.1. Fallacies of argumentation

To warn the readers against joining family and social gatherings, Cartoon (12) employs five fallacies of argumentation, three of which engage the readers emotionally rather than engage them mentally. To explain, the cartoon depends greatly on the fallacy of the stick, the pathetic fallacy, and the fallacy of the slippery slope. The main feelings the cartoon plays on are the readers' feelings of fear associated with the visual representation of coronavirus with the family, besides the verbal caption of the cartoon, which has negative associations in the collective memory of the readers.

In addition, the fallacy of presupposition and magnifying what has been left unexpressed is evident in the cartoon's proposal that the people dining together are about to catch COVID-19 and this might be their last Iftar. Last, the fallacy of ambiguity and unclarity underlies the verbal element 'الفطار الأخير' (The last Iftar), which can be interpreted as the last Iftar because this is the last day in Ramadan or the last Iftar in those people's lives given the visual presence of coronavirus around.

2.2. Topoi

In terms of topoi, the cartoon uses several topoi that enhance the cartoonist's stance of opposing and warning against gatherings. First, the topos of danger and threat lies beneath the visual representation of coronavirus in addition to the verbal caption of the cartoon. Both the visual and verbal elements evoke the feelings of fear and reflect the dangers, threats, and perils associated with gatherings amid the pandemic. Second, the topos of definition and name interpretation serves the same purpose as the model of definition. As illustrated above, the verbal caption evokes negative associations, which are transferred to the world of the cartoon- namely, family gatherings.

Third, the indirect reference and allusion to the Last Supper is an instance of the topoi of culture and history. The underlying message is that both gatherings, Christ's Last Supper and the Iftar gathering involve

danger, threat, and betrayal. Last, the portrayal of a big family, with men and women, adults and children, all gathering over Iftar is an instance of the topos of responsibility, which is employed to lay blame on the family for coronavirus spread.

3. Visual means of argument

The cartoon employs two visual symbols, First, coronavirus is represented in its typical shape as a spherical object with spikes. Its presence symbolizes danger and threat. In contrast, the employment of the family rather than an individual, symbolizes the public collectively or society at large.

7. Discussion of findings

This section compares the findings of data analysis of both data sets, highlighting the most significant similarities and differences between them.

7.1. Stance

As regards stance, the cartoons constituting each data set fall into the same three categories of (1) cartoons encouraging the readers to follow the measure of staying home and social distancing, (2) cartoons that warn against joining family gatherings and holiday celebrations, and (3) cartoons that criticize those who break the precautionary measures or take them lightly. It can be deduced, then, that cartoonists in both the American and British cultures and those in the Arab culture share the same stance and approach their audiences by appealing to the same themes.

7.2. Logos

7.2.1. Topoi

Table (9)- Topoi compared

Topos	English	Arabic
Definition & name interpretation	8	4
Culture	7	6
Responsibility	6	8
Danger & threat	5	7
Reality	4	-
Uselessness & disadvantage	3	3
Usefulness & advantage	3	5
History	2	-
Abuse	2	3
Numbers	1	-
Law & right	1	-
Total	42	37

In terms of topoi, data analysis shows that the English cartoons employ more diverse topoi than the Arabic ones (11 topoi in English versus 7 topoi in Arabic cartoons) and more instances too (42 instances in English cartoons vs. 37 instances in Arabic ones). This indicates that the selected English cartoon tend to be more logically loaded than the Arabic ones. There are 7 common topoi in the two data sets, but they occur in varying degrees, and they are often used for different purposes, as illustrated earlier.

7.2.2. Fallacies

Table (10)- Fallacies compared

Fallacy	English data	Arabic data
The pathetic fallacy	8	7
Fallacy of the stick	7	6
Fallacy of false analogy	6	8
Fallacy of the slippery slope	4	3
The strawman fallacy	4	6
Fallacy of presupposition	1	-
The populist fallacy	1	2
Fallacy of ambiguity	1	1
The abusive variant	1	5
The ethical fallacy/fallacy of abuse of authority	-	1
Total	33	39

Unlike topoi, the Arabic cartoons involve more instances of fallacies of argumentuation than the English ones, which might suggest that the Arabic data set can be more illogical than the English one. Both data sets, however, have 8 fallacies in common, occurring in varying degrees, and each involves one fallacy individually- the fallacy of presupposition in English and the ethical fallacy in Arabic.

7.3. Means of visual argument

Table (10)- Visual means of argument compared

Visual means	English data	Arabic data
Visual symbols	6	7
Visual metaphors	5	6
Visual demonstrations	3	-
Visual archetypes	-	1
Total	14	14

Data analysis shows that both data sets employ the same number of visual means of argument, 14 instances, with symbols ranking first,

followed by metaphors. However, while the English cartoons use visual demonstrations, the Arabic cartoons use a visual archetype. In both data sets, coronavirus symbol is the most common symbol, and it is used in its typical spherical spiral shape. It is noticed that the English data is more likely to employ visual symbols with negative association, such as the Grim Reaper and shark fins, while the Arabic data is more likely to employ the symbol of the family to refer to society collectively. This might reflect the individualistic and morbid perspective characterizing Western societies and culture, in contrast to the collective and communal perspective characterizing Arab-Islamic ones.

Second, visual metaphors are employed in both data sets mainly to provide a representation or portrayal of coronavirus in terms of negatively- loaded domains the lay reader can relate to easily, such as a ferocious cat (2), spices (5), an insect (9), an ugly malicious creature (15), and a diligent hard worker (16). In addition, visual metaphors are utilized cleverly in both data sets to offer a positive representation of staying home and social distancing and a negative representation of breaking them or taking them lightly, as explained earlier. Thereby, both visual means of symbols and metaphors achieve the intended purpose of persuading the readers to abide by the precautionary measures of staying home and social distancing.

8. Conclusion

In conclusion, data analysis suggests that to achieve the purpose of persuasion in the time of coronavirus pandemic, cartoonists in both Western (mainly American and British) and Arab (mainly Egyptian and Jordanian) societies tend to utilize the same tools of logical and visual persuasion, though in some varying degrees.

First, both data sets comprise cartoons that reflect similar stances on the part of the cartoonists. In other words, cartoonists in both cultures hold the opinions of supporting the precautionary measures of social distancing and staying home; warning against the ramifications of breaking such measures mainly by joining family gatherings; and representing those breaking such measures in negative terms.

Second, both data sets utilize almost the same topoi in varying degrees, as illustrated above. Nevertheless, data analysis shows that while the English cartoons are more likely to use the topos of definition and name interpretation to offer a visual (and verbal) definition to some verbal element, which facilitates the decoding of the cartoon on the part of the readers and directs them to a specific interpretation intended by the cartoonist, Arabic cartoons tend to depend heavily on the topos of responsibility to hold the family responsible for abiding by the hygiene

protocol and keeping society safe from COVID-19. A striking similarity between the two data sets is their abundant employment of the topos of danger and threat to dissuade the readers from relaxing the precautionary measures. This in turn echoes and consolidates the finding of the high percentage of the pathetic fallacy, the fallacy of the stick, and the fallacy of the slippery slope in both data sets.

In addition, another significant difference between the two datasets is the high frequency of the strawman fallacy (6 instances vs. 4 instances) and the abusive variant (5 instances vs. 1 instance) in the selected Arabic cartoons compared to the English ones. This might suggest that Arab cartoonists tend to be more aggressive and direct in their appeal to the individuals breaking the precautionary measures, compared to Western cartoonists who seem to be more tact and reserved. Such a finding can be supported or refuted by the analysis of larger data sets.

Fourth, as regards visual means of argument, both datasets depend mainly on visual symbols and visual metaphors. However, the English cartoons utilize visual demonstrations abundantly (21.42%), which explains and supports the high percentage of the topos of definition and name interpretation identified in the English cartoons (19.02%).

Fifth, data analysis shows that cartoonists cleverly interweave the elements of topoi and fallacies of argumentation (logos) with visual means of argument to support their stance on the cartoon's issue.
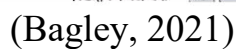
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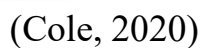
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Appendix A- English Cartoons

1-

(Bagley, 2021)

2-

(Cole, 2020)

3-

(Davey, 2020)

4-

(Cole, 2020)

5

(Zyglis, 2021)

6-
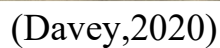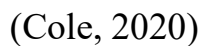
(Zyglis, 2020)

7-

(Davies, 2021)

8-

(Bagley, 2020)

Appendix B- Arabic Cartoons

9-

(Qaoud, 2020)

10-

(Qaoud, 2021)

11-

12   (Arafa, 2020)

(Al-Adl, 2021)

والله مينفعش نبقى بنتقابل في المناسبات بس يا جماعة
أهي اللمة دي وحشاني من رمضان إللي فات

13-1

(Jabr, 2021)

14-

(Jafari, 2020)

15-

أهلاً صديقي!

المستهترون بالخطر...

(Al-Hajj, 2020)

16-

شكلي راح أداوم إضافي كل يوم جمعة!

إلغاء حظر يوم الجمعة

استهتار بعض المواطنين

(Hajjaj, 2020)