

An Analysis of Rhetoric and Humour in Dudley's Political Cartoons Published in the Namibian Newspaper in 2012

Rauna Mwetulundila¹, Jairos Kangira²

¹Lecturer, Department of Languages & Communication, International University of Management, Namibia

²Associate Professor of English, Department of Language and Literature Studies, University of Namibia

ABSTRACT

This paper explored the use of rhetoric and humour in 25 Dudley's political cartoons that were printed in 2012. All political cartoons were extracted from The Namibian newspaper. Qualitative research design was chosen because of the descriptive nature of this study. This method is also good in gaining in-depth understanding and a clear description of the characteristics of the political cartoons used in this study. Criterion sampling was used to select all political cartoons that qualify to be part of this study. The study used semiotic and content analysis to sort out the content of the cartoons. Semiotic analysis was chosen because cartoons can be decoded well if an audience has background knowledge of the context in which the cartoon is based. The cartoons were analysed for rhetoric and humour using both visually and language based elements. The analysis of this thesis has employed Aristotle's rhetorical proofs of persuasion: ethos, pathos and logos as well as humour theories of superiority and incongruity. The study revealed that Dudley's political cartoons employ ethos when the characters who were chastised and cheered at are individuals who have high profile in society; people whom the readers are looking at and people who are deemed to have goodwill for the nation at heart. Pathos was used to stir up the emotions of the readers so that they can support his arguments. Logos was employed to show that the cartoons are based on the truth. The study has revealed that when the caricatures are criticised and put down because of their actions, superiority theory of humour is employed. The cartoons are incongruous when the cartoonist delivers something humorous and different from the readers' expectations.

INTRODUCTION

Political cartoons have been around as a vehicle for social and political commentary, for centuries, even millennia (Vatz (1973). The first political cartoon emerged in Egypt in 1360 BC. Benjamin Franklin was praised for creating the first political cartoon (JOIN or DIE) in America, which was published in 1754 (Bitzer, 1968). During this period, political cartoons were used to comment on social issues. They were printed in newspapers and commented on issues at both local and national levels.

Lister (2010) says that Dudley had a keen interest in politics since the 1970s. He was a judge's clerk in the Supreme Court, and started to cartoon at the age of 20 when he noticed and detested the evils of racism of apartheid politicians in the early 1980s. In 1985, *The Namibian* newspaper was founded, which provided him with a rich environment for the rise and use of political cartoons. Dudley's cartoons gained popularity since the apartheid era when he would expose and ridicule apartheid politicians. Lister (2010, p. 68) further says that after the apartheid era, it was difficult for Dudley to decide who to ridicule because those in power had become his comrades. After independence, he stopped cartooning for a while, but continued after his comrades started to commit public gaffes.

The political cartoons used in this study were published 22 years after Namibia's independence. People with minimal reading abilities could understand and relate to a format that communicated powerful ideas in a humorous manner through analogy, irony, exaggeration, and symbolism. Like other political cartoonists, Dudley's political cartoons express opinions on public issues. Madisia (2011) says that cartoons have always been a perfect vehicle for expressing feelings or opinions that are difficult to communicate publicly, or to point out areas that are not appropriate in social life. Being humorous and having the capacity to make a joke, political cartoons have always been part of

**Address for correspondence:*

jkangira@unam.na

the unwritten *body language* for many years. Meanings behind laughter put smiles on our faces, and act as resourceful ways of challenging the power and decisions of our leadership in order to bring about changes for the betterment of society.

THEORETICAL FRAMEWORK

This study made use of Aristotle’s proofs of persuasion. Borg (2004) says ethos relates to the speaker and their character as revealed through communication. The speaker or writer should consider how the language and development of the message reflect good taste, common sense, and sincerity. For the message to be believable there had to be *source credibility* in the minds of the listeners. Pathos refers to emotions by the readers or listeners. Borg (2004) says, “As Aristotle puts it, persuasion may come through the hearers when the speech stirs their emotions.” In other words, it is essential to appeal to the emotions felt by the audience in order to be persuasive. Logos is actual words used by the speaker or writer. Logos relies on the audience’s ability to perceive information in a logical way to arrive at some conclusions (Borg, 2004).

Several theories have been developed to explain how and why a text is humorous, but this study has adopted only two theories: superiority and incongruity. Albert (1951) says that the theory of superiority claims that humour is focused on our feelings of superiority over other people or things. Laughter is the result of one feeling greater than the person or thing observed. Mathews (2011) states that incongruity theory is based on the linguistic perspective, and it dates back to Aristotle’s time. People find something funny when they find a text or situation absurd. In other words, audience members expect seriousness but the cartoon appears to be different from what they would have expected.

RELATED LITERATURE

Political Cartoons

Political cartooning has been a neglected genre of political communication (Speedling, 2004). Some scholars strongly support the critical analysis of political cartoons. Among those scholars are Medhurst and De Sousa (1981), as quoted by Speedling (2004) say that they are “supporting the expansion of rhetorical studies to non-oratorical discourse including political cartoons and they developed taxonomy of graphic discourse to facilitate the rhetorical analysis of political cartoons”. In doing this, Medhurst and De Sousa have shown that the analysis applied to oral discourse can also be applied to non-oral discourse.

Everyday political cartoonists listen to the news in search of social and political ironies, then create images that sum up those thousand words into a single picture (Mathews, 2011, p. 9). A single cartoon can mean a lot to those who understand it and are able to relate it to its context, but those who do not understand it may find it senseless. Lister (2010, p. 68) says that through a single cartoon, Dudley can explain what is happening in the country.

The understanding of the cartoon’s context is very important. This helps the audience to decode the cartoon correctly. Speedling (2004) says that an understanding of the political cartoon’s context will help in being moved by the message that the cartoonist wants to convey.

Cartoonists use well-known figures to get attention from their audience. Friedman (2001) says that to get the audience’s attention, the caricature must be renowned. The public will give you the time of the day because of the famous name. The audience wants to know what is happening to their ministers or even their political office bearers—not just any ordinary person.

Rhetoric of Political Cartoon

Kangira and Mungenga quote Hauser and define rhetoric:

Rhetoric is an instrumental use of language. One person engages another person in exchange of symbols to accomplish some goals. It is not communication for communication’s sake. Rhetoric is communication that attempts to coordinate social action. For this reason, communication is explicitly pragmatic. Its goal is to influence human choices on specific matters that require immediate attention (2012, p.110).

Dudley’s political cartoons use both language-based and visual-based rhetoric. Both of these elements work together to persuade the audience to approve that there is something wrong in our society.

Mathews (2011, p. 12) acknowledges that the rhetoric of political cartoons contains elements of both visually based and language-based rhetoric. Bush (2012, p. 24) says that in “some cartoons arguments are exclusively visual and others nearly exclusively linguistic.”

Visual metaphors are considered an effective key to visual writing. Friedman (2001) adds that cartoonists use visual metaphors to show one thing instead of the other. Once you get a good metaphor going, it makes for a strong structure and provides a visual way of communicating with imagination. Brooks and Warren (1979, p. 265) say that we are usually attracted to metaphor in the first place because ordinary language seems worn and stale. Metaphor tends to accompany the expression of emotions and attitudes because there is a transfer of meaning.

Humour of Political Cartoons

Cartoons uses some kind of comic devices, either the characters are funny or the written lines are. Friedman (2001) points out that comic conception can be expressed in visual graphics. Cats and dogs can be made to talk. Much of the humour we see in cartoons is in the form of exaggeration. Ross (1998) says that humour is an effective way to disarm hostility and scepticism in a target audience. Sani, Abdullah, Ali and Abdullah (2012) say that in reality, humour is a very important feature not only in cartoons, but also in social life. Humour is used in cartoons to varying degrees; some cartoons arouse a smile from the audience without being funny, while others are so absurd to the extent that people laugh at them. There are no rules of humour, but there are elements to which most people might agree. Such is the nature of Dudley’s political cartoons, wherein he uses humour as a vehicle of persuading his audience.

DATA AND METHODS

Since fiction was the central point of this study, the researcher used the qualitative method. A qualitative study design is defined by Creswell (1994, p. 2) as “an inquiry process of understanding a social or human problem, based on building or complex, or holistic picture, formed with words, reporting detailed views of respondents or informants, and conducted in a natural setting.” Qualitative research design was chosen because of the descriptive nature of this study. This was a desktop study where sources already published were used for the purpose of analysis of the selected cartoons.

Criterion sampling was used for this study. According to Gay, Mills and Airasian (2009, p. 14), this procedure entails selecting all cases that meet a particular set of criteria or have the same characteristics. Twenty-five political cartoons were selected for this analysis of rhetoric and humour. In selecting the cartoons, the researcher paid attention to the political cartoons printed from the publication dates between January 2012 and December 2012. One thing notable about this period is that the year 2012 was seen as a hectic period full of political activities prior to SWAPO Youth League congress and SWAPO congress for the presidential race.

This study made use of semiotic and content analysis to analyse political cartoons. The cartoons can be decoded well if an audience has background knowledge of the context in which the cartoons are based, so the meaning of the cartoon is inseparable from the argument it makes. According to Schwandt (1997, p. 114), semiotics is a “theory of signs or the theory investigating the relationship of knowledge and signs.”

The cartoons were analysed for both visual and linguistic elements. Each cartoon was analysed separately from the others. The cartoons were first analysed for rhetorical and humour elements. Following the analysis was the discussion of any notable relationship between rhetorical and humour elements.

DISCUSSION OF FINDINGS

Proofs of Persuasion

Ethos

Ethos has to do with the character that is being chastised and cheered. Our perception of the type of the character that is being caricatured influences our attitude towards the character. The cartoonist does not caricature ordinary people, but high-profile individuals in society—a person in whom citizens put their trust. Their wrongdoings are exposed for audiences to know exactly the type of leaders they

have. These people have influence in the political system in our country and once something goes wrong in their governance, they fail the whole country at large. In Figure 5, the President is accused of running the country like a traditional house. This means that the country is failing because it is not ruled like a democratic country, as it is supposed to be, and the blame is directed at head of the country.

Pathos

Pathos has to do with the audience’s emotions. Dudley’s political cartoons make use of pathos through visual and linguistic messages. The persuasion messages he sends play with the audience’s emotions, which can be negative or positive. All cartoons analysed have a persuasive message in them that informs the audience that there is something that needs their immediate attention. This depends on whether the audience understands the context of the cartoon. The audience may see an attractive cartoon but if they lack the knowledge of the current political issues in the country, the cartoon might not move them. These political cartoons can easily move people who stay abreast with current issues in society, depending on how they take the current issue at hand.

The political cartoons analysed for this thesis do not have good messages to amuse people as such, but the way they are presented to the audiences may make their system crack into laughter. The cartoonists do not really comment on an issue to say that it is right or wrong. The cartoonist just hit and run, leaving the audience to think critically about a certain issue and deal with their emotions. Most of the cartoons provoke, encourage, blame, and accuse individuals for the failure in governing country issues. The cartoons are meant to promote changes for someone’s benefit.

Figure 12 criticises the NUNW leaders for their selfish deals. This may evoke the emotions of anger because the leaders are committing unfair acts at the cost of workers. One may think that the cartoons are somehow building the feeling of enmity in the readers towards their leaders, but once you critically think of it, they do not. The cartoons pain us, shame the leaders, and at the same time, they tickle us.

Logos

Dudley’s political cartoons use a great deal of logos. He depicts his cartoons based on the current issues going on in the society. Dudley does not comment to prove that his arguments are true; neither does he tell the audience where he has taken his information. The fact remains that Dudley depicts his cartoons based on facts of what is going on in Namibian society. The cartoons make sense to those who keep abreast to current information; those who do not may find it difficult to figure out what the cartoons are trying to mean. The important thing is that Dudley ridicules and chastises politicians based on the facts of the political climate, so it easy for the readers who are up-to-date with current affairs to interpret the cartoons.

The arguments made in these cartoons send specific messages to leaders and the audience. Leaders are urged to change their unfavourable and selfish acts for the betterment of society. In Figure 1, the President is criticised for being selfish because he accepts a gift of a piece of land from Mpasi. The reason behind this criticism is that many poor people cannot afford to own land, and instead of giving that land to the poor, the President is portrayed as President grabbing land gift with open arms. Dudley’s cartoons also argue to the audience that there is something amiss in society. The audience needs to look critically into the issue and be the influence toward positive change. In Figure 11, the audience is being warned of the selfish union leaders who just want money out of them. This cartoon tells them to clean their own backyards because nobody will do it for them, in other words, they must be part of that change. The audience is not told how they should go about effecting the change, but they are just drawn for the fact that an immediate change is needed.

Rhetorical Devices

Titles and captions

Dudley frequently uses titles and captions in his political cartoons. They make it clear to the readers what the cartoon is all about. Titles and captions do not give more details or explanations of what the cartoons are all about, rather they give a clue about the cartoon. Once readers get a clue then they can figure out what the pictorial representation means. Of the 25 cartoons analysed, 23 have titles. For example, in Figure 25 the title “Budget 2012” is used to introduce the cartoon. Two cartoons have

captions, for example, Figure 16; the caption “Fat-cat follies” is used to describe the caricature in the cartoon. One of the cartoons has both title and caption, which is Figure 16. Some of the titles include the names of caricatures depicted in the cartoons. This makes it easier for the skimmers to identify the caricatures.

Exaggeration

There is a constant exaggeration in Dudley’s political cartoons. In all cartoons used in this thesis, exaggeration is used to make a point. Exaggeration is used in physical characteristics of people and things. The cartoonist overstates these characteristics to indicate that the issue brought to the fore is more serious than the readers see it, and it needs immediate attention for a positive change. In Figure 20, Rev. Willem Konjore is depicted with a big stick that he apparently used to beat a woman. The whole depiction is exaggerated to make the story more interesting than it appears to be in reality. The exaggeration is made appealing and humorous, such that everyone who reads the newspaper will be attracted to stop and have a look at it. This attention-catching depiction provokes arguments and puts smiles on readers’ faces.

Exaggeration also involves the use of words. Words like *everybody* and *nobody*, can generalise an issue. Statements that use these types of words may be accurate or inaccurate depending on the situation. In any case, we tend to use them to make a point, as in Figure 23, the word *nobody* is used to indicate that all people in Namibia do not like Malema—which may not be the case. There might be those who were happy with his visit.

Symbolism

Dudley uses symbols of animals, signs, and objects instead of using explanations. Each symbol uses is worth thousands of words, but they can easily be understood because of the context in which they are used. Symbols engage the readers into critical thinking because if they do not know what the symbol represents, they have to figure out what it means and why it is used in a certain context. Of all the cartoons are analysed for this thesis, six cartoons have used symbolism. These symbols always have a message to convey or point of view to bring to the fore. In Figure 14, a symbol of a lion has been used to indicate that the then-Prime Minister needed a bigger and stronger whip than the one he wanted to use to crack the public servants. The dollar sign used in Figure 11 indicates that the union bosses are just there for the workers’ money. In Figure 11, the sheep are representing workers to symbolise that workers are followers. What has to be noted is that even people of a different time period can easily understand these symbols because in most cases, symbols represent the same thing, as with the dollar sign that is always used to represent money.

Labelling

Halliday (1993, p. 27) explains labelling as putting names on things and so it is a way of specifying what these elements are. The label provides some kind of definitions of what has been identified as part of the whole cartoon. In Dudley’s political cartoons, labelling is used to clarify things to the audience. The cartoonist does not want to leave any stone unturned, but wants to make sure that the readers have a better understanding of his message. Labelling is used to state what exactly things stand for. Nineteen cartoons used in this thesis are labelled to indicate what a person or thing represents. In Figure 1, a well-decorated gift box is labelled *Land* and is from Mpasi. It would have been difficult for the audience to figure out what the box is for if it was not labelled. The cartoonist makes it easy for the audience to identify what the box in the President’s hand means.

Labelling also emphasises on a certain issue by showing that what is labelled is very important and needs attention. The reason behind the labelling is to attract the attention of the readers. The readers are appealed to read and notice that what is labelled is very important. In Figure 2, emphasis is put on who is practising corruption and who is ignoring corruption. Now, the reader knows that the emphasis is not just on any company, but on NAC where corruption is being practised in broad daylight. The GRN—the Namibian government—can see this evil act, but acts as if it cannot see it or turns a blind eye on it.

Calligraphy

The cartoonist uses bold letters and hand-written letters to appeal to the emotions and attract readers’ attention. Calligraphy is used by Dudley to highlight and emphasise the point he is bringing across.

If the words are highlighted, one can see where to put more focus because the main message must be there. Bush (2012, p. 71) says, “Calligraphy simply includes making a word or phrase bold in order to draw attention to it. It also involves hand-lettering elaborate fonts in order to depict a symbolic representation.” When readers are skimming through the cartoon, they may ask themselves why some of the words are bold or in hand-written form and not in typed form. In this way, the reader’s emotions are involved in the interpretation of the cartoon. The bolded words or phrases put more emphasis on issues because one can even notice them from far than those that are written in a normal way.

Calligraphy is constantly used in Dudley’s cartoons. Some of the words and phrases have used both forms of calligraphy: bolding and hand lettering, while some used only one of the forms. In Figure 18, the main emphasis is placed on “Taking the bull by the horns!” while less emphasis is on “And the balls”. The reader will definitely want to know why some words are in bold and others are not.

Analogy

Analogy is defined as “a comparison between two unlike things that share some characteristics,” Ruddel (n.d, p. 31). Dudley rarely uses analogy. Analogy is used in Dudley’s cartoons to compare two unlike situations or things. A situation or thing is compared to something, which is undesirable or not fitting in a certain situation. This leads to an understanding or realisation of what is amiss in society. If the comparison is made in this way, the audience can see how serious the situation is, and that something needs to be changed for the betterment of society. They also see things in a different light than they would ever think because when they see the comparisons, they can really see that there is something wrong. In Figure 5, the governance of President Pohamba is compared to that of a traditional authority. This depiction is so convincing in a way that readers can laugh at the depiction and at the same time put their concerns across to what is happening in the country.

Metaphor

Tromp, Izaks, Hill and Fulkerson-Dikuua (2013, p. 260) explain metaphor as “a comparison between two dissimilar things.” Dudley’s political cartoons contain both linguistic and visual metaphor. Metaphor in the Dudley’s political cartoons is used to provoke thoughts and explain things in a very clear, or even in a humorous, or exaggerated way. Both linguistics and visual metaphor represent a clarification of issues, but it can only make sense if a reader understands what the metaphor is trying to get across. Thus, one has to think critically or figure out what a metaphor is all about.

Linguistic metaphor is used to satirise the situation or a person being criticised in the cartoon. In Figure 7, the tears are compared to a flood, which is impossible in reality for a person to cry tears that can flood the meeting. This in itself is attractive and humorous. Once the readers read the metaphorical titles, they would definitely want to know what follows in the cartoon, and what the titles mean, which is one of the devices Dudley uses to keep readers engaged in his cartoons.

Irony

This thesis also observed that Dudley uses ironic expressions to appeal and amuse his audiences. Ruddel (n.d, p. 477) defines irony as “the opposite of what you really mean, often as a joke and with the tone of the voice that shows this”. Dudley uses irony to satirise people and situations. When irony is used, it seems to be less serious to act on an issue because of the humorous form it uses. People may take it lightly not knowing that the message behind the ironic expression is strong just like the one that uses other forms of expressions. Only one of the cartoons analysed uses ironic expression.

In Figure 24, the commentary sentence is an ironic one jokingly telling the audience that Namibia has only one hero. What the cartoon wants to bring across is that there are so many heroes in Namibia but they are not recognized, only one hero is given recognition.

Idioms

There is occasional use of idioms in Dudley’s political cartoons. Tromp et al. (2013, p. 257) define an idiom as an expression, word or phrase, which has a figurative, or non-literal meaning. This means that you do not translate the phrase or word directly to get its meaning. In Dudley’s political cartoons, idioms are used to get the audience’s attention so that it gets more involved in the cartoons in order to get the message. Four of the cartoons analysed use idiomatic expressions.

In Figure 2, the idiom Tom, Dick, and Harry is used. The audience cannot interpret the idiom as it appears in words, but it has to be interpreted differently from the actual words. For readers to understand the message of the cartoon, they have to understand what Tom, Dick, and Harry mean. The understanding of this idiom leads the audience to the expression of emotions such as laughter, blame, and accusation.

Balloons

The balloons are used to provide more information and convey dialogue. Bush (2012, p. 62) says that the most noticeable way of using dialogue in cartoons is through balloons, which date back to 1753. The balloons have strings pointing to the person who has said the words. This makes it easy for the readers to locate the spoken words from the person responsible and it provides more information for them to understand the meaning of the cartoon. Dudley uses egg- and rectangle-shaped balloons. In Figure 17, the egg-shaped balloon is used while in Figure 22, the rectangle-shaped balloon is used. Dudley also makes sure that the balloon is not the same as the rest of the cartoon. The balloons are cleaned up completely to make sure that readers are able to read clearly what is in the balloon.

Tone

The tone of the cartoon depends on the subject and the seriousness of the matter. Some of Dudley’s political cartoons use a strong tone. This indicates how emotional the caricature was. In Figure 19, readers can see how angry Andrew Ndishishi is when the N\$3 B dam has failed to materialise. Strong cartoons seem to be emotionally provocative. The fumes from his ears and a ready-to-fight attitude are good testimonies to the strong tone of this cartoon.

Adjectives

An adjective is a word that describes or modifies a noun or pronoun (Murphy 2006, p. 196). In Dudley’s political cartoons, adjectives are used to add more emphasis and stress to politicians and their identifiable behaviours. The adjective used can evoke emotions of contempt, humour, and anger among readers. They also give much more vivid and immediate effect than if they were not used (Brooks and Warren, 1979, p. 179). The use of adjectives in these cartoons shows the type of leaders that we have. In Figure 13, the former Prime Minister is dealing with the bad apples in ministries. This shows us we do not have good leaders at all. Once you vividly see the picture of a bad apple and how you throw it away because it is no longer edible, then relate it to the leaders, you can see how useless these leaders are. In Figure 16, the caption “Fat-cat follies” has used the adjective *fat* to describe the subject at hand.

Interjections

Interjections are used in Dudley’s political cartoons to show strong emotions. This may attract readers to analyse the cartoon closely to find out why the cartoonist has used such expressions. The interjections may arouse the emotion of pity, surprise, or anger. In Figure 22, the interjection *oh* has been used to show the emotion of surprise towards the utterance of Kazenambo. The reader may be attracted to look at why the former Minister is being satirised that way. Figure 14 uses the interjection *HA HA* to show that public servants are furious and want to scare former Prime Minister Nahas Angula with a bigger whip. This can arouse humour because the readers can see how the leader is suffering from his follies.

Verbs

The cartoons make use of obligatory verbs to give commands that something must be changed as a matter of urgency. Obligatory verbs do not give chances to make choices; rather, they say that something is compulsory. Using obligatory verbs remind the audience that what is happening in society is amiss and should be changed without a second thought. In Figure 6, the obligatory verb *give* is used to criticise the old man who wants to lead the youth league. The connection between the commentary sentence and the picture is humorous because there is a negative correlation.

Dudley uses verbal phrases to attract attention and to avoid using many words that may bore readers. The artist just hits and runs; he does not load cartoons with a lot of information. In Figure 25, the verb phrase “spot the mistake” to attract the reader’s attention.

Ellipsis

Some of Dudley’s cartoons use ellipses. Burton-Robert (1998, p. 111) says that when a sentence is uttered, almost anything can be omitted as long as the omitted words can be understood from the

context in which it is used. An ellipsis creates acceptable, albeit grammatically incomplete sentences. Readers can only understand ellipses if they know the context in which the cartoon is based. The audience has to presuppose something by means of supplying what is left out. The reader has to supply the word missing in order to make sense of the partial sentence. The readers can supply whatever word they can think of as long as the meaning is in the same context. This can be a humorous practice because readers may provide words, which satirise the subject. In Figure 12, the phrase “Selfish leaders...” is incomplete, and the cartoonist leaves space for readers to complete on their own.

Gerund

Ruddel (n.d p. 373) defines a gerund as a noun formed from the present participle of a verb. Dudley uses gerunds at the beginning of sentences when he wants to avoid mentioning the culprits’ names. In Figure 14, the word *turning* is used to avoid mentioning the name of the person who turns a blind eye on corruption. In Figure 18, the word *taking* is used at the beginning of the sentence so that the name of the Deputy Prime Minister is not mentioned. In this way, the minds of the readers are put at work to think to whom the cartoonist is referring.

CHARACTERISTICS THAT MAKE THE CARTOONS HUMOROUS

Superiority Theory

Superiority theory is depicted when there are contradictions in what political leaders do. They promise the nation to deliver what is acceptable but they are doing the opposite of their promises. The readers derive enjoyment when their superiors are lampooned for their acts. In Figure 11, the union boss is exaggerated in a way that a normal human being cannot behave. Audiences may find it humorous when a situation is made bigger than it really is. They laugh at the misfortune the caricatures suffer. In Figure 14, the former Prime Minister is depicted being humiliated by the civil servants. The readers find it amusing when they see the honourable in that frightened state.

Incongruity Theory

Incongruity theory is when the “cartoon depicts something unexpected and surprising involving noticeable deviation of an accepted social norm” (Sani et al. 2012, p. 162). Audiences find it humorous if there is a contrast between the real person and the depiction. Dudley’s depictions are drawn smaller or bigger than in reality. The reason behind exaggeration is to amuse the readers, because it will not be amusing if the cartoons are depicted exactly like culprits. A sudden change in the role of a person can be humorous. In Figure 20, Rev. Willem Konjore changes his status from being a respected former Minister and Reverend to a woman abuser. This is beyond peoples’ expectations because they expect a person of his calibre to behave in a decent way. The symbols and analogy used in the cartoons are incongruous. In Figure 14, the symbol of the lion is used to indicate that the public service is stronger than the former Prime Minister is.

Linguistic perspective is incongruous because the words said in certain cartoons are not expected to be said that way. Sometimes, readers expect the cartoonist to say something serious, but they get a twist of what they expected instead. In Figure 20, the phrase “Way to go Willy” is unexpected because it is praising what Willy has done rather than blaming him for his unacceptable behaviour. In reality, Dudley is not praising him, he is just being sarcastic, and he wants to surprise the readers. Figurative language also amuses the readers. In Figure 24, an ironic expression is used to inform readers that Namibia lacks heroes and in Figure 18, an idiomatic expression is used. These have been used to amuse audiences. These features are not merely meant for humorous effects, but for the readers to notice the seriousness of the subject being targeted in the cartoon.

THE RELATIONSHIP BETWEEN HUMOUR AND RHETORIC

This analysis is made to show why it is crucial to make a concurrent analysis of rhetoric and humour. These two elements are closely related in a way that they influence each other in one way or the other.

There is a predominant relationship between rhetoric and humour in Dudley’s political cartoons. This is shown by both linguistic and visual depictions. The analysis of this thesis seems to show the relationship between: figurative language and incongruity; metaphor and incongruity; contradiction and superiority; exaggeration and superiority; contrast and incongruity.

Contradiction is used to show how the leaders contradict themselves. It is used in relation to superiority theory of humour because it chastises and ridicules the top leader. Leaders are criticised for their wrongdoings, and at the same time, the audience is informed to notice what is wrong and right. For example, Figure 5 shows a different scenario of Namibia’s leadership from what the audience ought to know. The audience might not have noticed that this country is ruled like a traditional house. The contradiction is shown by both visual and linguistic depictions. The analysis of this thesis comes to realise that the use of exaggeration plays a big role in Dudley’s political cartoons. It is used to shame the leaders. Exaggeration used in the cartoons that are analysed for this thesis seems to portray superiority theory of humour to ridicule the subject. Exaggeration combined with superiority theory of humour convinces the audience that certain issues are more serious than they ought to think.

In addition, figurative representation portrays close relationship with incongruity theory of humour. Figures of speech put the audience’s mind into active thinking because the words used literally mean something else. Some of the cartoons analysed use ironic, metaphoric and idiomatic expressions for commentary. Mathews (2011, p. 151) explains, “Metaphorical representation and incongruity theory of humour are so similar they oftentimes become indistinguishable”. The idiomatic expression *Tom, Dick, and Harry* used in Figure 2 is a good example of this argument.

CONCLUSION

The analysis reveals that the cartoons use both rhetoric and humour. Political cartoons are known for their nature of critique and satire. They bring politicians’ follies to the fore so that the public can debate or even laugh from this platform. Political cartoons are based on the true nature of current political issues, and the cartoonist just spices up the issues to make them interesting and create new truth. The analysis of each cartoon concludes that political cartoons use many rhetorical elements to persuade the audience to look critically at political issues in society. These elements are used so well that they can make a point and send the message. The elements can be identified through visual and linguistic forms. Some of the cartoons contain either superiority or incongruity theory, while others contain both of these theories. There is an evident relationship between humour and rhetoric in political cartoons.

REFERENCES

- [1] Albert, R. (1951). *The origins of wit and humour*. New York: Dutton.
- [2] Bitzer, L.F. (1968). *The rhetorical situation*. Retrieved September 15, 2012 from <http://www.cwrl.utexas.edu/~davis/crs/E398t/BitzerRhetorical%20Situation.pdf>.
- [3] Borg, J. (2004). *Persuasion: The art of influencing people*. London: Pearson.
- [4] Brooks, C. & Warren, P. R. (1979). *Modern rhetoric*. New York: Harcourt Brace Jovanovich.
- [5] Burton-Roberts, N. (1998). *Analysing sentences: An introduction to English syntax*. London: Longman.
- [6] Bush, L.R. (2012). *More than words: Rhetorical devices in American political cartoons*. Retrieved September 15, 2012 from <http://scholarcommons.usf.edu/etd/3924>
- [7] Creswell, J.W. (1994). *Research designs: Qualitative and quantitative approaches*. Thousand Oaks, CA: Sage.
- [8] Friedmann, A. (2001). *Writing for visual media*. Boston: Focal Press.
- [9] Gay, L. R., Mills, G.E. & Airasian, P. (2009). *Education research: Competencies for analysis and application*. New Jersey: Pearson.
- [10] Halliday, M.A.K. (1993). *An introduction to functional grammar*. London: Edward Arnold.
- [11] Kangira, J. & Mungenga, J.N. (2012). Praiseworthy values in President Hifikepunye Pohamba’s epideictic speech marking Namibia’s 20th anniversary of independence. *Journal for Studies in Humanities and Social Sciences*, 1(1), 109-116.
- [12] Lister, G. (Ed.) (2010). Theatre for the masses. *The Namibian at 25: Independence has come*, 68-69.
- [13] Madisia, J. (2011). *Cartoons and visual arts*. Retrieved May 24, 2013 from www.thevillager.com.na/article/273/cartoonsvisualarts

RaunaMwetulundila & JairosKangira “An analysis of Rhetoric and Humour in Dudley’s Political Cartoons Published in the Namibian Newspaper in 2012”

- [14] Mathews, C. A. (2011). *Humour of editorial cartoon on journalism*. Retrieved October 11, 2012 from <http://doc.google.com/viewer?a=&q=cach:ZRXQrs://Y4ao://mospace.unsystem.ed/xmlui/bitstream/handle/10355/114/pdf95/research>.
- [15] Murphy, R. (2006). *English grammar in use*. Cambridge: Cambridge University Press.
- [16] Ross, A. (1998). *The language of humour*. London: Routledge.
- [17] Ruddel, M. (Ed.) (n.d.). *Macmillan english dictionary*. London: Macmillan Press.
- [18] Sani, I., Abdullah, M.H., Ali, A.M & Abdullah, F.S. (2012). The role of humour in the construction of Satire in Nigerian political cartoons. *Online journal of communication and media technologies*, 2(3) (148-153). Retrieved September 15, 2012 from <http://docs.google.com/viewer?a=v&q=cache:B5sk5mZdRM:www.ojcm.net/articles/23/239.Pdf+%&hl=en&gl=na&pid=bl&scrid=ADGEESgxkQ>
- [19] Schwandt, A.T. (1997). *Qualitative inquiry: A dictionary of terms*. London: Sage.
- [20] Speedling, J. (2005). *Metaphorical representations of character and issues in political cartoons on the 2004 presidential debates*. Retrieved September 15, 2012 from http://www.advanced.jhu.edu/media/files/Speedling_thesis_Spring_2005.pdf.
- [21] Tromp, M., Izaks, J.N., Hill, G., & Fulkerson-Dikuua, K.J. (2013). *English language proficiency programme*. University of Namibia: Centre for External Studies.
- [22] Vatz, R.E. (1973). *The myth of the rhetorical situation*. Retrieved September 15, 2012 from <http://www.jstor.org/discover/10.2307/40236848?uid=35369&uid=3739920&uid=21>

AUTHORS’ BIOGRAPHY



Jairos Kangira is an Associate Professor of English and Head of the Department of Language and Literature Studies at the University of Namibia. He holds a PhD in Rhetoric Studies earned from the University of Cape town, South Africa. Before joining the University of Namibia he lectured at the University of Zimbabwe and the Polytechnic of Namibia. He also supported the Bachelor of English and Communication Studies of the Zimbabwe Open University through material development and teaching on a part-time basis. His research interests are in rhetoric studies, literature and linguistics.



Rauna Mwetulundila holds a Master of Arts in English degree obtained from the University of Namibia. She is currently an English Lecturer in the Department of Languages and Communication at The International University of Management in Namibia. She taught English at secondary school level in Namibia for a number of years. Her research interest is in literature.

APPENDIX



Figure1



Figure2

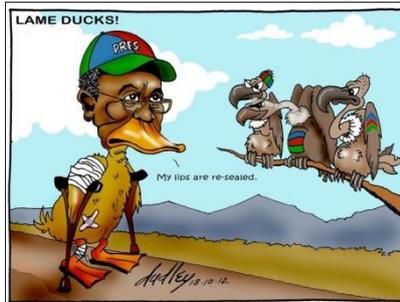


Figure3



Figure4



Figure5

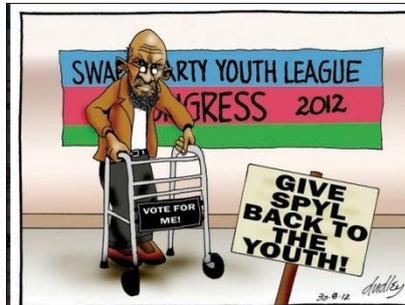


Figure6



Figure7



Figure8



Figure9

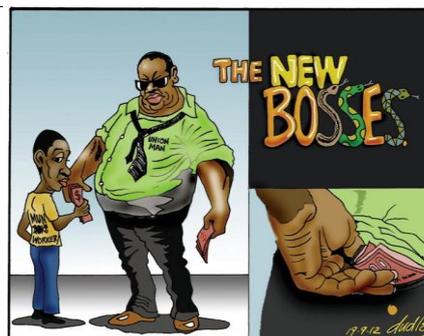


Figure10

RaunaMwetulundila & JairosKangira “An analysis of Rhetoric and Humour in Dudley’s Political Cartoons Published in the Namibian Newspaper in 2012”



Figure11



Figure12



Figure13



Figure14

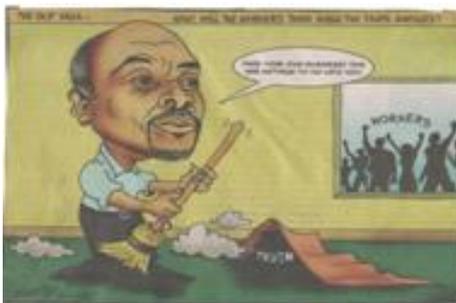


Figure15



Figure16



Figure17



Figure18



Figure19

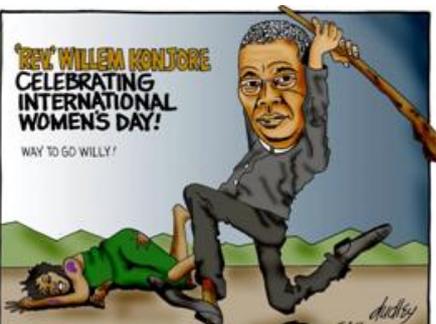


Figure20

RaunaMwetulundila & JairosKangira “An analysis of Rhetoric and Humour in Dudley’s Political Cartoons Published in the Namibian Newspaper in 2012”



Figure21



Figure22



Figure23



Figure24



Figure25