

APPROACHES OF INFORMAL AND CASUAL COMMUNICATION IN POLITICAL CARTOONS

ENFOQUES DE COMUNICACIÓN INFORMAL Y CASUAL EN CARICATURAS POLÍTICAS

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ABSTRACT

The current study tries to investigate approaches to communication, including dysphemism and euphemisms in political cartoons. Free expression of public opinion and personal, political cartoon humor and got an essential part of the information and data arena. That makes the political cartoons genre more related and remarkable than before. This given cartoon comprises visual and verbal components, making the selection of communication means in the text particularly challenging. That defines the problem of our survey. The paper has investigated political cartoons published in the USA media. Making use of the content analysis method, we chose 174 dysphemisms and euphemisms, split into lexical-semantic classifications. As a consequence, euphemisms are utilized more commonly in political cartoon than dysphemisms, which stemmed from the genre specificity; hence, the ironic impact is attained by the contrast between the visual and verbal components.

Keywords: euphemism; dysphemism; political discourse; political cartoon.

Revista de Investigaciones Universidad del Quindío,
34(S2), 42-48; 2022.

ISSN: 1794-631X e-ISSN: 2500-5782

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RESUMEN

El estudio actual trata de investigar los enfoques de la comunicación, incluidos el disfemismo y los eufemismos en las caricaturas políticas. La libre expresión de la opinión pública y el humor de caricatura política y personal se convirtieron en una parte esencial del campo de la información y los datos. Eso hace que el género de las caricaturas políticas esté más relacionado y sea más notable que antes. Esta caricatura dada comprende componentes visuales y verbales, lo que hace que la selección de los medios de comunicación en el texto sea particularmente desafiante. Eso define el problema de nuestra encuesta. El periódico ha investigado caricaturas políticas publicadas en los medios estadounidenses. Haciendo uso del método de análisis de contenido, se eligieron 174 disfemismos y eufemismos, divididos en clasificaciones léxico-semánticas. Como consecuencia, los eufemismos se utilizan más comúnmente en la caricatura política que los disfemismos, que se derivan de la especificidad del género; de ahí que el impacto irónico se logre por el contraste entre los componentes visual y verbal.

Palabras clave: disfemismo; eufemismo; discurso político; caricatura política.

INTRODUCTION

Dysphemisms are of the least examined notions of linguistics. Whilst the start of the problem solution to this linguistic notion have began recently, defining the necessity for investigation of dysphemisms (Lysyakova & Gaevaia, 2018).

The interest of scientists in the issue of dysphemisms has arisen nearly recently, even though the concept has constantly existed in the linguistic science. Even though, till recently, their free applications in the communication of the upper-class representatives were unthinkable. They were normally utilized in a narrow circle so that they easily fell out of the linguists' attention (Olimat, 2020).

In the meantime, efforts to study dysphemisms have been made over the course of analyzing the relevant concept of Euphemia, which scholars and linguists have been focused upon for several periods. As a matter of fact, the concept of Dysphemism and Euphemia are highly interconnected that it seems often challenging to split them (Kačerauskas & Mickūnas, 2020). Additionally, those are reciprocally concurrent linguistic concepts, and the investigation of one is improbable without considering the other.

BACKGROUND

In a study, T.V. Zhrebilo determines dysphemism in the next way: "it seems the substitute for the pragmatic aims of the natural in any given context, the an object designation, a concept with a more rude, vulgar, familiar word" (Zhrebilo, 2015).

There also exists the issue of splitting directly profanity from dysphemisms, given the fact that the lexical definition of dysphemism is also coarse or tabular phrases and words. The above explanation doesn't permit a vivid line. A.N. Rezanova argues that the variations rest not in the lexical composition, but merely in the method and aim of utilizing those definitions. It explains dysphemism as the intentional usage of a taboo language form or words of a reduced sort that are not consistent with the

given speech circumstance to resolve the communicative task (Rezanova & Shilyaev, 2015). The concept “euphemism” has come from the Greek tongue and exactly implies “I speak well”. The concept of utilizing euphemisms has been first entrenched in a religious ritual, during which a prohibition was exerted on the usage of particular words capable, in the priests’ perspective, to generate mischief. Hence, such words have been substituted by others, promising a good omen (Rahimi, 2013; Kafi & Degaf, 2021).

Nowadays, we have the intention of investigating the clarification of “political discourse”. On the basis of the notion of “politics”, the sphere of “political discourse” may be defined as a narrow grasp of politics that means institutional discourse. In the meanwhile, in case we examine the politics in a wide range, it demonstrates the indications of non-institutional discourse.

The political discourse explanation mainly revolves about the political activities. Hence, from that perspective one is able to regard the political discourse as primarily institutional (Bullock & Hubner, 2020).

The other perspective was created from the field approach. That term has been brought to attention by the linguist E.I. Shejgal. He recognized 3 elements of the discourse (subject, addressee, as well as the speech content). In his idea, one is able to regard the discourse as political provided at least one of those elements can be recognized as associated with the political arena. Primary genres (debates, statements, program documents, speeches, and so forth.) create the field’s center. On the field’s margins, there exist secondary genres merely partly connected to the political topics (magazine articles, conversations, parodies, discussions, and political cartoons) (Shejgal, 1998).

Thus, one can recognize the interconnection existing between political discourse and other sorts of institutional discourse and non-institutional discourses, including media, art, and so on. That notion is on the basis of the thematic principle originating from the text reference principle (Lulu et al., 2021). Given the fact that the political discourse is vastly executed in the contemporary media, linguists regard the likelihood of merging political discourse with media discourse. That observation seems rational since media is regarded as the conductor of 2 elements in political discourse (the content of the subject and the speech) to the addressee (Rezanova & Shilyaev, 2015; Kačerauskas & Mickūnas, 2020).

Politic-oriented cartoons have long been a substantial means of stating public idea concerning existent events in the political arena. It is a actual exposure of historical events via artistic measures.

The primary characteristic of the politic-based cartoon is its greatly robust effect and profound meaning, in spite of its tiny size. The effect of a cartoon on public perspective is oftentimes greater than that of political debates and analytical articles. An idea on the entire spectrum of political events is able to be stated in a concentrated form, depending on the wide associations and general context (Kaufmann et al., 2018).

To obtain a comprehensive image of political cartoons, it seems vital to regard the distinctive features of that genre. A Political cartoon has a communicative aim: to ironically make fun of particular political figures and events. A political cartoon is able to substantially impact the public perspective and generate a particular reputation for a political actor.

Another striking characteristic of that genre is the deliberately adverse or at least critical mindset of the editorial board or author to the defined incidents or characteristics or traits. Furthermore, a prerequisite is an ironic or hilarious presentation of the opinion of the cartoons (Olimat, 2020).

As mentioned earlier, a component of the discourse is the message addressee. In the case of political cartoons, specific needs are put on the addressee, including a previous understanding of the common political circumstance, of modern foreign and domestic politicians. Without that understanding, comprehensive knowledge of both (the verbal and visual) elements in the cartoon seems unlikely. The addressee in that instance is the media audience. The impact of the author is to generate a particular figure of public opinion or a political actor concerning a political incident. Furthermore, cartoons are capable of harming the reputation of politicians and generate an adverse mindset toward the public. It is noteworthy that the aim of ridicule shall not state discontent with the cartoon, desirably admitting this shape of social perspective (Krstić et al., 2020).

Given the reality that political cartoons are virtually a reaction to present political incidents, their opinion is constantly relevant. Normally, the author demonstrates in their cartoons the idea of current incidents that still absorb public attention and can be straightforwardly perceived by a vast readers range.

The study summarized the primary features of political cartoons as political discourse part, and today one can continue to regard the notions of euphemism and dysphemism in contemporary linguistics. On the basis of the examination of theoretical sources, the next causes may be recognized for utilizing dysphemisms in political discourse:

1. In political discourses, there was a trend to give up euphemisms for benefit of expressions and coarser words. This seems because of a change in the arena of public bans. the wide usage of dysphemisms in political statements can be the consequence of “filling the vacant space in speech practice (Astiandani et al., 2021).

To put it another way, taboo vocabulary is getting increasingly prevalent in contemporary speech. The contemporary condescending mindset to the existence of similar statements in the political speech permits them to state explicitly their frustration and aggression. Given the fact that several fields of life are now going through a vulgarization process, it seems not to be striking that the lexical side of the language didn't stand aside (Kafi & Degaf, 2021).

Nowadays, taboo vocabulary and dysphemisms can oftentimes be heard on television programs, in the movies and virtual platforms. Because political discourses is a substantial part of the contemporary data space, it reflects the similar inclinations. Reduced vocabulary is common in both spoken and written language by politicians (Lee, 2007; Lulu et al., 2021).

2. Other definitions for the prevalent usage of dysphemisms in political discourse are able to be acquired with the psychology aid. Canadian scholar Albert Bandura suggested the next concept: individuals with particular personality traits simply shape aggression and dynamically react to adverse effects. hence, the usage of dysphemisms is can be regarded as an act of verbal aggression in reaction to social standards or the trait and personalities of opponents. The fundamental role is played by the impact of the frustration state, which is an aggression background (Kaufmann et al., 2018).

The spread of aggression permits the individual to vent the internal psychological pressure and, hence, go through better emotions stemming from a showing of their superiority, prevailing over the opponent, and contentment with their acts. That cause of the usage of dysphemisms in speech is more vividly illuminated through political debates.

3. Contemporary public speech practice shows instances of the on-purpose usage of dysphemisms to discredit an opponent and absorb the attention of the audience (Krstić et al., 2020) Politicians deliberately utilize particular measures to affect the opponents and audience. Mostly, that permits them to gain the reputation and popularity of an uncompromising individual.

Over the last years, political measures are increasingly growing, brand-new means and techniques of affecting the audience emerge. Furthermore, one can presume that the information function of political statements isn't the primary one any more. The politicians attempt to shape the perspective they need regarding particular persons or events. One of those manipulative techniques is the meticulously designed usage of dysphemisms in speeches (Bullock & Hubner, 2020; Lulu et al., 2021).

4 The circumstances for the efficiency of dysphemisms isn't merely psycholinguistic factors, sociocultural, or populist tactics, but also complying with a peculiar speech trend (Zhao & Rosson, 2009; Astiandani et al., 2021). An effort to generate the figure of a regular individual oftentimes results in the usage of taboo vocabulary in speech. As a result, the politicians generate the illusion of being intimate with the society's middle class, making it crystal clear that they grasp regular workers and share their interests.

MATERIALS AND METHODS

As this investigation part, the article investigated one hundred and fifty cartoons broadcasted in the USA media, including The Economist, The New York Times, The New York Post, The New Yorker, The Washington Post, and also on USA sites devoted to political humor in the last ten years. The major research technique is content analysis. As the essence of the dysphemisms division into classifications, the classification of A.N. Rezanova was selected (Rezanova & Shilyaev, 2015). Moreover, the study assigned euphemisms to those groups to make a general notion of the commonly of both notions amongst the linguistic measures and means of stating political cartoons.

RESULTS AND DISCUSSION

The study investigated all of the euphemisms and dysphemisms that we chose and acquired the next outcomes. To determine the percentage, we took for 100% the whole number of euphemisms and dysphemisms, which are 174 units.

Table 1. The division of euphemisms and dysphemisms into semantic classifications

Lexical-semantic group	The number of dysphemisms	Number of euphemisms
Dysphemisms meaning physical and mental disabilities	6 (3,5%)	4 (2,3%)
Dysphemisms of criminal sphere	2 (1,1 %)	48 (27,9%)

Lexical-semantic group	The number of dysphemisms	Number of euphemisms
Dysphemisms meaning vices and flaws in the people personality	3 (1,7%)	52 (30%)
Dysphemisms for national designations	0 (0%)	55 (31,9%)
Dysphemisms of religion field	1 (0,6%)	3 (1,7%)
Total	12 (6,9%)	162 (93,1 %)

The information in Table 1 clearly prove the great benefit of euphemisms with political cartoons. It is highly believed that that is defined by features of the genre, suggesting sarcastic or ironic ridicule of individuals or concepts. Softening the concept by utilizing euphemism can help this, shaping further contrast. simultaneously, the selection of dysphemism gets stylistically unjustified, given the fact that an extremely rude expression negates the satirical tone of the cartoons.

The lexical-semantic classifications distribution also appears exciting. The top number of dysphemisms may be connected to the group of mental and physical disabilities, which is straightforwardly defined by the wish to insult or offend a particular personality in the caricature. For a similar aim, dysphemisms are utilized to show character flaws and defects. The rest of the groups are virtually not represented, and we didn't discover a group denoting nationality in the cartoons whatsoever.

The euphemism distribution demonstrates a thoroughly distinct picture. The hugest group is the nationality designation. That is simply defined by the current political correctness in Western societies. Furthermore, quite a number of euphemisms replace words denoting character defects. The least of all euphemisms in the investigated cartoons belong to the religious expressions group.

CONCLUSIONS

Political cartoon is regarded as a particular political humor genre, in which the visual elements hold a crucial role. That cause partially less usage of verbal potential.

This study investigated one hundred and fifty political cartoons and arrived at the conclusion that euphemisms are utilized more frequently than dysphemisms. It can be assumed that this is because of the characteristics of the cartoon genre, in which the creation of an ironic impact necessitates a contrast between the softening of the concept in speech and its overrated picture in the visual element.

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