

CHAPTER TWO

LITERATURE REVIEWED

2.0 Introduction

The cartoons in Lat's "Dr. Who?! - Capturing the life and times of a Leader in cartoons..." (or "Dr. Who?!", in short) are humorous takes of Dr. Mahathir (Dr. M), his policies and actions, as well as life under his stewardship, with the bulk having appeared in a national English language Malaysian daily, The New Straits Times (NST) previously. They contain pictures that are often accompanied by words, and may contain messages that are stated implicitly, so that they may convey more than initially perceived at first glance – a thing that often happens in real life.

Discourse analysis looks at text (written or spoken) within the context (or the societal milieu) in which it arose, noting the interaction between them and how they mutually affect each other. As the caricatures in Lat's "Dr. Who?!" were social commentaries of what was happening then, it may contain imbedded social or cultural factors, making the compilation a natural choice for a discourse study. Since the cartoons overlap into various areas (eg. humour, language, etc), they were thus reviewed when preparing this study.

2.1 Humour and Cartoons

Humour as defined in the “Concise Oxford English Dictionary” (2002), is “the quality of being amusing or comic, especially as expressed in literature or speech”. Thus, something said, done or written that is amusing or comic would normally be seen as humorous. Humour, however, is viewed by Crawford (2003) as both a discourse mode and a social interaction strategy - the former is in line with the discourse definition of Crystal's (2008:148), while the latter is found everyday, with humour often used to diffuse tense or awkward situations and lighten serious ones, as well as a coping device for some people. Mulkay, as found in Crawford (2003) sees humour not as mere nonsense; but rather as a controlled rule-bound nonsense, that encompasses ambiguity, paradox and multiple interpretations of reality. This allows taboo topics such as fear of death and disease, to be discussed openly, albeit in a disguised and deniable form. This is in keeping with the truism of 'many a truth is said in jest'.

Meanwhile, cartoon, per the “Concise Oxford English Dictionary” (2002), is “a drawing executed in an exaggerated style for humorous or satirical effect”. Richardson (2008) noted a cartoon's “...ability to transmit messages with an immediacy that words can't often match” and that “...the essence of the cartoon remains the same – it requires artistic input, it can be used to amuse, as a visual tool, and for any number of political, educational or social ends”. Richardson (2008) explained among others, the reason for initial pencil sketch before inking is done, how three dimensional figures are created and movement portrayed; as well as importance of respecting audience sensitivities (which includes language!). Following Richardson (2008), Figure 2.1 shows several ways movement could be shown in a cartoon to denote a speeding lorry.

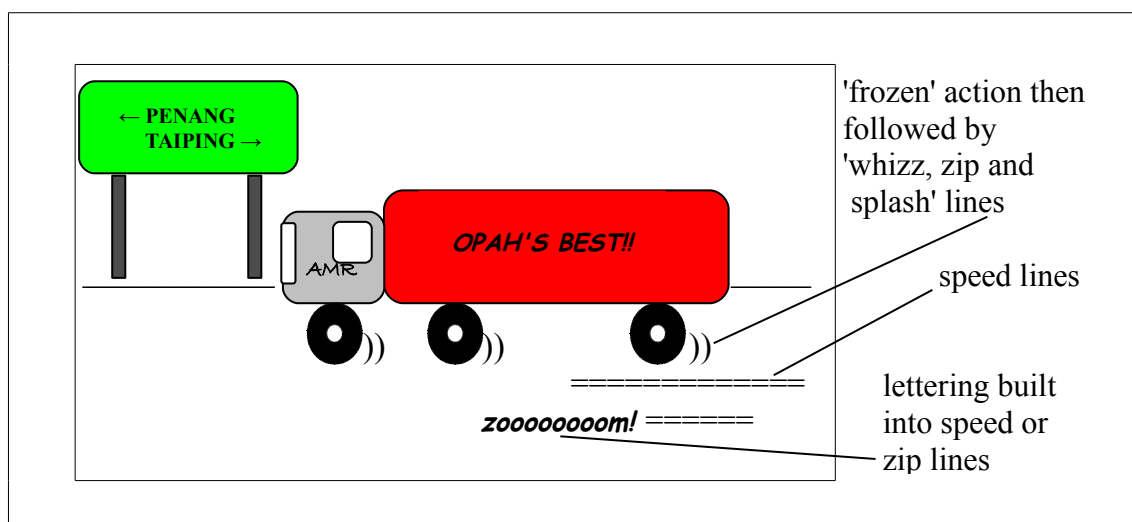


Figure 2.1
Illustration of Movement

Cartoons often contain words. Jariah Mohd. Jan (2004) found that the words used and the people's behaviour in print form cartoons, are reality based, reflecting human behaviour with current everyday language used. Thus, they can be understood by the public, the target audience. The bulk of cartoons in “Dr. Who?!” are a compilation of previous editorial cartoons that had appeared in the NST, with a number of caricatures already appearing in previous Lat compilations. An editorial cartoon is one that gives the cartoonist's opinion on a current issue, and normally appears on the same page as the editor's piece of writing. Editorial cartoons are often times viewed as political cartoons. A political cartoon per Mazid (2008), quoting the School Programs Section, National Museum of Australia (2002), is a “a satirical comment, usually humorous...about a political person, event, institution or idea, and reflecting the cartoonist's own values or opinions on that issue”, and he noted that “political cartoon is a sub-genre...of humour in the media...”, which also includes verbal jokes and comic strips. Mazid (2008) further noted that the humorous visual text may include a verbal part with the term 'political' used in a very narrow sense, despite the cartoon having

possible political repercussions and socio-cultural implications, like those discussed by Jensen (2008) concerning the Mohamed cartoons controversy (see section 2.4). Political cartoons, as viewed by Greenberg (2002), "... make use of various rhetorical devices - metaphors, catch phrases, depictions, etc. - that purport to capture the essence of an issue or event graphically...while cartoons are ... satirical depictions of real events, they nevertheless draw from an available stock of public knowledge and reproduce a common-sense view of the world." In short, they touch on subjects familiar to the man in the street and how those subjects affect him.

2.2 Discourse Analysis

Different scholars have different views on what constitute discourse and discourse analysis, as discussed in Chapter One previously (see section 1.1.1). Nonetheless, discourse analysis can be summarised as the investigation into the use of stretches of a language variety (ie. whether it is a particular language or dialect, and the attendant level of formality, that is used) to determine the meaning (or meanings) created in a given situation - regardless of the form of language (be it the spoken or written) that is being investigated. Since Harris coined the term 'discourse analysis' (DA) in 1952 (Paltridge, 2006:2), later scholars have expanded on what he had said about "...the relationship between linguistic and non-linguistic behaviour..." (Paltridge, 2006:2) or what has come to be known as 'text and context'. Indeed, certain functions of language (aside from that of communication) - which forms part of the context, had also been discussed earlier still, with Brown and Yule (1983:1) pointing to Buhler (1934). They noted the parallels between Buhler's "...representative/expressive..." functions and

the two major functions of language (transactional versus interactional) that they put forth, whereby transactional denotes the “...expression of 'content'...” while interactional denotes “...social relations and personal attitudes...” (Brown and Yule, 1983:1). Similarly, Gee (1999:1) also noted that two interconnected functions of language are “...to scaffold the performance of social activities (whether play or work or both) and to scaffold human affiliation within cultures and social groups and institutions” - this is similar to what had been said by Carter et al, Paltridge and Cook (refer to discussion in 1.1.1).

Text must be viewed holistically with context in DA. What is meant by 'context'? As mentioned earlier by Carter et al, context is the factor that creates meaning when seen together with the text (see section 1.1.1). Brown and Yule (1983:35-67), quoting work done by previous scholars, such as Firth, Hymes, Lyons and Lewis, pointed that context would include who are the addressor and addressee, their social roles (or status), the setting (time and place) and event of utterance, as well as any other utterances (or intertextuality). As such, all these factors are to be considered (immediately and simultaneously) before meaning could be determined. Paltridge noted that “...Meaning,...is produced *in interaction*” for it requires the joint efforts of the speaker/writer and the listener/reader (Paltridge, 2006:53-54). Cook (1992) also detailed at length what may be deemed as context (refer section 2.3) covering a wide range of factors, overlapping with some of those mentioned by Brown and Yule.

Differences between the language used for speaking and writing have long been noticed, which various scholars have enumerated and illustrated. Among those noted by Brown and Yule (1983:14-19), are syntax structure, use of body language and gestures,

as well as use of generalised versus specific vocabulary; while Paltridge (2006:13-19), pointed to grammatical complexity, lexical density, level of nominalisation and explicitness, among others. As DA involves the investigation of language use, whether spoken or written, therefore such differences must be borne in mind when a discourse analyst does a study; especially so when the data appears to straddle between both, as it would when analysing cartoons, which contain both narration/caption (written) and utterances (spoken).

Speech acts ie. what is actually said (locutionary act), what is meant to be done by the speaker (illocutionary force), as well as what is understood and actually done by the words uttered (perlocutionary effect) are dissected under the linguistic branch of pragmatics. Pragmatics looks beyond the literal meaning of words uttered, as it "...is concerned with how the interpretation of language depends on the knowledge of the real world,...as well as the "... consideration of the ways in which people mean more than what they say in spoken and written discourse" (Paltridge, 2006:3-4). This speech acts theory was first put forth by Austin (1962), as found in Cutting (2002) and later expanded further by others (Brown and Yule, 1983:231-234). McCaul (2000) outlined that integration of three different components make up communication: what we understand (based on what has been seen and heard), how we express it and body language (which may either confirm or contradict what has been uttered). Cartoons, as they show figures (whether human or animal) are no exception, as they would show whether the two (linguistic and non-linguistic behaviour) are in sync or not. These pragmatic concepts are used (among others) for DA in investigating language in use, as both require contextual consideration (Brown and Yule, 1983:26). However, a distinct DA characteristic is the specialised use of certain terms, such as presupposition,

implicature and inference “...in describing what the speakers and hearers are doing...”(Brown and Yule, 1983:27). What then is meant by these terms? Brown and Yule (1983:29) point to Stalnaker's (1978) definition that “...presuppositions are what is taken by the speaker to be the common ground of the participants in the conversation.” Thus, presupposition is the addressor's assumption that the audience have similar background knowledge to his, on the topic being discussed. Paltridge (2006:61) noted that “Presuppositions are crucial to an understanding of what people mean by what they say in spoken and written discourse.” Brown and Yule (1983:31) quoted Grice (1975), who used implicature “...to account for what a speaker can imply, suggest or mean...”, as opposed to what was actually said. This however, may give rise to the wrong interpretation by both the hearer and the discourse analyst, if they misconstrue what was implied or suggested (Brown and Yule 1983:33). Brown and Yule (1983:33-35) further noted that neither the hearer nor the discourse analyst can read the mind of the speaker to determine the required meaning, and hence have to rely on inference, which involve deductions and then arriving at “...a specific conclusion...from specific premises...” which are “...based on socio-cultural knowledge”. Thus, it can be surmised that the addressee and discourse analyst need similar socio-cultural or background knowledge to that of the addressor, in order to arrive at the presupposition, implicature and inference that is meant by the addressor.

Discourse creates identity and identity can be seen from discourse. According to Paltridge (2006:1), this is “...the *social constructionist* view of discourse;...” in that our words show “... certain views of the world, of people and, in turn, ourselves” with particular identities performed and created through our words. This is similar to the Malay adage *Bahasa menunjukkan Bangsa* (or 'language used shows one's background')

in English). DA sees “...texts as communicative units...embedded in social and cultural practices” with the former shaping and is shaped by the latter (Paltridge, 2006:9). Gee (1999:14) noted that how people see themselves and wish others to see and recognise them (or their identity) is dependent on how they “...act,... interact and use language *in sync with* ...other people...”, appropriate to the time and location they find themselves. Paltridge (2006:29) viewed speakers as having “...a repertoire of social identities and discourse community membership” while “...the choice of language or language variety may be determined by the domain the language is used in,...”. Hence, a person's identity is not constant throughout his life, rather it is fluid and ever changing, as it is constantly constructed and reconstructed through interactions with others (Paltridge, 2006:38-39). Identities are connected to ideologies, with ideologies underlying texts. Paltridge observed that ideologies are seldom stated explicitly, but are often covertly imbedded in the texts, pointing to Threadgold's (1989) observation that texts are neither objective nor free of ideology (Paltridge, 2006:45). He further noted that ideology cannot “...be separated from the social realities and processes they contribute to maintaining”, with the text presupposing certain attitudes, points of view and values (Paltridge, 2006:45-46). Thus, it can be surmised that ideologies are a group's shared attitudes, points of view and values, which can be found within their texts. As ideologies are shared by all within the group, they also define the social role or status - and hence, power - of persons within that group. Lyons (1977), as found in Brown and Yule (1983: 54-55), pointed out that “...the terms of address used by a social inferior to a social superior may be different from those used between peers, as in vocative terms like 'Sir' or 'Doctor'...”; which will show a person's position (and power) within the social hierarchy. Thus, the one called 'Sir' would definitely be in a higher position of power to the one calling him thus, while those on a first name basis are peers. This was

also pointed out by Brown and Gilman (1987).

These notions of identity, ideology and power, along with the pragmatic concepts of presupposition, implicature and inference which are found in DA, are similarly found in the Critical Discourse Analysis (CDA) approach to DA. What led to the rise of this approach? It first appeared about three decades ago, when discourse scholars noticed that the analysis done up to then had overlooked the interrelatedness of the text with politics, culture and society, with only the linguistic aspect focussed on. Briefly, CDA views discourse and the society in which it appears as mutually affecting one other, with talk and text critically studied in the context they arose and to note the interaction between them. Although this field is fairly recent, nonetheless, it has roots in diverse areas as “...classical Rhetoric, Textlinguistics and Socio-linguistics, as well as in Applied Linguistics and Pragmatics” (Weiss and Wodak, 2007:11).

Various discourse scholars (with Wodak, van Dijk and Fairclough leading the way) had formulated models for the analysis of discourse using the CDA approach. A short discussion about these scholars and their theoretical underpinnings would not be amiss. Some of their views are: Chouliaraki and Fairclough (1999), as noted by Weiss and Wodak (2007:6-7), sees CDA as both theory and method; Fairclough and Wodak (1997) as quoted by Wodak and Meyer (2009: 6-7), shared the view that discourse and society have a dialectical relationship as they mutually influence each other, with discursive practices having major ideological effects as they help produce and reproduce unequal power relations between people. Wodak, known for her focus on interdisciplinary and implementing interdisciplinarity (Kendall, 2007), views discourse as dependent on context in which it arose (including historical, cultural and situational

contexts). Thus, discourse cannot be divorced from history, as the past plays a role in the language used today - this was one of the eight principles that Fairclough and Wodak laid down in 1997; indeed, Wang (2006:61) noted that these principles are widely cited by other scholars. Some studies by Wodak and Van Dijk (done independently of one another) have looked at racism and how racism is manifested in discourse. Additionally, Wodak and Van Dijk have collaborated in their research of European parliamentarians' discourse (Wodak, 2006:15). Van Dijk uses a multidisciplinary approach to critically look at discourse and ideology, and how they relate to societal dominance and inequality (van Dijk, 1998:11). Fairclough (1995) and Van Dijk (1997) as found in Kamila Ghazali (1999:62), similarly took a group of people's shared knowledge and beliefs as the definition of ideology, with ideology presupposed in discourse. Another area of shared interest for Fairclough and van Dijk is media discourse. Kamila Ghazali (1999:62) noted that ideology controls a group's attitudes, practices and discourse. Van Dijk (2001b:14-18) pointed out that ideologies may be both positive and negative, with mental models and context models being individual people's personal, episodic memories, and a group of people's shared memories of situations, respectively. Van Dijk (2001a:354-355) views power as control by one party over another party or other parties, with greater access to public discourse by a specific group (as opposed to another group) as a form of such control. Van Dijk as quoted in Kamila Ghazali (1999:57), noted how language is used in society to achieve power abuse and injustice, both of which arose from social inequalities. Fairclough followed the Marxian tradition of focusing on social conflict, and trying "...to detect its linguistic manifestations in discourses, in specific elements of dominance, difference and resistance" (Wodak and Meyer, 2009:27). Fairclough (2001) stated how subjects are represented ideologically, as well as the social relationships

between them, are highlighted through speech acts. Additionally, he pointed out that ideology and power are closely linked; emphasising that power existed by coercion, but also noted that ideology is the main means of creating power by consent, that is power given to one with the consent of the other participants involved (Fairclough, 2001:2-3). Kamila Ghazali (2004: 35) noted that the status quo of power in society is maintained by discourse, pointing to the big role power plays in discourse. Despite the works of various discourse scholars, it is Fairclough's works, especially that on intertextuality and the framework for analysing text that would be used as the basis for textual analysis in this small study; it is thus discussed in more detail below.

2.2.1 Fairclough's 3-Dimensional Framework

Fairclough's concept of language when analysing discourse is that discourse has social structures that determined the social practices of language; with social institutions outlining the sets of conventions or orders of discourse that regulates actual discourse produced, as well as discourse and society mutually affecting one another (Fairclough 2001:14). He sees 'language as a form of social practice', implying that language is a) part of (and not divorced from) society, b) a social process and c) a socially conditioned process that receives non-linguistic conditioning (Fairclough 2001:18-19), with language and society being entwined. Fairclough (2001:19-20), follows Halliday in differentiating discourse from text, with text encompassing both written and spoken texts and text is seen as a product, while the process of social interaction (with text forming part of it) is seen as discourse. The process of production where text is the product and the process of interpretation where text is the resource, together with the text itself make up the process of social interaction or discourse. Social conditions (such as the environment in which the discourse occurs and the society as a whole), may

be categorised as either those of production or of interpretation, are related to discourse as they put the discourse into the proper context (Fairclough, 2001:20-21). Thus, under Fairclough's 3-Dimensional Framework, discourse is analysed using a framework of text, discursive practise and social practice, as discussed earlier.

An analysis of text would cover vocabulary used, syntax or grammar, cohesion and text structure. It includes tenses, choice of words, metaphors, idioms, code mixing – for each colours the text differently and conveys a message that may be different if another had been used in its stead.

The discursive practise relates to the processes of text production, distribution, and consumption, as well as how they varies between the different types of discourse according to social factors. It includes what the originator of the text wants to convey, how it is conveyed (e.g. was the point shown as a joke, a command or a statement), and who is the targeted audience. For instance, choice of pronoun would indicate the hierarchical positions of both the speaker and listener, and show the relative power and authority of each individual, as noted by Brown and Gilman (1987), thus, the royal 'we' used by an individual conveys his power and authority as the leader of the group who should be obeyed by others in the same group.

Finally, the social practice discusses the social and cultural environment in which the text is produced. Fairclough (2001) noted that speech acts highlighted how subjects are represented ideologically, as well as the social relationships between them. This is borne out by Jamaliah Mohd Ali (2000), who noted that Malaysians' respect for elders and hierarchy is shown through such practices as when the younger or junior in the group would allow the elder or superior to speak first, set the tone of discussions, as well as the norm of the former seldom challenging the latter. Similarly, Suraiya Mohd Ali (2004) observed that Malaysians, irrespective of race, would speak politely to

someone who is older or in a position of authority. The accepted culture of an organisation would also determine how communication is done; for example in the military, a superior officer would bark orders or commands, such as “Attention!” to his subordinate, whereas a teacher in the classroom would normally request “Please pay attention”. The three (text, discursive practise and social practice), are inter-related and there is an inter-play between them, as can be seen in Figure 2.2.

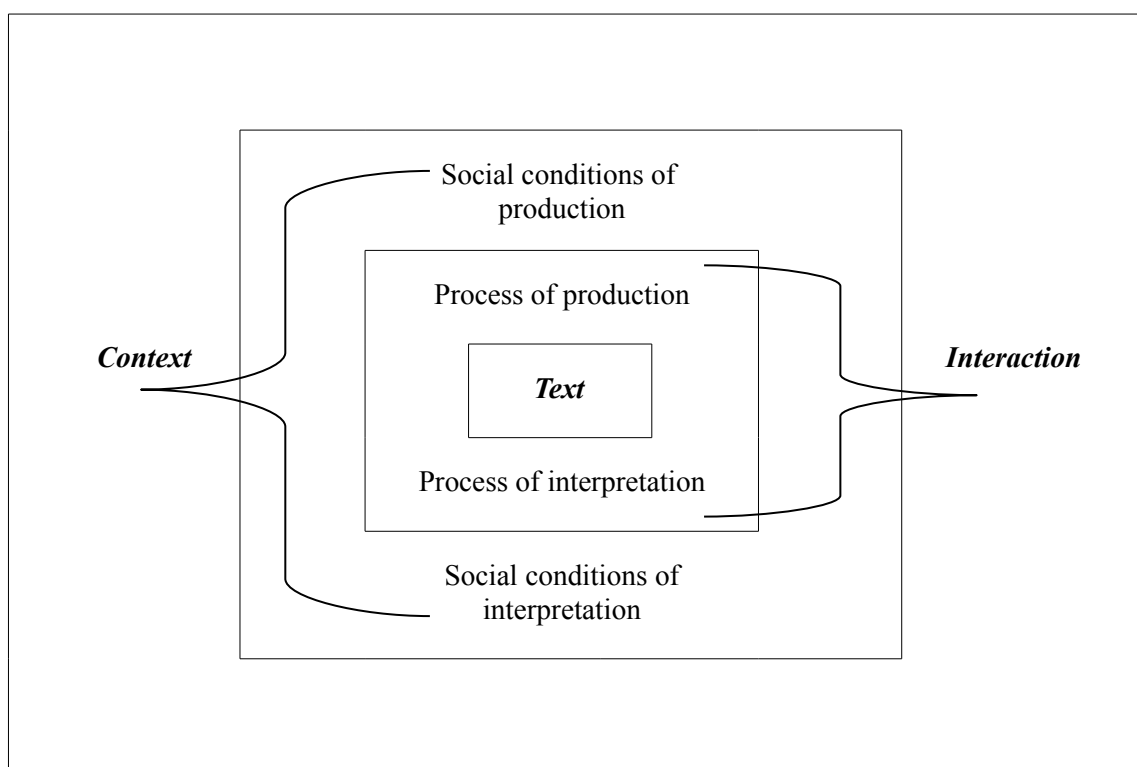


Figure 2.2
Discourse as Text, Interaction and Context
(adapted from Fairclough, 2001: 21)

2.2.2 Intertextuality

One important area that was highlighted by Fairclough is 'Intertextuality'. Fairclough (2003: 38) differentiated between the 'internal' and external relations of text, with the former covering semantics, grammar and vocabulary, while the latter encompass social events, social practices and social structures; with intertextuality

occurring when texts outside to the one being examined is somehow brought into the latter (Fairclough, 2003: 39). Fairclough (1992) as found in (Väättäinen, 2002), defines intertextuality generally as elements of other texts within a text. That is, a text is related to prior or succeeding text(s). The intertextual analysis has an important mediating role in linking text to context (Fairclough, 1995a), with the context may be seen or deduced from the earlier texts. Indeed, Fairclough (1995b) mentioned that media discourse have earlier versions embedded in later versions, with the current media discourse possibly embedded in succeeding ones. Intertextuality also involves recontextualisation, where one context is transformed into another, entailing changes, such as quotations turned into a summary in a press report (Fairclough, 2003: 47-51). Discourses are thus multileveled, with the explicit - the text per se, and the implicit - the signals or agenda hidden within the text. Per Mazid (2008), “A cartoon is a hybridization of a variety of codes – language, picture, color and sometimes movement”; hence, not only words should be looked into, but also the pictures and colours (if they are used) to understand the total message of the cartoon.

2.3 Cook's Framework on Visuals

Cook (1992:1) saw advertising as a form of discourse. According to him, “Although the main focus of discourse analysis is on language,...”, language and context must be viewed together, with context to include “all of the following:

1. **substance:** the physical material which carries or relays text
2. music and pictures
3. **paralanguage:** meaningful behaviour accompanying language, such as

...gestures, facial expressions... and choice of typeface and letter sizes (in writing)

4. **situation**: the properties and relations of objects and people in the vicinity of the text, as perceived by the participants
5. **co-text**: text which precedes or follows that under analysis, and which participants judge to belong to the same discourse
6. **intertext**: text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation
7. **participants**: their intentions and interpretations, knowledge and beliefs, interpersonal attitudes, affiliations and feelings. Each participant is simultaneously a part of the context and an observer of it. Participants are usually described as **senders**, **addressers**, **addressees** and **receivers**...
8. **function**: what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees.”

(Cook, 1992: 1-2)

Cook differentiated between senders and addressers, as well as between receivers and addressees, for to him, they are not always the same ie. the sender may or may not be the addresser. Thus, “...In a tv ad,...the addresser may be an actor, though the sender is an advertising agency; the addressee may be a specific target group, but the receiver is anyone who sees the ad...” (Cook, 1992:2). According to Cook (1992:54-55), pictures could be used to suggest words, with puns and metaphors put across visually, and he noted that such an approach had revitalized many dead metaphors. He also pointed out that how words are written (e.g. font type and size, handwriting styles) or uttered (e.g. with a big smile or a laugh) is also important as what is written or uttered, for paralinguage occurs simultaneously and interacts with language, with both having meanings, and the paralinguage employed may either confirm or contradict the language used (Cook, 1992:66-68). He further noted that some aspects of paralinguage cannot be consciously controlled, and thus “communicate

relatively permanent features of an individual, including sex, social class and age” (Cook, 1992:68). Pictures, whether still or moving are often used in advertising. Cook (1992:37-90) gave useful pointers on how picture advertisements are able to influence the audience, for example the use of graphology (like in the 'Easter Wings' poem where the poem was printed to look like wings), visuals evoking a phrase with the audience, etc. Pictures, as seen above, is one area included under Cook's 'context'. Indeed, Cook (1992:37) placed cartoons under the pictures mode.

It is interesting to note that points 3 to 6 under Cook's 'context' appears similar to the intertextuality as outlined by Fairclough, which was discussed earlier. Although Cook additionally discussed about the text and music in advertising, with the discussion on text having similarities with Fairclough's, nonetheless it is his framework on visuals, that will be used in this research on Lat's “Dr. Who?!”.

2.4 Some Previous Studies on DA

There have been numerous DA studies done previously, using frameworks put forth by one or another scholar, or even a combination of frameworks, as the respective researchers deem fit. Among those that had utilised Fairclough's model - the basis of the textual analysis of this study, are Jensen (2008), Richardson (2007), Zuraidah Mohd Don (2006), Kamila Ghazali (2004) and Väättäinen (2002).

Jensen (2008) uses Fairclough's 3-Dimensional Framework (although he does not state it as such) in his article on the ramifications of the Mohamed cartoons

controversy had on the Danish people and products. In his article he associates the twelve cartoons that had originally appeared in a prominent Danish newspaper, Jyllands-Posten on 30 September 2005 with the effect it had not just on the Danish people in Denmark, but also abroad, as well as the effect it had on the Muslims world wide and their acceptance of Danish products. He showed the interplay of the “...linguistic expressions, discursive practice and social practice...”. Although the cartoons were originally published as an expression of freedom of speech in response to cartoonists' self censorship there, it quickly snowballed into a debate about inter-religious respect and sensitivity – a case of discourse and society mutually affecting one another. Jensen showed proof of this, whereby he quoted the closure of Danish embassies in several Muslims countries due to the anger expressed by the host countries' people, as well as the boycott of Danish goods in the Middle East which even led to some job layoffs. And all due to the cartoons and the different perceptions of the originator of the cartoons and his audience (both the targetted and the unintended audience).

Richardson (2007) stated that he chose Fairclough's model as he found it the most accessible approach. He showed how a DA of newspapers could be done, bearing in mind various tools that have been used in the construction of the discourse: such as hyperbole, metaphor, metonym, neologism and pun to vividly put across the message; lexical choice to denote 'them' and 'us'; choice of modals that link form and content, as well as content and function; and so on. He pointed out that the ancient Aristotle's *Rhetoric* is still relevant, despite its antiquity, when doing such an analysis, and additionally noted how previous writers have linked power and social relations in discourse.

Zuraidah Mohd Don (2006) used Fairclough's model to look at the linguistic construction of Dr. M's English speeches made during his premiership spanning over twenty two years, with the emphasis on choice, agency and intention. The audience were as varied as the topics, as the speeches were delivered both at home and abroad. The choice of pronoun used by a speaker conveys how he positions himself, whereby his choice of pronoun reflects how Dr. M wished to be seen, whether as a private individual or a public official in power, as well as whether he wished to include or exclude the audience in a speech. For example, he would use 'I' when giving views in his personal capacity, while 'we' is used when he is talking on behalf of the government. Zuraidah Mohd Don (2006) also pointed out that there were instances when Dr. M too would code switch when facing a Malaysian audience, as such practice is the norm among Malaysians. She further noted that real power lies in the hands of the speaker, who would utilise language to highlight or downplay the issues at hand.

Kamila Ghazali (2004) used Fairclough's framework to investigate the rhetoric used in Dr. M's presidential speeches at the annual UMNO General Assembly over the duration of fifteen years (1982 to 1996), which were basically delivered in Malay, with some code-switching to English interspersed on occasions, for example when certain points were being emphasised. She drew attention on how Dr. M emphasised solidarity between the audience and himself, eg. with his use of simple non-technical terms in the early years so that his message would be easily understood by the multi-layered community, and the frequent use of the inclusive 'we' - Malay *kita* – that encompass both the speaker and audience, to show that they are on the same side. She also showed Dr. M's use of imperatives, especially the unmitigated commands and unmitigated prohibitions to show his position of authority, as well as Dr. M's use of familiar

metaphors in expressing abstract ideas in a way it could be understood by his audience. Kamila Ghazali (2004) also highlighted the intertextuality of Dr. M's speeches, whereby he referred to and presumed his audience's knowledge of the nation's history, Islam, UMNO, the economy, the importance of family and so on, so that what he wanted to present next would not overwhelm his audience, but instead would be persuasive in getting their agreement and action on the matter touched upon.

Väätäinen (2002) used Fairclough's intertextuality and interdiscursivity in his analysis of "*The Simpsons*" show, an animated American television series, which was viewed as being rooted in reality and representative of the American society and culture, and which he opined may even affect the fans view of reality without their realising it. Väätäinen's (2002) analysis focused on the three occupational groups (i.e. the police, doctors and lawyers) usually present in each episode, the language they used and the viewers' knowledge and perception of these groups. He pointed out that the authors of "The Simpsons" voiced their opinions through the show with humour created at several levels and seen in the characters' various registers and discourse types (among others) - the more delicate and general social commentary was slipped in using the multilevel humour approach (which included among others, subtle irony as well as clever observations on culture and society), while easier access for viewers was through the more traditional slapstick comic and visual cartoon humour found in the show, which were balanced with the more refined humour, not easily understood by all (as seen in irony). Väätäinen (2002) noted that translators needed to be aware of the underlying concepts, to effectively transfer the points of view in the original language (English, in the case of "*The Simpsons*") to the target language, and concluded that language is the main tool in the creation of *The Simpsons*' humour and potential social commentary.

2.5 Conclusion

Lat's cartoons contains humour. As the subject is Dr. M, a politician, therefore how power is portrayed with the attendant pronouns used to denote hierarchy, are relevant to the study. Malaysian English, with code switching are often used in real-life conversation, and is reflected in these cartoons. The cartoons contain both words and pictures, requiring an intertextual analysis, with Fairclough's 3-Dimensional Framework as the basis for the text analysis and Cook's Framework for the visual analysis.

DA is to view text in the context in which it arose and to note the interaction between the text and the context. DA attempts to show what is, as it is, which may differ from the notion of reality as publicly accepted by the majority. Thus, a discourse analyst could be deemed like the little child in the Hans Christian Andersen's story, *The Emperor's New Clothes*, who clearly stated that the emperor was parading through the town in his undergarments, when all others were afraid to say it as they had been persuaded and were convinced that only fools could not see the emperor's beautiful new clothes.

Thus far, no analysis of Malaysian cartoons written in English, from the linguistic point of view, has been found by the researcher. This research attempts to fill this gap. A DA of cartoons would cover many different areas, which have been discussed above. How the caricatures in "Dr. Who?!" are studied, and then analysed are outlined in the following Chapter Three.