A Dispositive and Cognitive Semiotic Analysis of Arabic Humorous Texts on Facebook

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Abstract

This study conducts a dispositive analysis along with a cognitive semiotic analysis of a corpus of Arabic humorous texts on Facebook that tackle a variety of social, educational, economic, and political issues in Egypt or abroad. The selected data is analyzed using Jager's (2001) dispositive model, Fauconnier and Turner's (2002) conceptual blending theory, and the incongruity theory of humor. Some major notions such as speech acts, and instances of visual metaphor are also utilized. The findings reveal that dispositive analysis has the advantage of heterogeneity over discourse analysis as it embraces not just language, but also actions and objects. Besides, the interplay between the dispositive triangle's heterogeneous elements is essential to enable the reader to fully understand the text. Moreover, the blending between the caption and the image in the humorous text gives birth to a new meaning, and blending is the basic mental and cognitive operation that readers use to completely apprehend the text. Furthermore, incongruity is an essential factor in arousing humor in these humorous texts.

Keywords: Cognitive Semiotics, Dispositive, Blending, Visual metaphor, Incongruity, Humor.

ملخص

سياق الدراسة

تؤدي النصوص الفكاهية دوراً حيوياً كوسيلة من وسائل التواصل في المجتمع، إذ تعتبر طريقة غير مباشرة لنقد حالات معينة كما أنها تمهد الطريق للتغيير. وتكمن قوة هذه النصوص في أنها تستطيع نقد مواضيع سياسية واقتصادية وتعليمية واجتماعية بطرق غير مباشرة وتستطيع الحث على التغيير دون إيذاء للبشر. ويقول القمص (2000) أن " قوة الكارتون تستمد من الفكاهة وأن الكارتون ينتقد ولكن لا يسبب ضرر بسبب الفكاهة" (ص.269).

وقد تحتوي النصوص الفكاهية على "الفيسبوك" على عناصر مرئية وكلامية، ومن ثم فإن التعامل مع الكتابة فقط أو الصور فقط لا يساعد القارئ على فهم المعنى فهماً جيداً. فالكلمات والصور تندمجا سوياً لتولد معنىً جديداً مختلفاً وتوصل رسالة معينة. ولذلك تحاول هذه الدراسة إظهار كيف يتكون المعنى فى النصوص الفكاهية من خلال تطبيق نظرية الدمج لفوكونيه وتيرنر (2002)، حيث توضح هذه النظرية أن المعنى من الجانب السيموطيقي يندمج مع المعنى من الجانب الكلامي لتكوين معنىً جديداً. كما توضح هذه الدراسة أن دمج الممارسات الخطابية مع الممارسات غير الخطابية والتجسيدات المادية يساعد في إتمام المعنى من خلال تطبيق التحليل التصرفي لسيجفرايد ياجر (2001).

إن النصوص الفكاهية ليست للمتعة فحسب، بل لنقد مواضيع معينة في المجتمع. ويمكن لهذه النصوص أن تشتمل على معنيين متناقضين أو أكثر. لذلك فإن هذه الدراسة تلقي الضوء على كيفية إثارة الفكاهة في هذه النصوص طبقاً لنظرية التعارض.

أهداف الدراسة

تهدف هذه الدراسة إلى عمل تحليل معرفي سيموطيقي لبعض من النصوص الفكاهية على الفيسبوك وتسعى إلى تحقيق الآتي:

- تطبيق نموذج ياجر التصرفي (2001) لمعرفة كيف يساعد الدمج بين تحليل الممارسات الخطابية وغير الخطابية والتجسيدات والاتصال بينهم على الفهم الكامل للنص. كما أنه يمكن للمعرفة أن تنتقل عبر الممارسات الخطابية والأحداث والتجسيدات المادية.

- استخدام نظرية الدمج لإثبات أن التفاعل والدمج بين الجوانب الشفهية وغير الشفهية ينتج معاني جديدة مختلفة، وكيف أن عملية الدمج تساعد القارئ في أن يستغل عملية تكوين المعنى لفهم النص الفكاهي كضرب من ضروب السيموطيقا.

- استخدام نظرية التعارض لمعرفة كيف تُخلق الفكاهة في النصوص الفكاهية.

أهمية الدراسة

تلقي هذه الدراسة الضوء على دور التحليل المعرفي السيموطيقي في إظهار المعنى الضمني في النصوص الفكاهية على "الفيسبوك" وكيف لعملية الدمج أن تساعد القارئ في تفسير وفهم هذا المعنى. كما أنها تهدف إلى توسيع نطاق التحليل ليشمل تطبيق التحليل التصرفي لسيجفرايد ياجر (2001) على النصوص الفكاهية، ومن ثم تحليل النصوص والأحداث والأشياء المادية معاً والذي يساعد فى الفهم التام والكامل للنص.

منهجية الدراسة

تقوم هذه الدراسة بتحليل خمسة عشر نصاً فكاهياً باللغة العربية مأخوذة من الفيسبوك من صفحات مختلفة مثل: الكاريكاتير المصري ومصطفى الشيخ. وتتناول هذه النصوص قضايا خاصة بالسياسة والحياة الإجتماعية في المجتمع المصري.

ولذلك توظف هذه الرسالة نموذج التحليل التصرفي لعالم اللغة الألماني سيجفرايد ياجر (2001) والذي اشتق من التحليل النقدي للخطاب ليشمل تحليل الممارسات الخطابية والممارسات غير الخطابية والأشياء المجسدة. أيضاً تستخدم الدراسة نظرية الدمج لفوكونييه وتيرنر (2002) لتظهر كيف لعملية الدمج أن تساعد القارئ على فهم النص فهماً كاملاً. كما توظف الرسالة نظرية التعارض لتوضح كيفية خلق الفكاهة في هذه النصوص، إضافة إلى تناول بعض الأدوات مثل أفعال الكلام والاستعارة المرئية.

النتائج

يوضح التحليل التفصيلي للبيانات في هذه الدراسة النتائج الآتية:

1. يمكن التفاعل والاتصال بين العناصر المختلفة للمثلث التصرفي القارئ أو المشاهد من فهم النص فهماً جيداً.

2. يمكن للمعرفة أن تنتقل من خلال الممارسات الخطابية والممارسات غير الخطابية والتجسيدات المادية أيضاً.

3. يعتبر تحليل الخطاب هو الوسيلة المستخدمة في تحليل العناصر المختلفة للتحليل التصرفي.

4. يعتبر الدمج بين الكلام والصور في النصوص الفكاهية أمر ضروري لاكتمال المعنى.

5. الدمج هو العملية العقلية والإدراكية التي يستخدمها القارئ لفهم النص فهماً كاملاً.

6. يقسم القارئ أو المشاهد النص إلى عدة مدخلات لكي يكون قادراً على فهمه واستيعابه.

7. تعد الاستعارة المرئية أداة إقناع قوية وبلاغية يستخدمها فنان النص الفكاهي في النص المرئي لتوصيل رسالته.

8. يعتبر التعارض والسيناريوهات المضادة عوامل ضرورية لخلق الفكاهة في النصوص الفكاهية.

9. يمكن إدراك التناقض في هذه النصوص من خلال النص الكلامي أو النص البصري أو من خلال التداخل بين النصيين.

10. تلعب النصوص الفكاهية دوراً حيوياً كوسيلة فعالة في الإقناع وتوصيل رسائل معينة.

1.1 Introduction

Humorous texts play a vital role as a means of communication in society. It is an indirect way of criticizing certain conditions, and it paves the way for change. The power of these texts lies in the fact that they can criticize social, economic, educational, and political issues in an indirect way, and they can lead to change without hurting people. El-Kommos (2000) states that "[t]he power of cartoon also arises from its humor. The cartoon criticizes but because of its humor, it does not hurt or cause damage" (p. 269).

Humorous texts, on Facebook, can include both verbal and visual elements. Dealing with images only, or writing only does not enable the reader to completely understand the meaning. Images and words combine to produce a new meaning and to convey a specific message. This study tries to manifest how meaning is constructed in humorous texts through the application of Fauconnier and Turner's (2002) conceptual integration theory. It shows how the meaning of verbal aspects integrates with the meaning of semiotic aspects to give a new space with a new meaning. It also shows how the combination of discursive practices, non- discursive practices and manifestations "materializations" helps in completing the meaning of the text through the application of Jager's (2001) dispositive model.

Humorous texts are not only for amusement but also for criticizing certain conditions in society through sarcasm and irony. These texts can provide two or more contradictory meanings. Veale (2004) states that "[h]umor and incongruity appear to be constant bedfellows, for at the heart of every joke one can point to some degree of absurdity, illogically, or violation of expectation" (p. 419). Thus, the study tries to shed light on how humor is created in these texts according to the incongruity theory.

1.2 Objectives of the Study

The study aims at achieving the following goals:

- Applying Jager's (2001) dispositive model to manifest:
  - The addition that dispositive analysis adds over discourse analysis.
  - How the combination of discursive practices, non-discursive practices, and manifestations "materializations", and the net that

is spun between them help in completing the meaning of the humorous text.

- How knowledge can transfer via discourse, actions, and materializations.

- Using Fauconnier and Turner's (2002) blending theory to show:
  - How verbal and non-verbal inputs can interact to produce an emergent structure with a new meaning.
  - How the blending process can help viewers/ readers to use the creative process of meaning construction to understand the humorous text as a semiotic genre.

- Using Incongruity theory to show how humor is created in these texts.

1.3 Significance of the Study

This study would shed light on the role of cognitive semiotic analysis in manifesting the implicit meaning presented in humorous texts, and how blending can help readers to interpret and understand this meaning. Moreover, the study aims at broadening the scope of analysis to include the dispositive analysis of humorous texts.

2. Theoretical Framework
2.1 Semiotics

Semiotics is the science that deals with signs and their meanings. For Semetsky (2007), semiotics is the study of "things that function as signs" (p. 179). A sign is "anything that signifies, or has meaning(s) within a certain code and a given context" (Mazid, 2008, p. 433). Thus, a sign is anything that delivers a meaning or a message, and it can be a word, an image, a voice, a gesture, a hint, or a wink. According to Chandler (1994), "[a]nything can be a sign as long as someone interprets it as 'signifying' something – referring to or *standing for* something other than itself" (p. 16). Therefore, as Mazid (2000) elucidates, the semiotic analysis embraces everything that signifies such as images, captions, sounds, gestures, colors, or movements.

Of the major semioticians who have contributed to the field of semiotics are the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Peirce. Saussure presents a 'dyadic' model of the

sign. According to him, a sign is composed of a signifier which is the form of the sign, and a signified or the concept that it represents as the following figure illustrates:

Figure 1. The Sign (adopted from Chandler, 1994, p. 16).

According to Peirce (1931/1958), there are three types of signs: icon, index, and symbol. An icon is a mode in which the signifier physically resembles the signified. For example, a portrait for someone physically resembles him or her, and a drawing of bike physically resembles an actual bike. A symbol is a pattern in which the signifier does not resemble the signified, but the relation between the signifier and the signified is arbitrary or conventional. For example, the bald eagle is the emblem of the United States, and the dove is a symbol for peace. An index is a mode in which the signifier is connected to the signified in a causal way. For instance, smoke is an index for fire, and footprints is an index for someone's walking.

2.2 Dispositive Analysis

Foucault never gives a complete definition for the term dispositive, however, in an interview where he is asked what dispositive is, he answers as follows:

> What I am trying to pick out with this term is, first of all, a thoroughly heterogeneous ensemble, consisting of discourses, institutions, architectural planning, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic proportions – in short, the said as much as the unsaid. Such are the elements of the dispositive. The dispositive itself is the network that can be established between these elements. (Foucault, 1980, p. 194)

It is obvious from this definition that Foucault asserts that the dispositive is a "heterogeneous ensemble" that can include both discursive practices as well as non-discursive practices. Besides, he describes the dispositive itself as the net that can be spun between these heterogeneous elements.
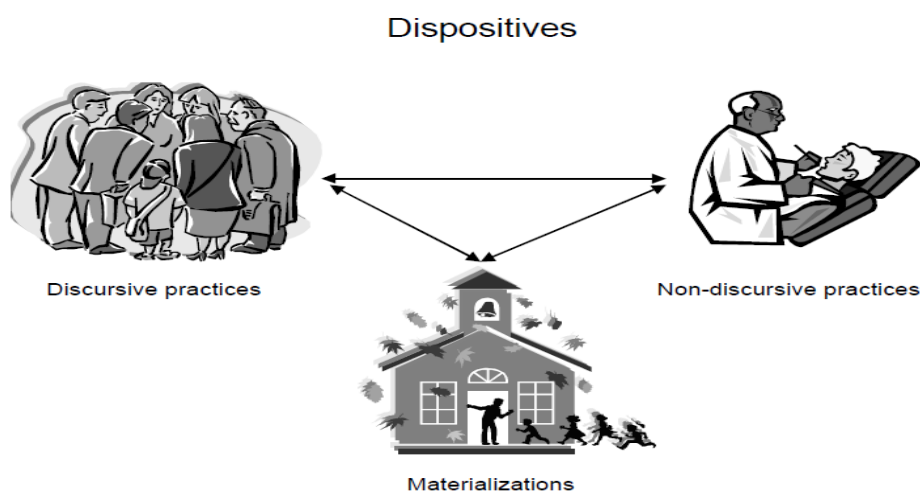
2.2.1 Heterogeneity in the Dispositive

Caborn (2007) pinpoints that Foucault considers the notion of heterogeneity as a defining characteristic of the dispositive as he begins his definition by describing it as a "thoroughly *heterogeneous* [emphasis added] ensemble" (Foucault, 1980, p. 194), and then he offers a list of some heterogeneous elements such as texts and objects. Deleuze (1992) agrees with Foucault's heterogeneity and describes the dispositive as "a tangle, a multi-linear ensemble," that is "composed of lines, each having a different nature," and each of these lines is "broken and subject *to changes in direction*" (p. 159).

An important contribution to the dispositive analysis is the work of the German linguist Siegfried Jäger. He divides the heterogeneous elements that Foucault puts in his definition of the dispositive into three categories:

- discursive practices (speaking / thinking)
- non-discursive practices (actions)
- materializations / manifestations (objects) (Jager, 2001).

To make it simpler, he visualizes the dispositive in a figure of "a triangle, or rather a circle rotating in history with three central 'transit points or transit stations'" as figure 4 illustrates:

Figure 2. Dispositive (adopted from Jager, 2001, p. 57)

The advantage of Jager's categorization, Caborn (2007) states, is that it provides the analyst with a means of access to analyze the three different parts of the dispositive.

To summarize so far, dispositive analysis embraces everything. It is a well-suited approach for analyzing texts, actions, and products, and importantly the triangular relationship between these heterogeneous elements.

2.3 Conceptual Blending Theory

Conceptual blending, also known as conceptual integration, is the result of the development of Fauconnier's (1985) Mental Space Theory. It was proposed by Fauconnier and Turner in the mid-nineties (Fauconnier & Turner, 1994) and then presented in their book *The Way We Think* (2002). It plays a fundamental role in meaning construction and provides a novel model for how meaning is constructed in the human mind. This theory is concerned with the "dynamic aspects of meaning construction and its dependence upon mental spaces and mental space construction as part of its architecture" (Evans & Green, 2006, p. 400).

Fauconnier and Turner (2003) define conceptual blending as "a basic mental operation that leads to new meaning, global insight, and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning" (p. 57). According to this theory, speakers create and integrate multiple "mental spaces" as part of a cognitive process in meaning production. These mental spaces are "representations of the scenes and situations in a given discourse scenario as perceived, imagined, remembered or otherwise understood by the speaker" (Oakley & Coulson, 2008, p. 29).

Conceptual blending deals with verbal and visual domains as well as everyday language. Hence, it can tackle cartoons, advertisings, and other semiotic texts such as paintings and pictures, to name but a few. Moreover, the notion of blending can be found in almost all humorous texts, especially cartoons as Mazid (2008) points out that "[b]lending, fusion, or condensation is a common feature of almost all cartoons" (p. 440). Evans and Green (2006) argue that conceptual blending is a cognitive theory related to human thought and imagination. Thus, it can

be applied to multiple disciplines such as cognitive psychology, mathematics, linguistics, religious studies and many others.

2.3.1 Conceptual Integration Network

As depicted in Figure 5, conceptual blending network, in its basic form, involves four connected mental spaces: two or more partially matched input spaces, a generic space which includes what the two input spaces have in common, and the blended space. A cross space mapping occurs between these two input spaces and their common features are projected into the generic space. Then a selective projection occurs from the input spaces to construct the blended space and an emergent structure is born through three cognitive processes, i.e. composition, completion, and elaboration. This emergent structure yields a novel meaning that does not exist in the separate input spaces.
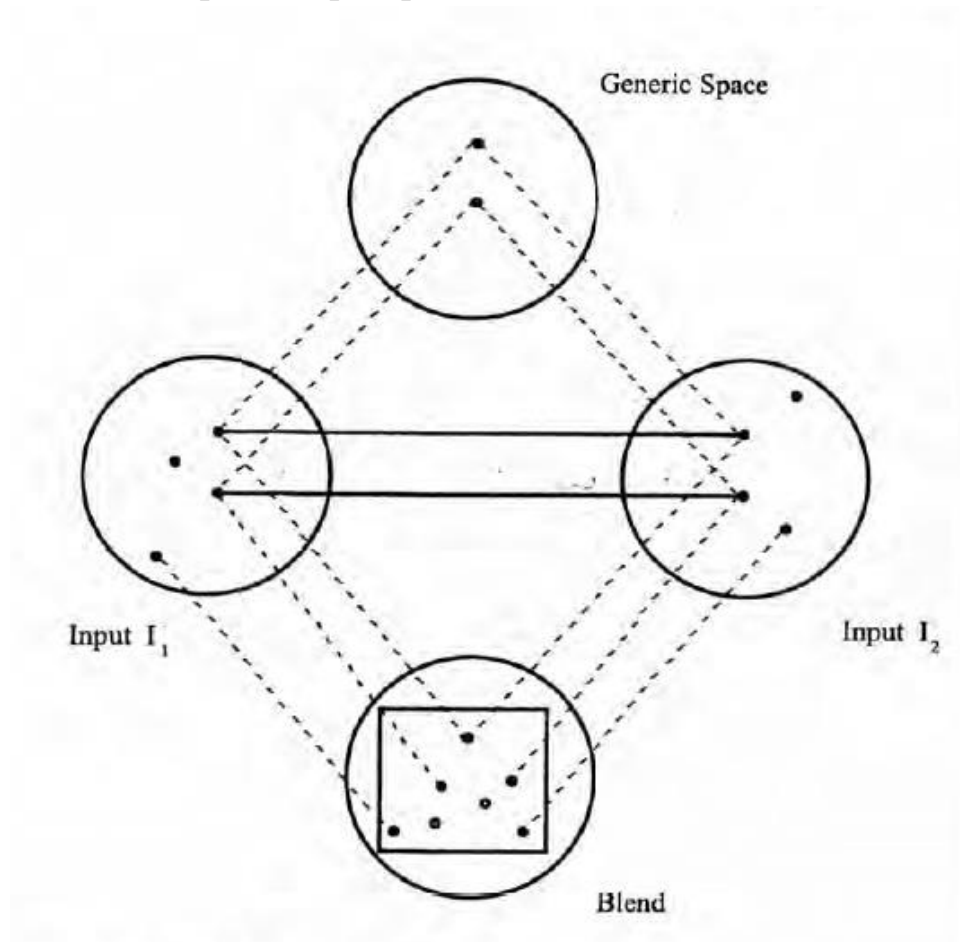

Figure 3. The Basic Diagram (adopted from Fauconnier & Turner, 2002, p. 46)

In this diagram, the circles stand for the mental spaces, the dots represent the elements inside the mental spaces, the solid lines represent connections and cross-space mapping between the inputs, the dotted lines stand for connections between the inputs and the generic space and the blend, and the square inside the blend stands for the emergent structure.

2.4 Visual Metaphor

"Metaphor is a pervasive phenomenon in human language, thought, and communication" (Attia, 2009, p. 263). A visual metaphor (also called "pictorial metaphor") is a subgroup of visual images (Carroll, 1994). It is a rhetoric and persuasive tool which is omnipresent in several texts such as cartoons, advertisements, films, commercials, paintings, sculptures, and humorous texts. It includes images or other visual tools which suggest identity to "encourage metaphorical insight in viewers" (ibid., p. 190). "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 5). A visual metaphor, thus, takes place when the source and the target (or one of them) of a metaphor are presented visually as images (Indurkhya & Ojha, 2017).

Carroll (1994, 1996) restricts visual metaphor definition to cases which have a visual fusion of two separate elements into one new spatially bounded figure. He points out that a visual metaphor is "a visual image in which physically noncompossible elements belong to a homospatially unified figure which, in turn, encourages viewers to explore mappings between the relevant constituent elements and/or the categories or concepts to which they allude" (Carroll, 1994, p. 208).

However, Forceville (2002) argues against the necessity of homospatiality and noncompossibility as essential conditions for visual metaphor. In actual fact, there are several visual metaphors that lack these conditions. Forceville (1994, 1996) introduces some instances of visual metaphor where there is no fusion of two separate elements into one. For Forceville (1994, 1995, 1996), a visual metaphor includes a replacement of an expected visual element by an unexpected one.

2.5 Incongruity Theory of Humor

Incongruity, in which two meanings are incompatible to each other, is a central feature of humor (Morreall, 1989; Raskin, 1985; Ruch, McGhee, & Hehl, 1990). Rothbart (1973) asserts that humor response comes from

incongruity. Veale (2004) sees that humor depends on incongruity. According to the incongruity theory, humor is aroused as a result of a violation of an expectation (Magnotta & Strohl, 2011). Schaeffer (1981) defines it as "a contrast that triggers a significantly hidden meaning." Kao, Levy, and Goodman (2013) see incongruity as "perceiving a situation from different viewpoints and finding the resulting interpretations to be incompatible" (p. 728).

This theory is based on the idea that every humorous text has two different interpretations which are incompatible, but they have a common part at the same time (Krikmann, 2006). Then, the punch line comes to make the recipient cancel the false interpretation and search for the appropriate one. As Ermida (2008) states, "[w]hen we find something funny, it is because the sudden perception of an incongruity makes us drop our initially wrong interpretation, and, as if in a game, search for a surprising meaning we had not anticipated" (p. 25).

3. Data and Methodology

The corpus of this study is two Arabic humorous texts selected from Facebook pages: caricature of Egypt and Mostafa El-Sheikh. These texts deal with issues concerning politics and social life in the Egyptian society and abroad. The study employs Jager's (2001) dispositive model, which derives from critical discourse analysis (CDA), to reveal the benefit of analyzing discursive practices, non-discursive practices, and materialization, and crucially the connection between them. It also employs Fauconnier and Turner's (2002) conceptual integration theory to show how it can help readers to fully understand the text. Besides, it applies the incongruity theory of humor to show how humor is created and manipulated in these texts. Moreover, some major notions such as speech acts, and instances of visual metaphor are utilized in this study.

3.1 Jager's Dispositive Triangle

As mentioned in the literature review, Jager (2001) visualizes the dispositive model in a figure of a triangle that includes the analysis of discursive practices, non-discursive practices and materialization as follows:

Discursive Practices (Discourse)   Non-discursive Practices (Events)
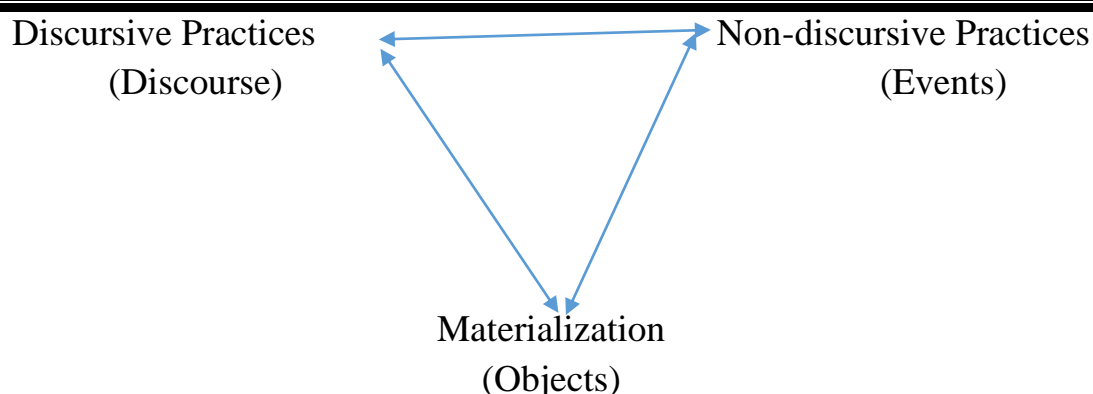
Materialization (Objects)

Figure 4. Jager's Dispositive Triangle (adapted from Jager, 2001, p. 57)

He provides a toolbox for conducting a dispositive analysis as follows:
- Characterization of the discourse plane (Science, media, politics, etc.).
- Establishing the material archive.
- Structure analysis: evaluating the material processed with regard to the discourse strand.
- Fine analysis of discourse fragments.
- Overall analysis of the sector at hand.

Processing the material for the fine analysis of discourse fragments includes:

'context'
- Justification of the text selection.
- Author of the text.
- Cause of the text.

Text 'surface'
- Graphic layout (visual parts of the text).
- Headlines, (sub) headings, etc.
- Themes addressed by the text.

Rhetorical means
- Form of argumentation strategies.
- Logic and composition.
- Collective symbolism and figurativeness.
- Idioms and sayings.
- Vocabulary and style.

Concluding explanation of the whole discourse strand with reference to the processed material used.

4. Analysis

4.1 Discourse Strand

The discourse in text (1) is a comic strip about the so-called ISIS (the Islamic State of Iraq and Syria) and their barbaric actions. It belongs to a huge discourse strand – a "thematically uniform discourse process" in Jager's (2001, p.47) terminology – on terrorism and religion. In this text, the theme of terrorism is entangled with the theme of religion, and thus, it is a political religious domain. Religion is evoked by the religious text said by the man in the balloon which is a prayer to Allah to kill the infidels who give a bad image of Islam and Muslims 'discursive practices', his long beard, and the traditional Muslim jilbaab which he wears. While terrorism discourse is suggested by his actions such as killing and destruction 'non-discursive practices' and the gun which he holds 'materialization'. Thus, there is a discursive knot in this text where several discourse strands are entangled with each other.

ISIS is also known as ISIL (the Islamic State of Iraq and the Levant), or Daesh (داعش [ˈdaːʕiʃ]), which is an acronym derived from its Arabic name ad-Dawlah al-Islāmiyah fī 'l-ʿIrāq wa-sh-Shām (الدولة الإسلامية في العراق والشام). This group referred to itself as the Islamic state and proclaimed caliphate in June 2014, and made Abu Bakr al-Baghdadi as its caliph. As a caliphate, they want to control and authorize all Muslims around the world. They posted videos in social media while they were killing and slaughtering innocent people. They do these horrible actions and pretend that they are defenders of Islam.

Cartoon (2) belongs to discourse strands of bribery and corruption. Bribers offer bribes to people who hold public authority such as public officials in order to be served or not to pay a fine like what car drivers and motorists do with police officers to get out of a speeding ticket. Bribes can be given in several forms such as money, gifts, or denotations. In Egypt and some Arab countries, bribes can be called *baksheesh* which literally means tip, or *shay* which literally means tea. The bribed person misuses his authority and does not perform his duties in order to get a bribe. Thus, bribery is an act of corruption as it urges officials not to

serve citizens without paying. Hence, the discourse strand of bribery is entangled with the corruption discourse strand.

4.2 Discourse Plane

The discourse strands of these examples operate on the social media discourse plane. Social media regulates everyday thinking and influences what is said and what is done in politics, technology, economy, and everyday conversation. As a discourse plane can include different sectors, the social media plane includes various sectors such as Facebook, Twitter, and Instagram. The examples in this analysis are taken from the Facebook sector that, as a form of social media, opens up opportunities for two-way communication.

Discourse planes – "societal locations" in Jager (2001, p.49) words – relate to one another and affect each other. In comic strip (1), the discourse strand of ISIS and terrorism has become a world-famous topic in politics and media. Hence, the discourse plane of politics is entangled with the discourse planes of media, social media, and everyday conversation as the theme is widely spread in mass media such as TV and newspapers, and in social media such as Facebook. Likewise, in (2), there is an entanglement of various discourse planes as the discourse strand of bribery is a prevailing theme in everyday conversation, the mass media, and social media.

4.3 Context

Cartoon (1) is adopted from a Facebook page called "كاريكاتير مصر" Egypt caricature, a page which deals with social and political issues in a humorous way. The artist of this cartoon is called Anwar whose signature is at the bottom of the picture. This cartoon is selected to reveal that ISIS themselves give a bad image of Islam and Muslims. They kill and slaughter innocent people and make destruction in the world. However, they pretend to be good and they try to deceive people that they do that for the sake of Allah and Islam. But indeed, their actions do not reflect the religion's teachings, and in fact, they are terrorists who disappear under the umbrella of Islam

Text (2) is taken from Mostafa El Sheikh's page. His signature in the bottom-left corner indicates that he is the artist of this cartoon. The date of the text is September 2016. The reason of this cartoon selection is to

present the social problem of bribery. Here, the artist paints a peasant giving a sheep as a bribe to an official in his office.

4.4 On the Textual level

In (1), the text can be translated into 'O God! avenge those who have wronged Islam and Muslims. O God! devastate them completely. O God!..'. In this comic strip, the verbal text presupposes that there is a misrepresentation of Islam and Muslims. The man's utterance is a directive speech act in which the man representing ISIS delivers a prayer to Allah to kill the infidels. The illocutionary force of this utterance is a request to Allah to destroy who misrepresented and caused harm to Islam and Muslims. By saying these words, he implies that he is a faithful and devoted man who defends the religion of Islam and its people. He tries to mislead and deceive people to persuade them that he is not a terrorist and what he is doing is for the sake of Allah. Thus, he violates the sincerity rule which, according to Searle (1969), is an essential rule of illocutionary act.

Moreover, he uses the word "من" which is a distal deixis to indicate that he is detached from the scene and away from these brutal actions. Hence, he positively represents himself as a devoted Muslim, and negatively represents the others as terrorists who give a bad image of Islam. This text can be taken from personal to general as the man is a metonymy for all ISIS. They believe that they are defenders of Islam, however, they kill and slaughter innocent people. Here, they ignore what they actually do (killing innocents) and see themselves as reformers and all people are sinful. However, their actions are barbaric, and they cause lots of harm to innocent people including Muslims. They offer nothing to Islam but misery, death and destruction. They are not Muslims because no religion orders to kill innocents. Also, most of their victims are Muslims. By their barbaric actions, they themselves give a bad image of Islam and Muslims.

In (2), the verbal text "مفيش عندك درج أكبر يا باشا؟" 'don't you have a larger drawer, sir?' is an interrogative speech act whose illocutionary force is that the peasant asks the clerk to show him a bigger drawer that can take the sheep as a bribe. It presupposes that there is another drawer but it is small so it cannot fit the sheep. It also implies that the official accepts bribes. The word "مفيش" 'mafish', which manifests the

agglutinative tendency of the Arabic language, is a colloquial Egyptian Arabic meaning 'there is/are no'. It consists of the stem 'fi' meaning 'there is/are' and the prefix 'ma' and the suffix 'sh' that are used for negation. The question here is a declarative question that has the form of a statement, and the question mark is used to indicate that it is a question.

The word "عندك" is a spatial deictic expression which refers to the place of the clerk; in his office. The phrase "يا باشا" is in the vocative case to identify the person being addressed who is the official, and the word "باشا" is a social deixis used as a reference to the social status of the official. The title 'pasha' has a Turkish origin as it is etymologically derived from the Turkish word 'bash' meaning 'head or chief', and it was used in the Ottoman empire and granted to people in high rank such as generals and governors.

In Egyptian Arabic, the word is frequently used as an honorific title, which is closer in meaning to the word 'sir', for people in higher social status, and it is pronounced as [ˈbæːʃæ] with the /b/ sound as a result of the absence of the /p/ sound in the Arabic language. Unfortunately, the word has changed its meaning through **degeneration** from an honorific title granted to people in high rank to an address form for anyone. Nowadays, in Egypt, it is used as an address form for high officials such as officers, and for ordinary people as well.

4.5 On the Semiotic Level

In comic strip (1), the central visual signifier is the man who represents ISIS. A man with a long beard, red eyes, and a long nose; wearing a *jilbaab* (traditional Arab-Muslim male dress), vest top, pants, boots, and a turban on his head. There is a gun in his shoulder, and meanwhile his hands and his face are raised to the heavens as if he prays to God. The relation between the signifier (the man) and the signified (ISIS) is iconic. The billboard beside him written on it the word "داعش" 'ISIS' is an index indicating that this man represents ISIS. The long beard, jilbaab, and turban are symbols of Muslims, whereas the gun is a metonymy of killing and death. Besides, his long nose indicates lies and deception, and his red eyes refer to evilness and terrifying. The sand and that the man is alone; no people, buildings, or plants, indicates that the locale is a dessert.

While the man, in the first scene, prays to God to destroy who misrepresented Islam (illocutionary force), the ground under his feet is opened, in the second scene, and swallows him as if God immediately answers his prayer and punishes who gives a bad image of Islam (perlocutionary force). He and his all belongings are completely destroyed except his turban which is a symbol of Islam as if it is a proof that Islam is far away from killing and destruction, and ISIS are killers and terrorists, not devoted Muslims as they pretend. Hence, the verbal and the visual texts coherently work to reveal the message of the cartoonist.

In (2), the central visual signifiers are the peasant with his sheep, and the official with his open drawer. The peasant wears a jilbab and slippers as a traditional wear for peasants who live in the countryside. He holds some papers in his left hand indicating that he wants to sign them or finish some work. Next to him is a sheep which he brings as a bribe to the official. He smiles and points by his right hand to the open drawer asking the official for a bigger one that can take the sheep.

While the official is formally dressed wearing a blue suit and black shoes. He sits at his desk with an open drawer with some money. Stereotypically, in the Egyptian culture, when a clerk opens his desk drawer in this way, it means that he asks for money as a bribe. Interestingly, the peasant gives him a sheep instead of money as a bribe as it is known that a lot of peasants breed sheep in their villages. Iconically, the clerk signifies all the officials who accept or ask for bribe to do something for someone, and the ram signifies the bribe.

4.6 Blending

The network in (1) includes two input mental spaces. The first input involves a devoted Muslim with his long beard, a turban, a jilbaab, and his two hands raised to the sky indicating a prayer to Allah. The other input has a terrorist/ killer with red eyes, long nose, a gun, and the word "داعش". Thus, the elements in input one indicate tolerance and peace, while the elements inside input two indicate killing, terrorism and destruction. Hence, the first input represents the relevant aspects of the religion domain and the second input represent the aspects of the terrorism domain. This cartoon evokes an analogy between aspects of the religion domain and the terrorism domain.

A cross-space mapping occurs between elements in the input spaces. Then, the blend develops an emergent structure that is not found in the inputs. The terrorist and the Muslim are fused in the blend to a single space which is ISIS who are terrorists disappearing in Islam and Jihad. Additionally, the fusion of the Muslim domain and the terrorist domain into one homospatially bounded figure evokes a hybrid visual metaphor read as *ISIS are killers*.

Furthermore, the blending between the caption and the drawing is essential so as to manifest that this man is not a Muslim and what he says is to mislead people and convince them that he does so (slaughtering people) for the sake of Islam. Hence, the caption only cannot show that he is a killer. However, the integration of the image and the words reveals that he is a terrorist who tries to deceive people and pretends to be a devoted Muslim. Thus, the blending is clearly dysphemistic.

In (2), the blending between the caption and the pictorial elements is essential to deliver the message. In the blend, the ram is depicted as a bribe which the peasant gives to the official. There is a visual metaphor in this example which is not represented in a fusion, but it is produced in an implicit form. Here, the source of the metaphor is not depicted directly but it is understood through the context. Therefore, the metaphor emerges from the combination of some verbal and visual elements: the peasant's utterance, the papers he holds, the ram besides him, and the official with his open drawer that contains money. Hence, the interaction between these elements evokes a contextual metaphor which reads as *a ram is a bribe.*

4.7 Incongruity

In (1), the contradiction is obvious through the visual metaphor. There is an opposition between the image of the devoted peaceful Muslim wearing a jilbaab and a turban; and the terrorist holding a gun. Hence, this text evokes two different scripts. The religious discourse in the balloon, the jilbaab, and the long beard activate the Muslim script. However, the gun and the fact that ISIS kill and slaughter innocent people lead the reader to drop the first interpretation and find an alternative one which is the Terrorist script. Thus, the text is compatible with two different scripts (Muslim / Terrorist), and these two scripts are opposite, and so the text fulfills the two conditions of the SSTH.

Another contradiction is between the man's verbal text in the balloon and what he actually does. There is also a contradiction between what the man says and what happened to him in the next scene (punished and destroyed). The normal person should not pray to destroy himself. Hence, the humorist wants to make the viewer notice that ISIS are terrorists not Muslims.

In (2), the incongruity is perceived through both the verbal and the visual elements. There is something odd in this image as it is abnormal for a sheep to be found at an official's office. Furthermore, the peasant's utterance suggests another contradiction as it is unusual for someone to put a sheep in an official's drawer instead of money as a bribe.

5. Discussion and Conclusion

Based on the provided analysis, the connection between the three categories of the dispositive is essential to deliver the full meaning. The dispositive as a whole constitutes the net that is woven between the linguistic and non-linguistic elements. For instance, in (1), the reader should make a connection between the discursive practices, the events around the theme of ISIS and their barbaric actions, and the outcomes of these actions such as killing, destruction, and dead bodies. Hence, the reader connects these elements together to fully apprehend the text.

Actions can be observed and described. Thus, the analyst identifies the knowledge that accompanies these practices and describe it. For instance, in (1), what ISIS do and their actions such as killing, slaughtering people, and posting horrible videos while killing innocents on Facebook are described.

Moreover, knowledge about materializations can be identified through indirect ways. To analyze it, the researcher can rely on his/her own or other researchers' background knowledge. For instance, in (1), materialization related to ISIS such as weapons used, destruction that they make, and the dead bodies are described. Hence, it is noticed that discourse analysis is the means used to analyze the three elements of the dispositive.

Visual humorous texts such as cartoons or memes usually include verbal and visual elements. Integrating these elements together gives a new meaning and enables the readers to fully understand the message of the author. In text (2), the integration of the verbal dimensions with the

visual ones is essential. This is because the caption alone or the image alone cannot allow the reader to understand the message of the cartoonist which is the official takes bribe from the peasant.

The creative process of meaning construction helps the reader to fully understand the text as it allows him/her to use his/her imaginative ability to cognitively partition the information into different mental spaces. Then he / she blends all the various mental spaces together to understand the meaning of the text. Partial mapping occurs between the elements in the mental spaces to construct the blended space and an emergent structure is born which yields a novel meaning that does not exist in the separate input spaces. Hence, conceptual blending "posits a system of backstage cognition that includes partitioning, mapping, structure projection and dynamic mental simulation" (Coulson & Oakley, 2000, p. 178).

The analysis indicates that incongruity is a fundamental feature of humor. Incongruity is based on the idea that every humorous text has two different explanations which are incompatible, but they have a common part in the same time (Krikmann, 2006). Then, the punch line comes to make the reader cancel the wrong interpretation and search for another one. In (1), the text has two different scripts: the Muslim script and the terrorist script. Then the punch line (the ground is opened and swallows the man) makes the reader cancel the Muslim script and search for another one which is this man is not a Muslim but a terrorist who gives a bad image of Islam.

Thus, laughter occurs due to an incongruity between what is expected to happen and what actually happens in a humorous text. This contradiction provokes humor in the reader's mind. Hence, the script opposition plays a vital role in creating humor. The analysis indicates that humor is created through the script opposition which reflects the opposition of two or more scripts in the text. Thus, some texts can include more than two opposed scripts. For example, in (1), there is a contradiction between what the man says and what he does.

This opposition can be between the usual and the unusual, the normal and the abnormal, or the logical and the illogical. In (2), for example, it's illogical to put a sheep in a drawer. The analysis indicates that humor is

created through the script opposition which reflects the opposition of two or more scripts in the text. Thus, some texts can include more than two opposed scripts. For example, in (1), there is a contradiction between what the man says and what he does. Also, there is an opposition between what he wears (Muslim outfit) and the gun he holds.

Furthermore, this opposition can be expressed on three levels: between two verbal scripts, between two pictorial scripts, or an overlap between verbal and pictorial scripts. For example, text (1) includes an opposition between two pictorial scripts: a Muslim and a killer, and another opposition between verbal and pictorial scripts: the verbal text and the gun the man holds.

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Appendix

Cartoon 1

Cartoon 2