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Portrayals of National Politics in Festivals in Festival Season: A Rhetorical

Analysis

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Letter of Approval

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Abstract

This study analyzes critical discourse in Cartoon published in the *Kantipur, Nagarik, Annapurna Post* and *Rebublica National Daily* newspapers during the time of festival. Cartoons are the illustrative images presented in the form of art but convey real meanings and are easily understood by the audiences if they are familiar with the context. Cartoons portray the juxtaposed message that brings a contrast between the rich and the poor during festivals. Cartoons blame the big heads specially the government than rather addressing the cultural and social values through different perspectives.

Cartoons covering festivals are quite easier to read. The cartoons published during festivals have developed a trend of focusing more on the issues of price hike than on other issues. There are adequate number of cartoons being published in the newspapers, magazines and other forms of print media. However an analytical study on these cartoons has not yet been carried on in Nepal. This study is an attempt to fill in this blank; as it concentrates on how cartoon projects festival time and what message it brings towards the audience. The cartoons in the daily newspapers have helped the people to know more about the political realm as it is easier to get the meaning and have made them aware of the deficiencies and selfishness of the political parties and leaders. When the article cannot be made directly faulting the governance system the political cartoons during the festival season has proved to be adequate for the readers to understand the situation in a whole through rhetorical analysis.

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Chapter I

Introduction: Cartoon as Rhetorical Reading of Image

Cartoons are the illustrative images presented in the form of art but convey real meanings and are easily understood by the low tech audiences if they are familiar with the context. According to McCloud, they are the most common type of word/picture combination where words and pictures go hand in hand to convey an idea that neither could convey alone (155). Cartoons are alike the comics and have similar purpose that they represent the meaning in an interesting and entertaining way. "Today, comics are one of the very few forms of mass communication in which individual voices still have a chance to be heard" (197). However, comics appearing in the newspaper to compliment the text or the message to be conveyed are known as editorial cartoons. The National WWII Museum defines editorial cartoon as an illustration or a comic strip containing a political or social message that usually relates to current events or personalities. However, being an artistic form of visual communication, cartoons inherent a feature that it can have multiple readings. Consider a statement by Allen, "As complex and only partially understood as perception may be, a central issue is our relationship to words and an image as one of the interpretations" illustrates the fact that the meaning is ultimately up to the reader (27). In Nepalese context, it is evident that newspapers publish political and editorial cartoons almost every day. But it is now pertinent to study what sorts of message they try to convey to the readers.

Cartoons are an effective means of communication. The importance of cartoons cannot be stressed enough. There are several sorts of cartoons being published today, ranging from political, social, cultural, economic and many other areas. With the growth

in quality of production, cartoons can be published in a varied color range and thus can create greater effects. At the same time cartoons as a means of expression may have been undermining someone's right to privacy or may have creating any sorts of harm against the image and personality of an individual. Thus this study shall on itself be a milestone in the sector of the study of image. The primary function of cartoons is to explain 1000 words through a tiny image that can't be easily conveyed through text or words. Thus, cartoons with such inherent power are being used in the print media without its proper monitoring. In this, regard this study will be of greater significance for an initiation made in the sector of the study of cartoons. Moreover, this study will be important to regard it as a reference to make necessary improvement in the cartoons in future after reading the findings of this study.

Roland Barthes, cultural theorist and analyst, has propounded a theory *The Rhetoric of the Image* to analyze and interpret the meaning of the images. This theory provides a conceptual framework for studying word-and-image relations in cultural artifacts. Cartoon is generally understood as the most exciting and fun ways to express ourselves through art. Cartooning in newspaper and magazine publications is a form of art, like painting, drawing, sculpting, etc. However, cartoon is much more than just drawing in which negative or positive effects are exaggerated to portrait political, social, economic and moral issues. Nowadays, the word cartoon is used in many field like cartoon movie, comic, cartoon character in papers, etc.

Barthes has suggested that three messages can be generated from an image. First, the message is made up of all the words in the advertisement, i.e., the caption and the labels, these being inserted into the scene. These messages are of two types; the

denotation message which is the code from which this message has been taken and another message is the connotation one that hidden or figurative meaning of the sign. Second is the literal image which yields a series of discontinuous signs. It should be remembered that the order of the signs is not important because they are not linear. Third is the symbolic image which in fact is the second iconic message. This is the photographed image. According to Barthes, such photographed image yields three messages (1) a linguistic message, all the words in the image; (2) a coded-iconic message, the visual connotations derived from the arrangement of photographed elements; and (3) a non-coded iconic message, the "literal" denotation, the recognition of identifiable objects in the photograph, irrespective of the larger societal code. The viewer receives at one and the same time the perceptual message and the cultural message.

Cartoons portray the juxtaposed message that brings a contrast between the rich and the poor during festivals. Even the cartoons undermine females and portray them as subordinates and males as the dominant characters. Cartoons blame the big heads specially the government than rather addressing the cultural and social values through different perspectives. Cartoons covering festivals are quite easier to read. The cartoons published during festivals have developed a trend of focusing more on the issues of price hike than on other issues.

David Thorn writes, "Some cartoons have captions and some may not. Some may appear in one panel, while others may fill several panels. Though, cartoons may vary greatly from one to the other, the one common factor is humor" (12). Cartoon combines line drawings that portrait the movement or situation humorously, symbolically and satirically. Thus, it is a piece of two-dimensional illustrated visual art. The foundation for

political satire can be traced back to several different factors that created the concept, and the means of delivery. Caricature is one of the main arts used in political cartoons, and it is described by Thorn as, "A parody of an individual, an allusion, which creates the situation or context into which the individual is placed" (13). As Hoffman states that Leonardo Da Vinci created it with inventing the caricature and he did so when he investigated, "The ideal type of deformity, the grotesque" (16). This is how the concept of cartoon was established. Through the 17th, 18th and 19th centuries, for news medium, cartoon serves as a visual communication for audience to interpret and understand the political, social and economic affairs of a country.

As newspaper communicates most credible and accurate news every early morning, cartoonist working or those papers should have great scene of humor as well as political scene to understand the situation which will print instantly another day. According to Jonathan Burack "Political cartoons are vivid primary sources that offer intriguing and entertaining insights into the public mood, the underlying cultural assumptions of an age, and attitudes toward key events or trends of the times" (22). The term "political cartoon" is sometimes referred to as an "editorial cartoon" or a newspaper cartoon.

Among cartoon journalism, political cartoon is only a visual medium that engages the audience, helps them interpret and understand the social, political, and economic scene in the country and the world. Cartoon entered in Nepal during *Gai Jaatra* festival. In Hindu Culture, there was a tradition of placing varieties of cartoons (Caricatures) on the walls and doors of temples which we see free at Pashupatinath and other famous temples. These are the examples that cartoon is also an ancient genre which has been

there, in the human civilization, in the different forms. Ram Kumar Pandey, explores the presence of cartoon in Nepali culture, "The scarecrow tradition and Gathe Mangal tradition in Nepal also helped to promote cartoon shape and figures of nature". During Panchayat system, after the fall of Ranas, printing press and newspaper were born. Pandey further states that '*Saiyukta Prayas*' and '*Naya Sandesh*' weekly papers were the first newspapers to publish cartoon in 1957. Political newspapers were the first papers to publish cartoons. Much newspaper, magazines with cartoons and cartoonist emerged but only few cartoonists are able to create their name and fame making cartoons. It is evident now that Durga Baral (Vatsayayan) and Rajesh K.C are two representatives of two generations of cartoon and they are still popular. We can see cartoons of Vatsayayan in *Kantipur Daily Newspaper* of Nepal still today which connote strong political and social meanings and are easily understandable by an average Nepali. Similarly, new generation Cartoons of Rajesh K.C can be seen in *Republica Daily* and *Nagarik Daily Newspaper* of Nepal and currently leading the cartoon journalism in Nepal.

During every political high time, cartoonists in Nepal also make politics as their subject matter and thus they create political cartoons. These cartoons play crucial role in help understand the political condition of the country more easily. After the comprehensive peace agreement and *Janaandolan II*, Nepali press got more freedom and courage to criticize political happenings. Thus, politics got more coverage in the cartoons published in newspapers until this time. However, no research was found conducted on these cartoons.

Cartoon has a long history and is older than the history of newspaper. Our ancestors drew pictures of various stories, scenes, objects, cultures, etc. all over the world

on caves and rocks using paint and charcoal. In Scott McCloud's, *Understanding Comics*, he theorizes that cartoons have been with us since those ancient times. He points to various paintings found along the side of pyramids and monuments that depict stories of daily trials that Egyptians farmers would go through. Greeks were also the one who implement the use of cartoons in their culture. However, Greeks present the situation of racism on their pottery. Beside that Japanese were the first to develop their own cartoons on a paper like substance which told continuous stories on scrolls. However people all over the world started drawing but they are unaware about the Ideal type of deformity which was first sketches by Leonardo da Vinci who is credited for inventing the caricature artistically of an individual. He used the concept "the ideal type of deformity" to understand the ideal beauty. As time progressed, the printing press enabled mass production and distribution of cartoons.

Invention of lithograph in 18th century allowed artists and painters to draw, sketch, paints textures better. Then in 19th century cartoonist started publishing their work in newspaper along with the development of various printing technologies and advancement of newspaper. The success of the political cartoon can be found when it is capable of persuading, appealing audience whereas development of printing press brought the cartoon to life.

Visual rhetoric refers to a large body of visual and material practices. While obvious, visual media include cartoons, photographs, posters, and digital imagery, the scope of visual rhetoric extends its reach from historical artifact to popular icon, architecture to cartography, interior design to public memorial. Roland Barthes, in his *The Rhetoric of the Image*, provides a conceptual framework for studying word and

image relations in cultural artifacts. This framework helps find out three different types of message from a photographed or designed image; Linguistic (words), Denotated message (the literal image) and Connotated message (symbolic meaning).

According to his concept, linguistic message functions in two ways; first, the anchorage text directs the reader towards the message and secondly, the relay message synchronizes both text and image to develop the intended understanding. Likewise, the denotated message provide the literal meaning of the image while the connotated or the symbolic image draws the contextual hidden message or the implied meaning of the image.

This research uses triangulation approach. That is both quantitative and qualitative approaches used whenever they are pertinent. Whereas, the quantitative approach is preferred for collection and presentation of data, its analysis employs the qualitative approach too. While analyzing and interpreting, it uses inductive reasoning. All the cartoons are being published from Nepal through print media. Purposive random sampling is done. With this, major 5 broad sheet dailies being published from Kathmandu are taken for the data collection. This study takes sample from the published dates of the above mentioned newspapers on the special occasions of the festivals mainly Dashain and Tihar. Thus, all the copies of the newspapers available from *Ghatasthapana* to *Purnima* (15 days) and *Kag Tihar* to *Bhai Tika* (5 days) will be collected for the study. For this study only the pages or the section allocated by the newspapers for cartoons will be searched. The newspapers under the study corpus include *Kantipur, Nagarik and Annapurna Post* in Nepali Language and *The Kathmandu Post, The Himalayan Times* and *Republica* in English language will be taken.

To analyze the rhetoric images in festivals cartoons, this study has been divided into three chapters. All the chapters concentrate on proving the hypothesis of the study. The first chapter presents the general introduction of this research including the background to the present study, views of the critics on the author, and his writing and an introductory outline of the present research. A theoretical guideline of the analysis has been mentioned in second chapter. In the same conclusion has been mentioned in the third chapter. The objective of this research is to present the general overview of subjects and characters being portrayed in cartoons in Nepali broadsheet dailies and analyze them through different perspectives. Connotation and Denotation will be used to find the meaning of the cartoons and ethos, pathos and logos of Aristotle will be used as a tool to further show three different perspective of the political cartoon.

This study analyzes rhetorical reading of cartoon images published in Nepali Daily Newspapers during the festival times of Dashin and Tihar for the year 2068 and 2069. The cartoons published have carried out the comic meaning by criticizing the overall socio-economic and cultural aspect of Nepalese life. Cartoons, visual mode of communication, are more powerful and forceful to bring new idea among readers. In this regard, Ramchandra Paudel says, "Visual mode of communication is more forceful and effective than the verbal mode because the viewer can easily and instantly receive, however partially, the visual meaning of an image" (1). The study further aims to explore the ways social and cultural values get portrayed in the print media during these special occasions. An analytical study on these cartoons is rarely been carried on in Nepal. Thus, this study attempts to find out how and on what subjects are cartoons being made in Nepal during the festival times.

Chapter II

Theoretical Concept of Visual Rhetoric

According to Corbett and Connors, rhetoric is "the art or the discipline that deals with the use of discourse, either spoken or written, to inform or persuade or motivate an audience, whether that audience is made up of one person or a group of persons" (1). Simply put, rhetoric is persuasive speech or writing. Visual rhetoric can have a variety of meanings. It can refer to the visual objects or artifacts that a rhetor generates for communication. As per Foss, it also can refer to the theoretical and empirical study of visual data; that is, it is the analysis of the symbolic and communicative aspects of visual artifacts that goes beyond pure aesthetics (143). Rhetoric is persuasive discourse that communicates primarily through visual means and tends to be more symbolic, rather than literal, in nature. It still leaves one wondering whether visual rhetoric is patently different from verbal rhetoric and whether it shares elements with its verbal counterpart.

Some scholars of rhetoric have argued that the two are fundamentally different. It has generally been understood that verbal communication (i.e. language) has syntax, whereas visual communication (i.e. images) does not. Moreover Messaris states that language is propositional in nature and can make claims about reality; images are merely presentational and are "uninflected representation" (34). From these presuppositions, we are to conclude that language can make arguments; images cannot. Images can only convey or evoke emotions because of their presumed symbolic qualities, and they cannot tell stories because of their lack of syntax. Verbal rhetoric can evoke emotions and has symbolic elements, such as metaphor and synecdoche. In fact, Lakoff and Johnson state that cognitive researchers have shown that all of our language is symbolic in nature (65).

We speak in metaphor in everyday conversation. For instance, we often ascribe human qualities to inanimate objects, such as speaking of chairs and tables as having *legs*, and we ascribe directions to our emotional and mental states, such as saying that ones' mood is *down*. It may not be the case that visuals do not have syntax or are able to tell stories; they just have a different syntax. As per Danjoux it is probably more apt to say that visual materials—political cartoons, advertisements, flyers or photographs—are incomplete narratives that require that audience to piece the story together (23). We just need to understand *how* visual materials convey meaning and stories and to develop ways to analyze visual materials.

Many tropes and modes of persuasion that apply to verbal rhetoric can also be applied to visual rhetoric. For example, the tropes of metaphor, hyperbole, synecdoche/metonymy and allusion can be easily conveyed visually. For some arguments, these tropes may even be better conveyed visually rather than verbally. In regard to the modes of persuasion, it is too facile to think that images can only appeal to emotions (pathos), but it could also be possible that visual rhetoric can appeal to reason (logos) and the rhetor's ethics or character (ethos).

Undoubtedly, there are analytical strategies that are unique to visual materials. First, analyzing the physical aspects of images (e.g. photos, drawings, symbols, cartoons, etc.) is an important element. These physical aspects can include the colors that are used. Colors have cultural associations, but we must keep in mind that color associations differ across societies and even across social groups within a society. In Nepal (and some other countries), the color red is associated with a number of things. In terms of gender, it is associated with girls, hence the persistent colored-coded marketing of women's clothing

and accessories for girls. White is often associated with certain emotions and states of being, including peace, calmness, sadness, purity, trust, loyalty and wisdom. The surrounding elements can help one decipher the meaning conveyed by the colors used in a visual artifact. Second, it is important to determine the relationship between the images and any accompanying text, including whether the text is the headline or in captions. Does the image need the text in order to tell its story or make its argument? Additionally, it may be beneficial to address the physical characteristics of the text, such as the color, and size and type of font used. Last, Morris presents us with the issue of juxtaposition; the ways in which these various elements are placed on the plane (e.g. the page or computer screen) in relation to each other considering how these various elements are juxtaposed to one another (7).

Additionally, kairos is a useful rhetorical concept to take into consideration. In classical rhetoric, time is considered an important component. However, it is the "time" in terms of how we normally think of time, that is, chronological, objective time (or *chronos*): the time of day, yesterday, today and tomorrow. Crowley and Hawhee state that "time" that is interpretive, subjective, which is called *kairos,* i.e. the rhetorical situation (7). Kairos is not about duration, but about a certain kind of time, which is temporal, spatial and opportune. It is about seizing the right rhetorical moment; a speaker or writer must apprehend and assess kairos in order to address his or her audience effectively. In regard to analysis, this means considering the historical, political and social context from which the artifact emerged. It also means considering the values and interests of the potential audience and the rhetor; gauging power dynamics among groups; and understanding who is making what argument and why.

Once these individual elements are sorted through, there are overall issues questions to consider: What is the narrative or argument here? What emotions are evoked by this image or photo, or by these words? These, and possibly other questions, can help one determine the function, or purpose, of the artifact in question; this includes both intentional and unintentional meanings. We must keep in mind that a rhetor cannot completely control how audiences might interpret his/her visual artifact.

Visual rhetoric can be defined as the speech created by the layout, despite of the content and the articles in a printed newspaper. In essence, it is the non-verbal communication that is determinate by the choice of the elements which are going to compound the visual details of the page. In the printed editions – and among of 500 years of technical developments – the visual rhetoric became an important part of the speech: even helping to determinate the position of a specific newspaper on the market. It is also possible to identify two distinct types of rhetoric: one related to the graphical choices (as the fonts, the paper, the images, etc.) and another one, a bit more sophisticated, which emerges by the internal organization on the page, creating figures of speech and playing with the reader.

Hurlburt wrote that the process of design is a bit more than a mere arrangement of the elements inside a blank page (92). That can be translating as a tip: a good newspaper design is absolutely relate to the skills and to the ability in combining the principles of visual communication. Paul Rand mentions that "Visual communications of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful" (126)

Aumont believes there are three functions that graphic images perform: symbolic, epistemic and aesthetic (17). Symbolic means that the image stands for, or represents, something else. Barnard says "The something else might be a god, an idea, or a cultural value" (13). Epistemic images are those that convey information about the world and its contents.

> The nature of the information communicated by an epistemic image can vary enormously and Amount includes road maps, landscapes, and portraits among his examples" The visual rhetoric applied to the graphic design deals especially with the third group. Aesthetic images are those intended to please the spectator or to produce in the spectator specific sensations (13).

This function cannot be disconnected from the idea of art: the image aiming to produce some aesthetic effect. The art works and even the advertisement are normally dealing with these concepts. In the newspapers, it could not be so explicit, but it is also present and, to achieve the best results, must be intentional. However, the theory is not enough to assure a good result. Bonsiepe further clarifies:

> Obviously, theory and practice are different. Theories are not directly applicable to practice, and practice is not an application of a theory. The relationship between these two fields is more complex and makes mutual instrumentalisation prohibitive. Theory needs to avoid the danger of abstractness and head for the purported lower levels of practice. Practice, in turn, must not isolate itself in contingency and one-sided directness. (4)

Base on this assertion, it is clear that the process of construct a layout could not be just accidental. It is necessary to consider the mix of art – in the meaning of creativity – and the technical rules, but the main focus is keep in mind that the design is an intentional process. It means to deal with a sort of possibilities able to promote the reading, to hierarchies, coordinate, emphasize and, in a deep analyses, even to dissimulate the information. With this in mind, to understand the graphic speech or the visual rhetoric inside the newspaper design, it is necessary also consider the evolution of the media in general. However, the basis of modern design theory and the principles of almost all ideas of modern design implemented in the last 50 years were described at the end of the 20th decade by the Parisian printer Alfred Tolmer, in a book sold out named *Mise En Page: The Theory and Practice of Lay-Out* he gives the following idea:

> As walk on an acrobatic line, the art of layout is the art of equilibrium. However, it cannot be express as simply as a mathematical calculation. The artist stays in equilibrium using an umbrella or a stick, not with the mathematical formulas. The sense of stability, the right or the wrong way to do things, the volume of air necessary for breathing, the most satisfactory way to combine the elements in a theatrical scene, a page of a book, a poster - all these things are, essentially, a matter of sensitivity. (62)

The word Rhetoric derives from Greek rhètotikè, 'the art of speaking', and it overlaps in modern English with 'oratory', a word of Latin origin that denotes skills in public speaking. According to Richards "Its classical origins help to define it as an 'art of using language to persuade or influence' and its 'body of rules'. Rhetoric is not only a

term we might apply to the speech or writing, it also connotes an 'art' in which one can be trained" (3). Some of the first theoretical observations regarding the rhetoric are credited to Socrates around the century 5th BC. Kennedy mentions "Some concept of rhetoric, under different names, can be found in many ancient societies. In Egypt and China, for example, as in Greece, practical handbooks were written to advise the reader how to become an effective speaker" (5).

The discipline has the studies of Aristotle as one of its more influential documentation and the following observations are mainly taking his fundaments as guidance. The main observations of Aristotle are compiled in the book *Rhetoric*, a compilation of lectures given over forty years (c.367–323). The philosopher introduced the concept of rhetoric as art, and spread this knowledge in the ancient Greece. Richards says "The idea that persuasive speech and writing can be theorized as an art, a body of rules, is represented in the handbooks that thrived in fifth – and fourth-century BC Athens and in first-century BC Rome" (3). For Aristotle, the speech is more than a simple arrangement of sentences and can be more successful if executed by the ones who know deeply the rules for play with words. He gives his view "It is clear, then, that rhetorical study, in its strict sense, is concerned with the modes of persuasion" (5). And the persuasion is the characteristic that he defines as art. "The modes of persuasion are the only true constituents of the art: everything else is merely accessory" (3).

Ethos, Pathos and Logos

The Aristotelian studies locate the source of the credibility and consequent persuasion in three distinct areas of the speech: ethos, pathos and logos as mentioned by Sloane: "some are in the character [ethos], and some in disposing the listener in some way [pathos], and some in the argument [logos] itself, by showing or seeming to show something"(477). Ethos is related to the previous position, the current ideology and the position of the speaker. Zhu connects the speaker and content "The speaker has to create his own credibility; he has to maintain a moral linkage between himself and his content" (13). The ethos is responsible to the first empathy between the public and the speaker and creates the initial credibility that inspires the audience to follow the speech. According to Richards' definition, is "the mild or calm emotions that an orator enacts, often at the start of a speech, in order to affect an audience's impression of this or her trustworthy character" (180).

The pathos is related to the use of the emotions to persuade, aiming to create sympathy or the identification of the public with the speaker. According to Gross and Walzer "Aristotle, in sum, considers pathos as a physically embodied, psychologically compulsive will-to-act - a state that has a sort of rationality, or a dynamic that is loosely describable as a counterpart to the 'syllogistic' process of inference and response in propositional reasoning" (81). Also, Richards mentions that pathos "refers both to strong emotions such as anger or pity, and the techniques used for their arousal, usually at the end of a speech" (184).

The last area is logos, which Aristotle relates with the rational contents of the speech. It is also can be interpreted as the rational plea, connected to the verbal structure of the arguments, the part of the speech that aims to prove a point. Sloane gives his

verdict on logos as "Logos is an element of persuasion, which is discovered or worked up, an artistic means of influencing an audience – persuasion based on 'truth or apparent truth" (477).

Taking all of it into consideration, it is possible to say that the efficiency of a speech – oral or even visual, as it will be discussed in the next section – does not depend of one element isolated. Enos and Agnew claim "The art of rhetoric is, in part, the intelligent selection of the sources in each area (ethos, pathos, logos) for a particular subject"(73). And it is not just the addition of elements in a pre-structured way. It is related to the context, the verisimilitude, the emotions, the content, the organization and can be considered, in the end, as an artistic expression.

In rhetorical scholarship, the table of patterns was literally understood as a toolbox for orators. When planning a speech or presentation, orators of Cicero's times selected the appropriate figures from this source depending on the topic they were talking about. For example, for Joost, Buchmüller, and Biegel topic of high pathos like peace and war, nation, or passion demanded patterns of high potential for emotional arousal like metaphor, climax, or exclamation.(3)

Visual Rhetoric

The achievement of this desirable persuasion – and influence – is commonly associated to the politic sphere, but the applicability of the rhetorical tools is not limited to this circle. It was around the 70's that the images are introduced to the scope of the rhetoric. At first, the photography started to be observed under the possibility of being analyzed as a medium which contain a speech. Television, movies and advertisements also were

putting under the rhetorical evaluation along of the years, but even nowadays, the literature around the layout of the newspapers as a rhetorical speech is insipient.

According to Foss, in 1970, during the National Conference on Rhetoric, convened by the Speech Communication Association, the participants were encouraged to expand the studies of the rhetoric to fields that were not normally covered by the discipline. As a result of the call, "[t]he participants went on to suggest that a rhetorical perspective 'may be applied to any human act, process, product, or artifact' that 'may formulate, sustain, or modify attention, perceptions, attitudes, or behavior'"(141). It was the opening of a window for new horizons, were the visual aspects were immediately took into consideration.

The well named *Encyclopedia of Rhetoric* by Sloane does not offer a specific entry for visual rhetoric. The topic is discussed inside the "*Modern Arrangement*". However, since the first definition of the entry is clear that the visual approach can be considered one of the rhetorical fields: "Arrangement concerns how parts of a text (whether spoken, written, or visual) can be defined, how they can be related to each other in a hierarchy, and how they can be ordered so that an audience experiences them in a certain sequence or configuration" (53). Specific to the visual rhetoric, the observations are related to the "disposition of static parts, rather than the sequencing of effects in time, becomes salient in the creation and interpretation of visuals such as illustrations, photographs, diagrams, emblems, drawings, or computer screens" (58).

The description allows a further investigation on the scope of visual rhetoric, and mainly, the definitions points to the understanding of the visual appeals and its influences on the viewers. According to Hill and Helmers, "In these types of studies, scholars

analyze the ways in which culturally shared values and assumptions are utilized in persuasive communication, and how these shared values and assumptions influence viewers' responses to mass produced images" (26). However, it is necessary to keep in mind that the concept of rhetoric is not related to every visual object, as same it is not referring to every amount of the words. The speech – oral or visual – depends on the organization and the internal structure, and must have the clear intention of communicate an idea. Foss says that there are three factors for being visual rhetoric "In other words, three markers must be evident for a visual image to qualify as visual rhetoric. The image must be symbolic, involve human intervention, and be presented to an audience for the purpose of communicating with that audience" (144).

Transposing this concept to the newspapers design, two assertions immediately emerged. First, that the visual project of the newspapers – the pre-defined patterns for fonts, columns, image stile, lines, spaces, etc. – constitutes itself in a programed rhetoric. Second, that all the pages intend an internal organization, but not all of them uses the rhetoric elements to construct an internal speech. The rhetoric which emerges from the page organization – when it is observed as a whole, as an image – must be intentional.

Hill and Helmers offered a comparison that can be adapted to turn easier to understand the importance of the visual rhetoric (27). They remember that in the traditional rhetoric, the situations are normally complexes, and involve commonly more than one speaker, working to convince an audience about one specific point of view. "In many of these situations, the audience is faced with a bewildering array of elements to consider – elements that may include statistics, charts and graphs, anecdotes and other narratives, items of physical evidence, and abstract ethical and philosophical arguments"

(27). During the speech, each one of these elements plays a different role in order to convince the audience. In the newspapers it is the same. In the composition of the layout, the designer must display wisely all the elements available in order to catch the attention of the reader and sell the history that are being telling.

Each of these elements can be potentially important to create the image of the page. In this regard Campbell and Huxman opine "Visual rhetoric is pervasive, in part, because it is powerful. Visual messages are volatile, eliciting positive and negative responses simultaneously. The familiar expressions 'Seeing is believing' and 'A picture is worth a thousand words' capture their high ethos appeal" (263). They can change the relation between the information and the receptor, creating a stronger impression and, as the traditional rhetoric phases, touching the target group through logos, ethos, and pathos. According to Hill and Helmers, "But a full theoretical treatment of visual persuasion will involve not only identifying individual variables that appear to strengthen visual appeals in certain situations, but also attempts to explicate the processes by which images exert their rhetorical influences" (26).

In the actual context, the visual language acquires a volume of significance without precedents. Almost all of the communication processes are based on the images and less only on the speech. As per Campbell and Huxman "Visual messages are pervasive and threaten to eclipse the influence of the spoken and written word in the twenty-first century" (263). The convergence of the communication leads to an integration of features and even the traditional media based on the oral tradition (as the radio, for example) is now receiving the addition of textual, iconographical and visual information (through digital stations or internet based broadcast, etc.). This emphasis on

the visual confirms the importance of the design. Also, as already discussed, the layout can drive the audience attention and even go further: "Images invite viewers to draw their own conclusions; they do no argue explicitly" (265).

However, sometimes there is not just one meaning and it is possible to interpret the visual rhetoric images of the newspaper in different ways. Inside the rhetorical studies, some special structures are deeply detailed and can help on the images interpretation: they are the figures of rhetoric, also known as the figures of speech. Richards further states "This is a generic term for all figurative language, for linguistic effects which involve either a substitution of one word for another that affects meaning (tropes), or a change in syntactic structure for emphasis or ornament (figure of speech or scheme)" (183).

The following section will detail some of the principal figures from the traditional rhetoric and create their parallel to the visual speech. The concepts will receive the addition of practical samples, collected randomly among newspapers with the intention to clarify the theoretical explanations. And they are exactly it: samples. Some of them could be integrated to more than one item, but the intention is just reveal the main idea – or one of the ideas – implicit on the page. The possibility of diverse interpretation is open and it is not an isolated challenge: as Campbell and Huxman state that "The ambiguity of visual rhetoric also means that it can produce an excess of meaning" (266).

Rhetoric figures

Dyer states that the definition of the rhetorical figures can be specified as "the art of fake speech" (159). It goes into two levels of language: proper and figurative and the rhetorical figures play the role of managing the transposition between the two levels and

open unlimited possibilities to the creativity. Quinn writes, "The figuring of speech reveals to us the apparently limitless plasticity of language itself" (2). Also the rhetorical figures can be specified transgressions to the normal language, a violation to the denotative expectations. Dyer further states "The violations could be against the 'normal' use of language or the norms of logic, morality, social rules, and physical reality" (160).

Corbett and Connors provide several definitions for the figures of rhetoric, mainly pointing to the unusual configurations or variations of the regular order and structure of the sentences of the speech. However, in the classical rhetoric, the figures of rhetoric are originally divided in trope and schemes (22). The first category is related to the differentiated usage of the words, in a deviation of the literal senses in the way that they are positioned or combined in a sentence. The schemes are related to the grammatical abstractions and intentional changes. As per Zhang "Schemes comprised the figures that arranged words into schematized patterns of foregrounded regularity of form, syntactic or phonetic"(87).

To summarize, the figures of rhetoric are responsible to break the linearity of the speech, changing the rhythm and stimulating the audience. E. F McQuarrie and Phillips give their view "When a speaker adds a figure to a persuasive message, the audience should infer that the speaker judges the audience to be insightful and able to comprehend the figure's meaning" (44). In the newspapers design, this invitation could be even more provocative: the reader has to participate of the process interpreting the message and getting the hidden significance that is behind the disposition of the elements. Whereas it does not mean that the design could be ambiguous: as same as in the oral speech, the figures of rhetoric have a specific function.

For this reason, the use of rhetorical figures to construct the speech must be moderated. The excess of them could have the undesirable effect of to make the audience lost. They give the opinion that "If a speaker uses [figures] sparingly and only as occasion demands, they will serve as a seasoning to his style and increase its attractions. If, on the other hand, he strains after them overmuch, he will lose that very charm of variety which they confer" (44). The same principle can be translated to the graphic design: the figures of speech can provide the necessary emphasis to the message, but the addition of elements without parsimony will be prejudicial to the structure and the well understanding.

Chapter III

Portrayals of National Politics in Festival: A Rhetorical Analysis

The term cartoon has evolved over time. The original meaning was in fine art of the late Middle Ages and Renaissance, where it referred to a preparatory drawing for a piece of art, such as a painting or tapestry. In the 19th century, it came to refer to humorous illustrations in magazines and newspapers and in the early 20th century it was sometimes used to refer to comic strips in more modern usage, it commonly refers to animated programs for television and other motion picture media. In modern print media, a cartoon is a piece of art, usually humorous in intent. This usage dates from 1843 when *Punch Magazine* applied the term to satirical drawings in its   pages, particularly sketches by John Leech. We have the modern single panel cartoons or gag cartoons done by Charles Addams and moved to do syndicated comic strips. Also the editorial cartoons are found almost exclusively in news public cartoons and new websites, though they employ humor. They are more serious in tone, commonly using irony or satire. Comic strips, also known as cartoon strips in the United Kingdom, are found daily in newspapers worldwide and are usually a short stories of cartoon illustrations in sequence, though books with cartoons are usually reprints of newspaper cartoons.

So far, the oldest known picture cartoons were created of political leaders, in which the press found another means of attacking these corrupt leaders by using picture cartoons instead of writing against their acts. In popular print media carton is use to satire the daily activities. While analyzing the cartoon published in *Kantipur, Republica, Annapurna Post* and *Nagarik Daily* during festival time we can also find certain trace of socio-cultural and ideological reflection. Most of the cartoon used for the purpose of

advertisement is guided by public discourse and rhetoric. This study emphasizes the role of visual rhetoric and its discourse as one of the persuasion technique in advertising communication and it shows the usage of it on two different print advertisements one including social content. It covers the cartoon that has been published during the festival time so most of the cartoon is related to food habit and way of celebrating festival, however all the cartoons are concentrated on such matters.
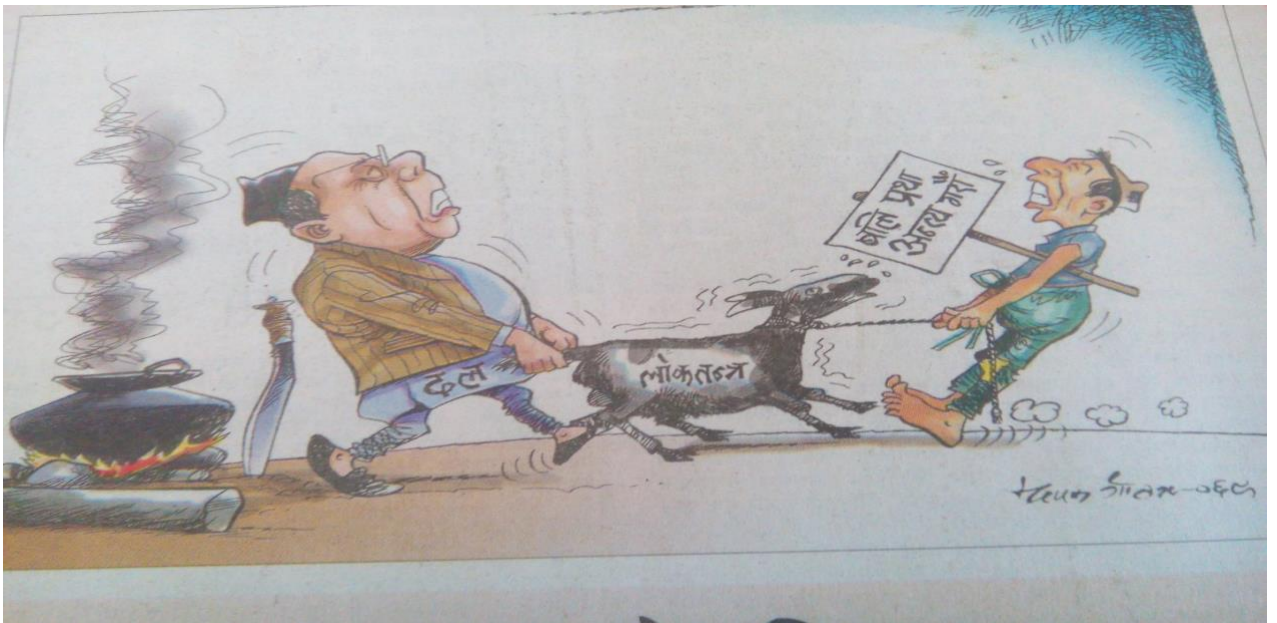
Kantipur Kartik 5, 2069

Denotation:

There are two persons in the above image and both are trying hard to keep the goat with themselves. The fat person also has got fire, *Khukuri* and a pot; perhaps for cooking the meat of the goat after killing it. *Loktantra* is written in goat's body while the fat man is named as *Dal* meaning party. The lean person is trying as hard as he can to take the goat; we can assume that if the lean person manages to take the goat he will keep it safe while the fat man will sacrifice it.

Connotation:

Though at first we think it is struggle between the wealthy and poor person for keeping of the goat, the goat itself has been portrayed as democracy. The politician is trying to get hold of democracy so that he can destroy it while the other person can be assumed as the representation of Nepalese Citizen is trying to save democracy from the hands of the politician.

Ethos:

This cartoon targets the Nepali citizens as the main audiences. The people have long been promised their freedom but in real sense the democracy itself has been in danger, facing the risk from political parties who seem to be less concerned and responsible in saving it. Secondly, since it also satires the political party, the other prominent audience are the political leaders.

Pathos:

The cartoonist is pointing towards the political leaders who are trying to take democracy back to the state of nothingness while we people are fighting to keep it intact. It has been shown that they have no intention whatsoever to keep democracy alive. All they are wanting to do is to think for themselves and work for their better future ignoring the wish of public.

Logos:

This cartoon has mainly conveyed three messages. The text shows the conflict between Nepali citizens and Political Parties where the democracy is in danger. The people want to save it while the political parties are trying to keep it in danger. The implicit meaning is drawn by this cartoon relating to the cultural artifact and rituals

Nepalese celebrate during their Dashain festival. During the Dashain, Nepalese sacrifice goats in the name of god. Likewise, the meaning is equated as political parties are going to sacrifice democracy for their personal benefits, which actually seems to be against the people's will.

Conclusion:

Dashain as a context of celebration, the cartoonist, wants to show that political leaders are celebrating democracy to fulfill their personal benefits like one celebrates Dashain festival by sacrificing a goat's life.

Kantipur Ashoj 23, 2068

Denotation:

In the above picture there is a person giving his blessing to the other person on the occasion of Dashain festival as the *Tika* and *Jamara* are there in front of the person. The person on the picture is an elderly person and the person receiving blessings is shown to

be Dr. Baburam Bhattarai with his wife Hishila Yami shown in the side as well. As is the ritual of this festival it is a guardian giving advice to Dr. Bhattarai blessing him to be very lucky and advising him not to change his sayings.

Connotation:

Because Dr. Baburam Bhattarai changed his words time and again while being prime minister this cartoon satirically shows him to be receiving blessing from his elders. This is not only the case of Dr. Bhattarai but most of the politicians say one thing and do another thing. They change their views and ideas and change their saying themselves. Every politician must be given such blessing and advice so that they do not change their views and ideas continuously. While going to their respective districts, the leaders tell them that they would do various development works in the region but the following years they do not do any development activities except developing their power and money only.

Ethos:

This cartoon targets the politicians as the main audiences. The politicians have been lying people and they change their sayings as per their convenience which has caused hatred and disbelief towards the politicians. For gaining the trust and belief the politicians are encouraged to tell truth and work for the people.

Pathos:

This cartoon was created by Vatsayayan from Kantipur Media. Batsayan is known to be senior most cartoonist of Nepal and he is popular for depicting cartoons in simple manner. His cartoons also portray the current affairs and the issues prevailing in Nepali

society. In this cartoon he is showing the political leader Dr. Baburam Bhattarai who has changed his statement time and again and uses him as a person to satire other political leaders as well.

Logos:

This cartoon has firstly shows that the people receive blessings from their elders in Dashain while receiving *tika.* Another message in this cartoon is for the political leaders and the parties to gain the trust of Nepalese citizen and not speak as they like in events and programs.

Conclusion:

The cartoonist wants to show that political leaders are not trustworthy and good enough to follow as an example. They should change their lifestyle and be committed towards their promises which will help them to become celebrated figure in public.

Kantipur Ashoj 24, 2068

Denotation:

We can see in the above picture that there is a person holding phone's receiver in his hand and giving answer to the person who has called. We can assume that the person is peon or clerk of the office by the image as he is seen carrying broom and cleaning the office. He answers to the query related to Office Head by saying that the head would return back after Dashain Festival. Again asked why he has come in the office he answers that he has come to the office as the Dashain Holidays are already over so he has come to the office while a person passes by.

Connotation:

This cartoon shows us the dual nature of the government offices as the Manager, Director or Senior of the office has not returned to office still after Dashain Holidays are already over the junior staff has come to the office because his holidays are over. While the seniors enjoy full festival in their home the juniors must be present in the office. This shows the domination of power and supremacy of the top officials over the clerks and assistants in the office especially the government offices as the top officials are mostly related to the politicians and power holders.

Ethos:

The government officials haven't been punctual in their office and they have been seen in being irresponsible in their duty towards the public. The public has been unable to get the service due to this. While the clerks have to come to office to work after the holidays are over, the superiors do not have to do the same. There has been double standard for different people in a single office.

Pathos:

The cartoonist of this picture attacks the current political system and the character of the political leaders and top officials through his cartoons. Cartoonist is concerned for the people who have been dominated by the upper class and sympathizes with them. He wants everyone to be treated on the same manner.

Logos:

The first message we receive from this cartoon is that every person should be equal in the eyes of law. While some staffs are in office during the festival, other staffs are still enjoying holiday. The junior staffs have to join office after finishing the holiday while the senior staffs are still in their refreshment time. Second message is for the government to take action against this sort of prevalence in the government and public organizations. Keeping a blind eye on these matters has only made the occurrence more frequent and continuous. Third message is for the audience to not remain silent in this issue and become aware of the situation so that the public can pressurize the government associations and organizations. When a common person sees these types of wrongdoing they must go to the respective agencies to complain.

Conclusion:

The cartoonist wants to show the current situation in the government office and organization of Nepal. It is a fact that the boss of the offices are not giving much service to the public and in various excuses they remain out of office and enjoy their time in mere entertainment then serving the people. There should be higher mechanism in such offices so this sort of practice can be eradicated.

Kantipur Ashoj 25, 2068

Denotation:

The above cartoon shows a traffic police reporting to his senior official about the bus. He must have been ordered to take action to the vehicle owners, Driver and assistant so he is in search of the bus. As he has been looking for the bus with too many passengers he is unable to see the bus as the bus is blocked from his view due to passengers hanging around on every side of the bus. He assures his senior that he will take action as soon as he sees the bus as he hasn't been able to see one till now.

Connotation:

During the festival period in Nepal, there are a lot of vehicles who carry overload of passengers and baggage. This has been a security concern because due to the extra

weight and load may vehicles have crashed and have fallen down from high altitudes due to the geographical condition of Nepal. The cartoon has satirized in the system of carrying many passengers in a single vehicle. It is also an irony that the traffic doesn't see the bus due to too many passengers in it. It can also be argued that the traffic must have been given a huge amount from the vehicle owners not to see the Bus.

Ethos:

This cartoon targets the common people as well the Nepal Police and Traffic as the main audiences. The traffic has been unable to use the control mechanism to stop the vehicles from disobeying the rules and regulations on the road. Instead they act as if they haven't seen the incident at all.

Pathos:

The cartoonist draws a cartoon with a traffic police looking and searching for the bus which he cannot see. He is here mking fun of the traffic personnel who are corrupt. He is also trying to make the public aware of the crowd during the time of festival in Nepal. The bus is nowhere to be seen as it has been concealed by the people who are on the bus.

Logos:

The first message we receive from this cartoon is that every person should be equal in the eyes of law. While some of the staffs are in office during the festival, others are still enjoying holiday. Second message is for the government to take action against this sort of prevalence in the government and public organizations. Third message is for the audience to not remain silent in this issue and become aware of the situation so that the public can pressurize the government associations and organizations.

Conclusion:

The cartoonist wants to show the current situation in the government office and organization of Nepal. It is a fact that the boss of the offices are not giving much service to the public and in various excuses they remain out of office and enjoy their time in mere entertainment then serving the people. There should be higher mechanism in such offices so this sort of practice can be eradicated.

Kantipur Kartik 9, 2068

Denotation:

Here in this cartoon we can see that the police officials have gone for a raid during the Dashain/Tihar festival for the illegal sales of items prohibited during the festival. The police personnel have taken firecrackers from the shop and kept it in a bag.

Another official comes and says that the senior has asked him to bring matches in the raid along with the firecrackers.

Connotation:

In the festival period especially during Tihar there is sale of firecrackers which affects the safety of the people. There have been many cases where the firecrackers have caused serious injuries to people specially the children. The government has been ineffective to take strong measures against it and the cartoon shows that even though the police are raiding a shop selling firecrackers that is for their own personal use as the head has asked for matches too means that he is giving it to someone for burning firecrackers.

Ethos:

This cartoon targets the security personnel, customers and shopkeepers as the main audiences and the common people in general. The security personnel have been serving the top officials instead of the citizens, while the shopkeepers are illegally selling firecrackers. This also exposes them as the alliance for corruption in Nepal during these periods and they are not taking proper action to stop these actions from happening at all. Instead they are following the orders which have come from their seniors.

Pathos:

The cartoonist has shown police officials in their duty taking firecrackers from a shop as the shopkeeper is looking. He is showing the veiled nature of the security personnel who instead of stopping the sale of firecracker is serving his superior official for getting some of it to his home.

Logos:

The message we receive from this cartoon is to back away from buying explosives and firecrackers during the festival. Likewise, there is a clear message for the police officials to make the city safe and secure and not act only on their behalf only.

Conclusion:

The cartoonist wants to show that the festival season is not always only fun and entertainment but there are also certain risks and security hazards. Nepalese people should be careful to celebrate the festival in peaceful and risk-free manner. The easily availability of the explosives during the festival doesn't mean public needs to buy it and risk of injuries.

Rebublica Kartik 2, 2069

Denotation:

Here we can see that there is a person who is at first running after a goat to catch it and the caption tells us that it was Dashain then as it is a thing of the past but later he is

running from the goat and the goat is chasing him with the caption Dashain now which means that the cartoonist is analyzing the current situation.

Connotation:

While in past the goats were easily available and the cost was less the people were chasing goats or they were in pursuit of purchasing goats for the Dashain festival. But now, the price of the goat have sky-rocketed so even when the goat is available and there are various places to buy it, the people are afraid of the price as they cannot afford it. It is not only the goat but price of every items needed in the festival is increasing rapidly. Though there are poor people in the country the price is never decreased; instead it is increased at every possible opportunity. If there is increase in government salary, if there in increase in petroleum products, if there are continuous *Nepal Bandh* and strikes the prices of the daily food items are increased but they do not come to the original price later. During the festivals the price rise is even more which has led people to fear the festivals.

Ethos:

This cartoon is showing the condition of the public in general as the person who used to go for buying goat in the past is now running from the goat himself as it has become too much expensive and he is now not being able to afford it.

Pathos:

The cartoonist tries to uncover the truth of how expensive things have become in the modern times. As shown in the cartoon, while people could have gone after things

they desired and bought them easily in the past now buying an item has been very difficult for the people now. Especially the cartoonist is feeling sorry for the poor and middle class people.

Logos:

The message we receive from this cartoon is to look after ourselves before buying things and enjoying it. Now everything is expensive and lavish so we need to back away from those things which are less important instead of running after them and focus on the important and daily essential items.
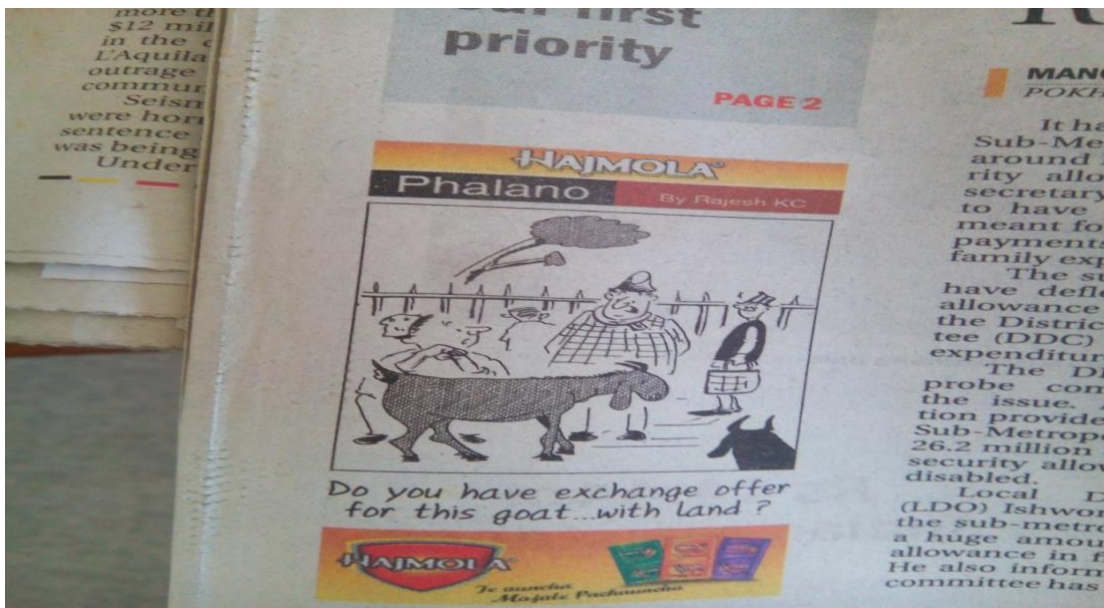
Republica Kartik 3, 2069

Denotation:

In this image the cartoonist Rajesh KC has shown a person to be selling a goat while another person comes to buy the goat. The person who has come to buy the goat

asks the seller if the goat can be exchanged with the land that he has while there is a passerby who looks towards them carrying a suitcase.

Connotation:

In this cartoon we can see that the normal people are fed up with the price hike of the goat during the festivals. Every festival the price of the goat goes up and people have to buy it as it is a custom and tradition to sacrifice a goat during Dashain. The price of the goat has increased so much that the person is also ready to afford some piece of land to acquire the goat. We can assume that the onlooker carrying a briefcase must also have come to buy a goat with a briefcase of money in his hand. Though it is funny that the person must ask for exchange offer of land with goat, it is seriously getting very much tough and out of hand for the people with small source of income. They should buy goat for social prestige and Hindu culture on one hand while the price is getting more and more high which has caused them to panic.

Ethos:

This cartoon targets the people who are selling and buying needed things in Dashain. The people are exhausted with their pursuit of clothes, meat, sweets and other things required to celebrate festivals. They are compelled to go out of their way to afford the things to celebrate our festivals.

Logos:

The message we receive from this cartoon is to use our budget wisely. We should only buy the things we need and should take care of it. The sellers should not increase

price during the festivals as it hampers the daily life of common people who cannot pay for the required materials.

Republica Kartik 12, 2069

Denotation:

This cartoon by Rajesh K.C. was published in *Republica Daily* on Kartik 12, 2069. As is the tradition in Hindu community the elder person which can be assumed as the father of the family is giving blessing to his son. The son is receiving *Tika, Jamara* along with the blessings. The elder person gives blessings to the younger one saying that he should not be an MP (Member of Parliament) and may god help him in not becoming one. The other members of the family are looking as they are waiting for their turn to receive *Tika* and blessings as well.

Connotation:

In Nepal, the politicians are defamed and they have very notorious reputation. There has been quite negative attitude towards the political leaders, other politicians and

the cadres. The person who becomes Prime Minister, Minister of MP is almost certain to lose his credentials furthermore as he/she doesn't do anything while remaining in the post. Barring a few candidates, Nepal has been very unlucky in the case of getting good and visionary political leaders. In the period where there have been 601 MPs, there were people who were charged of corruption, murder and many other notorious activities. This is the reason the cartoonist gives us the message in the form of blessing that being an MP may not be the best thing.

Ethos:

This cartoon targets the common people as well as the political representatives. It is trying to show that being Member of Parliament in Nepal is not worthy and it is better to refrain from such endeavors and live a simple life instead.

Pathos:

The cartoonist is making fun of the political leaders, especially the MPs as there are 601 MPs in Nepal. Mr. KC is presenting us the mentality of the common people's view regarding the political leaders and people with authority as a whole

Logos:

Anyone can be Member of Parliament with some influence with the leaders of parties so many of them are seen in negative light. The common people are used to their failures in doing something good for country time and again. The message for the public is to do good deeds instead of salivating for post and power. If we do good work, then we will be recognized well, otherwise even being a powerful person is not worthy at all.

Nagarik Kartik 13, 2069

Denotation:

The above cartoon is taken from *Nagarik Daily* published on Kartik 13, 2069. In the image we can see four faces presumably of Pushpa Kamal Dahal 'Prachanda', Sushil Koirala, Jhalanath Khanal and Bijay Kumar Gacchadar. These are the top leaders of the four political parties and they have received Tika in the Dasahain festival.

Connotation:

In the cartoon we can see that every political leader has a letter engraved in the *tika* which is when combined together becomes '*Satta Swartha*' meaning lust of power and chair amongst themselves. In Nepal the politics has become a medium for gaining power and money for the leaders themselves. They do not think of the Nepalese people but are always thinking about how to get the power and the chair of the Prime Minister.

Every now and then there is a change in the government and there is chance of change in ministry as soon as the power sharing is not as per the condition of the leaders.

Ethos:

This cartoon targets the leaders of the political parties who only bend towards the chair of Prime Minister. They only have power in their mind as shown in the cartoon. Every political leader is targeting the position as a minister in government rarther than helping the public.

Pathos:

The cartoonist is making fun of the four political leaders who are in power. They are only looking after how to save their government and how to capture power instead of working in development sector.

Logos:

The message from this cartoon is to look after the main objective of a political party and its' leaders. They must work towards building a nation and should not only be focused on getting power and chair. The people who are in power have duty and obligation towards the citizens and the people of the country to help them achieve their targets and goals as well.

Annapurna Post Kartik 1, 2069

Denotation:

In the above cartoon published on *Annapurna Post Daily* by Basu Chhitiz dated Kartik 1, 2069 we can see that there is an old person who is trying to give opinion on which card game to play. He first of all says that all should agree on playing marriage, then says that there should be agreement on playing Paplu and again changes his mind as says that everyone should agree to play Jute Patti. The players are sweating and angry because he isn't giving a single decision but is giving various options without any fixed idea.

Connotation:

Playing cards is one of the aspects of Dashain festival. People enjoy with their friends and relatives in Dashain and Tihar by playing different games of cards in these occasions. Here again the cartoonist has presented the top leaders who are unable to reach an agreement on which game of cards to play. Nepalese people have seen this sort of

things time and again as political leaders always hold meetings to reach agreements on various subjects but they never reach an agreement because they are not fixed in their own ideas themselves. When they are not certain of their own issues and decisions there is no chance that they are able to get an agreement with other people who must have the same sort of thinking. Like this the cartoonist has highlighted the political leader's indecision which has led Nepal to very fragile state.

Ethos:

This cartoon also targets the leaders of the political parties who cannot agree on a single term at all. They are bent on their own ideology but also change their views time and again which makes it difficult to make an agreement.

Pathos:

The cartoonist is making fun of the political leaers who do not agree on common idea and instead change their views continuously. The people who matter the most are the ones who have not been able to deliver as shown by the cartoonist.

Logos:

The message from this cartoon is to make sure that the political leaders have taken the right path for the country. The political leaders must take responsibility not only as a single person but they must work as a team for the betterment of the country.

Overall analysis of the cartoons project how festival is uses by politician and common people. These cartoons not only project the situation but also highlight the discourse what comes after. It creates both critical discourse as well as funny situation.

Chapter IV

Cartoons as Means to Show Social, Cultural and Political Situation in Nepal

This study illustrates present systems of mass communication that project cartoon to create discourse on the contemporary subject matters such as politics, social issues or economic issues etc. In the context of Nepali print media values of cartoon is projected according to discourse. Some cartoons are highly emphasized due to its' political strength. Cartoon which shows people receiving *Tika* and *Jamara* that is included in this study is important as it gives us insight on the unity and cultural strength of Nepalese people; values of cartoon is confined by critical discourse. Cartoons has passed the trend of entertainment only, political cartoons most especially, are used to call to order, enlighten, criticize issues ravaging the country, encourage, praise etc.

We can find power, logic, management, tact and wisdom in addition to the attitude of editor and writer in the cartoon. Cartoon projects emotions of political leaders, problems of people like price increasing. In the same way, it also projects naturalization in division of politics and culture of labor; evaluating the status of time versus men; identification of festival. In fact, dominant discourses of Nepalese cartoon indirectly raise values that reinforce traditional system of celebrating festival. The Republic of Nepal opens up the opportunities for all to participate in different modern arenas and in recent years, the number people are in different discourses has increased. Despite all these changes in Nepalese society, cartoon generally has been used to represent bad outputs of politics. Therefore, there are contradictions between print media image "cartoon" and society. Consequently, the media, in particular, should present the real status and role of to project economic, social as well cultural situation of the nation or society.

So far this research work has been able to explain that language use brought the need to converse and communicate also that humorous pieces are designed mostly to evoke laughter. Editorial cartoons known as political cartoons are used to satirize the society and bring back sanctity to every house in the society. Meanwhile, Critical Discourse Analysis studies the way social power abuse; dominance and inequality are enacted, reproduced and resisted by text and talk in the society.

In short, the political cartoons which appear in the national dailies of Nepal such as *Kantipur National Daily, Republica Daily, Annapurna Post* and *Nagarik Daily* newspaper projects socio-economic, cultural and religious circumstance of the nation. It is different from verbal communication, talk, conversation, a formal treatment of a subject in speech or writing, a unit of text used by linguists for the analysis of linguistic phenomena. This definition simply implies that rhetoric cuts across every facet of human life and existence because it is the language in use. And the political cartoons have not only given fun and entertainment to people; it has shown that in a very humorous and funny subject there might be some serious and noteworthy issues to be noted. It has challenged the political leaders to change their way for the betterment of the Nepalese people and the country Nepal as a whole.

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