

AN ANALYSIS OF RHETORIC AND HUMOUR IN DUDLEY'S POLITICAL CARTOONS
PUBLISHED IN 2012

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE
DEGREE OF MASTER OF ARTS IN ENGLISH STUDIES

AT

THE UNIVERSITY OF NAMIBIA

BY

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FEBRUARY 2014

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ABSTRACT

This dissertation is a rhetorical and humorous study of Dudley's political cartoons. This thesis 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. This was a qualitative study. 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 analysis has found out that there are many rhetorical devices used to make informed arguments. 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. There is a predominant relationship between rhetoric and humour of Dudley's political cartoons.

ACKNOWLEDGEMENTS

Foremost thanks to the Almighty Father for strength, sheer determination, hope and faith he has blessed me with. I wish to thank my supervisor, Prof. Jairos Kangira for his unwavering support and constructive critiques. My sister Betty Shemunyenge has always been there for me; when my boat tries to sink, she keeps it floating. I also wish to thank Frans, Pollen and Elalius for their support throughout the researching of this thesis, and the mere fact that I was not the only swimmer in the water gave me much strength. My parents and siblings deserve my deepest thanks for their unconditional support and love, sometimes I was not there for them when they needed me the most but they understood my schedule. Paula, your house was my library, thank you for being the lady you have always been. Thank you and I love you all.

DEDICATION

This thesis is dedicated to our beloved and special brother, Petrus Radebe Mwetulundila.

DECLARATION

This study is my original work. It has not been presented at any other university for a degree. Where I used other people's ideas I have referenced them as such.

Signature.....Date.....

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CHAPTER 1

INTRODUCTION

1.1 Orientation of the Study

This study aimed to analyse the rhetoric and humour in Dudley's political cartoons in *The Namibian* newspaper. The researcher chose Dudley's cartoons because he uses rhetoric and humour aspects. Lister (2010, p. 68) says that Dudley had a keen interest in politics since the 1970s. He was a judge's clerk in the Supreme Court, and started cartooning 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) continues saying 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 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, para. 1) 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 the unwritten *body language* for many years. Meanings behind laughter put smiles on our faces, and act as clever ways of challenging the power and decisions of our leadership in order to bring about changes for the betterment of society.

According to Vatz (1973, para. 1), “political cartoons have been around as a vehicle for social and political commentary, for centuries, even millennia. The first political cartoon emerged in Egypt in 1360 BC.” 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. Bitzer (1968, para. 2) highlights that Benjamin Franklin was praised for creating the first political cartoon (JOIN or DIE) in America, which was published in 1754. Franklin’s cartoon was meant to encourage the colonies to unite against the Native American threat. Speedling (2005, p. 5), who quotes Edwards and Winkler (1997, p. 3), defines a political cartoon as “a graphic presentation typically designed in a one-panel, non-continuing format to make an independent statement or observation on political events or social policy.”

De Wet (2010, p. 27) points out that the study of persuasion has existed for ages. In fact, it was present since the days of the Ancient Greeks who called it “rhetoric”. Rhetoric was invented by Corax of Syracuse and was introduced to mainland Greece by

Corax's pupil in the fifth century BC. In the beginning, rhetoric was viewed as an art of oral persuasion used in public life. However, as years passed, a clearer classification of rhetoric came about. The broad field of rhetoric was then divided into technical, sophistic, and philosophical rhetoric. The study of rhetoric was just related to oratorical discourse, but it later expanded to non-oratorical discourse such as cartoons.

Palmer (1994, p. 1) says that humour establishes friendship in the sense that when people are talking about political satire in a joking way, they come together and share the amusement. This is an indication that humour has a high profile in society and is influential. Political cartoons have been influential, and are an effective means for cartoonists to express their perspectives and comments about issues, in a playful manner.

Humour "involves an idea, image, text, or event that in some sense is incongruous, odd, unusual, unexpected, surprising, or out of the ordinary," (Martin, 2007, p. 6). In addition, Mathews (2011, p. 14) says that there must be some aspects that lead us to notice that there is something twisted, something that puts our minds into a playful frame for a moment. Rhetoric uses language or symbolic actions to influence the choice of others (Enos, 1996, p. 505). Enos further says that rhetoric consists of three modes of persuasion, namely, pathos, logos, and ethos.

1.2 Statement of the Problem

Dudley's political cartoons in *The Namibian* comment on current social issues in our society. The cartoons evoke arguments, convey opinions, and allow readers to view an issue from a different perspective through rhetoric and humour. Dudley's cartoons do

not comment whether politicians are wrong or right, rather he leaves it to the audience to decide. As an English student, I came to realise that Dudley's cartoons are humorous and at the same time contain rhetorical elements that persuade readers to think deeply about social issues in our society. I then wanted to know what causes this persuasion and humour. A single cartoon can mean a lot than one would think. Given this background, this study carefully analyses the nature of rhetorical elements used in Dudley's political cartoons that attempt to persuade readers. The study also considers the characteristics of political cartoons that make them humorous.

1.3 Research Questions

This research sought to answer the following questions:

- a) What rhetorical devices does Dudley use in his political cartoons?
- b) Which characteristics make Dudley's political cartoons humorous?
- c) What logical connections are there between humour and rhetorical aspects of political cartoons?

1.4 Significance of the Study

There seems to be very little literature on rhetoric and humour in Namibia. Although there are numerous papers on political cartoons at an international level, it seems no study has been conducted on political cartoons in Namibia. This study was aimed at contributing to the understanding of rhetoric, political cartoons, and the most human experience; humour. Having insight of what constitutes rhetorical and humorous

cartoons, rhetoricians and those who find Dudley's political cartoon humorous will better understand the elements that Dudley uses in his political cartoons. The results of this study will help the public to understand the rhetorical devices and humorous depictions Dudley uses in political cartoons. The results of this study will be a revelation to those who have mixed feelings that Dudley's cartoons are biased against certain individuals. Once they familiarise themselves with the results of this study, they will know why Dudley cheers and chastises politicians the way he does.

1.5 Limitation of the Study

This study is limited to one newspaper that was established in 1985, which is *The Namibian*. Dudley's cartoons are published in every Friday edition of *The Namibian*. This study will be limited to 25 political cartoons that were published in 2012.

Chapter one introduces the background, problem statement, research questions, importance, and limitations of this study. Chapter two presents the literature on rhetoric and the humour of political cartoons.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter explores previous studies and articles on political cartoons, focusing on how they have been studied for their rhetoric and humour. In addition, this chapter introduces and describes Aristotle's proofs of persuasion, cartoon theory, and the humour theories of incongruity and superiority, which are part of this study.

2.2 Political Cartoon Literature

It seems that there are no critical papers on political cartoons in Namibia. Political cartooning has been a neglected genre of political communication (Speedling, 2004, p. 10). Some scholars strongly support the critical analysis of political cartoons. Among those scholars are Medhurst and De Sousa (1981), as quoted by Speedling (2004, p. 11) 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. Different techniques and stylistic elements have to be used in the oratory form to make their messages interesting.

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. Mathews (2011, p. 9) posits that political cartoons play an important role in society “as political commentator, news contextualiser, and critic of power”. Political cartoons comment on current issues in the society, in most cases on the issues that the cartoonists think are not right. They then highlight to the readers of newspapers that there are issues that can elicit our emotions. In addition, political cartoons function as *news discourse* in society because they contextualise timely topics (Mathew, 2011, p. 10). The cartoonists time the news of the moment to make sure that readers know what they have sketched. Speedling (2004, p. 13) adds that some functions of political cartoons serve as “entertainment, aggression reduction, agenda-setting, framing, and promote the symbols of the national consensus”. Not only do political cartoons intend to be thought provoking, but they can entertain as well. There are some instances when one looks at Dudley’s cartoons and start laughing even though he/she does not know the context in which the cartoon is based. His sketches are simply funny.

In many cases, political cartoonists become enemies to those in power because cartoonists highlight their wrongdoings. Lamb states that:

Many political cartoonists place their societal position as enemies of those in power who use that power for their own personal benefit at the expense of others. From this position, the goal of political cartooning is to afflict the comfortable

and comfort the afflicted. This implies that the societal role of political cartoons is to present critical arguments that point out villainy of people and institutions that hold more sociopolitical power than others do (2004, p. 42).

This seems to be a different case to Dudley because those in power take the cartooning lightly. Lister (2010, p. 68) states that ministers have, on occasion, called Dudley on Friday mornings to tell him that they enjoyed the cartoon of the day. Lister continues to say that reactions towards Dudley's cartoons have always been interesting. There had been people offering to buy the original of the cartoons after they had just been ridiculed. This is an indication that some people do not take the cartoons personally, but see them as a form of amusement.

Mathews (2011, p. 10) adds that political cartoonists criticise politicians' behaviour when there is something wrong with their leadership. To comment on what is happening, critics adopt a negative tone. Mathews adds, "the cartoon's function is not an agent of change but as a statement of consensus, they are an invitation to remember cultural values and beliefs and participate in maintaining them". Dudley is doing the same thing: "I don't have an agenda, nor do I think I can influence the political process. I provide no solution, rather I comment on the error of the matter" (Lister, 2010, p. 68).

The understanding of the cartoon's context is very important. This helps the audience to decode the cartoon correctly. Some of Dudley's audiences also misinterpret his cartoons; instead of seeing them as funny, they see them as insulting their leaders. Speedling (2004, p. 12) says that an understanding of the political cartoon's context will

help in being moved by the message that the cartoonist wants to convey. Speedling discovered that, in some cases, readers find it difficult to get the meaning that the cartoonist is trying to convey, or the context in which it is based. It seems that the interpretation of the cartoons depends on individuals. This means that everyone is subjected to personal interpretation. However, according to Speedling (2004, p. 13), this disconnect between the message and its reception needs scholarly research to be confirmed or denied. Despite this disconnection between message and reception, political cartoons still serve important sociopolitical functions in our societies. Glasbergen (1996, p. 75) points out that some readers find it very difficult to interpret cartoons, but cartoonists cannot write simple, brainless cartoons that are too simplistic. Cartoonists want people to be engaged in thinking and again to assume that readers are stupid because they do not understand what the cartoons convey would be a mistake and an act of arrogance. People who take their time to read a newspaper or a magazine are curious people who want to know more about what is going on in the world around them.

Sani, Abdullah, Ali and Abdullah (2012, p. 154) state, “political cartoons are a very effective means for the readers in our societies to see an issue in a certain way”. The reader must not think that cartoons are just there for fun. Instead, they must note that cartoons are there to stimulate thinking and discussion. Cartoons are designed to make the reader think about both the event and the people being portrayed, and the message the cartoonist is trying to convey. Cartoons can be meaningful to those who understand the context in which they are based. There are some instances when one sees Dudley’s

funny cartoons but finds it difficult to get the message he is trying to convey to the public. This is simply because one has missed the context in which the cartoon is based. Therefore, to start a discussion centred on a political cartoon, it is logical for the reader or audience to have some historical knowledge of the issue in the cartoon. Connors (2007, p. 267) reminds us that one must have some knowledge about the history of the cartoon to which it refers in order to decode a cartoon successfully. Following this line of argument, it is wise for the audience to sing the same song as the cartoonists or they are not going to understand the cartoons. Cartoonists make it easy for the audience to understand their cartoons by using icons, signposts, or posts that a reader can relate to or identify.

Bitzer (1968, para. 7) adds, “for the cartoon to be effective, it must directly speak to your feelings and prejudice”. Bitzer’s comment indicates that the rhetoric of political cartoons deals mostly with pathos. While the cartoon is usually a response to some political or social event, it does not suggest what to be done; rather, it highlights and comments on current issues. Indeed, it stirs the audience and moves its emotions toward some form of social refusal. Lister (2010, p. 69) says, “political cartoons have the power to evoke strong emotions and have the potential for controversies”. Lister continues to say that, like other political cartoons, some of Dudley’s cartoons also evoke strong emotions among the readers. There are times when men and women have thrown swearwords because of the cartoons, and some have even called him to make death threats.

Dudley uses both linguistic and visual rhetoric but visual rhetoric is used more than linguistic rhetoric. This is simply because he uses few words; graphical presentation tells it all. Bitzer (1968, para. 11) indicates that “political cartoons are complex symbols, pictures and words put together in a way that the readers of the newspaper understand the intended message, will better understand the issue the cartoonist addresses”. According to Bitzer, research has shown that not everyone appreciates the mocking of the public figures (1968). Some readers like their leaders so much in the sense that they find it offensive when they see their leaders portrayed the way cartoonists do. Sometimes they do not even notice if their leaders have done something wrong, so they respond negatively to the ridiculing of their leaders. Lister (2010, p. 69) supports this claim. Dudley’s political cartoons are not appreciated by everyone either. Some people want him to be deported to England, although he is a Namibian, some even tried to organise protest marches. However, some writers see the threats as part of life. Glasbergen (1997, p. 12) motivates cartoonists with: “don’t be afraid of work. Learn to take criticism”. Bush (2012, p. 4) says that it is clear that some people do not understand the intended messages that cartoonists want to convey, which is why they act against the cartoonists. However, to those who understand the intended purpose of the political cartoons, they see that political cartoons provide more than entertainment—they critically analyse current events.

Cartoonists use well-known figures to get attention from their audience. Friedman (2001, p. 74) 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.

Timing of the cartoon is very important. It has to be published at the right time, otherwise readers will be confused as to what it portrays. Dudley's cartoons are always based on current political developments for the audience to understand their message. Borg (2004, p. 148) says that it is very important to know when not to communicate to the audience. If you communicate to the audience at the wrong time, it could be the end of your good relationship because the audience will not trust that you deal with current news.

2.3 Rhetoric of Political Cartoons Literature

According to De Wet (2010, p. 30), Aristotle believed that the rules for practical use that determine rhetoric are an art, not a science. Borg (2004, p. 2) adds that for Aristotle, persuasion is an art. It is an art to get people to do something that they would not do if you did not ask. According to Borg, Aristotle observes that, as social animals, all humans are called upon to persuade fellow human beings almost on a daily basis. De Wet (2010, p. 31) points out that all persuasive situations sought to attain the goal of taking the audience from the starting point, which he called point A, and moving them to point B, is what he calls persuasion. De Wet also argues that any persuasive speech, whether to one or to hundreds of people, can be entertaining, thought provoking or whatever, but that is not the point for the message. Its sole purpose is to move the

audience to point B. Plato's ideas differed however, from those of his student, Aristotle.

De Wet says:

Plato thinks that rhetoric is not art at all. Plato compares rhetoric to those things traditionally considered art, such as medicine, politics, but rhetoric is not like them. The subject of medicine is healing which is achieved by the knowledge of illness and medicines. However, with rhetoric, there are endless difficulties to discovering the subject. Socrate[sic] sides with Plato in concluding that rhetoric is not art. Socrate[sic] goes on saying that rhetoric is false form of praise and it cannot be compared to medicine. His point is that when we compare rhetoric to other arts, it does not fit the description, thus we should not call it an art (2010, p. 27).

Rhetoric is defined differently by many scholars. This thesis adopts only four definitions. Nash (1992, p. 4) defines rhetoric as “the attempt by one person or group to influence others through strategically, selected and stylised speech”. Brooks and Warren (1972, p. 5) define rhetoric as “the art of using the language effectively”. Spurgin (2005, p. 13) says, “rhetoric is an art of discourse, an art that aims to improve the capability of writers or speakers that attempt to inform, persuade or motivate a particular audience in specific situations”. Rhetoric is studied by analysing how people choose what to say in a given situation, how to arrange their thoughts, select the specific terminology to use, and decide how they are going to deliver their message.

The fourth definition is taken from Kangira and Mungenga who quote Hauser with:

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).

These definitions fit well with the analysis of political cartoons, because the sole purpose of cartoonists is to persuade readers to think critically about current political situations in society. This form of persuasion not only applies to oratorical discourse, but also to nonoratorical discourse of communication such as graphic arts, film, literature, journalism, and music (Speedling, 2005, p. 12).

Borg (2004, p. 2-3) discusses Aristotle's proofs of persuasion. Ethos relates to the speaker whose character is revealed through communication. Spurgin (1989, p. 14) adds that it is important that the audience trust addressers along with their opinion. Speakers must publish the truth; otherwise, audiences will lose trust in them. Nash (1992, p. 52) comments: "publish your truth if, rightly or wrongly, your audience perceives insincerity, it will no longer oblige you being moved, however sincere your matter. The audience does not trust a speaker who lies to them". Borg (2004, p. 2-3) says pathos refers to emotions felt by the audience. Spurgin (1989, p. 13) comments that emotional appeal is an important aspect of rhetorical argument for speakers who want their audience to care about the issue they address. The speaker or writer must be in the same

boat with the listeners or reader, emotionally. Borg (2004, p. 3) defines logos as “actual words used by the speaker”. Choice of words, quotations, and facts cited are important in moving the audience over to the speaker’s point of view.

Rhetoric does not develop in an empty space, but it takes into account common opinions, which are based on reality. Ricoeur (1986, p. 29) says that an argument that can truly be called rhetorical, takes into account both the degree to which the matter under discussion seems to be true, and the persuasive effectiveness it has, depending on the quality of the speaker and listener.

Dudley’s cartoons do not come unexpectedly, but come about as a response to what happens in our society. For example, when Dudley started cartooning in the early 80s, he started cartooning simply because he was not happy with apartheid politicians (Lister, 2010, p. 68). Consequently, Dudley responded to a situation that was already there.

Bitzer (1968, para. 9) says, “rhetoric is situational”. Bitzer clearly states that the purpose of rhetoric is to cause a change. Therefore, there must be an existing situation that calls the rhetoric into existence. If we consider this reason, then we can clearly see that rhetoric is a response to a certain situation. Pogoloff (1992, p. 78) agrees that there must be a situation to which the writer or speaker is responding. This situation shapes the rhetorical response. Pogoloff also defines a rhetorical situation as one that functions to produce action or change. Such a discourse comes into being because of some specific condition or situation, which invites utterance. Bitzer (1968, para. 9) points out

that the rhetorical situation needs the following elements: exigency, audience, and constraints.

Speakers themselves obliged to speak or write at a given moment, to respond appropriately to the situation. Bitzer further says that exigency must be something that the rhetorical discourse can persuade the audience with to change, and must be changeable. Those who are meant to receive the message of the discourse are called to act and alter the situation. Pogoloff (1992, p. 78) argues that the audience is not just a group of readers or listeners, but includes those who are capable of being influenced by discourse, and of being mediators of change.

Some scholars do not argue like Bitzer and Pogoloff. Vatz (1973, para. 1) argues that rhetoric creates the situation, whereas political cartoonists mess up by creating a rhetorical situation out of nowhere. Vatz (1973, para. 10) argues that “rhetorical discourse is not objectively set by the situation; rather, it is subjectively selected by the rhetorician, who does not so much interpret the situation and place emphasis wherever they choose.” Vatz is trying to say that rhetorical situation is therefore more of an act of cartoonists’ creativity, rather than a natural response to an external exigency. Vatz contradicts Bitzer and Pogoloff by suggesting that the rhetorical discourse causes exigency and that rhetoric results in the situational response. Vatz believes that cartoonists create rhetoric out of nowhere, which in turn, causes the emergence of the situation. The fact is that cartoonists create rhetoric based on a situation, which is already in existence.

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". Mathew (2011, p. 13) argues that much of the arguments in many cartoons are formed from both visual and linguistic rhetorical elements. This thesis adopts the idea that rhetoric of political cartoons is better understood when both the visual and language are applied.

Dudley uses several ways to present his cartoons to his audience. In some cases, he describes the subject of his cartoon, and sometimes he labels the subject by using a caption to make it easy for his audience to recognise the subject he sketched and who is satirised in the cartoon. Lamb (2004, p. 35) points out that sometimes cartoonists describe the issue or label the subject. These introductions act as a topic sentence in the paragraph of a text. There are some people satirised by cartoonists who need no description, for example, well-known leaders are generally exempt from having to be introduced to readers in cartoons. The caricature is enough for readers to recognize a leader in the cartoon. Dudley also labels the caricatures using either their full or partial name. Labelling a person with the organisation or institution they come from is also popular. Bush (2012, p. 36) says that another name-dropping technique is to put the name in the dialogue of the characters. It identifies both the subject of the cartoon and

which caricature is of the subject. The other way of introducing the subject is to label the person either by their full name or by their partial name.

Dudley uses metaphors in his cartoons to communicate effectively to his audience.

Edwards (1997) posits:

Metaphors are non-literal comparisons in which a word or phrase from one domain experience is applied to another domain. Metaphor deserves specific attention, because it provides a central link between the rhetoric of political cartoon and humour. Metaphor is one of the key methods used by cartoonists to convey their messages effectively. Metaphors can define and interpret key actors or events. He further describes how metaphor works; by labelling something that which is not, metaphor makes use of incongruity perspective; our expectation of a person or object is changed by pairing it to something else. In this way, metaphor has the ability to convince the audience to understand the truth of a person or object in an effective way. The utilisation of metaphorical form affirms the reality of their meaning. The two parts of a metaphor are called the tenor and vehicle. The tenor is the topic or subject that is being explained. The vehicle is the mechanism through which the topic is viewed (p. 22).

Friedman (2001, p. 74) adds that cartoonists use visual metaphors to show one thing instead of the other. Visual metaphors are considered an effective key to visual writing. Once you get a good metaphor going, it makes for a strong structure and provides a visual way of communicating with imagination.

Metaphor makes language colourful. 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. This means that a word that applies literally to one kind of object or idea is applied by analogy to another. Brooks and Warren (1979, p. 270) highlight the functions of metaphor in writing and speaking: “the purpose of metaphor is to provide an illustration or to give emotional heightening”. Therefore, a metaphor is like an extra or addition to a statement that has been stated. Another function that they stated is that “metaphor is not only the most compact and vigorous way of saying a thing but also the only way in which the particular thing can be said at all”.

Speedling (2004, p. 41) concludes that political cartoonists create their own truth when they are presenting issues happening in their societies. Like other cartoonists, Dudley exaggerates the actuality in order to create something funnier than the actual person or situation. According to Speedling (2004, p. 42), “these truths are not bounded by what really happened or what really is”. Speedling gives the following example:

During the United State of America’s election campaign in 2004, John Kerry was cartooned with two podiums and in reality there was only one podium set for him, and George Bush was cartooned so short and needed a stepladder to reach the podium on their 2004 presidential debates. These two images were based on the

realities of the debates context but there is a contradiction between the truth ad[sic] the creation (p. 42).

Speedling (2004) continues to say that each of these images (Kerry and Bush) exaggerate the actuality in order to create a new reality that offers a great lunch for critique, which could have been less valid if they were based on the reality.

2.4 Humour of Political Cartoons Literature

Humour can help make a point that, if otherwise put in form of explanation, would not be as effective. Most people are attracted by humour. Cartoons use some kind of comic devices, either the characters are funny or the written lines are. Friedman (2001, p. 73) 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. However, using such humour in cartoons carries a risk. The risk is not being funny enough to the audience, but bad jokes or unfunny humour can be a turn-off. Ross (1998, p. 7) says that humour is an effective way to disarm hostility and scepticism in a target audience. It appeals to both emotion and logic. Fun relieves boredom and if you can get the audience to smile, it will probably listen to your message.

Humour is difficult to explain or characterise. Kalat and Shiota (2007, p. 182) say that humour depends on surprises. A joke that seems hilarious the first time you hear it evokes little or no response the second time. Laughing depends on surprises, which means the act is hardly amusing if you expected it. However, not all surprises are funny, and it is difficult to describe exactly what constitutes humour. One reason why it is so

difficult is what strikes one person may not amuse another. Palmer (1994, p. 3) adds that amusement reactions also depend on who presents the humour. You probably will not laugh at a joke told by someone you dislike, regardless of the quality of the joke itself. Something can be funny when, in some way, it is not offensive or frightening.

Kalat and Shiota (2007, p. 184) point out that one implication of the definition of humour is that it is in the eye of the beholder. What makes something funny is not the content of the joke, or the event itself, but what happens as one thinks about it. To understand the role of humour in political discourse, we must first see these attempts to know what is brought to light and what is still covered in the shadow. Ruddel (n.d., p. 70) defines humour as “the quality of something that makes it funny or amusing”. In this thesis, I am primarily interested in those cartoons that deliver a humorous remark. Sani et al. (2012, p. 150) say that this can be intentional or unintentional, even those without knowledge about the subject of the cartoon can be amused or laugh about it because of its linguistic and graphic depictions.

Sani et al. (2012, p. 150) 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.

Dudley uses humour linguistically and graphically but there are always elements of truth to his cartoons. Even though he exaggerates the truth, he bases his humorous elements on the truth of the current political situation in the country and the caricature is somebody you can recognise without any description. Glasbergen (1996, p. 74) states that the best humour nearly always contains some element of truth. Truth is the element most of us relate to and identify with; the foundation upon which most of great humour is built. Great humour is usually created through the exaggeration of some truth we all recognise or believe in. The second element is surprise. In a joke or cartoon, the element of surprise is something unexpected that makes you laugh. The other element is exaggeration. This is another form of surprise, only bigger, bolder, and more outrageous. Nobody would laugh at an ordinary plate of spaghetti and meatballs, but they might at meatballs that are six feet tall, rolling out the café door.

Rhetorical humour plays an important role in Dudley's political cartoons. He uses rhetorical humour to cause amusement among his audience. His intention may not only be to produce amusement but to effect change in the current political situation in the country. Anderson (2007, p. 52) defines rhetorical humour as a "linguistic act on the speaker that carries on the intended effect of producing a state of amusement in the auditor for the purpose of bringing about a change in attitude or belief". Anderson further says that when rhetorical humour is employed, the goal is not only to entertain, but in the political realm, it is also meant to change beliefs or move action. Bush (2012, p. 40) adds that humour in political cartoons is used as a vehicle to highlight the current political situations and social issues in society. Humour is seen as a tool capable of

exposing socially and politically unacceptable behaviours of the moment. Humour is considered as a weapon to make fun of leaders, specifically political ones, in order to address their unacceptable behaviours, for the betterment of the society.

Lister (2010, p. 68) points out that Dudley loves to boo and cheer at public figures and office bearers by way of a sketch. The audience is also cheered up in this way. “There have been occasions when, standing in the bank queue, people would start discussing that day’s cartoon. Soon others joined in and people were laughing” (Lister, 2010, p. 68). Humour can move the audience towards the manner in which they are likely to accept the speaker or writer’s claims as true, and the audience is likely to move from point A to point B. In a recent study conducted in Nigeria, Sani et al. (2012, p. 153) conclude that humour is used to persuade audiences towards making opinions which are right on contemporary issues in society. Cartoonists also use humour to unite people to discuss matters of national interest in order to bring positive changes.

Political cartoon humour can relieve us from stressful situations. Dudley’s cartoons are so funny that sometimes when you immerse yourself into them, you might even forget about what you are doing. Lister (2010, p. 69) states that cartoons can offer a little relief from our daily woes. Lefcourt and Martin (1992, p. 49) say that laughing is good for our being. Not only does it prevent our minds from concentrating on depressing things, but it actually changes these things into stimulants that promote our well being, both mentally and physically, instead of depressing us through sympathetic pain or distress. Martin (2007, p. 3) adds that humour is further described as a kind of play that relieves

people from a stressed life. “This feature of humour is found in political cartoons which, through their graphic depictions, ridicule political leaders and their policies deemed by cartoonists as bad or inappropriate”. These depictions are aimed at correcting inappropriate behaviours and enforcing social norms.

Bush (2012, p. 45) says that different styles of humour are used to achieve different communication purposes. These are afflictive humour, self-enhancing humour, aggressive humour, and self-defeating humour.

Sani et al (2012) say:

Nigerian political cartoons use aggressive humour to ridicule politicians and prominent individuals. Thus, aggressive humour is the use of humour to enhance the self at the expense of others. This type of humour is helpful to the self only by ridiculing, extreme teasing, demeaning, or mocking others in an attempt to make oneself better or superior. Aggressive humour relates to the use of sarcasm, teasing, ridicule or put down (p. 152).

2.5 Theoretical Framework

This study will make use of Aristotle’s proofs of persuasion. Borg (2004, p. 2) 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, p. 3) 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. Choice of words and use of stories, quotations, and facts are important in moving the audience over to your point of view. Logos relies on the audience’s ability to perceive information in a logical way to arrive at some conclusions.

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.

2.5.1 Superiority Theory

Albert (1951, p. 56) 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. When an audience observes behaviour, or hears, or reads something that puts a person or a thing down, it responds with laughter. Lefcourt and Martin (1992, p. 11) add that people usually laugh at others when they feel superior in one way or the other, which is why cartoonists use laughter from this perspective to make fun of politicians.

Mathews (2011, p. 19) writes that superiority theory has a long history, dating back to Plato, and later Hobbes. “Plato and Hobbes both believed that what causes us to laugh is the judgement about persons; a judgement that highlights our own superiority, moral or otherwise.” Anderson (2007, p. 54) adds that superiority humour is used to judge

authority figures or institutions depicted as somehow undeserving of the power they possess. Superiority theory explains humour from the psychological processes of the person who is laughing.

Sani et al. (2012) explain that:

The superiority theory focuses on humour in terms of behavioural and social level that is the theory often referred to as “aggression based” theory. People usually laugh at others when they feel superior in one way or the other that is why cartoonists use laughter from this perspective to make fun of politicians. The major argument of superiority theory is that an individual or group of people may derive enjoyment by ridiculing the belief of others thinking that their belief is superior to those of others (p. 153).

2.5.2 Incongruity Theory

Incongruity theory of humour is not a recent one. Mathews (2011, p. 20) 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. For instance, cartoonists deliberately illustrate something humorous and different to the expectations of the audience. In other words, audience members expect seriousness but the cartoon appears to be different from what they would have expected.

Ross (1998, p. 7) suggests that incongruity theory focuses on the element of surprise, which states that humour is created out of a conflict between what is expected and what

actually occurs in a joke. According to Lefcourt and Martin (1992, p. 9), in this approach, the essence of humour lies on the bringing together of two normal ideas, concepts, or situations in a surprising or unexpected manner. Piddington (1963, p. 168) posits, “laughter is an affection arising from the sudden transformation of strained expectation into nothing”.

Sani et al. (2012, p. 152) say that the best way to get the audience to laugh, is to set up an expectation and deliver something different that evokes a smile. If something is odd compared to what people expect in a given situation, it appears to be funny.

Incongruity theory works in the form of a shock. Friedman (2001, p. 73) says that shocking the audience is a way of getting attention. Shock can take many forms; it can be violent, funny, or unexpected. Good shock can have an effect, but if the audience remembers only the funny part of the cartoon, and is not getting the message, the cartoonist has failed.

2.5.3 Cartoon Theory

According to Gibert, (2003, p. 12) E. H. Gombrich and Raymond Morris have theories of symbolism in cartoon art. These theories are similar in the way that symbols used by cartoonists represent a thing, person, or concept as positive or negative. They differ in what those symbols are and how they are used. Bush (2012, p. 8) says that Gombrich’s theory concerns the drawing and colouring of elements of the cartoon, while Morris’s theory concerns the representation of characteristics in the drawing. These theories are

complementary in that a cartoonist may use elements from both theories to enhance the effectiveness of the cartoon.

Bush (2012) says:

Morris applies the symbolic action theory to political cartoons, because it supports the theory of social processes as they apply to politics of good versus bad, victory versus beat and heroism versus villainy. A leader who ignores symbolic action is suitable to be caricatured as dull and colourless and one who ignores action is seen as playing to the gallery while doing nothing. Cartoonists take the symbolic actions that are played out in the local and main government offices. They pictorially present them so that the readers can better interpret the secret and complicated plans of the government leaders.

There are two types of symbols: the natural metaphor and ad hoc symbol. Natural metaphors are symbols that humans can automatically understand, for example, the difference between light and dark. Natural metaphors are useful for cartoonists in that they simplify the communication process. The readers can see who the heroes and villains are if some characters are drawn attractively, while others are drawn with unattractive features (p. 8).

Bush (2012, p. 10) analysed an undated cartoon by Blanche Ames cartooned in 1920. In the cartoon, two ugly, devil-like characters are seen attacking an attractive woman who is climbing the ladder from darkness to light. In order to reinforce the symbolism of the dark versus light, the cartoonist labels the darkness *greed* and *ignorance*. He argues that

readers can recognize those symbols naturally and would understand Ames's intention even without labels. Therefore, this can confirm that the labels are used to reinforce the natural metaphors.

Apart from natural metaphors, cartoonists use ad hoc symbolism when drawing their cartoons. Gibert (2003) says:

Ad hoc symbols are those symbols created by cartoonists and used extensively enough that readers understand their meanings when they see them. Cartoonists draw cartoons on their own but something about the symbol must be clear with readers, so they can easily identify the caricatures in the cartoon. He states that the repetition of words makes it easier for the audience to interpret the cartoon without an explanation (p. 12).

Gibert (2003, p. 2) writes that "the chance of a correct reading of the image is governed by three variables: the code, the caption, and the context". If we chose to believe the theory of ad hoc then we must conclude that it is not possible to decode cartoons without these variables.

Chapter 2 is the presentation of political cartoons, the rhetoric of political cartoons, and the humour of political cartoons literature. The theoretical framework of this study is also presented. Chapter 3 presents the research methodology of this study.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter describes the methodology used to collect and analyse data.

3.2 Research design

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 method is also good in gaining an in-depth understanding and a clear description of the characteristics of the political cartoons used in this study. This was a desktop study where sources already published were used for the purpose of analysis of the selected cartoons.

3.3 Population

The population of this study was *The Namibian* newspaper that publishes Dudley’s cartoon on regular basis. The cartoons are always on the editorial page, mostly on page 11. *The Namibian* is widely read, and readers are aware of Dudley’s cartoons on weekly

basis. Therefore, the researcher thought it wise to use cartoons from this newspaper because it has built its credibility for years.

3.4 Sample

Criterion sampling was used for this study. According to Gay et al. (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 a study conducted by Mathews (2011, para. 59), thirty-two political cartoons were used, Sani et al. (2012, para. 1) analysed thirty-five political cartoons, and Bush (2012) used twenty-four political cartoons in his study. Following this trend, the researcher chose to analyse twenty-five political cartoons in this study.

3.5 Procedure

In selecting the cartoons for this research, the researcher paid attention to the political cartoons printed from the publication dates between January 2012 and December 2012. Forty-seven political cartoons printed in 2012 were extracted from *The Namibian* newspaper. All of these political cartoons were selected because of their caricaturing of office-bearers and politicians. The selected political cartoons were also compared for rhetorical and humorous elements contained in them. Out of the forty-seven political cartoons gathered, twenty-five political cartoons were selected for the analysis of this study. For purposes of illustration, the selected political cartoons are incorporated in Chapter 4.

The period of one year seems to be a short period, but the researcher obtained enough materials for the study of the Master of Arts in English Studies thesis. Sani et al. (2012, para. 17) analysed political cartoons printed in 2010 from the *Daily Trust* newspaper, and Speedling (2005, para. 8) analysed political cartoons printed in 2004 only. These scholars conducted studies from political cartoons extracted from specific years; the researcher believed that a meaningful study could be made by considering the political cartoons printed in 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.

3.6 Data analysis

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”. Silverman (2006, p. 249) points out that “semiotic is a science of signs”. It shows how signs relate to one another in order to create a particular meaning.

Cartoonists use rhetoric and humour using both visual and linguistic elements. The researcher analysed these elements together. This facilitated the understanding of rhetorical and humorous elements as a whole. 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. Mathews (2011, p. 30) emphasises that the relationship between rhetoric and humour can be noted when one has prior understanding of the cartoon's context. The researcher carried out text analyses using the information gathered from different sources. This was a desktop study whereby the critical texts on rhetoric and humour were used as sources of information. In addition, journal study books from the same discipline, internet media sources, and different publications were extensively used. The selected sources were critically analysed in relation to rhetoric and humour of Dudley's political cartoons.

3.7 Research ethics

The researcher acknowledged all sources used in the study. No cartoons were reproduced for any other uses apart from this study.

Finally, Chapter 3 states the methodology used to acquire data for this thesis. The research design, population, sample, procedure, data analysis, and research ethics are presented. Chapter 4 presents the analysis of rhetoric and humour in Dudley's selected cartoons.

CHAPTER 4

ANALYSIS: RHETORIC AND HUMOUR IN DUDLEY'S POLITICAL CARTOONS

4.1 Introduction

This chapter presents an analysis of selected political cartoons by Dudley. Each cartoon is treated individually, starting with a description of it, followed by an argument, rhetorical devices used, and the theory of humour portrayed.

4.2 Caricaturing His Excellency, President Hifikepunye Pohamba

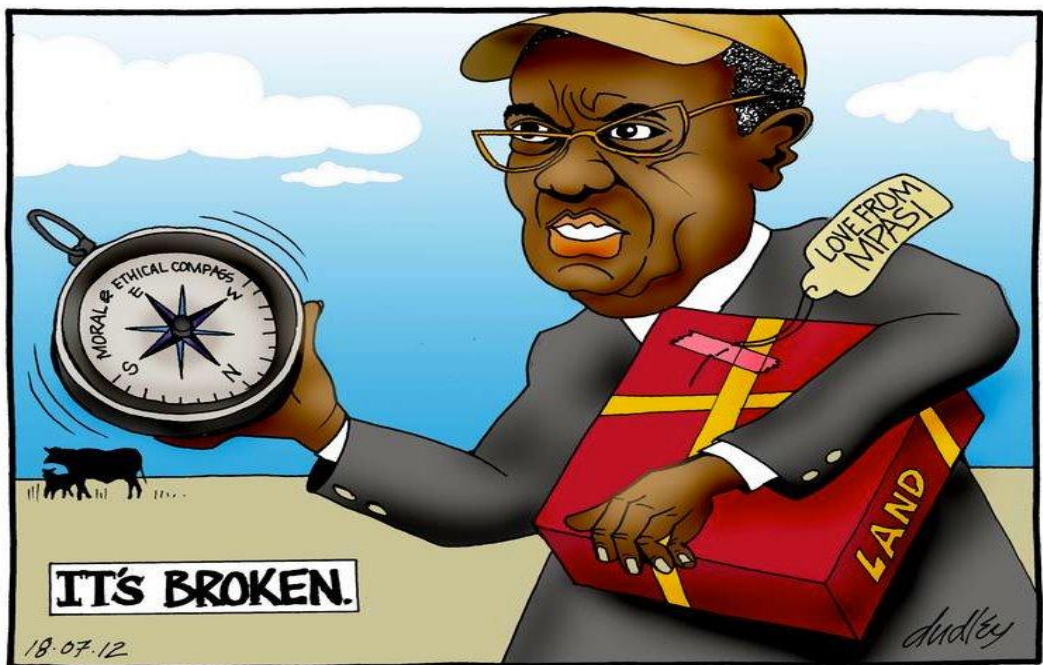


Figure 1

Description

The cartoon depicts President Pohamba holding a beautiful gift box labelled *Land* bearing a tag that reads *Love From Mpasi*. The President seems to be clutching the box tightly in appreciation. In his other hand, he is holding a compass of morals and ethics—the target of the caption that reads: *It's broken*. On his far right are some cattle on open land.

Rhetoric

This figure depicts President Pohamba when the news broke out that he received a piece of land in western Kavango as a gift from Mpasi. Mpasi is one of the traditional leaders in western Kavango. This cartoon argues that even if Pohamba receives a piece of land as a gift, the message is not well taken. As President, he can afford to buy land of his own; it could have made sense if he had refused the gift and left that piece of land to the poor who cannot afford to buy land. The compass in his right hand is a sign that it does not matter who you are or what position one holds, ethics and morals do not apply to anyone. The compass symbolises that the President has lost ethics and morality, or simply means he is corrupt. The cartoon calls for a change in our leaders' attitudes—state of big hearts and having hearts for the poor. They must not just think of their own benefits but they must also think of the state of poor citizens when they benefit from the natural recourses.

The statement *It is broken* refers to morals and ethics. This indicates that it does not matter whether you are a president or just an ordinary citizen, ethical and moral issues

do not matter to anymore. The cartoonist uses the simple sentence for readers to relate it easily to the moral and ethics compass in Pohamba's hand. This is an urgent call to our leaders to lead by example so that ordinary people can trail on.

Humour

Superiority theory of humour is portrayed in this cartoon to reflect the reality of selfishness of our leaders. Pohamba is satirised for accepting a piece of land as a gift while many of his people have no land. The moral and ethical compass portrayed in the cartoon is incongruous. It can point to anyone because it is round. Ethical and moral rules can be broken by anyone, no matter what position one holds—which is not the expectation of the people one is leading.

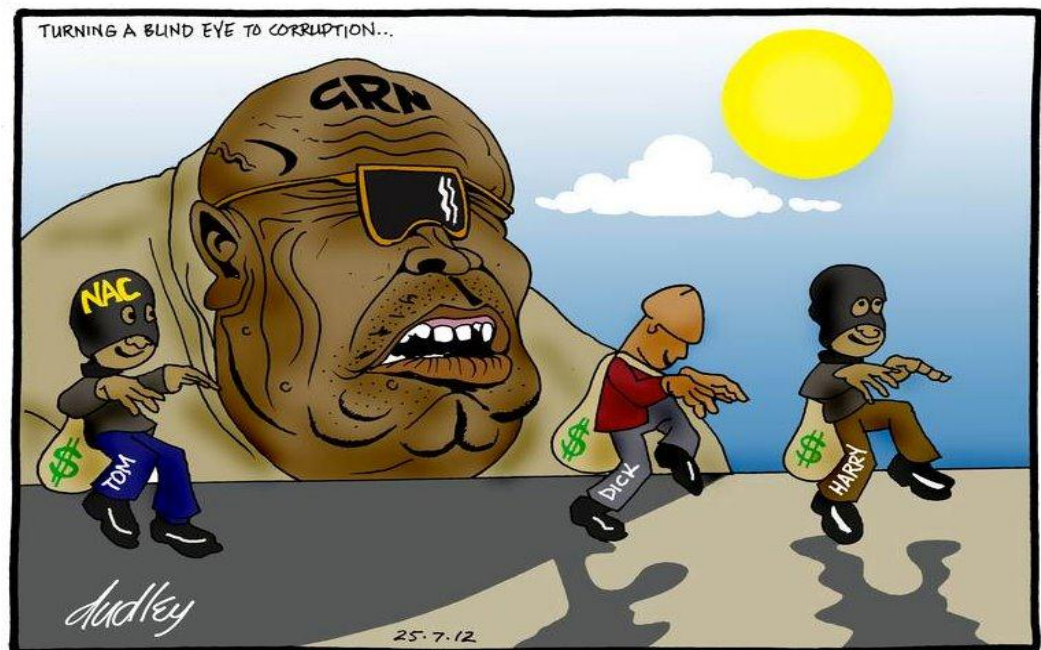


Figure 2

Description

Figure 2 denotes President Pohamba's face. The huge face is blindfolded and named Government of the Republic of Namibia because he is the head of the government. There are three little boys named Tom, Dick, and Harry, who are carrying sacks full of money. Tom and Harry are wearing masks, and the letters NAC appear on Tom's mask. Dick is not wearing a mask, and he is looking down to avoid being recognised. The background of the cartoon shows the night view, but the GRN can clearly see what is going on because these boys are running towards a bright moon right in front of him.

Rhetoric

This cartoon is in reference to the Namibia Airports Company (NAC) corruption cases. On his inauguration day, President Pohamba stated that he would not tolerate corrupt officials in this country. This cartoon attempts to illustrate that despite the President's promise to root out corruption, it seems that corruption is still an act of day and night. Tom, Dick, and Harry are tiptoeing in the dark, and get away with what they want because in this country, the big head turns a blind eye on corruption. Although the head looks like a scary one-eyed monster, the government is turning a blind eye to gross misuse of taxpayers' money and actually does not even have teeth to bite those who can easily swindle its money. *Tom, Dick, and Harry* is an idiomatic expression that means any ordinary person, and is used here to mean that in Namibia, no one is exempt from corruption. Tom, Dick, and Harry represents ordinary people who can do such evil acts.

This depiction tells us that evil deeds can be committed when people cannot be seen, and can be known soon after the acts occurred, but it makes no difference; whether corrupt officials are known or not known is irrelevant. This depiction is calling for a positive change on corruption. An attitude of ignorance on corruption cases is causing an increase in dubious deals. Therefore, the best way to root out corruption is to face it and deal with corrupt officials. The nation wants to see its president in action.

Humour

In this cartoon, humour is portrayed by superiority theory of humour. The depiction of the country's president, who, on his inauguration day, swore to root out corruption, seems to be humorous. The President is criticised for his ignorance on corruption cases and he is supposed to be the one rooting them out. The cartoon is also incongruous because it argues against the promise made by the president. The public expects the president to successfully deal with corruption as promised, but he is doing otherwise.

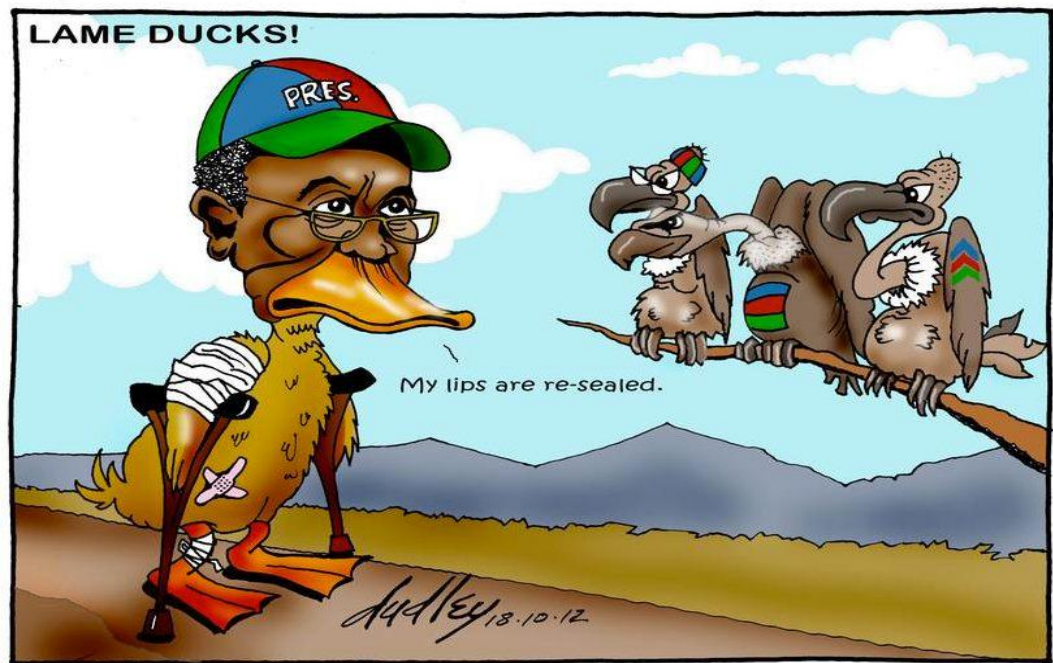


Figure 3

Description

Figure 3 satirises President Hifikepunye Pohamba and three other South West Africa People's Organisation (SWAPO) members. Pohamba wears a SWAPO cap with the word *Pres* written on it, and the other ducks are wearing SWAPO colours to represent their membership to the political organisation. The president is represented by an injured duck that has cuts, bandages, and is using crutches—a *lame duck*, which is tied on one leg, and the arms are put on crutches to enable him to move just a little. Pohamba has a long wide bill and the other ducks are casting down at him.

Rhetoric

Connotatively, this depiction lies on the perception that Pohamba cannot make independent decisions concerning the SWAPO party without the help of the former President Sam Nujoma. He follows the Nujoma style of leadership, and being at the fore of the party means he has to make his own decisions in order for the other members to have faith and trust in him. The word *Pres* on Pohamba's cap is incomplete but it refers to president. It emphasises that he is the person who can make decisions for the party.

The phrase *Lame Ducks* introduces us to the notion that even if Pohamba and other SWAPO members are put to the fore of the party, they do not do things differently. They cannot do things on their own but they wait for other supports to be able to carry out their functions. Pohamba says, "My lips are re-sealed" because he does not want to decide on anything again. This depiction gives a piece of advice to leaders or just any ordinary person to always be the leaders they are supposed to be, because this might have a negative impact on the people they are leading, and to be confident in their leadership.

Humour

This depiction uses superiority theory of humour. The President and other party members are criticised for being lame ducks. They are supposed to make decisions on their own.



Figure 4

Description

In Figure 4, the cartoon illustrates President Hifikepunye Pohamba, who seems to be irked by what he sees. There are two toys: a helicopter and an army vehicle. They both have the word *Army* printed on them, and shows the words *United States* printed on the helicopter to indicate where it was manufactured. There is a price tag of the army vehicle on a bright colour background.

Rhetoric

Connotatively, this cartoon satirises Pohamba as someone who worries about nonsensical issues while there are important issues to be dealt with in this country. Pohamba overreacts to the US army markings he sees on the helicopter. Pohamba is

scared that the Americans, the most feared nation, are taking military actions on the land of the brave. It can be seen from the president's face that he is scared of the Americans.

The depiction calls for reform of our leaders to place serious emphasis where it is needed. The markings on a helicopter are not supposed to be an issue of national interest; they are in fact signs merely showing where the helicopter was manufactured and used. There are more important national issues that Pohamba needs to concentrate on than the markings. The depiction is now arguing that if the President is worried about the old toy (helicopter) that has been on the market with those markings; how about the new toys that are coming in the market with the same markings?

The introductory sentence *Further evidence that the Americans are coming*, is an emphasis that Pohamba has additional information that the markings on the helicopter are an indication that the Americans are coming to invade Namibia, which scares him. The name *The Toy Shop*, suggests that Pohamba is focused on inconsequential issues. There are so many products with American army markings in this country, so Pohamba must focus on important issues. Pohamba's expression *You see!* is an evidence to what he already says; he is sure because he can see with his own eyes right now.

Humour

The satire lies on superiority theory of humour. The depiction criticises the president for worrying about a nonsensical issue while there are important issues waiting for his attention. He is publicly put to shame for everyone to see how the highest ranking person in the country can get worried over a petty issue like that. The depiction is

incongruous as well. Pohamba is criticised for being panic-stricken by the toys instead of serious matters at hand that need to be addressed.

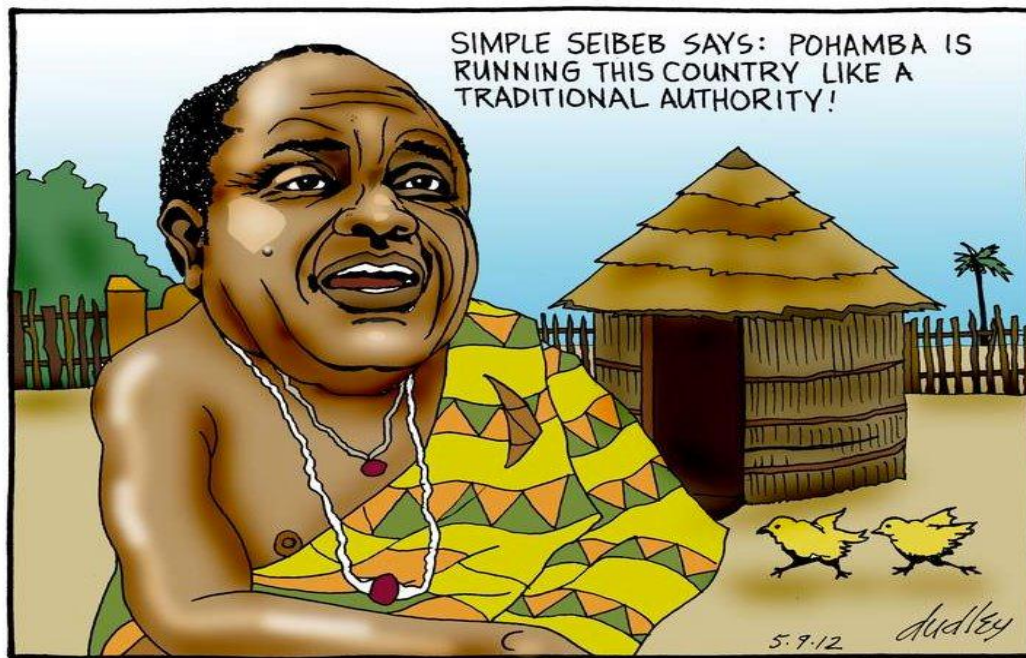


Figure 5

Description

Figure 5 denotatively depicts President Pohamba as a traditional leader. The background where the president is, connotatively represents our country (Namibia). The background reflects a traditional hut made of sticks, and resembles huts that we find in most traditional settings. The presence of happily running chicks also emphasises the traditionalism of the depiction. Pohamba is dressed like the King of Swaziland who

normally half-dresses. A shawl is thrown around one shoulder and waist, and two necklaces are hanging from his neck to symbolise his resemblance to a traditional leader.

Rhetoric

Dressed like King Mswati III, the president is sitting on a chair, looking like a relaxed leader, with a smiling face because his leadership drives everything accordingly. The president's picture is foregrounded to emphasise that he is the man in the driver's seat. As a traditional leader, Pohamba rules his country the way he wants, meaning that he imposes any rule he feels like on his people.

The argument made by the cartoon is that Seibeb is not happy with the way Pohamba is running the country. Pohamba is making decisions as if the country is not governed by law. Therefore, this depiction is calling for a change in the way Pohamba handles the country's issues; the country must be run like a democratic country.

The commentary sentence used by the cartoonist is quoted from Seibeb's speech. The verb *says* gives a personal note; it is Seibeb's opinion that Pohamba is ruling the country traditionally. The cartoonist does not want to be responsible for what is written in the cartoon; instead, he states that Seibeb is responsible for that comment. The sentence, "Pohamba is running this country like a traditional house", is in active voice to indicate that Pohamba is responsible for the follies and bad practices going on in this country. There is an exclamation mark at the end of the statement to stress Seibeb's anger and disappointment because of the president's governance.

Humour

In this figure, humour is portrayed by both superiority and incongruity theories. Pohamba is depicted in the picture thinking that he is the most important man in the country—more important than the masses he is leading. He is happy with what is going on, but Seibeb notices that he is running a democratic country like a royal house. Using incongruity theory of humour, the president is criticised, because instead of ruling democratically, he is doing otherwise. The audience expects a democratic country to be ruled as such, but they get otherwise. The president is degraded by being contrasted in his position as a democratic president, with that of King Mswati III of Swaziland.

4.3 Condemning Youth Leaders

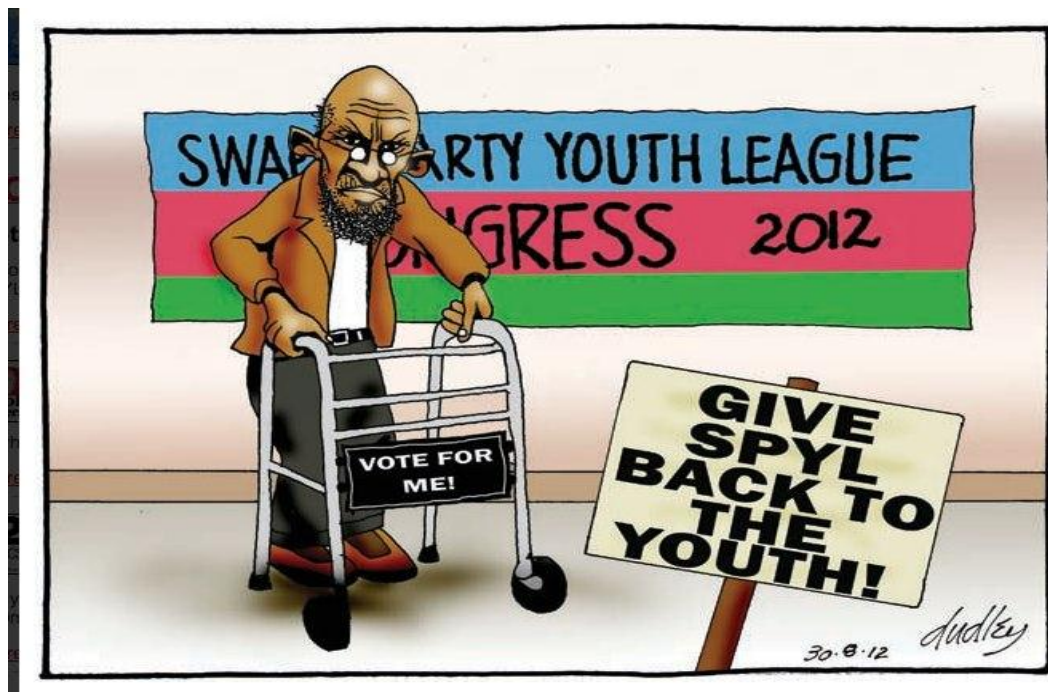


Figure 6

Description

This cartoon lampoons a grey-bearded man who has grown bald with age. This man cannot stand on his own—he needs a support to lean on. There is a poster in SWAPO party colours that reads, “SWAPO party Youth League Congress 2012”. There is also a written commanding placard.

Rhetoric

This old man wants to run for SPYL leadership. The cartoon connotes an occasion when there were old leaders who were put on the list of SPYL leadership. There is a contradiction between the name of the party and the candidate. At his age, he is not supposed to be involved in youth matters. The name clearly indicates that it is for the youth, but the old man still has the nerve to go ahead and compete. This cartoon laments the behaviours of our leaders who do not want to give up even if their age is telling them to do so. Aged leaders should move on with some other pursuits that are more appropriate to their age, and entrust youth matters in the hands of the youth. They should trust that things would be run well, and note that the world is dynamic; youths do not want things to be run in the old-fashioned way.

The phrase “Vote for me” is obligatory. The members are mandated to vote for him. They must vote for him despite his age. The placard placed in the cartoon written “Give back SPYL back to the youth”, is a call of reform among old leaders. The verb *give* is obligatory; it instructs the old man to leave the leadership of SPYL in the hands of the youth.

Humour

In this cartoon, humour is portrayed through incongruity theory of humour. The audience expects a younger person to vie for SPYL leadership, but it gets an old person instead. Superiority theory is also portrayed by criticising old leaders who do not want to give back what belongs to the youth.



Figure 7

Description

This metaphorical depiction shows drowning members of SWAPO Party, who are going through a near-death experience. Their attire confirms their political affiliation. The depiction shows drops of rain and sparse clouds.

Rhetoric

This depiction is based on an occasion that occurred during the SWAPO Party Youth League Congress, when the former Minister of Youth, National Service, Sport and Culture, Kazenambo Kazenambo cried. Connotatively the clouds represent the tear glands, raindrops represent teardrops, and floodwater represents tears shed by the minister. This is an indication that the minister was tear-stained because it poured. Tears are a sign of emotional expression that can represent either delight or sadness.

The introductory sentence “His tears flood our meeting” is a metaphorical expression. The cartoonist wants us to activate our minds and figure out what it means. *Tears* refer to water, which means the meeting did not go as planned because of the natural disaster that occurred. The commentary sentence does not specify whose tears flooded the meeting. The cartoonist wants to raise the question *whose tears?* in one’s mind, but even before being able to do so, the answer is provided by the exclamation “Will someone please calm KK down!” The members have asked the question because they are in urgent need to be saved. They said *someone* who can, as there is no time for specification; the specified person might be far and cannot calm KK as soon as possible so that they can be saved from this predicament.

The argument behind this metaphorical representation is that crying publically causes discomfort to other people, so it is better not to cry in public. People might have mixed feelings because they do not know whether the crying person is happy or sad.

Humour

The cartoon utilises incongruity theory of humour to criticise the Minister for crying in public. It is so rare for a person of his position to show emotion in a public place like that, and congress is supposed to be a delightful event, not a sad one. The audience does not expect his tears to be compared to the flood of river.

4.4 Cheering and reprimanding presidential candidates

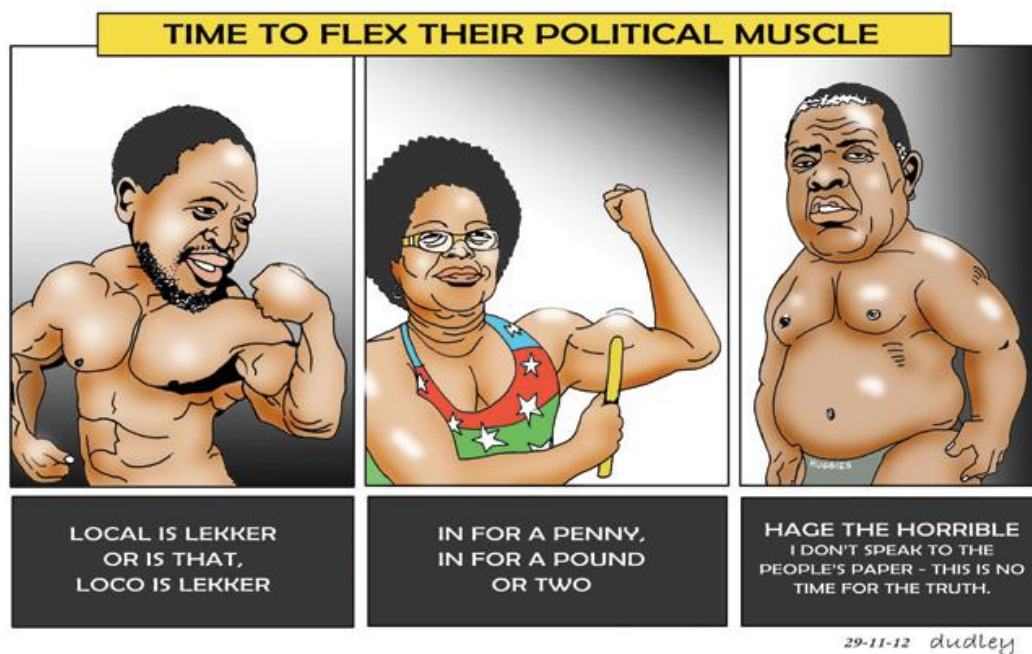


Figure 8

Description

This cartoon denotes presidential candidates Jerry Ekandjo, Pendukeni Iivula-Ithana, and Hage Geingob. Iivula-Ithana and Ekandjo are depicted flexing their political muscles to show how strong they are politically. Geingob is the relaxed one—he remains calm.

Rhetoric

The connotation of this cartoon signifies that Ekandjo and Iivula-Ithana think that they are politically stronger than Geingob. They are even given more preference by the public than Geingob, thus they think that they are strong candidates. The depiction warns us to do away with false impressions that make us too sure that we are better than others are. On the other hand, it encourages people to be confident in what they are doing and to be positive that all will go as they wish. Geingob is relaxed in his position because, even if he does not get much public support, he has the president to support him and he waits for the time of truth, not daydreams.

The introductory sentence “Time to flex their political muscle” includes the adjective *political* to qualify the noun *muscle*. Readers can now identify the muscle to which the cartoon refers. Iivula-Ithana has sworn that she has to finish what she has started, no matter what it takes, thus “In for a penny, in for a pound or two”. Geingob’s words “I don’t speak to people’s paper - this is no time for the truth”, are a sign of boasting. Geingob does not mind what Iivula-Ithana and Ekandjo are doing, because he thinks that it is a waste of time. He wants that moment to arrive, the moment of truth.

Humour

The cartoonist utilises superiority theory of humour to criticise Ekandjo and Iivulathana who think that they are politically more powerful than Geingob.

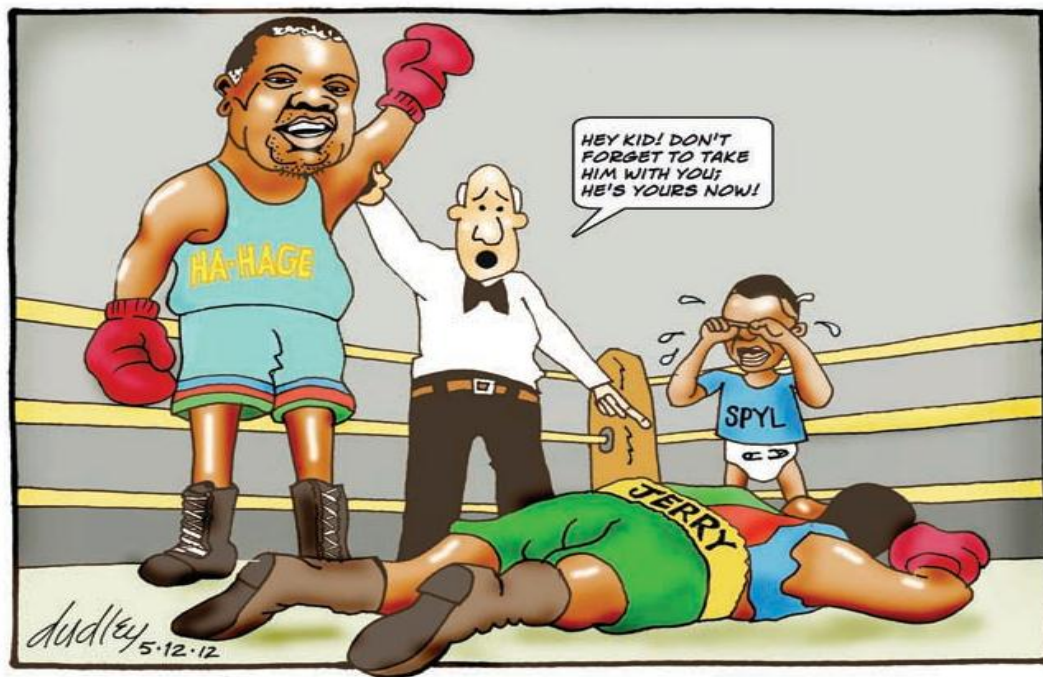


Figure 9

Description

This humorous cartoon depicts a boxing match between Hage Geingob and Jerry Ekandjo. Hage standing tall and strong, emerges victorious by knocking Jerry out. Jerry lies lifeless on the floor. There is a referee, who is in control of the game, and a young boy in his nappies and a baby blue T-shirt written SPYL, wailing.

Rhetoric

The cartoon satirises the two presidential contenders: Hage Geingob and Jerry Ekandjo. Geingob wins the vice-presidency with favourable votes defeating Ekandjo. The argument behind this cartoon is that many were thinking that Ekandjo would win the race, forgetting that it was a race where the best man would win. During the contenders' campaign, SPYL was campaigning for Ekandjo. After the defeat, they really felt badly because they were optimistic that their candidate would win the race. The cartoon is reminding the SPYL body that it is still young, which is why the boy is depicted in his nappies. The SPYL's disappointment is shown by the loudness of the child's cry.

The referee's expression "Hey kid! Don't forget to take him with you; he's yours now!" is a strong one and states ownership. The child—SPYL—is mandated to take Jerry with him and own him to avoid further harm. These words argue that SPYL has nominated Jerry Ekandjo for the race, and that they have campaigned for him, so they must also take care of him after the defeat.

Humour

Incongruity theory of humour is reflected in this depiction because the audience did not expect Ekandjo to be knocked to the floor like that. The SPYL expected Jerry Ekandjo to win the presidential race. This depiction criticises the SPYL for the shame they bore after the race, and reminds them that in every competition the best man wins.

4.5 Criticising Union Leaders



Figure 10

Description

The denotation of this picture refers to a man who is a union leader, and a Mines Union of Namibia (MUN) worker who is a union member. The leader is exaggerated as a huge man who is five times bigger than the union member is. He holds money in his left hand, and is getting another wad with his right hand from the union member. His tie is loosened because he cannot fit in anymore. The same fat man is shown pocketing money in his back pocket.

Rhetoric

This depiction shows that those who are entrusted to represent the workers during their times of trouble, personalise the unions. The MUN worker is a simple and lean person who works hard to make ends meet, and pays his monthly dues to the union, assuming that it can assist him in times of need. The worker does not look happy to be giving away his money because his eyes are fixed on the cash and he is holding it tightly. In the same picture, the union man is shown pocketing the money that he gets from workers. The leader pockets monies from workers because he thinks they belong to him. Instead of doing something that can improve the plight of the workers, the union man privatises the union for his personal benefit. The dark sunglasses worn by the union leader are associated with *mafias* who snatch and run. These kinds of people cannot be trusted in any way.

The depiction is calling for reform on the side of the leaders to change the attitude of privatising unions, but to focus on things that will benefit the members they are representing. Union members must open their eyes to see that what the union leaders are doing is not good. If workers do not do anything against these evil acts, nobody will do it for them.

The phrase “The new bosses” is highlighted. The cartoonist has used different bright colours to make sure that the audience can notice and read the phrase. The adjective *new* is used in the phrase so that we can identify as to which bosses are alluded to. There is a full stop at the end of the phrase even though it is not a complete sentence

requiring a full stop. The cartoonist wants the audience not to think any further because they may think that all bosses are the same. The noun *bosses* has three s's, which denote snakes. In reality, a snake is considered a human being's enemy. The cartoonist emphasises that these new bosses are like snakes, so they are not there for the betterment of society; they are rather there to poison or corrupt.

Humour

The humour portrayed in the picture lies on superiority theory. The union leader is satirised as someone who is superior in relation to MUN members. He is put on the fore to show his apparent importance. The cartoonist has argued against his importance by showing the audience his dirty deals. The cartoon also portrays incongruity theory by shocking the audience with the unacceptable deeds of the union bosses. The audience expects the leaders to use the worker's hard-earned cash properly, but in reality that is not happening.

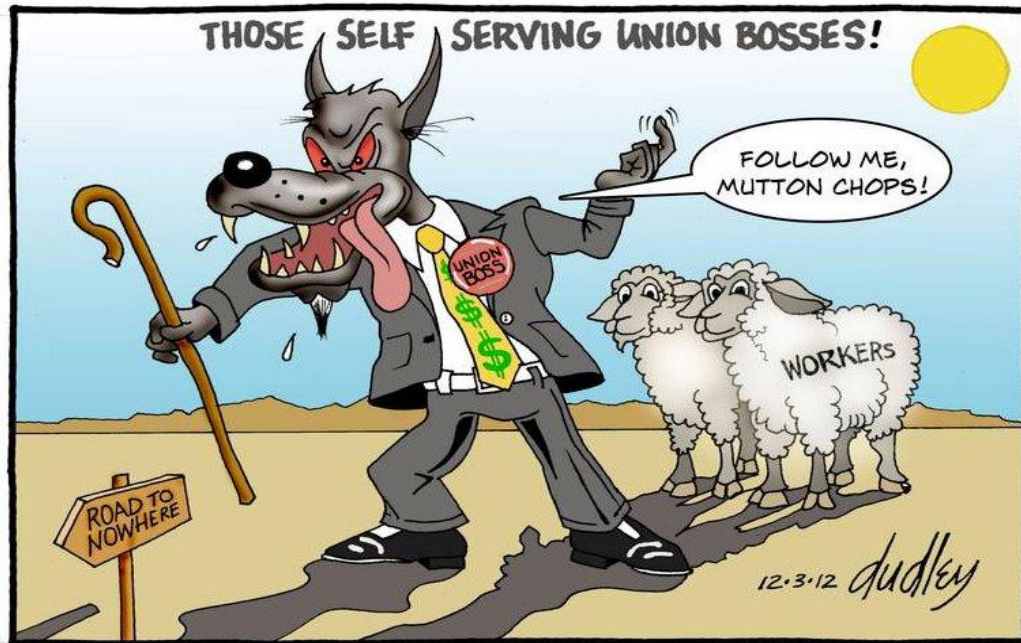


Figure 11

Description

This cartoon depicts an ugly union boss calling the workers to follow him. The sheep represent the workers who are union members. The union boss is staggering along a road to nowhere that has a signpost that reads “Road to nowhere”.

Rhetoric

This cartoon depicts the real situation of Namibian workers’ unions. Union leaders are leading the unions without objectives. The union leader seems to be salivating because he is on the route where he knows that he will have a nice meal, as opposed to being on the route of truth and fairness. Dollar signs are printed on the union boss’ tie. This is an

indication that bosses have no other mission, but just to get money to meet their personal needs. They do not care about the masses that they are representing. The workers are referred to as mutton chops to show them that even if they are the backbones of the unions, they have to follow on like tails. The sheep (workers) remain stationary because the road leads to nowhere, and they realise that something is wrong with the route where their boss is leading them. Even if they have realised that something is amiss, they remain quiet without acting on the wrongdoings of their leaders.

This depiction is calling for a reform on the side of the workers and the side of union bosses. The workers must stand up and clean up the mess in their own yards, as no one will do it for them. If they just sit idle waiting for leaders to change their attitudes, then they will wait for years. Union leaders are also called upon to change their attitudes of selfishness. They must commit themselves to what will benefit the workers who entrusted them with those positions.

The commentary phrase “Those self-serving union bosses”, is a general statement that indicates that union bosses lack a sense of direction in their leadership. Instead of serving the workers, they serve themselves. The signpost “Road to nowhere” emphasises that the bosses do not have set objectives to follow. In other words, the cartoon suggests that the road to somewhere must be followed instead.

Humour

The satire lies on incongruity theory of humour to criticise the union bosses for giving supremacy to their own needs, instead of the workers they are representing. These

leaders ignore the workers' significance. They skip the direction that they are supposed to follow and take the wrong route.

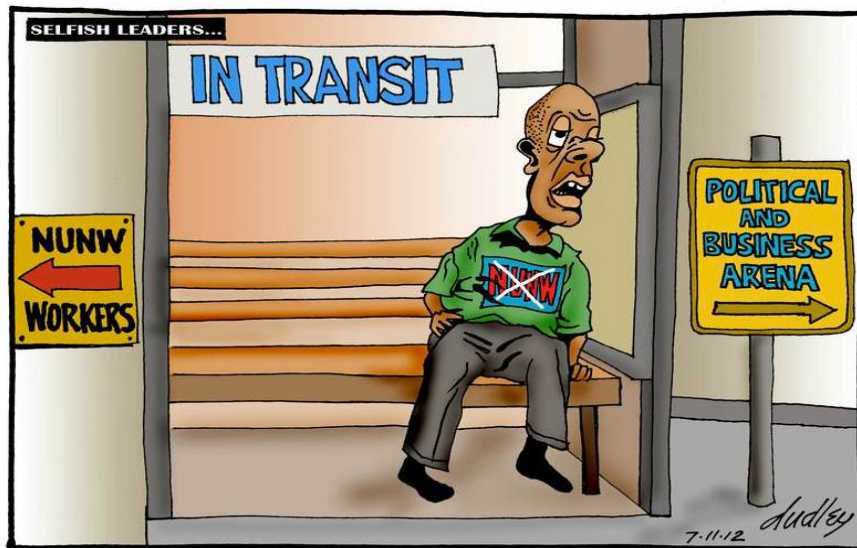


Figure 12

Description

Figure 12 lampoons the National Union of Namibian Workers (NUNW) leaders. The depiction shows a leader who seems to be immersed in conversation with someone from the side of political and business arena. There are two sections at this workplace: one is for NUNW workers and the other is for political and business activities.

Rhetoric

This cartoon connotes the ongoing serious concern about NUNW leaders who want to amass personal wealth at the cost of union members. These leaders mix work-related matters with political and business activities, when they are just supposed to carry out

union-related matters. There is now confusion of what the place can be called because different activities are carried out at the office of the NUNW.

This depiction calls for urgent reform in this union body. This place is not meant for political and business activities, and union leaders cannot take part in business and political activities at the cost of the union. They must stop engaging in activities that are meant for personal gain, but they must work hard to improve the well-being of the workers.

The man depicted in the picture seems to be mesmerised in political and business activities more than he is in matters related to NUNW. The cross sign on his T-shirt testifies that he was working for NUNW but now he is doing something else, which is conducted in the same arena. The phrase “In transit” emphasises that business, politics, and NUNW issues are carried out in the same arena—if you want, you can move freely to do all the deals there. The noun *leaders*, is modified by the adjective *selfish* to qualify the type of leaders NUNW has. The phrase is left incomplete for the readers to fill.

Humour

The satire lies on superiority theory of humour. People can easily laugh at a leader who is put to shame publically because of dishonest acts. The NUNW leaders are criticised for mixing personal business and political activities with union-related matters.

4.6 Chastising and cheering the former Prime Minister Nahas Angula

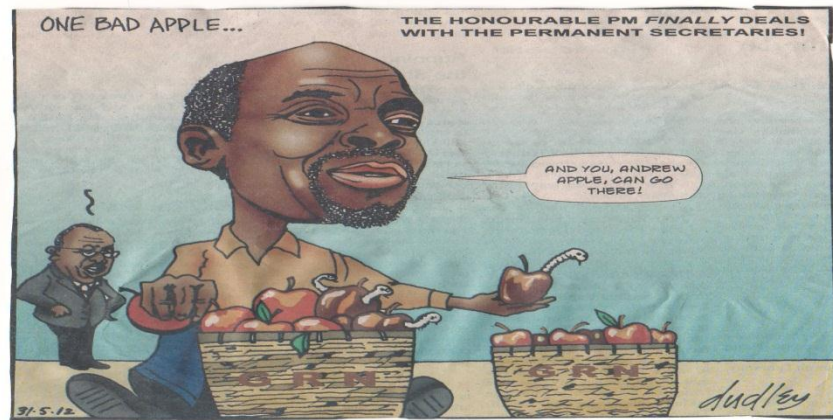


Figure 13

Description

Figure 13 denotes the former Prime Minister, Honourable Nahas Angula, at the time when he decided to reshuffle the permanent secretaries. Angula is depicted as a big-headed man to emphasise that he is the man behind the reshuffle. There are two baskets of apples; one basket has fresh apples and the other basket has a mixture of fresh and rotten apples. The Prime Minister has a rotten apple in his left hand and a fresh apple in his right. The apple in his right hand is a sign of hard-working permanent secretaries while the apple on his left signifies lazy and non-performing secretaries. On the far right corner is the depiction of one of the permanent secretaries; who appears to be Andrew

Ndishishi worried and shying away from the Prime Minister because he is one of the rotten apples. Rotten apple Ndishishi is being mixed with fresh apples.

Rhetoric

Angula wants to mix bad apples with good apples with the hope that they will influence one another so that they can all be hard-working apples. A rotten apple can spoil the others and that seems to be the case in this instance. The point made by this cartoon is that even if Angula mixes the bad apples with the good ones with the hope that they will improve, it is not the solution to the problem. The poor performing secretaries will be the same. A better solution is to get rid of the rotten apples.

The sentence, “The honourable PM finally deals with the permanent secretaries!” is in active voice to show that Angula is the person responsible for this action. The exclamation mark is used at the end of the statement to show a relief of a long-awaited moment. The conclusive adverb *finally* testifies that the fact that this has been the most wanted act and it is used to modify and add emphasis to the verb *deals*. The phrase “One bad apple...” serves to highlight to the audience that the reshuffling does not solve a non-performance problem because the bad apple will remain bad wherever it is. One bad apple is a metaphoric expression arguing that if a non-performing person is not done away with then the usual will go on despite the reshuffle. The phrase “One bad apple...” is incomplete because the cartoonist wants the audience to presuppose what he says and then fill in the missing words with words of their choice. The Prime Minister has commanded Andrew Ndishishi to go in the healthy basket. The cartoonist used the

noun *Andrew* as an adjective for the audience to identify to which apple the Prime Minister is referring. This is an indication that Andrew is one of the well-known bad apples.

Humour

The humour of this cartoon lies on both superiority and incongruity theories. Andrew, who is in the corner, looks like a poor card and damp wood that will stoke the fire of non-performing secretaries. At this point, Andrew is badly affected by the reshuffle and this is so amusing. The Prime Minister is put to the fore to indicate that he is the man behind the reshuffle. The meaning of this is that the Prime Minister thinks that he made the right decision but the judgement made is that as long as you have bad apples, the past remains the present. Incongruity theory is portrayed by the comparison used. The permanent secretaries are compared to rotten apples, which can be humorous to those who are tired of their underperformance. The idea revolving around the public is that permanent secretaries do not perform, so this sudden comparison was a humorous lunch for critics.



Figure 14

Description

This cartoon depicts the former Prime Minister, Nahas Angula in action fighting against a lion that represents the Namibian public service. The lion is fiercely frightening the Prime Minister, with spectators outside the fighting ground in support of the public service lion. The Prime Minister looks prepared to fight; his dress code, the whip and the chair on his hand are supporting his readiness.

Rhetoric

The cartoon satirises the former Prime Minister when he called upon the colleagues in the public service to work hard and deliver. The public service did not take the message

lightly, so the reaction was negative. The Prime Minister threatened to *crack the whip* on non-performing members of the public service. The spectators (his colleagues) expressed their sentiments that, if Nahas Angula has to take a whip to hit them, then Angula needs a much bigger whip to be cracked. These workers have seen that something is amiss in the Prime Minister's leadership. The argument made by this cartoon is that if you want to be a good leader, you must lead by example. If the owner of the house comes home drunk, they must not hit the children when they come home drunk. The children think that coming home intoxicated is a cool thing because their parent did the same.

The commentary sentence "We hear you citizen Nahas, but..." is incomplete for the readers to presuppose it. Readers have to supply the words missing in order to make sense of the whole sentence. The spectators have supplied the missing words "You need a much bigger whip, Mr PM". They presuppose what is said and added that Mr PM needs a much bigger whip than theirs. This is a call to improvement on the side of the top officials and the public service in general. Our leaders must show the way and the followers will trail behind. They must not just preach hard work when they are not working hard themselves.

Humour

Humour is portrayed as superiority theory of humour to criticise the Prime Minister for enforcing the law and threatening to hit the workers if they are not performing, although he, himself is not fulfilling his mandate. He must at least practice what he preaches.

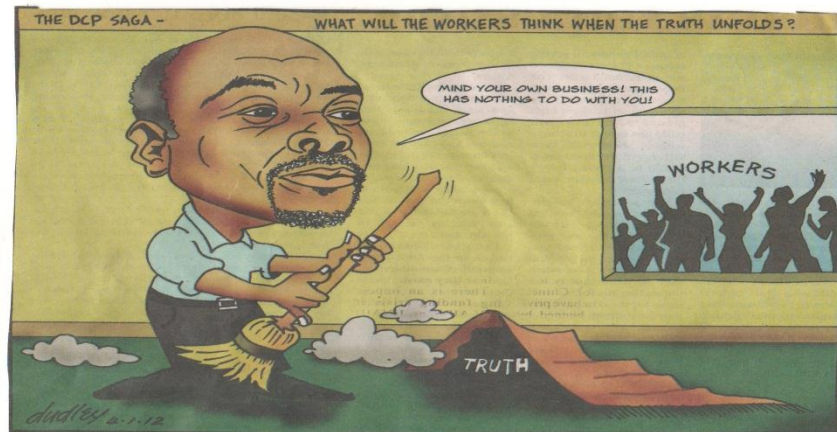


Figure 15

Description

The cartoon lampoons the former Prime Ministers Nahas Angula. He looks like a worried man, mesmerised in deep thinking. He has a broom in his hand whose broom head is tied. A bright rug on the floor covers the dark truth. He is holding a broom and he's "sweeping the truth under the rug." He's hiding the truth, as it were, and trivialising important issues by keeping them hidden under the rug. The white clouds are dust from the sweeping motion. On the far left of the Prime Minister is the mirror reflecting the workers.

Rhetoric

The workers are fuming about the ongoing situation with Development Capital Portfolio (DCP), and they want the Prime Minister to intervene, at the very least. The Prime Minister is worried because he is hiding the truth from workers. The question is for how long will he hold the truth from the public eye? There is already smoke revolving around the room. The saying that says where there is smoke there is fire is applicable in this situation, so soon the truth will come out. The smoke is there—what remains is only for the workers to discover the fire and its cause. This depiction urges the reader to think deeply about the type of leaders that we have in our country. They are supposed to protect the interests of the people they are leading; instead, they are the ones contributing to the plight of the workers. The Prime Minister is also feeling guilty about his actions. He is worried about what the workers will think if they find out the truth. Therefore, this depiction calls upon for a reform when it comes to the protection of the wellbeing of the workers' and related issues, and exposes the dishonest leaders we have.

The words uttered by the Prime Minister “Mind your own business! This has nothing to do with you!” is not fitting when it comes to the public position he held at the time. He is acting as if he is in his own house. The exclamation used at the end of the statement is an indication that those words were not uttered with a good tone.

Humour

Using superiority theory of humour, Nahas is criticised for his bad deeds. As a citizen in a senior position like his, he needs to be there for the workers in all situations.

4.7 Ridiculing Ministers and Political Office Bearers for Antisocial Behaviour

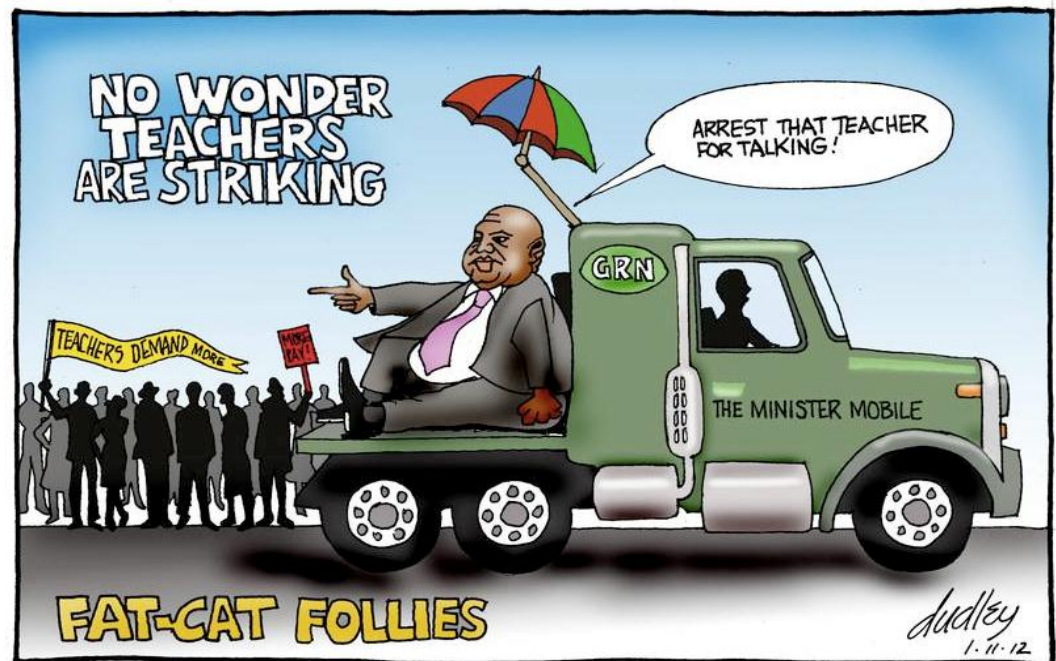


Figure 16

Description

This cartoon denotes the late Education Minister, Dr Abraham Iyambo, who is sitting comfortably on a government vehicle. The umbrella is provided to make sure that he does suffer from the scorching African sun. The umbrella is in SWAPO colours to

indicate that he belongs to the SWAPO government, and the chauffeur is there to take him wherever he wants to go. People standing on the roadside presumably striking because they hold placards.

Rhetoric

This cartoon connotes the time when teachers were on strike. The depiction argues that the comfortable Minister does not care about the striking teachers because he does not know what being poor is. He lives a luxurious life so he has nothing to worry about because all his needs are fulfilled. Being vocal in this democratic country is like a crime, because once you open your mouth to say something you will be arrested. So, this depiction is calling upon the leaders to avoid ignorance and consider the plight of the people they are leading and freedom of expression must be allowed because Namibia is a democratic country. The leaders must be all ears to listen to the problems of ordinary people.

The phrase “Fat-cat follies” refers to those who are rich and do not put the plight of those from the low-income group into consideration. They do not want to listen to what people are saying and, in fact, they are living on the expense of these people. The Minister acts undemocratically when he shouts, “Arrest that teacher for talking”. Teachers are not free to express themselves, but to listen to their leaders without question. The introductory sentence “No wonder teachers are striking” clearly states that teachers have reasons to be on strike. This can be publically seen, thus these kinds of issues need to be sanitised from the SWAPO-led government.

Humour

Using superiority theory of humour, the cartoon reflects the reality of the country's state of civil servants, where a big gap exists between them and ministers. Civil servants sweat to put bread on the table while top leaders who live on taxpayers' money fail to listen and talk to them.



Figure 17

Description

Figure 17 portrays the SWAPO Secretary-General Pendukeni Iivula-Ithana during her tenure. She is depicted in full SWAPO attire to emphasise that she is the woman behind the SWAPO secretariat. She points her forefinger in the direction where the veteran sits inebriated on the ground. The veteran has a bottle of alcohol in his hand and on the floor

is a puddle of spilt alcohol. It is indicated that the state of being a veteran has decreased to 20% and the state of alcohol has increased dramatically to 80%. The eyes of the veteran are red because alcohol has taken its toll on his body. Behind Iivula-Ithana are pictures of an airplane, an emblem of the Mercedes-Benz, and a signpost giving directions to the State House. It seems that she is excited about them. The airplane has SWAPO colours—blue, red, and green—to signify that it belongs to the party to which Iivula-Ithana is affiliated.

Rhetoric

The question is, can this veteran hear what Iivula-Ithana is saying? It seems that her message will be ignored because the veteran is not in the state of getting any message. This is not the right time to tell the veterans not to drink their money because he is already drunk. It is likely that Iivula-Ithana's message is going to be less effective because of wrong timing. This depiction calls upon for a change from both the politicians' and the veterans' sides. It is highlighted that politician use the taxpayer's money on projects that are not important, so they are called to change and use money for a good cause. Veterans are urged to change their drinking behaviours for the better.

The commentary sentence of the cartoon "Penny says the veterans are gambling and drinking their money away..." is in the active voice. The cartoonist wants the audience to know exactly who says these words, and even shortens the name Pendukeni to Penny. This makes it clear for the veterans to know who is fuming at their antisocial behaviour. The commentary sentence ends with an ellipsis for the reader to fill in the missing

words. Iivula-Ithana asks the veteran, “Why are you veterans misusing the taxpayers’ money when we are doing a good job of misusing it already?!” At the end of the question, there are two punctuations: a question mark to ask the veteran and an exclamation mark to express her strong disapproval of the veterans’ gambling and drinking behaviours. Iivula-Ithana is questioning and admonishing at the same time. She is scolding the veterans not to misuse taxpayers’ money because the politicians are doing a good job of misusing it already. They have bought a government jet, Mercedes Benzes, and built an expensive State House. The word *we* used in the question shows that there is a syndicate involved in the good misuse of taxpayers’ money. The phrase “A good job of misusing it already” is in praise of what Iivula-Ithana and other politicians have done; she is not showing any remorse of their unacceptable actions. The adjectival use of the word *good* is in praise of something well done.

Humour

Superiority theory portrayed in the picture lies in the judgement of Iivula-Ithana, who thinks that she has a mandate of telling the veterans that they are misusing taxpayers’ money when she is also doing the same. Iivula-Ithana is put in the fore of the cartoon to emphasise that she thinks she is the right member of SWAPO to point a finger to the veterans because of her position, but the rest of the fingers are pointing at her. The veteran sitting on the floor is incongruous; an old man with a head going naturally bald is rarely found in such a state because of alcohol. A man of his age is supposed to build

the country positively and be a role model to the young generation. The audience would expect a young man to be drunk like that, but not an old man.

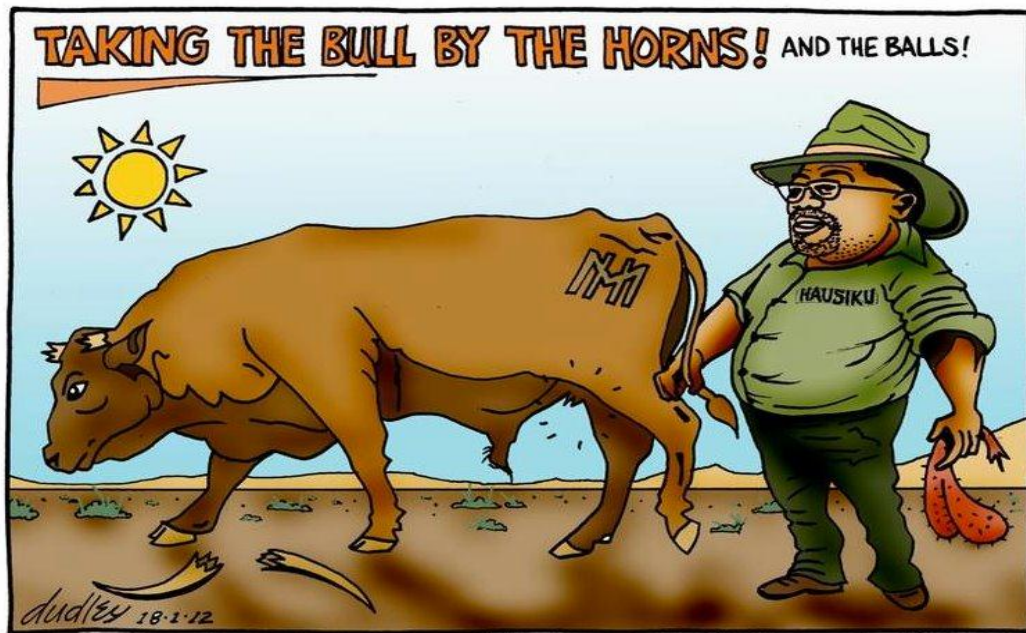


Figure 18

Description

The cartoon denotes the Deputy Prime Minister Marco Hausiku. Hausiku holds the testicles of the bull in his left hand and his right hand is holding the bull's tail. The bull is dehorned, castrated, and branded MH. It is dawn, a sign that Hausiku has done these activities in the morning.

Rhetoric

This cartoon depicts a situation in which Hausiku is accused of fighting over a bull with a woman who claims to be hers. As seen in the picture, the bull is branded MH, which indicates that Hausiku claims ownership of it. The bull is dehorned and castrated by the same man apparently as protection of his herd. Whatever his reasoning might be, it is ethically unacceptable to do all that to an animal that is not yours. Hausiku also holds the bull by the tail, as it belongs to him. All these signs on the bull convince the readers that Hausiku claims that this bull belongs to him but not to the woman who also claims that it is hers.

The depiction wants to tell us about the type of leaders we have in Namibia. They are dishonest no matter at what level they are. This cartoon is calling for a reform in attitudes of greedy people. What picture is the Deputy Prime Minister giving to the nation by doing such an act? Morals and social etiquette are lost on our leaders and that is something that they have to consider first to be able to lead by example. It is also character defaming when the people you lead learn that you are not an honest person.

The idiomatic expression used by the cartoonist “Taking the bull by the horns! And the balls!” tells us that this seems to be a difficult situation for Hausiku but he is handling it so lightly. To make it worse, Hausiku does not only *take the bull by the horns*, he *takes it by the balls*, so to speak, which adds more oil to the fire. Even if Hausiku tries to explain that the changes made on the animal body are for good reason, it is not convincing enough for the readers to believe his explanations.

Humour

Humour is portrayed through superiority theory of humour. Hausiku, a man with a high position in the government is criticised and defamed for castrating, dehorning, and rebranding a bull, which is not his. There is a big gap between an ordinary citizen and the Prime Minister, so it is humorous for a person of his status to fight over a bull. If he wants more, then he can buy more. The idiomatic expression used in the cartoon is incongruous.

I



Figure 19

Description

The denotation of this cartoon refers to Andrew Ndishishi, the then-Permanent Secretary of the Ministry of Agriculture, Water and Forestry. He is depicted as someone who is holding a steering wheel, but he is not holding anything. Fumes escape from his ears. There is a flying tag written N\$3 billion.

Rhetoric

The cartoon signifies that our leaders are so inconsiderate when it comes to the use of money. Andrew Ndishishi is now releasing fumes because he fails to use up N\$3 billion for a dam. If you look at the masses of Namibians who are drowning in poverty and that the money is planned for a failing project, one wonders if our leaders really care for the nation. Would Ndishishi be in the same state if this money fails to help the poor of this country? Ndishishi is depicted as if he is driving a car to indicate that he is the driving force behind the dam project.

This depiction clearly states that Namibian leaders care less about wasting money on less important projects than on important projects that benefit the nation at present and in the future. The depiction is calling on our leaders to be considerate on whatever decision they are taking. They must not take things for granted or believe that just because they are leading the country, whatever they do is right. The nation is also urged to see and open its eyes to notice the wrongdoings of Namibian leaders and to take action against them.

The commentary phrase “Andrew Ndishishi - Mr Untouchable” indicates that this man does what he wants without listening to others, and focuses on the *I* rather than the *we* to carry out his tasks, but this time he must consider his project a failing battle. The tag of the amount of money placed in the cartoon is for the readers to critically look at the amount of money that is supported by Ndishishi to be used in the dam project compared to the importance of the dam to the society. Ndishishi’s expression “Dam!” seems to be expressed very loud in order to express his failure anger. The use of exclamation at the end of the expression also testifies to that.

Humour

Andrew Ndishishi is satirised by superiority theory of humour. He is criticised for his follies of being inconsiderate. He wants his ministry to dish out N\$3 billion to build a dam while that money can be used to build something beneficial. From this perspective, the readers can laugh at his failure.

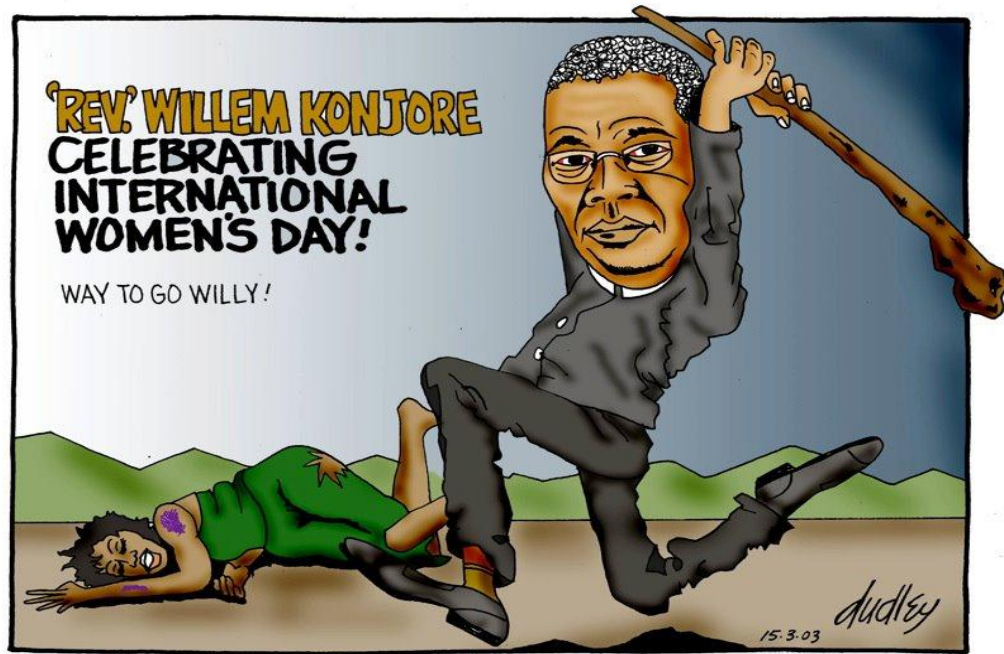


Figure 20

Description

The denotation of this cartoon refers to the former Minister of Environment and Tourism and Youth, National Service, Sport and Culture, Willem Konjore. Konjore is depicted with a big and heavy stick in his hands. One can see that Konjore is using a lot of force to lift up the stick because he bends when he is lifting it up. Konjore's eyes are bloodshot, an indication that he is under the influence of something. A woman with a bruised left arm lies lifeless on the floor. The woman's clothes appear to be torn. Konjore's motion proves that he has beaten the woman fiercely.

Rhetoric

Connotatively, the cartoon signifies that Namibian men think that beating up women is the right thing to do. It is unlawful to inflict bodily harm, but some people are doing it publicly without shame. This cartoon lampoons Konjore as a person who has no fear of beating a woman and no sense of behaving ethically. Konjore's depiction shows that he does not only beat to do bodily harm, but to kill as well. The size of the stick and motion used by this man justify that he has bad intentions for this woman.

This cartoon convinces the audience that there is something wrong with Namibian men. Therefore, it is calling for a change among men to stop beating women because women do have rights like men. The former minister, who, in fact, is supposed to be an exemplary person, is the one who is committing this evil act. The depiction is also telling us that people from different levels of society abuse women. The cartoonist wants something to be done to avoid the abuse of innocent women, and if not women will live in fear of men. We can all see how a woman can suffer at the hands of this man as she lies helplessly on the floor.

The title *Rev* is placed within quotation marks to highlight that there is something wrong with it. The title is abbreviated from Reverend, which refers to a minister or pastor of a church. There is a contradiction between the title Konjore carries and his action. The Reverend is supposed to behave in a Christian manner but not a person who goes around and harms other human beings. In other words, Konjore is demeaning the title Reverend. The women celebrate their international day on the 8th of March every year.

This event coincides with International Women's Day in the same month. To Konjore, that is how he celebrates women's day; he becomes happy when he hurts a woman in the month of March. The sentence "Way to go Willy!" is a comment that suggests that what Willy does is the right thing, but if we critically think about it, we can see that the comment is saying the opposite. The cartoonist has been sarcastic to play with the readers' minds.

Humour

Humour is portrayed through superiority theory of humour. Konjore is criticised for committing an evil act despite his status of being a former Minister of Environment and Tourism and of Youth and Sport. Apart from that, he is a Reverend and he is supposed to restore peace among the people he leads. The cartoon is also incongruous because society does not expect a person of this calibre to do that. The exaggeration of the stick used to harm the woman is also funny.

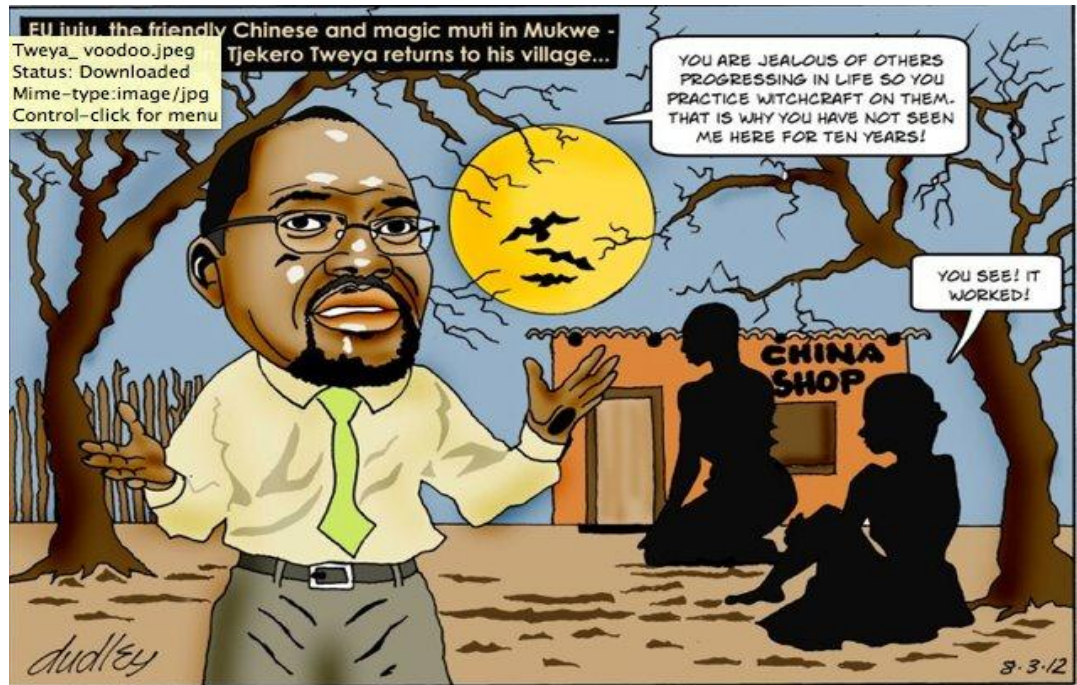


Figure 21

Description

This figure lampoons the Deputy Minister Tjekero Tweya, who is depicted as if he is not comfortable to be where he is. There is a black dot on his left hand and the same dots appear on the roof of the China shop. There are two black silhouettes of women. There is a sign of the presence of a Chinese business, which is a China Shop. The moon has risen, bringing night birds with it. There are dead trees in the picture.

Rhetoric

The cartoon signifies that Tweya finds the booming business of the Chinese at his village town after so many years without visiting his village. He wants to emphasise that the Chinese have a bigger market in Namibia and have spread to all parts of the

country. This means Tweya is in support of the Chinese businesses. Tweya lets some unprocessed words out of his mouth, a sign of immaturity and lack of respect for the people in his village. If Tweya is not scared of insulting people from his home village, he is likely to do it to people from different parts of the country.

This cartoon calls for a reform on the side of Namibian leaders to be considerate. Leaders must make decisions that can benefit citizens of the country rather than serving themselves as individuals. Tweya's refusal to export to the EU is a sign that he does not think before he decides. Tweya is called upon to change his way of uttering words that in the process may hurt other people's feelings. It is uncalled for to accuse your village mates that they are jealous of other people's success, so in return they bewitched him. Leaders must seriously consider a better way of addressing issues from different levels.

The commentary sentence "EU juju, the friendly Chinese and magic muti in Mukwe-as Cde Dep. Min. Tjekero Tweya returns to his village..." contains many adjectives to add strong meanings to the nouns that are modified. That has clarified it for us to know to which juju, Chinese, and muti Tweya is referring. EU juju is not at all supported by Tweya, he does not even want Namibia to be connected with their relations. Tweya supports friendly Chinese; he likes them because they have expanded their wings to his village. Tweya does not like magic muti at all because they are the reason he kept away from home. The statement is not complete for the audience to fill in the missing words they feel fit for the sentence to read correctly. The statement made by Tweya "That is why you have not seen me here for ten years," can convince that Tweya is the only

person who does not go home because of the practice of witchcraft and the use of the word *me*.

Humour

The cartoon satirises Tweya from a superiority perspective. Tweya is satirised for using his position to refuse EU to have diplomatic relations with Namibia. He is satirised for his ignorance of the important deals that are supposed to benefit the citizens of this country. Holding a high position in the government, Tweya has turned against his own home where he was born and raised. It is highly illogical for a person like him to say aloud those unprocessed words that his own people are jealous of him and that has made him avoid going home for 10 years

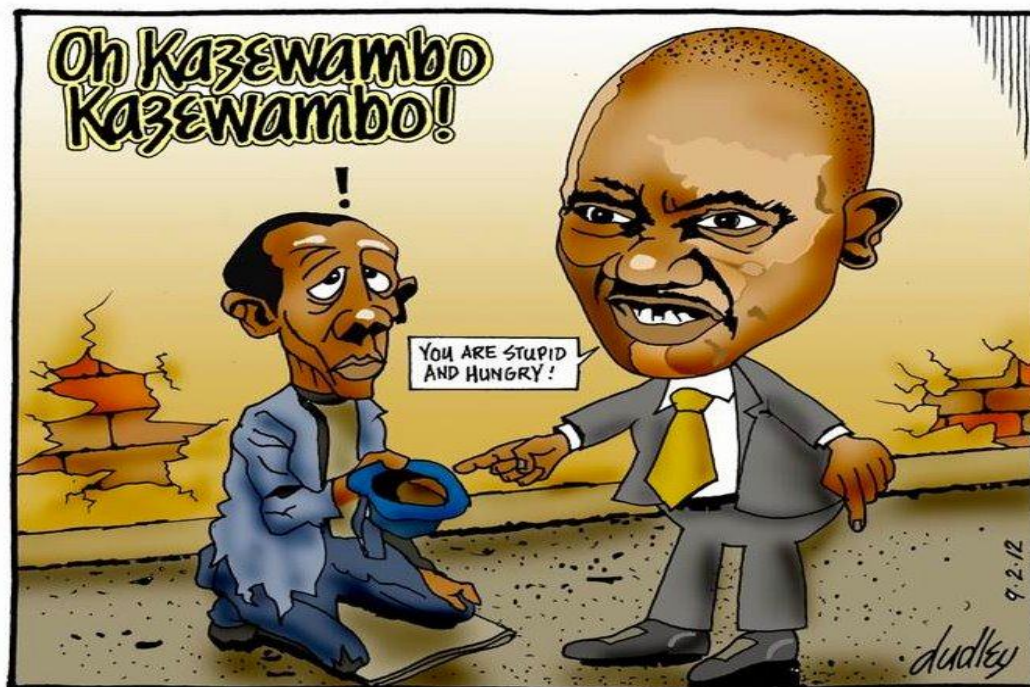


Figure 22

Description

This cartoon depicts the former Minister of Youth, National Service, Sport and Culture, Kazenambo Kazenambo, and a beggar. The beggar is on his knees begging from Kazenambo, who is in formal attire and looking neat. The beggar is wearing tattered clothes and a pair of trousers, and uses his hat to receive alms.

Rhetoric

This depiction connotes an occasion when Kazenambo was on a rampage. Kazenambo is depicted fuming with indignation at the beggar. The beggar may be too hungry because he gets on his knees to beg from the mighty Kazenambo. We know that the Minister is directing his words to this man because he even points at him. The man lives in extreme poverty, so no matter the insults, he goes on begging. In reality, this cartoon refers to Kazenambo's outburst when he called Owambo ministers stupid and hungry.

Kazenambo's expression "You are stupid and hungry!" is not easy to digest, so the cartoonist highlights to the public for a reform of these kinds of outbursts. The use of an exclamation mark shows that Kazenambo utters this expression to release his emotions of anger, and does so loudly for the other person to hear it loud and clear. The beggar has also reacted to this unpleasant utterance by expressing his emotion with an exclamation mark "!" to indicate that the Minister's statement is creating emotions in him.

The commentary expression "Oh Kazewambo Kazewambo" is a response to Kazenambo's hurtful utterance. The use of *oh* is an expression of surprise to what is

said by the Minister, and as an attention-seeking device for Kazenambo to hear the plea so that he can stop his unpleasant utterances. The argument made by this depiction is that whatever is said should be processed first before it leaves the mouth because it might have a negative impact on others.

Humour

The humorous depiction in the cartoon expresses humour from superiority theory. Kazenambo is criticised for his antisocial behaviour. He is called upon to be courteous because the example he gives to the public is unacceptable

4.8 Mocking Julius Malema

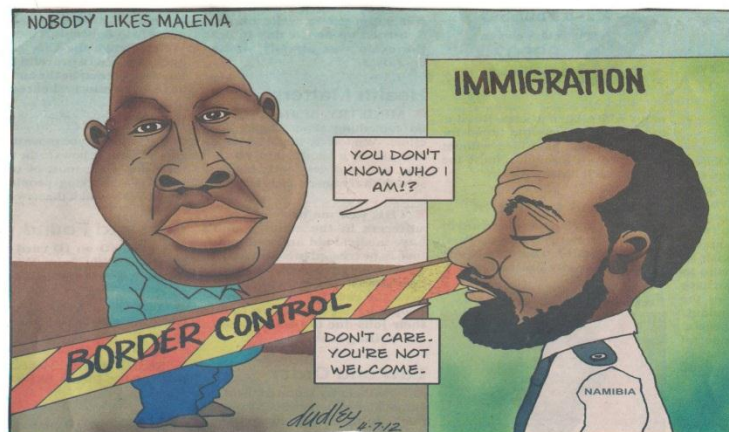


Figure 23

Description

Figure 23 satirises the former President of African National Congress Youth League, Julius Malema. Malema is depicted as a worried man wanting to cross the border into Namibia. At the border control, there is a blind immigration officer. The immigration officer's uniform shows that he is from Namibia.

Rhetoric

Connotatively, this cartoon satirises Malema when he wanted to come and visit Namibia. Now that his visit is cancelled, he looks so worried that everyone is turning their back on him. The depiction of Malema's head shows how a person feels when they are ashamed. When a person is ashamed, they feel like their head is bigger than their body, and that is how Malema is depicted. Malema, a big colour in South African politics, is well known because he was vocal in his criticism of government in South Africa.

From this point of view, the cartoon argues that a person has to reap what they sow. Therefore, one has to be careful of what they utter or do because it bears future fruits. Some politicians bark up the wrong tree, forgetting that articulating unprocessed words does not bear good fruits, and you might end up like Malema who has defamed his character.

The introductory sentence "Nobody likes Malema", an exaggeration, clearly states that no one likes Malema in Namibia. The use of the pronoun *nobody* tells us that even

people who have no influence in politics do not like him. The immigration officer is blind, but he does not need to be told that it is Malema, who wants to come into Namibia; he knows already that the man across the border is not welcome. Malema says “You don’t know who I am!?” to tell the officer that he is somebody and must be let in, but it does not make any difference; he is refused entry.

Humour

Incongruity theory of humour is portrayed in this cartoon. Malema’s visit was approved, but a sudden change just occurred. Malema is now satirised coming to Namibia with the hope that everyone will welcome him when he enters the country. What he finds at the border is the opposite of what he thought.

4.9 Rebuking the Founding Father, His Excellency Sam Nujoma

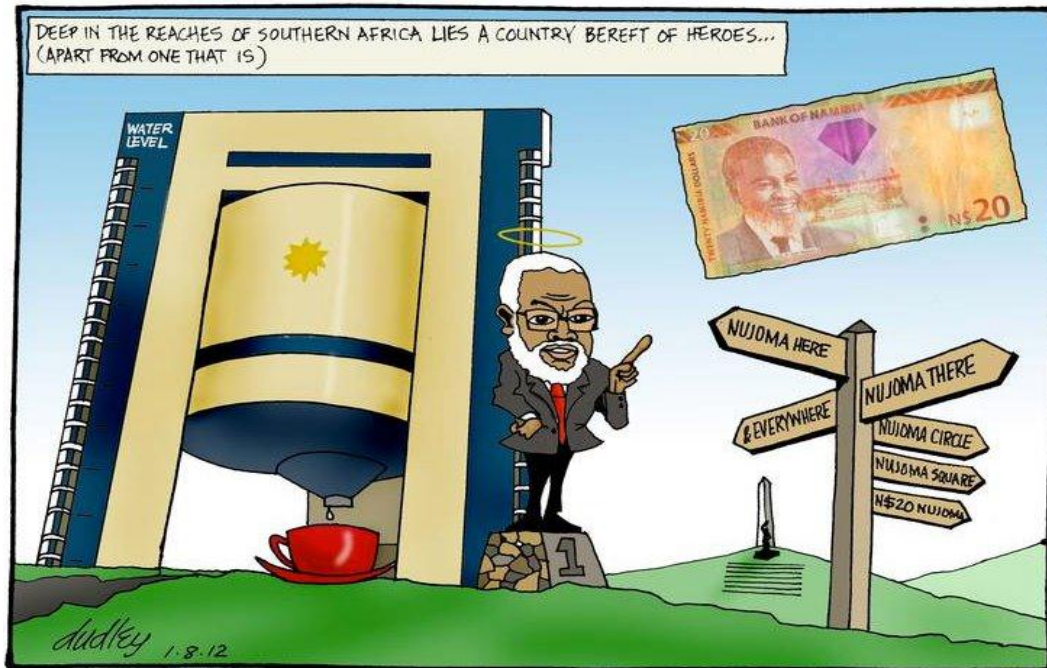


Figure 24

Description

The denotation of this cartoon refers to the Founding Father, Dr Sam Nujoma depicted as a statue, pointing at signposts. A monument to Sam Nujoma is erected as a historical symbolism. There are signposts to different directions, some of them have the name Nujoma on them.

Rhetoric

This cartoon argues that it is just like there are no other heroes and heroines in Namibia who can be named after streets, circles, and so forth. What the cartoon wants to ask is,

Is Sam Nujoma the only hero in this country? Sam Nujoma's name is everywhere, even on monies, and a monument to him was erected. An urgent change is called upon in this case for the other heroes and heroines to be recognised as well. The issue is highlighted for the Namibian public to notice that something is amiss and needs an urgent change.

The cartoonist uses ironic comment on the commentary sentence when he states, "deep in the reaches of Southern Africa lies a country bereft of heroes..." by suggesting that there is a lack of heroes and heroines in our country. He wants to evoke the audience to think deeply on this issue and notice the problem. With the bracketed words *apart from the one that is*, the cartoonist is asking the readers to think of who that person might be.

Humour

The cartoon portrays superiority theory of humour. The Founding Father's heroic figure is given supremacy over other heroes and heroines. The commentary sentence is incongruous because the readers expect the cartoonist to say there are many heroes in Namibia, but instead he comes up with the unexpected sentence.

4.10 Censuring the Minister of Finance

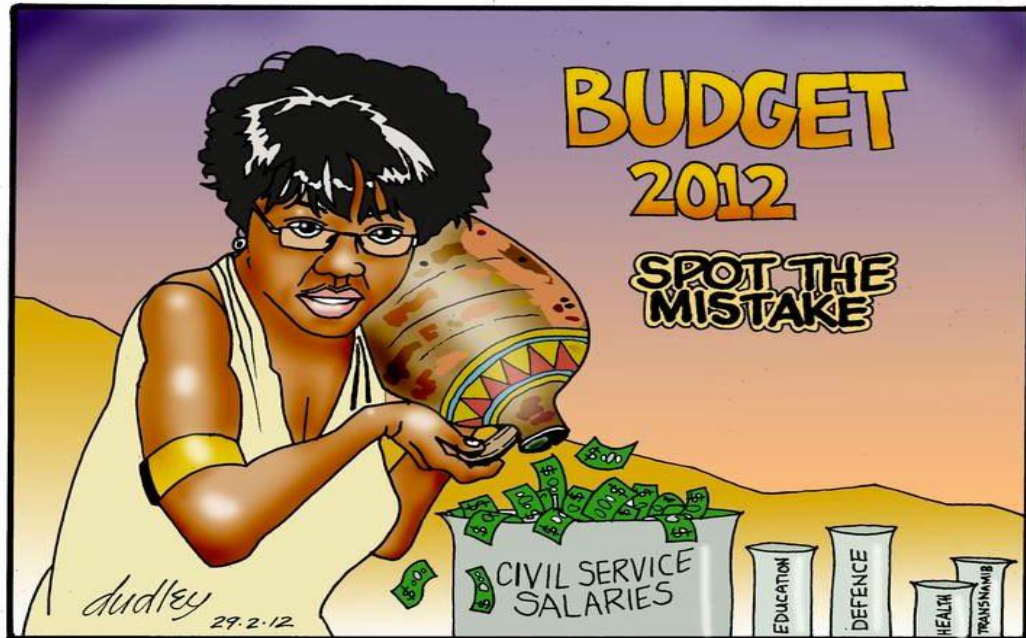


Figure 25

Description

The cartoon depicts the Finance Minister Saara Kuugongelwa-Amadhila allocating money to different sectors of the government. The sectors are education, health, defence, TransNamib, and civil service salaries.

Rhetoric

The sectors are not given the same allocations. The cartoonist highlights that there is something wrong with the 2012 budget. The audience is provoked to spot why some sectors are given more money and some not. The sectors of utmost importance, for example, education and health, are not prioritised and that is supposed to be the case.

The biggest portion goes to civil service salaries, followed by defence, education, TransNamib and lastly, health. The civil service is getting an abnormal amount in comparison to other sectors. This means other sectors will be short of money while civil servants are getting a lot of money. Allocating a lot of money to a parastatal, TransNamib, is worrisome because if the government meets its needs it is doubtful if the workers will work hard to make profits as required. Kuugongelwa-Amadhila is depicted growing grey hair on her head because her logic is more like that of an old person.

The cartoonist does not make use of full sentence. He uses phrases that can be easily accessible to the audience. Once “Budget 2012” is read, readers can easily understand what the cartoon is all about. The phrase “Spot the mistake” is a command that stimulates the readers to notice the mistake made by the Minister of Finance. The cartoon is calling for a change in budget allocation; at least the sectors of great importance like health should be prioritised.

Humour

Humour lies on superiority theory of humour, the fact that Kuugongelwa-Amadhila thinks that she is skilful and can allocate the funds appropriately, but fails to do it is humorous. The Minister is criticised for her poor critical thinking.

Chapter 4 presents the descriptions of rhetorical and humorous depictions. The selected cartoons are classified according to the caricatures being chastised. Next, Chapter 5 discusses the findings of the analysis of rhetoric and humour of Dudley’s political cartoons.

CHAPTER 5

DISCUSSION OF FINDINGS

5.1 Introduction

The aim of this thesis was to analyse how Dudley uses humour and rhetoric to persuade his audience. This chapter will discuss the analysis of the selected political cartoons in relation to three research questions that form the basis of this study:

RQ1: What rhetorical devices does Dudley use in his political cartoons?

RQ2: Which characteristics make Dudley's cartoons humorous?

RQ3: What logical connections are there between humour and rhetoric of political cartoons?

This chapter will discuss Aristotle's proofs of persuasion, rhetorical devices, and the elements of political cartoons that are used to bring across the messages. Aristotle's proofs of persuasion are ethos, pathos, and logos. The discussion will be based on the linguistic and visual persuasion and humorous elements used in Dudley's political cartoons. Humour will be discussed in connection with superiority and incongruity theories of humour, and thereafter, the relationship between humour and rhetoric of political cartoons.

5.2 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 to the 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 say. The important thing is that Dudley ridicules and chastises politicians based on the facts of the political climate, so it is 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, our President grabs the 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 changes. 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.

5.3 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 the 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. When a reader wonders who the caricature is, the answer is already provided in the title. In five cartoons, the full names are used in titles; in three of the cartoons, only one name is used. The use of names in titles also places a strong emphasis on who is responsible for the follies that the cartoonist brings to the fore. This is the person who can be blamed for failed governance or for evil acts that are not acceptable in society. Eight of the cartoons used in this thesis have names of leaders who were caricatured.

On the other hand, titles lessen the engagement of the readers because once they read the title; they easily discover the message that the cartoonist wants to bring across, and the kind of rhetoric used will be less appealing. Information placed on the title is sometimes too much that it gives away the full message of the cartoon. In comparison to titles, captions are well placed because readers have to look at the picture first before reading the caption. By the time the readers move their eyes to the caption, they might have an idea of what the cartoon is all about.

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. Thus, the word *nobody* in Figure 23 is not accurate.

The exaggeration in the cartoons is always based on the truth; hence, there is always something that directs the audience to recognize the subject that is being ridiculed. The caricatures are given funny features but there is something about them that helps the audience to recognise them. In Figure 5, the President is given a king's character but

there is something about the depiction that makes him recognisable. Bush (2012, p. 41) says that the truth is one of the requirements of a good cartoon; there must be at least one side of the truth in the cartoon for the audience to recognize it. Speedling (2004, p. 41) adds, “cartoonists are free to add their own truth when they are commenting on social issues”. These truths are not limited to what actually happened, but they can add spice to the story to make it thought provoking. Yet, the cartoons must be grounded in realities.

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 grab 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. Twenty-four of the cartoons analysed use bold letters and hand lettering. 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. In Figure 20, the name Rev. Willem Konjore is both in bold and hand-lettered to put the blame on the right person; he wants the

readers to know exactly who is responsible for that action. The words “Celebrating International Women’s Day!” are also in bold and hand-lettered, but not as bright as the name of the doer.

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. The audience may or may not agree with what Dudley depicted, but the point is he does not depict it from nowhere; he relates his cartoons to current affairs, and so, Dudley’s cartoons contain factual information.

Metaphor

Tromp, Izaks 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.

It is impossible to generalise how the cartoonist presents his cartoons. Dudley's political cartoons are always surprising because they are presented differently. The cartoonist chooses the best way to make the audience laugh and enhance the message of the cartoon. Dudley sometimes uses visual metaphor that involves pictorial representations. The depiction of the cartoon represents something else than what can be seen in the picture. Figure 3, depicts President Pohamba as a lame duck, which cannot move freely because of its condition. The effect of visual metaphor is that the audiences look at the cartoon attentively than at an ordinary cartoon. Thus, the visual metaphor attracts the readers to attentively look at the depiction and understand the issue that the cartoonist wants to bring across.

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, which is not true at all. What the cartoon wants to bring across is that there are so many heroes in Namibia but they are not recognized, but only one hero that is given recognition. The audience is asked to look deeply into this issue and at least change what is happening at the moment. Here, one can see that persuasion can be made through humour together with rhetorical devices.

Tromp et al. (2013, p. 281) say that humour is an effective way to get the audience’s attention because it makes people relax and helps them to concentrate more.

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 means. Those who do not understand the idiom have to look for the meaning to enjoy the meal that has been prepared by the cartoonist. The understanding of this idiom leads the audience to the expression of emotions such as laughter, blame, and accusation.

Balloons

Balloons are a popular element in Dudley's political cartoons. Twelve of the cartoons analysed used 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. The audience is also not put into a long form of imagination so that the cartoon can have an immediate emotional effect on them. 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 testimony to the strong tone of this cartoon. Some of the cartoons have used a soft tone to present the political issues. In Figure 23, Malema's face does not show anger because he is refused entry, but he just looks worried about what is happening. The cartoons with a soft tone seem to be more humorous than the cartoons with a strong tone. According to Brooks and Warren (1979, p. 283), the tone of a piece of writing may show the writer's attitude and seriousness toward the subject.

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.

Active voice

The cartoons make use of active voice more than passive voice. Passive voice protects the doer of an action while active voice makes sure that the doer of the action can be clearly identifiable as to make them responsible for their actions. The cartoons put blame on the specific person who is responsible for the unacceptable behaviour. In Figure 7, the active voice “His tears flood our meeting” is used to put blame on the person responsible for the tears that ruined the meeting. An active voice attracts the reader’s attention because they know who is responsible for an action.

Clauses

Dudley makes use of declarative clauses to provide information of the issue at hand. Information is needed for the audience to have a clue of what the cartoon is about. The declarative clauses narrate a little bit on the facts because the artist does not give it all away. This gives the audience room to think critically about the issue presented in the

cartoon. If all information is given, the audience will not have the audacity to immerse their thought into the cartoon, but they would just read and walk away. An example of this is Figure 25, where the phrase “Spot the mistake” is used for this purpose.

According to Halliday (1993, p. 83), interrogative clauses ask questions, which, from the speaker’s point of view, is an indication that he wants to be told something. Dudley’s political cartoons use this style to get information from the audience. The cartoonist does not really want to get straightforward answers from his audience, but he just uses this style to attract their attention and raise several answers that they can discuss among themselves. The clauses can also be humorous when related to the subject being satirised.

Simple sentences

Dudley makes use of more simple sentences rather than compound and complex sentences. Simple sentences are easy to understand because they do not provide a lot of information to complicate them. This is a good way of attracting the attention of the readers because if the cartoon is loaded with information, readers may be discouraged to read. Thus, Dudley’s political cartoons hit and run, leaving it to the audience to think further. Simple sentences are good attention grabbers because they tell people quickly and clearly, what they mean. Dudley, who wants to persuade us, knows this too. This means that the cartoonist can make a big impact with a simple sentence. In Figure 13, the simple sentence “The honourable PM *finally* deals with the Permanent Secretaries” is used to state what the Prime Minister actually did.

Reported speech

Dudley makes use of reported speech to ensure that the audience knows who is responsible for the words he uses in the cartoons. The cartoonist knows what strategy to use in order to attract attention and arouse emotions in the readers' minds. The use of reported speech shows that the cartoonist does not want the audience to keep on speculating about the person responsible for the wrongdoing. In Figure 17, Penny is made responsible for her follies.

Adverbs

Adverbs are also used to evoke emotions when they are adding more emphasis to verbs. In Figure 13, the adverb *finally* is used to indicate that at least the Prime Minister has done what people have been anticipating. It is even utilised to indicate that this adverb carries more weight than the other words. *Finally* is used as a conclusive adverb to stress that the Prime Minister has finally realised that Permanent Secretaries are out of line and need to be dealt with.

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.

Pronouns

Pronouns also evoke emotions in readers. Dudley uses pronouns when he does not want to mention a person’s name. The cartoonist wants the audience to find out the name of the caricatures themselves, whereby those who understand the context of the cartoon can identify the caricature in the cartoon. In Figure 11, the pronoun *those* is used as a demonstrative pronoun without specifying the names of the responsible people. The pronoun *those* indicates the current state of the issue that is being referred to is in the immediate environment. So, the use of *those* in Figure 11 tells us that the self-serving union bosses are right here in our backyards and we should do something for them to change.

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.

Contrast

Dudley uses contrast between the real person and caricature. The difference is visible because there is an exaggeration between the real person and caricature, but there are always characteristics that guide the skimmers to recognize the caricature. There is contrast between the accepted norms and the way the leaders are portraying themselves to the nation. As such, this deviation from accepted norms to folly catches the cartoonist's attention.

Contradiction

There is a contradiction in Dudley's political cartoons. Twenty-three cartoons analysed for this study are in disagreement with what the leaders are doing. These depictions want to highlight to the audiences that the leaders are not following what is acceptable in the eyes of the nation. Figure 2 disagrees with what the head of the government is doing; he swore to fight against corruption tooth and nail but the depiction shows that he is doing otherwise. The cartoonist does not come up with a solution on how to solve this problem, but he just highlights the issue to audiences to decide on how to solve the problem.

Colours

Bright colours make something visible from far. All the cartoons analysed for the purpose of this study use bright colours that can catch someone's attention from far. The bright colours can easily catch the reader's attention, who may be paging through the newspaper for various reasons, in order to draw their attention to the cartoon of the day.

5.4 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. Exaggeration also adds to superiority theory of humour because the cartoonist exaggerates top politicians in the way that they feel so superior and think that they are more important than the masses they are leading. 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. 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.

5.5 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; and analogy and incongruity theory.

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. This depiction convinces the audience to see that Pohamba is not doing justice to this country.

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. At the same time, depictions that are exaggerated put smiles on our faces by satirising the seniors for their wrongdoings and selfishness. Some depictions characterise leaders as too bossy, thinking that they are on top of everything, and those followers do not amount to anything. Figure 10 shows a leader who thinks that whatever workers are putting in the union is his. Those negative qualities are shown by using superiority theory of humour.

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. This seems to be incongruous and at the same time, persuading the audience to think deeply on the issue. Through this persuasion and humour, the audience may or may not take the issue seriously. Metaphor is used linguistically and visually. Sometimes the figures exaggerate the actual person to form another image in the eyes of the audience. This is

humorous and provides a delicious meal for critiques. Speedling (2004, p. 42) says that political cartoonists make political cartoons more forceful and memorable by the use of metaphor and images.

The analysis has also shown that there is a relationship between analogy and incongruity theory of humour. Comparisons are made to show the negative judgments of our seniors. In Figure 9, SPYL is demeaned to the extent that the body is compared to a toddler who is still in his nappies. The audience can derive meaning out of this scenario, which simply wants to mean that SPYL is immature when it comes to its acts.

In conclusion, Chapter 5 discussed the findings of this study. The discussion is based on Aristotle's proofs of persuasion and humour theories in relation to Dudley's political cartoons. Rhetorical elements used in both linguistic and visual depictions are identified and discussed. The characteristics that make the cartoons humorous and the relationship between rhetoric and humour are also discussed. Chapter 6 concludes the study of rhetoric and humour in Dudley's political cartoons.

CHAPTER 6

CONCLUSION

The preceding chapters presented the analysis of rhetoric and humour in Dudley's political cartoons that were printed in 2012. 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. Readers who keep abreast with current affairs can easily understand these cartoons. If the readers do not understand the cartoon, it may not appeal to their emotions. In other words, cartoons are just a communicative form of adding fuel to the fire of criticising failing politicians, which tell a great deal of what is happening in our society, by using a single depiction and few words.

The cartoons are analysed in relation to Aristotle's proofs of persuasion: ethos, pathos, and logos. 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. Exaggeration, symbolism, labelling, adjectives, calligraphy, active voice, and other rhetorical elements are combined well to persuade readers to look at political issues in society. Political cartoons have the power to elicit strong emotions, and have the

potential for controversy. There is ample evidence that the audience reacts towards Dudley's political cartoons in a positive or negative way. Lister (2010, p. 69) says that there have been times when a few cave dwellers were bad-tempered over some of the cartoons. On the other hand, ministers have called Dudley on occasion to tell him that they enjoyed the cartoon of the day, or even offer to buy the original cartoon, when they themselves have been just ridiculed.

Humour is analysed in relation to superiority and congruity theory of humour. Superiority theory of humour posits that the audience laughs at the shortcoming of those who think that they are superior to others. Incongruous theory is a response to something the audience finds surprising or deviating from social norms. Some of the cartoons contain either superiority or incongruity theory, while others contain both of these theories. The cartoonist expresses his message through satirising politicians to persuade the audience to make a decision on current social issues in our society. Audiences can also be united by the use of humour. Sani et al. (2012, p. 162) conclude that audiences can be united on certain political issues of national interest in order to bring about positive changes. Lister (2010, p. 68) adds that there are times when Dudley goes somewhere, for example, into the bank, and people would start discussing about that day's cartoon, while others would join in and laugh together.

Humour in political cartoons is a communicative tool that can send the message through visuals and linguistic depictions. The cartoons are sometimes depicted in an exaggerated manner to enhance the message that is brought to the fore. Commentary

phrases or sentences, and conversations are also presented in a humorous manner to ensure the effective communication that the audience can remember for a long time.

There is an evident relationship between humour and rhetoric in political cartoons. These two are used together to make a message memorable, humorous, debatable, and so on. The analysis of this thesis concludes that there is a relationship between figurative language and incongruity, metaphor and incongruity, contradiction and superiority, exaggeration and superiority, contrast and incongruity, and analogy and incongruity theory.

Finally, future research needs to focus on how audiences think about political cartoons, and the effects of humour and rhetoric on them. This will clear the doubts of whether or not cartoons make a difference in readers' lives.

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