A Cognitive Semantic Analysis of Selected American Political Caricatures on Covid 19

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ABSTRACT

Political caricatures are reflections of real situations or affairs that are summarized through drawings. Recently, they have become key elements in political communication since they manipulate different verbal and visual elements in shaping the political messages and attracting the recipient's attention. These different modes include verbal and visual elements. Accordingly, they provide a new framework to understand political discourse. This paper is an attempt to examine the efficiency of Langacker's (2008-2017) construal dimension of prominence to the analysis of visual and verbal elements of political caricatures. It aims to prove that the prominence parameters of profiling and trajectory/ landmark alignment can account for the phenomenon of multiple construal triggered by visual and verbal modes, and the process of meaning construction in political caricatures. To achieve these aims, a sample of American political caricatures published on Covid 19 has been selected to be analyzed. Analysis of the selected data shows that the semantic content of the political cartoons resides on the visual and verbal elements employed in these caricatures. Both types of elements highly depend on Langacker's two construal parameters of prominence, profiling and trajector/landmark, in constructing and conveying their intended messages. In

addition, the way the conceptualizers construe the scenes participates greatly to decoding these messages.

1. Introduction

The concept of cognitive semantics is a framework that aims to study the relationship between mind and culture. It claims that language is a tool for uncovering the structure and organization of ideas, and that meaning is not fixed.

An important theory within Cognitive Semantics is that of construal: the way the speaker conceptualizes a situation. According to this theory, the meaning of a lexical item is the function of both conceptual content and construal. Conceptual content is a property inherent in a situation. Construal refers to the mental ability of a speaker to conceive a situation in alternate ways and express them in language by using different linguistic structures. Thus, the semantic contrast between two linguistic expressions having the same conceptual content is attributed to the imposition of alternate construal on their content. (Hamawand,2016, p.162).

As a type of multimodal texts, a political cartoon includes the combination of words with other modalities such as pictures and images. Despite its importance in conceptualizing meaning, the genre of political caricatures has received less attention in cognitive semantic research. Few studies, if any, have tried to find out the efficiency of cognitive semantic theories to account for the role of both verbal and visual elements in the construction of their meanings. Thus, there is an obvious need to find out whether or not the relation between these elements is complementary as far as meaning construction is concerned.

This paper attempts to fill in this gap and find answers to the following questions:

1. To what extent can cognitive semantic theories represented by Langacker's construal dimension of prominence account for the meaning constructed by the visual elements (in)dependently of verbal elements in the texts under study?

2. Can construal parameters of profiling and trajector/ landmark alignment be equally applied to verbal and visual modes of the political caricatures?

3. Do visual and verbal elements have a complementary role in meaning construction or each group has its own independent message?

This paper tries to show the efficiency of construal operations to account for the meaning in this sort of creative genre of political cartoons. It aims to clarify how meaning is constructed in English political caricatures where both verbal and visual elements contribute to meaning construction. It also tries to prove the efficiency of construal theory in accounting for the process of meaning construction in political cartoons.

It is hypothesized that:

1- Langacker's construal operation of prominence can account for meaning construction in American political cartoons.

2- Construal parameters of profiling and Trajector/landmark can be equally applied to verbal and visual elements of the selected caricatures.

3- Verbal and visual elements can have their own detailed independent meanings, but both contribute to the construction of the general message of the political caricature.

To achieve the aims of this paper, and verify its hypotheses, two sorts of procedures are to be followed: theoretical and practical. The theoretical part consists of presenting a brief account of the genre of political caricature as well as the prominence dimension of the construal theory. The practical part consists of a cognitive analysis of a selected sample of political caricatures according to Langacker's (2013) model of construal Prominence

2. On Political Cartoons

Etymologically, the word cartoon came from the Italian word *cartone* meaning "big paper" (Lobo, 2002, cited in Rehman, 2014, p.12). In the 16th century, cartoons appeared in the form of fresco paintings. Then, the middle ages witnessed the representation of cartoons as visual arts which were regarded as preparatory drawings. Later, the term cartoon referred to initial sketches of fine arts. During the 19th century, the genre of cartoon started to be linked with humorous illustrations of newspapers and magazines. At present times, cartoons are primarily used for

conveying political opinions and editorial views in magazines and newspapers for social comedy and visual wit.

Political cartoons, sometimes called editorial cartoons, are designed to activate our thinking towards current issues and to lurch us towards the cartoonist's view point. Hence, they can be defined as " a satirical comment (using humor and caricature) about a political person, institution or event reflecting the cartoonist's own values and opinions on that issue. It is a subjective observation on a political matter. (Mateus, 2016, p.197). In other words, political cartoons attempt to criticize the political status and highlight hidden discourse ideologies in humorous way. Consequently, the created humor attracts the viewer's attention towards the hidden political messages. Mhamadi (2016, p. 194) adds that " political cartoons represent a form of media discourse that uses verbal and non-verbal signs to disseminate information and express ideas and opinions on contemporary issues. Therefore, political cartoons are multimodal in nature; the verbal and non-verbal pictorial satirical modes collaborate and complement each other to convey a specific message in a humorous manner.

Meigs (2011) argues that political cartoons perform two main functions. First, they serve as a powerful journalistic weapon that aids cartoonists to accuse, blame, and convey their opinions to the public. Second, political cartoons enable the reader to conceptualize the intended meaning according to his view point. Hence, political cartoons serve " commenting, clarifying, and evaluative functions"(Meigs,2011p.7). In other words, political cartoons are guided by social and ideological purposes and can function as a platform in which different perspectives of both cartoonists and their societies are represented through the collaboration of the different semiotic modes.

3. On Construal Theory

The term construal refers to the different ways of viewing a particular situation. According to Taylor (2002), it is a process that involves translating a given state into a language-user's terms. Among those who explored and described the concept of construal are Talmy (2000a.), Talmy (2000b.), Lakoff and Johnson (1980); Lakoff

(1987), Langacker (1987, 1999, 2008, 2013, 2017), Croft and Cruse (2004), Raddin and Dirven (2007).

Construal provides various ways for categorizing the same entity depending on the speaker's ability to construe a scene in alternative ways (Saeed, 2003, p.376). Langacker (1990, p.61) more clearly explains the concept of construal as follows:

> A speaker who accurately observes the spatial distribution of certain stars can describe them in many distinct fashions: as a constellation, as a cluster of stars, as specks of light in the sky, etc. Such expressions are semantically distinct; they reflect the speaker's alternate construals of the scene, each compatible with its objectively given properties.

Construal reveals itself through different mechanisms which represent the classification of the construal operations into a number of dimensions. These dimensions serve to motivate attention to a particular aspect of the cognitive representation evoked in the conceptualizer's mind. Langacker (2008,2013, 2017) identifies four broad classes of construal phenomena namely, specificity, focusing, prominence, and perspective. The following section presents a clear account of the dimension of prominence adopted in this paper.

3.1. Prominence

Prominence, or alternatively salience, constitutes the third dimension of construal. It refers to the relative focus of attention in a scene. Prominence includes different semantic asymmetries which are displayed by language structures. Langacker (2008, p.66) regards focusing as one of the dimensions of prominence "since anything selected is rendered prominent relative to what is unselected, and a foreground is salient relative to its background". For example, the prototypical member in a category is more salient than the peripheral elements. (ibid). However, Langacker mentions profiling and trajector/ landmark as two conceptual asymmetries that are mainly related to prominence. Below is a brief account for them.

3.1.1. Profiling

The notion of profile/ base is outlined under the category of prominence. Within the base or the onstage region of any conceptual content, the specific substructure that constitutes the focus of attention is referred to as the profile. For example, the linguistic expression *book* constitutes a base and a maximal scope of a conceptual content. The reference to the page, the spine or the font of the book evokes the profiled entities that form the immediate scope in the maximal scope of the whole book. (Harrison, 2017, p.15)

Accordingly, an expression demands simple or complex conceptions as the basis of its meaning, which is called its conceptual base. The base is subject to figure/ ground distinctions in terms of its scope whether immediate or maximal. When construed in a narrow way, the conceptual base can be identified as the immediate scope in active domains. In other words, the portion onstage is foregrounded as basic lotus of attention which falls on a particular substructure called profile in the onstage domains. (Langacker,2013, p. 66)

Thus, an expression's base is defined as its overall semantic scope within all the domains that constitute its semantic content (Harrison et al, 2014, p.40). Likewise, the base can be divided into the expression's immediate and maximal scope. Profile is the most prominent substructure within an expression's base, the focus of attention, which stands for the referential object of a concept. To illustrate this, it can be useful to consider the following examples in Figure (1) below:
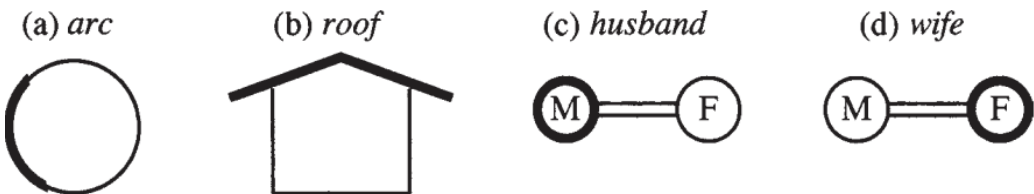

Figure (1): The profile/ base organization (Langacker, 2009, p.7)

In Figure (1), the conceptions of circle, house, and the marriage relationship are put on stage as the immediate scope, or general locus of attention. Within the immediate scope, certain substructure is singled out as its profile, which is drawn with heavy

lines representing the specific focus of attention within the onstage region. Thus, the word ***arc*** evokes the concept of the circle as its base. Thus, ***arc*** is the profiled part of the circle. ***Roof*** constitutes the profiled entity of the base ***house***. The two expressions, ***husband*** and ***wife***, evoke the same base but they differ in meaning relative to the different profiles they impose on it. They both evoke the conceptions of male and female linked in a relationship of marriage as their base. However, ***husband*** profiles the conception of male, whereas ***wife*** profiles the conception of female.

A semantic unit could profile conceptual entities of two kinds: a thing or a relationship. Profiling relationships is evoked by grammatical categories that cannot stand independently such as verbs which involve interaction between two entities. On the other hand, profiling a thing indicates a conceptual entity with an autonomous nature such as *a noun*. Langacker (2008, p.67) indicates that 'it is common for an expression to invoke a relationship for its essential conceptual content even though it profiles a thing'. He mentions the kin term ***aunt*** as an example stating that "the essential content of this lexeme is the kinship relation between a female and a reference individual, R (the one with respect to whom the person is an aunt). It is this relationship that is critical for characterizing the female in question''. Consider Figure (2):
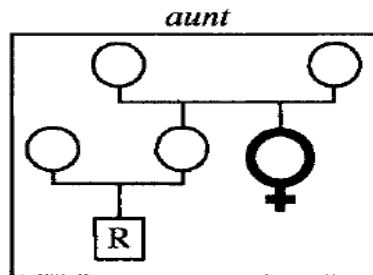
Figure (2): Aunt (Langacker, 2008, p.67)

The cognitive processes involved in metonymy are evoked by the act of profiling. In this concern, Langacker (2013) indicates that metonymy is figured through profiling things or relations. It represents a shift in profile between two entities within the same cognitive domain. The following example evokes a shift in profile from inanimate into animate as in (a), and from person into information as in (b).

(1) (a) I'm the tiramisu. (a kind of dessert= inanimate= animate)

(b) she couldn't find Tiger woods in the phone book. (the person to information, animate= inanimate) (Langacker,2013, pp.69-70)

Metonymy can also be evoked by linguistic expressions that profile relationships as in:

(2) (a) They came all the way from Los Angles.

(b) He came at precisely 7:45. (Langacker, 2008, p.70)

In example 2.a and 2.b, the two senses of *come* are metonymically related since they evoke various substructure of the same domain as their profile. The whole process of moving is made prominent by the verb *came* in (a), while the same verb profiles the final stage of the event represented by the arrival to the destination. (ibid).

3.1.2. Trajector/ Landmark Alignment

Langacker (2013) proposes another way to think about prominence in terms of the trajector and landmark alignment between the entities described. In a profiled relationship, the most prominent participant which represents the primary focus is called the trajectory. On the other hand, less prominent elements or secondary focus are called the landmark. (p.70). In this sense, the trajectory / land mark alignment "captures prominence as a comparative property of separate and individually expressed concepts" (Möttönen,2016, p.71). Thus, although expressions evoke the same conceptual content and profile the same relationship, they differ in meaning with regard to the different alignments of the trajectory and landmark as in:

(3) (a) The lamp(tr) is above the table(lm).

(b) The table (tr) is below the lamp(lm). (Langacker, 2008, p.71)

Both 3.a and 3.b describe the same situation and profile the same locative relationship, however they differ in meaning. The semantic difference is attributed to which participant is given primary or secondary focus of attention. In the first sentence, the primary focus is given to the lamp considering it as the trajector. However, the primary focus (the trajector) in the second sentence is allocated to the table.

In addition to things, the trajector and landmark alignment is applicable to relations. For example, *before* and *after* represents a relationship of temporal precedence between two events, which can be put in focus as trajector or landmark as in:

(4) (a) The other guests all left **before** we arrived.

(b) We arrived **after** the other guests all left. Langacker (2013,p.72).

In 4.a , and 4.b. before and after profile the same relationship, but they differ in meaning relative to the choice between trajectory and Landmark. A detailed illustration for this is presented in Figure (3):
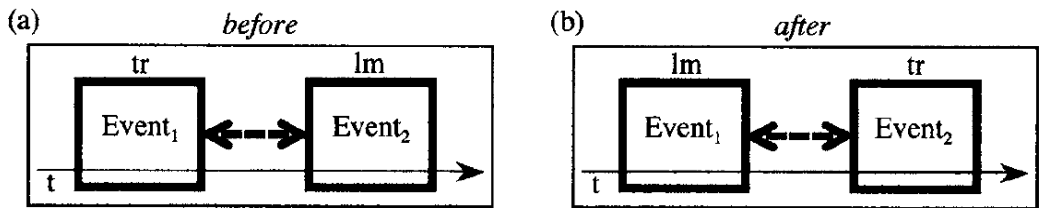
Figure (3):The trajector/ Landmark alignment of before and after (Langacker, 2008, p.72)

4.Data and Methodology

The selected sample of the present paper consists of two political American caricatures on the Covid-19 pandemic. They are quoted randomly from different famous websites. The process of data analysis is carried out at two levels: visual and linguistic. At both levels, the selected sample is to be analyzed according to the construal dimension of prominence checking how its parameters contribute to construe meaning in the two caricatures.

The researcher adopts a qualitative -method of analysis which includes a detailed analysis of the process of meaning construction in the selected caricatures, and a statistical account of the construal dimensions occurring in these caricatures.

5.Analysis of Data and Discussions of Results

5.1. Analysis of Caricature No. 1
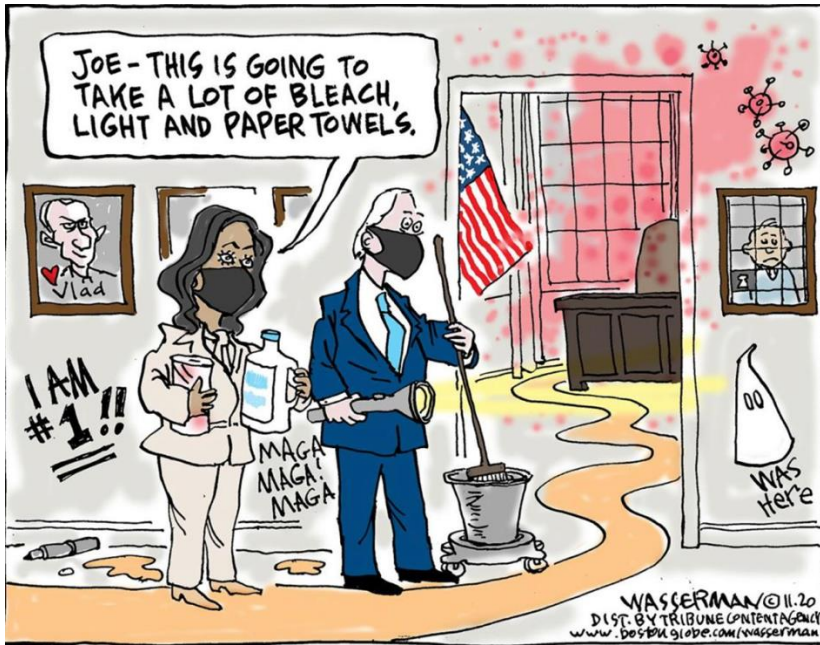
Figure (4): Caricature No. 1

5.1.1. Introductory Note

5.1.1.1. On the Caricature

This caricature is designed by Dan Wasserman after the election of Biden. It was published by the Boston Globe Opinion on November 9, 2020. The caricature is about de-Trumping the White House. It depicts the state of the White House when Trump has been taken away from it. The White House looks too dirty and filled with mess. The main aspect of this mess is represented by Covid-19 pandemic and the cause of this mess is Trump. Biden and his vice president Kamala Harris stand at the door and try to inter the White House. Biden carries a broom and torch, while Kamala holds detergent items. They try to clean the White House from the remains of Trump's policy. Trump's photo is hanged on the wall on the right side of the image. The photo

is covered with blocked prison bars. On the right side of the image, we see Vladimir Putin's photo hanged on the wall.

5.1.2. Analysis of Visual Elements
5.1.2.1. Prominence
5.1.2.1.1. Profiling

Profiling the visual elements in this caricature emerges at three levels: the structure of the whole caricature, metonymy and symbolism. At the structural level, all the visual constituent elements of the caricature are unified as one entity. This entity constructs a conceptual base and maximal scope for its sub structured profiled entities inside the immediate scope that involves every visual detail in the image. Accordingly, the whole image is the conceptual base and the maximal scope for its underlying profiled visual entities which include Biden and Harris, the light and the broom, the bleach and paper towels, spiky fuzz balls of corona virus, mess and dirt, the American flag, tall hat, Trump's picture, Vladimir Putin's photo.

Profiling the visual elements in this caricature is also achieved through visual metonymy. Technically speaking, a metonymy can profile a thing or a relationship. The source of metonymy can include language, gestures, sound, visuals, music, sound, and so on, which help the conceptualizer to understand the target. (Forceville,2009 pp.56-74). Thus, the image of the White House is a visual source for the metonymy of the American administration. Consequently, the current caricature profiles the negative aspects of Trump's administration of the US. The most important aspect is the mishandling of the COVID-19 pandemic which marks the administration's failure of leadership. The second example of the visual source of metonymy is represented by the image of Biden who represents the metonymy of the president of the US. He is depicted with a perfectly neat and tidy appearance wearing a mask. This indicates that Biden will take the responsibility to fix the COVID-19 pandemic in a more serious and scientific way than that of Trump. On the other hand, Trump's picture is a metonymy of the previous leadership of the US. The picture is inside a blocked iron cage to indicate that Trump's leadership is no longer valid.

At the symbolic level, the parameter of profiling is triggered by certain visual elements that profile specific meanings as their symbols. For instance, the red spiky fuzz balls

symbolize COVID-19. The spread of these balls inside the White House indicates that the US is strongly affected by the virus. In addition, the groom, bleach, and paper towel symbolize the procedures that will be followed by Biden and Harris to improve America and face the pandemic. Alternatively, these materials may symbolize the idea that Biden and Harris have a lot to do to remove the chaos caused by Trump's failure during his stay at the White House. The long size of the flowing dirt is a symbol of the huge troubles and crisis America suffered from during Trump's reign. Light is a symbol of purity, goodness, clarity, and enlightment. The red heart in Vladimir's photo indicates valor and violence. Here, the designer tends to show that Trump and Vladimir are close friends and the red heart indicates this. Vladimir supported Trump in his election so as to destroy the White House and the American people. The black pen symbolizes mess and the unreasonable things. Trump's photo depicts him as a prisoner. The designer tends to mean that Trump was imprisoned by his sick thoughts. He used to stay in the White House, and was unable to communicate with the American public and feel their suffering. The American flag symbolizes the American public who are strongly affected by COVID-19 pandemic.

5.1.2.1.2. Trajector/ landmark Alignment

Following Langacker (2013,p.70), the trajector /landmark alignment of the visual elements in this caricature is achieved relative to their degree of prominence and spatial location. Among the profiled visual elements in this caricature, the images of Biden and Harris, along with the detergent elements and the flowing dirt, are displayed in the onstage region as the trajector or the most prominent visual elements. On the other hand, less prominent visual elements which are in the secondary focus are called the landmark. These elements include all the remaining visual details in the image. In addition, the images of Biden and Harris holding detergent elements are located in the front zone of the caricature. This makes them more attractive to the conceptualizer's vision than other visual elements which are located in the back zone of the caricature and form the landmark.

Beside the spatial location of the visual elements, the temporal location is also considered by the designer. Trump's picture, COVID 19 balls, and the flowing dirt are the landmark which marks the bad condition of the White House caused by the

previous leadership of Trump. On the other hand, Biden and Harris represent the trajectory and the present state of the White House. Thus, the designer of the caricature manipulates the trajector/ landmark alignment of the visual elements to imply that Trump's leadership of America was unsuccessful since he failed to control the COVID-19 pandemic and its consequent crisis. The present representatives of American leadership, Biden and Harris, try to improve the condition of the US by removing the mess and control the pandemic.

5.1.3. Analysis of Linguistic Elements
5.1.3.1. Prominence
5.1.3.1.1. Profiling

A linguistic expression profiles a thing or a relation. If it profiles a thing, only the profiled thing would get prominence. However, in a profiled relation, two or more than two entities become prominent. Accordingly, the linguistic expressions in this caricature profile a thing or relation. For instance, the linguistic expression *a lot of* profiles a thing. It highlights the huge size of detergent elements needed to clean the flowing dirt. Similarly, the demonstrative pronoun, *this* profiles a thing. It refers to the flowing dirt, COVID-19 balls, and the darkness inside the White house. Profiling the linguistic elements in this caricature is also achieved through formatting techniques as the font size and color. The linguistic text *"I am #1!!"* is presented in bold and large font size to make it more prominent than other linguistic texts. Through this text, the designer tends to show that Trump is confident of himself and he believes that he is going to be the president of the US again, but he fails to achieve this aim. The verb to be *am* profiles a relationship in which Trump and number one are prominent elements. The subject pronoun *I* profiles Trump as the most prominent element in the clause. In the linguistic text *was here*, the verb to be *was* profiles a relation between the omitted subject Trump and the adverb of place *here.* This indicates that Trump is no longer the president of the US and he is the cause of all the problems in the US like the COVID- 19 pandemic. The linguistic text MAGA profiles ironic meaning. Trump assumes that he is going to make America Great. However, the depicted state of the White House proves the opposite. Profiling is also achieved through metonymy. The noun Joe represents Joe Biden who is a metonymy of the president of the US.

Similarly, the noun *Vlad* indicates Vladimir Putin as a metonymy of the Russian president.

5.1.3.1.2. Trajector/ Landmark alignment

The trajector/ landmark alignment of the linguistic elements in this caricature is achieved through relational entities which highlight two entities as their trajectory and landmark. These relational entities emerge in forms of the subject (agent) and object (patient) relationships. Thus, in the linguistic text "Joe, this is going to take a lot of light, bleach and paper towels" the verb *take* is a relational entity. It is a transitive verb which combines between two prominent entities, the subject and the object. So, *this* represents the trajector which refers to the flowing dirt and the COVID 19 pandemic. The linguistic expressions *bleach, light, and paper towels* constitute the landmark. Sometimes, only one entity is highlighted in a profiled process or event. For instance, the subject pronoun *I* is the trajector of the clause and has the primary focus. The remaining elements in the clause form the landmark. In the linguistic expression *was here,* the omitted subject, Trump, is the trajectory against the landmark *here.*

In addition to relational entities, the most prominent elements form the trajector against the landmark of less prominent ones. For instance, the prominent noun *Vlad* is the trajector against the landmark of the Russian president. In the same manner, the noun *Joe* is a prominent element linguistic element which refers to the president of the US, Joe Bide as its landmark. The linguistic expression *MAGA* is the trajectory which represents the prominent part of Trump's intended future actions as its landmark.

5.2. Analysis of Caricature No.2
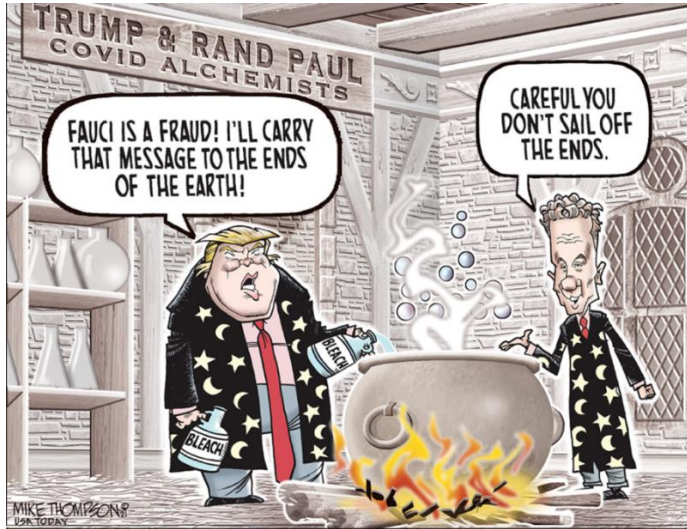
Figure (5): Caricature No. 2

5.2.1. Introductory Note

5.2.1.1. On the Caricature

This caricature was published by The USA TODAY NETWORK on June 7, 2021. Here, we see Trump and his supporter Rand Paul, an American physician and politician, working in a laboratory. The two alchemists try to prepare COVID-19 in a primitive way using big pot, fire, and bleach. They are depicted as two witches doing sorcery works.

5.2.2. Analysis of Visual Elements

5.2.2.1. Prominence

5.2.2.1.1. Profiling

Profiling the visual elements in this caricature is achieved at three levels: structural, symbolic and metonymic. At structural level, profiling is greatly connected to the notion of scope. As a unified visual entity, the whole caricature constitutes the maximal scope and the conceptual base for construing all its profiled visual details in the immediate scope. Accordingly, the images of the two witches, Trump and Rand

Paul, the large Cauldron, the two bottles of bleach, and the fire are profiled against the base of the caricature as a whole.

Framing, as another aspect of the caricature's structure, also participates in triggering the profiled visual elements. It includes various techniques as color, size, lightening, and angle. The black color of Trump and Rand's clothes gives them more lightening than the other elements in the base and brings them to the focus of attention. Here, the designer tries to profile the devilish character of Trump and his malignant works. These two elements and the cauldron seem more prominent and larger than other elements since they are located in the front angle near to the conceptualizer's vision. At metonymy level, the image of Trump constitutes the visual source for the metonymy of the US. He is depicted as a witch who aims to hurt the American public by his sorcery works. In terms of symbolism, fire is a symbol of destruction. It profiles the connection between Trump and the pain, danger, and death resulting from his devilish acts. The cauldron is a symbol for the container of evil.

5.2.2.1.2. Trajector/ Landmark Alignment

The alignment of the visual elements in this caricature mirrors the parameters of trajector and landmark. The trajector is represented by the profiled most prominent visual elements (the images of Trump and Rand Paul, the cauldron, the two bottles of bleach and the fire constitute the trajector and the most prominent visual part of the whole caricature). The prominence of these visual elements is also due to their special position in the front zone of the caricature. On the other hand, the other visual elements in the landmark (the tubes, the shelfs, and the walls of the lab) are less prominent and receive secondary prominence. These elements are located in the back zone and form the landmark. Through this alignment, the designer wants to convey that a laboratory is supposed to be the place where scientific works are done. However, in this caricature it is depicted as a place where devilish and sorcery work is done.

5.2.3. Analysis of Linguistic Elements

5.2.3.1. Prominence

5.2.3.1.1. Profiling

The dimension of prominence encompasses two conceptual asymmetries: profiling and trajector/landmark alignment. The linguistic elements in this cartoon are taken as profiling conceptual entities of two types, things and relationships. Nouns profile things, whereas verbs profile processes. Accordingly, in the linguistic text" Trump &Rand Paul: Covid alchemists" the nouns Trump and Rand Paul profile things, they are profiled against the predicate " COVID alchemists". Examining these two nouns in isolation, will evoke Trump as a metonymy of the president of the US and Rand Paul as a physician and a US senator. However, they are re-construed as COVID alchemists in this caricature. The new construal evokes an array of abstract domains, such as lab (a place of experimentation and inquiry), the process of transforming things in a magical way and so on. Another example of re- construal is presented by the linguistic text " Fauci is a fraud". The noun *Fauci* profiles a thing and evokes our background knowledge about his job as an American Physician and the medical advisor of the president as its base. The verb *is* profiles the relationship between the noun Fauci and the adjective fraud. This profiles a new construal of Fauci through introducing him as a cheating person. The whole clause constitutes a base to understand the content of the profiled noun *message*. The noun *ends* in *the ends of the earth* is a part- whole metonymy which profiles one portion of the concept earth. The noun *bleach* profiles a thing and points to the domain of detergent elements as the base to understand its meaning. The verb phrase "don't sail off" in " Careful, you don't sail off the ends" profiles a relationship between Trump and the ends of the world. The personal pronoun *you* evokes the noun Trump as its base. Thus, the alternate profiling in the above examples offers syntagmatic flexibility of re-construal.

5.2.3.1.2. Trajector/ Landmark alignment

While prominence via profiling the linguistic elements in this cartoon correlates with an asymmetry within predicate, the trajector/ landmark alignment evokes prominence as a comparative property of separate and individually expressed

concepts. The more prominent element represents the trajector, whereas the landmark is a concept that specifies one estate of the trajector.

Trajector/landmark dichotomy in this cartoon is mainly evoked at the clause level. For instance, in the clause " Fauci is a fraud", *Fauci* is the trajector and the adjective *fraud* is the landmark. In the transitive clause   "I'll carry this message till the end of the earth", the subject pronoun *I* is the trajectory and the subject (agent) of the transitive verb *carry* acts on the landmark, that *message*. Similarly, in the transitive clause "you don't sail off the ends" the agent *you* is the trajectory and the profiled entity in the action chain is represented by the transitive verb, sail off. The noun *ends*, is the landmark and the secondary prominence. In the linguistic text" Trump &Rand Paul: COVID alchemists" the first part is the trajectory and more prominent element, while the second part is the landmark.

6.Discussion of Results

The results of analysis show the applicability of the construal dimension of prominence to the analysis of the political caricatures. This provides an answer to the first research question which states " to what extent can cognitive semantic theories represented by Langacker's construal dimension of prominence account for the meaning constructed by the visual elements (in)dependent of the verbal elements in the texts under study? Accordingly, the results verify the first adopted hypothesis which states that "Langacker's construal operation of prominence can account for meaning construction in American political cartoons."

Moreover, the findings show certain differences in applying the prominence parameters of profiling and trajector/ landmark alignment to the analysis of the verbal and visual elements in the selected political cartoons. This represents an answer to the second research question which states " can construal parameters of profiling and trajector/ landmark alignment be equally applied to verbal and visual modes of the political caricatures?". However, this doesn't verify the second hypothesis adopted in this study which states " construal dimensions can be equally applied to verbal and visual elements".

In spite of these slight differences, both visual and verbal modes of the political cartoons overlap and complete each other in the process of meaning construction.

This finding presents an answer to the third research question which states "Do visual and verbal elements have complementary role in meaning construction or each group has its own independent message? Likewise, the third hypothesis which reads Verbal and visual elements can have their own detailed independent meanings, but both contribute to the construction of the general message of the political caricature" is verified.

7. Conclusions

The findings of the present paper results in the following conclusions:

1- The visual and verbal components of the political caricatures have complementary roles in the process of meaning construction.

2- Unlike trajector/ landmark parameter, the parameter of profiling is evoked at symbolic, metonymic, and content levels.

3- The construal dimension of prominence represents a universal cognitive phenomenon. Though it is designed to account for the analysis of linguistic texts, it can also be applied to the analysis of visual texts as well.

4- When any parameter of the construal dimension of prominence is reversed, a change in the content of the target sense is created. Accordingly, the reverse of the profile/ base relation and the trajector/ land mark alignment leads to a change in the targeted prominent elements and this affects the construed meaning in the texts under study.

5- Conceptualizing the profiled visual and verbal components of the selected texts depends on certain factors as size, color, angle, shape, symbolism and metonymy.

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شیکردنەوەی ئاماژەیی مەعریفی وینە کاریکاتێرییە ئەمریکییە هەڵبژێردراوەکان لە مەڕ ڤایرۆسی تاجی-١٩-

پوختە:

کاریکاتێری سیاسی ڕنگدانەوەیە بۆ هەڵوێست وبابەتی واقیعی کە بە شێوەی وێنە پوخت دەکرێتەوە. بایەخ پێدانی ئەو وێنانە لە بواری سیاسیدا بەم دواییانە زیادی کردووە لەبەر ئەوەی هەڵدەسێت بە بەکارهێنانی هۆکاری زمانەوانی و نازمانەوانی جیاواز کە هاوکار دەبێت لە دیاریکردنی ئەو پەیامەی کە مەبەستێتی بیگەیەنیت بە بەکارهێنەر و سەرنجڕاکێشانی، بەو پێیەش کاریکاتێری سیاسی چوارچێوەیەکی نوێ بۆ دیاریکردنی گوتاری سیاسی پێشکەش دەکات.

ئەم توێژینەوەیە هەوڵیکە بۆ لێکۆڵینەوە لە کارایی پێوەری دەرکەوتن لە نموونەی لانکغەری تەئویلی (2017-2008) لە شیکردنەوەی ڕەگەزە زمانەوانی وبینراوەکان لە کاریکاتێری سیاسیدا، ئامانجی توێژینەوەکەش ئەوەیە کارایی و ئەکتیڤ بوونی پێوەریی و جۆریی و ڕێرەو و شوێنەوار بسەلمێنیت سەبارەت بە ڕوونکردنەوەی دیاردەی فرەشیکارەیی کە لە ئەنجامی بەکارهێنانی ڕەگەزە زمانەوانی و بینراوەکاندا، ئەمە سەرباری دامەزراندنی واتا لە کاریکاتێری ئێنجا بە مەبەستی بەدیهێنانی ئامانجەکانی توێژینەوەکە، هەڵساوم بە هەڵبژاردنی نموونەیەك لە کاریکاتێرە سیاسییەکان دەربارەی ڤایرۆسی کۆڤید 19 بە

مەبەستی شیکاری کردنی، دەرەنجامی شیکردنەوەکەش دەرخست کە ناوەڕۆکی ئاماژەیی ئەو وێنانە پشتی بە هەموو ڕەگەزە زمانەوانی و بینراوەکان بەستووە، ئەو ڕەگەزانەش لەسەر هەر دوو پێوەری بە جۆرکردن و ڕێرەو شوێنەواری ئەنکگەر ڕادەوەستن لە بونیاتنان و گەیاندنی واتای مەبەست،

جگه لەوەش شێوازی تێگەیشتنی بەکارهێنەر لە ئەو وێنانە رۆڵێکی گەورە وکاریگەری هەیە لە دەرخستنی مەبەست لەو وێنانە.

تحليل دلالي معرفي لرسوماتٍ كاريكاتوريه أمريكية مختارة حول الفايروس التاجي -١٩

الملخص:

تعد الكاريكيتيرات السياسية انعكاسا للمواقف والامور الواقعية التي تلخصها على شكل رسوم. وازدات اهمية هذه الرسوم في مجال التواصل السياسي مؤخرا لأنّها توظف وسائل لغوية وغير لغوية مختلفة تسهم في تحديد صيغة الرسالة المراد ايصالها الى المتلقي واثارة اهتمامه، وبناء على ما تقدم فان الكاريكيتيرات السياسية تقدم اطارا جديدا لفهم الخطاب السياسي.

وتعد هذه الدراسة محاولة لدراسة فاعلية معيار البروز ضمن إنموذج لانكغر (2008-2017) التأويلي في تحليل العناصر اللغوية والمرئية في الكاريكيتيرات السياسية. وتهدف الدراسة الى اثبات فاعلية معيار التنميط ومعيار المسار / والـمعْـلَم, على توضيح ظاهرة تعدد التفسيرات الناتجة عن استعمال العناصر اللغوية والمرئية، فضلاً عن بناء المعنى في الكاريكيتيرات السياسية.

ولغرض تحقيق اهداف الدراسة أُنتُقِيَّثْ عينة من الكاريكيتيرات السياسية حول الفايروس التاجي-19 لغرض التحليل. واظهرت نتائج التحليل اعتماد المحتوي الدلالي لهذه الرسومات عل كل من العناصر اللغوية والمرئية ،وان هذه العناصر تعتمد على معياري التنميط ومعيار المسار / والمَعْلَم للانكغر في بناء وايصال المعنى المقصود، فضلاً عن ذالك فان طريقة تفسير المتلقي لهذه الرسوم تلعب دورا كبيرا في تفسير المعنى المقصود لهذه الرسوم.