A Critical Discourse Pragmatics Approach to Jocular Mockery as an Ideological Practice in USA 2020 Electoral Campaign Advertisements

A Dissertation
Submitted to the Council of the College of Education for Human Sciences,
University of Babylon in Partial Fulfillment of the Requirements for the Degree of
Doctor of Philosophy in Education / English Language / Linguistics

By

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July
2022 A.D.

Thul Hija
1443 A.H.

I seek refuge in Allah from the cursed Satan

In the name of Allah, the Compassionate, the Merciful

O ye who believe! Let not some men among you laugh at others: It may be that the (latter) are better than the (former): Nor let some women laugh at others: It may be that the (latter) are better than the (former): Nor defame nor be sarcastic to each other, nor call each other by (offensive) nicknames: Ill-seeming is a name connoting wickedness, (to be used of one) after he has believed: And those who do not desist are (indeed) doing wrong.

Allah Almighty has spoken the truth

(49:11)
Surah Al Hujurat (The Chambers)
(Abdullah Yusuf Ali, 2001: 1341-1342)

The Supervisor's Declaration

I certify that this dissertation, which is entitled "**A Critical Discourse Pragmatics Approach to Jocular Mockery as an Ideological Practice in USA 2020 Electoral Campaign Advertisements**", has been written by **Maha Lafta Marzook** under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English Language and Linguistics.
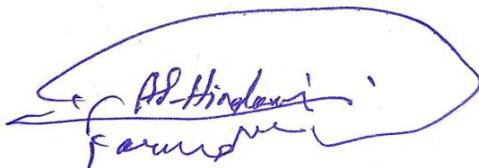
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Date: /   /2022

The Researcher's Declaration

I certify that this work is original

and has not been submitted previously in support of

any degree, qualification or course.

Maha L. Marzook Al-Mohammed

July 19th, 2022

Dedication

This dissertation is whole-heartedly dedicated to:

Imam Hussein (AS)

"To him who resides in Karbala...
To him who is mourned by the angels of heaven…"

My Parents

"I thank them for protecting me and showing me the difference between right and wrong, for being my very first coach and mentor, and for instilling in me the love for learning and education."

My Husband
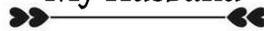
"I thank him for supporting my dreams no matter how big or small, for always wishing me the best happiness, and for giving me a family to be proud of."

Acknowledgements

In the name of Allah, the Compassionate, the Merciful. All praise and gratitude be to **Allah**, Lord of the Universe, for years of blessings and mercies since without Him, I would have never had the strength to finish this dissertation. Peace and prayers be upon **Prophet Mohammad** and his purified progeny. With deep gratitude, I would like to acknowledge the generous and caring people who have encouraged and supported me in the process of writing this dissertation.

First and foremost, I would like to express my sincere gratitude and limitless thanks to **Prof. Dr. Fareed Hameed Al-Hindawi**, my esteemed supervisor. He has shared his priceless time, knowledge, and guidance by overseeing my study with all his patience and wisdom during the delightful process of accomplishing this dissertation. Nothing could begin to pay tribute to the dedication, hard work, and the extent to which he has contributed to the rigor and depth of the past two years. Thanks go to him for teaching me so much more than simply curriculum – he has taught me life lessons that I will carry in my heart forever.

My gratitude also goes to **Asst. Prof. Dr. Riyadh Hatif Ubeid** (the Dean of the College of Education for Human Sciences), **Asst. Prof. Dr. Hussain Hameed Mayuuf** (the Head of the Department of English), and **Asst. Prof. Dr. Wafaa Mokhlos** (the Director of Postgraduate Studies) for their kind guidance during my years of study at the university. Special words of appreciation go out to all my respected professors during the Ph.D. course: **Prof. Dr. Riyadh Al-Ameedi**, **Prof. Dr. Hameed Al-Mas'udi**, **Prof. Dr. Salih Al-Mamoory**, **Prof. Dr. Ahmed Sahib Mubarak**, **Prof. Dr. Qassim Al-Tufail**, and **Prof. Dr. Qasim Al-Azzawi**. They have instilled in me the love for learning and the value of gaining knowledge.

I am deeply indebted to all my friends in the Ph.D. Language and Linguistics Program, particularly my companion **Daniah AbdulAmeer** for her valuable help and priceless friendship during my years of study. Special thanks also go to **Ahmed Emad** for the statistical analysis and **Haidar Ali** for the Arabic redactions. Besides, there are many more names without whose support this dissertation would not have been completed. To all of them, named or not, I offer my sincere thanks.

Finally, it is only fair that I confess I have found joy in the journey itself, not just in the end thereof.

Abstract

Admittedly, the power of political advertising does not lie in its serious and solemn language, but it is in fact hidden behind a mask of ideology-infested jocular mockery. Adopting a critical discourse pragmatics approach, the research sets to investigate the intertwining of multimodal jocular mock discourses with politically driven ideological tendencies to demonstrate both how such discourses are contextualized harmoniously across different modes of meaning, and how they are key to sustaining solidarity and rapport with voters during elections. The study attempts to fill a gap in the existing literature by focusing on jocular mockery as an ideological practice and the ways it subverts hegemonic power in electoral campaign advertisements. Accordingly, several questions are posed in search for answers, the most important of which include: (1) what are the basic procedural steps to a critical discourse pragmatics study of jocular mockery? (2) How is jocular mockery helpful in unmasking the hidden ideologies of presidential candidates? (3) What is the most tenacious discourse pragmatic strategy employed by jocular mockery in electoral campaign advertisements?

After a thorough sifting of the evidence concerning social semiotics, criticality theory, and discourse pragmatics, it was evident that jocular mockery is inherently influenced by all three strands of research and serves grandiosely as an ideological practice. On that account, the process of negotiating the multimodal import of jocular mockery in political advertising has paved the way to a newly constructed critical discourse pragmatics model, which is equipped to tackle meaning in all its modes. By critiquing the discourse pragmatic functions of jocular mockery, the ideological tendencies of the presidential candidates are unmasked and scrutinized to determine the rationale underlying the authoritative and convincing nature of jocose discourse. In light of the research questions, the proposed outcome of the study is hypothesized in several tentative statements, the most important of which are: (1) jocular mockery is an ideological practice that requires nuance, elegance, minutiae, and surprise craftsmanship, which may be deciphered through a six-step analysis; (2) by solidifying through repetition and weaponizing through stereotypes, jocular mockery is deemed helpful

in unmasking hidden ideologies; and (3) to sustain control and power on the opponent's ideologies, intertextuality is inseminated with pragmatic traps to effectuate jocular mockery in electoral campaign advertisements.

To ensure the precision and credibility of the study, several measures have been taken into consideration, as observed in the following steps: (1) surveying the relevant literature about the ideological practice of jocular mockery; (2) corroborating the multimodal nature of jocular mockery in the context of political advertising; (3) devising a critical discourse pragmatics model that tackles the multidimensionality of the data under scrutiny; (4) analyzing fifty samples of varying types of electoral campaign advertisements both qualitatively, via the developed model, and quantitatively, via descriptive and inferential statistics; and finally (5) testing the hypotheses and discussing the findings to arrive at compatible conclusions, which lead to fruitful recommendations.

Results of the analysis conclude that through the act of self-praise and other-humiliation, jocular mockery is deemed a double-edged sword that is routinely used by political campaign advertisements to maintain relationships of authority, power, and even hegemony with mass audiences. Significantly, the study uncovers that the strategically serious, yet functionally humorous, nature of jocular mockery in political advertising has pitched it as a solidarity-enhancing discourse pragmatic device that continues to play a pivotal role in dictating and reacting to major ideo-political issues in the social arena. The critical analysis of jocular mockery has revealed varying linguistic and social patterns and recoded several suggestions on what and how campaigners may achieve civil advertising, namely through recourse to the human values responsible for maintaining culturally conventionalized conduct and socially conventionalized order.

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List of Abbreviations

AD	Advertising Discourse
CA	Conversational Analysis
CCC	Culturally Conventionalized Conduct
CDA	Critical Discourse Analysis
CDPs	Critical Discourse Pragmatics
CDS	Critical Discourse Studies
CPs	Critical Pragmatics
DA	Discourse Analysis
DPs	Discourse Pragmatics
ECA	Electoral Campaign Advertisements
HV	Human Values
JD	Jocular Discourse
JM	Jocular Mockery
MCDPs	Multimodal Critical Discourse Pragmatics
MCDS	Multimodal Critical Discourse Studies
MD	Multimodal Discourse
MDA	Multimodal Discourse Analysis
MS	Multimodal Semiotics
P	Primary
PC	Persuasive Criteria
PD	Political Discourse
PF	Personal Functions
S	Secondary
SCO	Socially Conventionalized Order
SF	Social Functions

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CHAPTER ONE:
INTRODUCTION

1.1. Background to the Study

As the journey of a thousand miles begins with a single step, so does the journey of the present study, it begins with a single statement: "**If jocularity is indeed the embodiment of a non-serious style of interaction, then jocular mockery is basically the playful side of any ridicule, for it stresses the non-seriousness of verbal and non-verbal behavior.**" Significantly, the argument presented is unique in nature, precisely due to the politically-driven and ideologically-infested specimen of engineered jocular mockery taking the initiative as an ideological practice. Indeed, jocular mockery has long attracted the attention of scholars due to its importance in daily interactional discourse both within and across cultures. Nevertheless, there is still much forsaken territory to be covered, especially with regards to the way it has been employed in political contexts. Moreover, the focus of pragmatic studies has always been on the verbal aspects of jocular mockery, while the non-verbal aspects being unappreciated despite their significant role in the assignment of meaning. Accordingly, the current work sets itself the task of redressing this imbalance by elevating jocular mockery to a whole new level of linguistic analysis. The endeavor is thus two-folded: firstly to shed light on the overlooked ideological practice of jocular mockery and secondly to scrutinize the multimodal nature of jocular mockery from a critical discourse pragmatics perspective.

Generally acknowledged, there is little doubt concerning the fact that language is the most important means of human communication by which meaning is created. The mystery of language is that it is many things all in one: arbitrary, conventional, meaningful, productive, unique, communicative, dynamic, and most importantly, it is the identity of the speaker. Nonetheless, language is not exclusive in this respect since there are other resources for representing meaning including images, colors, and gestures. Pioneered by Carey Jewitt, **multimodality** is an approach to studying communication that incorporates both language-based and nonverbal communication (see Jewitt and Kress 2003; Jewitt 2009, 2012; Kress and Jewitt 2014; Jewitt et al. 2016). Case in point, the present study adopts a multimodal

outlook to the analysis of jocular mockery, whilst focusing on ideologies behind the text, image, and gesture.

Concisely, this dissertation tackles the way in which the multimodal language of jocular mockery acts as a humorous guise for more sinister and coercive campaigning techniques. The politically oriented ideological practice, triggered during the American 2020 race for presidency, is examined by building on methodological and analytical insights from **criticality**, **discourse pragmatics**, and **multimodality**. On account of the present study, they systematically integrate into a **Multimodal Critical Discourse Pragmatics**[1] approach. An integrated framework of this nature, although more complex, allows for more comprehensive insights into the divergence and interplay of meaning communication in the competitive context of political campaigning.

The focus of the study is on one particular jocular practice that may be observed across different languages and cultures. This non-serious language is what Michael Haugh terms '**jocular mockery**' (see Haugh 2010, 2011, 2014; Haugh & Bousfield 2012). The investigation of jocular mockery sets an eye on unveiling the multi-strategic methods by which humorous language operates. The veil of jocularity adds a special touch and allows for hidden intentions and messages to be dispersed in a friendly, yet cunning, tone. Accordingly, distinct samples of the popular campaign advertisements of the 2020 American Presidential race have been elected for scrutiny. A critique of such seemingly harmless political mockery may as well be a key move to identifying the discourse-generating intention of the pragmatic force, the discourse function, and also the audio-visual techniques employed in the nonverbal discourse. Previous studies on the topic (see section 1.9.2) almost always deal with naturally or spontaneously occurring jocular mockery, whereas this study presents an analysis of skillful and deliberately engineered jocular mockery.

Significantly, the most prominent personal political ideologies are put up for critique, namely **Trumpism** and **Bidenism**, which are inseminated in the American 2020 electoral campaign advertisements. Therefore, the study touches upon some of the conceptual tensions that underlie the study of political ideologies in general as well as the importance of **non-seriousness** in bringing about an interactional ideological practice that helps reinforce the core dynamics of power and control.

1.2. Rationale of the Study

The reasons for settling on a multimodal theme concerning jocular mockery as an ideological practice are numerous. In short, the following are key motives behind the choice of topic and the desire to work on data from American political advertising campaigns:

1. Expanding the definitional knowledge of jocular mockery as an ideological practice by exploring and analyzing instances of electoral campaign advertisements in order to evaluate its decisive role as a disempowering discourse pragmatic strategy.

2. Introducing the multimodal nature and role of critical linguistics in the analysis of advertising discourse, which is notoriously known to reflect power and authority through its persuasive techniques and cunning language.

3. Contributing to the expansion of discourse pragmatic studies by identifying the discourse analytic aspects that orchestrate with the pragmatic ones, namely those implicated in their interactional use of jocular mockery.

4. Acquainting readers with the two-faced discourse of jocular mockery, stressing on its engineered and predesigned language. In particular, the second face of jocular mockery is to be exposed for its true guise as an ideologically-driven practice that seeks to influence decisions and trap the target.

5. Clarifying the multimodal principles, strategies, and functions of jocular mockery through vigorous probes in political advertisements, due to genuine interest on the part of the researcher, as well as for their intriguingly effective impact in the communication process.

6. Bridging the gap and eliminating any paucity regarding the lack of research surrounding the multimodal nature of jocular mockery in swaying the outcome of national elections.

1.3. Statement of the Problem

This dissertation addresses some important dimensions of critical discourse pragmatics as a theory and methodology in the realm of linguistic research, in general, and in the political

context of advertising, in particular. Notably, the fruitful application of such cross-disciplinary fertilization on the topic of jocular mockery as an ideological practice is an unprecedented territory, which is worth the linguistic investigation. It should be noted that discourse pragmatic studies of meaning construction in political discourse are currently underrepresented in critical discourse studies. Indeed, pragmatic devices such as presupposition, implicature, insinuation, and allusion have all been recognized for their role in argumentation and ideological communication (see Wodak 2007). Moreover, semantic categories like metaphor, modality, and metonymy have similarly been analyzed as expressions of power and dominant ideology (e.g. Fairclough 1989; Fowler 1991; Reisigl & Wodak 2001). However, from the vantage point of discourse pragmatics, the analysis of an ideological practice such as jocular mockery in the political field has not received its due attention. This knowledge gap has motivated the present study to extend a critical linguistic overpass established chiefly to tackle jocular mockery from a discourse pragmatic vantage.

As a multimodal critical discourse pragmatics approach, it cannot be said that such a merger has taken place in previous studies. Although some critical analysts focus on multimodal texts and some multimodal analysts take a critical stance in their analysis, they are in the minority in both fields. Surprisingly, this is evident in spite of the increasingly important role of multimodal discourse in many social and political contexts, especially since the development of mass communication. Such lack of sufficient studies renders a linguistic void in critical multimodal studies in general and the discourse pragmatic type in particular.

In light of the aforementioned research gap, the present study makes an attempt to answer the following primary questions:

1. What are the basic procedural steps to a critical discourse pragmatics study of jocular mockery as an ideological practice in electoral campaign advertisements, and which tactic is primary in unearthing the latent elements of jocular mockery?

2. In accordance with the modes of meaning, how many jocular mockery principles are there, which of them are most frequently employed in electoral campaign advertisements, and do they play a role in the discourse pragmatic manifestation of jocular mockery?

3. In light of the multimodal nature of the study, are there any specified verbal and non-verbal criteria that help identify jocular mockery in electoral campaign advertisements, and which of the two is the dominant measure?

4. With regards to the persuasive criteria of jocular mockery, what persuasive appeal is highly resorted to in electoral campaign advertisements?

5. In light of the critical nature of the study, are there any specific criteria that help identify the ideological practice of jocular mockery in electoral campaign advertisements, and how is it useful in unmasking the hidden ideologies of presidential candidates?

6. What are the most common discourse pragmatic strategies used to ignite jocular mockery in electoral campaign advertisements, and which is most tenacious among them?

7. With regards to the personal functions of jocular mockery, which is more overriding: positive-self presentation or negative-other presentation?

8. With regards to the social functions of jocular mockery, which is more overriding: solidarity, hegemony, or authority?

9. How may electoral campaign advertisements be recoded to main culturally conventionalized conduct and socially conventionalized order?

10. Does the serious or non-serious use of jocular mockery in political campaign advertisements mitigate the power exercised?

11. As an ideological practice, how does the humorous nature of jocular mockery discourse inseminate with the seriousness of political advertising discourse?

12. Through recoding, how might the critical analysis raise awareness of the power manifested jocular mockery in political campaign advertisements?

1.4. The Hypotheses

This study is concerned with the phenomenon of jocular mockery and its designation as an ideological practice within the realm of political advertising. In association with the research

questions of the study, regarding the critical discourse pragmatic aspects of jocular mockery in electoral campaign advertisements, the following statements are hypothesized:

1. Jocular mockery, in its political advertising context, is an ideological practice that requires nuance, elegance, minutiae, and surprise craftsmanship, which may be deciphered through a six-step analysis: (1) identifying the medium, (2) capturing the manifest context, (3) identifying the modes, (4) characterizing the criteria, (5) analyzing the latent elements, and (6) conducting a critical evaluation. With regards to unearthing the latent elements of jocular mockery, the study relies mostly on the discourse pragmatic strategies.

2. Depending on mode of meaning, jocular mockery has several principles, which may be classified into five major groups: the linguistic, visual, aural, gestural, and spatial principles. Tentatively, the linguistic principle is hypothesized to play a gravid role in the discourse pragmatic manifestation of jocular mockery.

3. Jocular mockery is generated by means of its four characteristic criteria: the verbal, non-verbal, persuasive, and ideological. With regards to the former, the verbal criterion of exaggeration serves as the most dominant feature of jocular mockery in electoral campaign advertisements. Indeed, jocular mockery competence can be achieved mainly through the multimodality of verbal resources used to compose advertised messages.

4. As an appeal to reliability, honesty, and credibility, ethos is the type of persuasive appeal most restored to by electoral campaign advertisements in order to achieve the ideological practice of jocular mockery.

5. Several ideological practice criteria play a significant role in identifying hidden ideologies, manifested via jocular mockery in electoral campaign advertisements, namely: the candidate's personal ideology, the form of ideological propagation, and the (non)seriousness (stance) of the subject matter. By solidifying through repetition and weaponizing through stereotypes, jocular mockery is deemed helpful in unmasking hidden ideologies.

6. There are significant differences in the way opposing electoral campaigns employ jocular mockery in their advertisements, particularly in respect to the implemented discourse pragmatic strategies as well as the adopted modes of communication. To sustain control and power on the opponent's ideologies, intertextuality is inseminated with pragmatic traps to effectuate jocular mockery in electoral campaign advertisements.

7. Ineluctable discourse pragmatic functions are utilized in jocular mockery to serve the embedded attitudes and beliefs of the political campaigns. Negative-other presentation is the overriding function of jocular mockery on the personal level.

8. Tendencies resorting explicitly to fostering jocularity with implied intentions of manifesting mockery hint at authority being the overriding function of jocular mockery on the social level.

9. To maintain culturally conventionalized conduct and socially conventionalized order during electoral campaigns, there are several human values to be taken into consideration, which range from the civil, to the polite, to the courteous.

10. In political campaigning tracts, jocular mockery breaks the rule of non-seriousness and adopts veiled seriousness, which is advertised via a range of discourse pragmatic strategies that help mitigate the power and authority of candidates.

11. Jocularity is used as an indirect mask for mockery and an even more damaging weapon for transmitting hidden ideologies of power and control.

12. Through the lens of a discourse pragmatic critique, jocular mockery is framed via multimodality and pictured in its political environment as a dis-empowering strategy, which may be mitigated and recoded through recourse to the human values of civility.

1.5. The Procedures

The critical discourse pragmatic analysis of jocular mockery in advertised political discourse would certainly need to draw on a range of systematic procedures and analytical tools. Significantly, the study follows a rigorous set of procedures in order to answer the research

questions and test the hypotheses. The following stages have been adhered to in addressing the data under scrutiny:

1. Surveying the relevant literature revolving around significant motifs including:
   a) the relationship of discourse analysis and pragmatics;
   b) the conception of the ideological practice of jocular mockery; and
   c) the chronicles of criticality, multimodality, and advertising discourse.
2. Corroborating the multimodal nature of jocular mockery in the context of political advertising, distinctively electoral campaign advertisements.
3. Devising a critical discourse pragmatics model that tackles the multidimensionality of the data under scrutiny. The six-step model is summed up in the following four stages:
   a) **Contextual analysis** of the register, pragmatic coherence, and critical pragmatics context.
   b) **Multimodal analysis** of the different mediums and modes of advertisements.
   c) **Discourse pragmatic analysis** which combines the best of both worlds: discourse analysis and pragmatics.
   d) **Critical analysis** to find traces of power relations and control struggles aided by scrutiny of the ideological practice of jocular mockery.
4. Pilot testing of the devised multi-disciplinary model by targeting the various discourse pragmatic aspects exploited by political campaigners in creating jocular mockery advertisements.
5. Carefully selecting and describing fifty samples of political campaign advertisements according to the criterion of availability and the saturation of data, where the same discourse pragmatics strategies are noted throughout the course of analysis, repeatedly.
6. Analyzing qualitatively the range of diversified advertisements, namely commercials (18), slogans (12), posters (5), and magazine covers (15), which are distinctively chosen for the availability of the ideological practice of jocular mockery, by means of a critical discourse pragmatics model developed by this study for this purpose.
7. Confirming the findings of the qualitative analysis by conducting an in-depth quantitative analysis, via descriptive and inferential statistics.
8. Testing the research hypotheses and proving the findings of the two-folded analysis, while taking into consideration the questions and hypotheses of the study.

9. Arriving at compatible conclusions that delineate the ideological practice of jocular mockery and uncovering how campaigners use jocular mockery affectively to alter and control their viewers' decisions through multimodal communication.

10. Setting forth an orchestrated miscellany of recommendations for beneficiaries in neighboring disciplines, as well as suggesting further research work for future endeavors.

On the whole, the aim behind such lengthy procedural measures is to illustrate the in-depth and systematic range of methodological procedures needed to achieve an explicit, reproducible, and valid linguistic analysis. With regards to analytical tools, the study adopts an eclectically designed model that takes insight from:

1. Martin's (1992) **stratified model of context** comes handy in identifying the broader context of situation, the narrow context (pragmatic coherence), and the critical pragmatic context (role-filling).

2. The multimodal analysis is partially inspired by Kress and van Leeuwen's (2006) **social semiotics** and Jewitt, et al.'s (2016) **approaches to multimodality**.

3. Discoursal analysis of coded jocular language and its communicative structure in public discourse adopted from Haugh's (2014) **jocular mockery theory**.

4. Pragmatic analysis of the verbal and non-verbal expressions that portray characteristics of specific coded mockery, with recourse to Chen's (2020) **pragmatic traps** and Korta and Perry's (2011) **pluri-propositionalism**.

5. Mey's (2001) **theory of critical pragmatics** with a modified twist. Here, the critical analysis of jocular mockery as an ideological practice in electoral campaign advertisements includes four essential steps: critique, decoding, stance, and the recoding of advertising discourse with focus on promoting anti-mock jocularity through recourse to Evers' (2010) **theory of human values of civility**.

1.6.   Limitations and Delimitations

At this point, it is also important to emphasize that, even though the primary research focus of this work is directed towards a critical discourse pragmatics analysis of jocular mockery as an ideological practice steering political ideologies, the methodological perspective does not imply that the detailed discourse pragmatics analysis and linguistic theorizing would be

of lesser importance. Quite to the contrary, the critical framework will mainly aim at explaining and understanding jocular mockery as an ideological practice; but at the same time, a range of discourse pragmatic aspects will be embraced in the course of the investigation in order to bring to fruition a precise linguistic analysis.

The three main areas which the dissertation revolves around: **critical analysis** (CA), **discourse pragmatics analysis** (DPA), and **multimodal analysis** (MA), have come together to show how the ideological practice of jocular mockery can be reflected through various modes of communication during electoral campaigns, chiefly through advertisements that are specifically designed as a resource for representing the personal political ideologies of **Trumpism** and **Bidenism** in the USA.
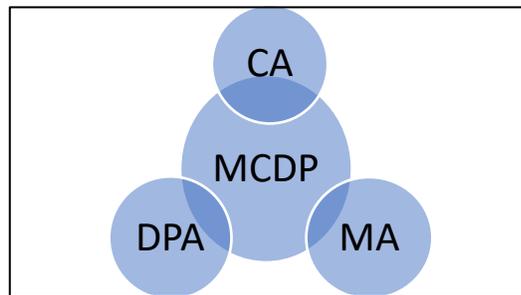
Figure (1) Integration of the Three Main Areas of Study

In order to maintain a fixed and systematic study, the limitations and delimitations of the dissertation are set in advance to ensure reliable and calculated results. Accordingly, the following points outline the boundaries of the present study:

1. The study adheres primarily to the discourse pragmatic aspects of jocular mockery in campaign advertisements, specifically in terms of the intertextuality and interdiscursivity as discoursal strategies as well as the pragmatic strategies of implicature, pragmatic markers, and efficacious pragmatic traps.

2. Eventually, the study sets out to critique the ideological practice of jocular mockery while elevating the stages to critique, decoding, stance, and finally recoding.

3. From among a variety of political ideologies represented and practiced via jocular mockery, the present study is abridged to Trumpism and Bidenism as primary ideologies,

as well fascism and liberalism as secondary ideologies, all of which are practiced regularly in electoral campaign advertisements.

4. The study is confined to the electoral advertisements of the two leading opponent campaigns in the American 2020 presidential race. Thus, the main target includes those advertisements centering on Donald Trump and Joe Biden as the ultimate rivalry.

5. Instead of dealing with all five modes of communication, the study delimits its boundaries to deal only with the three most prominent modes exploited in electoral campaign advertisements, namely, the linguistic, visual, and gestural modes.

6. Since electoral campaign advertisements range in form and function, the study limits its analysis to four main types of advertisements: commercials, magazine covers, posters, and slogans.

1.7. Significance of the Study

The significance of the current work emanates from the researcher's knowledge regarding the fact that this study would be one of the rare attempts, if not the first, which explain the value of conducting a multimodal analysis with a critical stance of certain political ideologies circulating jocular mockery. For that reason, the study may be of value to a range of fields in the social sciences, including **critical studies**, **discourse pragmatic studies**, **multimodal studies**, and **sociopolitical studies**. Granted, those benefiting from the outcomes of the study are mostly, **critical linguists**, **discourse analysts**, **pragmatists**, **semioticians,** and **sociologists** alike. Regarding critical studies, particularly those concerned with accounting for the communication of ideological tendencies, the study offers critical linguists key insights to the exploitation of jocular mockery and its role in sugarcoating the exercise of power and control in political ads. In terms of multimodality, the study provides semioticians with empirical applications that explicitly address the plurality of modes in discourse and systematically discuss their interrelationships as a central aspect of meaning making. With regards to discourse analysts and pragmaticians, who are mindful in such aspects of linguistics, the study provides a fresh perspective, namely a critical one, to jocular mockery as a discourse pragmatic means of language empowerment. Therefore, the findings are mostly of importance to those critical pragmatic analysts who seek to influence people's

minds and behaviors by means of appropriate political practices. Likewise, sociologists benefit from the practical outcomes of such a study, mainly in the promotion of positive political interactions and attitudes as well as the denunciation of power driven and uncivil political conduct in advertised communication.

Meanwhile, the critical study is by no means an index to the right and wrong way of using jocular mockery as ideological practice in political advertisements. Conversely, it sets to maintain civil interactions by proposing socially conventionalized order and culturally conventionalized conduct. Significantly, there are good normative reasons why one should strive for and encourage more civil and mockery-free political interaction, as they model our acknowledgment of others as equal citizens and facilitate high-quality political conduct. For that reason, it is necessary to attune readers to jocular mockery's potentials, limitations, and most importantly its impact as an ideological practice.

1.8. (Working)Definitions

The following dissertation holds within it rich key concepts and linguistic terminology that need to be briefly defined before moving on to more detailed topics. It is wise to commence with a working definition, adopted by the researcher, so as to specify the meaning of jocular mockery in its political context, which ultimately represents the main endeavor of the study.

1.8.1. Jocular Mockery

The concept of mockery in its ordinary sense means to "make fun of" or "insult" someone or something. Meanwhile, jocular mockery can be defined as "social action whereby the speaker diminishes something of relevance to self, other or a non-co-present third party, but does so within a non-serious frame" (Haugh, 2010: 2108). Pursuing the concept of jocular mockery further, Haugh (ibid) defines it as a type of imitation or impersonation where a key element is that the nature of the act places a central importance on the expectation that it not be taken seriously. Accordingly, jocular mockery portrays the playful side of any ridicule, for it stresses the non-seriousness of verbal behavior (see Haugh 2010, 2014).

This study intends to adopt the working definition (based on Haugh 2010, 2011, 2014) that jocular mockery is an interactional achievement. Nonetheless, the study goes out on its own

way to claim that jocular mockery involves a political campaign explicitly criticizing or diminishing something of relevance in the opponent team candidate, for example, a certain trait, character flaw, body feature, past experience, etc., within a non-serious and jocular frame in order to disempower the other and empower the self.

1.8.2. Multimodal Discourse

To begin with, any discourse which uses more than one mode to communicate a message is undoubtedly a multimodal discourse. In light of this, advertisements, newspaper articles, music videos, for instance, are all forms of multimodal discourse. With regards to advertising, the multimodal discourse is targeted for a larger audience, the public sphere, through different technological mediums. It should be remembered, however, that the term **discourse** has several meanings depending on the linguistic field from which it is analyzed. Nonetheless, the notion is typically used to refer to words. In the case of **multimodality**, the term discourse carries a load of different connotations depending on the type of mode implemented in the data under scrutiny. Therefore, discourse may refer to the visuals, videos, and even sounds used in a certain advertisement.

A **multimodal approach** basically assumes that language (spoken or written) is one means among many available for representation and for making meaning. This means that relying on speech or writing alone will provide a part of the meaning only, because meanings is the product of joint efforts by all the **modes** in a text (Kress, 2010: 14). Notably, multimodal discourse analysis is a method that takes into account multiple modes of communication and how they interact with one another (Jewitt et al., 2016: 6). With regards to the topic at hand, it is a multimodal analysis with a critical stance towards the intentions of key authority speakers in political contexts.

1.8.3. Advertising Discourse

It is obvious that advertisements share a unique type of discourse which serves distinct functions and employs certain types of strategies. Such a discourse is designed and destined to meet one need only, and that is simply to promote using any emotive or persuasive means necessary. Notably, language - although not the only means of expression - stands as the ultimate power in advertising. In this sense the language of advertising is represented and

portrayed skillfully using invasive and persuasive strategies in order to achieve the desired effect on the public.

1.8.4. Political Discourse

Due to the fact that political discourse is a matter of interest in many spheres of humanities knowledge, it has been known to have several definitions. In this dissertation, the term 'political discourse' is used precisely in the same sense in which Van Dijk (1998), Chilton (1990), and Obeng (1999) apply it. They apparently agree that political discourse implies a broad category of texts, which includes political speeches, advertisements, propaganda, slogans, etc. among other genres. Quoting Van Dijk, that "besides parliamentary debates, bills, laws, government and ministerial regulations, and other institutional forms of text and talk" he distinctly includes such political discourse genres as "propaganda, political advertising, political speeches … ballots, and so on" (Van Dijk 1998: 18).

Political discourses, as conceived of them in this dissertation, can be realized, not only linguistically, but also by means of other semiotic modes. Moreover, as a type of multimodal political discourse, campaign advertisements represent the publicly-displayed text and talk of professional politicians or presidential candidates in their rivalry to win votes.

1.8.5. Political Ideology

This section is inclined to begin with a simple, general, and hopefully uncontroversial textbook definition of political ideology, such as that offered by Erikson & Tedin (2003: 64), namely a "set of beliefs about the proper order of society and how it can be achieved". Denzau & North (2000: 24) suggest something similar, except that they also highlight the role of social groups or collectivities (see also Parsons 1951): "ideologies are the shared framework of mental models that groups of individuals possess that provide both an interpretation of the environment and a prescription as to how that environment should be structured". If one accepts that ideology is shared, that it helps to interpret the social world, and that it normatively specifies (or requires) good and proper ways of addressing life's problems, then it is easy to see how ideology reflects and reinforces what psychologists might refer to as relational, epistemic, and existential needs or motives (Jost et al. 2008).

As a type of political ideology, personal ideologies are the major sources of elective affinities that the dissertation focuses on in this study. On the one hand there is **Trumpism**, the political ideologies and social emotions associated with Donald Trump and his political base, and on the other hand there is **Bidenism**, the style of governance and ideological tendencies mostly connected to Joe Biden and his political party.

1.8.6. Ideological Practice

The central idea of the dissertation revolves around the conception of jocular mockery as a reconstructualized ideological practice. An ideological practice is an ideologically regulated way of doing things. McGee clarifies the concept of 'ideological practice' in his seminal article "The 'Ideograph': A Link Between Rhetoric and Ideology", which appeared in the Quarterly Journal of Speech in 1980. He begins his essay by defining the practice of ideology as practice of political language in specific contexts, i.e. actual discursive acts by individual speakers and writers. The question raised by him is how this practice of ideology creates social control (McGee, 1980: 2). Answering this question, McGee states that "political language which manifests ideology seems characterized by slogans, a vocabulary of 'ideographs' easily mistaken for the technical terminology of political philosophy" (McGee, 1980: 3).

In the realm of electoral campaign advertisements, an ideological practice such as jocular mockery triggers certain personal ideologies such as Trumpism and Bidenism. As an ideological practice, jocular mockery exerts power, domination, and control by means of provoking inflamed public feelings. Accordingly, the study adopts an integrative interdisciplinary theory and methodology to linguistically decipher the strategic process behind it all.

1.8.7. Critical Discourse Pragmatics

As a working definition for the present study, critical discourse pragmatics represents the fruitful links between **criticality**, **discourse analysis**, and **pragmatics**. It simply proclaims the seeds of a new and cross-disciplinarily approach that combines the dimensions of recent pragmatic theories and methodologies with contemporary discourse analytic procedures. The necessity of a hybrid critical approach is one step closer to an all-inclusive in-depth context-

analysis which covers multiple layers of linguistic and paralinguistic discourse. Moreover, its relevance is magnified when it comes to dealing with complex ideological tendencies, which are commonly produced and reproduced in discourse. The present dissertation thus represents a new theoretical and methodological paradigm in critical discourse studies.

1.8.8. Electoral Campaigns

A political campaign is an organized effort which seeks to influence the decision-making progress within a specific group. In democracies, political campaigns often refer to electoral campaigns, by which representatives are chosen or referendums are decided. In modern politics, the most high-profile political campaigns are focused on general elections and candidates for head of state or head of government, often a president or prime minister.

The 2020 United States presidential election was the 59th quadrennial presidential election, held on Tuesday, November 3, 2020. The Democratic ticket of former vice president Joe Biden and the junior U.S. senator from California, Kamala Harris, defeated the incumbent Republican president Donald Trump and incumbent vice president Mike Pence. Biden received more than 81 million votes, the most votes ever cast for a candidate in a U.S. presidential election. Indeed, electoral campaigns play a significant role in portraying a candidate's message, whether seriously or non-seriously, adding potential voters to their side and gaining fame and credit to their name.

1.9.   Previous Studies

There is no denying to the multidisciplinary nature of the ongoing study concerning jocular mockery as an ideological practice. There is an amalgamation of three approaches: **critical analysis**, **discourse pragmatics**, and **multimodal analysis**. Furthermore, there is an array of discourse types, ranging from the political to the jocular and even the discourse of advertisements. Admittedly, although the study presents a seemingly fresh perspective to the notion of jocular mockery, there have been many earlier studies of different vantage points and different methodological approaches. In one way or another they certainly contribute to the theoretical outcomes and represent foundational pillars on which the study is positioned. For that reason, this section sheds light on the major studies that pave the way and make it

possible for this dissertation to scrutinize jocular mockery in the realm of political advertising, as well as identify the gaps that require filling in by the study.

1.9.1. Linguistics of Humor

With regards to contemporary linguistic humor research, Raskin (1992: 91) claims "The linguistics of humor has made gigantic strides forward in the last decade and a half and replaced the psychology of humor as the most advanced theoretical approach to the study of this important and universal human faculty." Significantly, the present study addresses jocularity, as a form of humor, or vice versa, humor as a product of jocularity. Nonetheless, they are investigated under the general umbrella of humor research.

Digging into historical records, two major linguistic theories have been developed and tested within the last decades. The first was advanced by Victor Raskin in "Semantic Mechanisms of Humor", published in 1985. While being a variant on the more general concepts of the incongruity theory of humor, it is the first theory to identify its approach as exclusively linguistic. **The Script-based Semantic Theory of Humor** established the semantic/ pragmatic foundation of humor as well as the humor competence of speakers, i.e., the necessary and sufficient conditions for a text to be funny (Attardo, 2001: 114). Several years later the SSTH was incorporated into a more expansive theory of jokes put forth by Raskin and his colleague Salvatore Attardo. In the **General Theory of Verbal Humour**, the SSTH was relabeled as a Logical Mechanism (referring to the mechanism which connects the different linguistic scripts in the joke) and added to five other independent Knowledge Resources. Together these six knowledge resources could now function as a multi-dimensional descriptive label for any piece of humorous text.

Moreover, linguistics has developed further methodological tools which can be applied to jokes, namely, **discourse analysis** and **conversation analysis of joking**. Both of these subspecialties within the field focus on "naturally occurring" language use, i.e. the analysis of real (usually recorded) conversations. One of these studies is affiliated to Harvey Sacks, where he describes in detail the sequential organization in the telling a single joke (Sacks 1974). On a similar note, discourse analysis studies emphasized the entire context of social joking, i.e. the social interaction which cradles the words.

1.9.2. Jocular Mockery

In the past few decades, the analysis of macro-level jocular verbal behaviors such as teasing, mockery and banter has been extensively conducted in varying cultural contexts (e.g. Straehle 1993; Keltner et al. 2001; Lampert and Ervin-Tripp 2006; Lytra 2007; Schnurr 2009; Haugh 2010, 2014). Studies have proven that jocularity plays an important role in copious interactional practices, whether it be in family and friends' discourse (e.g. Eisenberg 1986; Boxer and Cortés-Conde 1997; Hay 2000; Holmes and Marra 2002; Priego-Valverde 2006; Haugh and Bousfield 2012), work place environment (e.g. Hay 1994, 2000, 2002; Holmes and Schnurr 2005; Holmes and Marra 2002; Plester 2009a, 2009b; Pullin 2011) or even interactional behavior while getting acquainted (e.g. Haugh 2010, 2011).

Although the study of jocular mockery is arguably not new to the field of linguistics, the subject has not been studied to date from a critical discourse pragmatics perspective. More importantly, previous linguistic literature has namely focused on jocular mockery alone (see Haugh 2010, 2011, 2014; Haugh & Bousfield 2012), jocularity and humor in general (see Straehle 1993; Keltner et al. 2001; Lytra 2007; Schnurr 2009; Sinkeviciute 2013), or specific jocular attempts at humor such a (self)mockery or banter (see Walkinshaw 2016; Pullin 2009). Obviously, the lack of critical research on jocular mockery has rendered it somewhat acceptable in daily interactions and part of mainstream media to a large extent. As a result, this study is missioned to unveil the hidden face of jocular mockery by highlighting its masked ideological power exemption in political discourse.

1.9.3. Multimodal Discourse Studies

Multimodal discourse studies cover a diverse range of approaches for studying how social actors produce meaning and how social actors interact with other social actors and their environments. Due to the variety of approaches, there are no introductory texts that are able to explore all approaches. Jewitt 2009 provides a collection of perspectives on multimodality including work in thematic areas and case studies. Jewitt, et al. 2016 introduces some of the main approaches to multimodality focusing on **Systemic Functional Multimodal Discourse Analysis**, **Social Semiotics**, and **Multimodal-Type Conversation Analysis**.

Moreover, Norris and Maier 2014 is another useful text covering a range of approaches including **Multimodal (Inter)Action Analysis**, **Systemic Functional Multimodal Discourse Analysis**, **Mediated Discourse Analysis**, and **Social Semiotics**. With regards to how texts, discourses, and objects mediate interactions, Scollon 2001 pioneers in introducing **Mediated Discourse Analysis**. Mediated discourse analysis takes action as primary and considers how texts and objects mediated actions. Norris 2004 builds upon mediated discourse analysis to develop **Multimodal (Inter)Action Analysis** as a suite of methodological tools for analyzing multimodal interaction.

A further step of analysis has been taken up by **Multimodal Critical Discourse Studies**, including Vestergaard's 2014 mediated study, which examines the advertisements used by humanitarian organizations. The research analyzes a range of semiotic resources such as color, links, and the representation of social actors in order to critique how they have used different discourses over time to engage with donors.

1.9.4. Political Advertising

The long history of studies in political advertising is lengthy, particularly presidential ad campaigns, therefore only the prominent linguistic studies will receive attention here. Significantly, the results of **content analyses** of presidential campaign advertising has been addressed by several scholars, including Diamond and Bates 1992, Kaid, et al. 1986, Ansolabehere and Iyengar 1995, Jamieson 1996, Geer 2006, and Kaid and Johnston 2001.

Unsurprisingly, **negative campaigning** is hardly a new phenomenon. It has almost certainly existed for as long as there have been political campaigns, dating back to the 1990s. Until about ten years ago, most studies of campaign negativity had relied on data from the United States, perhaps due to the sheer volume of negativity in the United States. Tackling matters from a different vantage point, Benoit (1999) eschews the binary classification of political ads as positive or negative and instead focuses on the functions of political messages: attacking, acclaiming, and defending.

1.10. Organization of the Study

The present dissertation sets an eye on investigating the depth and breadth of multimodal jocular mockery, specifically that which has been employed by the American 2020 electoral campaign advertisements. It also takes considerable measures to ensure that the ideological perspectives lurking in the shadows are brought to the surface, most notably those which establish power and domination by means of provoking inflamed public feelings.

With regard to the organization of the study, **Chapter One** simply represents an overture to the study, namely stating the research problem, questions, and hypotheses. The rest of the thesis is to be structured in the following way: in **Chapter Two**, the researcher provides a well-documented and detailed literature review regarding the research topic and its key notions. **Chapter Three** is devoted to the research methodology, in other words, it demonstrates the steps taken by the researcher in conducting the research study. Moreover, it seeks to map out the model of analysis in terms of the data under scrutiny then test the workability of the analytical model for validity and reliability. After that, a thorough qualitative and quantitative analysis is conducted in **Chapter Four**, where fifty selected samples of electoral campaign advertisements are subjected to a multimodal critical discourse pragmatic investigation. As a matter of fact, it analyzes the entwinement of jocular mockery and personal ideologies in advertising discourse. Eventually, the research reaches solid results and conclusions, which are narrated in the **fifth chapter**. And hopefully with some personal recommendations and suggestions for further studies, the dissertation will come to a successful and beneficial end.

CHAPTER TWO: THEORETICAL FRAMEWORK

2.1. Chapter Highlights

In this chapter, an attempt is made to cultivate a deeper understanding of the theoretical background behind the significant literature that makes up the cornerstones of the present work. First and foremost, the relationship between discourse analysis (henceforth DA) and pragmatics, the study's two main linguistic domains, is investigated with the aim of highlighting their significant resemblance and the byproduct of their amalgamation **(2.2)**. The subsequent section tabulates the different layers of jocular mockery in terms of types and affiliations **(2.3)**. 'Jocular Mockery in the Labyrinth of Linguistics' is the subject of section **(2.4)**, which cultivates the discoursal **(2.4.1)** and pragmatic **(2.4.2)** aspects of jocular mockery. The section to follow begins with a general overview of the critical theory of linguistics, and then moves on to account for jocular mockery as an ideological practice and its significant role in the mediation of political ideologies **(2.5)**. Meanwhile, section **(2.6)** works on consolidating the contextual constituents of jocular mockery discourse and in the meantime section **(2.7)** reviews the basics of multimodality. Finally, section **(2.8)** digs deep into the language of political campaign advertising.

2.2. The Relationship between Discourse Analysis & Pragmatics

In spite of Reisigl's (2011: 13) claim that the "relationship of discourse analysis and pragmatics cannot be answered absolutely and definitely, but only relatively" and this relationship is not clear-cut or mono-directional, an attempt is made to draw the boundaries and identify the ties between the two linguistic disciplines. To figure out the nature of the relationship between the two disciplines, the chapter's train of thought is divided into six subsequent sections. Towards the end, an argument is posed against the one-sided disciplinary subordinations, whether of pragmatics subsumed under DA or of DA subsumed under pragmatics. The verdict is in favor of a historically sensitive and informed perspective

that avoids adopting concepts from neighboring linguistic 'branches' as over-simplified analytical tools that run the risk of becoming barely usable in concrete analytical work

2.2.1. Scientific History

When the nature of the research is tucked between the borders of pragmatics and DA, then a thorough investigation of the relationship between them is a prerequisite. Accordingly, this section opens with a scientific history of pragmatics and DA while attempting to show, systematically, the relationship between the two disciplines within linguistics. More specifically, the section provides a much-needed survey of the landscape of pragmatics and DA. Moreover, in addition to trying to show their differences and commonalities, the section also describes the various ways in which they have been located with respect to one another in relations of subordination, inclusion, and resemblance across the literature.

Generally speaking, DA and pragmatics appear to be inseparably interwoven, and it is frequently difficult to distinguish the two apart since according to Brown and Yule (1983: viii), both aim to study language use in social, political, or cultural contexts. Likewise, Cutting (2002: 2) asserts that the overlap is due to shared interest in context, text, and function, hence, their fusion into the inter-disciplinary discourse pragmatics (henceforth DPs) (see 2.1.5.1).
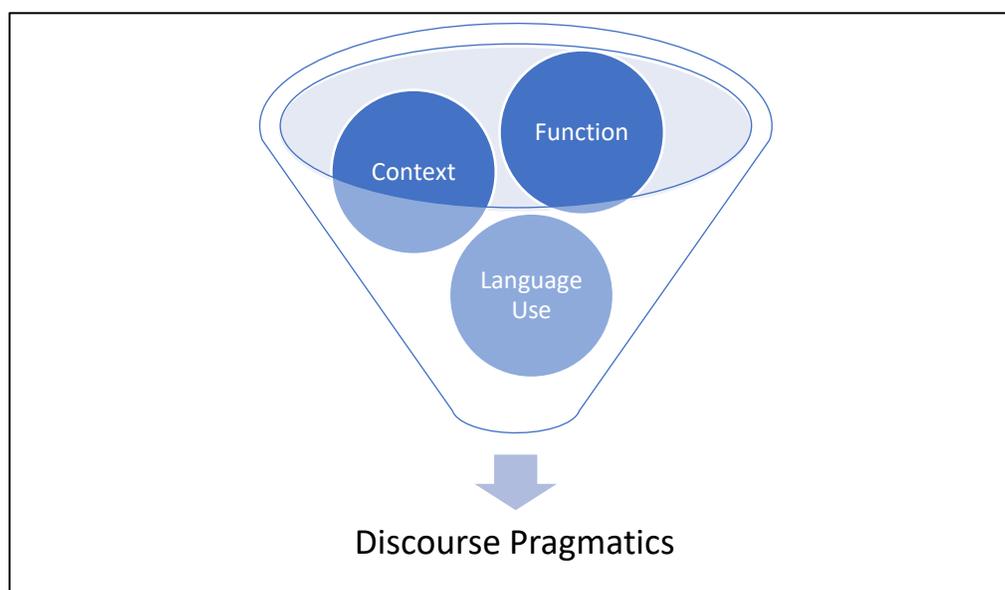
Figure (2) Aim of Discourse Analysis and Pragmatics

2.2.1.1. Pragmatics

In the 1970s linguists began studying texts and in due course, many found it hard to conceptualize the production and interpretation of texts without recourse to experience (to world knowledge), i.e., pragmatics. Simply, pragmatics studies language that is not directly spoken. Instead, the speaker hints at or suggests a meaning, and the listener assumes the correct intention. In a sense, pragmatics is seen as an understanding between people to obey certain rules of interaction, where in everyday language, the meanings of words and phrases are constantly implied and not explicitly stated (Levinson, 1990: 12).

Beginning with a brief history of pragmatics, the term 'pragmatics' is said to have been introduced by the American semiotician and behaviorist Charles William Morris in his 1938 publication entitled 'Foundations of the Theory of Signs'. Morris was a scholar of Charles Sanders Peirce, the founder of an incredibly elaborate philosophical and semiotic theory of 'pragmatism'. Morris simplified Peirce's approach by distinguishing three dimensions of semiosis and established the well-known terminological separation of pragmatics, semantics and syntax (Leech, 1983: 9).

Hence, from its very beginnings, pragmatics was related to semiotics, as a part of it, together with syntax and semantics. Moreover, Morris was also known for being the first to tentatively propose a typology of discourses. Inspired by Peirce, Mead and Cassirer, he integrates the notion of 'discourse' in his semiotic theory, regarding it as something connected with both language and reasoning. The American behaviorist differentiates sixteen types of discourses according to the two criteria of dominant modes of signification (primarily semantic) and of the primary uses or functions of signs (primarily pragmatic):

Table (1) Morris's (1946: 205, 176) Typology of Discourses

Primary sign use / Mode of signification	Informative (*convincing*)	Valuative (*effective*)	Incitive (*persuasive*)	Systemic (*correct*)
Designative	Scientific	Fictive	Legal	Cosmological
Appraisive	Mythical	Poetic	Moral	Critical
Prescriptive	Technological	Political	Religious	Propagandistic
Formative	Logio-mathematical	Rhetorical	Grammatical	Metaphysical

In the second half of the 20th century, pragmatics became quite a well-established sub-discipline or branch of linguistics under the influence of Ludwig Wittgenstein, John Austin, John Searle, Paul Grice, and Karl Bühler. It studied in particular the practical, actional dimension of language, language use or production and the interpretation of utterances in concrete situations or contexts. However, the meaning of the term 'sociolinguistics' covered many linguistic aspects that were treated as 'pragmatics' for a long time in Europe (ibid: 11).

Since the mid-80s of the last century, the cognitive turn pioneered in such a way that 'cognitive pragmatics' today has become one of the strongest wings of pragmatics. In the course of this cognitivist development, sub-disciplinary boundaries between pragmatics and semantics have often become blurred. One such case is Leech's (1983) tripartite distinction between 'pragmaticism', that considers semantics to be a part of pragmatics, 'semanticism', that incorporates pragmatics into semantics, and 'complementarism' where semantics and pragmatics are autonomous regions of linguistics that complement each other.
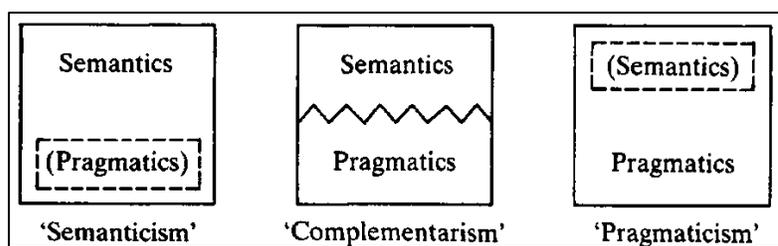
Figure (3) Leech's (1983: 6) Views of the Semantics-Pragmatics Interface

In Levinson's (1990: 30) view, the word 'pragmatics' relates both to the 'level' of meta-language (referring to the study of language in use) and to the object-language (referring to features of a specific language in use, sometimes including the assumption that pragmatics can also be regarded as a component of the grammar or linguistic competence). Moreover, the term 'General Pragmatics' was seen as a cover term for more intricate and interwoven sub-fields related to the use of language, as noted by Leech (1983: 10).
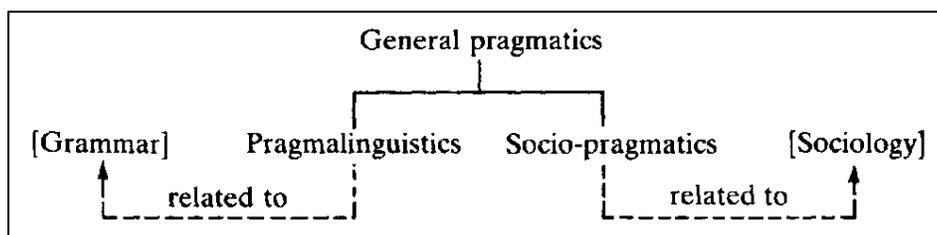
Figure (4) Pragmatics as Viewed by Leech (1983: 11)

Put simply, pragmatics is the study of meaning in context. Such 'critique-proof' definitions are safeguarded by their mastery of sufficing the contemporary approaches to pragmatics, namely the two main schools of thought: Anglo-American and European Continental. According to Cap (2010: 196), the former school "takes the component view of pragmatics, namely the view that pragmatics should be treated as a core element of a theory of language, on a par with phonetics, phonology, morphology, syntax, and semantics." The latter school, European Continental, treats pragmatics not as a distinct element of a theory of language, but more "as a functional perspective on all aspects of our linguistic behavior, studied within any of the disciplines advocated by the component view – syntax, semantics, etc."[2] More importantly, the topic of concern in this study is critical discourse pragmatics, which falls within the scope of pragmatics in the European Continental tradition.

2.2.1.2. Discourse Analysis

Looking at the history of DA, the term can be traced back to Zellig Harris (1952). The American structuralist coined the expression to designate a formal method for the analysis of language above the sentence-level, in other terms, a method for the analysis of connected speech or writing, i.e. of discourse.[3] After the publication of Sinclair and Coulthard (1975), the discourse-analytical sensibility of the intertextual, interdiscursive, social, political and historical 'context' of linguistic and semiotic practices has continuously increased. However, DA was predominantly seen as an amalgamation of other disciplines and thus denied the status of an independent 'branch' or 'sub-branch' of linguistics. The following table summarizes the basic ideas of what has been discussed in this regard:

Table (2) Different Standpoints on the Nature of DA

Reference	Standpoint
Sinclair & Coulthard (1975: 6)	DA is primarily sociolinguistics
Coulthard (1985 [1977]: 3)	DA overlaps with pragmatics
Stubbs (1988: 31)	DA is the sociolinguistic analysis of naturally occurring language
Brown & Yule (1983: viii)	DA is a cover term for pragmatics, CA, text linguistics, sociolinguistics, and semantics
Yule (2000: 71–89)	Pragmatics includes both DA and CA
Yule (2006: 128)	Pragmatics and DA are separate, but CA is part of DA

Since the mid-1980s, DA was considered an interdisciplinary enterprise through its ties with sociology, philosophy, history, political science, psychology, literary studies, anthropology, education studies, and geography among other disciplines. Furthermore, the critical turn in the late 1980s and early 1990s led to the development of CDA, which has become one of the strongest and most influential interdisciplinary oriented segments within discourse analysis (Cutting, 2002: 62). All in all, it is safe to say that the relationship between the two linguistic branches of pragmatics and DA is by no means clear-cut and mono-directional. With that being said, it is best to identify the major differences that set the two disciplines apart.

2.2.2. Differences Between DA and Pragmatics

To set the two disciplines apart, the focus shifts to the question of which general scientific characteristics are attributed to discourse analysis and to pragmatics. Table 3 summarizes some of the key discrepancies, yet the enumeration is by no means exhaustive.

Table (3) Differences between Pragmatics and DA in Scientific Characteristics

No	Scientific Characteristics of DA	Scientific Characteristics of Pragmatics
1.	A method or a group of methods for the analysis of language above the sentence-level (Harris, 1952: 1; Brown & Yule, 1983: 23; Fairclough, 2001: 121 etc.)	The study of the relation of signs to their users, the interpreters (Morris, 1971 [1938]: 43) and the study of how to do things with words (Austin, 1980 [1962])
2.	A methodology, a theory of methods (Johnstone 2002: 4; Schiffrin 2004: 90)	"The study of those relations between language and context that are grammaticalized, or encoded in the structure of a language" (Levinson 1990: 9)
3.	A theory (e.g. Foucault's archaeological discourse analysis; see Jäger 2001: 11)	A field or area of research dealing with language in use (Mey 2001: xii, 3; Levinson 1990 [1983]: 6)
4.	A branch (e.g. of linguistics; Trudgill 2004: 4)	A discipline of linguistics (Ehlich, 1986: 31)
5.	A discipline (e.g. Van Dijk 1998: 375; Maingueneau 2002: 41) or sub-discipline (e.g. of the research field which studies 'language in use', as Van Dijk 1998, 375 does; or of linguistic or functional pragmatics, as Ehlich 2005, 149 proposes)	A subdiscipline of linguistics dealing with use of linguistic utterances in contexts of situations (Bussmann 2002: 534)
6.	An inter-discipline or cross-discipline (Van Dijk 1985:1; Van Dijk 2001: 98; Jäger 2001:	Levinson (1990 [1983]: 10) distinguishes between pragmatics as a general theory of which

	158; Van Dijk 1997: 22; Wodak & Weiss 2003: 57)	aspects of context are encoded ('universal pragmatics'), and a language specific pragmatics focusing on single languages (e.g. English)
7.	CDA is characterized as a research perspective (Van Dijk 1993: 131; Van Dijk 2001: 96; Wodak 2001: 2; Blommaert 2005: 21)	A theory of use that comprises everything that characterizes people as users of language (Mey 2001: 6).
8.	DA approached within the framework of a sociology of knowledge (Keller 2005: 10)	A sort of stopgap; in the sense that it acquires the character of a theory of those aspects of meaning that are not captured by a theory of semantics (Levinson 1990 [1983]: 12). Such a view debases pragmatics to the 'waste-basket' of linguistics (Mey 2001: 18; Yule 2000: 6).
9.	A field or area of research or study (Stubbs 1988: 30; Van Dijk 1998: 376; Chouliaraki & Fairclough 1999: viii, 1; Fairclough 1992: 12; Schiffrin et al. 2001: 1)	A new paradigm of research, the paradigm of the user (in contrast to the paradigm of theoretical grammar; see Mey 2001: 4)
10.	(DA or CDA) A movement of theoretically differently oriented researchers concerned with social problems (Van Dijk 2004: 15) or as a network of scholars (e.g. Wodak 2001: 4)	A perspective or new way of looking at linguistic things which focuses on societal factors that make certain language use more or less acceptable, in contrast to other linguistic practices (Mey 2001: 8)
11.	DA as a paradigm (e.g. in linguistics; Wodak 2001: 4) or CDA as one of several paradigms of discourse analysis (Wodak 2002: 11), which is not holistic or closed	(From a generativist point of view) A modular component of the human mind and of linguistics (like phonology, syntax, semantics)
12.	(DA or CDA) A research program (Fairclough & Wodak 1997; Wodak 2002: 5ff.; Martin & Wodak 2003: 5)	A new program of research (Mey 2001: 5)

Clearly then, at least three striking differences are observed between DA and pragmatics, which have been discussed by Reisigl (2011: 20):

a. In the first place, DA is very often seen as a method of linguistic analysis or as a bunch of analytical methods. In contrast, pragmatics is not characterized as a method but as a branch of linguistics.

b. Also, as a cross-discipline or inter-discipline, DA is in continual expansion of its empirical, theoretical and methodological scope. Conversely, this is not the case with pragmatics.

c. Lastly, some generative and cognitivist linguists have attempted to partly include pragmatics into its theoretical horizon by assuming a modular pragmatic component of the human mind and of linguistics (in addition to phonology, syntax, semantics). Recently, the same has been attempted with DA by assuming a sort of 'discourse module'. If that happens, the relationship between the alleged pragmatic module and the alleged discourse module does not become clear.

According to Al-Hindawi and Saffah (2017: 93), the two fields of pragmatics and DA are closely interrelated with considerable overlap between them. Yet, it is the differences between them, although few, that are significant in understanding why they persist to exist simultaneously in the field of linguistic study.

Table (4) Al-Hindawi & Saffah's (2017: 105) Differences between Pragmatics & DA

No	Pragmatics	Discourse Analysis
1.	Functions of texts	Structure of texts
2.	Concentrates on individual utterances (set of words)	Concentrates on an organized set of utterances
3.	Context is more personal in nature and dynamic, i.e. having to do with the speaker	Context is more static in nature denotes the place and time in which a communicative activity occurs, i.e. it has nothing to do with the speaker
4.	External or physical context	Linguistic context (co-text)
5.	Interprets utterances by making use of different realms of human activity including that of speaker's meaning or intention	Does not make recourse to elements outside language

2.2.3. Commonalities Between DA and Pragmatics

Reisigl (2011: 21-23) claims that the general proximity and overlapping of DA and pragmatics can be demonstrated in the features to follow:

i. The first common feature of pragmatics and DA is that both refuse a restricted and purely formalist theory of grammar and 'langue' and the abstract idea of context-free language.

ii. A second commonality is that both branches tend towards analyzing language as social action or practice, and language use in a social context. Both are especially interested in the study of the functions and social meanings of language.

iii. Pragmatics and DA have in common that they both reject the conventional sentence-centeredness of linguistics.

iv. Another common feature is that both transcend the area of linguistics and show a more or less trans- or inter-disciplinary orientation.

v. Finally, both DA and pragmatics are to some extent interested in linguistic micro-phenomena and 'authentic' language use.

In spite of the above-mentioned common features, there is no deny to the relative differences which can be identified in each commonality, thus, rendering the two disciplines alike yet with notable variance.

2.2.3.1. Interfaced Synergy

Roaming through further relevant literature, it is possible to find various examples of the way pragmatic approaches subordinate DA and include it within pragmatics, or the other way round. As Reisigl notes, the history of pragmatics and DA shows that, if the one (i.e. pragmatics) is conceived of as a field of research, whereas the other (i.e. discourse analysis) is just seen as a method, there is obviously a tendency to subsume the method under the field (ibid: 24).

In light of the many views regarding the relationship between DA and pragmatics, it is easy to identify three main domineering standpoints: subordination, inclusion, and family resemblance.

2.2.3.2. Disciplinary Subordination

In scholarly literature, there are two main biased attempts of subordination with regards to the relationship between DA and pragmatics. From a discourse analytical perspective, pragmatics is often treated as a sub-field of DA, whereas from the vantage point of scholars with a more pragmatic background, DA is often regarded as part of pragmatics. No doubt, there are those who take pragmatics to be a cover term for a series of linguistic areas of

research or sub-disciplines and who tend towards subsuming discourse analysis under pragmatics. This holds true for Levinson (1990 [1983]: 183–195).

2.2.3.3. Disciplinary Inclusion

The view of disciplinary inclusion is two-folded. On the one hand, there are those who make a distinction between macro- and micro-pragmatics, which ultimately incorporate DA into the first. The following figure illustrates how Jacob Mey (2001) subdivides 'pragmatics' and locates DA within it. Notably, Mey subsumes critical pragmatics under social pragmatics (Mey 2001: 316–317).
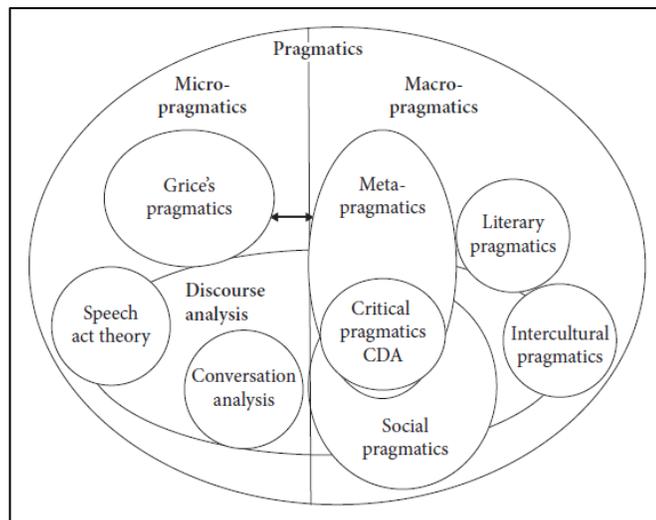
Figure (5) A Projection of Mey's (2001: v–ix) Division of Pragmatics

Observing the diagram, it is evident that discourse analysis plays a major role in micro-pragmatic areas such as speech act theory and conversation analysis, and a minor role in macro- and metapragmatic subfields, particularly in critical pragmatics, which includes the CDA variants of Fairclough's 'Lancaster School' and Teun van Dijk's socio-cognitive approach.

On the other hand, there are those who use the term DA as an umbrella for various linguistic branches or subdisciplines. Take for example Deborah Schiffrin, who distinguishes between six approaches to discourse analysis in her 1994 book 'Approaches to Discourse': (1) speech act theory, (2) interactional sociolinguistics, (3) ethnography of communication, (4) pragmatics, (5) conversation analysis, and (6) variation analysis. Figure 6 shows a selective synopsis of the variety of mutual relationships of inclusion, subordination and intersection with respect to the connection of discourse analysis to pragmatics.
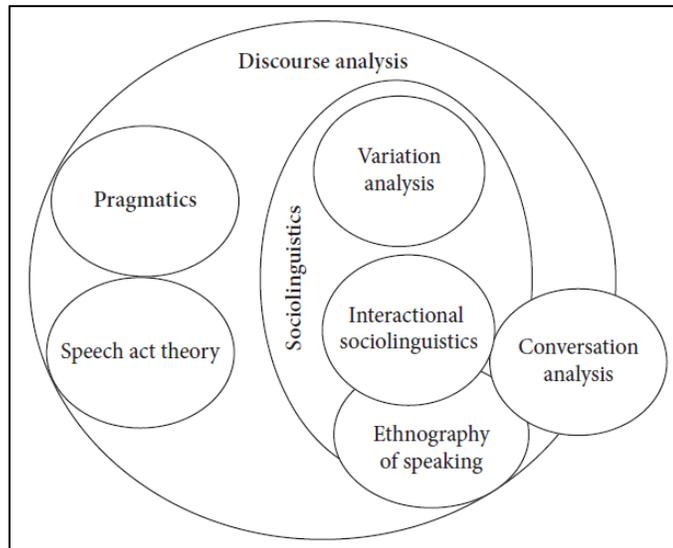
Figure (6) Schiffrin's (1994) Subdivision of Discourse Analysis

2.2.3.4. Family Resemblance

In contrast to the aforementioned relationships between DA and pragmatics, Reisigl (2011: 23-24) proclaims that the relationship is one of family resemblance. Such a view permits the conception of the various intersections of linguistic branches and sub-branches more adequately than total unidirectional incorporations. The following figure represents Reisigl's vision of the family resemblance relationship:
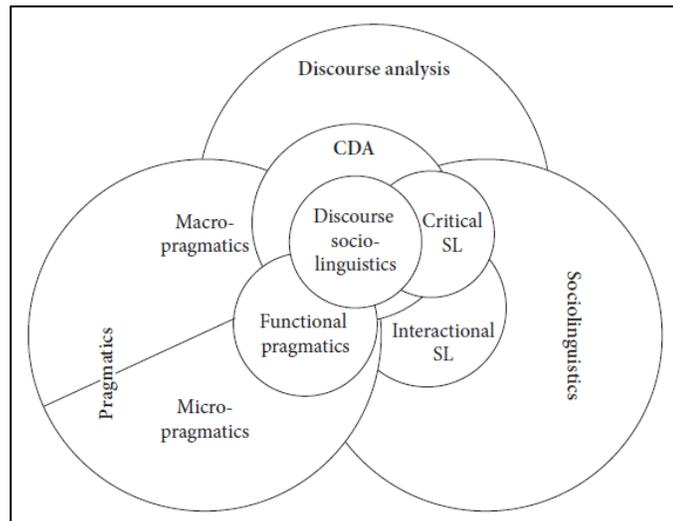
Figure (7) The Relationships of Family Resemblance (After Reisigl, 2011: 24)

2.2.4. Trends in DA and Pragmatic Studies

Over the years, DA has developed from an autonomous to a multidimensional scientific enterprise which includes, at least, theory, a series of methods, methodological meta-

reflection and empirical research practice and sometimes also social applications. This development is one of the reasons why Teun van Dijk (2007: xix) argues that we should label the 'field of study' traditionally called 'discourse analysis' as 'discourse studies', and why he prefers to speak of 'Critical Discourse Studies' instead of 'Critical Discourse Analysis' (Van Dijk, 2009: 62).[4]

2.2.4.1. Critical Discourse Analysis

Critical Discourse Analysis (henceforth CDA) developed from the linguistic criticism of the late 1970s and '80s, and has since broadened into social semiotics and a variety of critical linguistic approaches to a whole range of discourses. It is exemplified in the work of Birch (1989), Caldas- Coulthard and Coulthard (1996), Fairclough (1989, 1995a, 1995b), Fowler, Hodge, Kress and Trew (1979, Fowler 1981, 1986, 1991, Kress and Hodge 1979, Hodge and Kress 1988) and Toolan (1996), among many others. Generally, CDA uses Hallidayan (1985) systemic-functional linguistics to examine the rhetoric and ideology of institutions, such as the media, government, politicians, regulatory bodies and popular influential texts from fictional romances to billboard advertising. Conversely, Fairclough's (1995a) analysis is explicitly Marxian and emphasizes the responsibility of academic practice in unearthing the latent ideologies of controlling hegemonic institutions. This is based on a tripartite analytical framework:

i.   spoken and written text analysis;

ii. the analysis of the discourse practice of production and interpretation; and

iii. a politically situated analysis of social practice (Fairclough 1995a:133).

CDA is allied closely (especially in Toolan's (1996) work) with integrationalism (after Harris 1981, 1987). This means that the dimensions of communicative experience - such as context, power relations and background knowledge - are not sidelined as in traditional linguistic rule-systems, but become part of a holistic integrated study. The cornerstones of CDA are **discourse**, **ideology**, **power**, and **critique**.

2.2.4.2. Critical Pragmatics

At the outset, the term '**critical**' in pragmatics surfaced with Mey's (1979) article entitled "*Toward a Critical Theory of Language*". Concurrently, the notion of '**critical linguistics**'

emanated (Fowler et al., 1979) with determination to place great emphasis on the relationship between social power and language use. The initial appropriation of the concept of '**critical pragmatics**' (henceforth CPs) as a brand new and original theory can be acknowledged to Mey who stressed the importance of critically examining how language functions in society so as to understand its various uses and manifestations (2001: 320). In any case, this section does not pretend to do justice to the body of literature written on CPs, but hopes instead to sketch an outline of the work achieved so far in laying the foundations of a critical analysis to language use.

Since its birth, CPs was rendered a significant area of pragmatic research. Regardless, the lack of attention has shelved the theory in comparison to CDA which was being prompted by a swell of research. The approaches to CPs thus far have undertaken two opposing directions, on the one hand discourses with positive social meanings (Corazza & Korta, 2010), whereas on the other hand discourses with negative social meanings (Garmendia, 2010). All in all, both these pragmalinguistic investigations strive to play a part in the construction of societal pragmatic civilization. The cornerstone of CPs is its focus on the **ideological orientations** and **value judgments** reflected by language use in its sociocultural context. To accomplish this, Xinren (2009: 57) suggests advocating appropriate manners of social discourse and criticizing those social problems embedded in language use, such as power imposition, social discrimination, and the like. Moreover, as a theory of action and mind, CPs sheds light on the subject of critical **language awareness**.[5]

It is true that CPs deals exclusively with the relationship between **language**, **ideology**, and **power** but from a different angle. **Firstly**, it focuses on the speaker's intention and context of use rather than on texts as it is the case with CDA. **Secondly**, its main concern is to unveil the hidden (implicit) relationships between social power and ideology on one hand and language use on the other hand by critically examining and attempting to understand "the social functioning of language and its various manifestations of use" (Melefa and Chukwumezie, 2014: 157). **Finally**, it makes use of the idea that pragmatics proper by its very nature is critical because it deals with the social aspects of language use, the speaker's

intention, and the way speakers use expressions in assigning power to various groups in society.

Recently, CPs has emerged to deal with those largely ignored issues underlying language use, namely unhealthy ideologies, discrimination, deception, vulgarity, harmony, and civilization, by investigating the ideologies and value orientations behind language use. Among the key notions in the theory of CPs is 'ideology' and the role it plays in the entire communicative event. In particular, it is the negative verbal ideology which has not received its due attention from a pragmatic, particularly CPs, point of view. More importantly, contextual factors that govern such ideologies are principally power and dominance. Therefore, it is the role of CPs to analyze how such factors are pragmatically and linguistically expressed. In order to do so, the critical pragmatist makes recourse to three consecutive moves in any critical analysis, chiefly, the **critique** (see 2.5.3.5), **stance** (2.5.3.6), and **reproduction** (2.5.3.7).

As for Korta and Perry's (2011) approach, CPs is viewed as a natural and consistent development of three basic insights:

  i.   Language is a mode of action.
  ii.   Meaning and content ultimately derive from the speaker's intentions.
  iii. Utterances have different levels of contents or truth-conditions.

2.2.5. Amalgamations

Unquestionably, the multidisciplinary nature of critical studies is by no means a surprise to the theory of CPs. Being restricted to pragmatic aspects does not hinder the intervention of other linguistic fields, which play a crucial role in the enrichment of the pragmatic meaning. The following are some of the prominent linguistic fields that overlap with CPs in the critique of socio-political problems embedded in language use.

2.2.5.1. Discourse Pragmatics

From the aforementioned, it is safe to claim that considerable approaches to DA are pragmatically oriented and vice versa. Keeping up with such interdisciplinary trends in

linguistics, language studies have witnessed the birth of a hybrid field of study known as "Discourse Pragmatics" (henceforth DPs), which comes into being as a result of the fusion between pragmatics and discourse analysis (Van Dijk, 2007: 8). Genuinely, DPs attempts to expand the realm of pragmatics via emphasizing the importance of the social and cultural restrictions for interaction besides the linguistic and semantic properties of utterances. Accordingly, it aims at producing a sophisticated image of the functions and connectedness of pragmatics and discourse in the process of interactional and intercultural interaction (Horn and Kecskes, 2013: 262).

Clearly then, DPs is of two notable types: interactional and intercultural. The former is defined by Verschueren (1999: 7) as a cognitive, social and cultural approach to linguistic phenomena which stresses the idea that pragmatic research has to take into consideration social and cultural restrictions on language use in addition to the expression of intention. The latter, intercultural DPs, is grounded on the assumption that interculturality is a phenomenon that is not merely interactionally and socially bonded but also dependent on identifiable cultural models and norms representing speech communities to which interlocutors belong.

2.2.5.2. Critical Discourse Pragmatics

The important and fruitful links between DA and pragmatics represent the seeds of a new and cross-disciplinarity approach that combines the dimensions of recent pragmatic theories and methodologies with contemporary discourse analytic procedures. Significantly, the approach is further flourished with a touch of criticality resulting in the hybrid Critical Discourse Pragmatics Approach (henceforth CDPs). The necessity of a hybrid critical approach is one step closer to an all-inclusive in-depth context-analysis which covers multiple layers of linguistic and paralinguistic discourse. Moreover, its relevance is magnified when it comes to dealing with such complex ideological issues as racism, sexism, or fascism, which are commonly produced and reproduced in discourse.

2.2.6. Demarcations

As a new approach, CPs is of wide interest to philosophers of language and linguists alike. In order to fully grasp the theory of critical pragmatics from a linguistic vantage point, we

are in need of fixing the boundaries between some of the most frequently encountered notions that play a vital role in correlating the rudiments of the theory.

2.2.6.1. Pragmatics Proper vs. Critical Pragmatics

Although two facets of the same coin, pragmatics as a linguistic discipline and the theory of CPs have their share of differences, most prominently in the analytical expository of the intentions behind language use. Pragmatics Proper is defined by Crystal (1985: 240) as "the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication." With CPs, the matter revolves around investigating the relationships of language on one hand and power and ideology on the other hand by focusing not on texts but on the speaker's intention in constructing these relations in contexts. Hence, there is no deny to the fact that pragmatics proper and CPs have their share of differences, most prominently in the analytical expository of the intentions behind language use.

In an unpublished dissertation, Al-Hindawi & Sahib (2019: 45) sum up some of the main differences between the two domains of study.

Table (5) Differentiating Pragmatics Proper from CPs

No	Pragmatics Proper	Critical Pragmatics
1.	It is basically concerned with language use in general.	It is particularly concerned with the social functioning of language abuse as one aspect of language.
2.	It is vital to know relevant contextual factors to determine the communicative meanings.	Other aspects such as power and ideology are vital to determine meanings in addition to the contextual factors.
3.	It is interested in speakers' intentions in the first place.	It is interested in receivers' interpretations as well as in speakers' intentions.
4.	It focuses on the analysis of the pragmatic phenomena to see how meaning is constructed in language use.	It focuses on the analysis of the pragmatic phenomena to see how they reveal language abuse.
5.	It can be applied to any communicative event or discourse.	It needs to be studied in terms of communicative events or discourses where negative or critical issues profound.

2.2.6.2. Critical Discourse Analysis vs. Critical Pragmatics

CDA investigates how language use may be affirming and indeed reproducing the perspectives, values, and ways of talking of the powerful, which may not be in the interests of the less powerful. Its primary goal is to uncover the implicit "social inequality" (Wodak, 2001: 2) in language use and explore power abuse in discourse in order to disclose and resist social injustice (van Dijk, 2001: 96). The matter differs with CPs which aims to investigate the ideologies and value orientations behind language use and to promote appropriate modes of language use. In other words, the cornerstone of CPs is its focus on the ideological orientations and value judgments reflected by language use in its sociocultural context. To accomplish this, Xinren (2009: 45) suggests advocating appropriate manners of social discourse and criticizing those social problems embedded in language use, such as power imposition, social discrimination, and the like.

2.3. Tabulating the Layers of Jocular Mockery

In scholarly studies, jocularity has received much attention particularly from philosophical, psychological, sociological, anthropological, and linguistic perspectives. Uniquely, linguists differ in the fact that they do not regard jocularity as a phenomenon, but as a set of manifestations which can be approached from a variety of linguistic vantage points, namely, semantics, pragmatics, discourse analysis, sociolinguistics, or translation (see Attardo 2008; Dynel 2008b). Accordingly, verbal jocularity, which stands vis-a-vis to non-verbal jocularity, represents the main interest of linguists. However, as a multimodal approach, this study will deal with both the verbal and non-verbal forms of jocularity emerging in ECA.

2.3.1. Definitional Distinctions

As a process, jocularity has many facets and leads to many forms of jocular discourse. A joke is hence the byproduct of jocularity. Accordingly, jocularity takes on the role of producing humorous outcomes. Generally speaking, a joke is regarded as a display of humor which is not meant to be taken seriously. A prototypical joke takes the form of a story, usually with dialogue, and ends in a punch line. It is in the punch line that the audience becomes aware that the story contains a second, conflicting meaning. This can be done using

a pun or other word play such as irony or sarcasm, a logical incompatibility, nonsense, or other means (Sløk-Andersen, 2019: 25).

With that being clarified, a joke is thus a display of humor that is not meant to be taken seriously and mostly results in laughter. Precisely, Sherzer (1985: 216) defines a joke as "a discourse unit consisting of two parts, the set-up and the punch line". The former is normally built of a narrative or ∕ and a dialogue (Attardo and Chabanne 1992), while the punch line (Attardo 1994, 2001) is the final portion of the text, which engenders surprise and leads to incongruity with the set up (Suls 1972). Naturally, whether long or short, formal or informal, funny or not, jokes share one feature in common and that is to display comicality and elicit laughter. Clearly then, jokes are a form of humor, yet not all humor is a joke. Linguist Robert Hetzron offers the following detailed definition:

> A joke is a short humorous piece of oral literature in which the funniness culminates in the final sentence, called the punchline… In fact, the main condition is that the tension should reach its highest level at the very end. No continuation relieving the tension should be added. As for its being "oral," it is true that jokes may appear printed, but when further transferred, there is no obligation to reproduce the text verbatim, as in the case of poetry (Hetzron, 1991: 61).

On a similar note, there is considerable difference between the concepts of *jocularity* and *humor*, although they are substantially linked, in the sense that one may lead to another. The question that poses itself here is which one is regarded as the superordinate term. Since jocularity is intended to make people laugh and usually not meant to be taken seriously, then it is safe to state that most forms of jocularity display humor. On another note, non-serious jocular interaction, which arises in conversations that have no previous and fixed structure, is considered as jocular discourse. In other words, there are no longer limits on the joke as a micro form of narrative genre, but instead an expansion to a macro view of jocularity as a discourse type in itself. As illustrated in Figure 7, jocularity is taken to a whole new level of inclusiveness, since discourse is a generalization for any form of communication. Furthermore, as a window into power, jocular discourse moves beyond a joke and amounts

to the control of humorous communication in socio-political contexts. It also yields insight into the language itself as well as the people using that language.
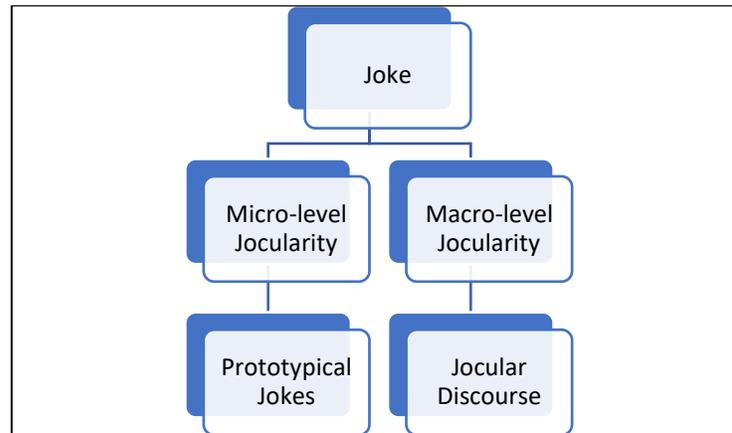
Figure (7) Micro and Macro Jocularity

The present study focuses on a specific type of jocularity termed jocular mockery (henceforth JM), which is basically a type of imitation or impersonation where a key element is that the nature of the act places a central importance on the expectation that it not be taken seriously (Haugh, 2010: 11).

2.3.2. Linguistic Taxonomy of Jocularity

The time has come to delve into details and unearth the different types, categories, and subcategories of jocularity, with particular focus on the linguistic constituents circling the pragmatics of jocular discourse. It is worth noting that the categories proposed tend to overlap and merge in some cases, which is why some types are subsumed under more than one label. Moreover, the following taxonomy is neither inclusive nor exhaustive, hence, rendering it subject to expansion. This is mainly because researchers never cease to propose new terms for the phenomena they observe. Figure 8 summarizes the basic types of JM.

For obvious reasons, any type of communication has two dimensions to it, the verbal and the non-verbal. Verbal jocularity is basically that which is produced by means of language or text, whereas non-verbal jocularity depends on modes of description other than the linguistic mode, for instance, pictures (visual), body language (gestural), and voice shifts (aural). Due to the multimodal nature of the current work, the pragmatics of verbal and non-verbal communication are taken into consideration in analyzing jocular discourse.
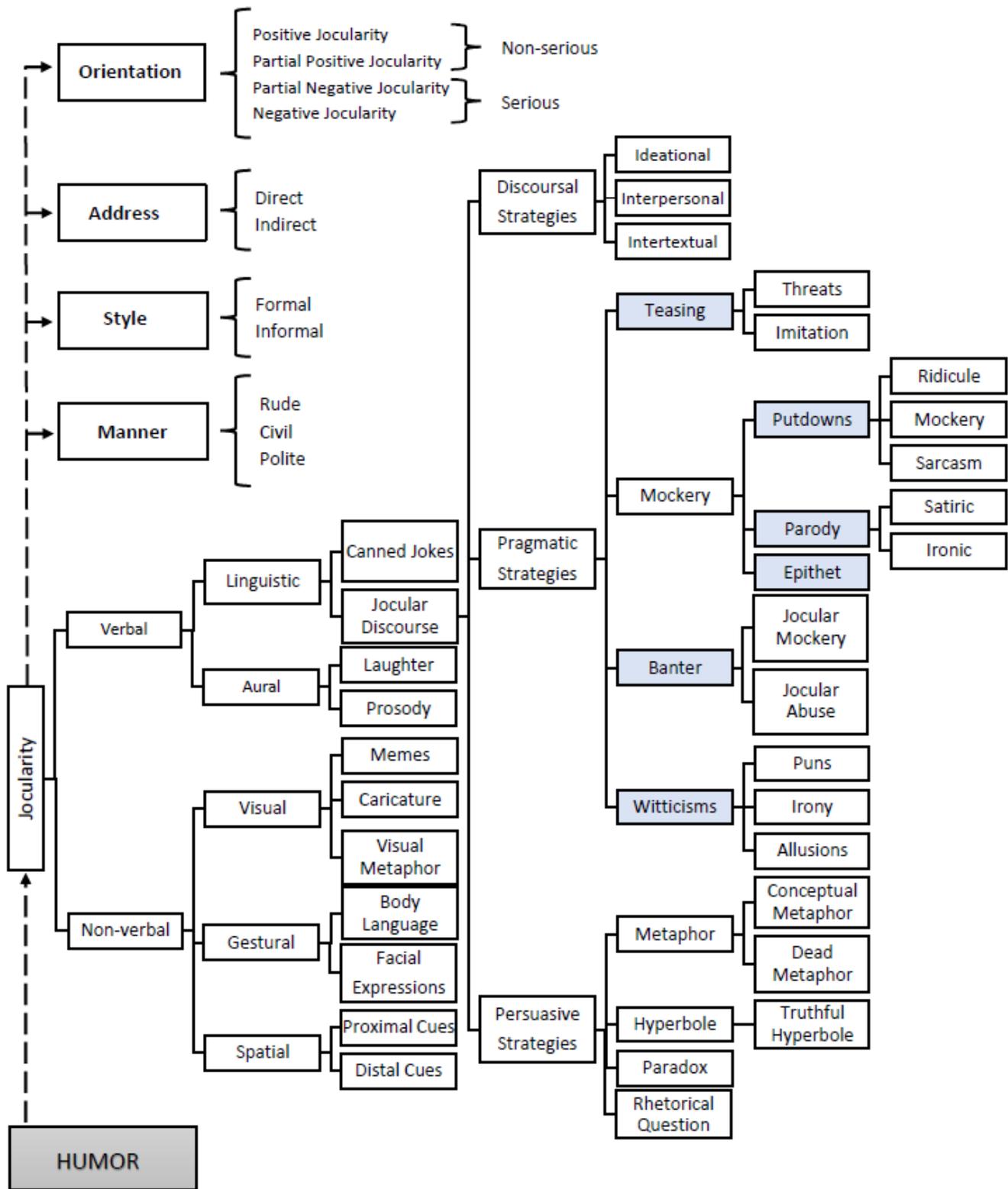
Figure (8) Types of Jocularity

Verbal linguistic jocularity is dichotomized into the canonical canned joke on the one hand, and jocular discourse on the other hand, both of which include a variation of shorter jocular

utterances and longer jocular utterances.[6] Although investigations of jocularity are generally narrowed down to the study of prototypical (canned) jokes, there are yet many studies which focus on spontaneous or pre-constructed jocularity that is disparate in many ways, hence the name jocular discourse. On the level of shorter jocular utterances, the semantic category includes both lexemes and phrasemes.[7]

Characterizing pragmatic types of jocularity is more of a challenge since the many types and subtypes can be interwoven. To begin with, there is teasing (Drew 1987; Norrick 1993; Boxer and Corte´s-Conde 1997; Partington 2006; Martin 2007; Dynel 2008a), a higher-order concept embracing jocular utterances performing a variety of pragmatic functions (such as mock challenges, threats or imitation) the meaning of which is not to be treated as truth-oriented and which invariably carries humorous force to be appreciated by both interlocutors. Contrary to the tenet propounded by many authors, i.e. that teasing is inherently playful but aggressive (e.g. Drew 1987; Boxer and Corte´s-Conde 1997), it may be argued that the degree of aggression in teasing is gradable and can even be non-existent. In addition, such aggression, if present, is only ostensible. In other words, producing a tease, the speaker does not mean to be genuinely offensive towards the hearer, challenging the latter jocularly, i.e. speaking within a humorous frame, even if simultaneously implicitly conveying pertinent meanings outside it. Supposing the speaker intends to be hurtful, a putdown, rather than a tease, comes into being. Other types include witticisms, which are clever and humorous textual unit interwoven into a conversational exchange (Norrick 1984, 2003). Moreover, witticisms may be of various subtypes including: pun[8], allusions, and irony.

On a similar note, if both parties are willing to engage in a humorous frame, a one-turn tease can develop into a longer exchange of repartees, which is dubbed banter. As Norrick (1993:29) puts it, banter is a 'rapid exchange of humorous lines oriented toward a common theme, though aimed primarily at mutual entertainment rather than topical talk'. A crucial quality of banter is that consecutive retorts are added very rapidly, which leads to what can be compared with a match of verbal ping-pong (Chiaro 1992) played by the two (or more) interlocutors, which is why it is primarily spoken, but can also be produced via instant messaging programs (e.g. Twitter or Instagram).

Leech (1983) provides a slightly different definition of banter in the context of the banter principle, a second order principle allowing the speaker to be polite via pretended impoliteness. In this view, banter is a method of building solidarity with the hearer by saying something 'obviously untrue' and 'obviously impolite'. So conceptualized, banter is a manifestation of mock impoliteness (cf. Culpeper 1996, 2005). However, this definition narrows down the scope of banter to its ostensibly aggressive/contestive form, while it may be also supportive, and maximally or minimally collaborative (Holmes 2006;12 cf. Edelsky 1981; Coates 1989, 1996), which yields a number of banter types (Dynel 2008a).

Basically, remarks which are truly abusive and disparaging should be regarded as putdowns, i.e. putdown humour (Zillmann and Stocking 1976). These are notably based on ridicule (Billig 2005), mocking (Ziv 1984; Norrick 1993, 1994; Everts 2003) or sarcasm (e.g. Norrick 1993; Partington 2006).Similarly, the stylistic categories of jocular discourse are diversified, to name just a few: simile, metaphor, hyperbole, paradox, and irony.

2.3.3. Language of Jocular Mockery

The focus of this study is on one particular jocular practice that may be observed across different languages and cultures. This non-serious language is what Haugh (2010, 2014) terms 'jocular mockery'. For starters, both of the terms 'jocularity' and 'mockery' are related to the culturally-shaped notion of 'non-seriousness', in other words, both acts embody a non-serious style of intercourse. They fit together well like two pieces of a puzzle that share basic qualities of nuance, elegance, minutiae, and surprise. Notably, previous studies of JM have been pioneered by linguistics Professor Michael Haugh. In his work, Haugh analyzes JM as an interactional achievement among Australians, which is habitual between intimates and close friends, as well as during initial interactions where there is no acquaintance (Haugh 2010, 2011, 2014; Haugh & Bousfield 2012). Results show that the positive social value behind non-seriousness is the foundation which underpins the permissibility of JM, whether it be among Australian (Haugh, 2010, 2011), British (Haugh & Bousfield, 2012), or American speakers of English (Haugh, 2017).

The concept of mockery in its ordinary sense means to "make fun" or "insult" someone or something. Meanwhile, jocular mockery can be defined as "social actions whereby the

speaker diminishes something of relevance to self, other or a non-co-present third party, but does so within a non-serious frame" (Haugh, 2010: 2108). Accordingly, jocular mockery portrays the playful side of any ridicule, for it stresses the non-seriousness of verbal behavior (Haugh, 2010, 2014). Pursuing the concept of jocular mockery further, Haugh (ibid) defines it as a type of imitation or impersonation where a key element is that the nature of the act places a central importance on the expectation that it not be taken seriously.

Jocular forms of mockery are seemingly diverse, namely, satire, irony, and nicknaming, yet their non-seriousness is what groups them together. Nonetheless, the issue of how JM is "shaped as a cultural practice" (Carbaugh, 2007) remains questionable, especially with regards to the American political culture. Uniquely, what distinguishes JM from other forms of jocularity is the fact that the response it generally elicits is a non-serious one, especially with regards to political affairs. It is basically a pragmatic veil for direct accusations coated by a mask of jocularity, since it will be less damaging. Therefore, it moves beyond the typical joke and crosses the boundary of ridicule. With that being said, there are considerable differences between jocular and non-jocular mockery. The main distinctions are summarized below in Table 6:

Table (6) Jocular vs. Non-Jocular Mockery

No.	Jocular Mockery	Non-jocular Mockery
1.	Non-serious frame	Serious frame
2.	Indirect	Direct
3.	Mitigated	Provocative
4.	Playful	Impassive
5.	Emotional	Logical
6.	Enjoyable	Vexatious
7.	Jocular	Genuine
8.	Ridiculing	Insulting
9.	Tolerable	Intolerable
10.	Exaggeration	De facto

In simple terms, to accomplish mockery within a non-serious frame is known as JM. As a discursive practice, JM uses humorous interaction to tackle serious matters, whether social, cultural or political, in order to undermine a certain target. Its purpose and end, much like that of language, is the externalization of human thought, which may carry multiple meanings. Significantly, mockery in the form of jocularity allows people to identify with one another in certain contexts in order to create social groups, thus, highlighting solidarity and shared identity (Haugh, 2010: 2111).

As part of jocular discourse, the language of JM is characterized by unique features which set it apart from other forms of discourse. In his examination of non-serious forms of JM, Haugh (2010) summarizes the literature on the features of mockery as consisting of the following:

i. **Laughter**, especially on the part of the speaker, acting as a cue that others are invited to laugh also.

ii. **Phonetic practices**, such as a "smile voice" and modulating "sing-song" pitch which mark actions "as laughable", denote an exaggerated level of animation, and indicate irony.

iii. **Facial cues**, such as smiling, winking or other intentionally exaggerated expressions which mark actions as laughable, ironic, and non-serious.

iv. **Bodily cues**, such as covering the face, or clapping.

v. **Exaggeration**, emphasizing extreme cases and making claims obviously above or below what is reasonable.

vi. **Incongruity** through allusions and presuppositions to create implicit contrast.

vii. **Formulaicity** and "topic shift markers" to indicate an end to non-seriousness and a return to serious interaction.

On account of the aforementioned, the discourse of JM, whether verbal or non-verbal, is subject to any linguistic analysis in accordance with five primary parameters, which are essential for non-serious interactions. Figure 9 exhibits the five main parameters of JM, each including four variable components, making them twenty in total.

Theme
- Joke type (mockery, teasing, putdown, banter, irony)
- Joke form (fromal or informal, realistic or unrealistic, genuine or jocular)
- Joke content (religious, academic, sexual, entertainment)
- Joke context (political, social, cultural)

Partakers
- Producer of the joke (speaker, sender, addressor)
- Consumer of the joke (hearer, receiver, addressee)
- Target audience (speech community) and target refernce ("butt" of the joke)
- Event (time, place, situational context, common knowledge)

Mechanisms
- Verbal techniques
- Non-verbal techniques
- Pragmatic tools
- Stylistic tools

Resources
- Instruments and props
- Media platforms/channels (Youtube, Twitter)
- Language of joke (language, dialect, register, genre, style, speech act or event)
- Form of joke (written, spoken, drawn up, signaled)

Product
- Purpose and outcome (desired result, ramifications)
- Interpretation and evaluation (funny, mean, ludicrous, offensive)
- Byproduct (alteration of thoughts or reality, backfire, dismissal, trend)
- Ideological tendency (positive, negative or neutral)

Figure (9) Parameters of Jocular Mockery

The above mechanism represents the building blocks and the range of options available for JM. It therefore provides an inclusive componential analysis of jocularity as a discursive practice. Uniquely, it can result in a multitude of combinations, which paves the way for an accurate evaluation and the functional multi-dimensional labeling of verbal and non-verbal jocularity, in terms of type and similarity or dissimilarity.

2.3.4. Stages of Jocular Interactions

In the usual sense, jocularity is regarded as a cooperative effort that requires mutual agreement and understanding between teller and audience in order to understand the jest of it all. In a study of CA, the sociologist Harvey Sacks describes in detail the sequential organization in the telling a single joke: "This telling is composed, as for stories, of three serially ordered and adjacently placed types of sequences … the preface [framing], the telling, and the response sequences" (Sacks, 1974: 337). This is illustrated in Figure 15:

Framing
A (frequently formulaic) expression which keys the audience in to expect a joke

Telling
The narration of the joke

Punchline
The part which is intended to make the audience laugh

Response
The typical feedback for any joke is laughter
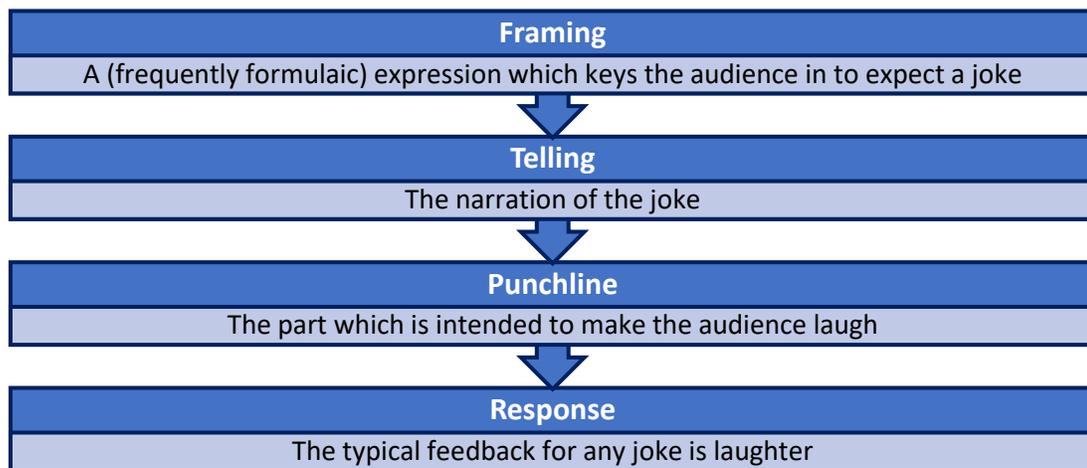
Figure (10) Stages of Jocular Interactions

Needlessly, since the focus of the study is on JM, then the matter is not as simple as the above stages, mainly because JM is a phenomenon encompassing several subtypes, each of different forms and functions, thus, eliciting different responses. Jocular language has several aims, and in light of these aims several types of JM emerge.[9] In terms of subject matter and audience, the different types of jocularity range from the general, to the topical, and then to the explicit, as elucidated in Figure 11.

General
For general purposes of entertainment.
Directed towards a general audience.

Topical
Usually centering on a selected theme with a particular goal.
Directed towards a selected audience.

Explicit
Focused on a specific topic with hidden intentions and messages.
Targetting a certain person or group.
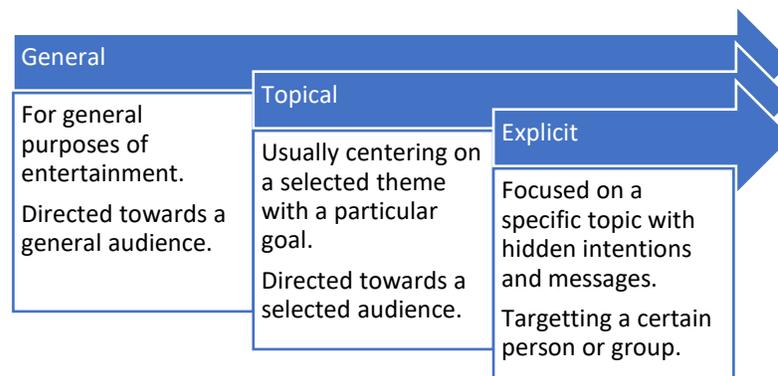
Figure (11) Types of Jocularity in Terms of Subject Matter and Audience

Accordingly, the above stages of jocularity need to be modified in accordance with the present study, as elaborated in Figure 12:

Intention			
Non-Serious (Jocular)	Good	Bad	Serious (Calculated)

Interaction		
Formal	Ordinary	Informal

Timing			
Initiating	Intervening	Transitioning	Concluding

Framing		
Formulaic	Naturalistic	Eccentric

Telling		
Narrating	Describing	Referencing

Punchline	
Explicit (Obvious)	Implicit (Obscure)

Detection			
Comprehension	Recognition	Unrecognition	Misinterpretation

Response		
Typical (Laughter)	Disregard (Ignorance)	Atypical (Anger)

Impact	
Favorable (Succeed)	Unfavorable (Backfire)

Figure (12) Modification of Jocularity Stages

2.4. Jocular Mockery in the Labyrinth of Linguistics

The cornerstone to the present study centers on the identification and implantation of the discourse pragmatic strategies which account for the hidden ideologies that make use of JM as an ideological practice in ECA. The analytical emphasis resides on an amalgamation of discourse pragmatic devices, which work to promote political ideological tendencies. Such tendencies resort explicitly to fostering jocularity with implied intentions of manifesting mockery. In other words, mockery is being masked by a guise of jocularity with the help of discourse pragmatic devices.

2.4.1. Discoursal Strategies of Jocular Mockery

To follow is an inclusive account of all the relevant discoursal strategies that aid the effectuation of JM in electoral campaign advertisements.

2.4.1.1. Intertextuality

In recent decades, the phenomenon of intertextuality has been studied extensively, and this has continued to present time, where it is still given high priority in studies of language and communication. Kristeva (1980: 36) argues that authors do not create their texts from their own mind, but rather they compile them from pre-existent texts. Therefore, the text becomes "a permutation of texts, an intertextuality in the space of a given text," in which "several utterances, taken from other texts, intersect and neutralize one another." In other words, Kristeva is claiming that texts are not isolated objects, but in fact a product of the interaction between various texts. That being said, it is justified why texts cannot be separated from the larger cultural, historical, or social textuality on which they are basically constructed. It is no doubt then that all texts contain **ideological structures** expressed through discourse. Furthermore, according to Kristeva (ibid: 41), texts do not present clear and stable **meanings**, but instead they embody society's conflict over the meaning of words. In this situation, meaning is simultaneously both 'inside' (the reader's view) and 'outside' (society's influence) the text.

On a similar note, Halliday and Hasan (1985: 67) interpret intertextuality as being a text that is not an isolate resulting from a particular contextual configuration of the register variables of Field, Tenor and Mode, but instead as an entity that results from the influence of other texts which precede it. In the case of the present study, it is imperative to note that **multimodal texts** are fundamentally influenced by other texts that are either founded on cultural conventions or proceeding claims. Indeed, it is these intertextual references that play an integral part in shaping the choices, specifically in terms of which **semiotic modes** are taken prominence through their positioning and mixture.

In modern political discourse, it is common for politicians to have a wide range of language means at their disposal that pave the way to reaching their political goals, namely by influencing and manipulating people. In advertising campaigns, this is usually the job of

their speechwriters and political image makers, who are geniuses in using linguistic techniques, in all modes of communication, to attract the biggest audience and supports. This requires not only good knowledge of the natural and social worlds (values, beliefs, assumptions) but also profound knowledge of the language itself, as its power of influence helps politicians introduce socially important and culturally oriented concepts. All in all, the general aim behind such tactics is to maintain political power and reinforce their influence and ideological tendencies on public opinion. Electoral campaign advertisements are currently making use of intertextuality, as an instrument of influence, in the act of employing various expressive means of language in order to make their message vivid, powerful, emotional, and persuasive. In the linguistic mode, political discourse may be infiltrated with **citations and quotes, precedent utterances, allusions, and metaphor**. Other modes of meaning may employ intertextuality through effective image-making strategies, such as pictures, sculptures, comics, commercials, and other artifacts of culture, in order to add expressiveness and power to the political message (Fairclough, 1992: 117).

Among the most common strategies of politicians is the use of precedent utterances in their electoral campaign advertisements, including well-known **aphorisms**, proverbs, colorful expressions, slogans, mottos, citations, quotations from the Bible, official documents, films, songs, etc. Indeed, the use of precedent utterances, familiar to addressees, is believed to be one the most effective means of persuasion. On the jocular side of matters, transformation of precedent utterances calls for certain associations in the addressee's mind, hence, their new interpretations are based on failure of expectations. As for cases of universal utterances, their semantics is mostly easy to understand and can be very persuasive. Additionally, they increase the **discourse pragmatic effect** of the utterance and add emotions to the speech.

Intertextuality is certainly at play when American presidents quote their predecessors in the White House, linguistically known as **aphoristic utterances**. As types of precedent utterances, aphorisms have turned into a historic tradition for US presidents and politicians. More importantly, such types of utterances are often named after the politician who made them, e.g. "Bushisms" or "Obamaisms". Take for example the following humorous "Trumpisms":

Figure (13) Popular Aphoristic Trumpisms

As a popular form of propaganda, political campaigning employs various forms of advertisements. Some are famously characterized by their **jocularity** such as **political cartoons**, which are of two main types: **caricatures**, which parody the individual, and **allusions**, which create the situation or context into which the individual is placed. Here are some illustrative examples from the covers of Charlie Hebdo, the popular French satirical magazine:

Figure (14) Jocular Mocking Caricatures

The first cover displays a jocular message from Trump to Americans, stating his signature reality TV line "YOU ARE FIRED". The second cover is a caricature depicting Trump's visit to France for Bastille Day, with a jocular caption mocking Trump's famous motto "MAKE 14 JULY GREAT AGAIN". Notably, in both covers the captions serve as signals of **precedent situations**, since they are now-famous phrases spoken by the then-American presidential candidate Donald Trump during his electoral campaign and during his reality TV show *The Apprentice*.

Trump's campaign logo "Make America Great Again" has become a **precedent utterance**, which often symbolizes broken promises or the opposite scenario of "Make America Worse Again" and "Make America Hate Again". Accordingly, it has been often used in political

cartoons to create a jocular effect and to criticize Trump for making statements; sometimes false and untrustworthy (Figure 15). Authors of political cartoons can create jocular mockery based on word-paly, such as "great" and "hate" (Image 1), accusing Trump of racism and fascism; or through the use of antonyms, such as "great again" and "worse again", to demolish his power (Image 2).

Figure (15) Jocular Mocking Word-Play and Antonyms

In common cases of relevant comprehension by the addressees, intertextuality lends a helping hand for communicants to create a common semiotic (or cultural) memory via a **social semiotic** process. Additionally, it contributes to the swift sharing of political, ideological, and aesthetic views. Nonetheless, communicative failures are also an option when it comes to intertextuality. These are possibly caused by inadequate background knowledge on behalf of the audience.

2.4.1.2. Interdiscursivity

Generally, interdiscursivity refers to "The use of elements in one discourse and social practice which carry institutional and social meanings from other discourses and social practices" (Candlin and Maley, 1997: 212). Moreover, interdiscursivity is the aspect of a discourse that relates it to other discourses. Norman Fairclough prefers the concept "orders of discourse". Interdiscursivity is often mostly an analytic concept, e.g. in Foucault and Fairclough. Interdiscursivity has close affinity to recontextualisation because interdiscourse often implies that elements are imported from another discourse.

A jocular case of interdiscursivity is Biden's use of the Arabic word "Inshallah", literally translated into "If Allah (God) wills it", during one of the more charged moments of the

chaotic 2020 US presidential debate. For Muslims, it serves as an acknowledgement that while one will try to fulfill their goal, there could be God-like circumstances that may get in the way. Yet in certain vernacular, the term serves as a non-committal response to a question and its meaning differs depending on the slight changes in tone. In such cases, it may be an indication that something is unlikely to happen.

Figure (16) Jocular Mocking Interdiscursivity

By stating "Inshallah", Biden called the then President out on his amorphous sense of timing around his long-promised tax returns, and it seemed to hit the nail on the head for those well-versed in Muslim and Arab culture. The funny-but-serious use of the term was a clear case of JM, although some saw it as derogatory and drawing on cultural stereotypes about the Muslim and Arab world. The incident went viral on social media and sparked humorous reactions, as well as turning it into a political joke.

Additionally, several billboards were used to recreate serious-but-funny interdiscursive messages through JM, as for example the Arabic billboard mocking Donald Trump. Employing interdiscursivity, the black sign clearly pokes fun at Trump with a string of Arabic letters, followed by the words "Donald Trump." Beneath the words, which read: "*Donald Trump, he can't read this, but he is stll afraid of it*", is a link to the website *trumpisscared.org*. Arabic speakers got the joke and the deeper meaning.

Figure (17) Serious-but-Funny Interdiscursive JM

2.4.1.3. Topicalization

According to Sportiche et al. (2014: 68-69), topicalization is a mechanism of syntax that establishes an expression as the sentence or clause topic by having it appear at the front of the sentence or clause (as opposed to in a canonical position further to the right). This involves a phrasal movement of determiners, prepositions, and verbs to sentence-initial position. More importantly, topicalization in English has also received attention in the pragmatics literature (cf. Prince, 1998). In the context of ECA, topicalization is an essential element in the textual organization of an advertisement, where it provides the campaigner tools for constructing a coherent text and helps the viewer decipher the text. On the multimodal level, this may be accomplished visually or spatially, as depicted in Figure 18.

Figure (18) Multimodal Topicalization

2.4.1.4. Discourse Markers

To begin with, **discourse markers** are words or phrases commonly used to manage what is being said or written. More importantly, their use is mostly decisive in expressing the attitude of the speaker or writer, which is an important factor in any critical analysis of language use[10]. Thus, when used cleverly, they may help orient the receiver and in turn influence opinions and inflict ideologies (Schiffrin, 1986: 21).

In a study of Donald Trump's political rhetoric, Boyanska (2018) conducted a critical discourse analysis of the recurrent discourse markers in Trump's political discourse. Based on his linguistic strategy during the 2016 presidential debates, Trump was shown to have used three recurrent discourse markers, namely "Well", "Believe me", and "By the way". All in all, the study highlights the important role of discourse markers in capturing public appeal, which may as well have been what led to Trump's victory in the elections.

Moreover, the interpretation of discourse makers can vary depending on the ear of the beholder. In the political field for instance, interpretations are split in terms of supporters and critics. To take Trump's case of "Believe me" as an example, supporters are likely to interpret it as a reassurance coming from a president they already trust and believe. However, to critics, it may sound like a desperate command from a leader who isn't naturally believable. In general though, this discourse marker has an interactional function, which serves as a cue to his audience. So maybe during one of Trump's long speeches, using "believe me" will tell his audience to pay attention and serves to highlight or reiterate a certain point.

Similarly, Schnoebelen (2016) linguistically studies Trump's use of "believe me" in opposition to Hillary Clinton's use of "I believe". Findings proved that in debates, Donald Trump has said "I believe" only 15 times compared to his 40 uses of "believe me". By contrast, Hillary Clinton has, over the years, said "I believe" 125 times and only said "believe me" once. The study also indicates that "believe me" has the form of an imperative: on the surface it is a command to trust. In other words, it directs the audience to attend to what the speaker (me) is saying. This is crucial in political discourse, where it is necessary for audiences to understand the belief structures of candidates.

2.4.1.5. Attitude Markers

As the term 'attitude' markers itself suggests, attitude markers may best be defined as a set of expressions in language which the speaker applies to clarify his or her feelings, emotions or views contained in the utterance being made. Pragmatically, attitude markers 'amplify' the speakers intended meaning and help express the writer's perspective or evaluation of the propositional content (Moore, 2001: 5).

2.4.1.6. Enunciative Markers

Connectives (a subgroup of discourse markers, usually discussed in the context of written discourse) have been extensively described as enunciative markers (cf. e.g. Ducrot 1984), while a variety of stance-marking discourse markers have also been associated with enunciation and the designation of "elsewhere" in relation to discourse. Angermuller (2014) defines enunciative markers as "the formal traces of enunciation … instructing the reader

about how the discourse was uttered" (Angermuller, 2014: 141) and mentions English *I think* as means of positioning practices that mark points of references. On a similar note, Authier-Revuz describes different realizations of *I mean* as designators of "elsewhere" and as points of heterogeneity in terms of "another word, potential or explicit" in the expression of confirmation of the previous discourse (Authier-Revuz, 2014: 161).

Figure (19) Trump's "Believe Me" vs. Clinton's "I Believe" Enunciative Markers

2.4.2. Pragmatic Strategies of Jocular Mockery

To follow is an inclusive account of all the relevant pragmatic strategies that aid the effectuation of jocular mockery in ECA.

2.4.2.1. Implicature

In pragmatics, an implicature is something the speaker suggests or implies with an utterance, even though it is not literally expressed. Implicatures can aid in communicating more efficiently than by explicitly saying everything we want to communicate. Davis (2019: 32) The philosopher H. P. Grice coined the term in 1975. Grice distinguished **conversational implicatures**, which arise because speakers are expected to respect general rules of conversation, and **conventional ones**, which are tied to certain words such as "but" or "therefore" (Grice, 1975: 24-26).

2.4.2.2. Pragmatic Trap

Language can be misleading and deceptive at times, which is a problematic matter that requires serious attention. Deception in language may well be achieved through the manipulative use of pragmalinguistic devices, commonly employed in the advertising industry under the notion of "pragmatic traps". Some common pragmatic traps include: deictic trap, presuppositional trap, implicature trap, elliptical trap, ambiguity trap, fuzziness

trap, politeness trap, and **multimodal trap**. The latter is of great significance to the present study due to the multimodal nature of the data under scrutiny.

Although it is a legal requirement that advertising language should be factual and should prevent unethical or illegal practices, however, some advertisers either intentionally or unintentionally design their discourse in such a way that it can easily deceive consumers. In the field of pragmatics, some researchers have oriented their study towards an exploration of fraud in advertising language. For example, Chen (1998) found that pragmatic presupposition is often exploited "strategically" by advertisers to deceive consumers. From the perspective of pragmatic principle, Zong (2001) used typical examples to reveal the deception behind certain advertising terms.

2.4.2.3. Pragmatic Marker

According to Fraser (1996: 186), a discourse marker is the type of pragmatic marker "which signals the relationship of the basic message to the foregoing discourse". Basically, pragmatic markers comprise a functional class of linguistic items that do not typically change the propositional meaning of an utterance but are essential for the organization and structuring of discourse, for marking the speaker's attitudes to the proposition being expressed as well as for facilitating processes of pragmatic inferences (Furko, 2017: 17-18).

2.4.2.4. Doublespeak

Typically associated with political language, doublespeak is language that deliberately obscures, disguises, distorts, or reverses the meaning of words. Doublespeak may take the form of euphemisms (e.g., "*downsizing*" for layoffs and "*servicing the target*" for bombing), in which case it is primarily meant to make the truth sound more palatable (Herman, 1992: 31). It may also refer to intentional ambiguity in language or to actual inversions of meaning. In such cases, doublespeak disguises the nature of the truth. This is commonly the case in advertising where advertisers use doublespeak to mask their commercial intent from users, as users' defenses against advertising become more entrenched (Gibson, 1975: 14-15). Furthermore, doublespeak can also be used as a pragmatic device in satirical comedy, particularly when exaggerated, to ironically parody political or bureaucratic establishments' intent on obfuscation or prevarication (Herron, 2007: 144).

2.4.2.5. Overstatement

Regarded as a synonym of "hyperbole", overstatement is basically the act of exaggerating or distorting the truth, often with the intention of giving a more favorable impression. It can be done in many ways; usually for the sake of effect, emphasis, or humor so as to increase the strength, importance, or seriousness of a concept or thing. The frequency of overstatement in everyday conversation has its testimony in many idiomatic expressions, since English speakers are more accustomed to speak in figures (Vlasova, 2005: 46).

2.4.2.6. Understatement

Considered a synonymy of "litotes", an understatement is an expression of lesser strength than what the speaker or writer actually means or than what is normally expected, i.e., saying a lot with a little. It is the opposite of embellishment or exaggeration, and is used for emphasis, irony, hedging, or humor. As a matter of fact, an understatement may also be called 'underexaggeration' to denote lesser enthusiasm and is commonly known to merge the comic with the ironic. Israel (2004: 1) defines understatement as "The intentional use of a weak proposition to communicate a related, stronger proposition". In this definition, Israel reveals his attitude that an understatement is a statement which, somehow, because it is conspicuously less informative than some other statement, can be used to express the meaning of the more informative statement.

2.5. Criticality: A Window into Jocular Mockery

This section represents the study's window into the world of criticality[11], most profoundly the concept of ideology, its political orientation, and the role of jocular mockery in all of it.

2.5.1. The Dawning of Critical Theory

To avoid confusion, it is best to begin by clarifying two divergent notions related to the concept of critical theory. Firstly, the non-capitalized **critical theory** refers to "any philosophical approach that enjoys close practical aims such as post-colonialism, critical race theory, and feminism." (Bohman, 2002: 1). Secondly, the capitalized **Critical Theory** refers to a school of thought that has flourished in Frankfurt Germany in the 1930s by drawing on the critical methods of Karl Marx and Sigmund Freud. It maintained that

ideology is the principal obstacle to human liberation (Geuss, 1981: 31). Significantly, the capitalized Critical Theory basically involves three postulations: sociological, cognitive and philosophical. As a **sociological** approach, Critical Theory is considered a guide to any human action; as a **cognitive** approach it supplies knowledge of any forms; and as a **philosophical** approach it indicates a reflective critique and assessment of society (Giroux 1983: 83). CPs is associated with the last approach, which directs critique at society in an attempt to change it.

All in all, critical theory is a social theory oriented toward critiquing and changing society as a whole. It differs from traditional theory, which focuses only on understanding or explaining society. Moreover, critical theories aim to dig beneath the surface of social life and uncover the assumptions that keep human beings from a full and true understanding of how the world works. The *Longman Dictionary of Language Teaching and Applied Linguistics* makes a note of the fact that Critical Theory was

> A form of social theory … where issues of social justice are at stake. The goal of critical theory is to identify, confront, and resolve problems of injustice through the processes of awareness, reflection, and argumentation. Language and language use is an important focus of critical theory since language is believed to play a key role in creating or maintaining power and in expressing ideological positions because it represents participants' values either directly or indirectly (2002: 135).

Horkheimer, in his book *Traditional and Critical Theory* (1972: 12), asserted that a critical theory must do two important things: **firstly**, it must account for society within a historical context, and **secondly**, it should seek to offer a robust and holistic critique by incorporating insights from all social sciences. Furthermore, Horkheimer (1972: 135) stated that a theory can only be considered a true critical theory if it is explanatory, practical, and normative. The theory must adequately explain the social problems that exist, offer practical solutions for how to respond to them, and abide by the norms of criticism established by the field. What's more, Horkheimer condemned "traditional" theorists for producing works that fail to question power, domination, and the status quo. He expanded on Gramsci's critique of the

role of intellectuals in processes of domination. On the same note, Horkheimer (2002: 244) believes that any theory whose aim is "to liberate human beings from the circumstances that enslave them" is a critical one where a representative part of such theory is to improve society ethically and morally by explaining to people the ways of doing this. More importantly, Critical Theory becomes, as Davidson (2010) remarks, a tool for understanding and a method for overcoming. Furthermore, in Crossman's (2019: 1) point of view, Critical Theory is a social theory that is directed toward critiquing and changing society as a whole, arguing that this differs from traditional theory, which focuses only on understanding or explaining society.

2.5.2. Introducing Critical Linguistics

The term '**critical linguistics'** was first used by a group, mainly of linguists, at the University of East Anglia in the 1970s (Fowler et al., 1979). To put simply, critical linguistics is an approach to the study of language which stresses the close connection between **linguistic structure** (language) and **social structure** (society). Its practical objective is to help increase consciousness of language and particularly of the way in which the use of language contributes to the-domination of some people by others. While power exists in many forms, including that of physical force, the type of power that is of interest to critical linguists lies in the assumptions which are implicit in the conventions which underlie everyday social interactions.

As a relatively recent area of language study, 'critical linguistics' was first proposed in Fowler et al. (1979). Their approach is based on the dialectical inseparability of two concepts, "language" and "society", two words which happen to be indexed separately in English. Influenced by Halliday (1979), their objective was to combine a close formal analysis of language texts and social analysis. They were interested in analyzing text in such a way that it would act as a critical resource of use to non-linguists. The original orientation in Fowler et al. was continued by a group of scholars working at the University of East Anglia (e.g. Hodge and Kress, 1988; Kress, 1991). Work on the connection between language and ideology has been further developed by a number of researchers (e.g. Threadgold, 1986; Wodak, 1989) and sociolinguists (e.g. Hall, 1985) attached to the Centre

for Contemporary Studies in Birmingham. According to the *Longman Dictionary of Language Teaching and Applied Linguistics*, critical linguistics is defined as

> An approach to the analysis of language and of language use that focuses on the role that language plays in assigning power to particular groups within society. Critical linguistics is based on the study of texts and the way texts are interpreted and used. The assumption is the relation between form and function in discourse is not arbitrary or conventional but is determined by cultural, social, and political factors, i.e., that texts are inherently ideological in nature (2002: 133).

Generally speaking, there are social meanings in any language, and these are reflected in its phonology, vocabulary, grammar and discoursal structure. Critical linguistics shows the processes of how one party may be manipulated by another through the use of language and how another party may "pull the wool over the other party's eyes". There is a focus on how people use language for a variety of purposes but mainly on how people use language to manipulate or control their environment as well as other people. Thus, language is never shown as neutral but always embodying beliefs and practices which incorporate power relations and social struggle.

2.5.3. Rudiments of Criticality

The following key concepts represent the basics of any critical approach or study of language in the realm of linguistics:

2.5.3.1. Ideology

In the realm of critical studies, ideology is a fundamental pillar above which the concrete foundations of any political discourse may stand. Notably, an ideology is like a seed around which further thoughts are destined to grow. Simply stated, an ideology is a set of subjective beliefs or ideas attributed to certain people. The term, which was coined by Antoine Destutt de Tracy in 1796, was first conceived of as the "science of ideas" based on two things: (1) the sensations that people experience as they interact with the material world; and (2) the ideas that form in their minds due to those sensations. In the century following

Tracy, the term ideology moved back and forth between **positive** and **negative** connotations. According to Terry (1991: 2), the term has since dropped some of its pejorative sting, and has become a neutral term in the analysis of differing political opinions and views of social groups. While Marx situated the term within class struggle and domination (Tucker, 1978), others believed it was a necessary part of institutional functioning and social integration (Silbey, 2021). In the political sense though, the term is used descriptively to refer to political belief systems (van Dijk, 2006).

The notion of ideology is defined as "a set of concepts, doctrines, and beliefs that form the basis of a political, educational or economic system" (*Longman Dictionary of Language Teaching and Applied Linguistics*, 2002). Importantly, the relationships between ideology, language, and discourse are a central focus of critical theory and critical linguistics. On a similar note, Verschueren (1999: 238) defined ideology as "any constellation of fundamental or commonsensical, and often normative, beliefs and ideas related to some aspect(s) of 'reality'". Also known as **linguistic ideology**, language ideology is used to characterize any set of beliefs about languages as they are used in their social worlds[12]. Like other kinds of ideologies, language ideologies are influenced by political and moral interests, and they are shaped in a cultural setting. Indeed, there are many different kinds of ideologies, including political, social, epistemological, and ethical. The following table summarizes the main types of ideologies, namely those highlighting the personal ideologies that contribute significantly to the present study.

Table (7) Types of Ideologies

No	Political Ideologies	Social Ideologies	Religious Ideologies	Personal Ideologies
1.	Communism	Racism	Buddhism - after Buddha	Trumpism, after Donald Trump
2.	Fascism	Sexism	Christianity - after Jesus Christ	Hitlerism, after Adolf Hitler
3.	Liberalism	Sectarianism	Ahmadiyya - after Ahmad/ Muhammad	Saddamism, after Saddam Hussein
4.	Nationalism	Feminism	Islamism - after Islam	Bidenism after Joe Biden

As conceived by Willard A. Mullins, an ideology is composed of four basic characteristics: (1) it must have power over cognition; (2) it must be capable of guiding one's evaluations; (3) it must provide guidance towards action; and (4) it must be logically coherent (Mullins, 1972: 498). Recent analysis tends to posit that ideology is a 'coherent system of ideas' that relies on a few basic assumptions about reality that may or may not have any factual basis. Through this system, ideas become coherent, repeated patterns through the subjective ongoing choices that people make. These ideas serve as the seed around which further thought grows. The belief in an ideology can range from passive acceptance up to fervent advocacy. According to most recent analysis, ideologies are neither necessarily right nor wrong. Definitions, such as those by Manfred Steger and Paul James emphasize both the issue of patterning and contingent claims to truth (James & Steger, 2010):

> Ideologies are patterned clusters of normatively imbued ideas and concepts,
> including particular representations of power relations. These conceptual
> maps help people navigate the complexity of their political universe and
> carry claims to social truth.

As a specific type of ideology, a political ideology largely concerns itself with how to allocate power and to what ends power should be used. Some parties follow a certain ideology very closely, while others may take broad inspiration from a group of related ideologies without specifically embracing any one of them. Each political ideology contains certain ideas on what it considers the best form of government (e.g., democracy, demagogy, theocracy, caliphate etc.), and the best economic system (e.g. capitalism, socialism, etc.). Sometimes the same word is used to identify both an ideology and one of its main ideas. For instance, socialism may refer to an economic system, or it may refer to an ideology that supports that economic system[13].

2.5.3.2. Ideological Practice

The concept of 'practice' in general refers to a specific way of thinking about human action. Human action can be analyzed in terms of the categories of meaning it embodies; this is Weber's problem of social action as "meaningful action". Meaningful action is, for example, distinguished from pure "habit". "Practice" understands activities in terms of how the

transform the world within which they occur. "Transformation" always involves an actor acting upon some sort of raw material using some means of transformation (or means of production) to generate some transformation of that raw material (Freeden, 2000: 303).

Accordingly, with ideological practice the reference is to the process of producing beliefs incorporated within subjectivity. In other words, it is defined as the process of producing conscious dimensions of subjectivity through the transformation of individual lived experience (raw material) into beliefs. Ideological practice is thus a social process through which (conscious) subjectivity is formed through the real activities of people engaged in social relations in which what happens to them (experiences) are transformed into cognitive products. Significantly, ideologies are expressed and generally reproduced in the social practices of their members, and more particularly acquired, confirmed, changed and perpetuated through discourse. Although general properties of language and discourse are not, as such, ideologically marked, systematic discourse analysis offers powerful methods to study the structures and functions of 'underlying' ideologies (Van Dijk, 2006: 115).

In the current work, the ideological practice of concern is JM (see 2.3). The focus centers on the personal ideologies of Trumpism and Bidenism, in order to piece together how they are verbally and non-verbally reproduced through the ideological practice of JM in ECA.

2.5.3.3. Power

In any interaction, the concept of power always exists. Wilson in Mey (2009: 744) states that pragmatics is recognized as a branch of language study and in recent times the operationalization of power within, or through, the use of language in society has become a central concern of discourse analysis, sociolinguistics, and pragmatics. Furthermore, he explains that the term power is not always easily defined. Power can be ideological, economic, or cultural, for example, and within these confines, power can operate at a range of different levels: the social, individual, military, state-based, legal, and so on. Watts (2003: 276) defines power as the freedom of action to achieve one's goals, regardless of whether or not this involves the potential to impose one's will on others to carry out actions that are in one's interests. Besides, the notion of power has been discussed as one of the sociological variables along with distance and rank of imposition in the theory of politeness by Brown

and Levinson (1987). Evidently, power is a value assigned to individuals or their roles in a particular context (Brown and Levinson, 1987: 83). According to Archer et al. (2012: 133), pragmatic investigations of power are the basic constituents of CPs.

One of the most notable academic theories addressing the conceptions of power is Steven Lukes's theory: the "three faces of power". The renowned theory is presented in his book, *Power: A Radical View* (1974, 2005, and 2021). This theory claims that power is exercised in three ways: **decision-making power** (the open face), **non-decision-making power** (the secretive face), and **ideological power** (the persuasive face) (Heywood, 2013: 9). According to Lukes (1974: 15), **decision-making power** is the most public of the three dimensions; it is transparent. Stressing that analysis of this "face" focuses on policy preferences revealed through political action. Contrariwise, **non-decision-making power** is that which sets the agenda in debates and makes certain issues (e.g., the merits of socialism in the United States) unacceptable for discussion in "legitimate" public forums; therefore it is hidden behind closed doors. Adding this face gives a two-dimensional view of power allowing the analyst to examine both current and potential issues, expanding the focus on observable conflict to those types that might be observed overtly or covertly (ibid: 20). With regards to the third dimension, Lukes (ibid: 24) claims that **ideological power** allows one to influence people's wishes and thoughts, even persuading and making them want things opposed to their own self-interest (e.g., causing women to support a patriarchal society). He offers this third dimension as a "thoroughgoing critique" of the behavioral focus of the first two dimensions, supplementing and correcting the shortcomings of previous views, allowing the analyst to include both latent and observable conflicts. Lukes (ibid: 25) claims that a full critique of power should include both subjective interests and those "real" interests held by those excluded by the political process.

2.5.3.4. Critique

In the tradition of critical social theories, the basic or original meaning of "critical" is to "comment", "describe", and "evaluate" and thus does not possess overtones such as "complaint" and "fault-finding", as characteristics of its daily use (Fowler, 1991: 90, 92). In subsequent CDA literature, "critical" has three meanings (Zhong, 2005):

a) to reveal and explicate something implicit and hidden (like ideology and power relation) (Fairclough & Wodak, 1997: 258), in other words, to bring to light opaque things in the discourse;

b) to put theory into action. Van Dijk (1998) highlights that critical linguistics is "criticism against social injustice"; and

c) To conduct reflection and self-criticism. Hence, critics need to reflect on their own position, methodology, and so on.

In CPs, the interpretation of "critical" is slightly closer to its interpretation in CDA, than to its interpretation in "critical social theories". This is evidenced by Mey's proposal on "pragmatics and social struggle", "linguistic emancipation", and so on. (1993: 308). Yet, he does not go as far as to advocate putting theory into practice; nor does he mention reflection or self-criticism. By subscribing to the commonly held belief that "critical" indicates a "reflective, examining stance towards the phenomena of life", "critical" is taken to include the following criteria:

1. it is a form of linguistic comment;

2. the comment targets both positive and negative social issues in public discourse; and

3. by examining the positive and commendable language usages on the one hand and uncovering the negative or condemnable values, beliefs, or practices in the discourse on the other, it seeks to influence people's minds and behaviors by means of appropriate comments (Mey, 2001: 315).

In this case, CPs does not have any political orientation, hence, it is **subjective**, in the sense that the analyst has a goal in mind before undertaking the analysis and therefore is deliberate in choosing data for examination. However, methodologically, it needs to be **objective**, in the sense that the analyst must derive his or her conclusion from the pragmalinguistic analysis of systematic data or typical cases. In order to achieve some degree of objectivity, previous critical pragmatic studies have made use of the **Optimality Theory** thesis, wherein constraints determine the most optimal candidate (cf. Al-Hindawi & Alshammary 2020).

Connerton (1976: 18) maintains that "Critique…denotes reflection on a system of constraints which are humanly produced: distorting pressures to which individuals, or a

group of individuals, or the human race as a whole, succumb in their process of self-formation…." In other terms, it means to put under deep scrutiny any aspect of human life in an attempt to improve it. All in all, critique denotes "making explicit the implicit relationship between discourse, power and ideology, challenging surface meanings, and not taking anything for granted." (Wodak and Meyer, 2013: xxiv).

2.5.3.4.1. Critique vs. Criticism

In spite of the fact that the two terms '**critique**' and '**criticism**' often overlap, they are different in essence. On the one hand, criticism indicates a negative evaluation of things and mainly focuses on highlighting faults and weaknesses. On the other hand, critique "is a detailed analysis of something … giving an objective assessment that includes both negative and positive comments" (Wodak & Meyer, 2013: 12). Over and above, the following table briefly summarizes the main distinctions between 'criticism' and 'critique' taken from an unpublished dissertation (Al-Hindawi & Alshammary, 2020: 13).

Table (8) Comparing the Concepts of *Criticism* and *Critique*

No	Criticism	Critique
1.	It looks at fault and what is missing in any structure.	It does not focus on fault but structure and on what is working.
2.	It attempts to condemn what is vague and not understandable.	It asks for clarification.
3.	Mostly, it is negative.	Mostly, it is positive.
4.	It is concerned with giving a general evaluation.	It is concerned with giving detailed evaluation.

2.5.3.4.2. Orientations of Critique

Basically, CPs aims to contribute primarily to the development of pragmatic harmony and civilization in public spheres. In order to achieve this principal goal, it seeks to influence the public's behavior, thoughts, and beliefs by virtue of critical comments on the strengths of pragmatic theories. Specifically, it endeavors to promote positive and appropriate modes of language use (**positive CPs**) on the one side and discourage and resist negative and inappropriate modes of language use (**negative CPs**) on the other side.

In **positive CPs**, critics are meant to focus on all forms of appropriate modes of language use in public spheres, such as civilized language service (as in service encounters and slogans), harmony-building communication (as in public signs), and environmentally friendly language use (as in public signs and advertisements for public welfare). In **negative CPs**, however, critics are expected to focus on all forms of inappropriate modes of language use in public spheres, such as deceptive economic and telecommunication discourse (as in advertisements); vulgar and obscene use of language (as in public signs and advertisements); the naming of unhealthy social mentalities or stereotyping discourse oriented by social group (gender, age, social class, race, countryside, province, region, profession, etc.) (as in advertising and journalism discourse).

Between these two extremes, CPs may have an additional or minor role to play. Notably, it can contribute to our recognition and understanding of language users' subjectivity or stance that underlie all forms of public discourse, particularly with regards to journalistic and political discourse. As we are not commending or denouncing anything, the CPs conducted in this manner could be characterized as being **neutral CPs**. In summary, CPs has two major orientations (positive and negative) and a minor orientation (neutral), as represented in Figure 20.
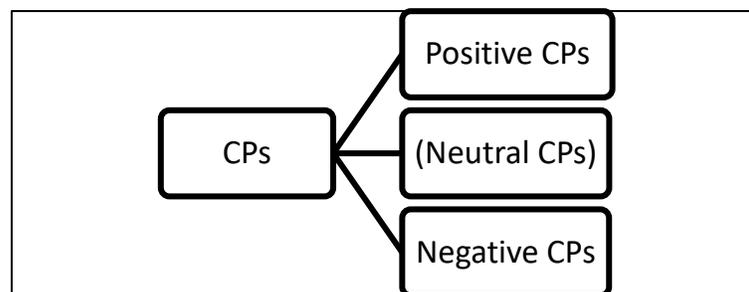
Figure (20) Orientations of CPs

2.5.3.5. Stance

The concept of stance refers to the point of view or position which people adopt in saying and interpreting the propositions they make. Van Dijk (2001: 353) claims that in the processes of speaking and hearing, certain views and perspectives are spelt out presenting the speaker's and hearer's ideological position, i.e. their own stances from what has been stated. A major aspect of critical pragmatic analysis is to recognize the **stance of speakers**

or writers through revealing their own attitude and opinion in relation to the proposition asserted and attempting to show why particular linguistic choices have been selected. Ultimately, such a stance can be explicit or implicit; conscious or unconscious (Bloor and Bloor, 2007: 33). Likewise, the **counter stance of the listener or reader** is equally important in critical pragmatics and attempts to unveil and mitigate the repercussions of ideology-infested language, i.e., the emotions that are aroused and the actions that are taken up in response to ease the power, dominance, and injustice (see 3.4.6).

With regards to the context of ECA, the stance of the ideological practice of JM is measured in terms of (1) primary and secondary situation; (2) explicitness and implicitness; (3) intentionality and unintentionality; and (4) seriousness and nonseriousness. The latter criterion is of significant importance to unraveling the stance of JM in the political advertisements under scrutiny.

2.5.3.6. Reproduction

Reproduction refers to the last step in any critical pragmatic perspective. When a critical pragmatician takes a stance towards a phenomenon in society, then the next advance is to make a critique of what is not accepted or of what has long been accepted as natural and then attempt to reproduce it. Obviously then, after revealing a particular stance, a critical pragmatician has the task of introducing a reproduction of what has been stated in order to complete the picture. It is a reproduction of unequal power and of existing language uses which have been taken naturally. It should be noted, however, that reproduction is typically neglected in critical studies, namely CDA, or at times replaced with Fairclough's (1995) concept of "social analysis". In fact, it is reproduction which should be taking all the credit in critical studies. After describing the discourse, then interpreting the ideologies the discourse is pregnant with, reproduction is the therapeutic step to providing linguistic solutions and amendments to correct the misuses, abuses, inequalities, and ill-uses of power in communication.

When JM is at stake, political correctness may be proposed at times as an alternative to downsizing the ideological tendencies. Defined by Kohl (1992: 12), political correctness is a

term used to describe language, policies, or measures that are intended to avoid offense or disadvantage to members of particular groups in society. To elaborate, the term has been used to describe a preference for inclusive language and avoidance of language or behavior that can be seen as excluding, marginalizing, or insulting to groups of people disadvantaged or discriminated against, particularly groups defined by ethnicity, sex, gender, or sexual orientation[14]. Not surprisingly, former President Donald Trump was known to frequently use language that White power extremists understand as expressing support for their views. In his case, the term "political correctness" was more like an **ideological mask** that was readily deployed as a racist dog whistle. This was obviously reflected in his famous reference to Mexicans as "rapists" and calling for a Muslim ban. Basically, Trump's attacks on political correctness are a form of racially coded messaging, which was heard loud and clear as racist dog whistles by White power extremists.

Figure (21) Trump's Political Correctness Caricature

The above caricature, published in the New York Times, advertises a message about Trump's political correctness. The promotion of the message is clearly conducted via jocular mockery, in order to add a humorous spin to a seriously fatal topic.

2.6. Consolidating the Context of Jocular Mockery

Being mindful of context is not just important for our own decisions, but also to understand the world around us. Accordingly, how context affects meanings and communication all together is among the central claims to be further elaborated in this section.

2.6.1. Text, Discourse, Context, and Co-text

The concepts of 'text', 'discourse', 'context' and 'co-text' have to be clarified and theorized in an interdisciplinary framework combining and integrating DA and CPs. According to Lyons (1995: 258), text and context are complementary: each presupposes the other. Texts are constituents of the contexts in which they are produced; and contexts are created, and continually transformed and refashioned, by the texts that speakers and writers produce in particular situations. It is noted that even sentence-sized utterances are interpreted on the basis of a good deal of contextual information, most of which is implicit.

Although pragmatics has always clearly seen itself as complementary to semantics, as Paul Chilton has clearly illustrated in his book *Analysing Political Discourse* (2004), research in pragmatics has attempted to distinguish important features of the immediate context (speakers, hearers, settings, expectations, intentions etc.). These and other relevant dimensions have frequently been left vague or sometimes simply to the researcher's subjective intuition (see Reisigl 2004). On the other hand, much research in CDA has often neglected the subtle and intricate analysis of latent meanings and has left the interpretation of implicit, presupposed and inferred meanings to the intuition of the researcher and/or the readership.

2.6.2. Context in Discourse and Pragmatics

The key claim of both disciplines according to Hart (2011: 1) is that, "discourse is always produced and processed in context", as well as being "situated socially, spatially, temporally and intertextually." This leads to context being defined as "subjective knowledge" that not only "contributes to meaning construction in discourse but it is also managed and maintained through discourse." In Reisigl's (2011: 21) point of view, both pragmatics and discourse analysis refuse a restricted and purely formalist theory of grammar and 'langue' and the abstract idea of context-free language. However, the discourse-analytical understanding of 'context' is often much broader than the pragmatic one. It is often the case that pragmatics just concentrates on the 'context of situation' as an indexical point of departure and reference, and is primarily interested in aspects of personal, local and temporal deixis.

Furthermore, pragmatics takes into consideration several mental aspects of context if it focuses on presuppositions, implicatures, explicatures and questions of shared knowledge. However, many cognitive and other aspects of context, which Teun van Dijk (2008) focuses on in his theory of context, are usually not the object of pragmatic investigation. It is thus safe to say that DA, and especially CDA, is much more inclined towards examining social, political, psychological and historical aspects of context than pragmatics.

2.6.3. Context in Critical Pragmatics

From the standpoint of CPs, there can be no context without the existence of the speaker's plan because it is this plan which determines the locutionary content of an act. Subsequently, it is argued that there are two types of context. The first type is the '**evidential context**' which refers to the context created by the hearer when she/he makes use of all the available contextual factors in order to figure out the intention of the speaker and the actual saying. The second type is the '**role-filling context**' where the hearer can get a full understanding of an utterance by figuring out the mental facts (the intentions) and the movements involved in its production. Accordingly, it is this type of intention which CPs seeks to uncover in any communicative situation (Mey, 2001: 151).

2.6.4. Contextualizing Jocularity

With regards to the topic of JM, the context explores the specific social situation in which jocularity occurs. The narrator automatically modifies the text of the jocose message to be acceptable to different audiences, while at the same time supporting the same divergent scripts in the punch line. For instance, the vocabulary used in telling the same joke at a university fraternity party and to one's grandmother might well vary. In each situation, it is important to identify the narrator and the audience, as well as their relationship with each other. This varies to reflect the complexities of a matrix of different social factors: age, sex, race, ethnicity, kinship, political views, religion, power relationship, etc. When all the potential combinations of such factors between the narrator and the audience are considered, then a single joke can take on infinite shades of meaning for each unique social setting.

The context, however, should not be confused with the function of the jocularity, which is essentially an abstraction made on the basis of a number of contexts". The present study describes how JM is used to communicate much more than just good humor. Sometimes jokes are used simply to get to know someone better, in terms of what makes them laugh and what they find funny. On a similar note, jokes concerning politics, religion or sexual topics can be used effectively to gage the attitude of the audience to any one of these topics. They can also be used as a marker of group identity, signaling either inclusion or exclusion for the group. And sometimes jocularity may intentionally be employed to mitigate hostility, yet reflect power, as is the case with political advertising.

2.7. Basics to Multimodality

This section, though modest in size, intends to provide a compendious overview of multimodality, the application of multiple modes within one medium, as well as the standpoint of multimodal analysis in linguistic territory. Furthermore, it attempts to provide a rationale for a multimodal perspective of meaning, communication, and discourse so as to draw attention to the range of different modes that people use beyond speech and writing.

2.7.1. Multimodal Communication

It is a well acknowledged fact that with the rise of technology, there came a need for finding new means to the analysis of contemporary communication. With that being said, it may as well be stated that the typical way of analyzing the linguistic sign through one mode has become outdated and requires refreshment by alluding to the many modes of communication in a sign. This is where multimodality rises to the occasion. Indeed, there is no denying the fact that discourse has transformed itself over the centuries. Starting off as a one-dimensional entity, discourse was restricted to the spoken and written forms of language. Over time, and with the development of linguistics studies, discourse studies evolved and a deeper understanding of meaning led to the two-dimensional phase of discourse analysis. Yet the search for perfection did not stop there, discourse continued to shed new skin and contemporary research has identified a three-dimensional approach to the analysis of discourse. Multimodality, or multimodal analysis, is the name affiliated to this new

approach, where the different modes of a sign are dismembered with the aim of putting together a more holistic multifaceted meaning. According to Gunther Kress, a popular theorist of multimodality, "All communication, literacy, and composing practices are and always have been multimodal" (2010: 11).

The multiplicity of modes is a cornerstone to many forms of communication nowadays. Significantly, the importance of mode is highlighted by Murray (2013: 55) who maintains that "Multimodality describes communication practices in terms of the textual, aural, linguistic, spatial, and visual resources used to compose messages." Each of the five modes is further subdivided to include secondary resources for making meaning. For example, understanding a televised weather forecast (medium) involves understanding spoken language, written language, weather specific language (such as temperature scales), geography, and symbols (clouds, sun, rain, etc.). The following table lists the main types of communicative modes with a brief description of their features.

Table (9) The Five Principal Communicative Modes

No.	Mode	Description
1.	Linguistic Mode	The linguistic mode refers to the written or spoken words. The mode includes word choice, the delivery of written or spoken text, the organization of words into sentences and paragraphs and the development and coherence of words and ideas. Linguistic is probably the most widely used mode, because it can be both read and heard, on both paper and audio, yet it is not the most important mode.
2.	Visual Mode	The visual mode refers to the images and characters that people see. This mode includes color, layout, style, size and perspective. The visual mode is used in order to instruct, persuade, entertain, represent feelings or etc. The visual mode expresses details well.
3.	Aural Mode	The aural mode is focused on sound including, but not limited to, music, sound effects, ambient noises, silence, tone of voice in spoken language, volume of sound, emphasis and accent. Every aural mode conveys a message. By pairing the aural mode with different modes, say visual, a more detailed and creative message will be conveyed.

4.	Spatial Mode	The spatial mode is about the physical arrangement, organization and proximity of the text. One example of this is often a brochure, and how it is folded and organized.
5.	Gestural Mode	The gestural mode refers to the way movement is interpreted. Facial expressions, hand gestures, body language and interaction between people are all gestural modes. This has always been important in face-to-face conversations and in theater, but it has become more apparent on the web lately with the wide use of YouTube and other video players.

Similarly, Lutkewitte (2013:9) asserts that multiple modes contribute to an audience's understanding of a composition. Everything from the placement of images to the organization of the content to the method of delivery creates meaning. This is the result of a shift from isolated text being relied on as the primary source of communication, to the image being utilized more frequently in the digital age. It should be noted, however, that modes differ significantly in how they are used, i.e., each mode has specific functions. Hence, there is a clear division of semiotic labor at work. For instance, the following three modes have different functions:

Table (10) Functional Variation in Modes

Image	**shows** what takes too long to read;
Writing	**names** what would be difficult to show;
Colour	**highlights** specific aspects of the overall message.

Discussing one mode at a time is time consuming and merely takes us back to one-dimensional discourse, such as the language of music or language of gesture. Instead, the aim is to develop a linguistic framework that could apply across all modes of communication resulting in a three-dimensional mode of discourse, the language of multimedia. Particularly, with regards to the present dissertation, the focus will be on the language of advertisements in terms of meaning, communication, and political ideologies. Ultimately, the domains of communication in any language of multimedia will be on three levels: **media**, **semiotic production**, and **representation**.

2.7.2. Monomodality and Multimodality

For many years now, **monomodality** was the domineering approach, whether in the various genres of writing, or even in paintings. Likewise, the disciplines dedicated to their analysis were also monomodal, for instance one language to speak about language (linguistics), another to speak about art (art history), and so forth. Significantly, each has its own methods, assumptions, technical vocabulary, and even its own strengths and blind spots. More recently though, the tables have turned and monomodality has been replaced by **multimodality**. Multimodality refers to the use of more than one mode of communication in a text to create meaning. Although communication has always been multimodal, multimodality in discourse analysis is a relatively recent approach; linguists began to consider a multimodal approach around the 1960s (Kress & Van Leeuwen, 2001: 1) [15].

Kress and Van Leeuwen stress the fact that as a phenomenon, "Multimodality refers to the interplay between different representational modes, for instance, between images and written/spoken word", and they further explain that "Multimodal representations mediate the sociocultural ways in which these modes are combined in the communication process" (ibid: 20). In the past, different modes in multimodal texts had certain framed tasks, as in a film where images may provide the action, sounds synchronize a sense of realism, music adds a layer of emotion, and so on (Van Leeuwen, 1985: 24). The truth is, there is another view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion. Such a view pushes towards a theory of semiotics, which is in agreement with contemporary semiotic practice.

2.7.3. Meaning in a Multimodal Approach

In any linguistic analysis of language, the question of meaning is pivotal to the overall outcome. Unlike multimodality, the traditional linguistic account is one-dimensional, i.e., it regards meaning as being made once. With the multimodal account of language, meaning is three-dimensional; i.e., it is made in any and every sign, at every level, and in any mode. Moreover, traditional linguistics had defined language as a system that worked through double articulation; i.e. the message was an articulation of form and of meaning, whereas in

multimodal texts, meaning is made in multiple articulations. In Alfaro's (1996: 75) words, "a multimodal text is a dynamic site in which relational processes and practices coproduce meaning and remodel each other in the creation of a plethora of potential meanings."

Multimodal meaning on the pragmatic level is particularly elusive and thus associated with multiple potential interpretations, which are the product of the mixing and positioning of the semiotic modes in a particular discourse. More importantly, the CPs notion of '**pluripropositionalsim**' is certainly a fit for any multimodal analysis of language, particularly when dealing with an ideology infested discourse such as ECA. Notably, countless Time Magazine covers show a faceless Trump who is either melting away or with his hair on fire. Always with an open mouth, the illustrations convey several meanings, mostly depicting Trump in a negative light or quite unflattering term. The great thing about multimodal meaning is that although the different modes may signal an array of ideas, yet they usually work together to draw a bigger picture, at times without even using words.
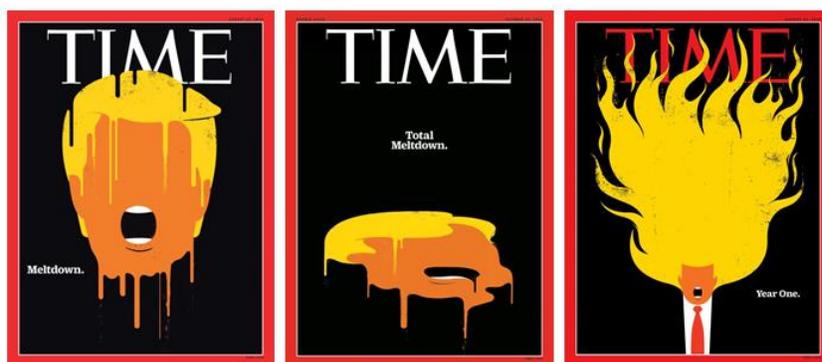
Figure (22) Multiplicity of Meaning in Multimodal Time Magazine Covers

The January 2018 Time's cover, depicting a cartoonish Trump with his hair lit on fire, is captioned "Year One", which basically sums up his first year in office. Among the many interpretations, it could be understood that the flames emanating from Trump's head are meant to reference Trump's threats against North Korea. Similarly, the August 2016 cover portrays a faceless Trump, save the mouth, beside the caption "Meltdown", which is an apparent reference to the countless controversies during the presidential campaign. The cover could be clearly interpreted as a **presuppositional reference** to Trump's state of mind, as being chaotic and destructive. This is reemphasized two months later in the October

2016 cover where the illustration of a completely melted and dripping face of Trump is positioned underneath the caption "Total Meltdown". The **pluripropositionalsim** of the visual meaning almost always comes down to one central message. With the above cover-examples, the main proposition is the embedded idea of then-president Trump threatening democracy and freedom, as a real and serious threat. All in all, this brings us to the focal point of any multimodal analysis; semiotics.

2.7.4. Semiotics

It is a well-known fact that the most basic understanding of language comes via semiotics, which simply refers to the association between words and symbols. As illustrated in Figure 23, this association is indeed a cyclic one where language is backed up by symbols that are inherently meaningful and which ultimately foreshadow a language of their own.
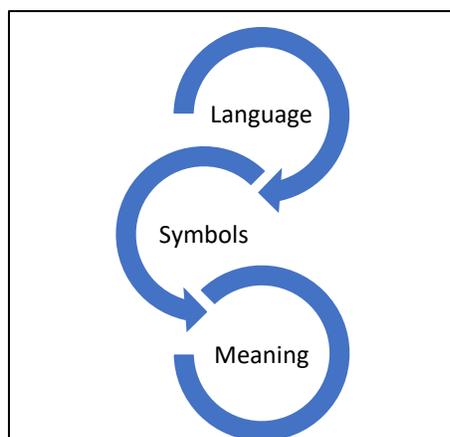
Figure (23) Semiotic Association of Language, Symbols, and Meaning

According to Campbell et al. (2019: 352), semiotics is the discipline studying the meanings, uses, and functions of signs and sign systems. A "sign" being defined as anything (a word, gesture, facial expression, and so on) that stands for something other than itself, to someone, in some capacity. Some designate this discipline as a science, others as an analytical tool or a critical method. One of its modern-day founders, the American philosopher Charles Sanders Peirce, called it a "doctrine," in the sense of a set of principles. It has also been called "semiology" by Ferdinand de Saussure, another modern-day founder. The terms "significs," coined by Victoria Lady Welby, and "sematology" are also sometimes used. The term "semiotics" was adopted by the International Association for Semiotics Studies in 1969, becoming, ever since, the main one to designate the discipline[16].

Notably, any analysis of semiotic modes needs to take into account their social, cultural, as well as historical production. One such case is '**Multimodal Social Semiotics**', an approach which studies meaning and form as an integrated whole (sign) in its social context. Pioneered by theorists such as Gunther Kress in his book *Multimodality: A Social Semiotic Approach to Contemporary Communication*, as well as Theo van Leeuwen in his book *Introducing Social Semiotics*, social semiotics has maintained new territory in the field of multimodality (cf. Kress & Van Leeuwen 2001). Naturally, social semiotics has extended its horizon beyond its linguistic origins to account for the growing importance of the visual and aural modes of communication in the modern digital era (Kress & van Leeuwen, 1996: 45).

2.7.4.1. Semiotic Modes

Although discussions of multimodality often involve mentions of both mode and medium, these two terms are not synonymous. To begin with mode, Kress defines mode in two ways. In the first, a mode "is a socially and culturally shaped resource for making meaning. Image, writing, layout, speech, moving images are examples of different modes used in representation and communication." (Kress, 2010: 79). In the second, "semiotic modes, similarly, are shaped by both the intrinsic characteristics and potentialities of the medium and by the requirements, histories and values of societies and their cultures" (Kress, 1996: 35). Accordingly, every mode has a different modal resource, which is historically and culturally situated and which breaks it down into its parts, because "each has distinct potentials [and limitations] for meaning" (Kress, 2020: 1)[17].

In Kress's theory, "mode is meaningful: it is shaped by and carries the 'deep' ontological and historical/social orientations of a society and its cultures with it into every sign" (Kress, 2010: 114). Furthermore, modes may aggregate into multimodal ensembles, shaped over time into familiar cultural forms, a good example being film (cf. van Leeuwen (1999); Burn and Parker 2003). According to Kress (2010: 79-80), "Different modes offer different potentials for making meaning. These differing potentials have a fundamental effect on the choice(s) of mode in specific instances of communication." To illustrate, the following table introduces a comparison of the key features of two linguistic modes: writing and speech (in English, as in many other languages).

Table (11) Key Features of the Written and Spoken Modes

No	Writing Mode	Speech Mode
1.	It has words, clauses, sentences, organized through *grammar* and *syntax*.	It shares aspects of lexis, syntax and grammar with *writing*
2.	It has graphic resources such as font, size, bolding, spacing, frames, color.	The material 'stuff' of *speech*, sound, is entirely different from the *graphic stuff* of *writing*.
	The graphic stuff of *writing* is received via the physiology of sight	Sound is received via the physiology of hearing
3.	To *frame* its units, it has syntactic, textual and social-semiotic resources (e.g., *sentence*, *paragraph*, *textual block*, *genre*).	Sound offers resources such as (variation in) energy – loudness or softness – which can be used to produce alternations of *stressed* and *unstressed* elements, of *rhythm* and *accent*, which produce the rhythmic organization of *speech* and the accentuation of *words*.
4.	In *writing*, the frames use graphic resources such as *punctuation marks*, visual means such as space between words or around paragraphs and increasingly, 'blocks' of writing, often in different colors, on surfaces such as *pages* or *screens* or others.	*Speech* uses sound for the framing of its units. In English for instance, the contours of *intonation* are used to make and frame *intonation units*. These material entities are used to mark out *given* and *new* 'information' in semiotic entities, *information units*. (Halliday, 1967)
5.	These resources have specific forms in different cultures. Hence, different cultures may use different script systems.	Social – and therefore semiotic – work with the 'same' material, *sound*, can lead to very different modes: to *speech* of course, to *soundtrack* as in film; to *music*; to *drum languages*; to so-called *whistle languages*.

2.7.4.2. Semiotic Mediums

The medium (plural: media) is the way a text is used in order to reach its audience. Different media use different combinations of modes. In social semiotic accounts medium is the substance in which meaning is realized and through which it becomes available to others. Socially, medium includes semiotic, sociocultural, and technological practices such as film, newspaper, a billboard, radio, television, a classroom, etc. According to Kress and Van Leeuwen (2001: 20), the mode represents the 'content' side, while the medium represents the 'expression' side. They elaborate by referring to the concept of medium as "the material resources used in the production of semiotic products and events, including both the tools and the materials used" (ibid).

Nowadays, multimodality makes use of the electronic medium by creating digital modes with the interlacing of image, writing, layout, speech, and video. Consequently, mediums

have become modes of delivery that take the current and future contexts into consideration. Accounts in media studies overlap with these concerns, often emphasizing the value of media as social institutions for distributing particular kinds of communications.

2.7.4.3. Semiotics and Multimodality

According to Kress (2010: 54) the core unit of semiotics is the sign, a fusion of form and meaning. Signs exist in all modes, so that all modes need to be considered for their contribution to the meaning of a sign-complex. Importantly, the genesis of signs lies in social actions. In semiosis, the active making of signs in social (inter)actions, signs are made rather than used. The focus on sign-making rather than sign use is one of several features which distinguish social-semiotic theory from other forms of semiotics. The two main strands of semiotics which have dominated in 'the West' are based on the work of one or both of two major figures: Charles Sanders Peirce, an American philosopher, and Ferdinand de Saussure, a Swiss linguist. The Peircian model offers three crucial emphases: a classification of signs based on the relation of signs to 'the world', the process of semiosis, and the category of the interpretant.
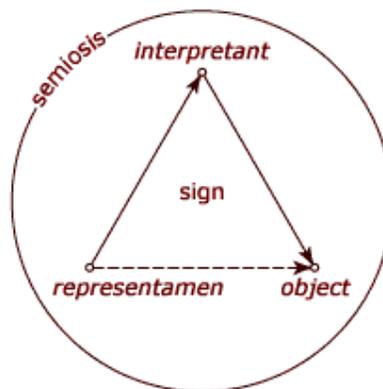
Figure (24) Peircian Semiotics

2.7.5. Multimodal Discourse Analysis

Simply put, MDA is a method that takes into account multiple modes of communication (text, color, image) and how they interact with one another. In other words, it considers how multimodal texts are designed and how semiotic tools contribute to the making of meaning in a text. Jewitt et al. (2016: 14) believe that MDA "considers how texts draw on modes of communication such as pictures, film, video, images and sound in combination with words

to make meaning in different genres such as web pages, films and television programs."
Moreover, MDA names a range of approaches to studying social interaction and meaning as
multimodal, that is, produced with and through multiple modes. However, MDA is not about
identifying and studying modes as isolated but rather about understanding the social,
cultural, and political world as multimodal. The following table illustrates the pros and cons
of multimodal analysis:

Table (12) Pros and Cons of Multimodal Analysis

No.	Advantages	Disadvantages
1.	**Diversity:** a diverse range of modes involved in producing meaning and experience	**Complexity:** The simple idea of identifying modes beyond language belies the growing complexity of research in this area.
2.	**Effectiveness**: it paves the way to a holistic understanding and thus touches on some sensitive nerves	**Time consuming:** It takes a longer amount of time to accomplish than the usual monomodal analysis
3.	**Comprehensive:** covering all the required modes of meaning making	**Technicality:** Analysis may be quite technical
4.	**Susceptible findings** from a range of dimensions	**Subjectivity:** Analysis may be very interpretive
5.	**Meticulous** in unearthing the most precise details	**Diversion:** Less attention is given to the aspects of language
6.	**Methodical: analysis is** done according to a systematic or established form of procedure	**Digression:** Linking the analysis to wider social issues
7.	**Ubiquity:** can be conducted anywhere, anytime, and at practically anything	**Multifaceted:** having many analyzable aspects and can be tackled from an array of angles

2.7.6. Multimodal Critical Discourse Pragmatics

The multimodal approach to critical studies originally arose from the field of semiotics,
under the name of **Social Semiotics**. This branch investigates the material resources of
human communication as well as the way their usage is socially regulated (Kress & van
Leeuwen, 2001: 20). MCDPs combines the critical instruments, which were once applied to
the study of power relationships and ideology reproduction in the linguistic dimensions of
discourse and pragmatics, with the toolkit provided by visual communication researches,
such as semiotics (Machin & Mayr, 2012: 112). The initial aim in MCDPs is to investigate
the very same issues CDA was addressing, by studying choices of visual features in texts
that merged verbal and visual messages. By extension, it could be stated that all the choices
in any semiosis are suitable material for a CDPs investigation.

In fact, van Leeuwen (2005: 93) defines discourses as "socially constructed knowledge of some aspect of reality", which we need as frameworks for producing and expressing meanings. In other words, discourses are communicated by means of different material resources, which can be physiological or technical. Therefore, multimodality is a constitutive feature of any discourse. Moreover, the existence of a particular discourse is not due to just one text, but rather it arouses from the similarity between the representations that are provided by different texts about the same aspect of reality (ibid). Thus, we can affirm that discourses are always intertextually related to other discourses and dependent on them as well (Kress, 2010: 22).

2.7.7. Multimodal Principles

According to Kress (2010: 28), a multimodal discourse conveys meaning through a combination of two or more modes. Each mode has its own specific task and function in the meaning making process, and usually carries only a part of the message in a multimodal text. In the following, the five main semiotic modes are discussed with their multimodal principles in accordance with the ideological practice of JM in ECA.

2.7.7.1. Linguistic Mode

The linguistic mode includes principles that may be spoken or written verbal language. On the one hand, the spoken meaning is conveyed through spoken language via live or recorded speech and can be monologic or dialogic. Choice of words, phrases, and sentences are organized through linguistic grammar conventions, register, and genre. Composing oral meaning includes choices around mood, emotion, emphasis, fluency, speed, volume, tempo, pitch, rhythm, pronunciation, intonation, and dialect. On the other hand, written meaning is conveyed through written language via handwriting, the printed page, and the screen. Choices of words, phrases, and sentences are organized through linguistic grammar conventions, register (where language is varied according to context), and genre (knowledge of how a text type is organized and staged to meet a specific purpose).

With regards to advertisements, some may include both, usually motion commercials, while others include one or the other, and at times very little is employed at all in communication, as the case with the new trend of minimalist advertising, which challenges the ornamentation

and "noise" of traditional advertising. The following is an elaborate discussion of the most prominent linguistic principles of JM.

Figure (25) Minimalist Advertising

A. Discursive Cues

A discourse that is characterized by cohesion and fluency is most likely one which is enriched with a rainbow of **discourse cues**. There flexibility in use is what makes them a recurrent feature of everyday language use. **Discourse markers** (see 2.4.1.4) and **discourse connectives** are common types of discourse cues that ensure connectivity and logic in any given discourse. Whatever their functions may be, both groups of discourse cues help make what is being said clearer for the receiver, as well as add order and structure to the message communicated. With regards to **discourse connectives**, the matter exceeds connecting sentences and moves on to include paragraphs and full texts. By helping build the logical flow of ideas, connectives are crucial to signaling the relationship between sentences and paragraphs. Furthermore, these words and expressions may function differently as noted in the table below:

Table (13) Common English Connectives and their Functions

No.	Connectives	Functions
1.	and, also, besides, furthermore, too, moreover, then, equally important, another	Addition
2.	like, in the same manner (way), as so, similarly	Comparison
3.	consequently, thus, since, therefore, for this reason, because of this	Result
4.	for this purpose, with this in mind, for this reason	Purpose
5.	for example, to illustrate, for instance, to be specific, such as, especially	to signal an example or emphasize

Also known as conjunctions, connectives contribute immensely to discourse structure, namely by indicating the semantic meaning or relationship between what has been said and what is to come. As reported by Schleppeğrell (1996: 280), this is done by creating cohesion in texts, spoken or written, by indicating linkages across varying spans of discourse, and by signaling transitions and displaying the purpose or direction of development of the discourse. Significantly, linguists have an enduring fascination with the conjunction "and" since it is known to have the least semantic and syntactic limits, the least specific meaning, and the highest context dependency. In the sentence "*Her husband is in the hospital and she is seeing other men*", Kitis (2000: 380) points out that the conjunction "and" in this sentence does much more than conjoin, connect, or link the two clauses. Rather, it functions as an "emotional device" that communicates the speaker's emotional attitude, surprise, or even outrage. Indeed, it is this type function which critical linguists seek to unearth, so as to explain the ideological tendencies lurking in discourses.

In a recent study about the use of discourse markers in Donald Trump's first state of the union address in January 2018 at Washington DC, Setimaji et al. (2019: 475) use Halliday's 2014 classification of conjunctive relations to analyze Trump's speech. Based on Halliday (2014: 612) there are three main categories of conjunctions, namely elaborating, extending, and enhancing. Results of the study proved that 60% of Trump's conjunctions were of the elaboration type, namely because he tends to restate his words to the audience.

B. Context Cues

Generally, **context clues** are hints that an author gives to help define a difficult or unusual word. The clue may appear within the same sentence as the word to which it refers, or it may follow in a succeeding sentence. Because most of one's vocabulary is gained through reading, it is an important skill to be able to recognize and take advantage of context clues. There are at least four kinds of context clues that are quite common:

i.   a synonym (or **repeat context clue**) which appears in that sentence;

ii. an antonym (or **contrast context clue**) that has the opposite meaning, which can reveal the meaning of an unknown term;

iii.   an explanation for an unknown word is given (a **definition context clue**) within the sentence or in the sentence immediately preceding; and

iv.   specific examples (an **example context clue**) used to define the term.

Additionally, there may also be word-part context clues in which a common prefix, suffix, or root will suggest at least part of the meaning of a word. A general sense context clue lets the reader puzzle out a word meaning from whatever information is available – and this is the most common kind of context clue. Others describe context clues in three ways:

i.   **semantic or meaning clues**, e.g., when reading a story about cats, good readers develop the expectation that it will contain words associated with cats, such as "tail," "purr," "scratch," and "whiskers";

ii.   **syntactic or word order clues** where the order of the words in a sentence can indicate that a missing word must be (for example, a verb); and

iii.   **picture clues** where illustrations help with the identification of a word.

It should be noted that in reality, communication has a much wider bandwidth than merely words in written form. Indeed, there are tons of other cues depending on the mode, such as **prosody** (the rhythm of language), **facial gestures**, and **tone of voice**. All of these cues are used to guess what a person meant by an utterance. Accordingly, a contextual cue is the part of the communication that a person needs to pay attention to in order to work out the meaning[18].

C. Ideophones (Iconicity)

In the past few years, the typologically widespread phenomenon of ideophones has been defined as "marked words that depict sensory imagery, which belong to an open lexical class" (Dingemanse, 2011: 75). In other terms, words that tend to evoke an idea in a sound are commonly referred to as **ideophones**. These are most often vivid impressions of certain sensations or sensory perceptions, as for instance sound (onomatopoeia), movement, color, shape, or action (Nuckolls, 2004: 131). With regards to word class, ideophones are sometimes known to belong to the **phonosemantic** class. Indeed, this is not a grammatical word class in the traditional sense of the word (like verbs or nouns), but rather a lexical class based on the special relationship between form and meaning exhibited by ideophones

(Voeltz and Kilian-Hatz, 2001: 2). Therefore, ideophones are often characterized as being iconic or sound-symbolic words, meaning that there can be a resemblance between their form and their meaning[19].

Quite often, ideophones are discussed under other labels, be it descriptives, expressives, interjections, or onomatopoeia. According to Akita and Dingemanse (2019), while onomatopes depict only sound, ideophones depict sensory imagery of all types. In other words, onomatopoeia can be understood as one type of iconic mapping between form and meaning, alongside a number of other mappings. It is worth noting that ideophones are regarded as a specific type of iconicity, namely the imagic type. This sheds light on the notion of iconicity, which is defined as "the resemblance based mapping between aspects of form and meaning" (Dingemanse et al., 2015). More importantly, it should be noted that ideophones are not restricted to language in its written and spoken form only. In fact, ideophones work across different modalities to convey greater meaning and motivate greater sensory experience[20].

D. Interjections (Indexicality)

As defined by David (2003: 96), an interjection is a word or expression that usually occurs as an utterance on its own and expresses a spontaneous feeling or reaction. In Zandvoort's terms, interjections are simply "natural ejaculations" (1948: 224). It is indeed a diverse category, encompassing many different parts of speech, including exclamations (ouch!, wow!), curses (damn!), greetings (hey, bye), response particles (okay, oh!, m-hm, huh?), hesitation markers (uh, er, um), and other words (stop, cool). Additionally, the category of interjections is also known to overlap with a few other categories like **profanities**, **discourse markers**, and **fillers**.

From Quirk et al.'s point of view, interjections are purely emotive words which have no referential content. Moreover, some have phonological features that lie outside the regular system of language (whew, tut-tut). Interjections vary considerably according to their language functions. Such functions include: surprise (Oh); satisfaction or recognition (Ah); jubilant surprise (Oho, Wow); excitement or delight (Yippee); pain (Ouch, Ow), to name just a few (Quirk et al., 1973: 413)[21].

Accordingly, Ameka (1992) distinguishes between types of interjections: **primary** and **secondary**. The former are "little words or non-words which in terms of their distribution can constitute an utterance by themselves and do not normally enter into construction with other word classes", for example *Wow!* and *Ouch!* (Ameka, 1992: 105). The latter type refers to "those words which have an independent semantic value but which can be used conventionally as utterances by themselves to express a mental attitude or state", for example *My God!* and *Bloody hell!* (ibid: 111). Based on their communicative functions, Ameka (1992) further classifies **primary interjections** into three main types: expressive, conative, and phatic, which are summarized in the table below.

Table (14) Primary Interjections and their Functions

No	Interjection	Function	Example
1.	Expressive	to express emotions and cognition (speaker's state)	*Yuk!* "I feel disgusted" *Aha!* "I now know this"
2.	Conative	to get attention or demand action (speaker's wishes)	*Sh!* "I want silence here" *Eh?* "I want to know something"
3.	Phatic	used in conversations for back channeling and feedback signaling (i.e., establishing and maintaining communicative contact)	*Mhm* *Uh-huh* *Yeah*

With that being said, it should be noted that despite the tendency to overlap, there are considerable differences between the notions of ideophones and interjections, briefly stated in the following table:

Table (15) Comparing Ideophones and Interjections

No.	Ideophones	Interjections
1.	Iconic (Dingemanse, 2009)	Indexical (Dingemanse, 2009)
2.	Similar in concept to onomatopoeia	Similar in concept to exclamatives
3.	Tend to be descriptive of a mental state (Ameka, 1992, 113)	Tend to be expressive of a mental state (Ameka, 1992, 113)
4.	Express sensory imagery (Lahaussois and Treis, 2019)	Express emotions or reactions (Lahaussois and Treis, 2019)
5.	Semantically, ideophones depict vivid imagery and sensory events (Lee, 2017: 186)	Semantically, interjections function mainly as emotive/cognitive expressions of mental states (Lee, 2017: 186)
6.	Tend to be nominal or precategorial (Lee, 2019)	Form a word class of their own (Lee, 2019)

E. Ideographs (Symbolicity)

In political discourse, an array of ideologically positioned words and phrases are known to manifest and commend the public language, as with the case of ideographs. Also known as a **virtue word**, an **ideograph** refers to an abstract concept that is frequently used in political discourse to develop support for political positions by creating or reinforcing particular ideologies. The term 'ideograph' was coined by the rhetorical scholar and critic Michael Calvin McGee (1980), who sees the ideograph as a way of understanding how specific, concrete instances of political discourse relate to the more abstract idea of political ideology (McGee, 1980: 2). Notably, such words usually do not have a clear definition, but rather are used to give the impression of a clear meaning. From a rhetorical perspective, ideographs are foundational blocks that function to summarize the orientation or attitude of an ideology. Significantly, ideographs are commonly known to surface in advertising, precisely in **political campaign advertisements**, as **persuasive tools** for the political speaker.

A well-known ideograph used specifically by U.S. presidents Barack Obama and George W. Bush after the 9/11 attacks is **<terrorism>**. The term does not have a clear or specific definition, but when applied to the context in the fear-stricken country after the devastating attacks in 2001, this term held significant weight and meaning to Americans all across the country. Kelly Long explores Obama's discourse on the <War on Terror> and states that "by developing an ideological justification for the conflicts that the United States was involved in at the time, Obama remedied much of the damage done by the Bush administration" (Long, 2013: 74). Obama justified the <War on Terror> by addressing the nation and saying that in order to protect the <rule of law> and <democratic values>, we must fight against <terrorism>. Obama used this term to his advantage and made <terrorism> appear to be a common enemy and fighting back was the common cause (ibid) [22].

It is worth pointing out that the importance of ideograph studies lies in their role as concrete methods for understanding the highly abstract concept of ideology. This is accomplished by showing how looking at specific uses of key words and phrases in political language reveal underlying ideological commitments (McGee, 1980: 131). Moreover, ideographs embed a rainbow of cultural variability, meaning that the understanding of one ideograph can be used

and interpreted differently across cultures. Condit & Lucaites (1993: xvii) explain that "An ideograph is a culturally biased, abstract word or phrase drawn from ordinary language, which serves a constitutional value for a historically situated collectivity."[23]

F. Political Metaphors

Metaphor has been a point of interest for many linguists ever since the ancient times. Following the publication of Lakoff and Johnson's *Metaphor's we live by* (1980), there was a notable expansion in research concerning metaphorical language and use. They explained the definition of metaphor by the general rule of "X (source) is Y (target)" by maintaining that metaphors generally depend on a relationship of similarity between the two entities. According to Lakoff and Johnson (1980: 3), there is a close connection between language, metaphors, and thought, which is the reason why people think in metaphors and transfer their own values and beliefs into them, through positive or negative associations. The theory of metaphor was further developed by Lakoff and Johnson to be formally known as the "cognitive linguistic view of metaphor". Thus, metaphors were regarded as matters of conceptualization; a correlation between two conceptual domains: the source and target[24].

Lakoff and Johnson (2004, 15-46) classify conceptual metaphors into three main groups according to their cognitive role: structural, orientational, and ontological. The following table details the distinction between them:

Table (16) Distinguishing the Types of Conceptual Metaphors

No	Conceptual metaphor	Description	Example
1.	Structural metaphors	• one concept is realized with the help of the other	• LIFE IS A JOURNEY • TIME IS MONEY
2.	Orientational metaphors	• the entire system of terms is organized in relation to the other • based on our physical and cultural experience	• HEALTH AND LIFE ARE UP • DISEASE AND DEATH ARE DOWN
3.	Ontological metaphors	• created either by reification or personification • abstract events, actions, and emotions become shaped entities or physical objects	• THE INFLATION IS THE ENTITY • THE SOUL IS A FRAGILE OBJECT

The complexity of political language is coated by various strategies and forms of language use that work together to influence the receiver towards attitudes or thoughts that are specifically sought after. In many cases, these strategies and forms of language vary depending on the goal and conviction of the speaker. One common rhetorical strategy is the use of metaphorical language in political discourse and more specifically in political campaign advertisements. Indeed, it has been generally regarded as one of the most prominent tools for persuasion, as well as a decisive instrument for propaganda in political language (Charteris-Black, 2005: 17). Political advertisements employ metaphorical language in order to represent their ideological views and express their campaign plans.

Indeed, political metaphors are symbolically relevant to the goals of politicians and political parties. Such metaphors not only persuade to gain or keep power, but also work to emphasize suitable issues and hide others (Beard, 2000: 36). In light of this, political metaphors are efficient in how vividly and convincingly they symbolize their arguments, rather than how honestly they convey it to the receiver. Moreover, in order for the metaphor to be affective it requires background knowledge of the world, society, and context in which it is used (Goatly, 1997: 137).

Beard (1997: 17-21) claims that the strategically skillful use of metaphor in political discourse is a gateway to the emotions and beliefs of the receiver, in a way that feels naturally convincing and significantly effective. Obviously, the deliberate choice of words is driven by the ideologies of the writer or speaker with the general aim of appealing to the larger public. Researchers in the field have come to the conclusion that Trump's use of metaphor is, perhaps, his greatest weapon. Case in point is Kateryna Pilyarchuk's 2018 academic paper, which analyzed the role of metaphors in a range of political speeches by the former president. Findings exhibited the use of nearly 350 metaphors by Trump, making up 85 percent of the speeches analyzed. Among the most common political metaphors is that comparing people to animals, insects, and other "lower-order" animals, such as snakes. Trump's snake metaphors can be effective motivators to trigger disgust and fear towards the Others, while simultaneously presenting himself as the hero, protector, and tamer of such animals. The table below lists Trump's most common animal metaphors, which are used consistently in his political speeches (adopted from Pilyarchuk, 2018: 129).

Table (17) Trump's Most Common Animal Metaphors

Animal Metaphors
1.   IMMIGRANTS ARE ANIMALS
2.   PEOPLE ARE ANIMALS
3.   TERRORISM IS AN ANIMAL
4.   A TERRORIST IS AN ANIMAL
5.   TERRORISTS ARE INSECTS
6.   WASTING IS THROWING A PRECIOUS OBJECT TO AN ANIMAL
7.   CLINTON IS A PIG
8.   COMPANIES ARE LIONS
9.   TALENTS ARE DRAFT HORSES
10. ENERGIES, INDUSTRIES, AND TECHNOLOGIES ARE DRAFT HORSES

2.7.7.2. Visual Mode

The visual mode is conveyed through choices of visual resources and includes both still image and moving images. Images may include diverse cultural connotations, symbolism and portray different people, cultures and practices. Visual resources include: framing, phrasing, vectors, symbols, perspective, gaze, point of view, color, texture, line, shape, casting, saliency, distance, angles, form, power, involvement/detachment, contrast, lighting, naturalistic/non-naturalistic, camera movement, and subject movement.

A. Framing and Phrasing

As a specific feature of visual communication, Kress and Van Leeuwen (2001: 2-3) assert that **'framing'** is a reference to the "way elements of visual composition may be disconnected or marked off from each other" in a given context, as for instance in cases of framelines, empty space between elements, discontinuities of color, and so on. Moreover, the concept is further extended to include "the ways in which elements of a composition may be connected to each other" as through continuities and similarities of color, visual shape and the like. Significantly, there exists a relationship of similarity between form and meaning, i.e., **iconicity**, where "the disconnected elements will be read as, in some sense, separate and independent, perhaps even as contrasting units of meaning, whereas connected

elements will be read as belonging together in some sense, as continuous or complementary"
(ibid).

Figure (26) Framing in Jocular Political Advertisements

Political campaign advertisements provide the perfect canvas for framing, which usually acts as an aid to the transmission of **embedded messages**. In Figure 26 (Picture 1), the red and blue colors act as **visual boundaries** between the two candidates, hence, an indication of their rivalry, as well as being symbolic of their political parties; red for Republicans and blue for Democrats. The American flag breaks the visual separation and highlights the bigger cause; the future of America. Contrariwise, Figure 26 (Picture 2) exhibits **visual integration**, with the red color acting as the equalizer and common denominator between the two candidates. The **jocular mockery** rests behind the visual and verbal message in the poster advertisement, which seems to stress the rejection of both candidates, as if to say that "they both belong to the same team and are unfit to lead America." Comically, the caption "Nope & Noper" is a case of **intertextuality**, with reference to Peter Farrelly's 1994 comedy film "Dumb and Dumber".

As a **multimodal principle**, framing exists not only between the elements of a visual composition, but as Kress and Van Leeuwen (1998) assert, it also exists in verbal, gestural, and spatial modes. Yet, in cases of time-based modes, "'**framing'** becomes '**phrasing'** and is realized by the short pauses and discontinuities of various kinds (rhythmic, dynamic, etc.) which separate the phrases of speech, of music and of actors' movements" (Kress and Van Leeuwen, 2001: 3). In light of this, framing is treated as a common **semiotic principle**, which is differently realized in different semiotic modes.

B. Executional Cues

In the realm of advertising and digital marketing, there are cues of the visual type which help viewers' make sense of information quickly. Although seemingly trivial, these tiny details

come prepackaged with expectations, working as a sort of mental shortcut for users. On the visual mode, and in advertising to be precise, **colors** have been known to serve as persuasive executional cues that help build the likability and acceptance of a message. Significantly, using vibrant colors to convey meaning is accompanied by the act of manipulating viewers' feelings and moods so as to get the message across and reach the target audience.

An experimental study conducted by Gorn et al. (1997) claimed that the three dimensions of color: hue, chroma, and value, were all significantly important in the manipulation of viewers' feelings and attitudes. The study concluded that ads containing colors with a higher level of value lead to greater liking for the ad, and this effect is mediated by the greater feelings of relaxation elicited by the higher value color. Moreover, feelings play an equally important role in the effect of chroma, where it was proven that higher levels of chroma elicit greater feelings of excitement, which in turn increase ad likeability.

C. Political Symbolism

Not surprisingly, symbols play a considerable role in the political arena, most notably in the legitimation of political power. The symbolic dimension of politics has been contrived by the pioneering scholarship of Thurman Arnold (1935), Harold Lasswell (1951), Lasswell et al. (1965), and Murray Edelman (1988). These studies, and more, tend to generally tackle political symbolism from two competing frameworks, namely in terms of the positive role and the negative one. According to Klatch (1988: 137), the first tradition is that of meaning, "which emphasizes the positive role symbols play in the integration of society". The second tradition is that of masters, "which stresses the use of political symbols in manipulation."

To yield a fuller appreciation, the current work takes into account both frameworks, hence, adopting a multi-dimensional approach to the analysis of political symbolism in electoral campaign advertisements.

D. Political Colors

In the advertising industry, it is believed that colors speak a language words cannot replicate. Notably this is true in the **visual mode**, where colors play a significant role in attracting attention as well as enhancing meaning and amplifying the message. The matter is even more compelling in the political field, where according to Sawer (2007: 127) colors are

commonly used to represent a political ideology, movement, or party, whether officially or unofficially. This came about through the intersection of **color symbolism** and **political symbolism**, where a set of fixed ideologically oriented political colors persisted to exist in the social and political stream.

Adams et al. (2006: 86) make note of the fact that "political associations of a given color vary from country to country, and there are exceptions to the general trends." At times, parties in different countries that have similar ideologies sometimes use similar colors. The most prevalent colors in the United States are red and blue, with the former symbolizing **right-wing ideologies**, namely conservatism (Republican Party), and the latter symbolizing **left-wing ideologies**, namely liberalism (Democratic Party).

It turns out that color coordination is key in political campaign advertisements, whether in websites, palettes, commercials, or logos. It not only gives candidates an opportunity to be unique and reflect issues they care about, but it also allows them to reflect their ideological and political principles. For example, candidates with priorities around climate change, like Amy Klobuchar, are using green (Figure), whereas candidates supporting issues around parenthood and women equality, like Marianne Williamson, are including bright pink in their logos (Figure).

Figure (27) Color Symbolism in Political Slogans

According to Marian (2007: 39), political colors are known to have national, as well as international, roles in certain social movements. Whether they denote racist, sexist, or even fascist ideologies, colors are reminiscent of the political intuitions and anecdotal evidence (cf. Gorn et al., 1997). The following table summarizes a list of ideological color symbols prominent in American politics.

Table (18) Ideological Color Symbols in American Politics

No.	Color	Symbol
1.	Blue	Democratic Party
2.	Blue and buff	Whig Party (United States)
3.	Gold with dark grey, dark blue or purple	Libertarian Party
4.	Green	Green Party
5.	Orange	American Solidarity Party (Christian democracy), Modern Whig Party
6.	Purple	Politically mixed or moderate regions; Constitution Party, Veterans Party of America
7.	Red	Republican Party
8.	Teal and white	Justice Party
9.	White or gray	Senior citizens, women's voting rights, third parties (other than the Greens), independent candidates and voters

E. Political Icons

As types of communicative signs, icons have a language of their own and may pertain to being the most visible and spectacular symbols of power that visually support ideologies. In the age of digital media and virtual communities, the most popular icons are the ones most deeply connected with ideas they represent. With campaign advertising, it is safe to assume that politics is sea to a range of icons that inherently reflect ideological tendencies. Indeed, icons inherently convey powerful meanings, which are generally created and attached to them through the national public. The following table summarizes some of the most commonly recognized political icons and their affiliations in American society:

Table (19) Political Icons in American Culture

No.	Icon	Affiliation
1.	Abraham Lincoln	Republican Party
2.	Benjamin Franklin	Democratic Party
3.	Bear	California National Party

4.	Donkey	Democratic Party
5.	Eagle	Republican Party
6.	Elephant	Republican Party
7.	Panther	Black Panther Party
8.	Sunflower	Green Party
9.	Red Rose	Democratic Socialists of America
10.	Torch	Conservative Party of New York

F. Visual Metaphors

From a multimodal perspective, (conceptual) metaphors can also be visually depicted, most commonly in the advertising industry due to their persuasive nature. According to Kogan et al. (1980: 7), 'visual metaphor' is the term used to refer to a pictorial analogy suggesting a particular association or similarity, whether it is a physical or a conceptual one. Generally, visual metaphors are interpreted similarly, although each person may comprehend them a little differently. According to Ryoo (2021: 760), "Metaphors are inherently open-ended, and can produce both strong and weak implicatures, the latter of which are alternate readings of the main message that are nevertheless called up in the mind of the interpreter."

The basic aim of visual metaphor is to transmit ideas quickly and easily, making it understandable to everyone. Thus, the technique is helpful in generating layers of meanings and concepts in the minds of viewers. El Refaie (2019: 51) classifies visual metaphors into two main types: **spatial visual metaphors** and **stylistic visual metaphors**. The former type focuses on aspects of location, arrangement, size, and whether metaphors are abstract or realistic. The latter type focuses on color, looks, and details more specifically.

Figure (28) Jocular Mockery Visual Metaphor

The above pictures are jocular depictions of visual metaphors on the 2017 covers of Der Spiegel, the German weekly news magazine. The former illustrates a **stylistic visual metaphor** of Trump being compared to an extremist, with the beheaded statue on one hand, and a bloody terrorist knife on the other. With the caption "AMERICA FIRST", the image draws an analogy of Trump's dictatorship behavior by visualizing him as an extremist who had killed the American dream. The cover coincided with Trump's Muslim ban, which clearly reflected the racist ideology of banning people from entering America based on their religion. The decapitated head of the Statue of Liberty, a sacred American symbol, is a precise visual metaphor to the beheading of democracy. Furthermore, what has recently been associated with beheadings is ISIS, so there's a comparison of both sides being extremists.

In the latter picture, the cover presents a **spatial visual metaphor** of Trump in a KKK (Ku Klux Klan) hood, which was published almost a week after he defended the actions of white supremacists and Neo Nazis. The timing of the cover is crucial, since people had suspicions for a long time that Trump held the beliefs of a racist, and the right moment came for the image to surface. By comparing him to the KKK, an American white supremacist terrorist and hate group, the visual metaphor confronts Trump's political ideologies of racism and fascism in a strong manner. Moreover, the visual metaphor, which is captioned "The real face of Donald Trump", allowed the audience to finally come to terms with the idea that America had a racist as president.

A more complex classification is presented by Ryoo (2021: 765), where visual metaphors are of three main types: **juxtaposition**, **fusion**, and **replacement**. This classification is based on how difficult it is for viewers to arrive at a conclusion on that specific visual metaphor. With juxtaposition metaphors, both the actual product image and the metaphorical image are incorporated within the advertisement. In replacement advertisements, there is only one image shown instead of both. Because only one image is shown in replacement advertisements, the image shown is in place of the image missing as well.

In the following Figure 29, an illustration of Trump is depicted tottering next to North Korean ruler, Kim Jong-un, both with bodies of babies above the translated caption "Game

of Death: Donald Trump and Kim Jong-un Risk Nuclear War". The two world leaders are like babies playing with knives. Hence, the metaphor is a visual reflection of their childish behavior, which is obviously unsteady and possibly catastrophic. This is emphasized by the fact that they are seated atop a primitive nuclear bomb-cum-kiddie ride, which is similar in design to the one the U.S. dropped on Nagasaki, effectively ending World War II. As a case of **juxtaposition metaphor**, with both the actual and the metaphorical image, the cover is boldly rebuking the growing tensions between the U.S. and North Korea.
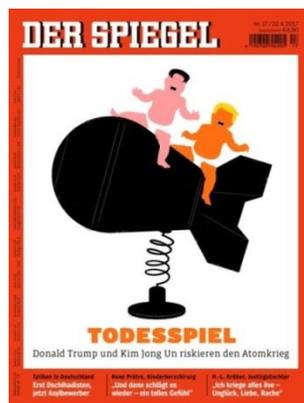
Figure (29) Juxtaposition Visual Metaphor

A case of **fusion metaphor** is signaled in Figure 30, which communicates the idea of Trump being a dangerous comet heading towards Earth. The outrageous comparison is a bid to spark people's attention since it communicates a message fused by the actual image (Trump) and the metaphorical image (comet). Der Spiegel seized the opportunity of Trump being elected president to hit the press with a cover that stood out, despite its simple illustration, and captured the international shockwave of uncertainty and fear that Trump's election had set in motion.
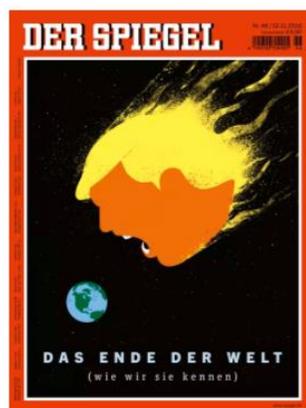
Figure (30) Fusion Visual Metaphor

Above a caption reading "THE END OF THE WORLD (as we know it)", Trump is depicted as an orange-faced, yellow-maned comet hurtling towards planet Earth, with his mouth wide open as if ready to swallow the planet whole. Surprisingly, the power of the visual metaphor in this image transcended not only language barriers, but also national borders. More importantly, the metaphor is at the same time intelligent, funny, sharp, full of knowledge, and easy to understand.

2.7.7.3.   Aural Mode

With regards to the aural mode of meaning, it is commonly conveyed through sound, including choices of music representing different cultures, ambient sounds, noises, alerts, silence, natural/unnatural sounds, and the use of volume, beat, tempo, pitch, and rhythm.

A. Prosody

Not everything meaningful in language is encoded by grammar or choice of vocabulary. In fact, linguistic functions such as **intonation, stress, and rhythm** are all but meaningful properties of syllables. Such elements are known as **suprasegmentals** and tend to be included under the study of prosodic aspects of speech. In the audio mode, **prosody** takes the leading role in reflecting meaningful features of the speaker or utterance. These features include: their emotional state; the form of utterance (statement, question, or command); the presence of irony or sarcasm; emphasis, contrast, and focus. In studying the prosodic aspects of speech, two prominent measures are usually distinguished: the **auditory measures** and the **physical measures**. The former are also known as the **subjective impressions**, which are produced in the mind of the listener, whereas the latter are known as the **objective properties** of the sound wave and physiological characteristics of articulation that may be measured objectively (Hirst, 1998: 4-7).

The number of prosodic variables is not fixed, yet it is clearly divided between auditory and acoustic terms. In auditory terms, the major variables include: pitch (low and high), length (short and long), loudness (soft and loud), and quality. In acoustic terms, the major variables include: fundamental frequency, duration, intensity, and spectral characteristics (Hirst, 1998: 4-7). With prosodic features, it is necessary to distinguish between the personal background characteristics that belong to an individual's voice (for example, their habitual pitch range)

and the independently variable prosodic features that are used contrastively to communicate meaning (for example, the use of changes in pitch to indicate the difference between statements and questions). Granted, the personal characteristics are not linguistically significant (Crystal & Quirk, 1964: 10-12).

According to Cruttenden (1997: 70), prosody is said to have a number of perceptually significant functions in English and other languages, which contribute to the recognition and comprehension of speech. On the **discourse level**, prosody is known to play a significant role in the regulation of conversational interaction and in signaling discourse structure. In their study, Brazil et al. (1980) investigated how intonation can indicate whether information is new or already established; whether a speaker is dominant or not in a conversation; and when a speaker is inviting the listener to make a contribution to the conversation. More importantly, prosody is paramount in signaling emotions and attitudes. Yet, with involuntary cases, the prosodic information is not linguistically significant, as when the voice is affected by fear or anxiety. Regardless, in cases when the speaker varies their voice intentionally, this usually involves the use of prosodic features as for example when indicating sarcasm. As detailed by Cheang (2008: 37), the most useful prosodic feature in detecting sarcasm is a reduction in the mean fundamental frequency relative to other speech for humor, neutrality, or sincerity. Consequently, while **prosodic cues** are important in indicating sarcasm, **context clues** and shared knowledge are also important[25].

B. Music

The analysis of musical meanings has a long tradition in Musicology and Semiotics studies. Studies from both academics' and communication professionals' areas (Arning & Gordon 2006; van Leeuwen 2012) have confirmed that specific musical signifiers (alterations, motifs, tempo, etc.) are consistently related to certain socially shared signifieds (moods, attitudes, moral judgements, etc.), so that the connection between the two is almost inevitable, at least in Western culture. Van Leeuwen introduces the **critical analysis of music** as discourse and provides different examples of how music reproduces social meanings, namely melody, rhythm and timbre, identities and ideologies (van Leeuwen, 2012: 327). Besides ideological meaning, this perspective takes account of the possible

"privatizations" of musical discourse, that are the personal emotional states people associate with specific music features, as for example the fact that in Western culture the major mode is related to happiness while the minor mode with sadness[26].

It is worth noting that music in audiovisual advertising is known to have certain discursive features and social meanings that could be best grasped through its communicative functions. After an accurate literature review, the researcher has summarized all the possible functions that advertising musical discourse can perform in audiovisual texts by compounding contributions from studies on advertising music (Huron, 1989) and on music in audiovisual narratives more generally (Wingstedt et al., 2010). It is believed that the seven basic music's communicative functions synthesized from previous works can be organized into two subgroups (see Table 20). On the one hand, some functions are related to the expressive level of musical discourse, meaning that they are performed when the discursive features of music operate as emotional, entertaining or structural marks. On the other hand, other functions depend more on symbolic meanings of musical discourse. Thus, the combination of a specific kind of music with a particular visual narrative triggers a more sophisticated cognitive process in the mind of the recipient.

Table (20) Music's Communicative Functions: Definitions & Examples

	Definition	Example
E X P R E S S I V E	**Emotive function**: the music communicates emotive qualities, which can be directly experienced by the audience or simply identified through representation.	*a violin screech in an horror film.*
	Entertainment function: the music engages the attention of the audience by means of its aesthetical characteristics.	*a pop song with a very catchy melody.*
	Structural function: the music articulates the rhythm of the visual narration.	*a fast-paced rock song in a car commercial with frenetic sequences.*
S Y M B O L I C	**Informative function**: the music expresses information on a cognitive rather than on an emotional level, by denoting certain cultural and historical settings, for instance.	*traditional Asian music in a spot with an oriental setting.*
	Narrative function: the music narrates a story about or related to what we see in the visuals, through semiotic modes and/or lyrics.	*a pop tune with sentimental lyrics during a romantic kissing scene.*
	Rhetorical function: the music comments on the visuals, either by contrasting with them, or by legitimizing them through the socio-cultural values it evokes.	*a composition by Mozart as soundtrack for an ad of luxury jewellry.*
	Targeting function: the music functions as an identifying symbol for a specific group of people in a particular social context.	*a hip hop song in a commercial of urban style apparel for young people.*

C. Silence

Silence is a very powerful form of communication. Depending on the situation, the meaning of silence differs on each occasion. Typically perceived, silence is a means of maintaining contact and alliance in the phatic function. The various roles of silence in the metalinguistic function range from its being a discourse marker to reflecting the 'right to silence'. The focus in this study is on silence as medium, not as content, i.e. when we talk not about silence but through silence. In this regard, silence is neither bad nor good. It could be both, but so speech as well. It is true that communication can silence, but silence can also communicate. Thus, silence can be regarded neutrally or ontologically, as a fact and power of being.

2.7.7.4.   Gestural Mode

The gestural mode is craftily conveyed through choices of body movement; facial expression, eye movements and gaze, demeanor, gait, dance, acting, action sequences. It also includes use of rhythm, speed, stillness and angles, including 'timing, frequency, ceremony and ritual' (Cope and Kalantzis, 2009: 362).

A. Non-Verbal Cues

Surprisingly, discourse cues are not restricted to the spoken and written modes of language; in fact they tend to exist on the **gestural** and **spatial** modes also. This is apparently the case with multimodal discourses that make use of the association between non-verbal behaviors and language to achieve certain communicative functions. The reason is traced back to the fact that about three-quarters of all clauses in descriptive discourse are accompanied by gestures (McNeill, 1992). Moreover, according to Thompson and Massaro (1986: 145), it has been shown that when there is noise or the speech is ambiguous, listeners usually rely on gestural cues. Emphatically, Green et al. (1998: 98) claim that even when gestural content overlaps with speech, gesture usually emphasizes information that is also focused pragmatically by mechanisms such as prosody in speech. Indeed, the semantic and pragmatic compatibility in the gesture-speech relationship is what recalls the interaction of words and graphics in multimodal presentations. Accordingly, several studies have been conducted to study gestural cues and their role in conversational enforcement. Studies of animated hand gestures stressed their multifunction in eliminating potential ambiguity and

proximity of objects referred to, as well as the rhetorical action of labeling or elaborating (Andre et al. 1999; Lester et al. 2000; Rickel and Johnson 2000).

Also, studies examining head and eye movement were correlated with turn taking, whereas head nods and eyebrow raises were correlated with emphasized linguistic items and functioned as synchronizing signals (Chovil, 1992: 163). That is, one may request a response from a certain listener by looking at that listener, and may suppress the listener's response by looking away from them. Therefore, the language of posture clearly plays a role in exhibiting power and dominance over the receiver. In terms of language communication through the spatial mode, a number of researchers have noted the fact that changes in physical distance during interaction seem to accompany some changes in the topic or in the social relationship between speakers. Case in point is a study conducted by Condon and Osgton (1971: 150), who have suggested that when an individual is speaking, spatial distance is slowly changing in body parts during the boundaries of the larger units in the flow of speech. Similarly, Scheflen (1973) reports that posture shifts and other general body movements appear to mark the points of change between major units of communicative activity.

During a study conducted by Blom & Gumperz (1972), it was identified that posture changes and changes in the spatial relationship between two speakers were generally regarded as indicators of what they term "**situational shifts**". These typically refer to momentary changes in the mutual rights and obligations between speakers, which were known to be accompanied by shifts in language style. Additionally, Erickson (1975) concluded from his analysis of college counseling interviews that **proxemic shifts** seem to be markers of important segments. Significantly, they tend to occur more frequently than any other coded indicator of segment changes; hence, they were the best predictors of new segments in the data.

B. Action Sequences

Not surprisingly, the sequence of action is explicitly meaningful in both the verbal and nonverbal modes of communication. In the former, action sequence is associated with structure and embodied namely in the various speech acts to reflect the implicit intentions

and assumptions of the discourse (Egorova et al., 2013). In the latter however, action sequence is measured in terms of the agility and impact of physical movement. Accordingly, two types of non-verbal action sequences are likely to occur: slow action sequences and rapid action sequences, each of which contributes significantly to the enhancement of the message beyond communicated.

2.7.7.5. Spatial Mode

This mode of meaning is tricky and can be conveyed through design of spaces, using choices of spatial resources including: scale, proximity, position, boundaries, direction, layout, and physical arrangement of objects in the space. Notably, space extends from design of the page in a book, a page in a graphic novel or comic, a webpage on the screen, framing of shots in moving image, to the design of a room, architecture, streetscapes, and landscapes.

A. Proximal and Distal Cues

In any form of communication, there exists some form of verbal or non-verbal space that helps convey and reinforce the message. Cases in point are the **proximal cues** and **distal cues**. The former tend to reference close and intimate connections, whereas the latter are indicative of open or distant relationships. In other words, the distal cues may signal feelings of hostility and arrogance, whereas proximal cues serve as signals of solidarity and familiarity.

B. Boundary Markers

There is no denying to the presence of communicative boundaries in any form of interaction, be it verbal or non-verbal. Matter of fact, boundaries may range in form and function all with regards to the mode of interaction. With regards to verbal boundary markers, the topic boundary stands out to signal a change from one discourse topic or subtopic to another topic not previously occurring in the current discourse. Contrariwise, the absence of any official boundary marker would further facilitate the process. Non-verbal boundary markers are of the physical or visual type and tend to include the spatial boundary. In this type, distance and space play a significant role in drawing the boundaries between people or items, which in return signal the type of existent relationship being implicitly mirrored or enforced.

2.8. Political Advertising in Electoral Campaigns

With special focus on political advertising campaigns, this section digs deeper into the linguistics behind groups of advertising messages which are similar in nature. By similar, it means they share the same politically-oriented message and theme, which is placed in different types of medias, using different types of techniques, at some fixed times.

2.8.1. Advertising Discourse

Undoubtedly, advertising is ubiquitous in modern society, especially with the rise of the digital age and the multitude of social media platforms. Its effective nature comes from the power it wields over people's everyday choices. Notably, language - although not the only means of expression - stands as the ultimate power in advertising. In this sense the language of advertising is represented and portrayed skillfully using invasive and persuasive strategies in order to achieve the desired effect on the public. For advertising, the basic discursive structure of its texts is clearly narrative. Print, radio and television ads, they all seek persuasion not by faithfully representing reality, but by building a world of selected values through narrative discourse (Imbert, 1990: 13). Even when the discourse constructs fictional representations, the characters and values it represents ultimately refer to real social actors and practices (van Leeuwen, 2005: 48-49), hence the effective persuasive effect of unrealistic commercials, for instance.

Granted, advertisements share a unique type of discourse which serves distinct functions and employs certain types of strategies. Such a discourse is designed and destined to meet one need only, and that is simply to promote using any emotive or persuasive means necessary. For the purpose of the current study, the focus will be on examining multimodal advertising texts, as well as the ideological practice of JM within, as forms of persuasive narrative. The discourse pragmatics of advertising is what interests us particularly in this section.

2.8.1.1.   Political Propaganda

It is important to make note of the fact that advertising is closely connected to propaganda, since both involve the art of persuasion. Propaganda is communication that is primarily used to influence an audience and further an agenda, which may not be objective and may be

selectively presenting facts to encourage a particular synthesis or perception, or using loaded language to produce an emotional rather than a rational response to the information that is being presented (Smith, 2018). In the 20th century, the term propaganda was often associated with a manipulative approach, but historically, propaganda has been a neutral descriptive term (Diggs-Brown, 2011: 48).

In due course, propaganda has become more common in political contexts, in particular, to refer to certain efforts sponsored by governments, political groups, but also often covert interests. In the early 20th century, propaganda was exemplified in the form of party slogans. In the case of the United States, there is also an important legal (imposed by law) distinction between advertising (a type of **overt propaganda**) and what the Government Accountability Office (GAO), an arm of the United States Congress, refers to as "covert propaganda".

2.8.1.2. Mediums of Advertising

Undoubtedly, advertisements are of diverse nature and function. Of particular importance are politically driven ads, which are used for the general purpose of appealing for the public's votes or at times for financial support in an election campaign. The message of appeal may be directly or indirectly conveyed through mass communication. All in all, advertisements fall into certain categories, as manifested in the following table:

Table (21) Categories of Advertisements and their Description

No.	Category of Advertising	Description	Illustrative Example
1.	Print Advertising	Advertisements that are printed on paper, be it newspapers, magazines, newsletters, booklets, flyers, direct mail, or anything else that would be considered a portable printed medium, then it comes under the banner of print advertising.	
2.	Outdoor Advertising	Any type of advertising that reaches the consumer when they are outside. It is a mass-market medium and is better used for broad messages, branding and support campaigns.	

3.	Broadcast Advertising	Commercials aired on television, radio, and internet which are typically called spots. It's also known as on-air advertising.	
4.	Covert Advertising	When a product or brand is embedded in entertainment and media. It uses undercover tactics turning entertainment into an extended advert.	
5.	Public Service Advertising	These advertisements are primarily designed to inform and educate rather than sell a product or service.	
6.	Institutional Advertising	The promotional message aimed at creating an image, enhancing reputation, building goodwill, instead of sales promotion.	
7.	Political Advertising	Advertising that promotes politicians.	
8.	Surrogate Advertising	- Indirect advertising to bring attention or endorse something or someone. - Used to promote banned products, like cigarettes and alcohol, in the disguise of another product. - In politics, a campaign surrogate is another politician, celebrity, or person of influence, campaigning on a candidate's behalf to make them look good.	

Moreover, there are different means of mass communication by which advertisements are distributed and widespread, as shown in the figure below:
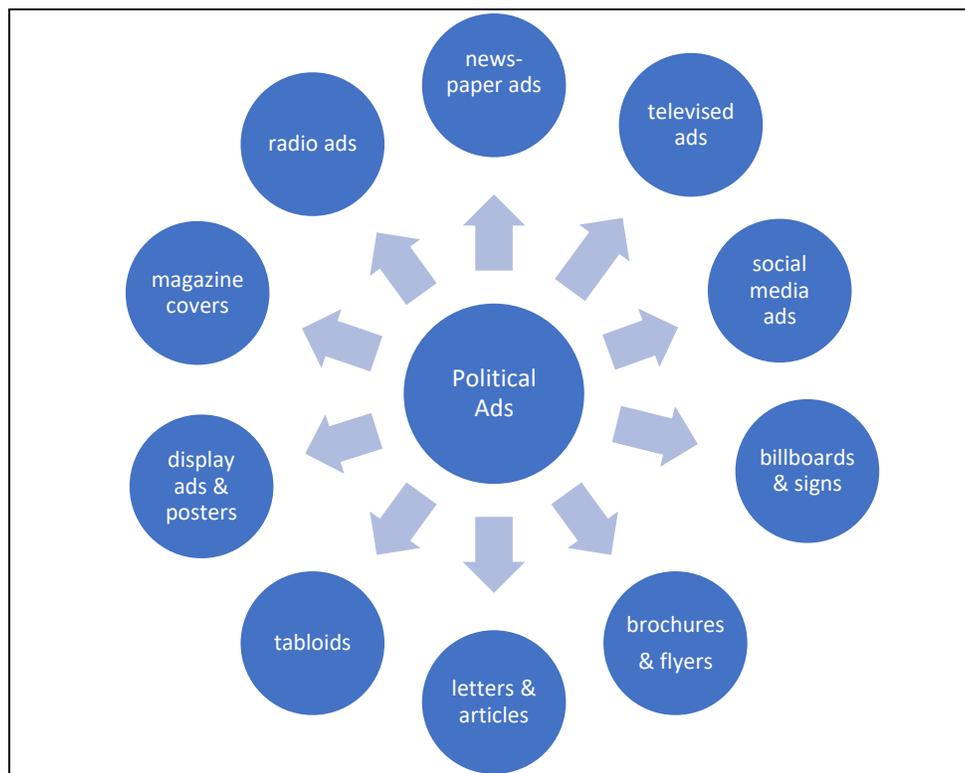
Table (22) Range of Mediums for Political Advertisements

In general, some advertisements are covert and complicated, hence carrying implicit messages. Such cases of adverts require delicate attention skills, background knowledge, and experience in the field, in order to be able to deconstruct the advertisement in search for the implied meaning. Meanwhile, there are some common techniques which work their magic for any advertisement, namely the language-based techniques and the visual techniques (see above). The focus of the present study will be on a distinct form of political propaganda, namely ECA, which are famous for combining both verbal and non-verbal forms of language use to influence voters and the general public persona

2.8.1.3. Electoral Campaign Advertisements

A political campaign is an organized effort which seeks to influence the decision-making progress within a specific group. In democracies, political campaigns often refer to electoral campaigns, by which representatives are chosen or referendums are decided. In modern politics, the most high-profile political campaigns are focused on general elections and

candidates for head of state or head of government, often a president or prime minister. A campaign team (which may be as small as one inspired individual or a heavily resourced group of professionals) must consider how to communicate the message of the campaign, recruit volunteers, and raise money. Campaign advertising draws on techniques from commercial advertising and propaganda, also entertainment and public relations, a mixture dubbed **politainment** (a word composed of politics and entertainment).

Politainment can be both a communication aspect of (1) politicians and spin doctors to their and their party's own advantage and the political adversary's disadvantage or (2) a strategy for news publishers, journalists, etc., to promote their medium and journalistic work (Riegert & Collins, 2016: 1-11). Trumpism with its strong anti-intellectualist mass appeal is said to have exerted influence in both dimensions (Schultz. 2019: 79). President Trump's YouTube channel is a force of nature. There are more than 900 videos, with the top five all earning more than 12 million views. Joe Biden's YouTube channel has far fewer videos and viewers. His most popular video has only 3 million views. The tone of the videos is much different, too. Biden's most popular videos are generally positive; Trump's are apocalyptic.

2.8.2. Linguistics of Advertising

Indeed, the language of advertising is a fertile ground for any type of linguistic investigation, not to mention a discourse pragmatic one. Although advertisements use many language-based techniques to persuade viewers, other forms of techniques are also used and work just as effectively, as for instance visual techniques. From a strictly linguistic vantage point, the language of advertisements may be one of two types: **transactional language** or **interactional language**. The former, prioritizes the content of communication, as with advertisements that aim to sell products. Conversely, the latter prioritizes the interrelationship between addresser and addressee, as with political ads which try to draw a bond between the candidate and the public in order to win over their votes. Moreover, the language is usually characterized as being imprecise (ambiguous), metaphoric language (allegories, metonymy, periphrases, kennings, etc.) (Bovee & Arens, 1992: 131).

According to Stanton (1984: 465), advertisements tend to use imperatives as well as adjectives in the captions of language. But why imperatives and commands? Does the use of

imperatives make them sound less polite and more aggressive? What are the connotations behind their use? More importantly, how can linguistics account for the pragmatics of advertising? The following table marks the most common techniques found in typical advertising discourse, ranging from the linguistic to the extralinguistic.

Table (23) Linguistic and Extralinguistic Advertising Techniques

No	Technique	Example	Effect
1.	Imperatives Commands	Nike's 'Just Do It' is one of the most famous imperative slogans in advertising.	• Imperatives leave people little room for argument. • They command the hearer in a subconscious way. • They leave a deeper imprint than declaratives.
2.	Adjectives	Subway's 'Eat Fresh' combines both an adjective and an imperative.	• Adjectives bring depth to adverts. • Seduction into believing.
3.	Verbs & Adverbs	McDonald's 'I'm Lovin' It'	• Encourage people to action. • Creates a sense of togetherness.
4.	Puns, Word-Play, Weasel Words	Sunsilk Hairfall Solution - reduces hairfall. The ad does not say 'stops hairfall'.	• Work as pragmatic traps for viewers. • Deceive through ambiguity.
5.	Rhetorical Questions	Biden's "Do you feel safer in Donald Trump's America?"	• Questioning viewers to get them thinking positively of someone or something
6.	Slogans & Catchy Concise Phrases	L'Oreal's positive slogan "Because You're Worth It"	• Designed to be memorable or to hold your attention. • They communicate an idea about a certain brand.
7.	Complements	Revlon says "Because you are worth it."	• Use of punch lines which complement the viewer.
8.	Colors, Brightness, and Saturations		• Colors are used to project a certain idea or message about a person, company, or product.
9.	Logos		• They aid and promote instant public recognition.
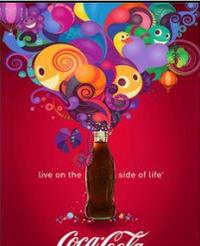
10.	Humor		• They keep the product in consumers' minds. • They make adverts memorable.
11.	Idealizations	A dettol soap ad shows everyone in the family using the soap and being always protected from germs.	• Representing (someone or something) as being perfect. • Generating positive illusions by maximizing virtues and minimizing flaws.
12.	Patriotisms	Trump's camapaign slogan "Make America Great Again" or MAGA.	• Showing how one can support their country while using a product or voting for someone.
13.	Bribery	"Buy one shirt and get one free"	• Enticement • Temptation

Significantly, not all ads include language, since some may consist of images only, meaning that ads are not restricted to selling products, but may sell ideas also without ever needing to communicate a single word. As long as the advertisement provides information, calls attention, or makes known something or someone, then the advertisement is productive and effective no matter the type of mode or medium (form of media) used[27].

2.8.3. Pragmatics of Advertising

Admittedly, people use pragmatics on a daily basis without even noticing or acknowledging the fact. Therefore, it does not come as a surprise that numerous advertisements carry hints of implied meaning leaving it up to the target audience to infer the correct intention. Pragmatics, being the branch of linguistics which studies language that is not directly spoken, sheds new dimensions in the field of advertising, where different types of expressions and hidden messages are embedded in advertisement discourse. More specifically, the relevance of pragmatics emanates when dealing with pragmatic devices such as insinuations, presuppositions, implicatures, and entailments that manifest. Pragmatics is helpful in studying many aspects of advertised political discourse including: coded language (utterances with indirect and latent meaning, be it racist, sexist, anti-…, or the like), derogatory language, and stereotypes.

CHAPTER THREE:
DEVELOPING THE ANALYTICAL MODEL

3.1. Chapter Highlights

For the sake of clarity, this chapter is divided into five sections which will detail the assemblance of an all-inclusive multimodal method of analysis. Firstly, the general analytical procedures to be adopted in the analysis of JM are demonstrated in accordance to their importance to the study **(3.2)**. Secondly, a detailed description of the model's componential theories is presented with reference to their contributional significance **(3.3)**. Thirdly, there will be focus on the disclosure of an adequate six-step discourse pragmatic framework to be adopted in the deciphering of the ideological practice of JM. Most importantly, the contextual factors are laid out to set the scene for a multimodal interpretation, then the principles, functions, and strategies of JM are put forward in light of the types of mass media data under scrutiny. Following that, emphasis is directed towards the ideological tendencies circulating the broadcasted message and how criticality will weigh into account for these political-driven ideologies, with particular focus on the reintroduction of ideology-mitigated anti-jocular mockery discourse **(3.4)**. Fourthly, a thorough and profound analytical model is assembled in wait of testing **(3.5)**. Finally, a pilot study is conducted to test the workability of the analytical model on three mediated samples of electoral campaign advertisements **(3.6)**.

3.2. Analytical Procedures of Jocular Mockery

To help allow the form-content correlation in the discourse to be uncovered, the present study makes use of an eclectic variety of analytical procedures drawn from various relevant linguistic models all with the single aim of deciphering jocular mockery as an ideological practice. These include Martin's (1992) stratified model of context, Haugh's (2014) jocular mockery, Korta and Perry's (2011) pluri-propositionalism, Evers' (2010) human values of civility, and most recently Chen's (2020) pragmatic traps.

With regards to multimodality, the analytical procedure presented in this chapter is inspired by different strands of theories, namely Kress and van Leeuwen's (2006) social semiotics, Jewitt, et al.'s (2016) approaches to multimodality, Lloberes and Payrató's (2011) multimodal pragmatic coherence, and Machin's (2013) critical multimodal discourse analysis. Therefore, with great detail and precision, an intricate eclectic model has been composed to account for a multimodal critical discourse pragmatics analytical framework of jocular mockery as an ideological practice in the American 2020 electoral campaign advertisements.

3.3.   Description of the Analytical Model

An interdisciplinary study of any kind is surely in need of an exceptionally inclusive and exhaustive eclectic model, especially if it is dealing with four interrelated fields of analysis, namely, discourse analysis, pragmatics, critical analysis, and multimodal analysis. The outcome is set to reach detailed and specific findings about the nature of JM electoral campaigning, from a strictly pragmatic perspective by taking on the many modes of meaning all within a single framework.

Ultimately, the model includes six main procedural stages that are destined to accomplish a multimodal critical discourse pragmatics analytical framework of jocular mockery as an ideological practice in the US 2020 electoral campaign advertisements. These stages are to be elaborated and further discussed in details below.

3.4.   Steps to a Critical Discourse Pragmatics Analysis

Building on the literature of JM and critical multimodal discourse studies, the study has formulated six crucial steps to the critical discourse pragmatics analysis of jocular mockery as an ideological practice in political campaign advertisements. These steps are synopsized in Figure 31 then further detailed below to pave the way for the analytical model. The steps are arranged as follows: (1) identifying the medium; (2) capturing the manifest context; (3) identifying the modes; (4) characterizing the criteria; (5) analyzing the latent elements; and (6) conducting a critical evaluation. Furthermore, each step includes a range of qualitative procedures that seek to unearth the most intricate details.
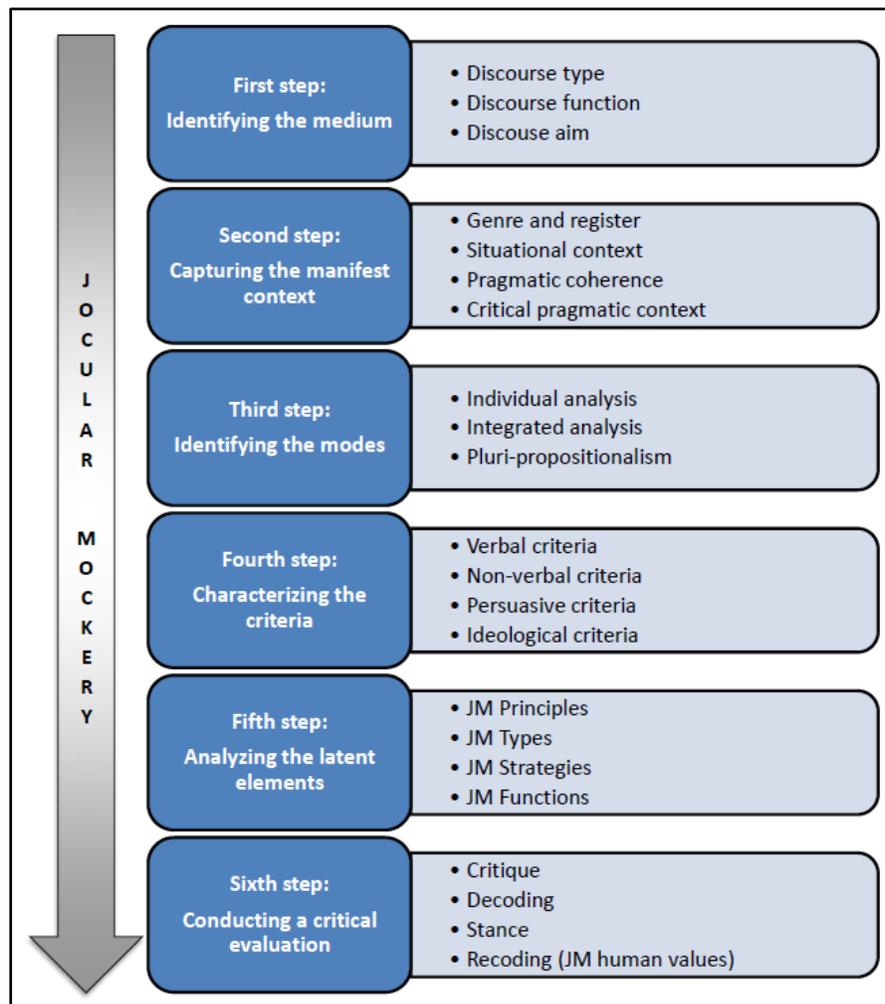
Figure (31) Steps to a CDPs Analysis of JM

3.4.1. FIRST STEP: Identifying the Medium

As a first step, identifying the medium of the discourse gives an idea of the general **function** of the discourse, as well as whom it is **aimed at**. For the purpose of this current work, advertisements have been selected as the exemplary multimodal discourse to be scrutinized. Clearly, advertisements range in type and this could be attributed namely to their medium, since it is the substance in which meaning is realized and through which it becomes available to others. Moreover, the difference in the **communication channel** is also likely to play a role in the types of jocular mockery modes of expression.

It is worth noting that multimodality does not necessarily mean use of technology, hence, multimodal discourses can be paper-based, live, or digital. A **paper-based multimodal discourse** includes picture books, text books, magazines, graphic novels, comics, and

posters. **Live multimodal discourses**, for example, dance, performance, rally speeches, and oral storytelling, convey meaning through combinations of various modes such as gestural, spatial, audio, and oral language. Finally, **digital multimodal discourse** includes film, animation, commercials, slide shows, e-posters, digital stories, podcasts, and webpages that may include hyperlinks to external pronunciation guides or translations.

The present study is restricted to paper-based multimodal discourse (posters and magazine covers) and digital multimodal discourse (commercials and online slogans). Indeed, each type constitutes a superordinate for numerous other subordinate types, which subsequently have subordinate functions and more specific **target addressees**. Table 32 clarifies the main types of advertising mediums adopted in this study as well as their discourse functions and discourse aims:

Table (32) Types of Advertising Mediums Adopted

Multimodal Electoral Campaign Advertisements				
No	Medium Type	Subtypes of Ads	Discourse Function	Discourse Aim
1.	Paper-based multimodal discourse	Magazine covers	Communicative	Readers
		Posters	Persuasive	Passersby
2.	Digital multimodal discourse	Commercials	Entertaining	Viewers
		Slogans	Expressive	Netizens

Indeed, political advertising in general, regardless of type, attempts to "woo public support and confidence by selling carefully honed images and ideologies", by means of which political parties seek an electoral advantage for their candidate (Sheinkopf et. al., 1972: 401). The aforementioned discourse functions are broadly classified according to the types of advertisements and subsequently linked to specific discourse aims, or more accurately, to a target audience. Readers are usually the targets of magazines; therefore, magazine covers serve as an excellent communicative canvas for political advertising. With regards to commercials and posters, viewers or passersby are considered the most likely targets. The persuasive and entreating function of such political advertising is enhanced via visual and motional communication. With political slogans, namely those rapidly spreading on social media, the matter is rather of expressive function. Due to their catchy phrases and formulaic

language, slogans are highly addictive and rhythmically memorable, therefore, targeting larger audiences such as netizens (internet citizens).

3.4.2. SECOND STEP: Capturing the Manifest Context

Due to its paramount significance in representing diverse language functions, communicative settings, and personal styles, context is thrust into the limelight of analysis during the second step. Basically, context covers different representations in accordance with the different fields of linguistic analysis. Therefore, several linguists have sought to define context according to their point of view in order to answer questions encountered in their own fields, and to support their own ideas and theories. Uniquely, since the current study is adoptive of an amalgamated CDPs approach, then it is only valid that context is approached from the differing vantage points of pragmatics, discourse analysis, and criticality. This will not only ensure a grounded analysis but also set the stage for a thorough understanding of the intended meaning. Case in point, the study seeks to highlight the fact that context is interdependent with meaning, i.e., meaning cannot be communicated without context, and context cannot be established without meaning.

In **pragmatics**, the situational context (context of situation) certainly has a hand in influencing communication. It describes the reason why something is occurring and the appropriate behavior and actions associated with the situation. Moreover, it identifies the circumstance and specific setting in which the event occurs, i.e., the environment, time, and place, as well as the relationship between the participants. One way to approach situational context is through Halliday's (1978) concept of register, which helps to clarify the interrelationship of language with context by handling it under three basic headings: **field**, **tenor**, and **mode**. Halliday defines register in the following way:

> Types of linguistic situation differ from one another, broadly speaking, in three respects: first, as regards what actually is taking place; secondly, as regards what part the language is playing; and thirdly, as regards who is taking part. These three variables, taken together, determine the range within which meanings are selected and the forms which are used for their expression. In other words, they determine the 'register'. (Halliday 1978:31)
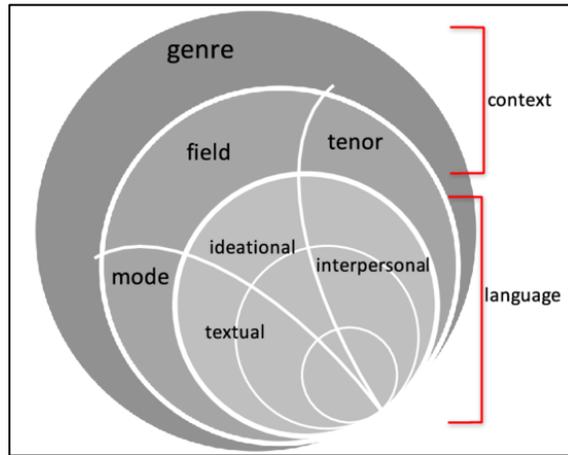
Figure (33) Functional Model of Social Context

To clarify, **field** of discourse refers to the ongoing activity. In other words, field is the linguistic reflection of the purposive role of language user in the situation in which a text has occurred. **Tenor** refers to the kind of social relationship enacted in or by the discourse. The notion of tenor, therefore, highlights the way in which linguistic choices are affected not just by the topic or subject of communication but also by the kind of social relationship within which communication is taking place. **Mode** is the linguistic reflection of the relationship the language user has to the medium of transmission. The principal distinction within mode is between those channels of communication that entail immediate contact and those that allow for deferred contact between participants. Table 24 summarizes the three main constituents of context of situation, their features, and meaning:

Table (24) Context of Situation Constituents

No.	Component	Features	Meaning
1.	Field	• What is the topic? • What do the participants want to achieve?	Experiential meanings
2.	Tenor	• Who is speaking to whom? • What is their relationship?	Inter-personal meanings
3.	Mode	• How is communication happening? • How is coherence maintained?	Textual meanings

The language of political advertisements employs jocular mockery as an ideological practice to instigate the ideological tendencies of the presidential candidate they are endorsing. For that it requires the three modes of register: field, tenor, and mode, which are utilized in Martin's (1992) stratified model of context, to link between the genre of advertisement and political ideologies.
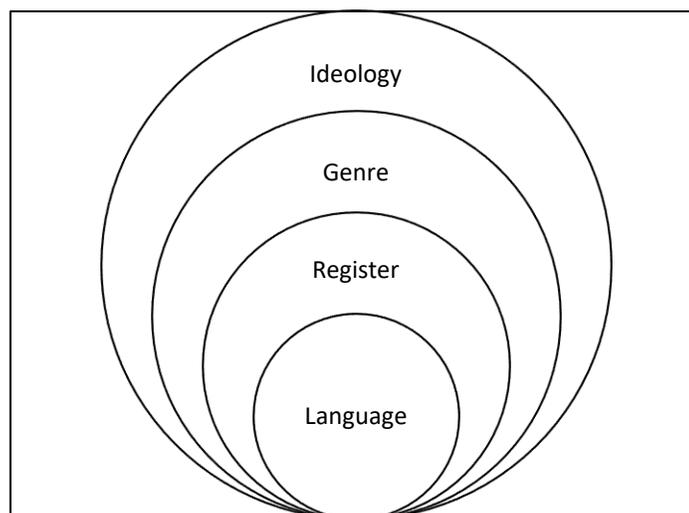
Figure (34) The Stratified Model of Context (Martin, 1992)

Similarly, context plays a very important role in **discourse analysis**. A discourse and its context are in close relationship; the discourse elaborates its context and the context helps interpret the meaning of utterances in the discourse. Accordingly, the knowledge of context is a premise of the analysis of any discourse type. This would include the exploration of cohesion, coherence, and the speech event. In this case, the theory of pragmatic coherence is relevant to understanding the discourse pragmatic meaning of the political advertisements under scrutiny. Decisively, the importance of context in discourse analysis can best described through its characteristic roles of eliminating ambiguity, indicating referents, and detecting conversational implicature.

It is worth noting that pragmatic coherence deals with the pragmatic relations between discourse units. Van Dijk (1980: 52) states that pragmatic coherence can be classified into local and global. **Local pragmatic coherence** is defined in terms of the interrelatedness between adjacent discourses, whereas **global pragmatic coherence** is defined in terms of the interrelatedness of the discourse as a whole. Similarly, Kramsch (1998: 28) defines pragmatic coherence as the efforts achieved via people to render the words uttered meaningful within the situational and cultural context of the conversation. That is, coherence is created in the mind of speakers and hearers by means of the **inference** they make on the basis of the words they hear. Significantly, Lloberes and Payrató (2011) have regarded **pragmatic coherence** as a **multimodal feature** by applying the pragmatic and multimodal perspective of the concept of coherence (and, therefore, of discursive or communicative coherence) in their study about cospeech gestures, events, and states. They have come up

with the conclusion that coherence cannot be defined successfully as a strictly verbal (grammatical and pragmatic) concept, but should be also tackled from a multimodal perspective. With regards to context in CPs, see (2.6.3).

3.4.3. THIRD STEP: Identifying the Modes

In this step, the different modes that make up the discourse are identified, in addition to what each mode communicates. Surely, the modes convey a message that can be interpreted by looking at each mode on one hand **individually** and on the other hand **integratedly**. The former is a segregated analysis that will basically gather a detailed description of the **denotative meaning** of each mode, arranged either in chronological order (motion images) or in order of importance (still images). During the latter type of non-segregated analysis, the **connotative meaning** is provided by depending on what the discourse tells us as a unified whole. Obviously, it is a **bidirectional relationship** where the comprehension of the parts of the multimodal discourse being intimately interconnected and explicable is only accomplished by reference to the whole, and vice versa the whole can only be fully grasped by understanding the peculiarities of its different parts.

This two-fold analysis will enable the understanding of the many varieties of contents or truth-conditions of a single discourse. Granted, the adoption of Korta and Perry's (2011) theory of **pluri-propositionalism** will pave the way to familiarizing with the family of incremental truth conditions, which is headed by the two extremes of **reflexive** and **referential** truth conditions. These two extremes are also referred to as the **utterance-bound** truth-conditions, determined by the conventional meaning of the discourse and the fact that it has occurred (what is said), and the **utterance-independent** truth-conditions, determined by the conversational meaning of the discourse (what is implied). Ultimately, such insights help determine whether the advertisements under scrutiny provide more than one utterance content to account for certain phenomena or not, which helps significantly in later critical analysis that requires the reproduction of more civil alternatives to the various modes of meaning.

In accordance with Korta and Perry's (2011) theory of pluri-propositionalism, the following figure illustrates the contents range in propositions:
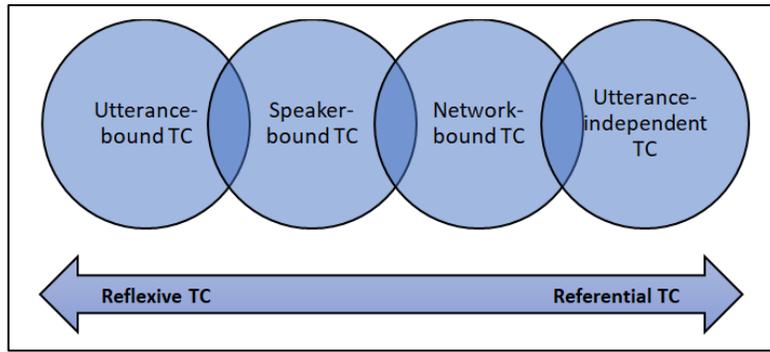
Figure (35) Range of Propositions in light of their Truth-Conditions

3.4.4. FOURTH STEP: Characterizing the Criteria

The recognition of JM in advertisements is not as simple and straightforward as one may imagine, especially when it comes to multimodal discourse, where the interplay of verbal and non-verbal communication can be risky. Over and above, the fact that political campaign advertisements are at play, then persuasive appeal is certainly an issue that needs to be identified. There is also the fact that as an ideological practice, JM is a doorway to a rainbow of masked ideologies, where the matter requires the identification of a specific set of attitudes that enable the enactment of JM as an ideologically manifested political practice. Figure 36 depicts the relationship between the four main defining criteria of JM in multimodal political advertising:
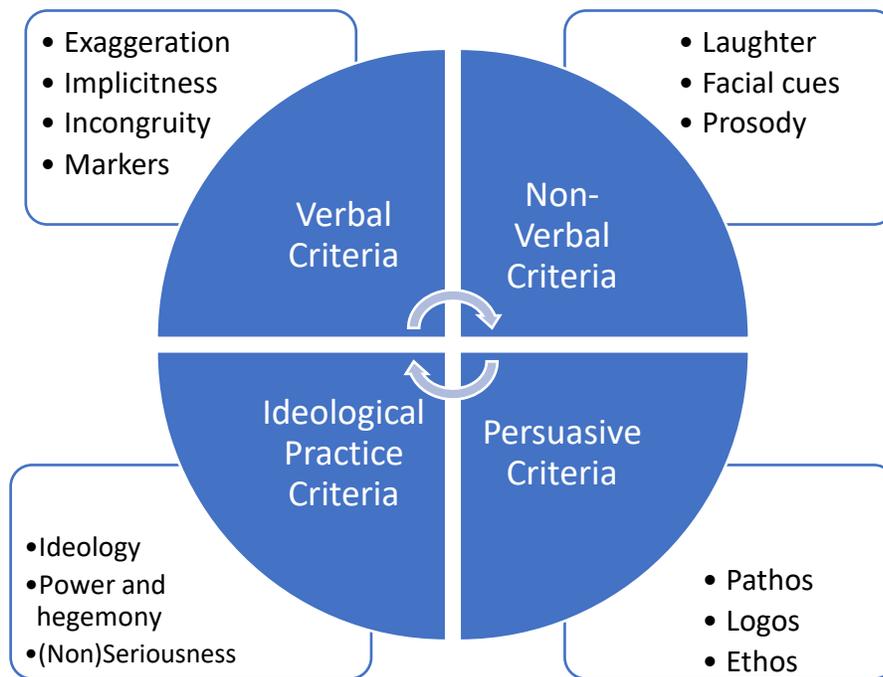
Figure (36) Criteria of JM in Multimodal Political Advertising

What follows is a detailed account of the four main types of necessary and sufficient conditions that are vital in the identification and subsequent analysis of JM as an ideological practice in ECA. Of course the multimodal nature of the discourse and its ideological manifestations triggers the interconnectedness of criteria that will eventually work hand-in-hand to define JM and set its foundational bases.

A.   Verbal Criteria

Whether written or spoken, JM is most typically perceived by its verbal language features. Therefore, since the role of the linguistic mode is vital to the identification of any jocular mockery discourse, it is only fair that the verbal criteria are highlighted and their importance is explained. According to Haugh (2014: 79), the design features of JM in the verbal mode are of four primary types: exaggeration, implicitness, incongruity, and markers of different types. The availability of these primary types is relevant to the identification of verbal jocular mockery and they are typically inclusive of secondary subtypes that necessarily vary in choice according to context and situation. Table 25 summarizes the primary (mandatory) and secondary (volitional) features of verbal jocular mockery.

Table (25) Primary & Secondary Features of Verbal JM

No.	Primary Criteria (Mandatory)	Secondary Criteria (Volitional)
Verbal Design Features of Jocular Mockery		
1.	Exaggeration	Overstatements
		Understatements
		Formulaicity
2.	Implicitness	Implicature
		Doublespeak
		Intertextuality
3.	Incongruity	Presuppositions
		Allusions
		Insinuations
4.	Markers	Discourse markers
		Pragmatic markers
		Attitude markers
		Topic-shift markers

The first criterion of the verbal jocular mockery is **exaggeration**, or what is sometimes referred to as hyperbole. Whether intentional or unintentional, it depicts the representation of something as more extreme or dramatic than it really is. An exaggeration may take on different forms, be it is an overstatement, an understatement, or even formulaic and idiomatic expressions that draw a far-fetched resemblance to the person or situation being described. Absolutely relevant to verbal forms of jocular mockery, any linguistic exaggeration tends to stretch the truth, but it is not necessarily a lie.

The second criterion is that of **implicitness**, which basically results as a consequence of being implied or indirect. They theory of implicature best represents the underpinnings of this criteria, and so does doublespeak and intertextuality. With implicature, something is suggested or implied within a discourse, even though it is not literally expressed. On a similar note, doublespeak also exhibits implicitness since it uses language to deliberately obscures, disguises, distorts, or reverses the meaning of words. The matter is less obvious with intertextuality though. Whether accidental or not, implicitness lies in the intertextual relationships between different situations or discourses, i.e., interdiscursivity.

The third criterion which every jocular mockery language is set to feature is **incongruity**. This references cases such as presuppositions, allusions, and insinuations that tend to suggest humorous inconsistency in people's spoken or written language. For one, a presupposition is considered an essential prerequisite for understanding the intended meaning of any jocular mockery discourse. It refers to an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse. With regards to allusion and insinuation, the matter is always a likely choice when it comes to jocular mockery. In this case, both are trigger marks for something supposedly know and of serious nature. On the one hand, an allusion signals an indirect reference, i.e., a reference to something supposed to be known, but not explicitly mentioned. On the other hand, insinuation is of negative connotation and usually depicts the process of tacitly suggesting or hinting at something bad.

The fourth and final verbal criterion depicted in jocular mockery discourse is the language **markers**. That being said, markers are of various types: discourse markers, pragmatic

markers, attitude markers, topic-shift markers, and the like. Every form of communication is liable to being marked, whether intentionally or unintentionally. This is certainly the case with jocular mockery, where certain markers help organize what is said, and latently tend to signal the attitude and ideological tendencies of the speaker.

B.   Non-Verbal Criteria

Apart from the linguistic mode, the remaining four modes of meaning are all of the non-verbal type: visual, aural, gestural, and spatial. Apparently, the paralinguistic features of JM are highly acclaimed and effective in identifying and distinguishing jocular mockery discourse. These vary, obviously, according to the mode of communication, the situation, and the intended message. Similarly to the verbal criteria of JM, the non-verbal criteria are also divided into primary and secondary criteria. The former are mandatory and include: laughter, facial cues, and prosody, whereas the latter are volitional and tend to vary from according to the discourse content and context. Table 26 summarizes the primary and secondary features of the non-verbal criteria.

Table (26) Primary & Secondary Features of Non-Verbal JM

Non-Verbal Design Features of Jocular Mockery		
No.	**Primary Criteria (Mandatory)**	**Secondary Criteria (Volitional)**
1.	Laughter	Genuine laughter
		Incongruity laughter
		Exaggerated laughter
2.	Facial cues	Smiling
		Exaggerated facial expressions
		Iconic displays
3.	Prosody	Modulated pitch accent
		Vowel or fricative lengthening
		Intonation

The first non-verbal criterion is obviously **laughter**, since it simultaneously musters in any form or jocose communication. What makes it even more intriguing is the fact that jocularity works like a relaxing drug to loosen the tension and ease the atmosphere, leading to the production and exchange of laughter. That being said, laughter in the context of politics may

sound peculiar, due to the seriousness of the topic. Yet, jocular mockery is strategically used to emanate laughter on a frequent basis, particularly by electoral campaigners in their endorsement of advertisements. The prototypical laughter is that of the **genuine type**, which develops out of the situation in a spontaneous manner. It indicates the willingness for communication and signals solidarity and familiarity. Similarly, **incongruity** covers a considerable portion of our humor. It includes the humor of unusual costumes, bad manners, foreign customs, etc. In all these, laughter is a means of passing information around the group that there is no cause for alarm. Meanwhile, **exaggerated** laughter tends to be rude and impolite, usually with mocking tone to it.

With regards to the second criteria, **facial cues**, the matter is universally acknowledged and helpful in determining what is being implied. The most notable features include smiling, exaggerated facial expressions, and iconic displays. The prototypical form of jocularity would require a smile, so as to indicate the non-seriousness of the matter. Furthermore, the matter of exaggeration is also effective in the non-verbal modes, as is the case with exaggerated facial expressions. They are certainly precursors of jocular mockery and one of its most defining features. As for iconic displays, the matter is certainly a case of social semiotics, where the social and cultural values are intrinsic in the process of meaning-conveyance. Case in point is the symbols or gestures used to visually depict emotional states such as anger or confusion.

The case with **prosody** is a lengthy matter and it makes up the third primary non-verbal criteria of jocular mockery. Indeed, any type of jocular mockery that makes use of the aural mode is certainly characterized by various prosodic features. To begin with, a modulated pitch accent refers to the adjustment of pitch in ways that are humorously effective. In other words, one syllable is made more prominent than the other syllables in the same word to achieve jocular prominence. Likewise, jocular mockery may also be denoted through vowel or fricative lengthening as well as intonation to achieve humorous effects.

C.   Persuasive Criteria

Generally, any form of advertising is used to associate a text with a specific argumentative purpose, whether it is to state facts, make a definition, cause a value judgment, or even make

a policy decision. In the case of electoral campaign advertisements, the public is encouraged to vote for a certain presidential candidate. Accordingly, distinct persuasive strategies are put to work in order to win over as much votes as possible, and in the case of this study, namely through the ideological practice of JM. The persuasive criteria of JM can be divided into three prominent categories: pathos, ethos, logos, and ethos, summarized in Table 27.

Table (27) Persuasive Criteria of JM

No.	Category	Type of Appeal	Description	Illustrative Example
1.	Pathos	to an **emotion** (in ads, this is done with the help of two factors - needs of consumers and fear factor)	Ads using pathos evoke emotional response in the target by means of positive emotions (happiness) and negative emotions (pain, fear, guilt)	Images of a starving child persuade viewers to send money.
2.	Logos	to **logic and reason** (in ads, numbers, proofs, and real examples are used for persuasion)	Ads employing logos will give you evidence and statistics (straight facts).	Colgate's claim that it is recommended by 70% of the dentists of the world.
3.	Ethos	to **credibility** or character (in ads, often celebrities or experts endorse a person or product to lend more credibility)	Ads using ethos attempt to convince viewers of reliability, honesty, and credibility.	Michael Jordan, a basketball star, endorsed for a shoe brand.

D.   Ideological Practice Criteria

By functioning as an ideological practice, JM is naturally a means to uncovering the ideological tendencies of those in question. For that reason, there are several criteria that help distinguish any form of JM, namely ideology, power and hegemony, and obviously the non-seriousness of manner. The criterion of ideology is undeniably important to identifying jocular mockery due to the critical nature of the study. In accordance with the context of the study, an ideology refers to the belief system underlying a political campaign. More precisely, **personal ideologies** are the case being investigated in political advertisements, namely **Trumpism** (Donald Trump's ideology) and **Bidenism** (Joe Biden's ideology).

Evidently, JM is not an end in itself, but in fact a means to a further end, i.e., an ideological tendency on the personal level. Any personal belief that is inflicted by a political belief is certainly an ideological interest in the present study. Significantly, each personal ideology

uses a set of practices to justify the system of inequality that will help maintain their social and political power over the other, or in the case of electoral campaigns, over the opponent candidate. However, the matter is not always negative in nature, where in its positive role ideology perpetuates an idea of the unity of mankind and a positive worldview. Unquestionably, where there is an ideology, there is certainly a case of power exertion. As a rudiment to any critical analysis of language use, **power** represents control, dominance, dissimilarity, and inequality. Meanwhile, **hegemony** is a form of control or dominance that is exercised subtly rather than forcefully through political means and economic power, and is known to rest on a mixture of consent and coercion. In political practice, **ideological hegemony** is a common tendency in electoral campaign advertisements, where candidate stake part in reinforcing power structures and societal ideas willingly, even when these structures and ideas are harmful or silencing for those without access to power

Since multimodality is in question, it should be noted that matters are certainly manifested differently, depending on the mode of communication. On the verbal mode, the spoken and written, jocular mockery generally invokes a paradoxical juxtaposition of seemingly contradictory **serious** and **non-serious** stances. It is friendly yet hostile, playful yet provocative, and pleasurable yet painful. Adopted from Haugh (2017: 4), Table 28 summarizes the serious and non-serious stances inherently part of any jocular mockery and which are seemingly evoked by the context.

Table (28) Serious and Non-Serious Stances of JM

Serious Stances of JM	Non-Serious Stances of JM
annoying, harassing, irritating, painful	artful, playful, mischievous, sportive
critical, denigrative, derogative, insulting, mocking, nipping	joking, jocular, humorous, pleasurable, witty
aggressive, antagonistic, biting, hostile, tormenting	affectionate, bonding, friendly
challenging, confronting, goading, provoking, taunting	fictional, insincere

Anything that falls in between or is a mixture of both serious and non-serious jocularity would be classified as a case of **moderate** JM.

3.4.5. FIFTH STEP: Analyzing the Latent Elements

This step is crucial in the analysis process since is helps dissect JM to its foundational principles and successively unearth its most basic types, strategies, and functions. The multimodal nature of the data under scrutiny entails that JM is necessarily tackled from the collaborative perspective of the five semiotic modes to ensure an accurate dissection of meaning in the multimodal discourse.

A.   Jocular Mockery Multimodal Principles

Discussed previously (see 2.7.7), the multimodal principles of JM are distributed in accordance with the five semiotic modes of meaning (linguistic, visual, aural, gestural, and spatial) and can be summarized in the following figure:
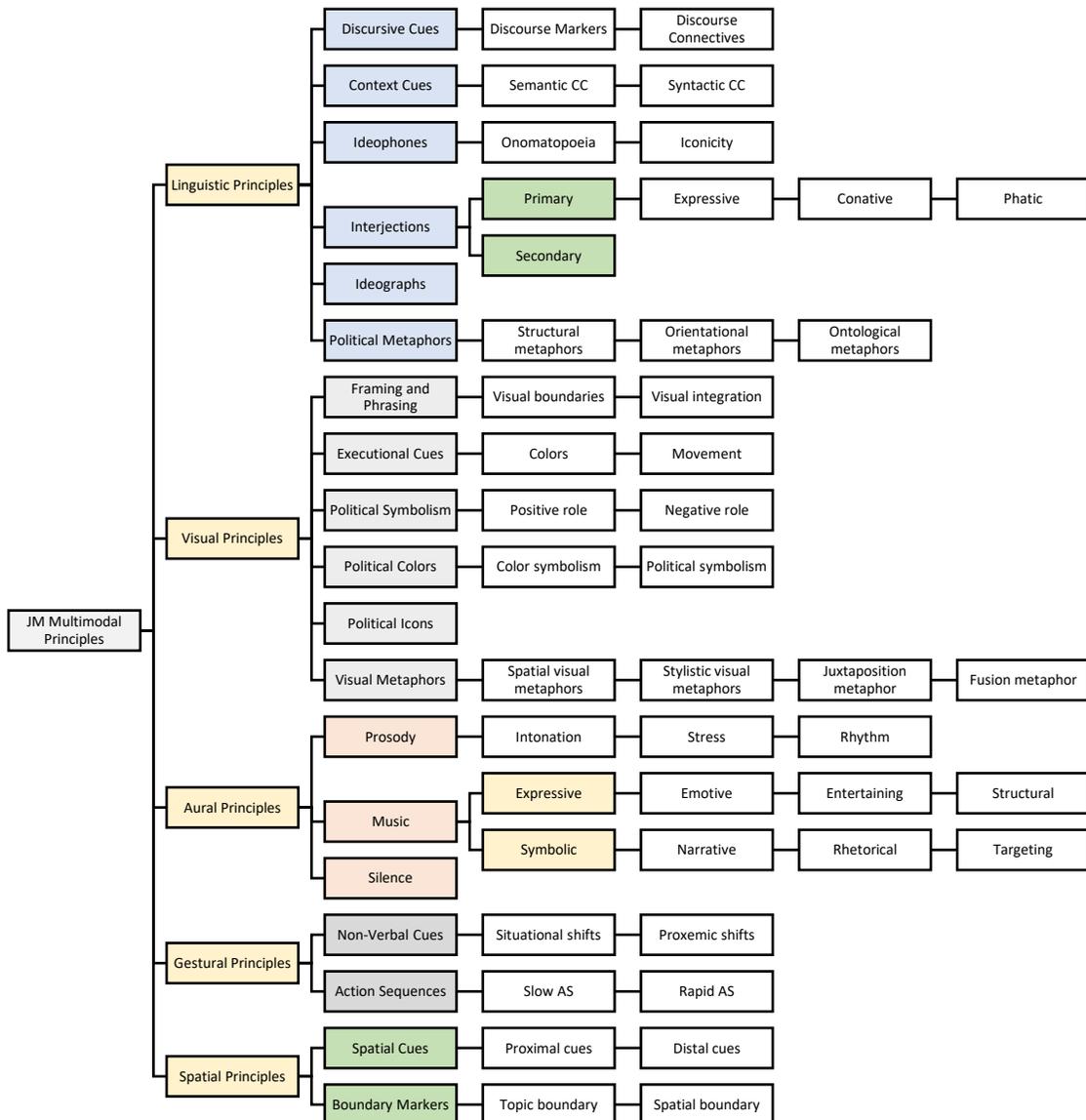
Figure (37) Multimodal Principles of JM

B. Jocular Mockery Multimodal Types

In the realm of political advertising, JM may be classified into several primary and secondary types depending on factors governing the context, the mode, and the medium of interaction. With regards to the primary types of JM, they are initially designated in terms of the medium and mode of interaction, and then they are dispersed according to their discourse pragmatic strategies. Basically, the primary types of JM include teasing, putdowns, parody, epithets, banter, and witticisms. Significantly, JM also falls under several secondary types (indicated via the dotted line), which can be attributed to the contextual cues of the discourse. As noted in Figure 38, these types are classified according to orientation, address, style, and manner[38].
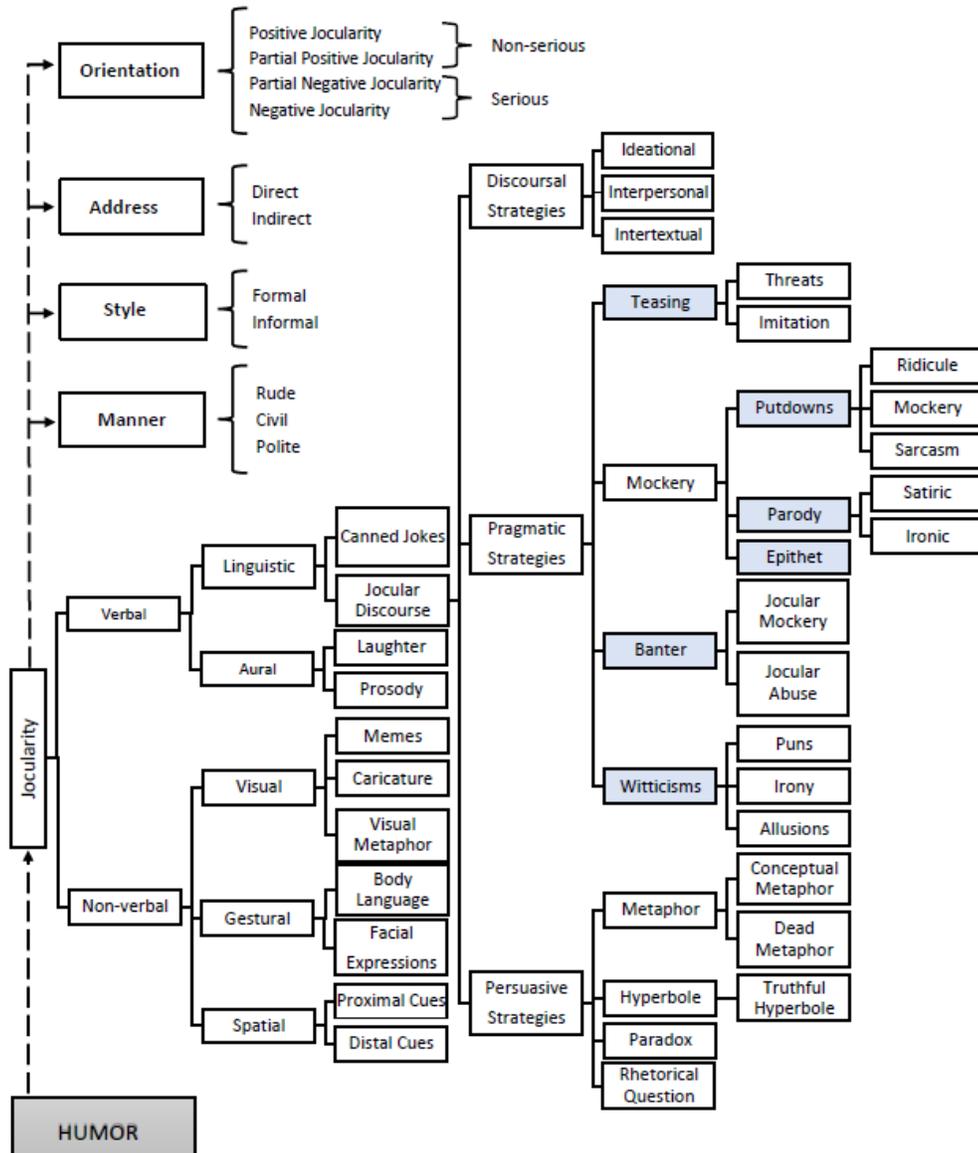
Figure (38) Types of JM in Light of their DPs Strategies

C. Jocular Mockery Discourse Pragmatics Strategies

The nature of the study requires two types of linguistic strategies to be adopted: the **discoursal strategies** and the **pragmatic strategies**. The former are concerned with the structural significance of the discourse and can be studied through intertextuality, interdicursivity, topicalization, discourse markers, and attitude markers (see 2.4.1). The latter are more focused on the communicative intentions of the discourse and are commonly available to readers/viewers through implicature, pragmatic traps, pragmatic triggers, pragmatic markers, doublespeak, overstatement, and understatement (see 2.4.2).
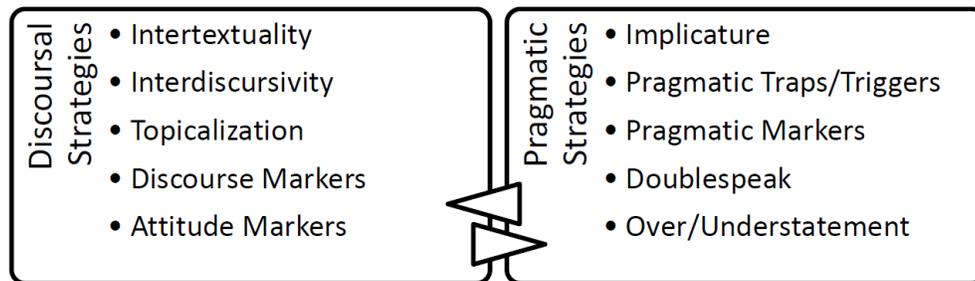
Figure (39) JM Discourse Pragmatics Strategies

D. Jocular Mockery Multimodal Functions

Jocularity has several language functions depending on the contextual factors governing the discourse at work. The matter though is not as simple with JM in the context of ECA, where in fact it takes on two levels of functional value: the personal and the social. These are further dispersed across an array of mixed language functions, which work in collaboration to highlight the communicative value and unearth the intended meaning behind the JM discourse. Moreover, the multimodal nature of advertisements makes them more vulnerable to the possibility of employing a number of functions all at once, which may vary from positive to negative depending on the social and cultural interactional values.

With regards to the **personal functions** of JM, they generally range from those depicting **positive-self presentation**, such as amusing, appraising, entertaining, complementing, expressing, communicating, and entrusting, to those expressing **negative-other presentation**, such as alluring, manipulating, discriminating, coercing, controlling, degrading, and defaming. The **social functions** of JM are dispersed across a scale of power, whereby JM may function as a DPs tool of solidarity, hegemony, or authority. The social

functions of **solidarity** include amusing, appraising, entertaining, complementing, and communicating. With regards to the social functions of **hegemony**, they include expressing, alluring, entrusting, and manipulating. Finally, the social functions of **authority** are namely discriminating, coercing, controlling, degrading, defaming. Figure 40 illustrates the two-fold functions of JM in ECA.
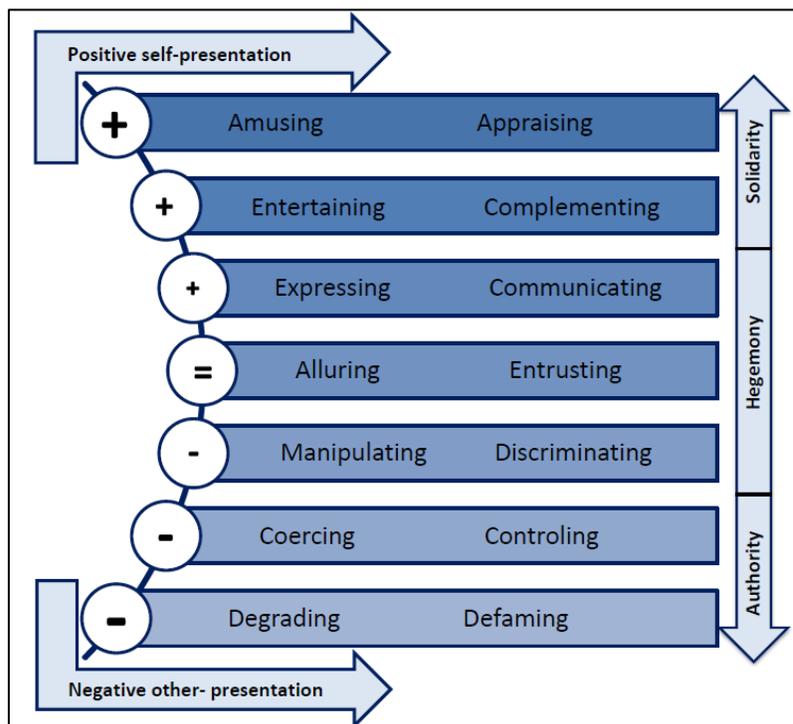
Figure (40) Functions of JM in ECA

3.4.6. SIXTH STEP: Conducting a Critical Evaluation

The typical CDA follows a two-step analysis, with stance and critique as its primary proceedings. Likewise, CPs also includes stance and critique, except that it goes one step further by allowing for reproduction to round off the analysis. All in all, it is a three-step analysis. Understandably, the hybrid breed of CDPs takes matters to a whole new level with a four-step analysis, which starts with stance, then decoding, followed by critique, and finally recoding. These four steps of CDPs analysis are complementary to one another and work in harmony to critique the ideological practice of JM in ECA. It should be noted, however, that the final step of reproduction is in fact different in essence and basically stands for the general reproduction of ideologies via the domineering ideological practices.
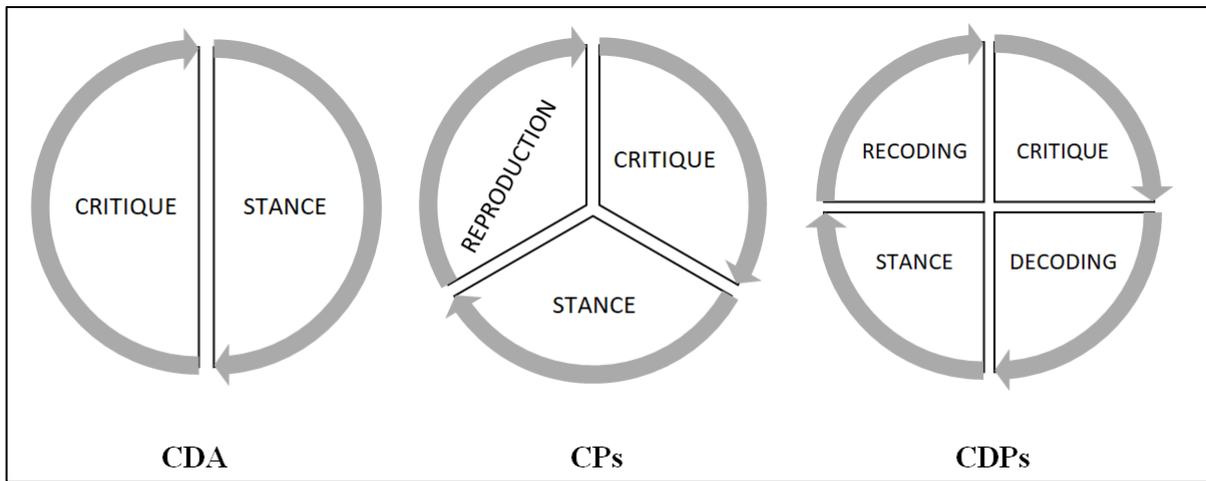
Figure (41) Different Stages of Criticality in Different Disciplines

Significantly, the four-step procedure of discourse pragmatic critique is aimed at (1) explicating the implicit and intended meaning, (2) scrutinizing the discoursal structure so as to bring light to social injustice, (3) conducting reflection and self-criticism, and (4) seeking prototypical discourse that renders ideology-free jocular mockery. Proceeding on to the mechanisms of criticality undertaken in the current work, the following details suffice:

a) **Critique:** includes a detailed assessment of the negative, neutral, and positive meaning being communicated. Moreover, it analyzes meaning by asking for clarifications to the explicit and implicit relationship between discourse, power, and ideology. Ultimately, it leads to detailed evaluations that attempt to improve humanity and eliminate unequal power communication.

b) **Decoding:** means deciphering the many modes of meaning by understanding the different address relationships and exposing ideological practices for what they really are. It is during this phase of the analysis that the stage is set for the ultimate unveiling of masked ideologies, which are to be translated from the range of modes in use. Everything is broken down to mere intensions and propositions, in preparation for thorough critique.

c) **Stance:** is basically a concept referring to the point of view or position which people adopt in saying and interpreting the propositions they make, i.e., the ideological standpoint. The process of recognizing the stance of speakers/writers as well as the

counter stance of hearers/readers is accomplished through revealing their own attitude and opinion in relation to the proposition asserted and attempting to show why particular linguistic choices have been selected. Indeed, the impact of jocular mockery on citizens is double-folded. On the one hand it might mislead voters, dampen their desire to participate in politics, or create a generation of cynics. Yet on the other hand, jocular mockery does not always imply negative and dirty politics, since an attack on a candidate, if it is fair, accurate and relevant to governing, can be useful for citizens. Generally, the main stance to JM may be summed up as follows:

(1) **serious stance** (JM is annoying and irritating),

(2) **moderate stance** (JM is annoying yet amusing), and

(3) **non-serious stance** (JM is amusing and pleasing).

d) **Recoding:** may involve several measures, all of which contribute to the qualitative reproduction of discourse after eliminating the inappropriateness of the ideologies under scrutiny. Thus, the point here is to start anew with an ideology-mitigated code and a humanity-friendly discourse that intends to avoid disrespect, offence, and power inequality. Case in point is the language of political correctness as well as the strategic navigation of contextual cues that aim to avoid offense.

Regarding the present study, reproduction will manifest itself in light of Evers' (2010) **human values of civility**. Indeed, the multimodal nature of the study takes into consideration the virtues and manners of individuals, namely **tolerance, self-restraint, mutual respect, commitment to other people, social concern, involvement, courtesy, and responsibility**. Therefore, some of these values will be investigated and suggested in the recoding of the data understudy as a means resorted to in order to convey or enhance civility.

Figure 42 displays the human values of civility on a scale ascending from the **civil** values, to the **polite** ones, and finally to the utmost **courteous** values. The more civil and less courteous values would adhere to maintaining **socially conventionalized order**, whereas the more courteous and less civil values would adhere to maintain **culturally conventionalized conduct**. Anything in between would work to maintain polite conduct.
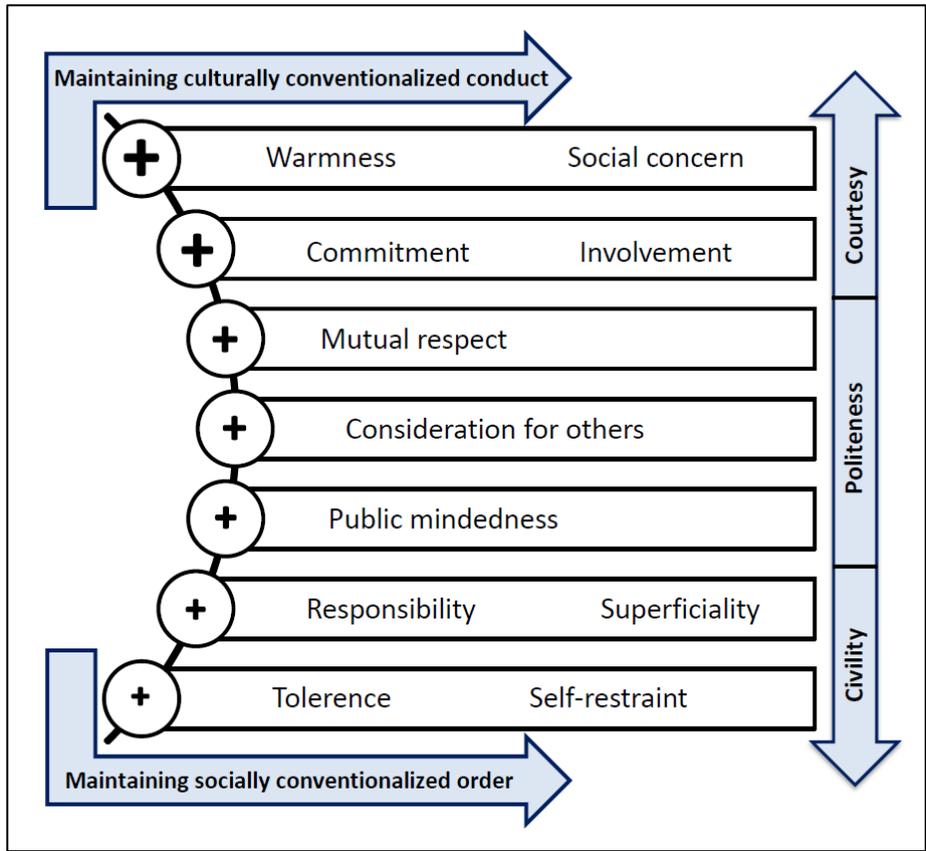
Figure (42) JM Human Values of Civility

Ultimately, it is through reproduction that the present study will set the ground for more humane values of civility and orderly political conduct, especially since the political context of ECA puts them in the scrutinizing public eye. Moreover, by shunning the light from the personal ideologies underpinning the ideological practice of JM, reproduction opens the horizon for the possibility of an ideology-mitigated JM.

3.5. The Model of Analysis

The following inclusive model, which is developed by the researcher, combines a rainbow of analytical procedure that work harmoniously to investigate the ideological practice of JM in the multimodal realm of ECA. It uses combined strategies to form a hybrid breed of analysis termed 'Critical Discourse Pragmatics'. Figure 43 displays the color-coded and numbered model of CDPs analysis of the ideological practice of JM in ECA.

Figure (43) A Model of Critical Discourse Pragmatics Analysis of Jocular Mockery

Steps:
- 1st step: Identifying the medium
- 2nd step: Capturing the manifest context
- 3rd step: Identifying the modes
- 4th step: Characterizing the criteria
- 5th step: Analyzing the latent elements
- 6th step: Conducting a critical evaluation

Jocular Mockery

MEDIUM / CONTEXT / MODES — JM CRITERIA

IDEOLOGY
IDEOLOGICAL PRACTICE
Jocular Mockery

| Paper-based Ad | Digital-based Ad |

| Genre | Register |
| Advertisements | Field - Tenor - Mode |

| Linguistic Context | Situational Context | CPs Context |
| Pragmatic Coherence | Temporal & Spatial | Role-filling |

Linguistic | Visual | Aural | Gestural | Spatial

TYPES

Address | Style | Manner

Positive | Partial Positive | Partial Negative | Negative

Banter | Parody | Witticism | Putdown | Tease | Epithet

STRATEGIES — JM PRINCIPLES

DISCOURSAL:
- Intertextuality
- Interdiscursivity
- Topicalization
- Discourse Markers
- Attitude/Enunciative Markers

PRAGMATIC:
- Implicature
- Pragmatic Traps/Triggers
- Pragmatic Markers
- Doublespeak
- Over/Understatement

FUNCTIONS

Positive self-presentation ← → Negative other-presentation

| Amusing | Entertaining | Expressing | Alluring | Manipulating | Coercing | Degrading |
| Appraising | Complement | Communicate | Entrusting | Discriminate | Controlling | Defaming |

Solidarity — Hegemony — Authority

CRITICALITY — JM HUMAN VALUES

CRITIQUE:
- Symbolism
- Attitude
- Dimensions of power
- Orientations
  - Positive critique
  - Neutral critique
  - Negative critique

DECODING:
- Unmasking power-driven jocularity
- Understanding different address relationships
- Uncovering ideologies across modes of meaning

STANCE:
- Primary & secondary situation/participants
- Explicit & implicit
- Intentional & unintentional
- Serious & non-serious

RECODING:
- Civility and respect
- Political Correctness
- Ideology-mitigated jocular mockery
- Contextual cues navigation

Criteria circle:

Verbal Criteria
- Exaggeration
- Implicitness
- Incongruity
- Markers

Non-Verbal Criteria
- Laughter
- Facial cues
- Prosody

Ideological Practice Criteria
- Ideology
- Power and hegemony
- (Non)Seriousness

Persuasive Criteria
- Pathos
- Logos
- Ethos

MODES OF MEANING — MULTIMODALITY

PRINCIPLES of Jocular Mockery

LINGUISTIC — Principles of linguistic meaning include:
- Discursive cues
- Context cues
- Ideophones
- Interjections
- Ideographs
- Political metaphors

VISUAL — Principles of visual meaning include:
- Framing and phrasing
- Executional cues
- Symbolism
- Political icons
- Visual metaphors

SPATIAL — Principles of spatial meaning include:
- Spatial cues
- Boundary markers

AURAL — Principles of aural meaning include:
- Prosody
- Music
- Expressive
- Symbolic
- Silence

GESTURAL — Principles of gestural meaning include:
- Non-verbal cues
- Action sequences

Maintaining culturally conventionalized conduct

+	Warmness	Social concern
+	Commitment	Involvement
+	Mutual respect	
+	Consideration for others	
+	Public mindedness	
+	Responsibility	Superficiality
+	Tolerence	Self-restraint

Maintaining socially conventionalized order

Courtesy — Politeness — Civility

3.6.   Testing the Workability of the Analytical Model

Prior to embarking on a large-scale CDPs analysis, this section is a preliminary step to evaluate the practicality of the key stages in the proposed model. Three samples have been selected for a pilot study due to the diverse nature of ECA in American politics. Notably, each sample will be thoroughly described in advance before engaging in the analysis, to ensure that it adheres to the necessary criteria of JM mentioned in section (3.4.4). The **contextual analysis** initiates the investigation with several simple questions to gain initial primary knowledge of the jocular mockery under scrutiny. These include: **what** (the advertisement content), **who** (subject matter), **where** (location), and **when** (time/period). The matter gets more intricate once the **multimodal analysis** gets going, since the question of **why** (meaning) will receive all the attention. The linguistic, visual, aural, gestural, and spatial meanings will all be queried so as to reach the integrated message being promoted via the ideological practice of jocular mockery. Finally, the **critical discourse pragmatic analysis** will answer the **how** (process) by deciphering the types, principles, strategies, and functions of jocular mockery before leaving it up for critique and recoding, which will help restore civility and respect in ECA.

Sample A: Video Commercial 1

The following ad is clearly representative of JM due to the fact that it is characterized by the presence of the following identifying criteria: (1) the verbal use of insinuation and attitude markers, (2) the non-verbal display of facial and gestural cues, (3) the persuasive appeal of pathos, and (4) the hegemonic exertion of Trumpism ideology. After confirming the presence of the ideological practice of JM in this video commercial ECA, the pilot study is ready for a thorough CDPs analysis.

A. Contextual Analysis

<table>
<tr><td>1.</td><td colspan="2">Ad Name: Nooooo Joe, Not during the apology!</td><td>Sponsor: Donald J. Trump</td></tr>
<tr><td></td><td colspan="3">Link: https://www.usatoday.com/story/news/politics/2019/04/04/donald-trump-tweets-mocking-video-joe-biden/3366075002/</td></tr>
<tr><td></td><td colspan="2">Date: 04/04/2019</td><td>Duration: (0:14)</td><td>Platform: Twitter</td></tr>
</table>

<table>
<tr><td>1.</td><td colspan="2">Ad Name: Nooooo Joe, Not during the apology!</td><td>Sponsor: Donald J. Trump</td></tr>
</table>

Ad Name: Nooooo Joe, Not during the apology!		**Sponsor:** Donald J. Trump
Link: https://www.usatoday.com/story/news/politics/2019/04/04/donald-trump-tweets-mocking-video-joe-biden/3366075002/		
Date: 04/04/2019	**Duration:** (0:14)	**Platform:** Twitter
Genre: Advertising discourse	**Sub-genre:** Jocular political commercial	

Register	**Field:** Biden is being jocularly mocked for his creepy behavior to scare votes into believing he is unfit for presidency.
	Tenor: The Trump campaign is addressing potential voters. Indeed, there is a reverse of power, with Trump being the powerless and voter's being the more powerful and in control.
	Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically rooted in the amalgamation of a realistic and fictional scenario.

Situational Context:

As part of his presidency campaign ads, Trump tweeted a doctored video showing Joe Biden sniffing his own hair. The mocking video pokes fun at the potential candidate's recent explanation that his propensity for touching other people was about making a "human connection." Trump's video includes a cut out of Biden meandering around behind the former vice president, and at one point smelling his hair, which is a reference to an actual incident involving Biden. Indeed, Biden has been a target of mockery across social media, due to some bizarre behavior, which includes his iconic hair-smelling, shoulder-touching, and head-kissing scene. This earned him the notorious nickname "Creepy Joe" and put him under fire for inappropriate physical contact.

Co-text:

"Welcome back, Joe!" the former president tweeted in all caps over a video of Biden's remarks.

Role-filling Context:

The message in the ad is calculated to make the target appear powerless and incompetent with the intention of disrespect.

B. Multimodal Analysis

The following table exhibits the basic multimodal analysis of the ECA under scrutiny. Notably, the fourteen-second commercial employs different modes of representation, which semiotically work to unearth the campaign's intention and support the discourse structure.

Table (29) Commercial Sample 1 Multimodal Analysis

Time (00:14)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:00		Framing VB	Non-verbal cue PS	PC	I shake hands	Semantic CC	Silence	None
00:01		Visual metaphor Sp	Slow AS	PC	I hug people	Semantic CC	Silence	None
00:03		Framing VB	Non-verbal cue PS	PC	I grab men and women by the shoulders and say "you can do this"	DC	Sniff	None
00:07		Visual metaphor Sp	Slow AS	PC	Whether women, men, young, old	Semantic CC	Snifffff	None
00:11		Visual metaphor Sp	Slow AS	PC	It's the way I've always been. It's the way I tried to show I care about them and I'm listening.	DM	Snifffff	None

The medium of this ad is digitally based; particularly an online video commercial. This tells us that it is aimed at viewers through the mass media, and has the purpose of jocularly painting a negative image. Although the ad can tell us a lot just by viewing it, yet a careful

analysis of the individual modes is the secret to unlocking the discourse pragmatic intention of the fourteen-second ECA. On the visual mode, Biden is framed in the center and displaced from the background, making him of visible importance, yet rendering him a vulnerable target for visual metaphor. The later appearance of the cut-out Biden disrupts the visual boundaries and metaphorically refers to Biden's history with spatial issues, namely his touchy-feely behavior and close-contact with others. The matter is further emphasized through the choice of colors, where the cut-out Biden is noted to be wearing a black suit as opposed to the navy blue suit worn by the sitting-Biden. The black color is intentionally associated with the dark and sinister thoughts lurking behind the well-composed and professional image of the blue-suit-Biden. Hence, the visual mode intends to signal Biden's two-faced and creepy nature by juxtaposing the black and blue suit colors, which are inherently associated with a warning to voters, to signify caution.

With regards to the transitions of the gestural and spatial modes, the matter of Biden's creepy behavior is reemphasized via the proximal spatial cues made by the cut-out Biden who slowly zeroes in and locks his hands on the target's shoulders and his nose on the target's hair. These non-verbal proximal shifts are conducted in slow action sequences, which mockingly signify Biden's old age and slow mentality. In terms of the linguistic mode, the discursive cues eminent in Biden's words are namely discourse connective (e.g. men and women, care and listen) and discourse markers (e.g. you can do this). They work well together to highlight the sematic context cues (e.g. women, shoulders, hug, shake) in Biden's discourse, which are exploited by the ad in order to incriminate him and negatively paint him out to be the villain.

On the aural level, the silence behind Biden's words is disrupted by the sound of loud sniffing. This delivers an implicit message to voters, in a manipulative manner, persuading them that he is mentally sick and emotionally unstable for presidency. Undeniably, these five modes play a vital role in helping enrich the discourse with more meaning and impregnating it with implied messages, all in a matter of seconds while simultaneously keeping viewers' entertained.

C. Critical Discourse Pragmatic Analysis

1	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

Criteria	**Verbal:** The use of insinuation and attitude markers are apparent.
	Non-verbal: Iconic displays of facial and gestural cues.
	Persuasive: (Pathos) an appeal is made to the negative emotion of fear.
	Ideological: The ideological hegemony of **Trumpism** is exerted through non-serious jocular mockery.

Type	**Orientation**	Positive		Partial Positive		Partial Negative		Negative
	Address	Direct				Indirect		
	Style	Formal				Informal		
	Manner	Rude			Civil		Polite	
	Jocularity	Banter	Parody	Witticism		Putdown	Tease	Epithet

Strategies	**Discoursal**	• The ad employs gestural and spatial **intertextuality** by means of the before and after shots, so as to mock Biden's past 'creepy' behavior. Ignoring his justifications, the ad pastes together a jocular mock scene that seems to tease Biden and imitate him. • Biden's own words **topicalize** some of his creepy actions: "I shake", "I hug", "I grab", and "I care". The ad uses Biden's own words to strengthen the case against him and label him a creepy old man obsessed with groping. • The way Biden addresses the topic is surprisingly reflective of his care-free attitude, namely through his **discourse markers** and **non-verbal cues**. Sitting cross-legged and gesturing his hands around, Biden is clearly being genuine about his way of conduct. Nevertheless, the cut out figure seems to put doubt to his words and makes him look guilty of more sinister behavior.
	Pragmatic	• Through visual jocular mockery, namely the gestural and spatial, the ad **implicates** that Biden is a 'creep'. • The ad visually **infers** that Biden has creepy sinister intentions. What he says and what he does are juxtaposed and his justifications seem to backfire against him. Moreover, voters are being warned to stay way and cast their vote elsewhere. • A **pragmatic trap** is set up in order to manipulate viewers, namely into seeing Biden as double-faced and untrustworthy. This is accomplished by the surprising turn of events from a casual talk to a jocular scene. • There is a clear case of **overstatement** on the gestural mode, with the cut-out Biden exaggerating the sniffing and touching behavior to appear as a liar and pervert.

Functions	Positive self-presentation				Negative other-presentation		
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity			Hegemony		Authority	

	Critique	Positive		Neutral		Negative	
Criticality	Critique	The Trump campaign manipulates control and power over Biden, rendering his behavior inappropriate for leadership. Biden's hands are used as pragmatic symbols to represent "creepiness". Moreover, the calm and relaxed Biden is powerless against the creepy and sneaky cut-out Biden behind, who is a symbolic silhouette of his inner turmoil and desires.					
	Decoding	The power-driven jocular mockery presented in the ad is clearly a mask for the political ideology of Trumpism, which seeks to defame Biden's public persona. Both the verbal and visual modes contribute to enforcing control and power over Biden's character and demeanor.					
	Stance	Both the primary and secondary situations are amalgamated for jocular effects. They explicitly and intentionally convey a negative image of Biden, whose genuine behavior has been interpreted as "creepy". The Trump campaign seizes the opportunity to make Biden look bad and unfit since their ultimate goal is to decrease his chances of winning. Biden's viewpoint is demolished and replaced with a fabricated version of events.					
	Recoding	Negative ads are harmful for the general opinion. They tend to divide the nation and weaken its belief in its leaders, regardless of who wins at the end. A more civil action would be focus on political matters and decisions rather than casual behavior. By mitigating the depiction of past behavior, the ad could save a lot of trouble for Trump himself, who has previously been accused of far more sinister behavior. It seems that the saying "people who live in glass houses shouldn't throw stones" is fit for this situation, since the Trump campaign is criticizing Biden for having a portion of the faults Trump has been accused with. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **public mindedness** would certainly promote the human values for **politer** communication.					

Sample B: Slogan 1

A. Contextual and Multimodal Analysis

<table>
<tr><td rowspan="7">1.</td><td rowspan="7"></td><td colspan="2">Sponsor: Donald Trump's campaign</td></tr>
<tr><td colspan="2">Genre: Advertising Discourse</td></tr>
<tr><td colspan="2">Sub-genre: Jocular political slogan</td></tr>
<tr><td colspan="2">Register:
Field: Persuasion against voting for Biden.
Tenor: Pro-Trump campaigners target voters.
Mode: Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.</td></tr>
</table>

<table>
<tr><td colspan="3">Situational Context: the slogan is a strong rejection of presidential nominee Joe Biden who is accused of dementia.</td></tr>
<tr><td colspan="3">Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.</td></tr>
<tr><td>Linguistic Principles</td><td>Written</td><td>Hell no Joe</td></tr>
<tr><td></td><td>Stylistics</td><td>Alliteration "no" "Joe"</td></tr>
<tr><td>Visual Principles</td><td>Colors</td><td>Blue, red, and white</td></tr>
<tr><td></td><td>Symbols</td><td>The American flag</td></tr>
</table>

B. Critical Discourse Pragmatics Analysis

<table>
<tr><td>Criteria</td><td>Persuasive</td><td colspan="7">Appeals to reliability (Ethos)</td></tr>
<tr><td></td><td>Ideological practice</td><td colspan="7">Trumpism; Ideological Power; Moderate</td></tr>
<tr><td>Type</td><td>Orientation:
Partial N.</td><td colspan="2">Address:
Direct</td><td colspan="2">Style:
Informal</td><td>Manner:
Rude</td><td colspan="2">Jocularity:
Putdown, Tease</td></tr>
<tr><td>Strategies</td><td colspan="8">Discoursal: Topicalization, Enunciative Marker</td></tr>
<tr><td></td><td colspan="8">Pragmatic: Pragmatic Trigger, Pragmatic Marker</td></tr>
<tr><td>Functions</td><td colspan="3">Personal: Negative OP
Social: Authority</td><td colspan="2">Discriminating</td><td colspan="2">Controlling</td><td>Degrading</td></tr>
<tr><td>Criticality</td><td colspan="8">Negative critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and demeanor the target.</td></tr>
<tr><td>Human V.</td><td colspan="3">Civility</td><td colspan="5">Self-restraint and superficiality</td></tr>
</table>

Sample C: Magazine Cover 1

A. Contextual and Multimodal Analysis

1.		**Sponsor:** Joe Biden's campaign
		Genre: Advertising discourse
		Sub-genre: Jocular magazine cover (Der Spiegel)
		Register: **Field:** Persuasion against voting for Trump. **Tenor:** Pro-Biden campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.

Situational Context: the magazine cover clearly exhibit jocularity by mocking situations from real events and exaggeratingly building on them to frame the target.	
Role-filling Context: the informal address is a stark rejection, which is intended to disrespect the target and disempower them.	

Linguistic Principles	**Written**	Ideograph "America"
	Stylistics	Metaphor "Make America great again"
Visual Principles	**Colors**	Executional color cues (green statue and blue suit)
	Symbols	Political symbol and visual metaphor
Spatial Principles	**Spatial**	Proximal cues
	Markers	Topic boundaries

B. Critical Discourse Pragmatics Analysis

Criteria	**Verbal**		Implicature and intertextuality		
	Non-verbal		Iconic display		
	Persuasive		Appeals to pathos (positive emotions)		
	Ideological practice		Bidenism; Ideological Hegemony; Non-serious		
Type	**Orientation:** Positive	**Address:** Direct	**Style:** Informal	**Manner:** Polite	**Jocularity:** Banter, Witticism
Strategies	**Discoursal:** Intertextuality, Topicalization				
	Pragmatic: Implicature, Pragmatic Trigger				
Functions	**Personal:** Positive SP **Social:** Solidarity	Appraising	Complementing		Communicating
Criticality	Positive critique of the Bidenism ideology that aims to gain solidarity with voters through the ideological practice of JM.				
Human V.	**Courtesy**		Warmness and involvement		

Attempting to tackle a multimodal discourse proved harder than was expected. Several times the analysis reached a halt and several times it started from scratch again. It was not until the feasibility of the analytical modal was put into practice that the communication between multimodality and CDPs finally began to see the light. Assuredly, the pilot test conducted above indicates that the analytical framework for the present study of jocular mockery is workable and applicable to the data under study. Figure 44 briefly sums up the procedural stages undertaken by the pilot study to contrive a CDPs analysis of JM as an ideological practice in the context of ECA.
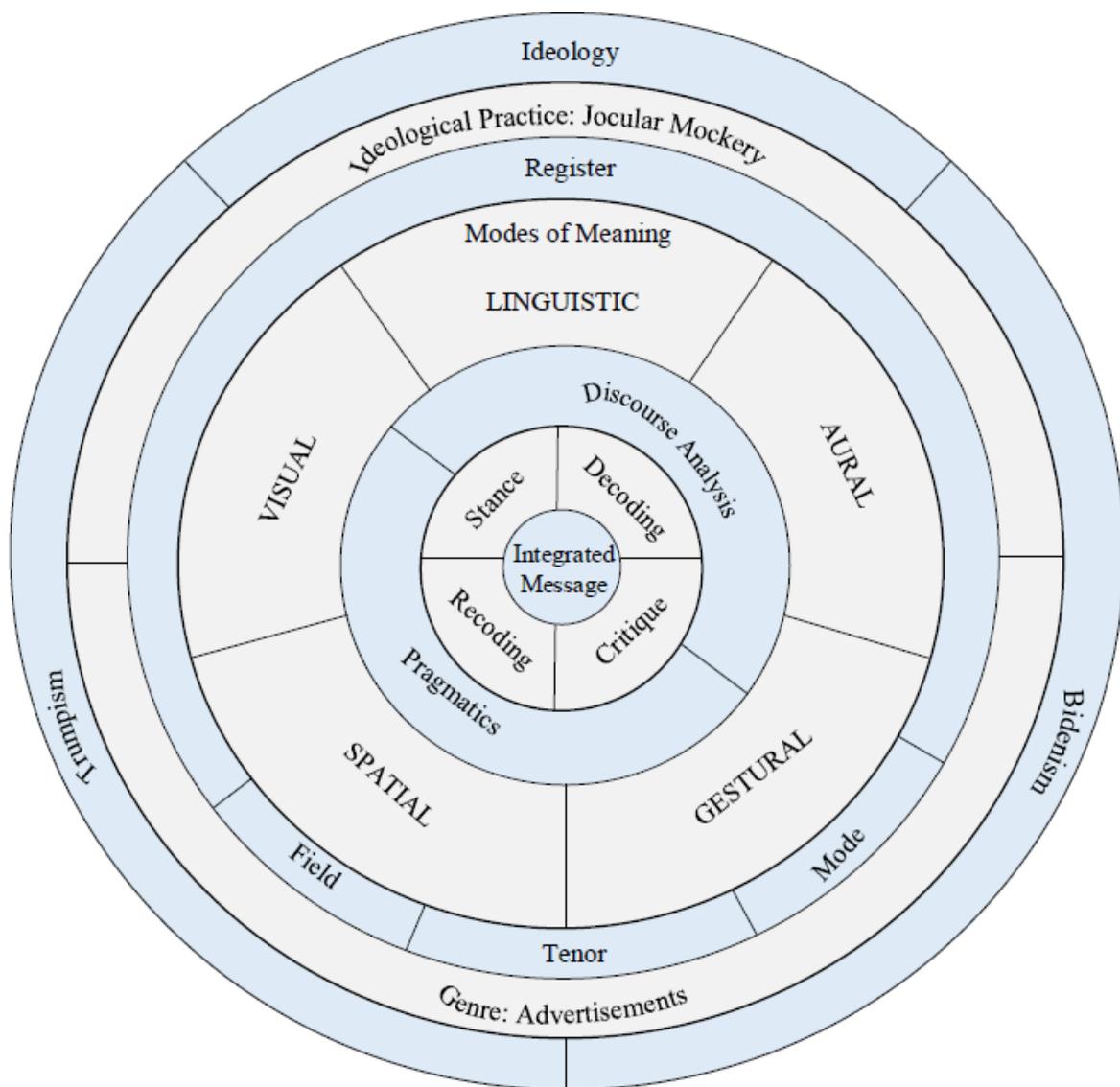
Figure (44) Procedural Stages to a CDPs Analysis of JM as an Ideological Practice

CHAPTER FOUR:
DATA SELECTION, DESCRIPTION, AND ANALYSIS

4.1. Chapter Highlights

Building upon the previous chapters and the proposed framework for examining the dynamics of jocular mockery within political advertisements, the present chapter represents the quintessence of the study's practical part. To meticulously test and prove the research hypothesis correct, the chapter highlights the selection **(4.2)**, description **(4.3)**, and analysis (4.4) of the data under scrutiny. The range of diversified advertisements, namely commercials (18), slogans (12), posters (5), and magazine covers (15), which are distinctively jocular mocking in tone, undergo a two-fold analysis: **qualitatively (4.4.1)** by means of an in-depth critical discourse pragmatic model developed by this study for this purpose and **quantitatively (4.4.2)** by means of an objectively steered descriptive and inferential statistical analysis. The findings arrived at by means of the critical discourse pragmatic analysis and the statistical analyses are subsequently deliberated in compliance with the research questions (see 1.3) and hypotheses (see 1.4).

4.2. Data Selection

Naturally, what is pondered here is why the choice of advertisements. Simply answered, the present study tends to pave new trends in the decipherment of advertising language. This language, which combines an array of communicative modes, has overtaken the political world in full throttle especially under the reign of COVID-19. As a form of public interaction, advertisements are home to a rainbow of jocularity and hence are perfect samples for data analysis. With campaign advertising, there is a strong tendency to juggle between political issues and jocose interactions in the social construction of meaning.

Indeed, as claimed by Lakoff and Duran (2018), politicians have turned words into weapons and language into a linguistic war. By all means, advertisements serve the message of their developers, and this can only mean one of two things in the realm of elections: either a **commendation of one's self-image** or a **demeaning of others' self-image**. What has made all this a reality is the press, which never ceases to advertise, and what better way to do so

than via jocular mockery. It is through mass communication that political advertisements achieve their targets and change minds[29].

Initially, the choice of selected advertisements was predominately due to their ease of access, as well as their discrete multimodal nature. To follow is a list of several other justifications for the choice of ECA over other means of ideology-infiltrated political discourse, as suitable data for the CDPs analysis of JM.

1) In previous studies (see Maíz-Arévalo 2015; Haugh 2017), it has been emphasized that jocular mockery seems to be essentially phatic and intended to build up solidarity and rapport amongst interlocutors rather than to inform. In other words, it has a social function rather than an informative one. This may be proven otherwise, and political advertisements can best portray the communicative basis of jocular mockery as a **reverberant form of incivility**.

2) The transaction of information through advertisements can take many modes and mediums, hence, increasing data samples and rendering the study both **qualitative and quantitative**.

3) Advertisements are anywhere and everywhere, making them more accessible whether on the television, radio, internet, or even on signs. This is helpful in connecting with target audiences who prefer **one-directional communication** from which they can infer.

4) Advertisements are inherently multimodal, which makes them adequate resources for any multimodal analysis. In the case of this study, both **verbal and non-verbal** JM are essentially communicative, and thus are best represented in electoral campaign advertisements. Obviously, the text, image, and audio-visual forms are rich sources of meaning, yet when analyzed simultaneously, they are more demanding and require a more complicated methodological procedure. In turn, this renders the study unique and worth the extra effort.

5) More importantly, the **ubiquity** of advertisements considerably assists the process of data gathering, which is less demanding than other forms of political discourse, such as face-to-face or recorded interactions that are more difficult to get a hold of.

6) The possibilities and prospects offered by advertising in the realm of electoral campaigns are practically limitless, mainly due to radical developments in the media industry.

Subsequently, this has a substantial effect on how JM is played out as an ideological practice in the mass media as opposed to other forms of electoral campaigning.

7) Overwhelmingly, advertising has been radically simplified with the growth of the social-media. Case in point, it has facilitated direct feedback, whether verbal (such as comment boxes) or non-verbal (such as like and dislike buttons), which has proven to be pragmatically very convenient in assessing jocular mockery discourses.

8) ECA are strategically unique and if executed properly they may successfully communicate with target voters in a way that is meaningful. Moreover, they are restricted to a particular time frame after which they are totally pointless. Therefore, the pressure that lies on advertisements is critical, because their role in molding the country's future is decisive, especially since there is money being spent on studies which decipher advertising language.

4.3. Data Description

As a form of sponsored communication, advertisements carry a message that seeks to prompt or sell a product, service, or idea. More importantly, advertising campaigns usually involve the use of multimodal communication strategies, ranging from images, colors, slogans, phrases, and catchphrases. Case in point is the electoral campaign advertisements of presidential candidates that meticulously invade the media and public space during elections. Notably, advertisements have grown and expanded exceptionally since back in the days, especially with the development of mass media communication. Among the most common types of advertising which will be dealt with singularly in this dissertation are **digital-based advertising** and **paper-based advertising**. Within the former, two subtypes of advertisements have been selected, namely **commercials** (18) and **slogans** (12). With regards to the latter, the focus will be solely on **posters** (5) and **magazine covers** (15).

Table (30) Types and Subtypes of Selected Data

No.	Type of Advertising	Subtype of Advertising	Samples
1.	Digital-based	Commercials	18
2.	Digital-based	Slogans	12
3.	Paper-based	Posters	5
4.	Paper-based	Magazine Covers	15
Total number of advertisements			50

The data is analyzed qualitatively in four different groups, in accordance with their differing subtypes. It should be noted that all the selected samples fall within a specific timeline, namely around the period preceding the American 2020 presidential elections. Moreover, the choice of fifty samples is namely due to the criterion of availability.

4.4. Data Analysis

From this point forward, the study will accelerate full throttle into the practical territories of the study. This will include the CDPs analysis of JM qualitatively (4.4.1) and the statistical analysis of JM quantitatively (4.4.2).

4.4.1. Qualitative Analysis

Arranged mostly in chronological order, the samples undergo a six-step deconstructive analysis (see Figure 31), which not necessarily follows in the same order, depending on the type of advertisements, but that roughly sums up into a three-stage dimensional analysis: the **contextual analysis**, the **multimodal analysis**, and the **CDPs analysis**.
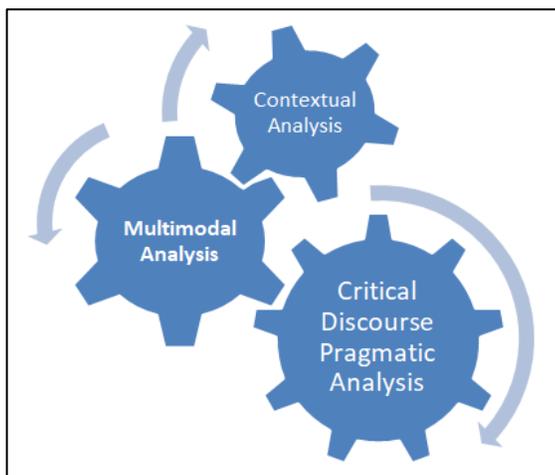
Figure (45) Three-Stage Mechanism of JM Analysis

4.4.1.1. Type 1 Data: Online Political Commercials

A total of 18 online political commercials are subjected to a **multimodal transcription** based on the following modes: **visual** (image and color), **transitional** (gestural and spatial), **linguistic** (spoken and written), and **aural** (sound and music). The videos have been collected from different online social media platforms including YouTube, Twitter, and Facebook. The selected political commercials are presidential campaign advertisements, which have been posted online or televised during the 2020 US presidential elections. As

part of the **digital multimodal discourse** medium, these commercials namely function to **entertain viewers** and sway them to win over their votes. Indeed, they have been sponsored by certain political parties or groups, namely Trump's campaign, Biden's campaign, an anti-Trump Republican campaign group known as the Lincoln Project, and an anti-Biden page on YouTube known as Carpe Donktum.

Commercial Sample 2 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

2.	**Ad Name:** Laughed At		**Sponsor:** Joe Biden	
	Link: https://www.youtube.com/watch?v=yUSdf-_xmJg			
	Date: 05/12/2019	**Duration:** (1:03)		**Platform:** YouTube
	Genre: Advertising discourse		Sub-genre: Jocular political commercial	
	Register	**Field:** Trump is jocularly mocked for being completely off balance to scare votes that America will never be able to recover standing in the world if they give him four more years.		
		Tenor: The Biden campaign is addressing potential voters, and empowering them to decide upon the nation's fate.		
		Mode: Communication is happening directly, and the coherence of ideas is pragmatically rooted in the realistic footage being juxtaposed to decide upon the superior leader.		
	Situational Context:			
	The Joe Biden campaign released a jocular ad depicting how the world is mocking and laughing at then-president Donald Trump. The fact that he is always being ridiculed has reached new heights, since even the biggest world leaders have no respect for him. This is signaled numerously in their mock and ridicule towards his repetitively off balance behavior. In light of this revelation, the Biden campaign seizes the opportunity to describe Trump as being "A president the world is laughing at". This is followed by a description of Trump as being insincere, ill informed, corrupt, dangerously incompetent, and incapable of world leadership. Accordingly, America is in need of a leader whom the world respects, namely Joe Biden.			
	Co-text:			
	The ad is accompanied by Joe Biden's campaign website and his different social media accounts, namely Twitter, Facebook, and Instagram. Also, the hashtags (#JoeBiden #Joe2020 #BidenForPresident) accompany the ad.			
	Role-filling Context:			
	The message in the ad is calculated to turn attention away from Trump and towards Biden as the hero and better leader who is respected by the world.			

B. Critical Discourse Pragmatic Analysis

2	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

Criteria	**Verbal:** The use of overstatements and topic-shift markers are apparent.	
	Non-verbal: Genuine and exaggerated laughter is merged with Trump's iconic and exaggerated facial expressions to make way for smiling.	
	Persuasive: (Ethos) an appeal is made in favor of Biden's credibility and reliability.	
	Ideological: The ideological hegemony of **Bidenism** is exerted through serious jocular mockery.	

Type	**Orientation**	Positive	Partial Positive	Partial Negative		Negative
	Address	Direct			Indirect	
	Style	Formal			Informal	
	Manner	Rude		Civil		Polite	
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

Strategies	**Discoursal**	• **Intertextuality** is written all over the ad, with short clips reinforcing every word being said, to help viewers visualize the severity and seriousness of the message. • **Interdiscusivity** is exhibited through a series of discourses including news discourse, Trump's speech at the summit, and Biden's campaign speech. The collage of discourses is meant to authenticate the ad, with real footage marking the way Trump is actually mocked. • Trump's presidential traits are **topicalized** "insincere, ill-informed, corrupt, dangerously incompetent, and incapable of world leadership" for emphasis. They are accompanied by the **discourse marker** "in my view", clearly referencing Biden's view point.
	Pragmatic	• The ad **explicitly** states why Trump is not fit for presidency. • The word "laughing" is used as a **pragmatic trigger** for the many instances of Trump being laughed at. Likewise, the trigger word "respect" was used as bait to vote for Biden. • The ad uses the concept "laughter" with **inference** to Trump and "leader" with inference to Biden. • The visual footage of Trump is an **understatement** to his accomplishments and power. His influence and leadership has been minimized to merely being a laughing stock. This is mostly notable in the audio mode, where laughter is heard constantly around Trump, whereas Biden's voice soars with power when the spotlight is shown on him.

Functions	Positive self-presentation			Negative other-presentation			
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony		Authority		

Criticality	Critique	Positive	Neutral	Negative
		The ad is a mirror of realistic events and situations. Trump's behavior is highlighted as unfit for presidency and voters are warned that America may never be able to recover if such behavior was to continue for four more years. As an **ideograph**, the word "respect" is used to symbolize the trait which Trump least lacks, while Biden posses with dignity.		
	Decoding	Jocular mockery in this ad is not used for humorous effects, instead it is a grave warning that "something is very wrong", like a wake-up-call for voters. Biden's speech, at the second half of the ad, manifests his ideological vision that "a great country needs a respected leader". This is enforced by visual snapshots of Biden standing tall among other world leaders and the public.		
	Stance	The ad juxtaposes two situations and two participants. The former is the Trump situation, in which Trump is stigmatized for being a laughing stock, and the latter is the Biden situation, in which Biden is beheld for being respected. The Biden campaign explicitly and intentionally sheds light on realistic events, with the general aim of endorsing their candidate as the better leader.		
	Recoding	The use of political correctness should be more inclusive, with focus on both nominees instead of Biden only. Jocular mockery is clearly mitigated through the choice of topic, with the concept of "respect" being the ultimate contextual cue. A frequency count of all the times Trump has been laughed at and mocked is necessary to judge, with their context of situation. This would determine whether he is ridiculed out of fear or out of disrespect. A recoded version of the ad would replace the jocular mockery with **consideration for others**, namely Trump, in promotion of the human values seeking **politer** communication.		

Commercial Sample 3 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

<table>
<tr><td>3.</td><td colspan="2">Ad Name: Timeline</td><td colspan="2">Sponsor: Joe Biden</td></tr>
<tr><td></td><td colspan="4">Link: https://www.youtube.com/watch?v=6v4nbkHgvJ8</td></tr>
<tr><td></td><td colspan="2">Date: 27/05/2020</td><td>Duration: (2:42)</td><td>Platform: YouTube</td></tr>
<tr><td></td><td colspan="2">Genre: Advertising discourse</td><td colspan="2">Sub-genre: Jocular political commercial</td></tr>
<tr><td></td><td>Register</td><td colspan="3">Field: Trump is jocularly mocked for being a deceiving liar.</td></tr>
<tr><td></td><td></td><td colspan="3">Tenor: The Biden campaign is addressing potential voters, and warning them of a hazardous future under the reign of Trump.</td></tr>
<tr><td></td><td></td><td colspan="3">Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically rooted to the factual timeline of events leading to America's health and economic crisis.</td></tr>
<tr><td></td><td colspan="4">Situational Context:

An ad released by the Joe Biden campaign detailing a chronological timeline of Trump's ignorance of the COVID-19 crisis. The ad mocks Trump's inability to handle a crisis and exposes him as a big liar and a greedy dumb economist. Trump's denial of the truth has put America in grave danger financially, economically, and most importantly physically and psychologically, due to the loss of millions of American lives and jobs. The message being passed in the ad centers on Trump's failure at presidency. His refusal to take action during the pandemic has led to the destruction of a great economy.</td></tr>
<tr><td></td><td colspan="4">Co-text:

The ad is accompanied by Joe Biden's campaign website and his different social media accounts, namely Twitter, Facebook, and Instagram. Also, the hashtags (#JoeBiden #Joe2020 #BidenForPresident) accompany the ad, followed by Biden's campaign message:

Former Vice President Joe Biden is running for president to restore the soul of the nation. He believes it's time to remember who we are. We're Americans: tough and resilient. We choose hope over fear. Science over fiction. Truth over lies. And unity over division. We are the United States of America. And together, there is not a single thing we can't do. Join Team Joe today.</td></tr>
<tr><td></td><td colspan="4">Role-filling Context:

The message in the ad is calculated to remind American citizens of the real cause behind the destruction of their economy. The chronological timeline of events systematically highlights Trump's failure in leadership.</td></tr>
</table>

B. Critical Discourse Pragmatic Analysis

3	**Ideological Practice:** Jocular mockery			**Serious**		Moderate		Non-serious

Criteria	**Verbal:** Repeated use of understatements and discourse markers.
	Non-verbal: Iconic displays and modulated pitch accent.
	Persuasive: (Logos) an appeal is made through evidential statistics.
	Ideological: The ideological power of **Trumpism** ignites serious mockery.

Type	**Orientation**	Positive		Partial Positive		Partial Negative		**Negative**
	Address	**Direct**				Indirect		
	Style	**Formal**				Informal		
	Manner	Rude			**Civil**		Polite	
	Jocularity	Banter	**Parody**	Witticism		**Putdown**	Tease	Epithet

Strategies	**Discoursal**	- The ad is mainly built on **intertextuality**. The timeline of Trump's denials is traced in chronological order, with evidential clips from different dates confirming his failure to contain the pandemic, and failure to save American lives. - Also, the constant switch from the narrator's formal and firm discourse to Trump's informal and hesitant discourse is a clear case of **interdiscursivity** at play. - The concepts of 'virus', 'pandemic', and 'failure' are **topicalized** and stressed throughout the ad. - Trumps use of the **attitude/pragmatic markers** "I think" and "you know", as well as the **interjections** "uhh" and "amm" is reflective of Trump's uncertainty.
	Pragmatic	- The ad **explicitly** states facts implicating Trump for the loss of many lives and jobs. It also **infers** that he is to blame for destroying America's economy. - Using mockery and blunt jocularity, the ad pragmatically depicts Trump as a failure. In spite of its seriousness in topic, the ad ridicules Trump's confused and hesitant remarks, which are embedded with **doublespeak** as a tactful way of **understating** and downsizing the actual threat. Hence, his words come off as mere lies. - The message **triggers** a sense of blame and accountability by targeting Trump as the problem and cause. Viewers and voters are **trapped** into following the timeline through the tunnel until finally being convinced of Trump's guilt. The chain ends with only one person to blame.

Functions	**Positive self-presentation**				**Negative other-presentation**			
	Amuse	Entertain		**Express**	**Allure**	Manipulate	Coerce	Degrade
	Appraise	Complement		Communicate	Entrust	Discriminate	Control	**Defame**
	Solidarity			**Hegemony**			**Authority**	

Critique	Positive	Neutral	Negative

Critique	Using real dates and events to trace the pandemic timeline, the ad is firmly grounded with facts and recorded evidence. This is aided by the symbolic significance of the calendar and numerical statistics. The technique represents a powerful and convincing weapon that exposes Trump's lies. Through, precise and detailed narration, the Biden campaign was successful in killing two birds with one stone; mockingly ridiculing Trump for what he really is and exposing him as a failure, with regards to the economic crisis which was caused by the public health crisis.
Decoding	Careful deciphering of the ad reveals a masked power-driven jocularity behind the serious tone of subject matter. Trump's lies are ridiculed. The fact that he repeatedly states "It will go away. Just stay calm, It will go away." Is ironically jocular. The ad tends to address Trump formally, hence, reflecting polite conduct and good relationship on behalf of the addressor (the Biden campaign). The different modes play a significant role in diminishing Trump's reputation. The dark colors, which indicate his failure, the sideway glances and positions, which reflect that he is neither truthful nor sincere in what he is claiming. Even the dramatic choice of music in the background helps convey the same message of danger, failure, and destruction.
Stance	To the end of the ad, the explicitly intended message becomes crystal clear to viewers. The primary situation is linked with the secondary situation and the result of the two is clearly the reason why Trump is not fit to be reelected. From the viewpoint of Biden's campaign, the problem is the result of a domino effect: Trump's refusal to act has caused a public health crisis, which has caused an economic crisis that has in return led to the destruction of America's economy.
Recoding	By naming the person responsible for America's economic crisis, the ad skillfully navigates the jocular mockery behind the comments and remarks made, hence, rendering it ideologically mitigated on all modes of meaning. A recoded version of the ad would be less charging and resentful. Therefore, the **social concern** would be less harsh and **warmer** to the audience so as to promote the human values for **courteous** communication.

The word **Criticality** appears rotated vertically along the left side spanning the Decoding, Stance, and Recoding rows.

Commercial Sample 4 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

<table>
<tr>
<td>4.</td>
<td colspan="2">Ad Name: Trump Is Not Well</td>
<td colspan="2">Sponsor: The Lincoln Project</td>
</tr>
<tr>
<td></td>
<td colspan="4">Link: https://www.youtube.com/watch?v=NVy_LWM091g</td>
</tr>
<tr>
<td></td>
<td>Date: 17/06/2020</td>
<td>Duration: (0:45)</td>
<td colspan="2">Platform: YouTube</td>
</tr>
<tr>
<td></td>
<td colspan="2">Genre: Advertising discourse</td>
<td colspan="2">Sub-genre: Jocular political commercial</td>
</tr>
<tr>
<td></td>
<td>Register</td>
<td colspan="3">Field: Trump is being jocularly mocked for seeming mentally and physically unwell.</td>
</tr>
<tr>
<td></td>
<td></td>
<td colspan="3">Tenor: The Biden campaign is addressing potential voters, and allowing them to diagnose Trump's soundness.</td>
</tr>
<tr>
<td></td>
<td></td>
<td colspan="3">Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically manifested through the psychiatric evaluation of Trump's wellbeing.</td>
</tr>
<tr>
<td></td>
<td colspan="4">Situational Context:

The Lincoln Project posts a mocking ad questioning Trump's wellbeing and sanity. Through jocular clips, the ad scrutinizes Trump's behavior by describing him as being shaky, weak, and having trouble speaking and walking. Then, the question of why Trump had a secretive, midnight run to Walter Reed Medical Center was posed and exposed to the press for discussion. By shedding light on Trump's physical and mental decline, the message becomes clear that Trump does not have the strength to lead, nor the character to admit it.</td>
</tr>
<tr>
<td></td>
<td colspan="4">Co-text:

The ad is captioned "Why did Trump have a secretive, midnight run to Walter Reed Medical Center? It's time we talk about it", with the accompanying hashtag #TrumpIsNotWell.</td>
</tr>
<tr>
<td></td>
<td colspan="4">Role-filling Context:

The message in the ad is calculated to raise questions about Trump's sanity and wellbeing. The use of evidential footage to make Trump seem powerless is a tactful strategy to sway voters.</td>
</tr>
</table>

B. Critical Discourse Pragmatic Analysis

4	**Ideological Practice:** Jocular mockery		Serious	**Moderate**	Non-serious		

		Verbal: Implicature and insinuation are used for arousing suspicion.					
Criteria		**Non-verbal:** Exaggerated facial expressions and vowel lengthening.					
		Persuasive: (Pathos) appeal is made to the negative emotion of insecurity.					
		Ideological: The ideological hegemony of **Trumpism** is exerted through non-serious jocular mockery.					

		Orientation	Positive	**Partial Positive**	Partial Negative		Negative
Type		**Address**	Direct			Indirect	
		Style	Formal			Informal	
		Manner	Rude		Civil		Polite
		Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

	Discoursal	• Another anti-Trump ad engulfed with **intertextual** references to several occasions when Trump was seen at his worst. Both the verbal and visual mode work together to illustrate a mentally and physically unstable Trump. • The subject of 'wellbeing' is **topicalized** with mention of Trump's secretive midnight visits to Walter Reed Medical Center. Moreover, the term 'shaky' and 'weak' are repeated for emphasis and backed up with footage of a slow staggering Trump needing assistance to walk. • With a sarcastic tone, the ad reflects an **attitudinal perspective** to Trump's wellbeing stating "We're not doctors, but, we're not blind".
Strategies	**Pragmatic**	• A great deal of **implicature** is present in the ad's visual and verbal message. Although the focus is mainly on Trump's physical health (shaky, weak, can't walk, can't talk), the ad also implies that Trump is mentally unwell, by the simple reference to Walter Reed Medical Center. • Several questions are posed during the ad, which may seem at first as mere **rhetorical questions** that obviously need no answer, where in fact they serve as **pragmatic traps**. The viewer is trapped into agreeing with the questions merely by seeing the ad through to the end. • With a picture of Trump's doctor and some background knowledge about him, the viewer may **infer** a lot about Trump's state of mind, namely that a wacky doctor is reflective of his wacky patients. • By stating that "Trump is not well", the ad clearly exhibits a case of **doublespeak**. The hash tag is an overstatement of the implied message, and viewers are left to **infer** their own views and assumptions.

Functions	Positive self-presentation				Negative other-presentation		
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony		Authority		

Criticality	Critique	Positive	Neutral	Negative
	Critique	The ad conveys its central message through symbolic images of weakness and shakiness, namely Trump's disturbing behavior. As an ideological practice, jocular mockery is adopted to address the serious topic of America's future being in the hands of a mentally and physically unstable president. Clearly, power is depicted from two perspectives, on the one hand there is Trump's decline of power due to his decline in health, while on the other hand, the ad implicitly transfers power and control over to Biden, as the fitter president.		
	Decoding	Jocularity is employed as a two faced weapon in this ad. The different semiotic modes work hand in hand to unarm Trump of his power leaving him looking like a crazy old man. Simultaneously, jocularity is used to mock Trump, while leaving him being envisioned as inferior and of minor role to America as a nation. The different modes that contribute to the masking of jocular mockery as an ideological practice in this ad include the linguistic, visual, gestural, and aural mode.		
	Stance	No doubt, there is a visible link between two situations, the primary situation which is the future of America, and the secondary situation which is Trump's health crisis. Both situations unite to convey one message that clearly reflects the vantage point of those behind the making of the ad. That is, the implicit, yet intentional, message being communicated to voters is basically not to make the mistake of voting for someone who is clearly incompetent.		
	Recoding	The message in the ad was mitigated enough since it did not declare out straight that Trump is insane. Yet, political correctness could be also used to eliminate the negativity of attitude and enhance the realistic qualities of a president. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **responsibility** of content would certainly promote the human values for more **civil** communication.		

Commercial Sample 5 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

<table>
<tr><td>5.</td><td colspan="3">Ad Name: Fortitude</td><td colspan="2">Sponsor: Donald J. Trump</td></tr>
<tr><td></td><td colspan="5">Link: https://www.youtube.com/watch?v=MVCAm6jSI5I</td></tr>
<tr><td></td><td colspan="2">Date: 20/06/2020</td><td colspan="2">Duration: (0:30)</td><td>Platform: YouTube</td></tr>
<tr><td></td><td colspan="3">Genre: Advertising discourse</td><td colspan="2">Sub-genre: Jocular political commercial</td></tr>
<tr><td></td><td>Register</td><td colspan="4">Field: Biden is being jocularly mocked for seeming mentally and physically unwell.</td></tr>
<tr><td></td><td></td><td colspan="4">Tenor: The Trump campaign is addressing potential voters, and allowing them to diagnose Biden's mental fortitude.</td></tr>
<tr><td></td><td></td><td colspan="4">Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically manifested through the psychiatric evaluation of Biden's wellbeing.</td></tr>
<tr><td></td><td colspan="5">Situational Context:

Entitled 'fortitude', the ad is sponsored by the Trump campaign and uses jocular mockery to depict Joe Biden as an old incompetent man who is slipping. After mentioning to the public that Biden is 77 years old and running for president for the third time, the message is made clear that Biden does not have the strength, the stamina, and the mental fortitude required to lead America. Biden is pictured repeatedly as lost, sleepy, and clearly diminished. Several clips reinforce the accusations against him, including those of him scratching his head, looking lost and confused, forgetting his words and lines, and even sleeping in public meetings.</td></tr>
<tr><td></td><td colspan="5">Co-text:

The ad is accompanied by the request to "Text TRUMP to 88022".</td></tr>
<tr><td></td><td colspan="5">Role-filling Context:

The message in the ad is calculated to raise questions about Biden's sanity and wellbeing. The title of the ad is ironically used to depict the opposite picture of a powerless Biden, as a tactful strategy to sway voters.</td></tr>
</table>

B. Critical Discourse Pragmatic Analysis

5	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

Criteria	**Verbal:** The intertextuality of discourse is merged with various attitude and pragmatic markers to help with the allusion.
	Non-verbal: Iconic and exaggerated facial expressions are backed by a modulated pitch accent.
	Persuasive: (Ethos) appeal is made to question the reliability of character.
	Ideological: The ideological hegemony of **Bidenism** is exerted through a moderate case of jocular mockery.

Type	**Orientation**	Positive		Partial Positive		Partial Negative		Negative
	Address	Direct				Indirect		
	Style	Formal				Informal		
	Manner	Rude			Civil		Polite	
	Jocularity	Banter	Parody	Witticism		Putdown	Tease	Epithet

Strategies	**Discoursal**	• The mixing up between an old black and white TV showcasing footage of disheveled Biden and the new image of a colorful Trump is the obvious work of **intertextuality** and **interdiscursivity**. The ad goes back and forth between the comprehensible and clear voice of the young female commentator and the old forgetful and incomprehensible voice of Joe Biden. The two discourses are juxtaposed to emphasize Biden's old age and deteriorating memory.
		• The word 'fortitude' is **topicalized** and linked to verbs such as "slipping" and "diminished", that describe Biden's actions. Although carrying a positive connotation, the word 'fortitude' is used ironically to emphasize exactly what Biden lacks most.
		• Several **discourse and attitude markers** are highlighted in Biden's speeches in order to illustrate a clearer picture of Biden's state of mind. These are strategically used to degrade his capabilities.
	Pragmatic	• Everything about the message is **explicit** and the meaning is clearly conveyed through the contextual situations surrounding the different footage of Biden acting strange, yet clearly overstated.
		• The visual mode plays a significant role in **trapping** viewers and capturing their attention, namely the use of an old TV and grey colors when depicting Biden. More importantly, the **overstatement** "not having the strength, the stamina, and the mental fortitude required to lead" is a **trigger** to voters that is aided by persuasive doctored clips. It triggers viewers' imagination to contemplate reasons why Biden is not fit for presidency.

Functions	Positive self-presentation				Negative other-presentation		
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony		Authority		

Criticality	Critique	Positive	Neutral	Negative
		The old TV set symbolizes old age and is backed up by footage of a lost, confused, and forgetful Biden. The ad manipulates Biden's behavior and controls how he is depicted to the public. The female commentator's voice is not only controlling but also coercive, where she tries to convince viewers that old age is a set back and hindrance to any successful leader.		
	Decoding	Jocular mockery forms a stark silhouette in this ad. It is not only power driven but also controlling and manipulative of many contextual situations. As an ideological practice, jocularity here is reflective of Trumpism, the ideology underpinning Trump's general conduct and attitude. The rude address and depiction of Biden is no other than Trump's general conduct. Both the visual and verbal modes are in agreement regarding the ideological tendencies underlying jocular mockery.		
	Stance	Two situations play out in this ad: the primary one which is linked to Biden's physical weakness and the secondary one which is linked to the leadership of a great country. The vantage point of such an ad is based on personal gain. The intended and direct message here is a reflection of Trump's rude and aggressive behavior towards others. Obviously, there is no shame in Trump's ideological orientations since they are explicitly stated and conveyed in the ad's message.		
	Recoding	Single instances of mishap or mistakes are not to be taken as regular behavior. Therefore, a survey of the type and token frequency is necessary to conduct before making such general assumptions about a person's character. The rude jocularity conveyed is certainly in need of mitigation, since it is used mockingly in this ad with the aim of degrading. Moreover, the doctored footage must be taken aback to its original context and then judged anew, as for instance with the sleeping clip. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **tolerance** and **responsibility** would certainly promote the human values for **civil** communication.		

Commercial Sample 6 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

6.	Ad Name: That's A President			Sponsor: Joe Biden	
	Link: https://www.youtube.com/watch?v=vlP3yfRZ5gg				
	Date: 02/07/2020	Duration: (0:15)		Platform: YouTube	
	Genre: Advertising discourse		Sub-genre: Jocular political commercial		
	Register	Field: Trump is being jocularly mocked for appearing uncaringly selfish and narcissistic.			
		Tenor: The Biden campaign is addressing potential voters, and allowing them to feel safe and powerful under Biden's leadership.			
		Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through the prototypical depiction of a successful and compassionate president.			
	Situational Context: Democratic presidential candidate Joe Biden releases an ad displaying the real qualities of a president and his duties on the job, which mainly includes protecting Americans. Other qualities include strength, courage, compassion, and resilience, all of which fit Biden's persona. Simultaneously, the ad is also mocking Trump's behavior as an obnoxious president, who prefers photo ops on the expense of tear-gassing people.				
	Co-text: The name of the ad is accompanied by the slogan "Joe Biden For President", as well as Biden's campaign website and his different social media accounts.				
	Role-filling Context: The message in the ad is calculated to support and promote Biden for his honorable traits, and at the same time condemn Trump for his selfishness.				

B. Critical Discourse Pragmatic Analysis

6	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

Criteria	**Verbal:** The use of formulaic language and topic-shift markers make way for lucid presuppositions.				
	Non-verbal: The modulated pitch accent and intonation are contributory.				
	Persuasive: (Ethos) appeal is made to reliability and credibility of character.				
	Ideological: The ideological hegemony of **Bidenism** is exerted through serious jocular mockery.				

Type	**Orientation**	Positive	Partial Positive	Partial Negative		Negative
	Address	Direct		Indirect		
	Style	Formal		Informal		
	Manner	Rude		Civil	Polite	
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

Strategies	**Discoursal**	• Joe Biden is envisioned as the epithet of perfection by means of a brief description that is backed up by several shots of him rising to the occasion and acting humane. This is achieved via **intertextuality**, present most notably in the visual mode. • The qualities of a prototypical president (strength, courage, compassion, resilience) are enumerated and **topicalized** in bold capitals with background images of Biden as the perfect embodiment. The discourse, though brief, is packed with meaning and sheds light on what it takes to nail the job as president. The concept of 'protection' is mentioned first due to its significance in touching the most primal of fears. • Visually, the **framing and phasing** of Biden's image makes him more appealable to viewers.
	Pragmatic	• The ad begins with an indirect question "This job?" followed by the statement "This job is about protecting Americans". As if in answer to the question, the ad **implies**, through visual affirmation, that Biden is set on protecting Americans. This is followed by footage of riots and violence on the streets that are affiliated to Trump with the negative statement "Not tear-gassing them for a photo op". • By juxtaposing the clips of violence with those of peaceful nature, the ad employs **pragmatic triggers** for viewers touching upon their subconscious, as if giving them the choice to vote for the lifestyle they prefer. • The visual message **inferences** a great many attributes to Biden, as the perfect man for the job. Notably, all the shots presented of Biden are still-images, whereas that of Trump is a motional-clip, which pragmatically infers that Biden is a stable and firm leader.

Functions	Positive self-presentation			Negative other-presentation			
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity			Hegemony		Authority	

Criticality	Critique	Positive	Neutral	Negative
		By emphasizing the positive traits of a leader, all of which are instilled in Joe Biden, the ad skillfully employs the persuasive face of ideological hegemony to stress that the ongoing conflict can only be solved by one man, who is fit for the job of a president. In aid, the ideological practice of jocular mockery is used to strengthen the message and allow viewers the opportunity to laugh at a self-centered Trump, who is more worried about his image on the expense of others' safety.		
	Decoding	Although brief, jocularity in this ad is certainly a form of carefully masked power-driven mockery. The way Trump is addressed without any proper or formal introduction tags him as powerless, and consequently shuns light on Biden as the more powerful and fit leader. The personal ideology of Bidenism is visible across all modes, namely the visual and audio modes. Clearly noted, the images of Biden as well as his distinct voice in the background dominate the ad and put him in position of control and leadership.		
	Stance	Biden's ideology is built on his view of successful leadership, which is to be accomplished through strength, courage, compassion, and resilience. More importantly, the concept of 'protection' is used as a symbolic icon, and backed by visual cues, as if to say that America needs a hero to protect and save them from the infamous and self-observed Trump.		
	Recoding	The number of times Biden appears in the ad, compared to Trump, is a sign of inequality. With the help of contextual navigation, such ads could make more use of Trump's image, even if to stress negative conduct. Jocular mockery has been extensively mitigated in this particular ad, since the aim is to steer viewers' attention to Biden as the savior. So instead of listing Trump's shortcomings, as the case with negative campaigning, the ad merely pinpoints Biden's merits, as a form of political correctness. A recoded version of the ad would be less concerned with superficiality and instead exhibit the **commitment** and **involvement** needed in a president to promote the human values endorsing more **courteous** communication.		

Commercial Sample 7 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

7.	Ad Name: We Are Going To Win So Much	Sponsor: Joe Biden

Link: https://www.youtube.com/watch?v=ndZz1li_FzQ		

Date: 04/07/2020	Duration: (0:14)	Platform: Twitter

Genre: Advertising discourse	Sub-genre: Jocular political commercial

Register	Field: Trump is being jocularly mocked for contradicting his own words and appearing to give false hopes and promises.
	Tenor: The Biden campaign is addressing potential voters, and showing them the damage done by the Trump administration.
	Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through the metaphorical depiction of America winning the race for the wrong reasons.

Situational Context:

Democratic presidential candidate Joe Biden has released an ad mocking U.S. President Donald Trump's promise to Americans that they are going to "get tired of winning." The clip shows Trump making a speech at a campaign rally alongside an animated graph illustrating how the U.S. is failing to contain the coronavirus pandemic compared with other countries. The ad adopts jocularity as a strategy to mock Trump's words that America is going to win so much, except that winning here is affiliated to the COVID-19 race and the country's death poll.

Co-text:

The caption that was posted with the ad on Twitter read "Mr. President, it's too much", mocking Trump's own words.

Role-filling Context:

Through visual metaphor, the message in the ad is intended to scare votes of Trump's promises. Two contexts are blended, realistic and hypothetical, in order to create a jocular scenario from a serious matter.

B. Critical Discourse Pragmatic Analysis

7	**Ideological Practice:** Jocular mockery	Serious	Moderate	Non-serious

<table>
<tr><td rowspan="4">Criteria</td><td colspan="4">Verbal: The use of pragmatic markers and attitude markers are reinforced by the intertextuality of discourse.</td></tr>
<tr><td colspan="4">Non-verbal: A modulated pitch accent is accompanied by the lengthening of vowels and intonation.</td></tr>
<tr><td colspan="4">Persuasive: (Logos) an appeal is made through statistical evidence.</td></tr>
<tr><td colspan="4">Ideological: The ideological hegemony of Trumpism is exerted through non-serious jocular mockery.</td></tr>
</table>

Type	**Orientation**	Positive		Partial Positive		Partial Negative		Negative
	Address	Direct			Indirect			
	Style	Formal			Informal			
	Manner	Rude			Civil		Polite	
	Jocularity	Banter	Parody		Witticism	Putdown	Tease	Epithet

<table>
<tr><td rowspan="2">Strategies</td><td>Discoursal</td>
<td>

The merge of two pictures is an effective method for exhibiting intertextuality and interdiscursivity. Apparently, the meaning of the first discourse is either compared or contrasted with the second, and in this case, it is surely being contrasted. More importantly, the two discourses are of different modes, the first being both verbal and visual, whereas the second is only visually meaningful.
The notion of "winning" is topicalized and mocked. Not only is it repeated several times, but also visually capitalized and verbally stressed in Trump's screaming tone.
The enunciative markers in Trump's speech are clearly supportive of his belief that America is winning.

</td></tr>
<tr><td>Pragmatic</td>
<td>

In the original context of the speech, Trump's repeated use of the pronouns 'we' and 'you' is regarded a strategy for highlighting the political metaphor of "POLITICS IS PERSON", so as to gain rapport with the audience. However, this is ironically used against him in the ad to indicate that he is reason behind America's loss.
By adopting the overlapping mode of framing to convey its message, the ad juxtaposes what is said with what is seen.
The play on the word "winning" is mockingly used to infer the concept of "losing".
The ad is addressed "Mr. President, indicting respect.

</td></tr>
</table>

Functions	**Positive self-presentation**				**Negative other-presentation**			
	Amuse	Entertain		Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement		Communicate	Entrust	Discriminate	Control	Defame
	Solidarity			**Hegemony**			**Authority**	

		Critique	Positive	Neutral	Negative
Criticality			The flags in the COVID-19 race are symbolically representative of their countries, with the American flag being marked distinctively by its red trail. The race is also a display of how power is lost and gained so quickly by means of the global health disaster. Ironically, America is winning, but not in the sense that Trump has in mind. To make its point clear, the ad employs ideological hegemony in an effort to sympathize with those who fell for the lies and are now paying the price. It also shuns light on Trump's delusional mentality so as to doubt his credibility.		
		Decoding	The Biden campaign is reflective of a Bidenisim ideology. In other words, there is a general attitude towards the political and social views of Joe Biden, who is hoping to replace Trump as a more realistic leader. To gain a larger audience and apparently have a bigger impact, the ad employs the ideological practice of jocular mockery to mask its threatening intentions and accusations. The way Trump is addressed, "Mr. President", makes a significant revelation about the Bidenism ideology, namely its civil and polite attitude towards the opponent. This is reflected in the multimodal meaning of the ad as a whole and its written mode in particular.		
		Stance	The first situation is real footage of Trump being cheered on during one of his campaign rallies. This is interrupted by the second situation of a graph depicting the COVID-19 race. The two situations explicitly contribute to the message of the ad, and are intentionally displayed to accuse and blame Trump for being ignorant about the health crisis. Indeed, for every problem there is a person to blame, and from the view point of the Biden campaign, Trump is the main reason. The finger is being pointed at Trump and backed up with evidence, namely because of his ignorance, pride, and self-absorbance.		
		Recoding	The ad is well mitigated and is in no need of political correctness. In fact, the visual and verbal modes in the ad say it all without having to state anything in words or commentate. Moreover, the contextual navigation between two situations is the ultimate seal for the ad's intended message. The simplicity of it all lies in its comprehension, i.e., viewers are effortlessly fed a message that is sure to impact them, namely due to the sensitivity of the COVID-19 topic. A recoded version of the ad would simply exhibit **mutual respect** between the opponent candidates, which would certainly promote the human values for **politer** communication.		

Commercial Sample 8 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

8.	Ad Name: Trumpfeld	Sponsor: The Lincoln Project
	Link: https://www.youtube.com/watch?v=gsaO3v4SvwA	

Date: 21/07/2020	Duration: (1:45)	Platform: YouTube

Genre: Advertising discourse	Sub-genre: Jocular political commercial

Register	Field: Trump is being jocularly mocked by turning his interview into a sitcom so that voters will not take him seriously.
	Tenor: An anti-Trump campaign is jocularly addressing potential voters, and encouraging them not to take Trump seriously.
	Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through a series of questions, which send Trump into complete denial.

Situational Context:

"Trumpfeld" is a jocular mock ad sponsored by the Lincoln Project. The group dubbed the doctored video "trumpfeld" to mimic the hit American comedy sitcom "Seinfeld", which has been described as "a show about nothing", known often for its focus on the minutiae of daily life. The anti-Trump Republican campaign group used Trump's damning interview with Fox News anchor Chris Wallace to create a sitcom-style attack ad against the former president. The video depicts the president oddly answering the anchor's questions and a confused Wallace prompting laughter with corrections. Trump is jocularly mocked for acting very foolish during the interview and for answering the questions with utter stupidity and delusional deception. Till the end, the conversation continues to mock Trump's characterization of the mental acuity test, which is followed by moments of awkward silence between the two.

Co-text:

The ad is accompanied by the caption "No re-election for you".

Role-filling Context:

Through a display of factual poll results, the message in the ad is intended to predict the outcome of the elections and simultaneously belittle Trump for being completely stubborn and unrealistic.

B. Critical Discourse Pragmatic Analysis

8	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

		Verbal: The use of insinuation and presupposition is aided by the topic-shift markers and intertextuality of the discourse.			
Criteria		**Non-verbal:** Incongruity laughter is accompanied by the interviewer's continuous smirk smiling and fricative lengthening.			
		Persuasive: (Logos) an appeal is made through statistical evidence.			
		Ideological: The ideological hegemony of **Trumpism** is exerted through non-serious jocular mockery.			

Type	**Orientation**	Positive		Partial Positive	Partial Negative	Negative
	Address	Direct			Indirect	
	Style	Formal			Informal	
	Manner	Rude		Civil		Polite
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

Strategies	**Discoursal**	- The ad is in the form of a satirical **interview**, with a question and answer format. For every question posed by Wallace, Trump seems to have a foolish shallow reply. Ironically, the video also ends with the narrator asking a **rhetorical question**. - The ad is molded to mimic the American comedy sitcom, "Seinfeld". The opening scene, the laughter track ignited after each of Trump's answers, and the theme music in the background are all contributing factors to the **intertextuality** of the ad. It helps viewers realize that Trump is a laughing stock, by comparing him to the comedy show. - Several of Trump's famous expressions are **topicalized** in the ad, including "fake polls", "not on my watch", and "nobody's done what I've done". The purpose behind them is to contribute to the message being transmitted that Trump is superficial, self-absorbed, and nonsensical. - Trump's **discourse markers** are expressive of his stubborn and self-centered attitude. He seems to be living in his own universe, and that is conveyed both verbally and visually.
	Pragmatic	- Although the ad does not commentate on Trump's unstable mentality, it **implicitly** points out that Trump is unfit for presidency. The entire scenario is played out to make Trump look bad, especially by **inferring** that he is better of starring in a comedy show than leading a country. - With the title "Trumpfeld", the ad works as a **pragmatic trap** to capture the attention of viewers, certainly those familiar with the original show. Furthermore, it **triggers** the memory lane, even for those unfamiliar with the

sitcom, so as to shame the practical joke behind Trump's presidency.

- Trump's responses overflow with **pragmatic markers**.

	Positive self-presentation			Negative other-presentation			
Functions	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony			Authority	

	Critique	Positive		Neutral		Negative	
Criticality		The ad itself is symbolic of traditional comedy. The title and the music make the connection more vivid and help convey the ad's message. No doubt, the ad displays a turn in power. Mockingly, Trump is devoid of his authoritative power, since usually he is the one in control of the conversation and dominating the scene with his loud mouth and unreliable opinion. In this case though, he is being rampaged with questions, which he seems to have no logical or satisfactory answers to.					
	Decoding	The entire ad is built up on the ideological practice of jocular mockery. The fact that the ad resembles a Seinfeld episode makes it the funnier. Thus, the underlying ideology is best manifested via the jocose atmosphere created by the ad to make Trump look his worst. The ad seems to pose an indirect question of whether Trump is smart enough to finish an interview without being ridiculed. Obviously, the ad makes it apparent that he is incompetent and has no real answers or justifications; only his imagination seems to work.					
	Stance	The ad sends out an implicit, yet intentional, message that Trump is dumb, naïve, and foolish. The two participants in the interview are juxtaposed, the rational interviewer and the irrational interviewee, each with their own perspective to matters. Obviously, Trump's perspective is the butt of the joke, where all his answers are not taken seriously.					
	Recoding	The jocular tone of the ad could be mitigated by showing the real version of Trump's responses. Indeed, the ad is doctored to make Trump appear foolish and this would be regarded as unfair play. Needlessly, the ad is the perfect embodiment of contextual cues navigation. The ideal jocular responses are paired with the appropriate questions to achieve the highest degree of jocular mockery, and implicate Trump for stupidity and ignorance. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **tolerance** and **self-restraint** would certainly promote the human values for more **civil** communication.					

Commercial Sample 9 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

<table>
<tr><td>9.</td><td colspan="2">Ad Name: Biden Train</td><td colspan="2">Sponsor: Donald J. Trump</td></tr>
<tr><td></td><td colspan="4">Link: https://www.youtube.com/watch?v=01Tou0D76a8</td></tr>
<tr><td></td><td colspan="2">Date: 13/08/2020</td><td>Duration: (0:57)</td><td>Platform: Twitter</td></tr>
<tr><td></td><td colspan="3">Genre: Advertising discourse</td><td>Sub-genre: Jocular political commercial</td></tr>
<tr><td></td><td>Register</td><td colspan="3"><u>Field</u>: Biden is being jocularly mocked for his slow and demented nature as if to say he is not fit for the fast-paced world of today.</td></tr>
<tr><td></td><td></td><td colspan="3"><u>Tenor</u>: An anti-Biden campaign that comically addresses potential voters, encouraging them to think of the faster alternative.</td></tr>
<tr><td></td><td></td><td colspan="3"><u>Mode</u>: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through the metaphorical juxtaposition of two trains racing to win the race for presidency.</td></tr>
<tr><td></td><td colspan="4">Situational Context:

Donald Trump has taken to Twitter to mock his presidential opponent Joe Biden in a political commercial. At the beginning of the animated clip, the 'Trump Train' can be seen zooming past with the phrase 'KAG 2020' written on the carriages. The phrase stands for 'Keep America Great' and is being utilized by the President in the push to the upcoming November election. On the contrary, a figure reminiscent of Joe Biden is propelling himself along a railroad, atop a hand lever rail trolley, while some of the presumptive Democratic nominee's most bizarre quotations can be heard in the footage. Biden is being trolled for exhibiting dementia and creepy odd behavior, including, among others, his damaging remarks about kids touching his hairy legs in a swimming pool.</td></tr>
<tr><td></td><td colspan="4">Co-text:

The ad is tweeted by Trump on his Twitter account to mock the Biden campaign. The tweet ad is accompanied by the title "Biden's Train".</td></tr>
<tr><td></td><td colspan="4">Role-filling Context:

Through an animated depiction of the presidential race, the message in the ad is intended to promote the hypothetical scenario of Trump taking the lead and crushing his weak opponent, who is lagging behind with a mental breakdown.</td></tr>
</table>

B. Critical Discourse Pragmatic Analysis

9	**Ideological Practice:** Jocular mockery		Serious	Moderate	**Non-serious**

	Criteria	
	Verbal: The use of allusion and insinuation is backed by pragmatic markers.	
	Non-verbal: Iconic displays of spatial cues.	
	Persuasive: (Pathos) appeal is made to both positive and negative emotions.	
	Ideological: The ideological power of **Trumpism** is exerted through non-serious jocular mockery.	

	Type				
	Orientation	Positive	Partial Positive	Partial Negative	Negative
	Address	Direct	Indirect		
	Style	Formal	Informal		
	Manner	Rude	Civil	Polite	
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

	Strategies	**Discoursal**	• A mixture of fact and fiction makes up this ad and helps build up the message through **intertextuality**. Without any commentary, the Trump campaign compares the vast differences between Trump and Biden. • On the visual side, the Trump train is **topicalized** and given prominence as the main subject of attention, since it stands out as the bigger, faster and newer train. • The incoherent discourse muttered by Biden is reflective of his creepiness and weirdness. He continues his rant non-stop, with several distinct **enunciative markers** signaling his carefree and uncaring nature.

		Pragmatic	• The ad **implies** many hidden messages on the visual, verbal, spatial, and aural modes. To begin with, the visual mode is symbolic in many ways, where the railroad is used to signify the race to presidency. On the one hand, the big fast shiny red train is symbolic of Trump, who is zooming past in full speed to win the race. On the other hand, Biden is depicted atop a hand lever rail trolley casually and slowly making his way through the race.
			 • The aural mode also backs up the visual message, namely how natural train sounds accompany the Trump train. Contrariwise, when Biden appears on the scene, Eddy Grant's *Electric Avenue* song is played with the opening lines:
			    Now in the street there is violence
			    And, and a lots of work to be done
			    No place to hang out our washing
			    And, and I can't blame all on the sun"
			 • Notably, it **infers** and **presupposes** many possibilities to

			viewers, mostly as a form of warning as well as the foreshadowing of a doomed Biden presidency.
			• Biden's nonsensical rant is certainly added in the ad to **trigger** repulsion and aversion from his creepy behavior, as well as fear of what it might escalate to.
			• At the end of the ad, a black screen appears with the inscription "Biden Train" that slowly deteriorates and starts falling out until most the letters are missing. Pragmatically, the message is set to **trap** viewers into believing that Biden is too old and slow for the race. When, ironically, the slow and steady one is traditionally known to win the race.
			• The **visual metaphor** of the Trump and Biden train is clearly an exaggeration of events. In other words, an **overstatement** of a possible future outcome.

	Functions	Positive self-presentation			Negative other-presentation			
		Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
		Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
		Solidarity		Hegemony		Authority		

	Criticality	**Critique**	Positive		Neutral		Negative	
			The ad employs a variety of iconic, symbolic, and indexical signs to convey its message. Iconicity underlies the various sounds used to convey extra meaning, such as the natural sound of a train. Symbolic images are represented by the two means of transport, the fast (Trump) and the slow (Biden). Finally, the speed is also indexical of control, i.e., who is to win the race and who is to be elected as president. Moreover, the entire content of the ad indexes who is the more powerful and qualified candidate.					
		Decoding	Using animation to send out a multimodal message, the ad heavily relies on power-driven jocularity. Biden is mockingly imitated and ridiculed both physically and mentally. More interestingly, the ideological practice of jocular mockery was employed as a double-sword, both to entertain and to disdain, while simultaneously embedding the political ideology of Trumpism.					
		Stance	The Trump campaign sets out to degrade Bidenism, by mock stressing the characteristics which negatively define Biden. The notions of old age and dementia have been associated with Biden and stressed in comparison with Trump's virtues as being					

			the more modern version that is fit to lead America. Although nothing is really stated explicitly, yet the message is clearly intended to be persuasive and controlling of Biden's weak and powerless state. The realistic participants and the fictional situation are merged to display Trump's relentlessly stubborn views of being the better and more appealing candidate. By convincing the audience, Trump also convinces himself of winning. Hence, the ad is a doorway to Trump's mentality and his ego-centric perspective to matters. What viewers could be actually witnessing is a slice of Trump's dreams and the transformation of Trumpism into visualization.
		Recoding	There is a display of several mitigated situations that are contextually navigated in the ad, with focus mainly on triggering concepts and expressions that may be helpful in swaying voters' decision on who is more appealing. The jocular mockery activated in the conveyance of the message, although ideologically oriented, has been politically correct, namely in the visual mode.
			A recoded version of the ad would exhibit less visual jocular mockery and more **public mindedness** to promote the human values for **politer** communication.

Commercial Sample 10 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

10.	Ad Name: This is Trump's America		Sponsor: Joe Biden
	Link: https://www.youtube.com/watch?v=5EDjAfyZrww		
	Date: 29/08/2020	Duration: (1:01)	Platform: YouTube
	Genre: Advertising discourse		Sub-genre: Jocular political commercial
	Register	Field: Trump is being mocked for implying that his win in the election will save the American dream, when in fact his reign has done exactly the opposite, as shown in the ad's various footage.	
		Tenor: An anti-Trump campaign that warns potential voters by exposing them to the harsh reality of Trump's America.	
		Mode: Communication is happening directly, and the coherence of ideas is pragmatically linked through the theme of violence.	
	Situational Context: The Biden campaign launches yet another attack ad mocking Trump's vision of saving the American dream. The ad displays exactly how Trump's presidency does the opposite by turning the American dream into a nightmare. Several of Trump's lies are exposed in the ad, mainly through his role in inciting various acts of violence and racism. The ad moves on to point out the plunging economic crisis, and warns of the rising COVID-19 death polls. The message becomes louder and clearer that the American dream needs saving from Trump's reign. This is further stressed with a pondering question of whether people feel safe in Trump's America.		
	Co-text: The online commercial posted on YouTube by the Biden campaign is accompanied by a brief remark and ends with a rhetorical question: *The President incites violence, inspires white-supremacist shooters, and his failed COVID response is costing thousands of lives per day. When you look at the world right now, ask yourself: Do you feel safe in Trump's America?*		
	Role-filling Context: By igniting the sensitive topics of racism and violence, the message in the ad is intended to warn Americans of their future safety under similar circumstances and to diminish all hope in the Trump presidency.		

B. Critical Discourse Pragmatic Analysis

10	**Ideological Practice:** Jocular mockery		**Serious**	Moderate	Non-serious

	Criteria	**Verbal:** The use of formulaic language and discourse markers gives way to doublespeak.
		Non-verbal: The use of modulated pitch accent and intonation.
		Persuasive: (Pathos) an appeal is made to the negative emotion of fear.
		Ideological: The ideological power of **Trumpism** is exerted through serious jocular mockery.

	Type	**Orientation**	Positive	Partial Positive		Partial Negative	**Negative**
		Address	**Direct**			Indirect	
		Style	Formal			**Informal**	
		Manner	**Rude**		Civil		Polite
		Jocularity	Banter	Parody	Witticism	**Putdown**	**Tease**	Epithet

	Strategies	**Discoursal**	• **Intertextuality** is written all over this commercial, from the beginning till the end. Apparently, the mixing and matching of varying footage is exhibited in contradiction with Trump's speeches. In other words, what is said by Trump seems to be the opposite of what is happening in reality. The constant switch from fiction to facts exposes Trump's lies and puts the harsh reality of the situation out there for viewers to witness and make their judgments and decisions accordingly. • With intertextuality comes **interdiscursivity**. This is clearly seen by the constant switch between the voices of Trump, the female reporter, and the male reporter, or at times only silence with mere writing appearing on the screen. Strategically, this is regarded meaningful and a tactic for enforcing the chaotic and unstable nature of events, which tend to frighten and worry the viewer. • The notion of the "American Dream" is **topicalized** at the first few seconds of the commercial and then reminded of constantly throughout the rest of the ad. Moreover, the economic situation and the coronavirus public crisis are made prominent via **topic-shift markers** and backed up with statistical evidence.
		Pragmatic	• Although Trump's words are sugarcoated and tend to **imply** more than what he lets off, the ad **explicitly** exposes his lies for what they really are. The **pragmatic markers** in Trump's language are reflective of his ideological tendencies and give away much about his views and opinions. By telling lies, Trump believes he can fool his audience, when in fact he is the only one caught in the web of his lies. • Trump's **racist dog whistle** is masked by a rainbow of **doublespeak**, with the aim of promoting his Trumpism ideology and **implicitly inferring** his views.

| | | • A **rhetorical question** is posed at the finale of the ad, in reply to the proceeding statement made by Trump that "No one will be safe in Biden's America." **Ironically**, it is mocking Trump since he is the one terrorizing the safety of America and demolishing the American dream. |

	Functions	**Positive self-presentation**			**Negative other-presentation**			
		Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
		Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
		Solidarity		**Hegemony**			**Authority**	

	Criticality	**Critique**	Positive		Neutral		Negative	
			Through ideological power, the ad mockingly persuades viewers that the American dream is impossible in Trump's America. Ironically, the ad begins with Trump claiming that saving the American dream will depend on him winning the elections, when in fact the American dream has long been destroyed as the ad proceeds to prove.					
		Decoding	Although dealing with serious and sensitive topics, the ad mockingly ridicules Trump's every word and statement. Jocular mockery is adopted as the perfect tool for exposing the ideological tendencies of the Biden campaign. The noticeable case of address relationships tells a lot about the two ideologies. On the one hand, Trump addresses Biden by his last name only, while on the other hand, Biden uses Trump's full name. Such minor details are crucial for uncovering the ideological tendencies of the opposing parties. More importantly, Trump's power is reflected via the statements he makes, as if imposing his ideas on others, whereas Biden's power rests in his interrogatives, as if sharing the decision-making power by allowing others to make their own judgments based on what they have been presented with.					
		Stance	All the statements presented by Trump in the ad are explicitly refuted with evidential footage. The Biden campaign is intentionally set to expose Trump's lies. The primary situation of Trump addressing an audience is juxtaposed with multiple secondary situations dictating the reality of it all. This shows viewers that Biden really cares and is well aware of what is happening, unlike Trump, whose head is apparently in the clouds.					
		Recoding	Jocular mockery has been mitigated carefully in the ad, especially in terms of sensitive topics. However, the ideological tendencies of the opposing parties are clear and direct. Together with the navigation of multiple contextual cues, the ad could not be more precise in allowing voters to decide for themselves which America they would feel safer in and prefer for their future. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual mockery and more					

			tolerance and **self-restraint** would certainly promote the human values for more **civil** communication.

Commercial Sample 11 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

11.	Ad Name: Oh the life of a Biden Speechwriter		Sponsor: Carpe Donktum
	Link: https://www.youtube.com/watch?v=oUdt_GlRbU0		
	Date: 03/09/2020	Duration: (0:36)	Platform: YouTube
	Genre: Advertising discourse		Sub-genre: Jocular political commercial
	Register	Field: Biden is being mocked for his poor reading abilities and his incapacity to form proper meaningful sentences.	
		Tenor: An anti-Biden ad directed at potential voters to ridicule Biden and undermine his communicative competence.	
		Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through the fictional scenario.	
	Situational Context: This anti-Biden ad is posted on YouTube by Carpe Donktum, a video content creator best known for producing edited clips in support of Donald Trump. It fictionally mocks Joe Biden's actual campaign speech in South Carolina, which raised concerns about his health and possible Alzheimer. In his confused campaign speech, Biden is heard saying "*My name is Joe Biden. I'm a Democratic candidate for the United States Senate. Look me over, if you like what you see, help out. If not, vote for the other Biden. Give me a look though, okay*" Evidently, the ad mockingly depicts Biden as being troubled and deranged, since his entire speech is obviously nonsensical. The writing on the screen is supposedly the furious message of his speechwriter, who has had enough and quits his job in rage.		
	Co-text: The ad is posted without any captions or description, only the title which reads "Oh the life of a Biden Speechwriter".		
	Role-filling Context: By highlighting Biden's nonsensical speeches, the message in the ad is intended to instill voters with frustration and despondency. The doctored context helps increase the mockery and target Biden as mentally incompetent for the simplest of duties, i.e., reading.		

B. Critical Discourse Pragmatic Analysis

11	**Ideological Practice:** Jocular mockery		Serious	Moderate	**Non-serious**

Criteria	**Verbal:** The use of pragmatic markers and attitude markers are apparent.	
	Non-verbal: The use of modulated pitch accent and vowel lengthening.	
	Persuasive: (Ethos) an appeal is made in refute of Biden's reliability.	
	Ideological: The ideological hegemony of **Bidenism** is exerted through non-serious jocular mockery.	

Type	**Orientation**	**Positive**	Partial Positive		Partial Negative	Negative
	Address	Direct		**Indirect**		
	Style	Formal		**Informal**		
	Manner	Rude		**Civil**		Polite
	Jocularity	Banter	**Parody**	Witticism	Putdown	**Tease**	Epithet

Strategies	**Discoursal**	• The ad builds on different texts in order to achieve its jocular nature. The fictional set up scene of a screen is paired up with some of Biden's incoherent speeches, with the aim of making him look foolish and deranged. • The written discourse, intended for Biden to read, is compared to the spoken discourse, which is clearly deviant from the text. The resulting discourse is both **intertextual** and **interdiscursive**. • The incoherent speech is greatly reflective of Biden's state of mind and his **discourse markers** are indicative of his hesitant and reluctant manner, which are typically the qualities of someone who is not in control.
	Pragmatic	• The doctored scene **implies** a lot about Biden's state of mind and reinforces the accusations of dementia. According to the theory of determinism, language determines the way we think. Basically, this ad seeks to enforce this by implying that Biden is clearly not in his right mind. Hence, he is not fit for presidency. • The **emotive interjection** "Oh" in the title of the ad is reflective of the deep frustration with Biden, as well as being a **pragmatic marker** that indexes the mental attitude and state of the Trump campaign. • Clearly exaggerated, the scenario in the ad is an **overstatement** on the verbal, visual, and gestural modes. Matters have been blown out of proportion for Biden and he is made to look as generally distorted.

Functions	**Positive self-presentation**			**Negative other-presentation**			
	Amuse	**Entertain**	Express	Allure	**Manipulate**	Coerce	**Degrade**
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		**Hegemony**			**Authority**	

Critique	Positive	Neutral	Negative
	By playing real footage of Biden mistakenly forgetting and jumbling his words, the ad strips Biden of his power and control leaving him apparently a laughing stock for viewers and voters. Then, by adding the raging screenwriter's comments and outraged screams to the end, the ad displays how frustrating Biden's behavior is and the negative implications his actions may have on the future of America.		

Criticality

Decoding
Jocular mockery is certainly a mask for a more sinister message in this ad. The power-driven jocularity is set to reflect the Trumpism ideology and its viewpoints of the Biden administration. Both the visual and verbal mode work together to inseminate the ideological practice of jocular mockery, which in turn defines the power relations and exposes the ideological tendencies of those behind the making of the ad.

Stance
The primary situation revolves around the dreadful life of a Biden speechwriter. The manipulative depiction of the outraged speechwriter is reflective of how the Trump campaign sees Biden to be an intolerable threat to everyone around him. Their viewpoint is being intentionally shared using jocular mockery to implicitly attack Biden and degrade him, so that voters will seek Trump as solution. The secondary situation is seen in the realistic footage of Biden mucking up his speeches and continuously forgetting his lines. The ad is doctored to include Biden saying "You won't be safe in Joe Biden's America", which is clearly what the Trump campaign is trying to communicate to voters through manipulative persuasion.

Recoding
A frequency of the number of times Biden messed up his speeches could be conducted in comparison with the number of time Trump had messed up, or any other politician for that matter. This would indicate that although it is not preferable, yet it is very common for public speakers to stumble ad forget their lines. What matters though is that they are able to pick up where they messed up and finish the speech. By mitigating the jocular mockery in this ad, viewers will be able to see the reality behind public speaking and the extent of Biden's efforts to remedy his speeches. Then, the Trump campaign will not seem so negative in their attack of the opponent.

A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **mutual respect** would certainly promote the human values for **politer** communication.

Commercial Sample 12 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

12.	Ad Name: Trump Says He'll Leave America if He Loses		Sponsor: Joe Biden
	Link: https://www.youtube.com/watch?v=bfaf0R0Folo		
	Date: 17/10/2020	Duration: (1:00)	Platform: YouTube
	Genre: Advertising discourse		Sub-genre: Jocular political commercial
	Register	Field: Trump is being mocked for his childish and unprofessional statements. His threats to never come back or to leave the country are empty and nonsensical.	
		Tenor: An anti-Trump ad directed at potential voters to ridicule a powerless Trump and relinquish all faith and hope in him.	
		Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through the repetition of various scenarios, all of which prove the same point.	
	Situational Context: A jocular ridicule of Trump's childish and immature behavior is clearly displayed in Biden's campaign ad. The mockery is aimed at Trump's repeated threats to never come back to states like Iowa, Minnesota, Ohio, Florida, North Carolina, and even America itself if he loses in the presidential election to Biden. Indeed, the ad hints at the fact that no one really cares, because there are worse things to think about than Trump's empty threats.		
	Co-text: The ad is entitled "President Trump Says He'll Leave America if He Loses" and followed the comment: *Donald Trump says he'll never come back to states like Iowa, Minnesota, Ohio, Florida, North Carolina— even America itself if he loses. We can think of worse things.*		
	Role-filling Context: By highlighting Trump's repeated threats, the message in the ad is intended to show Trump's desperation and frustration. He is made to seem powerless and without any dignity, since in all repeated contexts he almost begs voters to consider him for a second-term presidency.		

B. Critical Discourse Pragmatic Analysis

12	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

	Criteria	**Verbal:** Insinuation is made possible with the help of discourse and attitude markers.				
		Non-verbal: Repeated smiling and exaggerated facial expressions.				
		Persuasive: (Ethos) an appeal is made in refute of Trump's honesty.				
		Ideological: The ideological hegemony of **Trumpism** is exerted through non-serious jocular mockery.				

		Orientation	Positive	Partial Positive	Partial Negative	Negative
	Type	**Address**	Direct		Indirect	
		Style	Formal		Informal	
		Manner	Rude		Civil	Polite
		Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

		Discoursal	• With reference to every state, the ad displays a full-screen landscape image, and then cuts to a half-screen display of Trump rallying in the same state and threatening of never coming back if he were to lose. The half-screen display is **intertextually** navigated to allow for a wider interpretation and sets off two-folded emotions on behalf of viewers: love for their states and hate for Trump. • The names of the states are **topicalized** through the ad both visually and verbally, so as to simplify their identification for viewers. • Several **discourse markers** are used in Trump's speeches, most of which express his attitude and reflect his inner turmoil. They also reassure viewers that Trump is not serious with his threats, and hence subject him to jocular mockery.
	Strategies	**Pragmatic**	• No doubt, the ad **implies** much more than what is being stated in Trump's speeches. In fact, Trump is displayed mainly for humorous reasons and this seems to make him look powerless, especially since his destiny lies in the hands of the voters; they get to decide whether he stays or not. • Each state presented in the ad is a **triggering point** for all its residents, as well as all its natives. Viewers are drawn towards the beauty of their states and then disgusted by Trump's remarks and threats. Hence, the ad skillfully **traps** us into understanding and viewing matters from its perspective. • The **pragmatic markers** in Trump's speeches are repeatedly highlighted so as to convey extra meaning, namely that of untruthfulness and lies. • By mentioning state names, the ad makes a direct **inference** to the voters within those states. • The final statement in the ad "What he said" is an

understatement, since it should be rephrased into "What he threatened."

Functions						
Positive self-presentation			**Negative other-presentation**			
Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
Solidarity		**Hegemony**		**Authority**		

Criticality

Critique	Positive	Neutral	Negative

Critique	Notably, the ad is symbolic, indexical and iconic in all modes of meaning. To begin with, the visual landscapes of the different American states are symbolic of their voters. The frequent interjections in Trump's speeches are clearly indexical of his state of mind. They convey a sense of hesitancy and fear of what is to come. Moreover, his attention seeking tactics are exposed, mainly because he does not have faith in his own supporters. The ideological power is clearly persuading viewer to think twice before electing a person who threatens to desert them if things do not go his way.
Decoding	Jocularity is certainly driven by the need to expose Trumpism in comparison to Bidenism. As an ideological practice, jocular mockery is used to expose Trump for what he really is, a big baby. The professional way to deal with losing would be to wish the winner the best of luck and move on with dignity, and not to sulk and hide away. Trump's gestures and words are indicative of his ideological tendencies. Furthermore, the ad formally addresses Trump as "President", which indicates the respect the Biden campaign towards their opponent. Ironically, it could have been used as a satire of atypical presidential behavior.
Stance	The message conveyed, via multimodal meaning, intentionally warns citizen voters and persuades them that Trump is not professional in dealing with leadership. Although not conveyed explicitly, the ad jocularly lets Trump do all the talking and destroy his reputation, namely by seeming childish and weakly unfit for leadership.
Recoding	The ideological practice of jocular mockery mitigates the actual message by displaying realistic events and letting Trump do all the harm to his reputation. Consequently, the Trumpsim ideology is viewed in comparison to the Bidenism ideology, and voters are left to decide for themselves. The message is also conveyed through excellent contextual navigation, whereby viewer's emotions are torn apart between love and hate. A recoded version of the ad would include less visual jocular mockery and more **commitment** and **social concern,** to the public in general and the voters in particular, so as to promote the human values for more **courteous** communication.

Commercial Sample 13 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

13.	Ad Name: What are our American Values?	Sponsor: Joe Biden
	Link: https://www.youtube.com/watch?v=1TWAMuW7WBM	

Date: 26/10/2020	Duration: (1:32)	Platform: YouTube

Genre: Advertising discourse	Sub-genre: Jocular political commercial

Register	Field: Trump is being mocked for lacking basic social values.
	Tenor: An anti-Trump ad directed at potential voters.
	Mode: Communication is happening directly, and the coherence of ideas is pragmatically linked through the theme of societal concern.

Situational Context:

The ad, posted and sponsored by the Biden campaign, is narrated by Connie Britton, who questions whether leaders, namely President Trump, should be held accountable for not abiding to the same standards of social values that are being taught to children in the American society. The ad mocks Trump's standards for the simplest of social values, namely "love", "joy", "peace", "patience", "kindness", "gentleness", and "goodness". Using jocular footage of rude and foolish conduct, Trump is envisioned as a heartless, arrogant jerk. His behavior has jeopardized the soul of the American nation and put it at stake.

Co-text:

The online commercial is posted on Joe Biden's YouTube channel with the following comment:

> *As a society, we teach our children to live by the values they are taught. Shouldn't Donald Trump be held to the same standard? The core values of this nation, our standing in the world, our very democracy, and everything that makes America — America— is at stake. We need you to make a plan to vote early. Go to makeaplan.com*

Role-filling Context:

By empowering voters with the opportunity to take action and make a difference, the message in the ad is intended to reveal Trump's lack of both moral and social values in a multitude of contexts.

B. Critical Discourse Pragmatic Analysis

13	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

	Criteria	**Verbal:** The use of formulaic language and intertextuality are apparent.
		Non-verbal: Exaggerated facial expressions and iconic displays are used.
		Persuasive: (Ethos) an appeal is made in refute of Trump's reliability.
		Ideological: The ideological power of **Trumpism** is exerted through a moderate case of jocular mockery.

	Type	**Orientation**	Positive	Partial Positive	Partial Negative	Negative	
		Address	Direct		Indirect		
		Style	Formal		Informal		
		Manner	Rude		Civil	Polite	
		Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

	Strategies	**Discoursal**	• The ad is **intertextually** woven to represent the social values that should be instilled in every leader, namely in a president. A switch back and forth between these core values and their realistic implementation by Trump is surprisingly funny, since Trump has his own standards. • Similarly, the ad also features a variety of discourses, ranging from the commentator's remarks to Trump's numerous outrageous comments and speeches. Thus, **interdiscursivity** allows the ad to reach a bigger audience and tells us a lot about Trump's constant change in mood and attitude. • The social values "love", "joy", "peace", "patience", "kindness", "gentleness", and "goodness" are all **topicalized** visually by being separated on a black screen. Moreover, they are regarded as **ideographs** since they are ideologically positioned to influence the orientation of attitudes in the ad. • Trump's **attitude** and **discourse markers** are significant in reinforcing his Trumpism ideology. In every speech, he manages to deviate with the aim of instigating political control over his audience.
		Pragmatic	• The ad uses varying footage to expose Trumpsim ideology for what it really is. The message is conveyed **implicitly**, starting with a rhetorical question and ending with a request. • With every symbolic **ideograph**, the commentator sets of a trigger in the voters' minds that America is at risk of losing it all because of this uncaring and impassionate president. Additionally, it **traps** voters into thinking of the public good and forgetting about personal matters, since their votes will decide the future of the nation. • The message is seen from the perspective of the nation, with the aid of various **pragmatic markers** and cues to index what has been missing all along in their president.

Functions	Positive self-presentation			Negative other-presentation			
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony		Authority		

Criticality	Critique	Positive		Neutral		Negative	
		The ad begins with footage of two children walking together to school, then it cuts off to footage of Trump walking towards a helicopter with the question "Shouldn't we ask our leaders to do the same?". The children are viewed as better citizens since they are being instilled with social values, while Trump is ignorant of them. With every social value being presented, Trump is more out of control and less powerful. His constantly open and loud mouth is only harmful to himself, since it puts him in a position that terrorizes the democracy of his nation.					
	Decoding	Through mockery, jocularity succeeds in masking the ideological power of Bidenism and lightens the seriousness of the topic. With every clip presented of Trump, viewers are exposed to the real face of Trump, the one lacking all forms of social values. The visual, gestural, and even spatial modes play a big role in illustrating Trumps attitude and menacing control over others with his big open mouth.					
	Stance	There is one primary situation being compared to many secondary situations. That is, the many transgressions of Trump are refuted as socially unacceptable when compared to the social norm. Although Trump is being addressed indirectly, there are many times during the ad when there is intentional and explicit reference to the voters. They are being held responsible for the outcome of the elections and implicitly advised to vote for Biden instead of Trump, namely because Trump did more harm than any good to America.					
	Recoding	The ad has been mitigated and navigated in the most effective manner. Its message is conveyed without having to name anyone or say much, but merely stating a general opinion then following up on its societal implications. The contextual cues are clearly in line with the general theme, yet the message can make use of political correctness to avoid discrimination. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **consideration for others** would certainly promote the human values for **politer** communication.					

Commercial Sample 14 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

<table>
<tr><td>14.</td><td colspan="2">Ad Name: Fairytale</td><td colspan="2">Sponsor: The Lincoln Project</td></tr>
<tr><td></td><td colspan="4">Link: https://www.youtube.com/watch?v=8QGat1WxC14</td></tr>
<tr><td></td><td colspan="2">Date: 26/10/2020</td><td>Duration: (1:00)</td><td>Platform: YouTube</td></tr>
<tr><td></td><td colspan="2">Genre: Advertising discourse</td><td colspan="2">Sub-genre: Jocular political commercial</td></tr>
<tr><td></td><td>Register</td><td colspan="3"><u>Field</u>: Trump is being mocked in a fairytale story that mirrors realistic events in order to persuade voters that he is the villain.</td></tr>
<tr><td></td><td></td><td colspan="3"><u>Tenor</u>: An anti-Trump ad directed at potential voters in a fictional manner that helps visualize matters from a different vantage point.</td></tr>
<tr><td></td><td></td><td colspan="3"><u>Mode</u>: Communication is happening directly, and the coherence of ideas is pragmatically linked through the fictional narration of a thriller plot, which mirrors a timeline of realistic events.</td></tr>
<tr><td></td><td colspan="4">Situational Context:

The Lincoln Project presents yet another ad, only this time a cartoon fairytale with a jocular mock twist criticizing Trump's four years in the Oval Office. The grim story is an amalgamation of fairytale literature and real-life incidents that took place during Trump's presidency. In a humorous manner the ad sheds light on the fact that Trump is known for being opulent, deceptive, untruthful, and hateful. His greed and denial has caused his people harm and sorrow. Granted, the moral lesson of the story is to go out and vote, so as to get rid of this evil ruler. Notably, the ad is captioned "In 8 days, we'll make sure this story has a happy ending."</td></tr>
<tr><td></td><td colspan="4">Co-text:

The ad is captioned "In 8 days, we'll make sure this story has a happy ending."</td></tr>
<tr><td></td><td colspan="4">Role-filling Context:

By empowering voters with the opportunity to take action and send the villain back to his tower, the message in the ad is intended to give people hope that things will be back to normal with a happy ever after scenario. All the fictional contexts reference realistic ones but with an allegorical twist that fits in with the scary and mysterious setting of the story.</td></tr>
</table>

B. Critical Discourse Pragmatic Analysis

14	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

Criteria	**Verbal:** Repetitive use of insinuation, allusion, and presupposition.		
	Non-verbal: The use of iconic displays and intonation.		
	Persuasive: (Pathos) an appeal is made to the negative emotion of fear.		
	Ideological: The ideological power of **Trumpism** is exerted through non-serious jocular mockery.		

	Orientation	Positive	Partial Positive	Partial Negative	Negative
Type	**Address**	Direct		Indirect	
	Style	Formal		Informal	
	Manner	Rude		Civil	Polite
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

	Discoursal	• The ad is narrated as a fairytale, with the events gradually escalating to a climax, then halting with a public plea for a happy ending. The story merges between fact and fiction to convey the then-current state of affairs. **Intertextuality** helps immensely in the unraveling of the plot, with reference being made to the Trump tower, Putin, COVID-19, and the tear-gassed protestors. • The main events are visually and verbally **topicalized**, with stress on the "disease" that came upon the land. • The comments made by the animated version of Trump are depictions of the **Trumpism attitude**: "Fear, not, for it is a hoax and will not harm those who believe in me."
Strategies	**Pragmatic**	• The fairytale is merely a jocular version of serious events. The story **implies** a great deal of **inferences** and **presuppositions**. More importantly, it implicitly blames Trump for a great deal of social and political problems. • The ad addresses matters in a uniquely indirect manner. By commenting that "In 8 days, we'll make sure this story has a happy ending", viewers are **triggered** to know what the story is about. This serves as a **pragmatic trap** persuading voters to do their part in the happy ending and promising them that matters will change drastically once Trump is sent back to his tower for good or else a far worse future if foreshadowed. • Several **inferences** are made throughout the ad, namely on the visual level. Trump is referred to as a big fat king, who lives in a castle, which is a reference to his Trump Tower. Vladimir Putin is referenced as the enemy, with

		Trump bowing at his feet. The coronavirus is inferred to as the 'disease' and 'plague', which Trump continues to deny as a hoax.
		• The use of **doublespeak** throughout the ad serves to illustrate the events from a fictional perspective. For example, the statement "He makes friends with our enemies and enemies of our friends" is used in reference to certain countries and political alliances without actually mentioning any names, so as to avoid undesirable reactions.
		• The entire story is an **understatement** of real life events. It mitigates reality to mere fictional incidents in order to make it more jocular and amusing than the bleak reality of matters.

Functions

Positive self-presentation			Negative other-presentation			
Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame

Solidarity	Hegemony	Authority

Criticality

Critique	Positive	Neutral	Negative

Critique	The ad utilizes symbols, icons, and indexes to convey its message to the viewers. The king being depicted in the ad is iconic of then-President Trump. Also, the description of events by the narrator is indexical of the predictable future outcome of the grim story. Moreover, the tower is symbolic of Trump Tower, while the village houses are symbolic of polling places. Notably, Trump's ideological power and control is depicted as slowly declining with the complication of events. In return, voters are presented with decision-making power that is crucial and deciding the fate of their own story.
Decoding	The fairytale story is coated by the ideological practice of jocular mockery. The ad employs it as a device for political commentary to ironically parody the state of events at that time. The verbal and visual metaphor also contributes to the simplification of matters and viewing matters from a fresh angle in the smoothest way possible. More importantly, Trump is constantly addressed as "a/the man" and anaphorically referenced as "he". This show the effect of jocular mockery in demeaning Trump as being an ordinary man just like any other. The Trumpism ideology is witnessed on all modes and attacked repeatedly for its extremist views and their

			repercussions.
		Stance	The primary situation is the realistic one, while the secondary situation is depicted via the fictional story. Both situations are intended to send out one moral lesson, and that is to vote against Trumpism. The primary character in the story is Trump, while the town people are regarded secondary in importance due to their insignificance and triviality in the Trump reign. This takes a twist turn at the end, where the people become the primary characters who get to decide their fate by voting, and Trump becomes a worthless nothing locked in his tower. It becomes apparent early on that the story is being told in accordance with an oppositional attitude. Yet, although the message is intentionally conveyed from the Biden campaign standpoint, it remains implicit and evasive to some extent.
		Recoding	In spite of the sad tone and seriousness of the story, jocular mockery is employed in full throttle so as to degrade everything about Trump and his administration. Therefore, as an ideological practice, jocular mockery is mitigating the role of Trumpism and aggravating the role of Bidenism. This could not have been done any better throughout the ad, especially with the perfectly timed navigation in contextual cues. A recoded version of the ad would include less visual jocular mockery and more **public mindedness** in order to promote the human values for **politer** communication.

Commercial Sample 15 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

15.	Ad Name: Prevent a Zombie Uprising	Sponsor: Donald J. Trump
	Link: https://www.youtube.com/watch?v=QCiyHRUfvKc	
	Date: 27/10/2020 Duration: (0:12) Platform: YouTube	
	Genre: Advertising discourse Sub-genre: Jocular political commercial	
	Register <u>Field</u>: Biden is being jocularly compared to a zombie, in both appearance and conduct. <u>Tenor</u>: A pro-Trump ad directed at potential voters in a mocking jocular manner to shed light on Biden's inhumane nature. <u>Mode</u>: Communication is happening directly, and the coherence of ideas is pragmatically linked through the accurate choice of footage that best incriminates Biden for his zombie-like appearance and behavior.	

Situational Context:

Jocular mockery is clearly exhibited in this ad, which is aired by the Trump campaign in ridicule of Joe Biden's psyche and persona. The ad is a dummy tutorial of "How to spot a zombie", with Biden being painted as one. The description of a zombie is simultaneously paired with pictures of a distraught and disheveled Biden. He is described as having a corpse-like appearance, exhibiting aggressive behavior, craving human flesh, and uttering incoherent moans and groans. The sponsored ad advises viewers, namely voters, to prevent a zombie uprising by keeping the zombie out of the white house.

Co-text:

Trump's channel on YouTube accompanies the ad with the instructions to "Text "VOTE" To 88022".

Role-filling Context:

As if in a video-game, voters are given the chance to play and prevent the zombie from entering the White House. The game-like context of the ad helps paint Biden as the scary monster who must be defeated and, hence, not given the chance to be president. The message sent out to voters is that Biden is as good as dead, and he will do them only harm.

B. Critical Discourse Pragmatic Analysis

15	**Ideological Practice:** Jocular mockery		Serious		Moderate		Non-serious	

	Criteria	**Verbal:** The use of overstatements and doublespeak for insinuation.						
		Non-verbal: Iconic facial displays and modulated pitch accent.						
		Persuasive: (Pathos) an appeal is made to the positive emotion of joviality.						
		Ideological: The ideological power of **Bidenism** is demeaned through non-serious jocular mockery.						

	Type	**Orientation**	Positive		Partial Positive	Partial Negative		Negative
		Address	Direct			Indirect		
		Style	Formal			Informal		
		Manner	Rude		Civil		Polite	
		Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

	Strategies	**Discoursal**	• The footage is selected carefully to match an underlying theme, namely the zombie-like behavior of Biden. Hence, the ad is regarded an **intertextual** multimodal discourse that is coherently and cohesively linked to communicate a jocular message. • The word "zombie" is **topicalized** verbally, at the beginning and at the end of the ad, and visually, throughout the ad by means of the several clips incriminating Biden as being zombie-like. • Biden mumbles "I don't know" when the commentator states "utters incoherent moans and groans". The reference to this exact **discourse marker** is a reflection of Biden's lifeless demeanor and his brainless attitude in general.
		Pragmatic	• In many ways, the ad **implies** more than what is being displayed and said. Biden is clearly regarded unworthy of leadership and unfit for the position. His old age and creepy behavior disqualify him for such an esteemed position. • The capitalized caption at the beginning of the ad "How to spot a zombie" is a **pragmatic trap** on the lexical level. It **triggers** interest in the topic and lures viewers to believing that Biden is the zombie. • Notably, the term "zombie" denotes a case of **doublespeak**. There is a metaphorical reference to Biden acting and looking zombie-like. This is enhanced both visually and verbally to viewers through the doctored footage of Biden. • This is undoubtedly an exaggeration of Biden's physical

	and mental state. Indeed, the **overstatement** is intended to scare voters not to elect the brain-dead Biden, and accordingly prevent a future zombie uprising in the White House.							

Functions	**Positive self-presentation**			**Negative other-presentation**				
	Amuse	Entertain	Express	Allure	Manipulate		Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate		Control	Defame
	Solidarity			**Hegemony**			**Authority**	

Criticality	**Critique**	**Positive**		**Neutral**		**Negative**	
		The ad is initiated with an image of a zombie drawing to reference Biden and symbolize the death of politics if it were to be left in his hands. Comparing him to a zombie, the ad manipulatively degrades Biden and ideologically orients the message being communicated. With doctored evidence of him conducting strange behavior, the ad coercively pulls the power-rug from under Biden and leaves him looking foolish and unprofessional.					
	Decoding	Jocularity is the underlying theme of the ad. The negativity of the message renders it mocking, especially the different clips depicting a deranged Biden. As an ideological practice, jocular mockery is a mask for the power driven ideology of Trumpism. The ugliness and meanness of his personal and political attitude is exhibited most frankly in this ad, with the aim of scaring away Biden supporters. Notably, all five modes depict jocularity and contribute to the mocking message, particularly the visual effects.					
	Stance	There is one primary situation and one primary participant, that being of Biden resembling a zombie in appearance and behavior. The message is both explicit and implicit in nature. It explicitly signals Biden out as the butt of the joke, yet it implicitly sheds light on Trump being the better candidate. Regardless, the ad is intentionally direct in its message and its target audience.					
	Recoding	The mockery in the ad is excessively ridiculing and highly expressive of the power-driven Trumpism ideology. Its negativity has a backward effect on making the Trump campaign seem menacing in tone. The masked ideology would be better off concealed by mitigating the ill-willed jocular mockery. A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **self-restraint** and **superficiality** would certainly promote the human values for more **civil** communication.					

Commercial Sample 16 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

16.	Ad Name: Seriously	Sponsor: The Lincoln Project
	Link: https://www.youtube.com/watch?v=3BpV8JklgY4	

Date: 31/10/2020	Duration: (2:02)	Platform: YouTube
Genre: Advertising discourse		Sub-genre: Jocular political commercial

Register	Field: Trump is being jocularly criticized and mocked for several matters, all of which point to the fact that he is incompetent.
	Tenor: An anti-Trump campaign directed at potential voters.
	Mode: Communication is happening directly, and the coherence of ideas is pragmatically linked through the interconnectedness of verbal and visual cues to convey an integrated message.

Situational Context:

The mocking ad entitled "Seriously" is addressed "Dear Donald" and sponsored by the Lincoln Project. Adopting jocular mockery, the ad depicts Trump as a failure, and sends him a message that "It's okay", America "knows he did his best". The message is reinforced with goofy clips of Trump looking like a clumsy loser while highlighting the fact that "being president isn't for everyone". Trump's political conduct is repeatedly ridiculed since he obviously lacks a handful of presidential qualities, namely compassion, human decency, and even the basic reading skills. Simultaneously, the qualities he is supposedly good at are also ridiculed, namely dancing, good memory, and parental influence. Additionally, Trump is taunted for not being a two-termer, like his predecessors: Obama, Bush, and Clinton. Overall, Trump is exposed as a loser, a failure, and a national disgrace, with the end of the ad questioning whether he is in fact rich or not.

Co-text:

The ad is captioned "Dear Donald…"

Role-filling Context:

Through detailed mockery of Trump's qualities, skills, and behavior, the ad intends to lure voters to believing that he won once by accident and that the same mistake should not happen once again. The use of multiple contexts and settings only proves the point that Trump is failure in all cases.

B. Critical Discourse Pragmatic Analysis

16	**Ideological Practice:** Jocular mockery	Serious	Moderate	Non-serious

	Criteria	**Verbal:** The chief use of doublespeak and insinuation.
		Non-verbal: Iconic and exaggerated facial and gestural cues.
		Persuasive: (Logos) an appeal is made through evidential facts.
		Ideological: The ideological power of **Trumpism** is exerted through non-serious jocular mockery.

	Type	**Orientation**	Positive	Partial Positive		Partial Negative	Negative
		Address	Direct			Indirect	
		Style	Formal			Informal	
		Manner	Rude		Civil		Polite
		Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

	Strategies	**Discoursal**	• The ad is narrated in the formal style of a letter, beginning with the greeting "Dear Donald" and ending with an ironic rhetorical question "Am I right." Everything about the ad is coated by **intertextuality** and **interdiscursivity**. The different footage is carefully matched to the narrator's dialogue, adding evidential value to the mockery of Trump. Moreover, there is a constant switch between the narrator's formal language and Trump's mumbling remarks and comments, which says a lot about his attitude and general demeanor. • The content of the ad is rendered emphatically important through the narrator's tone. Yet, the key points have been **topicalized** through written discourse, such as the case with "It's okay", "compassion", "human decency", and "basic reading skills." • The use of some **discourse markers** by the narrator, such as "seriously" and "kind of", is expressive of their ridiculing attitude towards Trump. While the ad emphasizes Trump's hesitant and mumbled discourse markers in confirmation of his failure in everything.
		Pragmatic	• Many ideas are formulated and communicated **implicitly** to viewers, namely the fact that Trump is not the optimal candidate. Additionally, the position requires certain presidential qualities that he obviously lacks. • The banter in the word "seriously" is used as a **pragmatic trap** to send out the message that Trump did his best, when in fact his best was the worst outcome possible. By **triggering** the many instances in which Trump messed up, the ad allows viewers to count and

		judge the number of times he had appeared and acted foolish. Case in point is when he says "We're last, meaning we're first."
		• The many uses of **interjections** and **ideophones** are clear cases of **pragmatic markers** conveying an added or emphatic meaning of what is actually being stated. At the end, for example, the narrator questions whether Trump is rich, stating "Am I right? Uh… right?", which implies that he is not rich in fact.
		• Every time the narrator makes an **overstatement** or **understatement**, it is quickly corrected and Trump looks even more ridiculous. For example, the understatement "not everybody can be a two-termer" is then corrected by examples of all the other two-termer presidents, namely Obama, Bush, and Clinton. Additionally, the understatement "losing doesn't automatically mean 'a loser'" is contradicted with footage of people rallying while holding up a balloon of an angry baby Trump.

Functions

Positive self-presentation				Negative other-presentation		
Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
Solidarity			Hegemony		Authority	

Criticality

Critique	Positive	Neutral	Negative
	All the clips in the ad work systematically to prove a point and are aided by symbolic, iconic and indexical signs. For the most part, Trump's stupidity is symbolized by his actions and strangely rude behavior. Also, Trump's comments and dialogues are indexical of his stubborn and childish mentality, as when he screams "No, get those lights off, oooooff!" Finally, the big balloon of an angry baby Trump in the rally and the banner reading "Trumpets against Trump" are iconically significant in depicting him. These signs are employed to enhance the ideological power of Bidenism in putting down the Trump dominion.		
Decoding	Jocular mockery certainly makes the ad more appealing and viewer-friendly than if it were to have been serious in nature. Significantly, it has the power to degrade the target with a masked smile. The Bidenism ideology is expressed meaningfully via the different modes, namely the visual and verbal modes simultaneously. Such is the case with the address		

			relationships, where Trump is formally addressed at the beginning of the ad, then slowly the formality wears away and the ad ends with an insulting query that designates Trump as being a fraud.
		Stance	One primary participant (Trump) and one primary situation (his ridiculousness) orient the ad and provide it with the quality of deserving derision or mockery. The many secondary situations all work together in support of the main idea and the ads intended message. The intentional use of jocular mockery is basically to veil the Bidensim ideology and attack Trumpism without seeming explicit. Notably, the anti-Trump/pro-Biden channel is determined to expose Trump from a uniquely jocular manner. By listing all his negative attributes as well as his supposedly positive attributes, they make it clear that Trump will be documented by historians as being "a blight" on America's presidential legacy. They emphasize the matter by nicknaming Trump as a "turd" who accidently won an election by his "turd mentality".
		Recoding	The ad would have seemed less of a serial ambush if it were to have employed political correctness and to have focused more importantly on Trump's lack of political accomplishments instead. Also, the mitigation of degrading concepts, such as "loser", "failure", and "national disgrace" that are harsh and negative in connotation, would have made the ad more jocose than mockingly threatening.
			A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual and verbal jocular mockery and more **tolerance** and **responsibility** would certainly promote the human values for more **civil** communication.

Commercial Sample 17 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

17.	Ad Name: Trump Almighty		Sponsor: Carpe Donktum
	Link: https://www.youtube.com/watch?v=v6dXzorFKGY		
	Date: 02/11/2020	Duration: (0:35)	Platform: YouTube
	Genre: Advertising discourse		Sub-genre: Jocular political commercial
	Register	Field: Biden is being mocked for his poor reading abilities and his incapacity to form proper meaningful sentences.	
		Tenor: An anti-Biden ad directed at potential voters to ridicule Biden and undermine his communicative competence.	
		Mode: Communication is happening indirectly, and the coherence of ideas is pragmatically linked through the fictional scenario.	
	Situational Context: Another Carpe Donktum ad in favor of Donald Trump for presidency. This jocular mock ad is the Trump-and-Biden version of the iconic comic scene from 'Bruce Almighty'. Trump, whose head replaces Jim Carrey's, is depicted as God, while clearly using his power to control and sabotage Biden's speech. On the other end, Biden, who replaces Steve Carell's role in the movie, is seen fumbling with his words, as if truly being controlled and hypnotized by Trump. The staged scene is a depiction of some of Biden's most disastrous speeches. Starting off with the Texas speech, Biden attempts to recite part of the Declaration of Independence, but instead he ends up muttering "All men and women are created, by the, you know, you know the thing." Another iconic gaffe is when he accidentally told supporters that he was running as a proud Democrat for the "United States Senate." Then, there is the most cryptic gaffe of his career, where during the final moment of a Democratic debate, he urged viewers to visit a website that doesn't exist. Referring to a phone number, Biden maffles "If you agree with me, go to Joe 30330".		
	Co-text: No text or caption is attached to the ad, hence allowing the commercial do all the talking. Its title "Trump Almighty" inferences godly qualities to Trump.		
	Role-filling Context: Taken from the scenes of a movie, the ad wants voters to believe that Trump is the more powerful and in control leader, with Biden being the underdog.		

B. Critical Discourse Pragmatic Analysis

17	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

Criteria	**Verbal:** The use of discourse markers and pragmatic markers.
	Non-verbal: Exaggerated facial expressions and modulated pitch accent.
	Persuasive: (Pathos) an appeal is made to the positive emotion of joviality.
	Ideological: The ideological power of **Trumpism** is exerted through non-serious jocular mockery.

Type	**Orientation**	Positive		Partial Positive	Partial Negative		Negative
	Address	Direct			Indirect		
	Style	Formal			Informal		
	Manner	Rude		Civil		Polite	
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

Strategies	**Discoursal**	• The **intertextual** mixture between two scenarios is intended to make a jocose resemblance between Trump and a god. The gist is to allure viewers into believing that Trump is the superior leader who is in control. • Different discourse extracts have been cut out from Biden's speeches and doctored into an amalgamated scenario. Such jumbled **interdiscursivity** is meant to depict a deranged and crazy Biden. • All the cut-out extracts of speeches are **topicalized** due to their jocular nature. They have been carefully selected and highlighted as evidence of Biden's insanity. • There is no meaningful content to Biden's incoherent ramblings, mostly **attitude markers** pragmatically referencing a confused and deranged person. His words merely function as void fillers, with no meaning or any social function.
	Pragmatic	• It is obvious that a lot is being **implied** to viewers behind a mask of jocular mockery, namely the message that Biden is merely a puppet in the hands of Trump. • The scene from the comedy movie **triggers** viewers' thoughts to remembering the original movie. It serves as a **pragmatic trap** luring them into viewing matters from an alternative perspective and most probably deceiving them into believing the idea. • The gibberish nonsensical rants muttered by Biden are **pragmatic markers** serving as realistic evidence in the doctored context and aiding the message being projected to potential voters.

<table>
<tr><td rowspan="4">Functions</td><td colspan="3">Positive self-presentation</td><td colspan="4">Negative other-presentation</td></tr>
</table>

	Positive self-presentation			Negative other-presentation			
Functions	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony		Authority		

	Critique	Positive		Neutral		Negative	
Criticality		The use of a popular comedy scene to send out a message is symbolic of the pro-Trump campaign, which is dead set on destroying Biden's image. Indeed, the ideological power of Trumpism is juxtaposed with the powerless Bidenism ideology. This would look surreal to viewers with the help of the many nonsensical speeches muttered by Biden, which serve to reduce his rise to power.					
	Decoding	Jocular mockery plays a decisive and daring role in not breaking down the target, but also empowering the subject of interest, in this case, Trump. The informal way of presenting then-nominee Biden as a ridiculed character, is clearly indicative of the uncivil relationship between the two competing opponents. Both the visual and verbal modes of meaning work together and contribute highly to the uncovering of the two domineering ideologies: Trumpism and Bidenism.					
	Stance	The primary situation is fictional and fabricated; whereas the secondary situation is realistic and played out namely to strengthen the inferred accusations made again Biden. With regards to the characters of interest, Trump is made out to seem as the primary one, while Biden is given a secondary role, namely that of the clown puppet. The ad is intentionally explicit visually and verbally, with a general non-serious stance to the scenario at play.					
	Recoding	A recoded version of the ad would certainly include less visual jocular mockery, as a respectful gesture to the formal context of presidential elections. In return, the ideologies of both candidates would be visually depicted as more **civil** via an informative manner that will exhibit **self-restraint** and **responsibility**.					

Commercial Sample 18 (see Appendix 1 for multimodal analysis)

A. Contextual Analysis

18.	Ad Name: DodgeJoe			Sponsor: Carpe Donktum
	Link: https://www.youtube.com/watch?v=nJAGMdo_N3s			
	Date: 02/11/2020	Duration: (0:21)		Platform: YouTube
	Genre: Advertising discourse		Sub-genre: Jocular political commercial	
	Register	Field: Biden is being teased for his alleged claim of increasing taxes to warn voters of his evil plans against minorities.		
		Tenor: An anti-Biden ad directed at potential voters to smear Biden's reputation as a tyrant and bully.		
		Mode: Communication is happening directly, and the coherence of ideas is pragmatically linked through the fictional scenario.		
	Situational Context: This anti-Biden ad uses jocularity to reflect on Biden's alleged proposal to significantly increase the tax burden on foreign income. The doctored scenario, taken from the movie "Billy Madison: First Grade", depicts Biden playing dodgeball with a group of children, while he is heard saying "I'm gonna raise taxes". His red ball, labeled "TAXES" is repeatedly thrown with full force at the kids, causing them to fall over. The kids represent different social and racial groups, including: black families, Latino families, Biden voters, children voters, potential voters, middle class, poor families, rap artists, etc. The ad ends with the message "Joe Biden will raise taxes on 4 out of 5 Americans". Simultaneously, Biden is heard in the background saying "Guess what. If you elect me, your taxes are gonna be raised, not cut." Though these words are authentic, they have been taken out of context to suggest that the former vice president has said he plans to raise taxes for all Americans, rather than those earning more than $400,000 a year. Hence, voters are discouraged to elect Biden and advised to "dodgeJoe" in November.			
	Co-text: No text or caption is attached to the ad, except for the hash tag #DodgeJoe. Metaphorically, this says a lot considering the content of the ad.			
	Role-filling Context: Taken from the scenes of a movie, the ad depicts Biden as the school bully and the political tyrant.			

B. Critical Discourse Pragmatic Analysis

18	**Ideological Practice:** Jocular mockery		Serious	Moderate	Non-serious

	Criteria	
	Verbal: The use of implicature and pragmatic markers.	
	Non-verbal: Iconic displays of facial and gestural cues.	
	Persuasive: (Pathos) an appeal is made to the negative emotion of fear.	
	Ideological: The ideological power of **Bidenism** is exerted through non-serious jocular mockery.	

Type	**Orientation**	Positive	Partial Positive	Partial Negative	Negative	
	Address	Direct		Indirect		
	Style	Formal		Informal		
	Manner	Rude		Civil		Polite
	Jocularity	Banter	Parody	Witticism	Putdown	Tease	Epithet

Strategies	**Discoursal**	• The ad employs gestural and spatial **intertextuality** by means of a visually doctored scene, so as to accuse Biden of racist and prejudice conduct. By manipulating his words out of the original context and placing them into the fabricated one, the ad pastes together a jocular mock scene that seems to defame Biden and blacken his reputation. • The phrases written on the white posters replacing the kids' heads **topicalize** the targeted social and political groups: black families, Latino families, Biden voters, children voters, potential voters, middle class, poor families, rap artists, etc. • The way Biden is cut out and made to addresses the "taxes topic" is reflective of his allegedly inhumane attitude, namely through his **discourse markers** and **non-verbal cues**. Standing tall and menacing, Biden is clearly being framed with the red "taxes" ball as his weapon of choice to attack minorities. Nevertheless, the **metaphorical** scene sends out a direct message about Biden to scare potential voters away, particularly those **personified** in the screaming kids trying to dodge Biden's attacks.
	Pragmatic	• Through visual jocular mockery, namely the gestural and spatial, the ad **implies** that Biden is a tyrant and bully. • The ad visually **infers** that Biden has sinister plans and intentions for the nation, particularly minority groups. What he says and what he does in the doctored scene are damaging to his reputation, but once the truth of the original context is known, the attempt to frame him may

likely backfire.
- A **pragmatic trap** is set up in order to manipulate viewers, namely into seeing Biden as evil and prejudicial. This is reinforced by the pun stating to "dodge Joe" in the elections.
- There is a clear case of **overstatement**, where the ad visually exaggerates what Biden actually said. Moreover, the doctored statement made by Biden may be regarded as a clear case of **doublespeak**.

Functions	Positive self-presentation			Negative other-presentation			
	Amuse	Entertain	Express	Allure	Manipulate	Coerce	Degrade
	Appraise	Complement	Communicate	Entrust	Discriminate	Control	Defame
	Solidarity		Hegemony		Authority		

Criticality	Critique	Positive	Neutral	Negative
		The pro-Trump ad attempts to manipulate control and power over Biden, rendering his attitude inappropriate for leadership. Biden's gestures are used as pragmatic symbols to represent tyranny and destructive power. Moreover, the minority groups are depicted as powerless against the threats of the bully.		
	Decoding	The power-driven jocular mockery presented in the ad is clearly a mask for the political ideology of Trumpism, which seeks to defame Biden's public persona. Both the verbal and visual modes contribute to enforcing control and power over Biden's character and demeanor.		
	Stance	Both the primary and secondary situations are amalgamated for jocular effects. They explicitly and intentionally convey a negative image of Biden, whose decontextualized statements are used against him to decrease his chances of winning. Biden's viewpoint is demolished and replaced with a fabricated version of the intended message.		
	Recoding	A recoded version of the ad would be more respectfully fit for the formal context of presidential elections. Less visual jocular mockery and more **self-restraint** and **superficiality** would certainly promote the human values for more **civil** communication.		

4.4.1.2. Type 2 Data: Political Slogans

From the earliest days of American elections, political slogans have been used to motivate and to convey mood or opinion. At the most basic level, political slogans must provide easily repeatable taglines for campaigns. But for political slogans to truly do valuable political work, they need to resonate with a candidate's larger campaign message. In function, they are typically a brief statement of a single idea that is easy to remember and repeat. Significantly, a political slogan is known to convey meaning through a combination of written language, color choices, and spatial design. Accordingly, the multimodal analysis will focus only on two modes of meaning, namely the linguistic and visual.

Among the common slogans used by candidates in the 2020 presidential elections are "No Malarkey!" – used by Joe Biden's campaign, "Feel the Bern." – used by Bernie Sanders' campaign, "Jobs not Mobs" – used by Donald Trump's campaign, and "Build the Wall and Crime Will Fall" – used by Donald Trump's campaign. The basic tagline can be spiced up with poetic devices such as alliteration, for example, "Amy for American" or "Win with Warren". More creative yet are the puns, such as "Feel the Bern", that play upon words that sound alike but have different meanings.

For the purpose of the present study, the 12 slogans to follow are selectively of those exhibiting jocular mockery as an ideological practice to an inherent ideology. Typically, slogans are popularized by the political campaign to persuade votes in their favor, but these types are in fact posted by the opposing political campaign to persuade voters against. The medium of the selected samples is **digital-based** since they were all found on several social media outlets.

Slogan Sample 2

A. Contextual and Multimodal Analysis

2.	BY DON 2020	**Sponsor:** Joe Biden's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Trump. **Tenor:** Pro-Biden campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message and the play on words.
	Situational Context: the slogan is a jocular version of Biden's name, indicating that Trump's time is up.	
	Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.	

Linguistic Principles	**Written**	Bye Don 2020
	Stylistics	Pun in the words "Bye Don" and the name "Biden"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	Persuasive		Appeals to credibility (Ethos)		
	Ideological practice		Bidenism; Ideological Power; Non-serious		
Type	**Orientation:** Partial P.	**Address:** Indirect	**Style:** Formal	**Manner:** Civil	**Jocularity:** Parody, Witticism
Strategies	**Discoursal:** Topicalization, Attitude Marker				
	Pragmatic: Pragmatic Trap, Doublespeak, Implicature				
Functions	**Personal:** PSP & NOP	Amusing	Entertaining		Manipulating
	Social: Hegemony				
Criticality	Neutral critique of the Bidenism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to control and disempower the target.				
Human V.	**Courtesy**		Warmness and social concern		

Slogan Sample 3

A. Contextual and Multimodal Analysis

<table>
<tr>
<td rowspan="2">3.</td>
<td rowspan="2">JOKE 2020</td>
<td>Sponsor: Donald Trump's campaign</td>
</tr>
<tr>
<td>Genre: Advertising Discourse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sub-genre: Jocular political slogan</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Register:
Field: Persuasion against voting for Biden.
Tenor: Pro-Trump campaigners target voters.
Mode: Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message and the play on words.</td>
</tr>
<tr>
<td colspan="3">Situational Context: the slogan refers to Joe Biden as a joke and clown because he is not up to the demands of a true leader.</td>
</tr>
<tr>
<td colspan="3">Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.</td>
</tr>
<tr>
<td>Linguistic Principles</td>
<td>Written</td>
<td>Joke 2020</td>
</tr>
<tr>
<td></td>
<td>Stylistics</td>
<td>Pun in the words "Joe" and "Joke"</td>
</tr>
<tr>
<td>Visual Principles</td>
<td>Colors</td>
<td>Blue, red, and white</td>
</tr>
<tr>
<td></td>
<td>Symbols</td>
<td>The American flag</td>
</tr>
</table>

B. Critical Discourse Pragmatics Analysis

<table>
<tr>
<td>Criteria</td>
<td>Persuasive</td>
<td colspan="4">Appeals to reliability (Ethos)</td>
</tr>
<tr>
<td></td>
<td>Ideological practice</td>
<td colspan="4">Trumpism; Ideological Power; Serious</td>
</tr>
<tr>
<td>Type</td>
<td>Orientation:
Negative</td>
<td>Address:
Indirect</td>
<td>Style:
Informal</td>
<td>Manner:
Rude</td>
<td>Jocularity:
Parody,Witticism</td>
</tr>
<tr>
<td>Strategies</td>
<td colspan="5">Discoursal: Topicalization, Attitude Marker</td>
</tr>
<tr>
<td></td>
<td colspan="5">Pragmatic: Implicature, Pragmatic Trap, Doublespeak</td>
</tr>
<tr>
<td rowspan="2">Functions</td>
<td>Personal: Negative OP</td>
<td>Alluring</td>
<td colspan="2">Degrading</td>
<td>Defaming</td>
</tr>
<tr>
<td>Social: Authority</td>
<td></td>
<td colspan="2"></td>
<td></td>
</tr>
<tr>
<td>Criticality</td>
<td colspan="5">Negative critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and disempower the target.</td>
</tr>
<tr>
<td>Human V.</td>
<td>Politeness</td>
<td colspan="4">Public mindedness</td>
</tr>
</table>

Slogan Sample 4

A. Contextual and Multimodal Analysis

4.	SLEEPY JOE FOR SENATE 2020	**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.

Situational Context: the slogan mocks Biden for the time he was sitting with his eyes closed at the COP26 climate change summit. It also mocks Biden's accidental claim that he is running for Senate.		
Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.		
Linguistic Principles	**Written**	Sleepy Joe for Senate 2020
	Stylistics	Alliteration "sleepy" "senate"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**	Appeals to reliability (Ethos)			
	Ideological practice	Trumpism; I. Hegemony; Non-serious			
Type	**Orientation:** Partial P.	**Address:** Direct	**Style:** Informal	**Manner:** Civil	**Jocularity:** Parody, Epithet
Strategies	**Discoursal:** Intertextuality, Topicalization, Enunciative Marker				
	Pragmatic: Implicature, Pragmatic Trigger, Overstatement				
Functions	**Personal:** Negative OP	Expressing	Manipulating		Coercing
	Social: Hegemony				
Criticality	Neutral critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to ridicule and disrespect the target.				
Human V.	**Politeness**	Consideration for others			

Slogan Sample 5

A. Contextual and Multimodal Analysis

5.	JUST SAY NO CREEPY JOE	**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.

Situational Context: the slogan displays clear reference to Biden's creepy behavior, encouraging voters to be aware and simply refuse by saying "no".

Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.

Linguistic Principles	**Written**	Just say no, creepy Joe
	Stylistics	Alliteration "no" "Joe"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**		Appeals to credibility (Ethos)		
	Ideological practice		Trumpism; Ideological Power; Serious		
Type	**Orientation:** Negative	**Address:** Direct	**Style:** Informal	**Manner:** Rude	**Jocularity:** Putdown, Epithet
Strategies	**Discoursal:** Topicalization, Discourse Marker				
	Pragmatic: Implicature, Pragmatic Trigger, Overstatement				
Functions	**Personal:** Negative OP	Discriminating		Controlling	Defaming
	Social: Authority				
Criticality	Negative critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and disempower the target.				
Human V.	**Civility**		Self-restraint and tolerance		

Slogan Sample 6

A. Contextual and Multimodal Analysis

<table>
<tr><td rowspan="5">6.</td><td colspan="3"></td><td colspan="2">Sponsor: Donald Trump's campaign</td></tr>
</table>

6.		**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message and play with words.

Situational Context: the slogan mocks Biden's old age, suggesting he should be a resident in an elderly home instead of a president.

Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.

Linguistic Principles	**Written**	Biden for resident
	Stylistics	Pun in the words "resident" and "president"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**	Appeals to reliability (Ethos)			
	Ideological practice	Trumpism; I. Hegemony; Non-serious			
Type	**Orientation:** Partial P.	**Address:** Direct	**Style:** Informal	**Manner:** Civil	**Jocularity:** Witticism, Tease
Strategies	**Discoursal:** Topicalization, Interdiscursivity				
	Pragmatic: Implicature, Pragmatic Trap, Overstatement				
Functions	**Personal:** Negative OP	Alluring	Entrusting		Manipulating
	Social: Hegemony				
Criticality	Neutral critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and disempower the target.				
Human V.	**Politeness**	Mutual respect			

Slogan Sample 7

A. Contextual and Multimodal Analysis

7.		**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.
Situational Context: the slogan mocks Biden's description of kids touching his hairy legs during a public speech in Wilmington, Delaware.		
Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and scare away voters.		
Linguistic Principles	**Written**	I got hairy legs
	Stylistics	Repetition for sarcastic effects
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The red strokes "E" are symbolic of hair strands

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**		Appeals to credibility (Ethos)		
	Ideological practice		Trumpism; Ideological Power; Non-serious		
Type	**Orientation:** Positive	**Address:** Indirect	**Style:** Informal	**Manner:** Rude	**Jocularity:** Banter, Tease
Strategies	**Discoursal:** Intertextuality, Attitude Marker				
	Pragmatic: Implicature, Pragmatic Marker, Understatement				
Functions	**Personal:** Negative OP	Amusing	Entertaining		Communicating
	Social: Solidarity				
Criticality	Positive critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and demeanor the target.				
Human V.	**Civility**		Tolerance and responsibility		

Slogan Sample 8

A. Contextual and Multimodal Analysis

8.		**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the integration of verbal and visual symbolism.

Situational Context: the slogan is a rearrangement of Joe Biden's logo, which depicts a nose sniffing a woman's hair. It mockingly references Biden's creepy behavior with women.		
Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.		
Linguistic Principles	**Written Stylistics**	Joe Alliteration "no" "Joe"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	A big nose sniffing a woman's hair

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**		Appeals to credibility (Ethos)		
	Ideological practice		Trumpism; I. Hegemony; Non-serious		
Type	**Orientation:** Positive	**Address:** Indirect	**Style:** Informal	**Manner:** Polite	**Jocularity:** Parody, Tease
Strategies	**Discoursal:** Intertextuality, Interdiscursivity, Enunciative Marker				
	Pragmatic: Implicature, Pragmatic Trigger, Overstatement				
Functions	**Personal:** Negative OP **Social:** Hegemony		Amusing	Appraising	Complementing
Criticality	Positive critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and demeanor the target.				
Human V.	**Courtesy**		Warmness and commitment		

Slogan Sample 9

A. Contextual and Multimodal Analysis

9.		**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.

Situational Context: the slogan accuses Biden of being corrupt, deceit, and dishonest, especially with reference to his son's dealings.		
Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.		
Linguistic Principles	**Written**	Biden, thief not chief
	Stylistics	Rhyme of "thief" "chief"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**		Appeals to honesty (Ethos)		
	Ideological practice		Trumpism; Ideological Power; Serious		
Type	**Orientation:** Negative	**Address:** Direct	**Style:** Informal	**Manner:** Rude	**Jocularity:** Putdown, Epithet
Strategies	**Discoursal:** Interdiscursivity, Topicalization				
	Pragmatic: Pragmatic Trigger, Doublespeak, Overstatement				
Functions	**Personal:** Negative OP	Discriminating		Degrading	Defaming
	Social: Authority				
Criticality	Negative critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and demeanor the target.				
Human V.	**Civility**		Responsibility and superficiality		

Slogan Sample 10

A. Contextual and Multimodal Analysis

10		**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the intertextual multimodal message.

Situational Context: the mocking note is a jocular reference to Biden's famous shoulder-touching and back-sniffing moves.		
Role-filling Context: the formal address is a mocking rejection, which is intended to ridicule the target and relinquishes his chances.		
Linguistic Principles	**Written**	Biden President; I got your back, America
	Stylistics	Pun in the literal and figurative meaning of 'back'
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	Persuasive		Appeals to credibility (Ethos)		
	Ideological practice		Trumpism; I. Hegemony; Non-serious		
Type	**Orientation:** Positive	**Address:** Direct	**Style:** Formal	**Manner:** Polite	**Jocularity:** Banter, Parody
Strategies	**Discoursal:** Intertextuality, Topicalization, Attitude Marker				
	Pragmatic: Pragmatic Trap, Pragmatic Trigger, Doublespeak				
Functions	**Personal:** Negative OP	Complementing	Communicating		Alluring
	Social: Solidarity				
Criticality	Positive critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to ridicule and demeanor the target.				
Human V.	**Courtesy**		Involvement and social concern		

Slogan Sample 11

A. Contextual and Multimodal Analysis

11			**Sponsor:** Donald Trump's campaign
			Genre: Advertising Discourse
			Sub-genre: Jocular political slogan
	SNIFF HAIR DON'T CARE		**Register:** **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.
	Situational Context: the slogan mocks Biden's creepy hair-sniffing behavior and accuses him of insensitivity.		
	Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.		
	Linguistic Principles	**Written**	Sniff hair, don't care
		Stylistics	Rhyme "hair" "care"
	Visual Principles	**Colors**	Blue, red, and white
		Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**		Appeals to reliability (Ethos)		
	Ideological practice		Trumpism; Ideological Power; Non-serious		
Type	**Orientation:** Partial P.	**Address:** Indirect	**Style:** Informal	**Manner:** Rude	**Jocularity:** Putdown, Tease
Strategies	**Discoursal:** Interdiscursivity, Enunciative Marker				
	Pragmatic: Pragmatic Trigger, Pragmatic Marker, Overstatement				
Functions	**Personal:** Negative OP	Controlling		Degrading	Defaming
	Social: Authority				
Criticality	Negative critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disrespect and disempower the target.				
Human V.	**Civility**		Tolerance and responsibility		

Slogan Sample 12

A. Contextual and Multimodal Analysis

12		**Sponsor:** Donald Trump's campaign
		Genre: Advertising Discourse
		Sub-genre: Jocular political slogan
		Register: **Field:** Persuasion against voting for Biden. **Tenor:** Pro-Trump campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.

Situational Context: an anti-Biden slogan built on false allegations that Joe Biden is hiding in his basement due to incompetence.		
Role-filling Context: the informal address is a stark rejection, which is intended to demeanor the target and relinquishes his chances.		
Linguistic Principles	**Written**	Hidin' from Biden
	Stylistics	Rhyme "hidin" "Biden"
Visual Principles	**Colors**	Blue, red, and white
	Symbols	The American flag

B. Critical Discourse Pragmatics Analysis

Criteria	**Persuasive**		Appeals to credibility (Ethos)			
	Ideological practice		Trumpism; I. Hegemony; Non-serious			
Type	**Orientation:** Partial P.	**Address:** Indirect	**Style:** Informal	**Manner:** Civil	**Jocularity:** Banter, Parody	
Strategies	**Discoursal:** Intertextuality, Topicalization, Attitude Marker					
	Pragmatic: Pragmatic Trigger, Pragmatic Marker, Understatement					
Functions	**Personal:** Negative OP		Expressing	Alluring	Manipulating	
	Social: Hegemony					
Criticality	Neutral critique of the Trumpism ideology that is power-driven by the ideological practice of jocular mockery, which is intentionally set to disempower and demeanor the target.					
Human V.	**Politeness**		Consideration for others			

4.4.1.3. Type 3 Data: Political Posters

A poster ad conveys meaning through a combination of written language, still image, gestural communication, and spatial design. As is the case with all electoral campaign advertisements, political posters carry a multimodal message that is designed to motivate, persuade, or inform. Yet, by incorporating jocular mockery into the scene, advertisers are able to do much more than that. Indeed, they take considerable measures to ensure that the ideological perspectives lurking in the shadows are brought to the surface, most notably those which establish power and domination by means of provoking inflamed public feelings.

What follows is a multimodal critical discourse pragmatic analysis of jocular mockery in five poster ads that were extremely popular among the 2020 electoral campaign advertisements. From this point further, the analysis will focus on paper-based advertisements that exhibit ideological tendencies through the ideological practice of jocular mockery.

Poster Sample 1

A. Contextual and Multimodal Analysis

1		**Sponsor:** Mark Hamill (Anti-Trump)
		Genre: Advertising Discourse
		Sub-genre: Jocular political poster
		Register **Field:** Persuasion against Trumpism. **Tenor:** Pro-Biden campaigners target viewers. **Mode:** Communication is achieved through intertextuality and pragmatic coherence is intrinsically linked via the multimodal metaphorical message.

Situational Context: the poster mocks the '*Star Wars*' trilogy, featuring Obama's image accompanied the poster for '*A New Hope*', Trump's image with '*The Empire Strikes Back*' and Biden's image paired with '*Return Of The Jedi*'.

Role-filling Context: the jocular depiction is an ironic version of reality, which is intended to demeanor the target and foresees a greener future.

Linguistic Principles	**Ideographs**	The dates and movie titles are embedded with sarcasm.
	Metaphors	The titles are compared to the storylines in the movies.
	Stylistics	Irony and metaphor in the Star Wars-themed poster.
Visual Principles	**Framing**	The black background and segregation of boundaries.
	Symbolism	The iconic colors and political figures.
	Metaphors	A mixture of colors and images denoting a similarity.

B. Critical Discourse Pragmatics Analysis

Criteria	**Verbal**		Incongruity (Presupposition, Allusion, Insinuation)		
	Non-verbal		Facial Cues (Smiling, Exaggerated F.E., Iconic D.)		
	Persuasive		Appeals to positive emotions (Pathos)		
	Ideological practice		Bidenism; I. Hegemony; Non-serious		
Type	**Orientation:** Positive	**Address:** Indirect	**Style:** Informal	**Manner:** Polite	**Jocularity:** Banter, Parody
Strategies	**Discoursal:** Intertextuality, Interdiscursivity, Topicalization				
	Pragmatic: Pragmatic Trigger, Pragmatic Marker, Doublespeak				
Functions	**Personal:** PSP & NOP	Expressing	Alluring		Entrusting
	Social: Hegemony				
Criticality	Positive critique of the intentional power-driven jocularity.				
Human V.	**Courtesy**		Warmness and social concern		

Poster Sample 2

A. Contextual and Multimodal Analysis

2		**Sponsor:** Pro-Trump campaigners
		Genre: Advertising Discourse
		Sub-genre: Jocular political poster
		Register **Field:** Persuasion against voting for Biden. **Tenor:** Anti-Biden campaigners target voters. **Mode:** Communication is achieved through intertextuality and pragmatic coherence is intrinsically linked via the multimodal message in the Hope-themed poster.

Situational Context: the poster mocks the politically famous Hope-themed poster of former president Obama. The caption "Grope" is a jocularly mocking criticism to the touchy-feely allegations made against Biden.
Role-filling Context: the jocular depiction is a mocking version of the famous original poster, which is intended to demeanor the target and smears his reputation.

Linguistic Principles	**Ideographs**	The caption "Grope" infers a deeper negative message.
	Metaphors	The metaphorical comparison to Obama's "Hope" theme.
	Stylistics	Banter, metaphor, and repetition.
Visual Principles	**Framing**	The blue-and-red background.
	Symbolism	The iconic colors and political figures.
	Metaphors	A mixture of colors and imagery denoting a similarity.

B. Critical Discourse Pragmatics Analysis

Criteria	**Verbal**			Hyperbole (Overstatement, Formalicity)		
	Non-verbal			Facial Cues (Iconic D.)		
	Persuasive			Appeals to credibility (Ethos)		
	Ideological practice			Bidenism; Ideological Power; Non-serious		
Type	**Orientation:** Partially P.	**Address:** Direct	**Style:** Informal	**Manner:** Rude	**Jocularity:** Parody, Putdown	
Strategies	**Discoursal:** Intertextuality, Enunciative Marker					
	Pragmatic: Implicature, Pragmatic Trap, Overstatement					
Functions	**Personal:** Negative OP		Coercing		Controlling	Defaming
	Social: Authority					
Criticality	Neutral critique of the intentional power-driven jocularity.					
Human V.	**Civility**		Superficiality and self-restraint			

Poster Sample 3

A. Contextual and Multimodal Analysis

3			**Sponsor:** Pro-Biden campaigners
			Genre: Advertising Discourse
			Sub-genre: Jocular political poster
			Register **Field:** Persuasion against voting for Trump. **Tenor:** Anti-Trump campaigners target viewers. **Mode:** Communication is achieved through intertextuality and pragmatic coherence is intrinsically linked via the multimodal message in the Hope-themed poster.

Situational Context: the poster mocks the politically famous Hope-themed poster of former president Obama. The caption "Nope" is a jocularly mocking criticism to the stark rejection of Trump's endeavors to winning presidency for a second term.

Role-filling Context: the jocular depiction is a mocking version of the famous original poster, which is intended to candidly reject Trump and disrespect him.

Linguistic Principles	Ideographs	The caption "Nope" infers a stark negative message.
	Metaphors	The metaphorical comparison to Obama's "Hope" theme.
	Stylistics	Banter, metaphor, and repetition.
Visual Principles	Framing	The blue-and-red background.
	Symbolism	The iconic colors and political figures.
	Metaphors	A mixture of colors and images denoting a similarity.

A. Critical Discourse Pragmatics Analysis

Criteria	Verbal		Hyperbole (Overstatement, Formalicity)		
	Non-verbal		Facial Cues (Exaggerated F.E, Iconic D.)		
	Persuasive		Appeals to credibility (Ethos)		
	Ideological practice		Trumpism; Ideological Power; Non-serious		
Type	**Orientation:** Partially P.	**Address:** Direct	**Style:** Informal	**Manner:** Rude	**Jocularity:** Parody, Putdown
Strategies	**Discoursal:** Intertextuality, Discourse Marker				
	Pragmatic: Implicature, Pragmatic Trap, Understatement				
Functions	**Personal:** Negative OP	Coercing		Controlling	Degrading
	Social: Authority				
Criticality	Neutral critique of the intentional power-driven jocularity.				
Human V.	**Civility**		Superficiality and self-restraint		

Poster Sample 4

A. Contextual and Multimodal Analysis

3		**Sponsor:** New Yorker
		Genre: Advertising Discourse
		Sub-genre: Jocular political poster
		Field: Persuasion to watch the presidential debate. **Tenor:** Publisher targets potential voters. **Mode:** Communication is achieved through stark intertextuality and pragmatic coherence is intrinsically linked via the boxing-themed multimodal metaphorical message.
		Situational Context: the poster mocks the then-anticipated debate between Trump and Biden. It was postponed the first time and viewers were skeptic of it ever taking place due to Trump's alleged COVID-19 diagnosis.
		Role-filling Context: the jocular depiction is a mocking version of the highly anticipated debate battle. The multimodal message is intended to candidly demeanor and disrespects both candidates.

Linguistic Principles	Ideographs	The caption "Confusion vs. Delusion" is inferential.
	Metaphors	The nicknames "Sleepy Joe Biden" and "Donny Bone Spur" metaphorically reference realistic characteristics.
	Stylistics	Irony, metaphor, and hyperbole.
Visual Principles	Framing	The blue-and-red dividing colors limit the boundaries.
	Symbolism	The iconic colors and political figures.
	Metaphors	The scenario is compared to a boxing match between two failures promoted on an old ragged poster.

B. Critical Discourse Pragmatics Analysis

Criteria	Verbal		Incongruity (Presupposition, Allusion, Insinuation)		
	Non-verbal		Facial Cues (Exaggerated F.E., Iconic D.)		
	Persuasive		Appeals to reliability (Ethos)		
	Ideological practice		Trumpism & Bidenism; I. Hegemony; Non-serious		
Type	Orientation: Positive	Address: Direct	Style: Informal	Manner: Rude	Jocularity: Tease, Epithet
Strategies	Discoursal: Intertextuality, Interdiscursivity, Topicalization				
	Pragmatic: Pragmatic Trigger, Pragmatic Marker, Doublespeak				
Functions	Personal: Negative OP	Communicating		Alluring	Degrading
	Social: Hegemony				
Criticality	Positive critique of the intentional power-driven jocularity.				
Human V.	Civility		Responsibility and tolerance		

Poster Sample 5

A. Contextual and Multimodal Analysis

3		**Sponsor:** American Veterans
		Genre: Advertising Discourse
		Sub-genre: Jocular political poster
		Register **Field:** Persuasion against voting for Biden. **Tenor:** Anti-Biden campaigners target voters. **Mode:** Communication is achieved through a rhetorical question and pragmatic coherence is intrinsically linked via the multimodal message.

Situational Context: the poster arouses skepticism and doubt on whether Biden is fit to lead the nation. The famous monicker "Sleepy Joe" is thrust as evidence of his incompetence and dementia and serves as an answer to the rhetorical question.		
Role-filling Context: the informal address is a stark rejection, which is intended to disrespect and disempower the opponent.		
Linguistic Principles	**Ideographs**	The word "America" references the voters.
	Metaphors	The nickname "Sleepy Joe".
	Stylistics	Rhetorical question and metaphor.
Visual Principles	**Framing**	Color boundaries segregate the visual and verbal modes.
	Symbolism	The iconic blue-colored suit and the political figure.
	Metaphors	A mixture of colors and images denoting failure.

B. Critical Discourse Pragmatics Analysis

Criteria	Verbal		Incongruity (Presupposition, Insinuation)		
	Non-verbal		Facial Cues (Exaggerated F.E., Iconic D.)		
	Persuasive		Appeals to reliability (Ethos)		
	Ideological practice		Bidenism; Ideological Hegemony; Serious		
Type	Orientation: Partially N.	Address: Direct	Style: Formal	Manner: Civil	Jocularity: Putdown, Epithet
Strategies	Discoursal: Topicalization, Attitude Marker				
	Pragmatic: Implicature, Pragmatic Trap, Doublespeak				
Functions	Personal: Negative OP	Alluring	Manipulating	Coercing	
	Social: Hegemony				
Criticality	Neutral critique of the intentional power-driven jocularity.				
Human V.	Politeness	Consideration for others			

4.4.1.4. Type 4 Data: Magazine Cover Ads

A magazine cover ad conveys meaning through a combination of written language, still image, gestural communication, and spatial design. The following table summarizes the contextual factors of the fifteen magazine covers under scrutiny.

Table (31) Contextual Analysis of Magazine Covers

Sponsors:	Donald Trump's campaign vs. Joe Biden's campaign
Genre:	Advertising Discourse
Sub-genre:	Jocular magazine covers (Time, Der Spiegel, Newsweek, New York Post, The Newyorker)
Register:	**Field:** Persuasion against voting for Trump or Biden. **Tenor:** Pro-Trump or pro-Biden campaigners target voters. **Mode:** Communication is achieved through loaded language and pragmatic coherence is intrinsically linked via the multimodal message.
Situational Context:	The magazine covers clearly exhibit jocularity by mocking situations from real events and exaggeratingly building on them to frame the target.
Role-filling Context:	The informal address is a stark rejection, which is intended to disrespect the target and disempower them.

It is important to note that magazine covers represent a complex collection of signs which can be extensively decoded and analyzed by different factors. Usually, bright colors are employed to help grab the attention of readers and JM is adopted as an ice-breaker to the more serious and sensitive political topics. The magazine covers that have been selected for analysis have all been confirmed to include the four main criteria of JM. More importantly, they have all been published during and around the time of the USA 2020 ECA, which puts them in the midst of the ideological battle between Trumpism and Bidenism. The pilot study has already included a sample analysis of 'Magazine Cover 1' in full details. Therefore, for the sake of avoiding redundancy, lengthiness, and repetition, the CDPs analysis of JM in the remaining fourteen magazine covers is organized in Table 32 below.

Table (32) CDPs Analysis of JM in Magazine Covers

No	Principles			Criteria				Type					Strategies		Functions			Human V.
	Linguistic	Visual	Spatial	Verbal	Non-V	Pers.	I.P.	Add.	Style	Mann.	Ori.	Joc.	Discoursal	Pragmatic	Personal	Social		Human V.
1.	Ideograph Metaphor	Exec. CC Political S Visual M.	Prox. C Topic B	Imp. DS Int.	Iconic D	Path. PE	Biden IH Non-S	Direct	InF.	Polite	P	Banter / Witticism	Intertextuality Topicalization	Implicature Prag. Trigger	PSP / App.	Solidarity / Comp. / Comm.		Courtesy / Warm. / Invo.
2.	DM Syn. CC	Exec. CM Political I. Visual M.	Prox. C Topic B	Pres. All. Ins.	Iconic D	Ethos Cred.	Trump IH Non-S	Direct	InF.	Civil	PN	Putdown / Tease	Interdiscursive Att. Marker	Prag. Trap Overstatement	NOP / Exp.	Hegemony / Allu. / Mani.		Politeness / Public M
3.	DM Iconicity	Framing Exec. CM Political S	Prox. C Topic B	Prg. M Att. M TS M	EFE	Ethos Rel.	Biden IP Non-S	Direct	InF.	Rude	PN	Putdown / Epithet	Discourse M Enunciative M	Prag. Trap Prag. M	NOP / Coer.	Authority / Cont. / Deg.		Civility / Self-R / Super.
4.	Syn. CC Metaphor	Framing Exec. CM Visual M.	Distal C Spatial B	Pres. All. Ins.	Iconic D	Path. NE	Biden IP Non-S	InD.	InF.	Rude	N	Putdown / Tease	Intertextuality Interdiscursive	Prag. Trap Doublespeak	NOP / Disc.	Authority / Cont. / Deg.		Civility / Self-R / Super.
5.	Iconicity	Exec. CM Political I. Visual M.	Prox. C Spatial B	Pres. All. Ins.	EFE Iconic D	Ethos Rel.	Trump IH Non-S	Direct	InF.	Rude	N	Parody / Putdown	Intertextuality Enunciative M	Implicature Overstatement	NOP / Coer.	Authority / Deg. / Def.		Civility / Tole. / Resp.
6.	Syn. CC Iconicity	Exec. CC Political S Visual M.	Distal C Topic B	Imp. DS Int.	Smi. Iconic D	Ethos Rel.	Trump IP Ser.	Direct	Formal	Polite	PP	Banter / Parody	Intertextuality Attitude M.	Implicature Understatement	NOP / Disc.	Authority / Deg. / Def.		Courtesy / Comm. / Invo.
7.	DM Sem. CC	Exec. CM Political S Visual M.	Distal C Topic B	Pres. All. Ins.	Iconic D	Path. NE	Trump IP Ser.	Direct	Formal	Polite	PP	Banter / Parody	Discourse M Attitude M	Pragmatic M Understatement	NOP / Exp.	Hegemony / Allu. / Mani.		Courtesy / SC / Invo.
8.	DC Sem. CC Metaphor	Exec. CM Political S Visual M.	Distal C Topic B	Pres. All. Ins.	Iconic D	Path. NE	Trump IP Ser.	Direct	Formal	Civil	PN	Parody / Putdown	Topicalization Discourse M	Prag. Trigger Doublespeak	NOP / Exp.	Hegemony / Allu. / Mani.		Politeness / Public M
9.	DC Sem. CC Metaphor	Exec. CM Political S Visual M.	Distal C Topic B	Pres. All. Ins.	Iconic D	Path. NE	Trump IP Ser.	Direct	InF.	Rude	PN	Parody / Putdown	Topicalization Discourse M	Prag. Trigger Doublespeak	NOP / Exp.	Hegemony / Allu. / Mani.		Civility / Resp. / Tole.
10.	Sem. CC Metaphor	Exec. CC Political I Visual M.	Distal C Spatial B	Imp. DS Int.	Iconic D	Logos Facts	Trump IH Ser.	Direct	InF.	Rude	N	Witticism / Epithet	Intertextuality Topicalization	Prag. Trigger Doublespeak	NOP / Disc.	Authority / Cont. / Deg.		Civility / Resp. / Tole.
11.	Iconicity	Framing Exec. CC Visual M.	Distal C Spatial B	Pres. All. Ins.	Iconic D	Ethos Rel.	Trump IH Non-S	Direct	InF.	Civil	PN	Parody / Tease	Intertextuality Topicalization	Implicature Prag. Trigger	NOP / Exp.	Hegemony / Allu. / Mani.		Politeness / CFO
12.	Onomat. Primary I.	Framing Political I Visual M.	Distal C Spatial B	Prg. M Att. M TS M	EFE Iconic D	Ethos Cred.	Trump IP Mod.	Direct	Formal	Civil	PN	Banter / Tease	Intertextuality Discourse M	Implicature Prag. Trap	PSP / Amu.	Authority / Coer. / Deg.		Politeness / CFO
13.	DC Sec. I.	Framing Exec. CC Visual M.	Distal C Topic B	Pres. All. Ins.	EFE Iconic D	Ethos Cred.	Trump IP Ser.	Direct	InF.	Rude	PN	Witticism / Putdown	Discourse M Enunciative M	Prag. Trigger Understatement	NOP / Comm.	Hegemony / Allu. / Mani.		Civility / Resp. / Self-R
14.	Ideograph Metaphor	Framing Exec. CC Visual M.	Distal C Topic B	Pres. All. Ins.	Iconic D	Path. PE	Trump IP Ser.	Direct	Formal	Civil	PN	Parody / Witticism	Topicalization Discourse M	Prag. Trap Prag. M	NOP / Comm.	Hegemony / Allu. / Mani.		Politeness / Mutual R
15.	Sem. CC Sec. I.	Framing Exec. CC Visual M.	Distal C Spatial B	Pres. All. Ins.	Iconic D	Path. NE	Trump IP Ser.	Direct	Formal	Civil	PN	Parody / Witticism	Topicalization Discourse M	Prag. Trigger Doublespeak	NOP / Comm.	Authority / Cont. / Def.		Politeness / Public M

4.4.2. Quantitative Analysis

Significantly, the analysis of this study rests on a mixed-method of qualitative and quantitative tools. The former revolved around conducting a detailed qualitative investigation of the samples of advertisements and identifying the discourse pragmatic principles, strategies, and functions that play a role in enhancing the ideological practice of JM. The next step would be conducting a statistical analysis that quantitatively supports the findings of the CDPs analysis. Throughout the statistical analysis, findings will depend on a double-folded approach that sets out to unveil the **descriptive statistics** and the **inferential statistics**. With descriptive statistics, the analysis will focus on the frequencies (abbreviated as F) and percentages (symbolized by %) of the criteria, principles, types, strategies, function, and human values of jocular mockery, as they are displayed in political campaign advertisements of both Trump and Biden.

4.4.2.1. Statistics of the Jocular Mockery Principles

The multimodal nature of the data under scrutiny requires that that the principles of JM be deciphered in accordance with the five modes of meaning: the linguistic, visual, aural, gestural, and spatial modes. Each and every one of these modes includes an array of principles that help cement the basic roots of jocular mockery in the advertised message (see 2.7.7). The careful analysis of the fifty samples of advertisements in terms of their JM principles has led to the following overall frequencies and percentages.

Table (33) Overall Statistics of JM Principles

Principles	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Linguistic Principles	43	17%	148	17%	191	17%
Visual Principles	45	18%	151	17%	196	17%
Aural Principles	77	30%	276	31%	353	31%
Gestural Principles	45	18%	151	17%	196	17%
Spatial Principles	45	18%	151	17%	196	17%
Total Number	255	100%	877	100%	1132	100%

As indicated in Table 33, the Biden campaign (frequency of 877) surpasses the Trump campaign (frequency of 255) in employing jocular mockery principles in its electoral campaign advertisements. Furthermore, the highest percentage of jocular mockery seems to

be employed by the aural principles reaching an overall 31% in both electoral campaigns. This is further illustrated in the following figure:
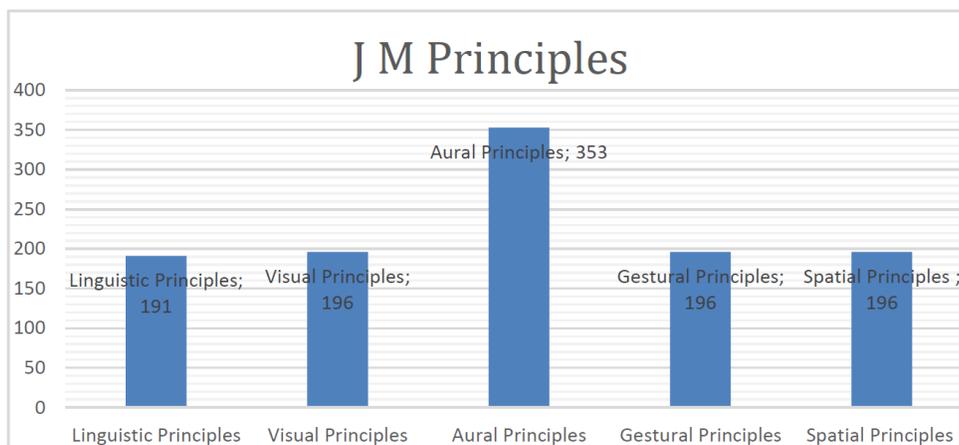
Figure (46) Frequencies of JM Principles

To follow is a detailed descriptive statistical analysis of the subtypes of jocular mockery principles that are color-coded in accordance with their general principle. First up is the **linguistic principle** (17%) of jocular mockery, which includes the principles of discursive cues, context cues, ideophones, interjections, ideographs, political metaphors. The discursive cues are of two types: discourse markers (47%) and discourse connectives (53%). In the linguistic principle of context cues, the semantic context cues have a total of 55%, whereas the syntactic context cues have a total of 45%. Ideophones are also of two types, the onomatopoeia principle (33%) and the iconicity principle (67%), and they seem to be the least linguistic principle with a 2% of occurrence in jocular mockery advertisements. With regards to interjections, the primary interjections take up 56% of the total number, with its three subtypes, the expressive, conative, and phatic, whereas the secondary interjections are only 44%. By themselves, ideographs only cover 21% of the total number of jocular mockery linguistic principles. Finally, the principle of political metaphors, which has a low percentage of occurrence (6%), with its three subtypes: structural metaphor (8%), orientational metaphors (67%), and ontological metaphors (25%).

The following figure clearly indicates the prominence of the context cues (53%) in comparison to the other linguistic principles, and the intricate details are further elaborated in Table 34.
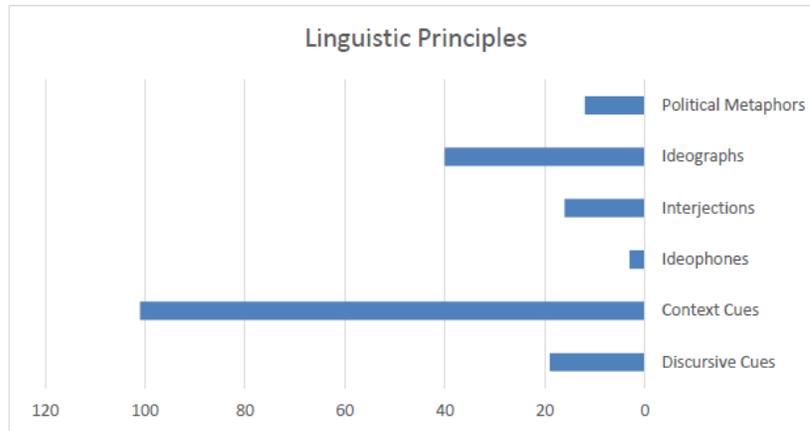
Figure (47) Representation of Linguistic Frequencies

Table (34) Overall Statistics of Linguistic Principles

Linguistic Principles	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Discursive Cues	3	7%	16	11%	19	10%
Context Cues	22	51%	79	53%	101	53%
Ideophones	1	2%	2	1%	3	2%
Interjections	5	12%	11	7%	16	8%
Ideographs	10	23%	30	20%	40	21%
Political Metaphors	2	5%	10	7%	12	6%
Total Number	43	100%	148	100%	191	100%
Discursive Cues	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
DM	2	67%	7	44%	9	47%
DC	1	33%	9	56%	10	53%
Total Number	3	100%	16	100%	19	100%
Context Cues	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Semantic CC	13	59%	43	54%	56	55%
Syntactic CC	9	41%	36	46%	45	45%
Total Number	22	100%	79	100%	101	100%
Ideophones	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Onomatopoeia	1	100%	0	0%	1	33%
Iconicity	0	0%	2	100%	2	67%
Total Number	1	100%	2	100%	3	100%
Ideophones	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Primary	3	60%	6	55%	9	56%
Secondary	2	40%	5	45%	7	44%
Total Number	5	100%	11	100%	16	100%
Primary	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
A	1	33%	2	33%	3	33%
B	0	0%	1	17%	1	11%
C	2	67%	3	50%	5	56%
Total Number	3	100%	6	100%	9	100%

Political Metaphors	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
SM	1	50%	0	0%	1	8%
OrM	0	0%	8	80%	8	67%
OnM	1	50%	2	20%	3	25%
Total Number	2	100%	10	100%	12	100%

The **visual principle** (17%) includes framing and phrasing (40%), executional cues (28%), political symbolism (6%), political colors (2%), political icons (3%), and visual metaphors (22%). The details of each type of visual principle are listed below with their frequencies and percentage of occurrences.
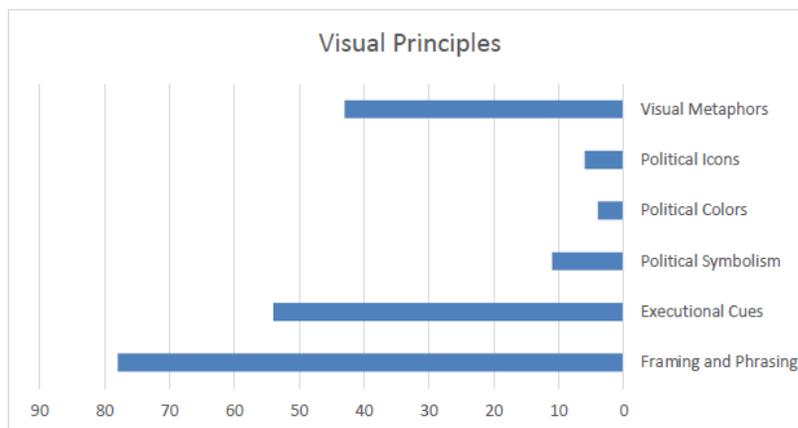
Figure (48) Representation of Visual Frequencies

Table (35) Overall Statistics of Visual Principles

Visual Principles	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Framing and Phrasing	16	36%	62	41%	78	40%
Executional Cues	8	18%	46	30%	54	28%
Political Symbolism	2	4%	9	6%	11	6%
Political Colors	2	4%	2	1%	4	2%
Political Icons	0	0%	6	4%	6	3%
Visual Metaphors	17	38%	26	17%	43	22%
Total Number	45	100%	151	100%	196	100%
Framing and Phrasing	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
VB	9	56%	31	50%	40	51%
VI	7	44%	31	50%	38	49%
Total Number	16	100%	62	100%	78	100%
Executional Cues	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
C	2	25%	36	78%	38	70%
M	6	75%	10	22%	16	30%
Total Number	8	100%	46	100%	54	100%

Political Symbolism	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
PR	1	50%	5	56%	6	55%
NR	1	50%	4	44%	5	45%
Total Number	2	100%	9	100%	11	100%
Political Colors	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
CS	0	0%	2	100%	2	50%
PS	2	100%	0	0%	2	50%
Total Number	2	100%	2	100%	4	100%
Visual Metaphors	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Sp	5	29%	0	0%	5	12%
St	8	47%	11	42%	19	44%
J	0	0%	13	50%	13	30%
F	4	24%	2	8%	6	14%
Total Number	17	100%	26	100%	43	100%

The **aural principle** (31%) takes the lead in being the most popular principle of jocular mockery to be employed in electoral campaign advertisements. It includes three subtypes: prosody (49%), music (46%), and silence (5%). The following figure and table elaborate the frequencies and percentages of the aural principles in more details.
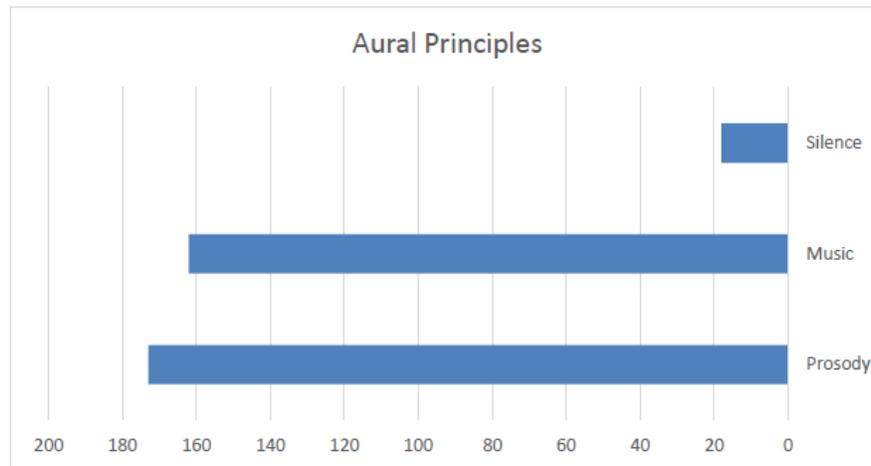
Figure (49) Representation of Aural Frequencies

Table (36) Overall Statistics of Aural Principles

Aural Principles	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Prosody	33	43%	140	51%	173	49%
Music	27	35%	135	49%	162	46%
Silence	17	22%	1	0%	18	5%
Total Number	77	100%	276	100%	353	100%
Prosody	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Intonation	28	85%	69	49%	97	56%
Stress	5	15%	56	40%	61	35%
Rhythm	0	0%	15	11%	15	9%
Total Number	33	100%	140	100%	173	100%
Music	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Expressive	12	44%	64	47%	76	47%
Symbolic	15	56%	71	53%	86	53%
Total Number	27	100%	135	100%	162	100%
Expressive	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Em	0	0%	27	42%	27	36%
En	5	42%	13	20%	18	24%
St	7	58%	24	38%	31	41%
Total Number	12	100%	64	100%	76	100%
Symbolic	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
N	0	0%	22	31%	22	26%
R	5	33%	30	42%	35	41%
T	10	67%	19	27%	29	34%
Total Number	15	100%	71	100%	86	100%

The **gestural principle** (17%) comes next in line, with its two subtypes: the non-verbal cues (47%) and the action sequences (53%). These are detailed in the following figure and table:
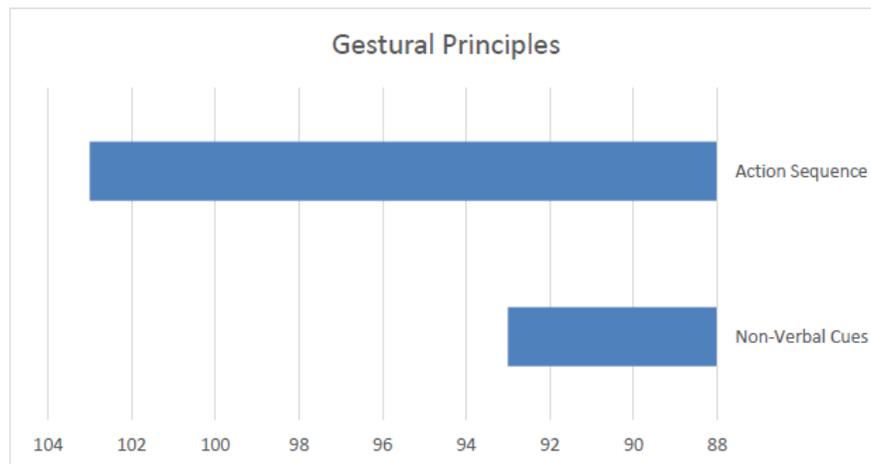
Figure (50) Representation of Gestural Frequencies

Table (37) Overall Statistics of Gestural Principles

Gestural Principles	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Non-Verbal Cues	13	29%	80	53%	93	47%
Action Sequence	32	71%	71	47%	103	53%
Total Number	45	100%	151	100%	196	100%
Non-Verbal Cues	**Trump Ads**		**Biden Ads**		**Total Number**	
	F	%	F	%	F	%
SS	4	31%	61	76%	65	70%
PS	9	69%	19	24%	28	30%
Total Number	13	100%	80	100%	93	100%
Action Sequence	**Trump Ads**		**Biden Ads**		**Total Number**	
	F	%	F	%	F	%
Slow AS	15	47%	7	10%	22	21%
Rapid AS	17	53%	64	90%	81	79%
Total Number	32	100%	71	100%	103	100%

The final principle is the spatial principle (17%). It includes the spatial cues (56%) and boundary markers (44%). Clearly, the proximal and distal spatial cues take the lead as indicated in more details in the following figure and table.
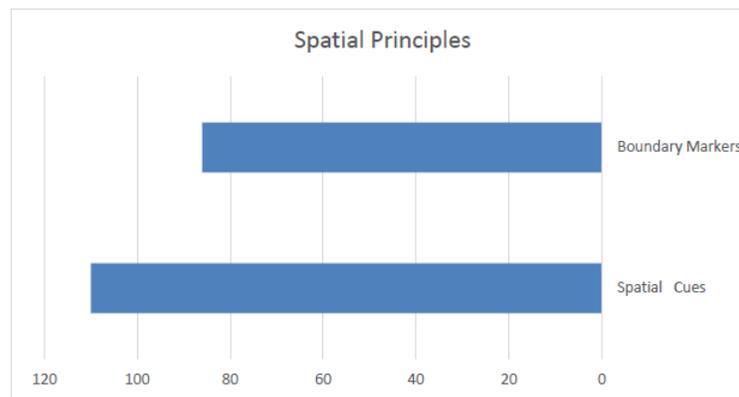
Figure (51) Representation of Spatial Frequencies

Table (38) Overall Statistics of Spatial Principles

Spatial Principles	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Spatial Cues	24	53%	86	57%	110	56%
Boundary Markers	21	47%	65	43%	86	44%
Total Number	45	100%	151	100%	196	100%
Spatial Cues	**Trump Ads**		**Biden Ads**		**Total Number**	
	F	%	F	%	F	%
PC	16	67%	55	64%	71	65%
DC	8	33%	31	36%	39	35%
Total Number	24	100%	86	100%	110	100%
Boundary Markers	**Trump Ads**		**Biden Ads**		**Total Number**	
	F	%	F	%	F	%
TB	10	48%	57	88%	67	78%
SB	11	52%	8	12%	19	22%
Total Number	21	100%	65	100%	86	100%

4.4.2.2. Statistics of the Jocular Mockery Criteria

When it comes to the matter of characterizing the criteria, jocular mockery is a novelty in the field, since it is based on four foundational criteria; each one addresses a vital aspect that helps in the identification of jocular mockery as an ideological practice. These criteria are the verbal criteria, the non-verbal criteria, the persuasive criteria, and the ideological practice criteria. A statistical analysis reveals that the bigger percentage of identifying characteristics lie on the shoulders of the ideological practice criteria (40%) as indicated in the following table and figure.
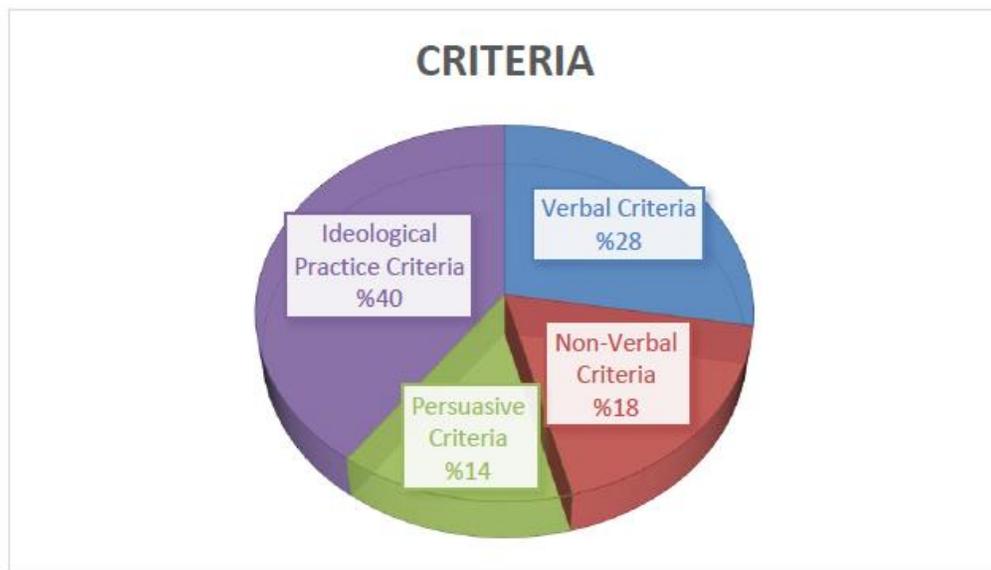
Figure (52) Representation of JM Criteria Frequencies

Table (39) Overall Statistics of JM Criteria

Criteria	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Verbal Criteria	31	21%	76	31%	107	28%
Non-Verbal Criteria	20	14%	51	21%	71	18%
Persuasive Criteria	24	17%	30	12%	54	14%
Ideological Practice Criteria	70	48%	85	35%	155	40%
Total Number	145	100%	242	100%	387	100%

The specifics of each and every one of the four criteria are detailed in the color-coordinated tables below, with firstly the verbal criteria encompassing: exaggeration (9%), implicitness (17%), incongruity (51%), and markers (22%).

Table (40) Overall Statistics of Verbal Criteria

Verbal Criteria	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Exaggeration	3	10%	7	9%	10	9%
Implicitness	3	10%	15	20%	18	17%
Incongruity	13	42%	42	55%	55	51%
Markers	12	39%	12	16%	24	22%
Total Number	ꓐ1	100%	76	100%	107	100%

Exaggeration	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Overstatements	2	67%	2	29%	4	40%
Understatements	0	0%	1	14%	1	10%
Formulaicity	1	33%	4	57%	5	50%
Total Number	3	100%	7	100%	10	100%

Implicitness	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Implicature	1	33%	4	27%	5	28%
Doublespeak	1	33%	5	33%	6	33%
Intertextuality	1	33%	6	40%	7	39%
Total Number	3	100%	15	100%	18	100%

Incongruity	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Presuppositions	3	23%	14	33%	17	31%
Allusions	4	31%	12	29%	16	29%
Insinuations	6	46%	16	38%	22	40%
Total Number	13	100%	42	100%	55	100%

Markers	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Discourse markers	1	8%	3	25%	4	17%
Pragmatic markers	6	50%	2	17%	8	33%
Attitude markers	4	33%	3	25%	7	29%
Topic-shift markers	1	8%	4	33%	5	21%
Total Number	12	100%	12	100%	24	100%

With regards to the non-verbal criteria of jocular mockery, it includes the characteristics of laughter (4%), facial cues (73%), and prosody (23%). The facial cues mark the highest percentage in use with the components of smiling (10%), exaggerated facial expressions (33%), and iconic displays (58%).

Table (41) Overall Statistics of Non-Verbal Criteria

Non-Verbal Criteria	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Laughter	0	0%	3	6%	3	4%
Facial cues	15	75%	37	73%	52	73%
Prosody	5	25%	11	22%	16	23%
Total Number	20	100%	51	100%	71	100%

Laughter	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Genuine L.	0	0%	1	33%	1	33%
Incongruity L.	0	0%	1	33%	1	33%
Exaggerated L.	0	0%	1	33%	1	33%
Total Number	0	0%	3	100%	3	100%

Facial cues	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Smiling	0	0%	5	14%	5	10%
Exaggerated FE	6	40%	11	30%	17	33%
Iconic displays	9	60%	21	57%	30	58%
Total Number	15	100%	37	100%	52	100%

Prosody	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Modulated PA	4	80%	4	36%	8	50%
Vowel or fricative L	1	20%	3	27%	4	25%
Intonation	0	0%	4	36%	4	25%
Total Number	5	100%	11	100%	16	100%

Next in line come the persuasive criteria, which include the three appeals of pathos (31%), logos (9%), and ethos (59%), each one of which appeals to a set of secondary criteria.

Table (42) Overall Statistics of Persuasive Criteria

Persuasive Criteria	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Pathos	7	29%	10	33%	17	31%
Logos	0	0%	5	17%	5	9%
Ethos	17	71%	15	50%	32	59%
Total Number	24	100%	30	100%	54	100%

Pathos	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Positive emotions	3	43%	3	30%	6	35%
Negative emotions	4	57%	7	70%	11	65%
Total Number	7	100%	10	100%	17	100%

Logos	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Statistics	0	0%	3	60%	3	60%
Facts	0	0%	2	40%	2	40%
Total Number	0	0%	5	100%	5	100%

Ethos	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Reliability	10	59%	7	47%	17	53%
Honesty	1	6%	1	7%	2	6%
Credibility	6	35%	7	47%	13	41%
Total Number	17	100%	15	100%	32	100%

Finally, the ideological practice criteria of jocular mockery are identified, namely because of the crucial role they play in aiding the critical analysis of the ongoing study. By helping out the critique process, the ideological practice criteria include: ideology (34%), propagation (33%), and seriousness (33%).

Table (43) Overall Statistics of Ideological Practice Criteria

Ideological Practice Criteria	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Ideology	24	34%	29	34%	53	34%
Propagation	23	33%	28	33%	51	33%
Seriousness	23	33%	28	33%	51	33%
Total Number	70	100%	85	100%	155	100%

With regards to the criteria of ideology, the study focuses on two main types of personal ideologies: Trumpism (70%) and Bidenism (30%), which are inflated by the ideological practice of jocular mockery. Propagation includes the two criteria of ideological power (55%) and ideological hegemony (45%). Finally the criterion of seriousness includes three options: either serious (31%), moderate (8%), or non-serious (61), which takes the lead in prominence as shown in the frequencies below.

Table (44) Detailed Statistics of Ideology, Propogation, and Seriousness Criteria

Ideology	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Trumpism	14	58%	23	79%	37	70%
Bidenism	10	42%	6	21%	16	30%
Total Number	24	100%	29	100%	53	100%

Propagation	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
I power	13	57%	15	54%	28	55%
I hegemony	10	43%	13	46%	23	45%
Total Number	23	100%	28	100%	51	100%

Seriousness	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Serious	4	17%	12	43%	16	31%
Moderate	2	9%	2	7%	4	8%
Non-serious	17	74%	14	50%	31	61%
Total Number	23	100%	28	100%	51	100%

4.4.2.3. Statistics of the Jocular Mockery Types

The rainbow of jocular mockery types, categories, and subcategories are downsized in compliance with the linguistic constituents circling the discourse pragmatics of jocular

discourse (see 2.2.2). Therefore, only five major categories are put forth to the identification of the types of jocular mockery present in the electoral campaign advertisements. These types are categorized in terms of address (direct or indirect), style (formal or informal), manner (rude, civil, or polite), orientation (positive, partial positive, partial negative, or negative), and jocularity (banter, parody, witticism, putdown, tease, or epithet). The percentage are illustrated in the table below:

Table (45) Overall Statistics of JM Types

Address	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Direct	12	52%	20	71%	32	63%
Indirect	11	48%	8	29%	19	37%
Total Number	23	100%	28	100%	51	100%

Style	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Formal	2	9%	11	39%	13	25%
Informal	21	91%	17	61%	38	75%
Total Number	23	100%	28	100%	51	100%

Manner	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Rude	15	65%	10	36%	25	49%
Civil	6	26%	12	43%	18	35%
Polite	2	9%	6	21%	8	16%
Total Number	23	100%	28	100%	51	100%

Orientation	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Positive	8	35%	7	25%	15	29%
Partial Positive	7	30%	7	25%	14	27%
Partial Negative	4	17%	10	36%	14	27%
Negative	4	17%	4	14%	8	16%
Total Number	23	100%	28	100%	51	100%

Jocularity	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Banter	4	9%	10	18%	14	14%
Parody	9	20%	16	29%	25	25%
Witticism	2	4%	10	18%	12	12%
Putdown	11	24%	12	21%	23	23%
Tease	11	24%	6	11%	17	17%
Epithet	9	20%	2	4%	11	11%
Total Number	46	100%	56	100%	102	100%

4.4.2.4.   Statistics of the Jocular Mockery Strategies

Indeed, it is paramount for politicians to have good argumentative, persuasive, and manipulative skills in order to stand up to their opponents. Obviously, this dissertation

nominates jocular mockery as a tactful discourse pragmatic strategy by which presidential candidates can accomplish just that through advertisement rivalry. It is worth noting that discourse pragmatics is deemed a two-folded line of action that attempts to harmonize pragmatic principles with discoursal approaches. Hence, the two domains of linguistic analysis work hand-in-hand to unearth jocular mockery out of its masked guise as clearly exhibited in the following figure:

Figure (53) Representation of JM Strategies Frequencies
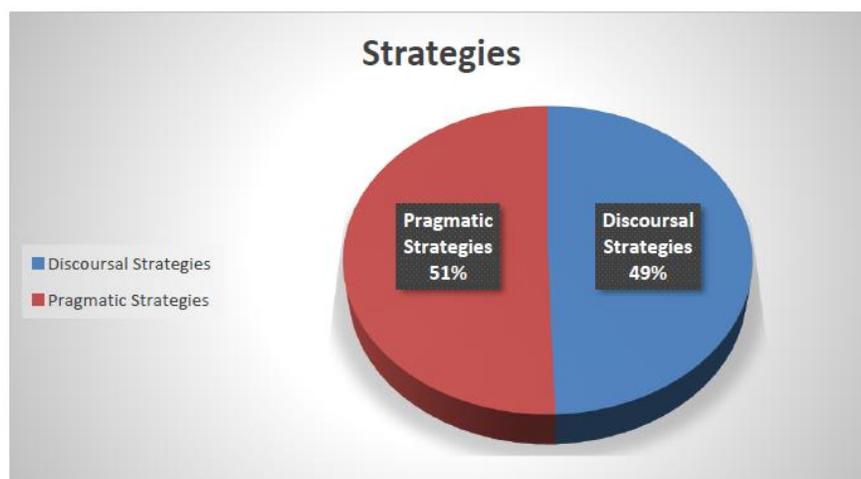
The discoursal strategies (49%) are approximately the same percentage of usage as the pragmatic strategies (51%). The former includes intertextuality (26%), interdiscursivity (13%), topicalization (27%), discourse markers (15%), attitude markers (11%), and enunciative markers (7%). In similar vein, the latter includes implicature (24%), pragmatic trap/trigger (32%), pragmatic marker (12%), doublespeak (14%), overstatement (12%), and understatement (7%). These are elaborated in terms of a comparison between Trump's and Biden's electoral campaign advertisements, namely those exhibiting jocular mockery as an ideological practice.

Table (46) Overall Statistics of JM Strategies

Strategies	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Discoursal Strategies	61	48%	75	51%	136	49%
Pragmatic Strategies	67	52%	72	49%	139	51%
Total Number	128	100%	147	100%	275	100%

Discoursal Strategies	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Intertextuality	15	25%	21	28%	36	26%
Interdiscursivity	9	15%	8	11%	17	13%
Topicalization	16	26%	21	28%	37	27%
Discourse Markers	7	11%	14	19%	21	15%
Attitude Markers	7	11%	8	11%	15	11%
Enunciative Markers	7	11%	3	4%	10	7%
Total Number	61	100%	75	100%	136	100%

Pragmatic Strategies	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Implicature	15	22%	18	25%	33	24%
Pragmatic Traps/Triggers	21	31%	23	32%	44	32%
Pragmatic Markers	8	12%	9	13%	17	12%
Doublespeak	8	12%	11	15%	19	14%
Overstatement	13	19%	3	4%	16	12%
Understatement	2	3%	8	11%	10	7%
Total Number	67	100%	72	100%	139	100%

4.4.2.5.   Statistics of the Jocular Mockery Functions

The functions of jocular mockery are symmetrically aligned to serve two parallel functions, the personal function and the social function. The former, on the one hand, tends to serve jocular mockery through two repelling poles: the positive self-presentation or the negative other-presentation, with a frequent mixed case of both occurring in the same advertisement. The social function, on the other hand, is served on a scale ranging from solidarity, to hegemony, to a case of social authority.

4.4.2.5.1.   Statistics of the Jocular Mockery Personal Functions

The personal functions of jocular mockery are split between two extremes, the positive-self presentation function (10%) and the negative-other presentation function (34%). Additionally, it is noted that both personal functions may be used simultaneously in the same ad through the ideological practice of jocular mockery (56%). Not surprisingly, the negative-other presentation is detected as the more frequent personal function, which indicates the general negativity of political advertisements. Yet it is the mixed personal functions of positive-self presentation and negative-other presentation which ultimately take the lead in terms of their frequencies in ECA.
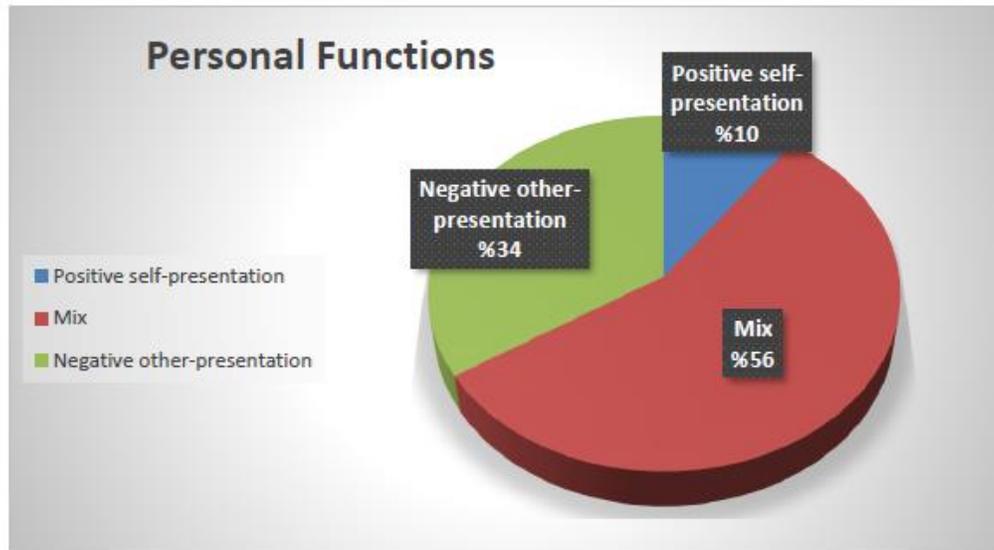
Figure (54) Representation of Personal Functions Frequencies

Table (47) Overall Statistics of Personal Functions Frequencies

Personal Functions	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Positive self-presentation	2	9%	3	11%	5	10%
Mix	10	43%	19	68%	28	56%
Negative other-presentation	11	48%	6	21%	17	34%
Total Number	23	100%	28	100%	50	100%

Positive self-presentation	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Amusing	3	16%	5	15%	8	15%
Appraising	1	5%	3	9%	4	8%
Entertaining	3	16%	5	15%	8	15%
Complementing	3	16%	1	3%	4	8%
Expressing	3	16%	9	26%	12	23%
Communicating	4	21%	6	18%	10	19%
Entrusting	2	11%	5	15%	7	13%
Total Number	19	100%	34	100%	53	100%

Negative other-presentation	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Alluring	7	14%	10	20%	17	17%
Manipulating	7	14%	9	18%	16	16%
Discriminating	6	12%	5	10%	11	11%
Coercing	5	10%	7	14%	12	12%
Controlling	9	18%	4	8%	13	13%
Degrading	10	20%	8	16%	18	18%
Defaming	6	12%	7	14%	13	13%
Total Number	50	100%	50	100%	100	100%

4.4.2.5.2.   Statistics of the Jocular Mockery Social Functions

The social functions of jocular mockery are split into three: solidarity (18%), hegemony (42%), and authority (40%), with hegemony taking the lead in terms of recurrence.
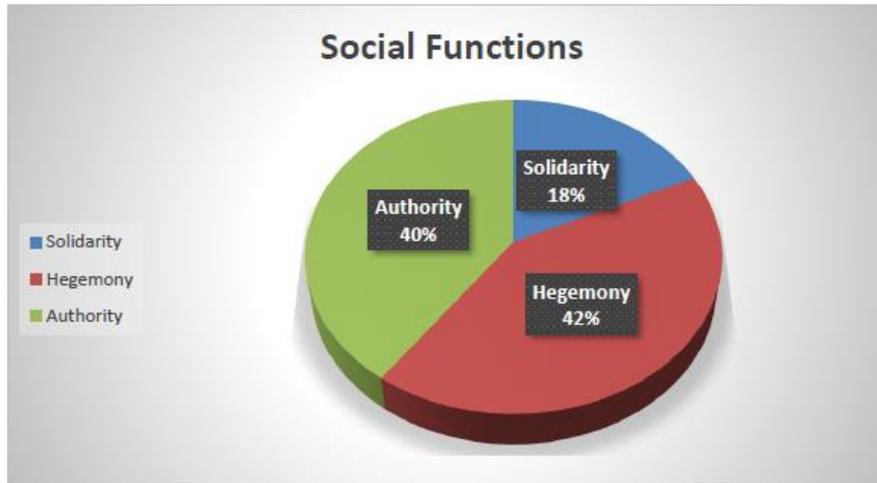

Figure (55) Representation of Social Functions Frequencies

Table (48) Overall Statistics of Social Functions Frequencies

Social Functions	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Solidarity	3	13%	6	21%	9	18%
Hegemony	10	43%	12	43%	21	42%
Authority	10	43%	10	36%	20	40%
Total Number	23	100%	28	100%	50	100%

Solidarity	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Amusing	3	23%	5	20%	8	20%
Appraising	1	8%	3	0%	4	0%
Entertaining	3	23%	5	40%	8	40%
Complementing	3	23%	1	20%	4	20%
Communicating	3	23%	9	20%	12	20%
Total Number	13	100%	23	100%	36	1

Hegemony	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Expressing	4	20%	6	20%	10	20%
Alluring	2	10%	5	17%	7	14%
Entrusting	7	35%	10	33%	17	34%
Manipulating	7	35%	9	30%	16	32%
Total Number	20	100%	30	100%	50	100%

Authority	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Discriminating	6	17%	5	16%	11	16%
Coercing	5	14%	7	23%	12	18%
Controlling	9	25%	4	13%	13	19%
Degrading	10	28%	8	26%	18	27%
Defaming	6	17%	7	23%	13	19%
Total Number	36	100%	31	100%	67	100%

4.4.2.6.　Statistics of the Jocular Mockery Human Values

Criticality plays the final key stroke to the exhaustive analysis. To refresh on the matter, the study has undertaken a critical standpoint to the discourse pragmatic exploration of the way in which behavior such as 'jocular mockery' is manifested, co-constructed, and manipulated as a dis-empowering tool for electoral campaign advertisements in American politics. With the four stages of critique, decoding, stance, and recoding, the study highlights the role of criticality in dissecting and assessing the power ideologies manifested via jocular mockery in political contexts. In the final step of recoding, the study has introduced the human values of civility as more respectful alternatives to the disrespectful use of jocular mockery. These values fall into three categories ranging from the civil (44%), to the polite (36%), and then to the utmost courteous (20%) forms of communication. The following figure and table illustrate the details of reproductive alternatives to the ideological practice of jocular mockery in electoral campaign advertisements.
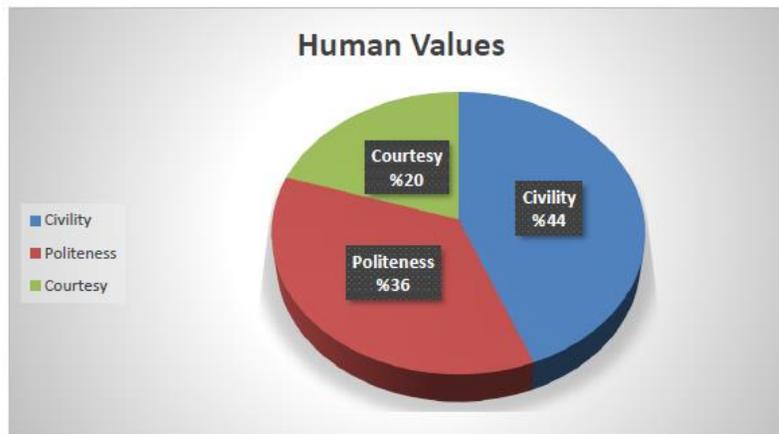

Figure (56) Representation of Human Values Frequencies

Table (49) Overall Statistics of Human Values Frequencies

Human Values	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Civility	11	48%	11	39%	22	44%
Politeness	5	22%	14	50%	18	36%
Courtesy	7	30%	3	11%	10	20%
Total Number	23	100%	28	100%	50	100%

Civility	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Tolerance	5	19%	7	39%	12	27%
Self-restraint	8	31%	4	22%	12	27%
Responsibility	6	23%	7	39%	13	30%
Superficiality	7	27%	0	0%	7	16%
Total Number	26	100%	18	100%	44	100%

Politeness	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Public mindedness	3	38%	4	40%	7	39%
Consideration for others	3	38%	4	40%	7	39%
Mutual respect	2	25%	2	20%	4	22%
Total Number	8	100%	10	100%	18	100%

Courtesy	Trump Ads		Biden Ads		Total Number	
	F	%	F	%	F	%
Commitment	1	0%	3	23%	4	25%
Involvement	1	0%	4	31%	5	31%
Warmness	1	0%	4	31%	5	31%
Social concern	1	0%	5	38%	6	38%
Total Number	3	0%	13	100%	16	100%

4.4.2.7. Chi-squared Test

The role of the **descriptive statistical analysis** has enriched the study with the frequencies and percentages of jocular mockery occurrences in the electoral campaign advertisements, mostly in comparison between those ads affiliated to the Trump campaign and those affiliated to the Biden campaign. Now, the role of the **inferential statistical analysis** has come to evaluate how likely the observed frequencies would be of significant or insignificant value. The versatile and responsive **SPSS** software package is used to aid in the inferential analysis of the statistical data.

At first, several significant variables in the study are selected for a cross tabulation (henceforth **crosstab**), in order to show the relationship between two or more variables. Then, to verify whether the results of the crosstab are statistically significant, the **Chi-square** (χ^2) statistic is used as a testing method, which involves checking if observed frequencies in one or more categories match expected frequencies. In other words, it checks the difference between the observed value (O_i) and the expected value (E_i). To compare two or more statistical data sets, the Chi-square formula used is $\chi^2 = \sum (O_i - E_i)^2 / E_i$. On the one hand, the study proposes a **null hypothesis** (H_0), also known as the conjecture, which is used in quantitative analysis to test theories by proposing that "*no statistical significance exists in a set of given observations*". On the other hand, in cases where the null hypothesis is rejected, the **alternative hypothesis** is taken up to propose that "*there is a difference*", i.e., an observed significance exists.

The Chi-square test is conducted between all the elements in the CDPs model of JM in order to verify or reject the null hypothesis. On the one hand, most cases verified the null hypothesis and thus the differences were explained by chance alone, i.e., being within the

range that is determined by chance alone. On the other hand, few cases rejected the null hypothesis and adopted the alternative hypothesis instead. These will be further elaborated by showing statistical significance (crosstab and bar chart) to explain the meaning behind such observed relations and ultimately reach solid conclusions.
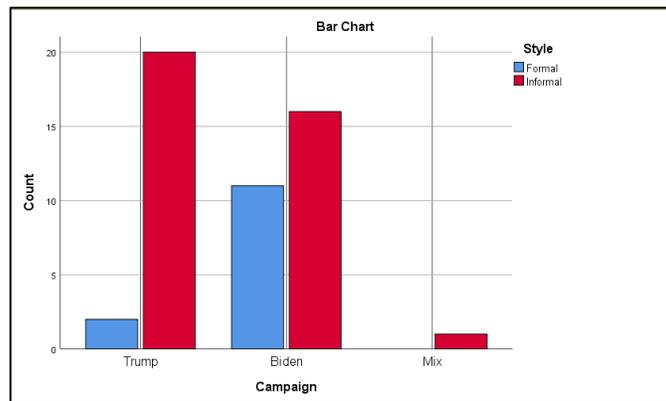
4.4.2.7.1.   Significance between Campaigns & Style

Figure (57) Representation of Significance between Campaign & Style

Table (50) Chi-Square Test of Significance between Campaign & Style

Crosstab

Count

Campaign		Style		Total
		Formal	Informal	
Campaign	Trump	2	20	22
	Biden	11	16	27
	Mix	0	1	1
Total		13	37	50

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6.670^a	2	.036
Likelihood Ratio	7.403	2	.025
Linear-by-Linear Association	4.300	1	.038
N of Valid Cases	50		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is .26.

The relationship between the two opposing electoral campaigns, with regards to the formality and informality of jocular mockery style, was not due to chance alone. In fact, the chi-square test proved that the Trump campaign adopts an informal style (91%) of jocular mockery in opposition to the formal style (9%). The Biden campaign however utilizes informality to a lesser degree (59%) compared to the formal style (41%). The evidence for this is found in the Chi-square distribution table (see Appendix 3) where the P-value of the Chi-square (6.67) was found to be (0.05) and the degree of freedom (2) was equal to (5.991). Therefore, since the P-value found by the Chi-square test (6.67) is bigger than the P-value in the distribution table of df2 (5.991), hence proving it to be significant.

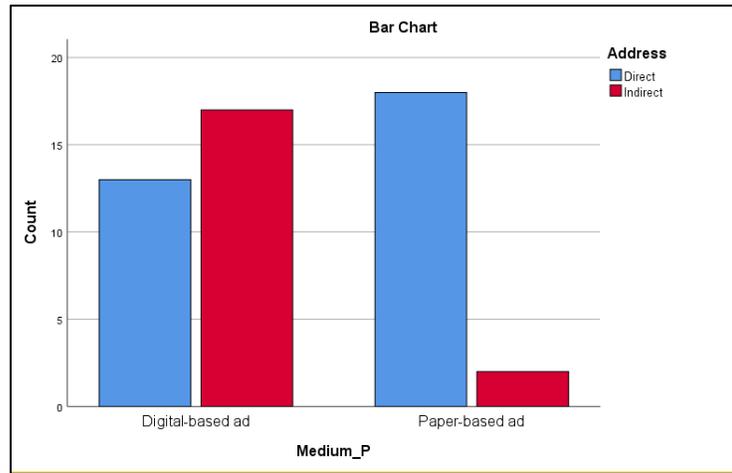## 4.4.2.7.2.   Significance between Primary Medium & Address

Figure (58) Representation of Significance between P. Medium & Address

Table (51) Chi-Square Test of Significance between P. Medium & Address

The relationship between the primary medium (digital-based ads and paper-based ads) and the address type (direct and indirect), was highly significant and not due to chance alone. The connection between them is elaborated in the crosstab (see) and the graphic (see), where the paper-based ads tend to be more direct (90%) while the digital-based ads are mostly indirect (57%). This leads to the conclusion that the directness and indirectness of jocular mockery is governed by the type of medium employed by the electoral campaign ads.

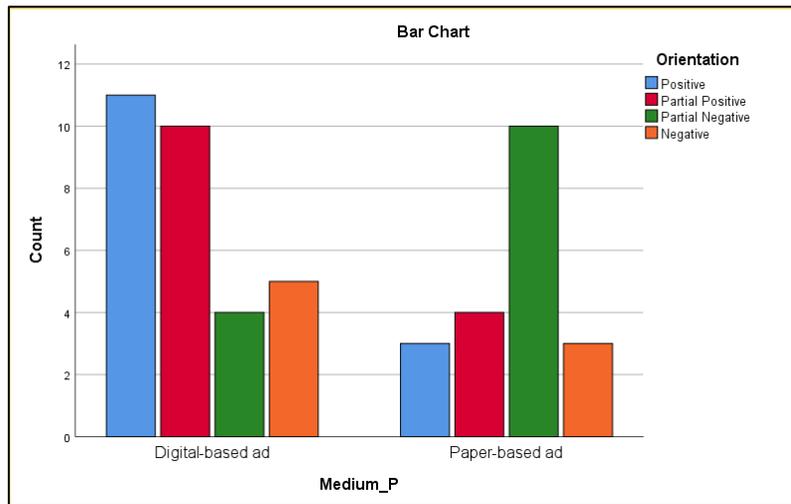### 4.4.2.7.3.   Significance between Primary Medium & Orientation

Figure (59) Representation of Significance between P. Medium & Orientation

Table (52) Chi-Square Test of Significance between P. Medium & Orientation

Crosstab

Count

		Orientation				
		Positive	Partial Positive	Partial Negative	Negative	Total
Medium_P	Digital-based ad	11	10	4	5	30
	Paper-based ad	3	4	10	3	20
Total		14	14	14	8	50

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8.557[a]	3	.036
Likelihood Ratio	8.665	3	.034
Linear-by-Linear Association	3.241	1	.072
N of Valid Cases	50		

a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 3.20.

The significant relation between the primary medium and the orientation of jocular mockery (positive, partial positive, partial negative, negative) were certainly not a coincidence. As noted on the crosstab (see), the highest case of digital based ads was positive (37%) and the least case was partial negative (13%). On the contrary, in paper-based ads, the highest case is partial negative in orientation (50%) and the lowest case is positive (15%) (see figure). This ultimately indicates that jocular mockery is different in orientation according to the primary medium used by the electoral campaign ads.

For the sake of avoiding redundancy, lengthiness, and repetition, the statistical significance of the remaining fifteen comparisons will not require further elaboration and will merely be attached to the appendices for general observation.

4.5. Testing the Validity of the Research Hypotheses

Now that jocular mockery has been surveyed from the angularity of a critical discourse pragmatic approach, it has come time for the verification of the fifteen research hypotheses introduced in (1.4). Without doubt, the qualitative and quantitative analyses play a significant role in testing, estimating, and statistically proving the significance of the variables contributory to the manifestation of jocular mockery as an ideological practice in electoral campaign advertisements. Accordingly, this section will revisit the research hypotheses in an attempt to test them and highlight their noteworthiness to the overall conclusions.

1. The first hypothesis, which proclaims "Jocular mockery, in its political advertising context, is an ideological practice that requires nuance, elegance, minutiae, and surprise craftsmanship, which may be deciphered through a six-step analysis: (1) identifying the medium, (2) capturing the manifest context, (3) identifying the modes, (4) characterizing the criteria, (5) analyzing the latent elements, and (6) conducting a critical evaluation. With regards to unearthing the latent elements of jocular mockery, the study relies mostly on the discourse pragmatic strategies", is **completely verified**. Indeed, the study does follow the devised six-step analysis of JM in ECA, which has proven that the discourse pragmatic strategies were fertile tactics in unearthing the latent elements of JM.

2. The second hypothesis, which claims "Depending on mode of meaning, jocular mockery has several principles, which may be classified into five major groups: the linguistic, visual, aural, gestural, and spatial principles. Tentatively, the linguistic principle is hypothesized to play a gravid role in the discourse pragmatic manifestation of jocular mockery", is **statistically refuted**. The descriptive statistical analysis proves that the aural principle is in fact the most revealing of JM in ECA (31%) (see Table 33), with prosody as its most prominent feature (49%) (see Table 36). The remaining principles are of equal importance in terms of use, all scoring a frequency of (17%) (see Table 33).

3. The third hypothesis, which proclaims "Jocular mockery is generated by means of its four characteristic criteria: the verbal, non-verbal, persuasive, and ideological. With regards to the former, the verbal criteria of exaggeration serve as the most dominant

feature of jocular mockery in electoral campaign advertisements. Indeed, jocular mockery competence can be achieved mainly through the multimodality of verbal resources used to compose advertised messages", is **refuted**. Statistical analysis shows that the bigger portion of frequency is engulfed by the verbal criteria of incongruity (51%) and exaggeration, in fact, serves the least frequency (9%) (see Table 40).

4. The fourth hypothesis, which alleges that "As an appeal to reliability, honesty, and credibility, ethos is the type of persuasive appeal most restored to by electoral campaign advertisements in order to achieve the ideological practice of jocular mockery", is **valid** and statistically proven with its soaring frequency of 59% (see Table 42).

5. The fifth hypothesis, which reads "Several ideological practice criteria play a significant role in identifying hidden ideologies, manifested via jocular mockery in electoral campaign advertisements, namely: the candidate's personal ideology, the form of ideological propagation, and the (non)seriousness (stance) of the subject matter. By solidifying through repetition and weaponizing through stereotypes, jocular mockery is deemed helpful in unmasking hidden ideologies", is **confirmed**. The study makes recourse to three in particular: ideology (34%), propagation (33%), and seriousness (33%) (see Table 43).

6. The sixth hypothesis, which notes "There are significant differences in the way opposing electoral campaigns employ jocular mockery in their advertisements, particularly in respect to the implemented discourse pragmatic strategies as well as the adopted modes of communication. To sustain control and power on the opponent's ideologies, intertextuality is inseminated with pragmatic traps to effectuate jocular mockery in electoral campaign advertisements", is **statistically confirmed**. The amalgamation of intertextuality (26%) and pragmatic traps (32%) is of drastic effects for the ideological practice of JM in ECA (see Table 46).

7. The seventh hypothesis, which states "Ineluctable discourse pragmatic functions are utilized in jocular mockery to serve the embedded attitudes and beliefs of the political campaigns. Negative-other presentation is the overriding function of jocular mockery on the personal level", is **partially refuted**. Although it is the overriding personal function

of JM among the two, yet it turns out that an unexpected mixed personal function of positive self-presentation and negative other-presentation (56%) seems to be the most prominent function of JM in ECA (see Figure 54 and Table 47).

8. The eighth hypothesis, which notes "Tendencies resorting explicitly to fostering jocularity with implied intentions of manifesting mockery hint at authority being the overriding function of jocular mockery on the social level", is **not valid**. Statistical analysis proved that authority (40%) comes second in place after hegemony (42%), yet both exceed the social function of solidarity (18%) (see Figure 55 and Table 48).

9. The ninth hypothesis, which asserts "To maintain culturally conventionalized conduct and socially conventionalized order during electoral campaigns, there are several human values to be taken into consideration, which range from the civil, to the polite, to the courteous", is **affirmed** via the proposed range of human values of civility.

10. The tenth hypothesis, which highlights "In political campaigning tracts, jocular mockery breaks the rule of non-seriousness and adopts veiled seriousness, which is advertised via a range of discourse pragmatic strategies that help mitigate the power and authority of candidates", is **confirmed** by means of the researcher's individual deductions.

11. The eleventh hypothesis, which proclaims "Jocularity is used as an indirect mask for mockery and an even more damaging weapon for transmitting hidden ideologies of power and control", is **verified** in light of the researcher's inferential conclusions. Moreover, the quantitative and qualitative findings of the study confirm the hypothetical assertion and identify the driving source behind the power dynamics of JM.

12. The twelfth hypothesis, which reads "Through the lens of a discourse pragmatic critique, jocular mockery is framed via multimodality and pictured in its political environment as a dis-empowering strategy, which may be mitigated and recoded through recourse to the human values of civility", has been authentically **confirmed** through the exhaustive qualitative analysis. Moreover, the findings pointed out that the ideological practice of JM is in itself a reproduced version of the personal ideologies (Trumpism and Bidenism) circulating the political context of the 2020 American ECA.

4.6. Results and Discussion

After testing the research hypotheses, this section will simply and objectively report the findings by commentating on some of the discoursal, pragmatic, and critical values of JM. This will be fortified by subjective interpretation of the meaning of such results, while providing some explanations to why they matter in the political context of ECA. Significantly, the qualitative and quantitative analyses of JM were not only complementary to one another, but also demonstrative of a number of factually informative findings that are listed below in order of importance.

1. Due to the digitally-invaded world we live in today and its target of securing mass communication, digitally-based advertising takes the lead as the most common mediums of ECA that tend to employ JM as an ideological practice. Indeed, it is the online video commercials that have gained greater access to voters and played a substantial role in the general outcome of the American 2020 presidential elections.

2. ECA can be so memorable because they mirror the candidates they are trying to sell. As noted, most of Trump's ads have been frenetic, angry, and negative in their use of JM. Like his campaign, they have skittered from one message to another. Biden's ads are calmer, more consistent, and full of feel-good pictures and light-hearted jocularity. They often do not mention Trump negatively, and when they do, it is usually in the voices of ordinary people expressing disappointment in the president.

3. The Trump campaign's most prominent ads have been noted to manipulate video clips in misleading ways, such as isolating quotes and splicing together clips to mask key context. They paint him as a feeble career politician who would endanger the nation's prosperity. While Biden's commercials portray him as an empathetic leader who can knit the nation back together,

4. JM turned out to be a multifaceted ideological practice which varies in types that may be defined in terms of address, style, manner, orientation, and most importantly, jocularity. Furthermore, it has proven itself effective in the integration of coded meaning and transmission of multimodal messages.

5. Encouraging the role of JM as an ideological practice, electoral campaigns exploit several discoursal strategies in their advertising language, which include: intertextuality, interdiscursivity, topicalization, discourse markers, attitude markers, and enunciative markers. The discoursal strategy of intertextuality stands out considerably for its role in stimulating the ideological tendencies of the campaigners.

6. Similarly, a set of pragmatic strategies have also been identified for their role in enhancing the JM discourse in ECA, which include: implicature, pragmatic traps and triggers, pragmatic markers, doublespeak, overstatements, and understatements. Indeed, the manipulation and deception of the advertising discourse is solely attributed to the use of pragmatic traps.

7. The strategically serious, yet functionally humorous, nature of JM in political advertising has pitched it as a tool for manipulation that continues to play a pivotal role in dictating and reacting to major ideo-political issues in the social arena. Evidentially, the recurrent use of intertextuality (discoursal level), pragmatic traps (pragmatic level), and ideographs (multimodal level), in both the Trump and Biden campaign advertisements, is certainly a precursor to the power dynamics of the ideological practice of JM.

8. The ideological practice of JM has proven itself efficacious in steering public persona by adhering to non-seriousness as the doorway to political correctness. The fact that it builds upon a variety of principles, strategies, and functions has helped JM become a compelling weapon for the war of ideas in political advertising.

9. JM is a necessary tool to understanding hidden ideologies and critiquing them. Basically, the general function of criticality is to solve a social problem. Case in point is the ideological practice of jocular mockery, which is used by political campaigners against other candidates as a form of social power. It seems that in spite of its positive vibe, JM tends to take on a predatory role in political contexts.

10. The CDPs analysis has helped prove JM to be the act of self-praise and other-humiliation, all of which is bespoken under a humorous (non-serious) guise.

CHAPTER FIVE:
CONCLUSIONS, RECOMMENDATIONS, AND
SUGGESTIONS FOR FUTURE STUDIES

5.1. Chapter Highlights

Evidently, the present study has presented a comprehensive review of the relevant literature underpinning the ideological practice of JM, leading towards a methodological framework applicable to a CDPs approach, which has then been subsequently investigated on the multimodal discourse of ECA. Towards the end, the study discusses its major findings and states the final remarks concluding the final chapter of the current work. Additionally, it reflects upon the effectiveness of CDPs in unearthing the ideological practice of JM, as seen through the lens of multimodality. Four types of recommendations are then put forward on the basis of the main conclusions; these are critical, discourse pragmatic, semiotic, and sociopolitical recommendations. Lastly, the study proposes some suggestions for further research work to be conducted on JM through the lens of different linguistic disciplines.

5.2. Conclusions

By investigating the depth and breadth of multimodal JM, the study has taken rigorous measures to ensure that the ideological perspectives lurking in the shadows were brought to the surface, most notably those which establish power and domination by means of provoking inflamed public feelings. Accordingly, the findings of the CDPs analysis and the statistical analysis of JM have paved the way to a number of conclusions, which inherently answer the questions posed by the study. These are presented as follows:

1. Substantially, six crucial steps mark the foundational basis to a CDPs analysis of JM as an ideological practice in ECA. These steps are arranged as follows: (1) identifying the medium; (2) capturing the manifest context; (3) identifying the modes; (4) characterizing the criteria; (5) analyzing the latent elements; and (6) conducting a critical evaluation. Furthermore, each step includes a range of qualitative procedures that seek to unearth the most intricate of details. Importantly, it is the discourse pragmatic strategies which are

paramount to the analysis of the latent elements of JM as verified by the first research hypothesis.

2. A multimodal discourse conveys meaning through a combination of two or more modes. Each mode has its own specific task and function in the meaning making process, and usually carries only a part of the message in a multimodal text. In the present study, five modes of meaning were taken into consideration: linguistic, visual, aural, gestural, and spatial. The linguistic principle of JM includes the discursive cues, context cues, ideophones, interjections, ideographs, and political metaphors. The visual principle of JM includes framing and phrasing, executional cues, political symbolism, political colors, political icons, and visual metaphor. The aural principle of JM includes prosody, music, and silence. The gestural principle of JM includes non-verbal cues and action sequence. Finally, the spatial principle of JM includes spatial cues and boundary markers. Significantly, it is the combined efforts of the above mentioned principles which play a defining role in the discourse pragmatic manifestation of JM.

3. The recognition of JM in advertisements is not as simple and straightforward as one may imagine, especially when it comes to multimodal discourse, where the interplay of verbal and non-verbal communication can be risky. The design features of JM in the verbal mode are of four primary types: exaggeration, implicitness, incongruity, and markers of different types. The availability of these primary types is relevant to the identification of verbal jocular mockery and they are typically inclusive of secondary subtypes that necessarily vary in choice according to context and situation. Similarly, the non-verbal features of JM are highly acclaimed and effective in identifying and distinguishing jocular mockery discourse. These include laughter, facial, cues, and prosody.

4. Generally, any form of advertising is used to associate a text with a specific argumentative purpose, whether it is to state facts, make a definition, cause a value judgment, or even make a policy decision. In the case of ECA, the public is encouraged to vote for a certain presidential candidate. Accordingly, distinct persuasive strategies are put to work in order to win over as much votes as possible, and in the case of this study, namely through the ideological practice of JM. The persuasive criteria of JM can be

divided into three prominent categories: pathos, ethos, and logos. The analysis has verified the third hypothesis claiming that ethos is the type of persuasive appeal most restored to by ECA in order to sustain the ideological practice of JM.

5. By functioning as an ideological practice, JM is naturally a means to uncovering the ideological tendencies of those in question. For that reason, there are several criteria that help distinguish any form of JM, namely ideology, power and hegemony, and obviously the non-seriousness of manner. As confirmed by the fifth hypothesis, the criterion of ideology is undeniably important to identifying JM due to the critical nature of the study. In accordance with the context of the study, an ideology refers to the belief system underlying a political campaign. More precisely, personal ideologies are the case being investigated in political advertisements, namely Trumpism (Donald Trump's ideology) and Bidenism (Joe Biden's ideology).

6. The nature of the study requires two types of linguistic strategies to be adopted: the discoursal strategies and the pragmatic strategies. The former are concerned with the structural significance of the discourse and can be studied through intertextuality, interdicursivity, topicalization, discourse markers, and attitude markers. The latter are more focused on the communicative intentions of the discourse and are commonly available to readers/viewers through implicature, pragmatic traps, pragmatic triggers, pragmatic markers, doublespeak, overstatement, and understatement. Naturally, the study confirmed, via the sixth hypothesis, that to sustain control and power on the opponent's ideologies, intertextuality is inseminated with pragmatic traps and ideographs to effectuate jocular mockery in electoral campaign advertisements.

7. Jocularity has several language functions depending on the contextual factors governing the discourse at work. The matter though is not as simple with JM in the context of ECA, where in fact it takes on two levels of functional value: the personal and the social. These are further dispersed across an array of mixed language functions, which work in collaboration to highlight the communicative value and unearth the intended meaning behind the JM discourse. With regards to the personal functions of JM, they generally range from those depicting positive-self presentation, such as amusing, appraising,

entertaining, complementing, expressing, communicating, and entrusting, to those expressing negative-other presentation, such as alluring, manipulating, discriminating, coercing, controlling, degrading, and defaming.

8. Notably, the multimodal nature of advertisements makes them more vulnerable to the possibility of employing a number of functions all at once, which may vary from positive to negative depending on the social and cultural interactional values. The social functions of JM are dispersed across a scale of power, whereby JM may function as a DPs tool of solidarity, hegemony, or authority. The social functions of solidarity include amusing, appraising, entertaining, complementing, and communicating. With regards to the social functions of hegemony, they include expressing, alluring, entrusting, and manipulating. Finally, the social functions of authority are namely discriminating, coercing, controlling, degrading, defaming.

9. The multimodal nature of the study takes into consideration the virtues and manners of individuals, namely tolerance, self-restraint, mutual respect, commitment to other people, social concern, involvement, courtesy, and responsibility. Therefore, some of these were investigated and suggested in the recoding of the data understudy as a means resorted to in order to convey or enhance civility. The reproduction proved that the more civil and less courteous values would adhere to maintaining socially conventionalized order, whereas the more courteous and less civil values would adhere to maintain culturally conventionalized conduct. Anything in between would work to maintain polite conduct.

10. The study's thesis is that JM (verbal and non-verbal) is a salient feature of electoral campaign advertisements, which seems to mitigate hostility especially when the degree of tension is raised between candidates. It is maintained that, as a consequence, jocular mockery can to a large extent be foreshadowed either systematically, by relying on several discourse pragmatic principles, or unsystematically, by relying heavily on assumed general language usage theory (world knowledge). The former is a reference to regulated campaign advertisements, whereas the latter concerns more genuine and natural advertisements. Over and above, it is argued, based on this study, that JM

constitutes a recognizable and recurrent practice in political disputation, that ultimately reflects tendencies of power control and inflaming with a civil guise.

11. As findings point out, JM may be expressed, constituted, obfuscated, and abused in political discourse. More importantly, the study has reached the conclusion that the ideological practice of JM allows ECA to engage in: (i) the demolishment and/or development of existing meanings and symbols; (ii) the generation of new meanings and symbols; and (iii) the introduction of these developed or new meanings and symbols into the public consciousness so as to shape society's perception of political reality.

12. Empowerment and emancipation from the constraints of social institutions and structures are key themes in most critical approaches. The critical analysis of the present work proved that the recurrence of powerful and powerless relations within all the electoral campaign ads inevitably points to the existence of the personal ideologies of Trumpism and Bidenism that happen to come about via the ideological practice of JM. Indeed, the study confirmed the hypothesis claiming that JM is framed via multimodality and pictured in its political environment as a dis-empowering strategy, which may be mitigated and recoded through recourse to the human values of civility.

5.3. Other Conclusions

In addition to the study's main conclusions, several other conclusions have been deduced from the theoretical review of JM in ECA.

1. First and foremost, this study has tried to show that meaning is made in many different ways, always, in the many different modes and media which are co-present in a communicational ensemble[30]. In trying to demonstrate the characteristics of these multimodal ensembles, the study has sketched a critical discourse pragmatics theory of communication which concentrates on three things: (1) the semiotic resources of communication, the modes and the media used, (2) the multi-layered communicative practices in which these resources are used, namely the ideological practices, discursive practices, and pragmatic practices, and (3) the power dynamics steering the interactions. As a matter of fact, each of these layers contributes to meaning. The key point here is

that meaning is made not only with a multiplicity of semiotic resources, in a multiplicity of modes and media, but also at different 'places' within each of these.

2. It is generally acknowledged that jocularity amid election rivalry is mainstream in politics since it willfully combines elements of (ostensible) provocation and (ostensible) playfulness in a figurative cutting down or diminishment of a target. Over and above, the study uncovers that JM is a contributing factor to political power and inequality and that, as such, reality counsels that we acknowledge both its virtues and vice. Hence, despite its general innocuous effect, the political practice of JM has possible pernicious side-effects in the political arena, specifically in ECA, where the potential for strategic manipulation, disrespectful abuse, and domination is at its peak.

3. With the aid of colors, images, and gestures, language is pushed to its fullest potential. [31] Therefore, certain meanings are eligible to interpretation in accordance with the bigger picture, i.e., the reality behind the discourse. Case in point is the phenomenon of JM where the many modes used in its production carry certain meanings that can be interpreted by the audience in accordance with the context of situation. This unquestionably obscures the commonly accepted concept of genre. It is noted that the genre of multimodal texts is impossible to define, due to the dynamic, evolutionary, and ever-changing nature of the genre. With the help of the devised CDPs approach, MD makes use of a collaborative context, one which keeps the reader and writer in a direct relationship.

4. With its role as a navigator of public opinion, JM stands in the center of many political discourses and thus poses a threat to interactional civility. On the one hand JM boosts the morale of ad sponsors and the candidates they endorse, but on the other hand it serves to reflect and construct unequal or discriminatory power relations. Emphatically, in the fifty samples of varying advertisements, both the personal ideologies of Trumpism and Bidenism are exhibited intentionally, through personal beliefs and commitments, to gain attention and manipulate viewers via the ideological practice of JM. Subsequently, it may be concluded that launching at others through JM lessens the threat and diverts the attention from self.

5. In our societies semiotic resources are continually used in new and fresh ways, and as is the nature of political communication, these will be harnessed by different kinds of interests to disseminate discourses that serve strategic ideological purposes. ECA will always have a fundamentally multi-semiotic nature, and while people may feel their power in different ways, they may be simply experienced via JM, as part of the almost invisible micro details of our sociality.

5.4. Recommendations

To this end, the implications of the main conclusions for critical, discourse pragmatic, semiotic, and sociopolitical theories are further recommended.

5.4.1. Critical Recommendations

1. Critical theorists are recommended to pay attention to the effects of JM in boosting the morale of ad sponsors and the candidates they endorse, but at the same time reflecting and constructing unequal or discriminatory power relations.

2. Critical linguists are advised to shed light on the key insights to the exploitation of JM and its role in sugarcoating the exercise of power and control in political ads.

3. It is significant to critical pragmatic analysts who seek to influence people's minds and behaviors by means of appropriate political practices as well as uncover the reason why JM lessens the threat and diverts the attention from self.

5.4.2. Discourse Pragmatics Recommendations

1. It is of value for discourse analysts who are in need of understanding the basic needs of JM interactions in order to set boundaries for any violation of discoursal conduct.

2. Pragmatists and linguists alike are recommended to understand the intentionality and ambiguity underlying any jocular-like discourse, namely JM in the various contexts.

3. Both discourse analysts and pragmatists, who are mindful in such aspects of linguistics, are in need of educating societies with the intentional and unintentional dimensions of JM as a discourse pragmatic means of language empowerment.

5.4.3. Semiotic Recommendations

1. Semioticians are recommended to pay more attention to the fundamentally multi-semiotic nature of JM in the context of ECA.

2. It is highly recommended that the semiotic resources in JM interactions are continually studied in light of the rapid development, which may be harnessed by different kinds of interests to disseminate discourses that serve strategic ideological purposes.

3. In terms of multimodality, semioticians may benefit from the empirical applications that explicitly address the plurality of modes in discourse and systematically discuss their interrelationships as a central aspect of meaning making.

5.4.4. Sociopolitical Recommendations

1. Politicians should be made aware to avoid using JM discourse for positive-self presentation and negative-other presentation as it reflects negative ideological tendencies, which leads to unequal power distributions and discrimination in the political arena.

2. Following the CDPs approach developed in this study, social and political figures are recommended to make note of the human values of civility that have been suggested to mitigate the ideological tendencies underlying the ideological practice of JM.

3. It is preferable for political and social analysts to be aware of the virtues and vice of JM as a contributing factor to unequal or discriminatory power relations, which may ultimately pose a threat to interactional civility.

5.5. Suggestions for Further Studies

Following the study's conclusions and recommendations, it is envisaged that the notion of JM offers firm grounds for subsequent interdisciplinary studies. Such studies can further illuminate how such ideological practices are invariably contextually shaped by complex, intersecting sets of premises or expectations that constitute the moral fabric underpinning ideological tendencies. Furthermore, it offers a glimpse into the inevitable variability in the ways in which JM may be both interpreted and evaluated in any interaction.

1. "*A Pragma-Stylistic Study of Jocular Mockery in Literary Discourses*". This would allow for the dissection of the various stylistic and literary devices.

2. "*A Contrastive Study of Jocular Mockery in English and Arabic Advertising*". Such a study would open the horizon to the main interactional similarities and differences between the two languages.

3. "*A Sociopragmatic Study of Gender Differences in the use of Jocular Mockery*". This would help show the statistical significant differences between males and females in their use of JM.

4. "*A Cognitive Pragmatic Analysis of Jocular Mockery in Advertising*". In light of recent research into cognitive linguistics and its interplay with cognitive pragmatics, JM may be analyzed in terms of its conceptualization.

5. "*A Linguistic Study of the Ideological Practice of Jocular Mockery in Conceptual Metaphors*". The study has only very briefly pointed to the functions of conceptual metaphor and its role in triggering ideological practices.

6. "*A Corpus-Assisted Pragmatics Investigation of Jocular Mockery in Political Discourses*". Further studies on the ideological practice of JM can be implemented by adding a corpus linguistic dimension, which will certainly help in the objectivity of findings.

7. "*A Critical Discourse Pragmatics Study of Jocular Mockery in Religious Discourse*". The inadequate discussion of JM in religious contexts and its hidden agenda has rendered it eligible for detailed scrutiny.

8. "*A Phonological Study of Jocular Mockery in Political Advertising*". Such a study may demonstrate the effects of the aspects of connected speech (rhythm, intonation, elision, juncture, etc.) on JM manifestations.

9. "*A Semantic Study of Jocular Mockery*". It investigates the denotational and connotational meaning underpinning JM terminology in sentences.

10. "*A Morpho-Synatctic Study of Jocular Mockery Language*". This would help understand the morphological and syntactic structure of JM discourse.

Endnotes

1. The term "Multimodal" is not included in the title of the dissertation due to the obvious multimodal nature of data under scrutiny, as well as to avoid a lengthier title.

2. These two approaches correspond to what Mey (2001), in his book "Pragmatics: An Introduction", distinguishes as Micropragmatics and Macropragmatics. The latter encompasses Metapragmatics, "a discussion of 'object pragmatics' on the next higher level" (Mey, 2001: 175).

3. In Germany though, discourse analytical issues were discussed under Text Linguistics, since the terms 'discourse' and 'text' were used interchangeably.

4. According to Hart (2011: 1) CDS are "principally concerned with the communication and discursive construction of social, including political, knowledge, as well as with linguistic persuasion and manipulation."

5. Suffice it to say, once power and control are amalgamated into language, they mediate representations of the world in different linguistic usages, be it syntactic phrases, lexical choices, or even dialectal varieties. More specifically, CPs tackles "the problems of social language use" when people "word the world" by focusing on "those areas where language use was critically determined by the relations of power in society" (Mey, 1993: 316).

6. Canned jokes are the prototypical type, which may be of several subtypes: shaggy-dog stories, lengthy stories without punchlines (Chiaro 1992); riddles, questions followed by unpredictable and silly answers (Dienhart 1999); one-liners, one-line jokes with punchlines reduced to a few words (Norrick 1993), etc.

7. With regards to the former, most humorous lexemes can be conceptualized as neologisms such as *reuglification* – the process of becoming ugly again, e.g. when washing off make-up. The latter, phrasemes (Mel'cˇuk 1995, 1998), which manifest humorous potential, are characterized by novelty and capitalization on the surprising juxtapositions of their subordinate elements, as for example *a beast of burden* – a person or thing causing distress.

8. Pun can be defined as a humorous verbalization that has (prototypically) two interpretations couched in purposeful ambiguity of a word or a string of words (collocations or idioms), dubbed the punning element, manifesting itself in one form (or two very similar ones) but conveying two different meanings.

9. At times the aim is just simple entertainment, while other times it is used as a way of bonding with others (inclusion) or distancing from them (exclusion), and so forth.

10. Generally, people are known to follow **cooperative principles of communication**, they just assume folks are telling the truth and that propositions that are spoken are intended to be believed. Although people still structure their discourse in ways that show where there may be communicative breakdowns (I mean…) and they can add bits to build solidarity (y'know), yet an assumption of truth-telling on all sides is the norm.

11. It is worth noting that the notion of 'Criticality' basically composes the core postulation of Critical Theory. It has been considered as the general process of engaging with power and social inequality both within and outside the scientific study of language.

12. When recognized and explored, language ideologies expose how the speakers' linguistic beliefs are linked to the broader social and cultural systems to which they belong, illustrating how the systems beget such beliefs. By doing so, language ideologies link implicit and explicit assumptions about a language or language in general to their social experience as well as their political and economic interests. Language ideologies are conceptualizations about languages, speakers, and discursive practices.

13. When a political ideology becomes a dominantly pervasive component within a government, one can speak of an ideocracy (Piekalkiewicz & Penn, 1995). Different forms of government utilize ideology in various ways, not always restricted to politics and society. Certain ideas and schools of thought become favored, or rejected, over others, depending on their compatibility with or use for the reigning social order.

14. Although it started off on a positive note, the term seems to have gained a pejorative usage, namely in public discourse, political discourse, and media discourse. For some, politically correct language is partly the reason for staring a race and culture war, namely in the U.S between liberals and conservatives. Nonetheless, in spite of its more often use in a negative manner, political correctness has been generally thought of as a mutual boundary marker of acceptable speech, not far in meaning from euphemisms.

15. The reverse in dominance was witnessed not only in the mass media, but also in written documents of all types. This inspired **twentieth-century semiotics**, which sought after a theoretical framework that may be applicable to all semiotic modes. One such example was the work of Kress and Van Leeuwen (1996) that aimed at a common terminology for all semiotic modes, and stressed that, within a given social-cultural domain, the 'same' meanings can often be expressed in different semiotic modes.

16. Debate is ongoing today about whether semiotics is a science and if it should encompass the study of nonhuman as well as human sign systems. This has led to the rise to prominence of "biosemiotics," which aims to do exactly that. Several theoretical debates have also characterized semiotics proper for more than a century. The most important one has been whether sign construction is, in its origin, an arbitrary process, producing sign forms with no sensory, experiential, or affective connection to their referents, or if it is a "motivated" process, or generating sign forms that do.

17. For example, breaking down writing into its modal resources would be syntactic, grammatical, lexical resources and graphic resources. Graphic resources can be broken down into font size, type, etc.

18. For example, the case of how domestic animals communicate so easily with people even though they cannot speak. If the cat is sitting beside the door it wants out. If it is sitting beside the fire it does not want out. Hence, the position it takes up is the context cue. At other times, the relationship between interlocutors is the context cue, depending on the degree of formality or politeness.

19. According to Voeltz and Kilian-Hatz (2001: 3), "ideophones exist in all languages of the world; they are a universal category." Surprisingly, in linguistic studies, ideophones have not been paid sufficient interest and generally treated as mysterious words. Nonetheless, a recent surge of interest in sound symbolism, iconicity, and linguistic diversity has attracted renewed attention in the matter. In most studies it was shown that ideophones tend to occur more extensively in spoken language because of their expressive or dramaturgic function.

20. A multimodal depiction of ideophones is popular among comic book studies (Petersen 2009; Guynes 2014; Pratha et al. 2016; Sasamoto 2019). As well as the attention it receives in studies of multimodal metaphor (Forceville et al. 2010; 2014). Additionally,

there are numerous studies that have dealt with the multimodal nature of ideophones as used in promoting foods or liquids (Szatrowski 2018; Winter et al. 2019; Criscuolo 2016).

21. Notably, interjections are considered "grammatically peripheral, in the sense that they do not enter into constructions with other word classes, and are only loosely connected to sentences with which they may be orthographically or phonologically associated. They are also peripheral to the language system itself, in that they frequently involve the use of sounds which do not otherwise occur in English words" (Quirk et al., 1985: 74).

22. This use of the ideograph unified the country creating a sense of identity for American citizens, "defining what the nation stands for and against. The term divides those who are civilized from those who are uncivilized, those who defend economic freedom from those who would attack America's way of life and those who support democracy from those who would disrupt it" (Winkler, 2006: 2).

23. Yet, although the idea of the ideograph may be different from culture to culture, this does not mean some aspects will not be the same in one or more cultures. Such as the concept of '**femininity**', that exists cross-culturally to define ideas about women, nonetheless one can expect these ideas from culture to culture.

24. Moreover, with conceptual metaphors, a larger semantic field is included and hence their meaning is more general (Lakoff, 1986: 218). By asserting that "different linguistic expressions do not necessarily have different metaphorical meanings", Lakoff (1986: 224) points out that "the meaning of the metaphor is cognitive and depends on the mental process in which the expression is treated." Therefore, metaphorical meanings largely depend on their context, even if the linguistic expressions were similar.

25. Furthermore, Pell (2005) claims that the prosody of an utterance is used by listeners to guide decisions about the emotional effect of the situation. Whether a person decodes the prosody as positive, negative, or neutral plays a role in the way a person decodes a facial expression accompanying an utterance. Indeed, as the facial expression becomes closer to neutral, the prosodic interpretation influences the interpretation of the facial expression.

26. As Cook (1998: 13) clearly explains, when studying multimedia discourses we should overcome the biased idea of music as a supplement to the meaning "already" provided by

images and words, and take into account that music is in fact a source of meaning in commercials. However, in order to achieve the specific objective of this research, the analysis will be mainly focused on the social meanings arisen by the musical soundtrack of audiovisual commercials.

27. Of course, by media the reference here is to the means of communication (television, radio, newspapers, magazines), which reach or influence people widely, commonly referred to as mass communication or mass media.

28. It is noted that Figure 38 includes some types of JM which are out of the scope of the present study, yet they are included for the sake of a general overview of JM types.

29. A political commercial conveys meaning through a combination of modes: spoken and written language, motion and still images, sound and music, movement, facial expressions and body language, position, and physical arrangement of proximal and distal.

30. In the case of advertisements, the multimodal text changes its semiotic effect by placing words with preconceived meanings in a new context, whether that context is audio, visual, or digital. This in turn creates a new, foundationally different meaning for an audience, which is easily perceived with the help of a multimodal analysis that relies heavily on semiotic tools (color, framing, focus, positioning elements).

31. With the gradual transition into the digital age, the multimodal discourse has also evolved considerably and markedly altered to fit in with the current developments. The multimodal discourse implements graphics, animations, sounds, and writing, as well as many areas of overlap.

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Appendix 1: Multimodal Analysis of the Video Commercials

Commercial Sample 2

Medium: digital-based advertisement							
Time (01:03)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:01		Executional cue C	Non-verbal cue SS	DC	World leaders caught on camera	Semantic CC	Intonation	Symbolic music R
00:03		Phrasing VI	Raid AS (laughter)	DC	Laughing about President Trump	"I watched his team's jaws just drop to the floor"	Laughter	Symbolic music R
00:07		Phrasing VI	Raid AS (laughter)	DC	They're laughing at him	Several world leaders mocking President Trump	Laughter	Symbolic music R
00:16		Executional cue C	Non-verbal cue SS	DC	My administartion has accomplished more than any other in the history of our country	a president (Ideograph)	Laughter	Symbolic music R
00:19		Executional cue C	Non-verbal cue PS (standing)	DC	Didn't expect that reaction, but that's okay	the world is laughing at	Laughter and applause	Symbolic music R
00:21		Framing VB	Raid AS (sitting humped)	DC	World leaders are mocking	Semantic CC	Stress	Symbolic music R
00:22		Executional cue M	Raid AS	PC	and ridiculing him for being	DC	Stress	Symbolic music R
00:23		Executional cue M	Non-verbal cue SS	DC	completely off balance	Semantic CC	Stress	Symbolic music R
00:26		Executional cue M	Non-verbal cue SS	DC	Allies are deeply worried about him	he's becoming increasingly isolated	Stress	Symbolic music R
00:29		Executional cue M	Non-verbal cue PS	DC	Something is very wrong	Syntactic CC	Stress	Silence
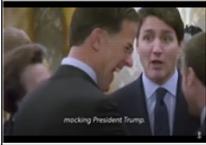
Time (01:03)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:32		Framing VB	Non-verbal cue SS (grim face)	PC	The world sees Trump for what he is	Syntactic CC	Biden's voice	Symbolic music R
00:36		Framing VB	Non-verbal cue SS (solemn face)	PC	insincere, ill-informed, corrupt, dangerously incompetent, and incapable, in my view, of world leadership	Ideographs	Stress	Symbolic music R
00:43		Political symbol PR	Non-verbal cue SS	DC	If we give Donald Trump four more years	Syntactic CC	Intonation	Symbolic music R
00:47		Political icon	Rapid AS	DC	we will have a great deal of difficulty ever recover America's standing	Syntactic CC	Intonation	Symbolic music R
00:48		Political icon	Non-verbal cue SS	PC	in the world, and our capacity	DC	Intonation	Symbolic music R
00:49		Visual metaphor F	Non-verbal cue SS (serious face)	PC	to bring nations together	Semantic CC	Intonation	Symbolic music R
00:53		Framing VB	Non-verbal cue SS	PC	None	we need a leader (ideograph)	None	Symbolic music R
00:57		Phrasing VI	Non-verbal cue SS	DC	None	the world respects (Sematic CC)	None	Symbolic music R
00:59		Political symbol PR	Slow AS	SB	None	Biden President (Ideophone I)	None	Silence

Commercial Sample 3

Medium: digital-based advertisement							
Time (02:42)	Visual		Transitions		Linguistic		Aural	

Time (02:42)	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:02		Framing VI	Rapid AS	TB	Early January: Donald Trump is first warned of the virus.	Washington Post, 04/21 (Sematic CC)	Stress	Symbolic music T
00:08		Executional cue C	Rapid AS	PC	He ignores it. Defends the Chinese government instead.	"It's…uh…gonna be just fine." January 22 (Primary interjection P)	Intonation	Symbolic music T
00:15		Framing VI	Rapid AS	TB	January 30th: Trump's own cabinet secretary warns of a pandemic.	"Trump dismisses Azar as an alarmist." Washington Post, 04/21 (Sematic CC)	Stress	Symbolic music T
00:24		Executional cue C	Rapid AS	PC	"We think we have it well under control."	"a very good ending for us" January 30 (Secondary interjection)	Intonation	Symbolic music T
00:34		Framing VI	Rapid AS	TB	The next day,	The dow plummets 600 points (Syntactic CC)	Stress	Symbolic music T
00:48		Executional cue C	Rapid AS	PC	"We're doing great in our country"	"I think it's gonna all work out fine." February 10 (Secondary interjection)	Intonation	Symbolic music T
00:53		Executional cue C	Rapid AS	PC	"Looks like, by April, you know, in theory"	"when it gets a little warmer, it miraculously goes away." February 10 (Secondary interjection)	Intonation	Symbolic music T
00:58		Executional cue C (red= warning)	Rapid AS	TB	but… global cases more than double	Spreading to over 24 countries (DC)	Stress	Symbolic music T
01:03		Framing VI	Rapid AS	TB	February 25th: One of the CDC's top experts, Nancy Messonnier, speaks out…	Politico, 02/25 (Semantic CC)	Stress	Symbolic music T
01:06		Framing VI	Rapid AS	TB	warning it could soon become a full scale pandemic	"…we need to be preparing for significant distruption of our lives" Politico, 02/25 (DM)	Stress	Symbolic music T
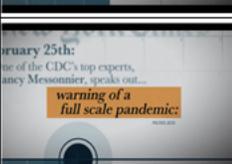
Time (02:42)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
01:37		Executional cue C	Rapid AS	PC	Mr. Trump was, quote, furious. Trump did'nt want to upset the markets.	"We have contained this." February 25 (Secondary interjection)	Intonation	Symbolic music T
01:51		Framing VI	Rapid AS	TB	February 27th: The market sees through the denials	The dow continues to plunge. (Syntactic CC)	Stress	Symbolic music T
01:55		Framing VI	Rapid AS	TB	But Trump keeps up the false message.	Sematic CC	Stress	Symbolic music T
01:58		Executional cue C	Rapid AS	PC	"It will go away. Just stay calm, It will go away."	01/03/2010 (Primary interjection P)	Intonation	Symbolic music T
02:07		Framing VI	Rapid AS	TB	April turns into May. The virus doesn't disappear.	There is no miracle. 1,300,696 CASES (Syntactic CC)	Stress	Symbolic music T
02:21		Framing VI	Rapid AS	TB	Donald Trump doesn't understand.	Syntactic CC	Stress	Symbolic music T
02:25		Framing VI	Rapid AS	TB	We have an economic crisis because we have a public health crisis.	Syntactic CC	Stress	Symbolic music T
02:29		Framing VI	Rapid AS	TB	And we have a public health crisis because he refused to act.	Syntactic CC	Stress	Symbolic music T
02:34		Executional cue C (red= warning)	Rapid AS	TB	Donald Trump didn't build a agreat economy. His failure to lead destroyed one.	Sematic CC	Stress	Symbolic music T

Commercial Sample 4

Medium: digital-based advertisement							
Time (00:45)	Visual		Transitions		Linguistic		Aural
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:02		Visual metaphor St	Slow AS	PC	Something's wrong with Donald Trump	Semantic CC	Intonation	Expressive music Em
00:04		Visual metaphor St	Non-verbal cue SS	PC	He's shaky, weak	Semantic CC	Intonation	Expressive music Em
00:05		Visual metaphor St	Slow AS	PC	Trouble speaking	Semantic CC	Intonation	Expressive music Em
00:06		Phrasing VI	Slow AS	DC	Trouble walking	Semantic CC	Intonation	Expressive music St
00:13		Phrasing VI	Slow AS	DC	Why isn't the press covering Trump's secretive midnight run to Walter Reed Medical Center?	Syntactic CC	Intonation	Expressive music St
00:20		Visual metaphor St	Non-verbal cue SS	TB	Why do many reporters who cover the White House pretend they can't see Trump's decline?	Syntactic CC	Intonation	Expressive music St
00:22		Framing VB	Non-verbal cue SS	PC	The most powerful office in the world needs more than a weak, unfit, shaky president.	Syntactic CC	Intonation	Expressive music Em
00:30		Visual metaphor St	Slow AS	PC	Trump doesn't have the strength to lead.	Semantic CC	Intonation	Expressive music Em

Time (00:45)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:32		Phrasing VB	Non-verbal cue SS	PC	Nor the character to admit it.	Semantic CC	Intonation	Expressive music Em
00:33		Political icon	Non-verbal cue SS	TB	We're not doctors,	Semantic CC	Intonation	Expressive music Em
00:35		Framing VB	Non-verbal cue SS	PC	But, we're not blind.	Semantic CC	Intonation	Expressive music Em
00:41		Executional cue C (red= warning)	Slow AS	DC	It's time we talk about this.	#TRUMPIS NOTWELL (Ideograph)	Intonation	Expressive music Em

Commercial Sample 5

Medium: digital-based advertisement							
Time (00:30)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:01	Joe Biden is slipping	Visual metaphor St	Slow AS	DC	Rapidly rising ahh...amm...ahh	Joe Biden is slipping (Semantic CC)	Intonation	Symbolic music T
00:11		Visual metaphor St	Non-verbal cue SS	DC	Now at the age of 77 years old and running for president for the 3rd time	Syntactic CC	Intonation	Symbolic music T
00:15	Biden is clearly diminished	Phrasing VB	Non-verbal cue SS	DC	"All men and women are created, by the, you know, you know the thing."	Biden is clearly diminished (Primary interjection E)	Intonation	Symbolic music T
00:22		Visual metaphor St	Non-verbal cue SS	DC	Sometimes I wake up and think it's 1920	Semantic CC	Intonation	Symbolic music T
00:25		Visual metaphor St	Non-verbal cue SS	DC	Joe Biden does not have the strength, the stamina, and the mental fortitude required to lead this country.	Semantic CC	Intonation	Symbolic music T
00:29		Political symbol PR	Rapid AS	PC	I'm Donald J. Trump and I approve this message.	TRUMP, PENCE, Keep America Great 2020 (Ideograph)	Intonation	Silence

Commercial Sample 6

Time (00:15)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:00		Political icon	Rapid AS (Sitting)	TB	This Job?	Syntactic CC	Stress	Symbolic music N
00:03		Political symbol PR	Rapid AS (Walking with head up and straight posture)	PC	This Job is About Protecting Americans.	Semantic CC	Stress	Symbolic music N
00:05		Executional cue M	Non-verbal cue SS	DC	Not Tear-Gassing Them for a Photo Op.	Semantic CC	Stress	Symbolic music N
00:07		Framing VB	Rapid AS	PC	It takes... Strength.	Ideograph	Stress	Symbolic music N
00:09		Framing VB	Rapid AS	PC	Courage.	Ideograph	Stress	Symbolic music N
00:10		Framing VI	Rapid AS	PC	Compassion.	Ideograph	Stress	Symbolic music N
00:11		Framing VB	Rapid AS	PC	Resilience.	Ideograph	Stress	Symbolic music N
00:13		Political symbol PR	Rapid AS (Standing up looking firm)	PC	That's a President.	BIDEN, That's a President. (Ideograph)	Stress	Symbolic music N

Commercial Sample 7

Medium: digital-based advertisement							
Time	Visual		Transitions		Linguistic		Aural	
(00:14)	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:01		Visual metaphor J	Rapid AS	TB	You are going to be so proud	Political metaphor OrM	Intonation	Silence
00:03		Political colors CS	Rapid AS	SB	of your country	Political metaphor OrM	Intonation	Silence
00:04		Visual metaphor J	Rapid AS	SB	We're gonna win so much,	Political metaphor OrM	Stress	Silence
00:05		Political colors CS	Rapid AS	SB	You may even get tired of	Political metaphor OrM	Intonation	Silence
00:06		Visual metaphor J	Rapid AS	SB	WINNING	Political metaphor OrM	Stress	Silence
00:08		Visual metaphor J	Rapid AS	SB	And you'll say, please, please,	Political metaphor OrM	Intonation	Silence
00:09		Visual metaphor J	Rapid AS	SB	it's too much winning.	Political metaphor OrM	Stress	Silence
00:11		Visual metaphor J	Rapid AS	SB	We can't take it anymore.	Political metaphor OrM	Intonation	Silence

Commercial Sample 8

Medium: digital-based advertisement							
Time (01:45)	Visual		Transitions		Linguistic		Aural
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:01		Political icon	Non-verbal cue PS	TB	To the best of my knowledge we're sitting at the Whitehouse.	Trumpfeld (Ideophone I)	Laughing effects	Symbolic music R
00:09		Phrasing VI	Non-verbal cue PS	PC	Fox News has a new poll out today	Trump-Wallace Interview (Semantic CC)	Laughing effects	Symbolic music R
00:12		Framing VB	Non-verbal cue SS	TB	Joe Biden leads you by 8 points 49% to 41.	Trump-Wallace Interview (Semantic CC)	Laughing effects	Symbolic music R
00:22		Framing VB	Non-verbal cue SS	TB	People trust Biden more to handle the coronavirus by 17 points, race relations by 21 points	Trump-Wallace Interview (Semantic CC)	Laughing effects	Symbolic music R
00:50		Framing VB	Non-verbal cue SS	TB	In the Fox poll, they asked people who is more competent? Biden beats you in that.	Trump-Wallace Interview (Semantic CC)	Laughing effects	Symbolic music R
01:03		Phrasing VI	Non-verbal cue SS	TB	I took the test too. It's not the hardest test.	Trump-Wallace Interview (Semantic CC)	Laughing effects	Symbolic music R
01:39		Framing VB	Non-verbal cue PS	TB	Don't you believe America deserves a president who doesn't brag he can spot an elephant?	Syntactic CC	Laughing effects	Symbolic music R
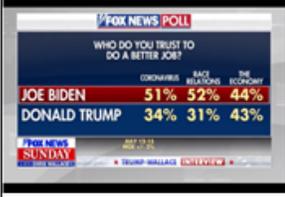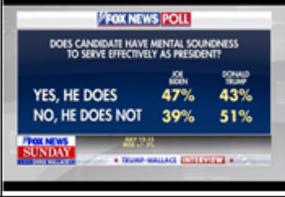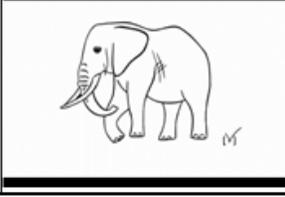
Commercial Sample 9

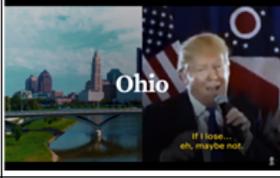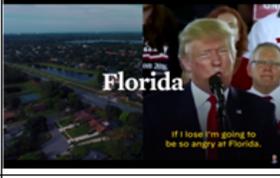| Time	Visual			Transitions		Linguistic		Aural	
(00:57)	Image	Cues		Gestural	Spatial	Spoken	Cues	Sound	Music
00:05		Visual metaphor St		Rapid AS	TB	None	None	Sounds of train	Silence
00:11		Political colors PS		Rapid AS	SB	None	Trump Pence (Ideograph)	Train whistle	Silence
00:15		Visual metaphor St		Rapid AS	SB	None	KAG 2020 (Ideograph)	Train whistle	Silence
00:32		Visual metaphor St		Slow AS	TB	I got hairy legs… that turn blonde in the sun…	Primary interjection P	Intonation	Symbolic music T
00:38		Political colors PS		Slow AS	SB	the kids used to come up and reach in the pool and rub my leg down	Biden President (Ideograph)	Intonation	Symbolic music T
00:45		Visual metaphor St		Slow AS	SB	so it was straight and watch the hair come back up again	Primary interjection P	Intonation	Symbolic music T
00:53		Visual metaphor Sp		Non-verbal cue PS	DC	I love kids jumping on my lap	Biden Train (Political metaphor SM	Breaking and cracking noises	Symbolic music T
00:55		Visual metaphor Sp		Non-verbal cue PS	DC	None	Bide Tra (Political metaphor SM)	Breaking and cracking noises	Symbolic music T

Commercial Sample 10

Medium: digital-based advertisement							
Time	Visual		Transitions		Linguistic		Aural	
(01:01)	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:00		Framing VB	Non-verbal cue PS	PC	This election will decide	Syntactic CC	Intonation	None
00:02		Framing VB	Non-verbal cue PS	PC	whether we save the American dream.	Syntactic CC	Intonation	None
00:05		Executional cue C	Rapid AS	TB	None	This is Donald Trump's America. (Semantic CC)	Silence	Symbolic music N
00:08		Executional cue C	Non-verbal cue SS	TB	We must never allow mob rule.	Racist mobs (Ideograph)	Stress	Symbolic music N
00:10		Executional cue C	Non-verbal cue SS	TB	"Jews will not replace us!"	Racist mobs (Ideograph)	Rhythm	Expressive music En
00:18		Phrasing VI	Non-verbal cue SS	TB	Free rein to violent anarchists and criminals.	Syntactic CC	Stress	Express music En
00:20		Phrasing VI	Non-verbal cue SS	TB	The El Paso shooting was the deadliest attack	Syntactic CC	Intonation	Express music En
00:21		Executional cue C	Non-verbal cue SS	TB	at the hands of a white supremacist	White supremacist mass shooters (Syntactic CC)	Intonation	Express music En
00:23		Executional cue C	Non-verbal cue SS	TB	in the U.S. in 50 years.	White supremacist mass shooters (Syntactic CC)	Intonation	Express music En

Time (01:01)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:25		Phrasing VI	Non-verbal cue SS	TB	We must always have law and order.	Semantic CC	Stress	Express music En
00:27		Executional cue C	Non-verbal cue SS	TB	Tear gas was used to remove	A president inflaming violence (Semantic CC)	Intonation	Express music En
00:30		Executional cue C	Non-verbal cue SS	TB	peaceful protestors from Lafayette Park.	A president inflaming violence (Semantic CC)	Intonation	Express music En
00:36		Executional cue C	Rapid AS	TB	The greatest econymy in history.	Millions out of work (Semantic CC)	Stress	Express music En
00:41		Framing VI	Non-verbal cue SS	TB	The U.S. lost more than 20 million jobs making it the worst jobs report on record.	Unemployment rate, 1948-2020 (Syntactic CC)	Intonation	Express music En
00:43		Executional cue C	Rapid AS	TB	We will crush the virus.	Thousands of dead Americans (Semantic CC)	Stress	Express music En
00:45		Framing VI	Non-verbal cue SS	TB	Total cases in the U.S. now top 5.8 million	Coronavirus in the U.S. (Syntactic CC)	Intonation	Express music En
00:54		Executional cue C	Rapid AS	TB	No one will be safe in Biden's America.	Donald Trump says: (Syntactic CC)	Stress	Express music En
00:58		Executional cue C (black= no hope)	Non-verbal cue SS	TB	None	But do you feel safe in his? (Political metaphor OnM)	Silence	None

Commercial Sample 11

	Medium: digital-based advertisement							
Time	**Visual**		**Transitions**		**Linguistic**		**Aural**	
(00:36)	**Image**	**Cues**	**Gestural**	**Spatial**	**Spoken**	**Cues**	**Sound**	**Music**
00:00		Framing VI	Slow AS	TB	COVID has taken this year, just since the outbreak has taken more than 100 years.	(Dramaric pause) COVID has taken more lives this year than all of the COVID-19 deaths in the last 100 years. (Syntactic CC)	Intonation	None
00:07		Political symbol NR	Non-verbal cue PS	PC	Look, here's the lives … it's just… it's when you think about it…	Biden returns to trial amid racial unrest and violent protests (Syntactic CC)	Intonation	None
00:17		Framing VI	Slow AS	TB	More lives this year than any other year for the past hundred years	Seriously DUDE? I wrote this speech so that a todler could do it. (Syntactic CC)	Intonation	None
00:25		Framing VI	Slow AS	TB	You won't be safe in Joe Biden's America	That's it. I quit. (Secondary interjection)	Intonation	None
00:26		Framing VI	Rapid AS	TB	My name is Joe Biden. I'm a democratic candidate for the united states senate.	Good luck Joe. (Secondary interjection)	Intonation	None
00:28		Framing VI	Non-verbal cue PS	DC	Look me over, if you like what you see, help out. If not, vote for the other Biden. Give me a look though, okay	Syntactic CC	Intonation	None

Commercial Sample 12

Medium: digital-based advertisement							
Time	Visual		Transitions		Linguistic		Aural
(01:00)	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:10		Framing VB	Rapid AS	PC	I may never have to come back here again if I don't get Iowa.	Iowa (Ideograph)	Intonation	Country music
00:17		Framing VB	Non-verbal cue SS	PC	If I lose Minnesota, I'm never coming back. I don't care.	Minnesota (Ideograph)	Intonation	Symbolic music R
00:28		Framing VB	Non-verbal cue SS	PC	If I win, I know I'm coming back. If I lose… ehhh, maybe not.	Ohio (Ideograph)	Intonation	Symbolic music R
00:33		Framing VB	Non-verbal cue SS	PC	If I lose I'm gonna be so angry at Florida. OH! I'll still love you, I think. Maybe not.	Florida (Ideograph)	Intonation	Symbolic music R
00:43		Framing VB	Non-verbal cue SS	PC	If I lose to him [Joe Biden], I don't know what I'm gonna do. I will never speak to you again. You'll never see me again.	North Carolina (Ideograph)	Intonation	Symbolic music R
00:53		Framing VB	Non-verbal cue SS	PC	Could you imagine if I lose? My whole life, what am I gonna do? I'm not gonna feel so good. Maybe I'll have to leave the country? I don't know.	America (Ideograph)	Intonation	Symbolic music R
00:55	What he said.	Execution al cue C (black= no hope)	Rapid AS	TB	None	What he said. (Syntactic CC)	Laughter	Symbolic music R
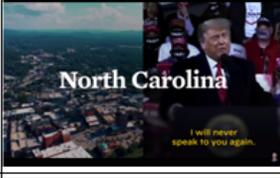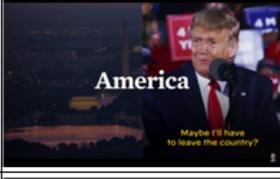
Commercial Sample 13

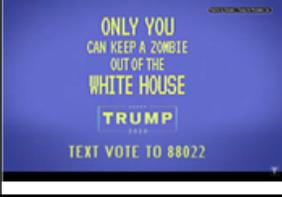| Time (01:32)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:05		Phrasing VI	Rapid AS	PC	As a society, we ask our children to live by a simple set of principles.	Semantic CC	Intonation	Slow sad music
00:10		Political symbol NR	Non-verbal cue SS	DC	Shouldn't we ask our leaders to do the same?	Syntactic CC	Intonation	Expressive music Em
00:12		Executional cue C	Rapid AS	TB	Love	Ideograph	Rhythm	Expressive music Em
00:14		Visual metaphor J	Non-verbal cue SS	PC	What a stupid question that is. You ask a lot of stupid questions.	Syntactic CC	Stress	Expressive music Em
00:22		Executional cue C	Rapid AS	TB	Joy	Ideograph	Rhythm	Expressive music Em
00:30		Visual metaphor J	Non-verbal cue SS	DC	Ah, throw him the hell out of here. I'd rip that fff…	Primary interjection E	Stress	Expressive music Em
00:32		Executional cue C	Rapid AS	TB	Peace	Ideograph	Rhythm	Expressive music Em
00:34		Visual metaphor J	Non-verbal cue SS	PC	I could stand in the middle of Fifth Avenu and shoot somebody and I wouldn't lose any voters. Okay. It's like incredible.	DM	Stress	Expressive music Em
00:40		Executional cue C	Rapid AS	TB	Patience	Ideograph	Rhythm	Expressive music Em
00:41		Visual metaphor J	Non-verbal cue SS	DC	That's enough. That's enough.	DM	Stress	Expressive music Em

Medium: digital-based advertisement

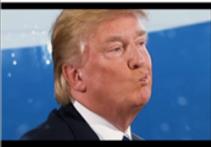| Time (01:32)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:46	*kindness*	Executional cue C	Rapid AS	TB	Kindness	Ideograph	Rhythm	Expressive music Em
00:48		Visual metaphor J	Non-verbal cue SS	PC	I'd like to punch him in the face, I'll tell ya.	DM	Stress	Expressive music Em
00:51	*gentleness*	Executional cue C	Rapid AS	TB	Gentleness	Ideograph	Rhythm	Expressive music Em
00:55		Visual metaphor J	Non-verbal cue SS	PC	You got to see this guy… ahhhh… I don't know what I said… ahhhh… I don't remember…	Primary interjection E	Stress	Expressive music Em
00:58	*goodness*	Executional cue C	Rapid AS	TB	Goodness	Ideograph	Rhythm	Expressive music Em
01:04		Visual metaphor J	Non-verbal cue SS	PC	Who would you like me to condemn?	Syntactic CC	Stress	Expressive music Em
01:08	*Now more than ever,*	Executional cue C	Rapid AS	TB	Now more than ever,	Syntactic CC	Intonation	Expressive music Em
01:11	*the soul of our nation is at stake.*	Executional cue C	Rapid AS	TB	the soul of our nation is at stake.	Semantic CC	Intonation	Expressive music Em
01:13	*See you November 3rd.*	Executional cue C	Rapid AS	TB	See you November 3rd.	Political metaphor OnM	Intonation	Expressive music Em
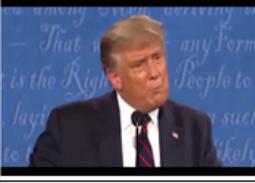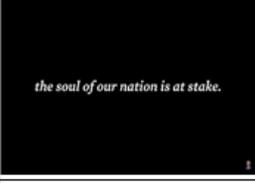
Commercial Sample 14

Time (01:00)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
	Medium: digital-based advertisement							
00:00		Framing VI	Rapid AS	TB	It sounds like a fairytale.	Semantic CC	Lightning crashing, bell ringing	Scary slow music
00:05		Executional cue C	Non-verbal cue PS	DC	A man comes down from his tower and is crowned the most powerful man on earth.	Semantic CC	Rhythm	Symbolic music N
00:10		Executional cue M	Non-verbal cue SS	DC	He gives to the rich and takes from the poor.	Semantic CC	Rhythm	Symbolic music N
00:14		Visual metaphor St	Non-verbal cue SS	PC	He makes friends with our enemies and enemies of our friends.	DC	Rhythm	Symbolic music N
00:18		Visual metaphor St	Non-verbal cue SS	DC	And then one day a disease came upon the land.	DC	Rhythm	Symbolic music N
00:21		Visual metaphor St	Rapid AS	DC	"Fear, not," he says, "for it is a hoax and will not harm those who believe in me."	Semantic CC	Stress	Symbolic music N
00:28		Visual metaphor St	Rapid AS	PC	Thousands and thousands suffer and die.	DC	Rhythm	Symbolic music N
00:30		Phrasing VI	Non-verbal cue SS	TB	He lies and says all will disappear with a sip of his magic potion.	Semantic CC	Rhythm	Symbolic music N

Time (01:00)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:35		Visual metaphor St	Non-verbal cue SS	DC	When the people cry for help, he attacks them with noxious gases	Semantic CC	Intonation	Symbolic music N
00:39		Visual metaphor St	Non-verbal cue SS	DC	and forces the children out of their homes and into the plague-filled air of a once proud and healthy nation.	DC	Intonation	Symbolic music N
00:49		Framing VI	Rapid AS	TB	We're living in a story as grim as any ever told, and the lesson?	Syntactic CC	Intonation	Symbolic music N
00:52		Political symbol NR	Non-verbal cue PS	PC	Vote and send the man back to his tower	Syntactic CC	Stress	Symbolic music N
00:54		Executional cue C	Rapid AS	DC	for good.	Syntactic CC	Stress	Symbolic music N

Commercial Sample 15

Medium: digital-based advertisement							
Time (00:12)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:01		Framing VB	Rapid AS	TB	Here's how you can spot a zombie:	How to spot a zombie (Synatctic CC)	Intonation	M. Jackson's Thriller song
00:02		Visual metaphor F	Rapid AS	PC	Look for someone who has a corpse-like appearance,	Semantic CC	Intonation	Symbolic music R
00:04		Executional cue M	Rapid AS	PC	exhibits aggressive behavior,	Semantic CC	Intonation	Symbolic music R
00:05		Visual metaphor F	Rapid AS	PC	craves human flesh,	Semantic CC	Intonation	Symbolic music R
00:08		Executional cue M	Rapid AS	PC	and utters incoherent moans and groans.	Semantic CC	Intonation	Symbolic music R
00:09		Framing VB	Rapid AS	TB	With your help, we can prevent the zombie uprising.	Only you can keep a zombie out of the White House (Syntactic CC)	Intonation	Symbolic music R

Commercial Sample 16

Time (02:02)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:04		Framing VB	Non-verbal cue PS	PC	Dear Donald, we at the Lincoln Project just wanna say it's okay.	It's okay. (DM)	Intonation	Upbeat music
00:06		Executional cue M	Non-verbal cue SS	DC	Seriously,	DM	Stress	Expressive music St
00:07		Executional cue M	Rapid AS	PC	we know you did your best.	Syntactic CC	Intonation	Expressive music St
00:10		Phrasing VI	Non-verbal cue SS	DC	But this whole being president thing	Don't look! (Secondary interjection)	Intonation	Expressive music St
00:13		Framing VB	Non-verbal cue PS	PC	isn't for everyone.	Syntactic CC	Intonation	Expressive music St
00:24		Political symbol NR	Non-verbal cue SS	DC	It takes a lot of qualities that you don't have.	Syntactic CC	Intonation	Expressive music St
00:27		Framing VB	Non-verbal cue PS	PC	Like comapssion	Compassion. (Ideograph)	Stress	Expressive music St
00:28		Phrasing VI	Non-verbal cue SS	DC	human decency.	Human decency. (Ideograph)	Stress	Expressive music St
00:31		Framing VB	Non-verbal cue PS	PC	And basic reading skills.	Basic reading skills. (Ideograph)	Stress	Expressive music St
00:37		Framing VB	Non-verbal cue PS	PC	But don't worry, you've got so many other qualities,	handsome and thin? (Syntactic CC)	Intonation	Expressive music St
00:41		Phrasing VI	Non-verbal cue SS	DC	Like dancing	Semantic CC	Stress	Expressive music St

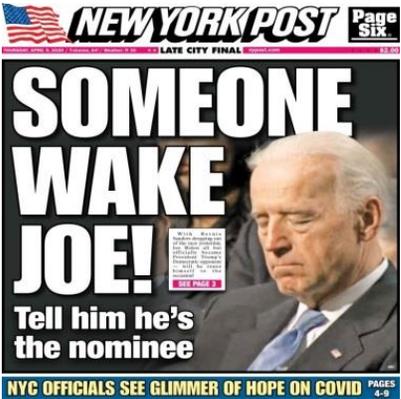| Time (02:02)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:50		Framing VB	Non-verbal cue PS	PC	but you're great at remebering things. "Person, woman, man, camera, TV"	Semantic CC	Intonation	Expressive music St
00:54		Political symbol NR	Rapid AS	TB	And I'm sure your kids are going places.	Semantic CC	Intonation	Expressive music St
01:00		Framing VB	Non-verbal cue PS	PC	So don't beat yourself up, not everybody can be a two-termer.	Semantic CC	Intonation	Expressive music St
01:03		Political symbol PR	Non-verbal cue SS	TB	Well, this guy was.	Primary interjection C	Stress	Expressive music St
01:10		Visual metaphor F	Non-verbal cue SS	TB	It doesn't matter, because losing doesn't automatically mean "a loser."	"A loser." (Ideograph)	Stress	Expressive music St
01:12		Executional cue M	Rapid AS	TB	Or a failure.	"A failure." (Ideograph)	Stress	Expressive music St
01:15		Executional cue M	Rapid AS	TB	Or a national disgrace.	"A national disgrace." (Ideograph)	Stress	Expressive music St
01:22		Political icon	Non-verbal cue SS	PC	Who even said that? Not us. Well okay, we did and do and will for a long time.	"I'll be honest…" (DM)	Intonation	Expressive music St
01:33		Framing VB	Non-verbal cue PS	PC	And sure, historians will document you as being a blight on America's presidential legacy.	Trump's signature (DC)	Intonation	Expressive music St
01:38		Framing VB	Non-verbal cue PS	PC	And yes, future generations will refer to you as "the turd sandwich that accidentally won an election one time."	"A turd sandwich." (DC)	Intonation	Expressive music St
01:47		Framing VB	Non-verbal cue PS	PC	But hey, at least you're rich. Am I right? Uh… right?	Primary interjection P	Intonation	Expressive music St
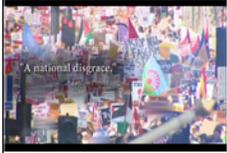
Commercial Sample 17

Medium: digital-based advertisement							
Time (00:35)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:01		Framing VB	Rapid AS	PC	Blah blah blah blah…	Ideophone O	Muttering	Funny tune
00:03		Framing VB	Slow AS	PC	All men and women created by — you know, you know, the thing.	DM	Intonation	Expressive music En
00:11		Executional cue M	Non-verbal cue PS	SB	I'm running as a proud Democrat for the Senate.	Syntactic CC	Intonation	Expressive music En
00:16		Executional cue M	Non-verbal cue PS	SB	I got hairy legs that turn blonde in the sun.	Semantic CC	Intonation	Expressive music En
00:20		Framing VB	Slow AS	PC	Strategy to mobilize truna limunumaprzure.	Syntactic CC	Intonation	Expressive music En
00:24		Framing VB	Slow AS	PC	Go to Joe 30330.	Semantic CC	Intonation	Expressive music En

Commercial Sample 18

Time (00:21)	Visual		Transitions		Linguistic		Aural	
	Image	Cues	Gestural	Spatial	Spoken	Cues	Sound	Music
00:00		Visual metaphor F	Non-verbal cue PS	PC	And here is how it works.	Taxes (Ideograph)	Intonation	Carnival/ clown music
00:03		Visual metaphor F	Rapid AS	SB	I'm gonna raise taxes.	Black families, Lation families, White families (Ideographs)	Stress	Expressive music St
00:05		Executional cue M	Rapid AS	SB	None	Poor families (Ideographs)	Stress	Expressive music St
00:06		Executional cue M	Rapid AS	SB	None	Black families (Ideographs)	Stress	Expressive music St
00:07		Phrasing VI	Rapid AS	SB	None	Latino families, middle class (Ideographs)	Stress	Expressive music St
00:08		Phrasing VI	Rapid AS	SB	None	Rap artists, potential voters (Ideographs)	Stress	Expressive music St
00:09		Executional cue C	Slow AS	TB	Guess what? If you elect me your taxes are gonna be raised, not cut.	Joe Biden wil raise taxes on 4 out of 5 Americans (Semantic CC)	Intonation	Expressive music St
00:16		Executional cue C	Slow AS	TB	None	#DogeJoe this November (Political metaphor OnM)	Ballon pop	Expressive music St

Medium: digital-based advertisement

Appendix 2: Sample Magazine Covers

Cover Sample 1	Cover Sample 2	Cover Sample 3
Cover Sample 4	Cover Sample 5	Cover Sample 6
Cover Sample 7	Cover Sample 8	Cover Sample 9

Cover Sample 10	**Cover Sample 11**	**Cover Sample 12**
Cover Sample 13	**Cover Sample 14**	**Cover Sample 15**
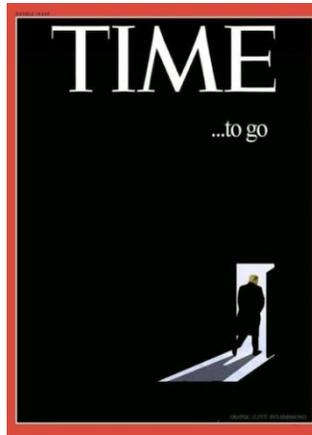
Appendix 3: Chi-Square Distribution Table

DF	P 0.995	0.975	0.20	0.10	0.05	0.025	0.02	0.01	0.005	0.002	0.001
1	0.0000393	0.000982	1.642	2.706	3.841	5.024	5.412	6.635	7.879	9.550	10.828
2	0.0100	0.0506	3.219	4.605	5.991	7.378	7.824	9.210	10.597	12.429	13.816
3	0.0717	0.216	4.642	6.251	7.815	9.348	9.837	11.345	12.838	14.796	16.266
4	0.207	0.484	5.989	7.779	9.488	11.143	11.668	13.277	14.860	16.924	18.467
5	0.412	0.831	7.289	9.236	11.070	12.833	13.388	15.086	16.750	18.907	20.515
6	0.676	1.237	8.558	10.645	12.592	14.449	15.033	16.812	18.548	20.791	22.458
7	0.989	1.690	9.803	12.017	14.067	16.013	16.622	18.475	20.278	22.601	24.322
8	1.344	2.180	11.030	13.362	15.507	17.535	18.168	20.090	21.955	24.352	26.124
9	1.735	2.700	12.242	14.684	16.919	19.023	19.679	21.666	23.589	26.056	27.877
10	2.156	3.247	13.442	15.987	18.307	20.483	21.161	23.209	25.188	27.722	29.588
11	2.603	3.816	14.631	17.275	19.675	21.920	22.618	24.725	26.757	29.354	31.264
12	3.074	4.404	15.812	18.549	21.026	23.337	24.054	26.217	28.300	30.957	32.909
13	3.565	5.009	16.985	19.812	22.362	24.736	25.472	27.688	29.819	32.535	34.528
14	4.075	5.629	18.151	21.064	23.685	26.119	26.873	29.141	31.319	34.091	36.123
15	4.601	6.262	19.311	22.307	24.996	27.488	28.259	30.578	32.801	35.628	37.697
16	5.142	6.908	20.465	23.542	26.296	28.845	29.633	32.000	34.267	37.146	39.252
17	5.697	7.564	21.615	24.769	27.587	30.191	30.995	33.409	35.718	38.648	40.790
18	6.265	8.231	22.760	25.989	28.869	31.526	32.346	34.805	37.156	40.136	42.312
19	6.844	8.907	23.900	27.204	30.144	32.852	33.687	36.191	38.582	41.610	43.820
20	7.434	9.591	25.038	28.412	31.410	34.170	35.020	37.566	39.997	43.072	45.315
21	8.034	10.283	26.171	29.615	32.671	35.479	36.343	38.932	41.401	44.522	46.797
22	8.643	10.982	27.301	30.813	33.924	36.781	37.659	40.289	42.796	45.962	48.268
23	9.260	11.689	28.429	32.007	35.172	38.076	38.968	41.638	44.181	47.391	49.728
24	9.886	12.401	29.553	33.196	36.415	39.364	40.270	42.980	45.559	48.812	51.179
25	10.520	13.120	30.675	34.382	37.652	40.646	41.566	44.314	46.928	50.223	52.620

المُستخَلَص

إن قوةَ الدعاية السياسية لا تَكمُن في لغتِها الجادّة والصارمة، ولكن في الحقيقة مُخبَّأة وراءَ قناعٍ من السُخرية المازحة المليئة بالأيديولوجية. بناءً على المقاربة التداولية الخطابية النقدية، يَسعى البحثُ للتَحرّي حول الخطابات متعددةِ الوسائط المؤدلجةِ سياسيًا وذلك لإظهار كيفيةِ تنسيق هذه الخطابات عبرَ أنماط مختلفة من المَعنى، وكيفَ أنَّها المفتاحُ للحفاظ على التضامن مع الناخبين خِلالَ الانتخابات. تَسعى الدراسةُ لِسَدِّ فجوةٍ بحثية من خلال التركيز على السُخرية المازحة كممارسة أيديولوجية والطرق التي تُقَوَّضُ بها القوةُ المُهَيمنة في إعلاناتِ الحملاتِ الإنتخابيةِ. وبناءً على ذلك، تُطرَحُ عدةُ أسئلةٍ بحثًا عن الإجابات، مِنها: (١) ما هي الخَطوات الأساسية التي يُمكن مِن خلالها دراسة السُخرية المازحة من مَنظور تداولي خطابي نقدي؟ (٢) كيف تُساعد السُخرية المازحة في الكشفِ عن الأيديولوجيات الخفية لمُرشحي الرئاسة؟ (٣) ما هي الإستراتيجية التداولية الخطابية الأكثر شيوعاً لإثارة السُخرية المازحة في إعلاناتِ الحملاتِ الإنتخابيةِ؟

بعدَ غربلةٍ شاملةٍ للأدلة المتعلقة بالسيميائية الاجتماعية، والنظرية النقدية، والتداولية الخطابية، كان من الواضحِ أن السُخرية المازحة مُتأثرة بخيوط البحث الثلاثة، وتَخدِم بشكل كبير كممارسة أيديولوجية. على هذا الأساس، مَهَّدَت الدراسةُ لنموذج تداولي خطابي نقدي بُنيَ للتعامل مع جميع أنماط المعنى. ومن خلال انتقاد وظائف التداولية الخطابية للسُخرية المازحة، كُشِفَ عن الميول الأيديولوجية لمُرشَحي الرئاسة وإفشاء ما يَكمُن وراء طبيعة السُخرية المازحة المُقَنَّعة. على ضوءِ أسئلة البحث وأهدافِه، تَقَرَّر افتراضُ التالي: (١) السُخرية المازحة هي مُمارسة أيديولوجية تتطلب العمل بتفاصيل دقيقة وبحرفية مفاجئة، والتي يُمكن تفكيكها من خِلال تحليل يتكون من ست خطوات؛ (٢) إن الترسيخ من خِلال التكرار والتسليح من خِلال الصور النمطية يجعل السُخرية المازحة مُفيدة في الكشف عن الأيديولوجيات الخفية؛ و (٣) للحفاظ على السيطرة والسلطة في أيديولوجيات الخصم، يتم الاستعانة بالتناص والفخاخ التداولية لتفعيل السُخرية المازحة في إعلاناتِ الحملاتِ الإنتخابيةِ. ولضَمان دِقّة الدراسة ومصداقيّتِها، تمَّ اتخاذ الخطوات التالية: (١) مسحُ الأدبيات ذات الصلة حول الممارسة الأيديولوجية للسُخرية المازحة ؛ (٢) تأكيدُ طبيعة السُخرية المازحة في سياق الدعاية السياسية؛ (٣) استنباطُ نموذج تداولي خطابي نقدي يعالجُ الأبعادَ المتعددة للبيانات الخاضعة للدراسة؛ (٤) تحليلُ خمسين عينة لأنواع مختلفة من إعلاناتِ الحملاتِ الإنتخابيةِ نوعيًا عبر النموذج المطور وكميًا عبر الإحصائيات الوصفية والاستنتاجية؛ وأخيرًا (٥) اختبارُ الفرضيات ومناقشةُ النتائج للوصول إلى استنتاجات متوافقة تؤدي إلى توصيات مستقبلية.

تَوَصَّلَت نتائجُ التحليل النوعي والكمي إلى أنَّ الثناء على الذات وإذلال الآخرين يجعل من السُخرية المازحة، كممارسة أيديولوجية، سيفاً ذو حَدَّين يُستخدَم بشكل روتيني في إعلانات الحملات السياسية للحفاظ على علاقات السلطة والقوة والهَيمَنة وحتى التضامن مع الجماهير. وقد أثبتَت الدراسة أن طبيعة السُخرية المازحة في الدعاية السياسية قد جعلتها أداةً تداولية خطابية مُعززة للتضامن والتي لا تزال تلعب دوراً محورياً في السيطرة والرد على القضايا الأيديولوجية السياسية الرئيسية في المجتمع. وقد كَشَفَ التحليلُ النقدي للسخرية المازحة عن أنماطٍ لغوية واجتماعية متباينة واقترَحَ عدَّةَ أمور لكيفيةِ تحقيقِ الناشطين حول موضوعات جادّة من خلال اللجوء إلى القِيَم الإنسانية المسؤولة عن الحفاظ على السلوك التقليدي ثقافياً والنظام التقليدي اجتماعياً.

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

﴿ يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ لَا يَسْخَرْ قَوْمٌ مِّن قَوْمٍ عَسَىٰٓ أَن يَكُونُواْ خَيْرًا مِّنْهُمْ وَلَا نِسَآءٌ مِّن نِّسَآءٍ عَسَىٰٓ أَن يَكُنَّ خَيْرًا مِّنْهُنَّ وَلَا تَلْمِزُوٓاْ أَنفُسَكُمْ وَلَا تَنَابَزُواْ بِٱلْأَلْقَٰبِ بِئْسَ ٱلِٱسْمُ ٱلْفُسُوقُ بَعْدَ ٱلْإِيمَٰنِ وَمَن لَّمْ يَتُبْ فَأُوْلَٰٓئِكَ هُمُ ٱلظَّٰلِمُونَ ﴾

صَدَقَ اللَّهُ الْعَظِيمُ

(سورة الحجرات: ١١)

مُقاربةٌ تداوليةٌ خطابيةٌ نقديةٌ للسُخرِية المازِحة، ممارسةٌ أيديولوجية في إعلاناتِ الحملاتِ الإنتخابيةِ في الولاياتِ المتحدةِ الأمريكيةِ لعامِ ٢٠٢٠

أطروحة

تقدمت بها إلى مجلس كلية التربية للعلوم الإنسانية / جامعة بابل جزءا من متطلبات نيل شهادة دكتوراه فلسفة في التربية / اللغة الانكليزية / اللغة

الطالبة

مها لفته مرزوك ال محمد

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