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Universal and Culturally Specific Features and Linguistic Peculiarities of the Political Cartoon in the Arabic and French Languages

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Abstract. The article discusses the universal and culturally-specific features and linguistic means of the political cartoon in the Arabic and French languages. Political cartoon is a universal tool for political dialogue between government and society, a reflection or reaction of society to a certain political event, series of events, or a person of national or world level. The goals and objectives of political cartoon, its mechanism of influence on the addressee, and its genre identity have a common tradition and common components. The study of the phenomenon of a political cartoon in various linguistic cultures is an area of relevant multidisciplinary research, primarily because the author's creative principle at the level of text and drawing interacts in the political cartoon with tradition and its genre framework, producing a capacious multilayer creolized text, the decoding of which requires from the addressee the presence of linguistic, logical and extralinguistic (primarily political and historical) presuppositions and the skills to analyze it. The object of the proposed work is a modern political cartoon in Arabic and French. The subject of the research is structural, lexical-semantic, pragmatic and cultural-specific characteristics of the creolized text of a political cartoon in the Arabic and French languages. The purpose of the work is to identify universal and culturally specific features of a cartoon on a political leader or an event at the iconic and verbal level in each of the languages under consideration. For the first time in Russian linguistics the presented study carries out a comparative analysis of the political cartoon in the Arabic and French languages and describes its universal features and cultural-specific peculiarities.

Keywords: political cartoon, creolized text, verbal component, iconic component, language means, Arabic, French

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Универсальные и культурно-специфические черты и языковые особенности политической карикатуры на арабском и французском языках

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В предлагаемой статье обсуждаются универсальные и культурно-специфические черты и языковые особенности политической карикатуры на арабском и французском языках. Политическая карикатура является универсальным инструментом политического диалога власти и общества, отражением или реакцией социума на некое политическое событие, ряд событий или персону национального или мирового уровня. Цели и задачи политической карикатуры, механизм влияния на адресата, ее жанровое своеобразие имеют общую традицию и общие составляющие. Изучение феномена политической карикатуры в различных лингвокультурах представляет собой сферу актуальных мультидисциплинарных исследований прежде всего потому, что авторское креативное начало на уровне текста и рисунка взаимодействует в политической карикатуре с традицией и ее жанровыми рамками, продуцируя емкий по объему многослойный креолизованный текст, декодирование которого требует от адресата наличия языковой, логической и экстралингвистической (прежде всего политической и исторической) пресуппозиций и навыков его анализа. Объект предлагаемой работы — современная политическая карикатура на арабском и французском языках. Предметом исследования являются структурные, лексико-семантические, прагматические и культурно-специфические характеристики креолизованного текста политической карикатуры на арабском и французском языках. Цель работы — выявить универсальные и культурно-специфические черты карикатуры на политического лидера или событие на иконическом и вербальном уровне на каждом из рассматриваемых языков. В представленном исследовании впервые в российской лингвистике был проведен сопоставительный анализ политической карикатуры на арабском и французском языках и описаны ее универсальные черты и культурно-специфические особенности.

Ключевые слова: политическая карикатура, креолизованный текст, вербальный компонент, иконический компонент, языковые средства, арабский язык, французский язык

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Introduction

A political cartoon is, first of all, a creolized text, a type of text that has become an integral part of modern communication. A distinctive feature of a creolized text is the inclusion in it of semiotic codes, which increases its communicative viability.

Speaking about a political cartoon, it should be noted that the comic effect is achieved only in the synthesis of the iconic and verbal components.

In the modern world, there is a globalization rapprochement of the traditions of the political cartoon belonging to various civilizations.

Modern world political cartoons are usually printed on special editorials of newspapers or on dedicated pages for newspaper comics. Internet cartoons, including flash animation, have become widespread. In the context of globalization and the inclusion of periodicals in different languages in the general media space, political cartoons in a foreign language are becoming more accessible to the reader. An important issue of the publication of a cartoon is connected with the translation of its text and the emerging problem of the adequacy and completeness of its translation.

The following set of topics is characteristic of contemporary political cartoon: a political leader as a person, a political leader and his policy; economic reforms; election campaign; military conflicts; shadow politics and economics; reputation of the country; domestic policy of the state.

For a correct and complete perception of the author's intention in the political caricature, it is necessary to have certain presuppositions, i.e. linguistic, political, extralinguistic and logical.

Currently, several countries have institutions that document political cartoons, such as the Center for the Study of Political Graphics in the USA and the British Cartoon Archive. The importance that a political cartoon has in contemporary political discourse is confirmed by the fact that the Pulitzer Prize for Editorial Cartooning and the Press Gazette's Cartoonist of the Year Prize were awarded in Britain.

Nevertheless, we can observe the existence of cultural-specific difference between the Arab and French political cartoons:

1. French political cartoon has a long history in line with the development of European political cartoons; for Arab countries, a political cartoon is a relatively new phenomenon that sprang to life in the Middle East as a product of the expansion of the Ottoman Empire to the Arab East;

2. The main components of the French political cartoon are: theme, characters, problems, technique of execution — subsequent development of a combination of visual and textual humor/grotesque; Arab political humor has literary roots, as the tradition of visual genres did not exist for religious reasons;

3. Arab political cartoon is rapidly gaining popularity, while in France political cartoons have their own special place in the system of genres of political discourse.

Methodology

The theoretical basis of the study was the work devoted to: semiotics of the text and cognitive science: (R. Bart [1], M.M. Bakhtin [2], U. Eco [3],

Yu.M. Lotman [4], Yu.S. Stepanov [5], I.A. Sternin [6], A. Vezhbitskaya [7]); creolized text as a special sign system with an integrative communicative effect (E.E. Anisimova [8], A.A. Bernatskaya [9], T.G. Matulevich [10], Yu.A. Sorokin and E.F. Tarasov [11], M.B. Voroshilova [12]); national-specific problems in communication (R.A. Lulu and S.N. H. Alkaff [13], V.A. Maslova [14]; E.A. Selivanova [15]; V.I. Shakhovsky, Yu.A. Sorokin and I.V. Tomasheva [16], E.M. Vereshchagin and V.G. Kostomarov [17]).

The material for this study was cartoons with a textual component in Arabic and French on political (national and world) leaders and political events. The volume of the studied material is 60 units of creolized text of a political caricature (30 in Arabic and 30 in French). The cartoons were selected by continuous sampling from the Arab and French media (newspapers), thematic blogs and websites. The problems of the cartoons under consideration include the following topics:

- 1) political leader;
- 2) election campaign;
- 3) domestic policy (reforms, unpopular decisions of statesmen);
- 4) foreign policy and international relations;
- 5) shadow foreign and domestic policy and economics.

Universal and Culturally Specific Features of a Political Cartoon in Arabic and French

The phenomenon of political cartoon undoubtedly has a universal beginning in nature. The analysis of topics, means of expression, the representation of verbal and iconic components on the material of the considered cartoons can be presented in the following form:

Universal Features of a Political Cartoon

According to the results of the study, the universal features of the political cartoon can be:

1. The theme of the drawings, presented by criticism of the foreign and domestic policies of a country and its leaders; satire on the aggressive course of foreign policy of world elite countries.

2. A small amount of the text component of the political caricature or its absence: the volume of the text component of the political caricature is from 1 to 30 words; the average length of an Arabic cartoon is 11.8 words; in French — 11.4 words.

3. The active use of color, which may have a traditional semantic content and play a precedent role.

4. The use of signatures and headings as elements of a cartoon.

5. Font variation.

6. Precedent images of various types.

7. Presentation of the text in the form of a monologue and dialogue.

8. The absence of synonyms, antonyms, homonyms (one example is noted), cohyponyms and hyperonyms in syntagmatic use, which, for example, is characteristic of a literary text.

9. Use of symbols of different levels.

10. Appeal to female images.

The analysis of the examined cartoons shows that, along with universal features characteristic of political caricature as a creolized text of political discourse, we can talk about a number of distinctive features.

Theme. The material presented for analysis is a series of cartoons selected by the method of continuous sampling from newspapers, magazines and the Internet, and is affiliated with the chief editor and/or author of the cartoon. Their topic is a political leader, foreign and domestic policy of the state. The model of representation of a political leader is universal: a caricature offers a concrete action for discussion, decision or speech of a politician; assessment of the state's domestic or foreign policy under the leadership of a particular leader or commentary on the current political, historical and socio-economic situation.

The main distinguishing feature of the studied Arab and French cartoons was a large number of texts that were not explicitly associated with the figure of the President of France, the main theme of these cartoons is criticism of the socio-economic situation in the country. In Arabic cartoons, the connection of the text with a specific political leader is expressed explicitly.

Colour. Another feature of the cartoons in Arabic is the strongly pronounced connection of the verbal component with the semiotic color code; it can be traced in 14% of the cartoons considered. The black and white version of the cartoons, which is traditional for this genre of creolized text, is more characteristic of the French caricature. Arabic cartoons, which historically come close to comics, are usually presented in multicolor form, some of them made in the tradition of a well-drawn multicolor watercolor painting.

Font variation and the presence of several text levels. The French caricature is characterized by the use of several font variation options in one creolized text, for example, highlighting certain words or letters in red, using a bold version for headings in separate words, using different font types, scaling a font of the same type. For the Arabic verbal component, font variation is less characteristic. An important difference between the Arabic text of the caricature is the use of signatures in it, mainly on the objects and attributes of the political leader.

Precedent images. In general, the principle of applying precedent images at the level of text, drawing and their hybrid use (drawing + text) is a universal feature for the Arabic and French cartoons. The national-cultural component of precedence makes the caricature incomprehensible for those recipients who are not able to decode the applied national or regional precedent phenomena (onyms

or mentioned events), however, it allows realizing the author's intention in introducing the historical background into the cartoon, indicating the place of the event, the event's assessment by the author.

Symbols of different levels. Political cartoon, as well as a political poster, frequently uses symbolism, first of all, as a way of compact information input. We consider a national cultural difference as the frequency of use of regional symbols in the Arabic cartoon; in the French caricature, world symbols are more common.

Appeal to female images. The national-cultural specificity of the political cartoon in French implies the use of female images in the meaning of «strong woman», «equal or stronger partner» and «politician». In the Arabic cartoon, we noted such meanings as «homeland», «revolution as a relationship with a specific leader», «mother».

Peculiarities of the use of language tools. During the study of the texts of the political cartoons in Arabic and French, a number of features were noted:

- the use of religious and dialect vocabulary in the Arabic caricature;
- numerous facts of non-observance of the norm of addressing a high-ranking official, which, apparently, is connected with the author's intention to ridicule a political leader as a figure, a politician who has failed to conduct his policy and an assessment of a political event;
- the tendency to use complete sentences in Arabic.

Grammatical Features of the Text of the Cartoon in the Arabic Language

The creolized text of a political cartoon is a combination of two inhomogeneous parts: the iconic and verbal components; the verbal component of the cartoon can be analyzed as a text according to the following criteria:

- 1) formal structure;
- 2) content structure;
- 3) compliance with the text;
- 4) use of expressive language means.

The traditional division into language levels allows us to consider the text of a political cartoon in Arabic and French from the point of view of using the grammatical and lexical means of the languages in question.

The main results of the study are proposed in Tables 1, 2, 3, 4, 5.

Under the analysis of grammatical textual means, we understand the consideration of cases of compliance and violation of inflectional norms, the use of incomplete, complete, complex and complicated sentences, the use of multi-level organization of the text component of a specific cartoon (the presence of an inscription, signature, remarks, monologue, etc.) and punctuation marks, violation of punctuation.

Table 1 / Таблица 1

**Grammatical features of the text of the cartoon in the Arabic language /
Грамматические особенности текста карикатуры на арабском языке**

Nº	Signatures/inscriptions	Complete sentences (complete thought)	Incomplete sentences	?!	.../...!	!/!!	?	Punctuation and its violation	Colloquial language and dialectisms at the level of morphology
1	1	3	0	1	0/0	1/0	0	skipping full stop (1)	dialect form of the demonstrative adjective ده - هذا dialect spelling of the proper name – Egypt مصر - ماسر
2	1	2	0	0	0/0	0/0	0	skipping full stop (2)	dialect form of pronoun أحنا - نحن
3	1 vowel mark	4	1	0	0/0	0/0	0	skipping full stop (5)	0
4	0	1	0	0	0/1	1/0	0	skipping full stop (1)	dialect form of the noun combined with conjugated pronoun يديك - ايديك
5	3	1	0	0	1/0	0/0	0	0	replacement of the dual number with the plural جزري
6	1	4	2	0	4/0	0/1	0	skipping full stop (1)	dialectal form of negation in front of a noun ليس- مش dialect spelling of a noun حبيبي - هبيبي and a verb حاطط - ما طط
7	6	1	0	0	0/0	0/0	0	skipping full stop (1)	0
8	2 vowel mark	1	2	0	0/0	0/0	0	0	0
9	0	2	0	0	0/0	0/0	0	skipping exclamation mark (1) skipping full stop (1)	0
10	0	0	1	0	0/0	0/0	0	skipping exclamation mark (1)	0
11	2 vowel mark	6	0	0	4/1	0/0	0	skipping full stop (1)	0
12	0	3	0	0	1/0	0/0	0	skipping full stop (1)	dialect spelling of the negative form of the verb لم يتوظف - متوظفش

Continuation of the table 1

№	Signatures/ inscriptions	Complete sentences (complete thought)	Incomplete sentences	?!	.../...!	!/?	?	Punctuation and its violation	Colloquial language and dialectisms at the level of morphology
13	0	2	0	0	0/0	0/0	0	skipping full stop (2)	0
14	2	0	0	0	0/0	0/0	0	0	0
15	0	2	0	0	1/1	0/0	0	0	dialect spelling of a noun مرة — مره
16	4	2	0	0	0/0	0/0	0	skipping exclamation mark (1) skipping full stop (1)	dialect form of a pronoun إنتوا — أنتم and an adverb كفايا — كفاية
17	20 vowel mark	1	0	0	2/0	0/0	0	0	dialect form of a pronoun أحنا — نحن and an adjective فقرا — فقراء
18	2	2	0	0	1/0	1/0	0	0	dialect form of a verb تحيني — بتحيني and an adverb حتى — حتى
19	0	5	1	0	2/0	0/2	0	0	dialect form of a pronoun نتوما — أنتما and a verb أرحل — نرحل
20	2	2	0	0	1/0	0/0	0	skipping full stop (1)	dialect spelling of the negative form of the verb ما — تستغرب لا تستغربش dialect form of the demonstrative adjective ده — هذا dialectal form of negation in front of a noun ليس — مش
21	0	1	0	0	0/0	0/0	0	skipping full stop (1)	dialect spelling of a noun with a demonstrative adjective هذه الأيام — اليومين دول
22	1	2	0	1	1/0	0/0	0	0	dialect form of personal pronoun هو — هو dialect form of a relative adjective الذي — الي
23	0	2	1	0	0/0	0/1	0	skipping full stop (2)	dialect spelling of the negative form of the verb متأخذش — تأخذ لا dialect spelling of the future tense of the verb سوف ألغي — هالغي

End of the table 1

Nº	Signatures/ inscriptions	Complete sentences (complete thought)	Incomplete sentences	?!	.../...!	!/!!	?	Punctuation and its violation	Colloquial language and dialectisms at the level of morphology
24	0	6	0	0	5/0	1/0	0	skipping full stop (1)	0
25	4	0	0	0	0/0	0/0	0	0	0
26	1	0	1	0	0/0	0/0	0	skipping ellipses (1)	0
27	0	2	0	0	2/0	0/0	0	0	0
28	1	2	0	0	2/0	0/0	0	0	0
29	2	0	0	0	0/0	0/0	0	0	0
30	3	0	0	0	0/0	0/0	0	0	0

Table 2 / Таблица 2

Text structure of cartoons in Arabic / Структура текста карикатур на арабском языке

	Monologue	Dialogue	Polylogue	Signature/ no text/author's comment
Arabic cartoon	16	6	1	7
	54%	23%		23%

Thus, at the morphological level of the cartoon in Arabic, the grammatical norms of the classical Arabic language are not observed, we noted numerous facts of the use of morphological dialect forms, for example:

1. future tense of the verb in the Egyptian dialect morphological form هالغى;
2. Egyptian dialect form of the pronoun أحنا ;
3. Egyptian dialect form of the adjective فقرا and others.

In most cases, violation of the grammar norm is explained by the dialect division of the Arabic language. The Egyptian dialect is spoken and written by authors and potential readers of the cartoon, for example, the tendency to the loss of the dual number and its replacement by the plural: جزري.

Syrian cartoons do not give violations of the grammar of dialect genesis, because the Syrian dialect of the Arabic language is as close as possible to the literary Arabic language.

The grammatical features at the level of the combination of words in the Arabic creolized text of the cartoon have a tendency towards complete sentences (ratio 61:18), where 18 are incomplete sentences. A significant number of cartoons in Arabic are organized as a monologue (ratio 16:7), where 16 are monological cartoons (see Table 2).

The language levels adjacent to the grammar (for example, punctuation) demonstrate deviations from the norm, which can be divided into two groups of phenomena:

- 1) related to the characteristics of the cartoon as a genre;
- 2) violation of etiquette norms.

Violations of textual punctuation norms include a skipping point, the use of a combination of punctuation expressing emotions, for example, ?!, !!, ???, etc. It should be noted that the punctuation of the Arabic language, which is currently not standardized, is not clearly codified in the field of punctuation within a sentence, especially in complex sentences with compound and subordinate conjunctions in which a comma is not placed. For instance:

إنت قارفني ف عيشتي... رغيغ العيش رغيغ العيش!.. بلاش اقولك كل بسكوييت عشان قديمة... يا أخي كل كرواسان..كل باتيه..كل دانيش يا جاه

In the text fragments of the political cartoon in Arabic, the finished thought is not formed by dots or commas that would indicate the boundaries of a simple or complex sentence. We also noted variations in spelling ellipsis.

All the above linguistic facts/phenomena can be explained by the expressiveness, brevity, dialogic nature of the political cartoon, and its satirical character, i.e. they are qualitative features of a political cartoon as a genre of political discourse.

Grammatical Features of the Text of the Cartoon in the French Language

A similar study was conducted on the material of the French language, the main results of which we presented in table 3.

Table 3 / Таблица 3

Grammatical features of the text of the cartoon in the French language /
Грамматические особенности текста карикатуры на французском языке

№	Signatures/inscriptions	Complete sentences (complete thought)	Incomplete sentences	?!	.../...!	!/?!	?	Punctuation and its violation	Grammar mistakes	Colloquial language and dialectisms at the level of morphology
31	0	1	0	0	2/0	1/0	0	0	0	0
32	1	1	1	0	0/0	1/0	0	skipping full stop (1)	0	0
33	1	2	0	0	2/0	3/0	0	0	0	colloquial construction <i>mais là</i> ; colloquial construction skipping the first part of the negation <i>j'en peux plus</i>
34	1	1	1	0	1/0	0/0	1 (3)	0	0	0
35	1	0	1	0	0/0	1/0	0	0	0	0
36	2	2	0	0	3/0	0/0	0	0	replacement by the infinitive of the past participle form <i>j'ai accélérer — j'ai accéléré</i>	colloquial form <i>on a hésité</i>
37	1	2	0	0	1/0	0/1	0	0	0	0

Continuation of the table 3

Nº	Signatures/ inscriptions	Complete sentences (complete thought)	Incomplete sentences	?!	.../...!	!//	?	Punctuation and its violation	Grammar mistakes	Colloquial language and dialectisms at the level of morphology
38	1	3	0	0	0/0	2/0	1	0	0	0
39	3	0	0	0	0/0	0/0	0	0	0	0
40	2	1	0	0	1/0	1/0	0	0	use of the preposition in the place of the full verb <i>Tout le monde à son talon d'Achille — Tout le monde a son talon d'Achille</i>	0
41	1	2	0	0	2/0	2/0	0	0	0	0
42	1	0	0	0	0/0	0/0	0	skipping exclamation mark	0	0
43	5	1	1	0	0/0	0/0	0	0	0	0
44	2	1	1	0	0/0	0/0	0	0	0	0
45	3	0	0	0	2/0	1/0	0	0	0	0
46	1	0	1	0	0/0	1/0	0	0	wrong use of accent aigu instead of accent grave <i>...nous mène... — ...nous mène...</i>	0
47	1	0	0	0	0/0	0/0	0	0	0	0
48	1	1	0	0	1/0	0/0	0	0	0	use of personal pronoun <i>tu</i> with the imperative verb <i>gardes</i>
49	3	1	1	0	1/1	1/0	0	0	0	colloquial use of <i>parémia p'tain de merde</i>
50	1	0	1	0	0/0	1/0	0	0	0	colloquial use of <i>c'est</i> in the middle of the sentence
51	4	0	0	0	0/0	2/1	0	0	0	0
52	0	2	1	0	1/0	0/2	0	0	0	0
53	1	2	0	0	2/0	1/0	1	0	0	colloquial use of the verb <i>bossier</i> instead of <i>travailler</i> ; colloquial form <i>on peut</i>
54	1	0	1	0	0/0	1/0	0	0	0	0
55	0	1	0	0	0/0	0/0	0	0	mistake in spelling of personal pronoun in stressed form <i>Môa — Moi</i>	use of a contracted form of functional words (<i>je</i>) and notional words (<i>je</i>); skipping the verb <i>être</i> ; colloquial form <i>on vote</i>
56	0	0	0	0	0/0	0/0	0	0	0	0
57	1	1	0	0	1/0	1/0	0	0	0	0

End of the table 3

№	Signatures/ inscriptions	Complete sentences (complete thought)	Incomplete sentences	?!	.../...!	!/!!	?	Punctuation and its violation	Grammar mistakes	Colloquial language and dialectisms at the level of morphology
58	2	0	0	0	0/0	0/0	0	0	0	0
59	3	0	0	0	1/0	0/0	0	skipping full stop (1)	skipping accent aigu <i>ausrerité</i> — <i>austérité</i>	0
60	1	1	0	0	1/0	1/0	0	0	0	0

Table 4 / Таблица 4

**Text structure of cartoons in French /
Структура текста карикатур на французском языке**

	Monologue	Dialogue	Polylogue	Signature/ no text/author's comment
French cartoon	15 50%	7	0	8 27%
		23%		

In contrast to the Arabic language in the cartoons studied, in French we fix a number of grammatical errors, which can be interpreted as:

- intentional, decoding of which is simple enough for the reader, for example:
 - grammar mistake — misuse of accent aigu in place of accent grave — *méne*;
 - grammar mistake in writing a personal pronoun in the stressed form — *môa*.

Both errors indicate the low social status of the heroes of the cartoons.

- also intentional, but decoding of which is difficult for the reader:

- grammar mistake: replacing the past participle form *accélééré* by the infinitive *accélérer*. This mistake indicates the low educational level of the official, who, choosing between his own income and the reduction in the number of teachers, chooses the potential deterioration in the situation with education in France;

- grammar mistake: use of the preposition *à* in place of the full verb *avoir* in the 3rd person singular form of the present tense *a*, can be explained as additional attention to the vulnerability of the president due to the homonymous use of the preposition of the direction;

- grammar mistake: skipping accent aigu in the lexical unit *austerité*, can be perceived as an additional touch to tough saving measures (= there wasn't enough paint for accent aigu in the new signboard).

Colloquial constructions, which were recorded in the text of cartoons in French, can also be considered as the deviation from grammar norms:

- construction *mais là* is used as a sign of informal communication between the President of France and the Chancellor of Germany at dinner, where they discuss the problem of the economic crisis in Greece;

- the form *on a hésité* confirms the low educational level of the official;

- excessive use of the personal pronoun *tu* with the verb in the form of the imperative mood *gardes* indicates informal communication between the presidents of the Russian Federation and the USA;

➤ using of *c'est* turnover in the middle of the sentence to increase the impact on the average person in the dialogue;

➤ the use of the contracted form of functional words (*le*) and notional words (*je*), the omission of the verb to be (*c'normal*), the colloquial form (*on vote*) are used as the speech characteristic of the hero of the cartoon — an ordinary Frenchman.

The grammatical features at the level of the combination of words in the French creolized text of the cartoon can be described as the dominance of complete sentences over incomplete ones (ratio 20:10). A significant number of cartoons in French are presented as a monologue (see table 4).

Punctuation variation of French cartoons differs from Arab cartoons — in a French cartoon a signature can be framed by an exclamation mark, but in Arabic it cannot; scarcer are the cases of the use of ellipsis, a combination of exclamation and question marks, duplication of the exclamation mark compared to the cartoon in Arabic.

The Use of Lexical Means in the Text of the Cartoons in the Arabic And French Languages

The choice of lexical and paremiological means of the languages in question is dictated by the need to implement the author's intention. An analysis of the main features of the use of vocabulary of the Arabic and French languages is presented in table 5.

Table 5 / Таблица 5

The use of lexical means in the text of the cartoon in the Arabic and French languages /
Использование лексических средств в тексте карикатуры на арабском и французском языках

Lexical means	Cartoon in Arabic	Cartoon in French
	example	example
polysemic units	معاك بياض	fou soutient
obscene vocabulary	هالغي امه	bouffon con p'tain de merde, fait chier putain bosser démerdez-vous
barbarisms	مان	stop
paronyms/ quasi-paronyms	قاعدة قعدة	–
slogans	–	Vive la France liberté, égalité, fraternité
political clichés	الإنقلاب سلطة الدولة العميقة اقتصاد متدهور العسكر حكم فقر+ فساد+غلاء النظام السوري ارتفاع الدولار ارتفاع فواتير الكهرباء رفع اسعار المواصلات رفع الدعم مراقب عربي	baisser mon salaire, supprimer des postes de profs Hollande allège les charges Vive la France la politique de l'emploi échec économique liberté, égalité, fraternité, austérité, précatité, compétitivité le taux de pauvreté
interjections	الله بقي ايي	euh

End of the table 5

Lexical means	Cartoon in Arabic	Cartoon in French
onomatopoeia	–	piiiouuu, vrrrrr, tac tac tac vroooooom, bla bla bla hop là
paremiae	انا مش راكن القيل برة ولا هاطط طرطور على دماغي فلويس زي الرز من راقب الناس مات	troubler notre repos éternel ralentir mon train de vie garder les clefs du poulailler mettons les points sur les ! talon d'Achille je jeterai ma femme comme une vieille chaussette nous mène droit au mur la bourse ou la vie la langue de bois
religious vocabulary	اقسم بالله والله العظيم اقسم باللال	–
precedent vocabulary	شبر دار دار و زنقة زنقة شب صبح على مصر بجنيه افتح يا سمسم كل بسكويت افتكرني حتي في يوم الخميس السيسي مان	salade Greque Goulag liberté, égalité, fraternité s'il te plaît, dessine-moi un ...

The analysis of the vocabulary of political cartoon on the chosen material allows drawing the following main conclusions.

Firstly, the relatively small amount of the verbal component of the creolized text includes a variety of lexical and paremiological means, presented in Table 5.

Secondly, at the lexical level, it is possible to single out universal features of the use of lexical means and specific linguocultural features.

The communicative task of political caricature contains components of informativeness and minimality of volume, therefore, the author of the text component must express the content quite capaciously and figuratively. This determines a relatively small number of polysemic units in the studied texts.

Here are the examples from cartoons that use the polysemic lexical unit *le fou* and the polysemantic verb *soutenir*:

➤ *Syrie: la solution Poutine*

Tu gardes ton fou et je garde mon roi...

➤ *Présidentielle: Merkel soutient Sarko*

Hop là!

Cartoons in which the polysemantic words معاك and بياض are used can be an example from the Arabic language

The main purpose of choosing a polysemic unit is:

1) play on words on a verbal level;

2) correlation of one of the lexical-semantic options with the visual series to create a comic effect.

In the texts of the political cartoon considered, we noted a significant use of obscene vocabulary, which is defined by:

- 1) the task of verbal characterization of a cartoon character, for example, the president in anger — *p'tain de merde, fait chier*;
- 2) enhancing the imagery of the text — *bouffon*;
- 3) underlining informality of communication, for example, political leaders — *bosses*;
- 4) by using a more colloquial member of the synonymic series to «simplify» the hero's remark — *con* (âne, ballot, bête, crétin, dinde, imbécile etc.).

The use of neologisms-borrowings in the political cartoon does not contribute to the communicative task of maximizing the understanding of the text by a wide circle of readers, therefore, in the texts under study we noted only two examples of the use of barbarisms: *مان السيسي* (which is also a precedent visual image) and, as it seems to us, a lexical unit — the verb *stopper* — used for brevity.

With a view to attracting the attention of the addressee, the Arabic cartoon uses paronyms *قاعدة* and *قعدة*, the use of the lexical unit 'base' is justified by the iconic component and the political context, the choice of the word 'get-together' is part of a paronymic pair.

The political cartoon, following the political poster, frequently uses slogans, for example: *Vive la France* and *liberté, égalité, fraternité*, political clichés: the total number of uses is 13 (cartoons in French) and 16 (cartoons in Arabic).

The verbal component of the political cartoon contains a significant number of paremiae, which is typical for texts in both languages, for example:

➤ *troubler un repos éternel*

➤ *يا سمس افتح* — a spell that came from the Arabic tale «Ali Baba and the Forty Thieves».

Dialogue character of the cartoon involves the use of onomatopoeia and interjections in texts; we noted 3 cases of using interjections and 3 cases of onomatopoeia. The main goal is to convey the mood and volume of the text.

Political discourse is not free from the use of religious vocabulary, examples of which we see in Arabic texts: *والله العظيم* and *اقسم بالله*.

The emotional, manipulative, creative functions and the function of cultural memory initiate the use of precedent images and, as a result, precedent vocabulary, for example, GOULAG 'GULAG' and *شبيك لبيك*.

Conclusion

1) A comparative analysis of the Arab and French political cartoons revealed the presence of universal and culturally specific features of the subject of study. The most significant universals of the creolized text of a political cartoons are grammatical and lexical textual means.

2) At the grammatical level in the studied cartoons in Arabic, there are cases of deviation from the norm associated with the genre features of the cartoon, violation of etiquette norms and dialectic phenomena. In French, grammar mistakes in the text of a political cartoon can be characterized as intentional (with subsequent decoding by the addressee) and colloquial.

3) The peculiarity of the use of lexical means in the political cartoons of the languages in question is the use of obscene vocabulary, slogans, political clichés, and paremiae.

4) A distinctive feature of the organization of the text of a political cartoon is a dialogue and a monologue. The volume of the text component of the political cartoon is 1 — 30 words.

5) The specific features of the investigated cartoons are:

a) the Arabic cartoon is characterized by: use of signatures on the objects and attributes of the political leader; frequency use of supra-regional symbolism; female images are used in the meaning of homeland/revolution/mother; the use of religious and dialect vocabulary and the tendency to use full sentences;

b) the French cartoon is characterized by: font-frequency variation; the use of civilizational phenomena and world symbols; female images are used in the meaning of a strong woman/partner/politician; the use of obscene vocabulary for the speech characteristics of cartoon characters; preferential choice of a monologue in a cartoon; dominance of full sentences over incomplete ones.

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