

Political Discourse through Online Political News Satires in India: A Multimodal Analysis

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I, **Orsu Kasibabu**, hereby declare that the work embodied in this thesis titled **Political Discourse through Online Political News Satires in India: A Multimodal Analysis** has not been submitted for any degree in part or in full to this University or any other University, and is carried out by me under the supervision of **Dr. Jasti Appa Swami**, Assistant Professor, Centre for English Language Studies, University of Hyderabad, Hyderabad. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

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The following publications and conference presentations were carried out by the candidate during the Ph.D. programme:

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Chapter 1

Introduction

1.1. Background to the Study

India has historically been a country of intense debates on various issues of the day since ancient times. As a result, she has resisted and is still resisting the efforts of the political class in pushing her into an autocratic system of governance. In Indian polity, we see people taking more predominant role than the state (Hegel, 1956). Moreover, in the last couple of decades, as liberalization of economy has led to a large scale development of technological tools and means of communication, she has witnessed an explosion of public talk being circulated among the masses so much so that it has quite become unmanageable and uncontrollable to the state. Any person with a mobile and an internet connection can air his/her views about any topic that interests him/her. Such is the power being accorded by the ever-changing modern modes of communication to the common man who has hitherto been denied access, due to the mainstream media which controls and channelizes whatever communication it deems fit, to one of the most critical aspects of democracy, i.e. communication, which used to be a one-way channel that would pass on the message to the laymen, who would be, as a result, mere consumers of information rather than participants in the process of communication. However, this trend has changed for the better with the ever-emerging repertoire of social media platforms, wherein the dissemination of information works on the “logic of repetition” (Kumar, 2015), wherein a message created by a person at some location can reach anywhere across the world because it can be shared by or with anyone living in any part of the world. Now, no one can ignore the power of social media in terms of its potential in bridging the gap between the powerful and the powerless. Even the powerless have got a voice now. So, whoever it may be or whatever may be the interests or concerns one has, one can make one’s

presence felt on the social media. It has empowered the individuals on an unprecedented scale to express their political opinions in many ways including sarcastic ways. Hence, every political party and every politician has his/her presence on social media with some parties dominating this platform while others lagging behind (Kaur and Kaur, 2013: 26-27). On the one hand, the parties and their activists, including politicians, use social media to influence the potential voters and their opinions about its policies, functioning and ideologies, and gain their votes during the election. On the other hand, the common men use it to engage themselves in heated and at times polarized conversations about the parties, politicians and their activities (Lokniti, CSDS, 2019: 08). Those conversations would also involve satirical content such as the one produced on such platforms as *fakingnews.com* and *theunrealtimes.com*.

Coming to these online political satires, the satirists contributing to the two platforms would ridicule the politicians for their perceived weaknesses, prejudices, hypocrisies and whole other vices. In the words of Karthik Laxman and C S Krishna, founders of *The Unreal Times*, politicians were satirized based on the sarcastic angles that they would get out of the politicians' personalities and their political actions/inactions. In an Interview given to *Aljazeera*, they said:

We've been able to find angles for almost all the popular politicians. Even the supposedly clean Dr Manmohan Singh, before he became a little dirty because of his negligence to the scams under his nose, offered a lot of scope for nerdy humour, as he's this super duper educated dude. His subservience to party president Sonia Gandhi and his tendency to speak very little, and practically remain silent, have given us countless opportunities to make fun of him. But yes, some politicians offer a lot more angles than some others (Krishna and Karthik, 2012).

This statement shows that there is literally no politician who is beyond ridicule or sarcasm, at least in Indian politics. However, the statement also implies that some are found to be ridiculed more than others due to their absurdities; party or power dynamics and the way the politician in question conducts himself/herself in the face of the kind of allegations that he/she faces or the kind of role that he/she plays in the politics of the country all get into the makings of these satires, which were composed in the form of news stories. Such news parodies were termed as “satirical fake news” by Ian Reilly (2012), who studied the two American Television shows *The Daily Report with Jon Stewart* and *The Colbert Report* and as “news satires” by Rubin, et.al (2016), who looked into the satirical news website *The Onion* in the US. *The Onion*, which is the satirical news site in the US, was an inspiration to these platforms. Thus, like news stories, they also come with not only the verbal text but also visual elements such as pictures, graphs, symbols, hypertext, abbreviations, code-switching and so on. Each of these semiotic resources is defined as a mode – mode in this research refers to a system of signs with its own potential to make meaning. Each mode complements the other to generate the meaning that the satirists intended to convey.

Meanwhile, online political satires produced in the form of news stories in Indian context are a new phenomenon. Little research has been done in this area, especially in terms of their exploitation of linguistic as well as visual semiotic resources as a means of political discourse. And this researcher, being one of the consumers of these satires, has taken interest to explore this emerging field of online political news satire with particular emphasis on those satires that mocked Indian political leadership during the period 2011-2014.

This period was very significant in the history of Indian politics for the kind of developments that it witnessed in terms of the political issues that people raked up, the discourses that they carried out, the amount of emotional upheaval pouring out of those discourses and eventual emergence of new political leadership. This period gave rise to a huge anti-corruption movement led by Mr. Anna Hazare against the then political leadership in general and the congress-led UPA government in particular. This movement, though it eventually had its natural death, shaped the public opinion about the need for a change in the political leadership of the country. People from various walks of life, Arvind Kejriwal from bureaucracy, Kiran Bedi from IPS, V K Singh and Rajyavardhan Singh Rathore from military and, most importantly, Narendra Modi, an already established politician and serving chief minister of Gujarat, without any political family background, either floated their own political party or joined the mainstream political parties. They turned out to be successful politicians in their own right. The role of the middle class in their success as politicians was instrumental and highly acclaimed by many writers (Gurucharan Das, 2014; see also Pramit Bhattacharya, 2012; D K Singh, 2014; Harish Damodaran, 2014; Dhiraj Nayyar, 2014).

All these happenings were well captured through satires in these platforms – *theunrealtimes.com* beginning April 2011 and *fakingnews.com* beginning in late 2008. They enjoyed a huge readership during their operational period with the former having a readership base of over 2.3 lakh and the latter with a readership base of 3.7 lakh by the time they were shut down (See *their Wikipedia pages*). It was found that the satirists dealt with such phenomena as the emergence of political vacuum as a result of multiple corruption charges against the incumbent government and its leadership, tussle for capturing leadership space both at the national level and at the party level, and the role of media in covering this entire gamut. Since the *Faking News* deleted its archives of satires

published during the period selected for this study, it was dropped from this research; only the satires posted on *The Unreal Times* were kept for the analysis.

1.2. Positioning of the Study

These news satires were composed with multiple semiotic resources, defined in this research as “modes”, which included not just the language resources such as words, phrases, clauses, sentences, etc. but visual resources such as pictures, captions, hyperlinks, graphics, diagrams, etc. These multiple modes merge and interact with each other as discursive tools to build the political discourse online. Therefore, the current study consisting of political discourse should be positioned as a multi-modal discourse analysis that employs an amalgamation of theories, including a theory of humour, political communication and Integrative Multi-Semiotic Model that integrates SFL tools to explore the select online political news satires.

1.3. Scope and Purpose of the Study

Insofar as the scope and purpose of the current research is concerned, it looks into the inter-semiotic relations among the multiple modes used by the satirists to make the intended political discourse. It makes an exploratory study using the SFL parameters to study the said multi-modal relations between textual and visual modes. The aims and objectives of the research have been broadly defined as:

1. exploring the online political satire as a discursive tool
 - analyzing the linguistic features in reflecting political absurdities;
 - examining the role of visual communication in political satire;
 - examining the role of "context" in the success of political satires;

- exploring the role of multi-semiotic modes in contributing to sarcasm; and
 - looking at the function of humour as a discourse strategy
2. looking at the ways in which online political satire as a discursive practice dismantles the status quo in political discourse about Indian politicians;
- analyzing the exploitation of mannerisms of Indian politicians by the satirist;
 - examining the use of rivalry between politicians in satires; and
 - examining the use of linguistic and technical elements to maintain the truth factor.

1.4. Research Questions

These aims and objectives have been narrowed down into the following four questions, which this exploratory study attempts to answer:

1. How has online political news satire constructed sarcasm by invoking and enforcing the mannerisms and personalities of Indian politicians?
2. How has humour led to the efficacy of the online political news satires in furthering political discourse?
3. How has the context affected the construction of the political discourse through the online political news satires?
4. How have multiple modes been exploited to construct a political discourse concerning the political events of the day in a sarcastic manner?

As these research questions focus on the functional aspects of discourse, qualitative research methodology was adopted. Besides, discourse analysis is fundamentally “qualitative in nature” (Flowerdew, 2013: 02). Qualitative methodology facilitated the researcher’s efforts into making a

qualitative analysis into how the satirists' exploitation of multiple semiotic systems helped build a humour-led political discourse.

1.5. Significance of the Study

Any study of discourse analysis on politics, or in other words political discourse analysis, should be able to provide solutions to the field of politics in order for it to be relevant to that field. For a discourse analyst, as opined by van Dijk:

“most phenomena in politics are forms of text and talk ... but it is as such not a good reason for political scientists to change their current approach to a more discourse analytical one... Hence, we must show that problems in political science can in principle be studied more completely and sometimes more adequately when it is realized that the issues have an important discursive dimension.” (1997: 12)

Though the present study did not make an attempt to turn political scientists to discourse analysis as an approach to studying politics, this study definitely made an endeavour to provide solutions to understanding the present political scenario unfolding in the country and ideological and circumstantial reasons for the proliferation of new political leadership in the country by looking closely at the political discourse at various levels of the socio-political spectrum.

In addition, this study also strived to shed light on exploring the use of multimodal resources to generate humour as a discursive tool to put forth a compelling discourse. Since each mode in the communication comes with its own potential and constraints, the use of multiple modes should work as a complementary mechanism to overcome the constraints and contribute to the enrichment of the message being conveyed. In this regard, the findings of the research confirmed the above view.

Having set the tone for the present study, I would now describe how the study has been organized.

1.6. Organization of the Thesis

1.6.1. Chapter 1: Introduction

This chapter sets the tone for the rest of the thesis. In this chapter, an outline of the study conducted was given. It contains the details relating to the background of the study and positions the study in the field of multimodal analysis of discourse. It defines the purpose and scope of the study and presents research questions, which will be answered by the end of the thesis. Besides, this chapter mentions how this study can contribute to the field of multi-modal discourse analysis in general and to the field of communication in particular. Finally, it also includes the description of how the thesis has been organized and presented.

1.6.2. Chapter 2: Literature Review

In this chapter, a review of the relevant literature was undertaken. It begins with a comprehensive analysis of the key terms in the current research, which include mode, politics, discourse, political satire, digital media and India as a liberal democracy which is conducive to the affluence of the rich satirical traditions. In this, a conceptual understanding of the research was made through the definitions rendered by different scientists and researchers to these key terms and conclusions drawn by this researcher as to how each of these crucial expressions have to be understood from the perspective of this research. The insights drawn from this profound review facilitated the coining of an operational definition to the political discourse carried out by the satirists through the online political news satires composed through multiple modes of expression.

After that, a critical analysis of the select works which went into studying the political discourses across many countries made through many platforms and genres was carried out and the perspectives were presented following the broad themes and patterns which the works dealt with. The broad themes identified include political discourse: persuasion and argumentation strategies; role of media in political discourse; perception management in political discourse; political discourse and identity; political discourse and hegemony; impact of political satires on political discourse and intertextuality in online political satires and humour in political discourse. This detailed exploration of the research works that spanned from 1990 to 2017 resulted in the development of varied perspectives and the research gap that needed to be studied.

1.6.3. Chapter 3: Theoretical Framework

To study the research gap arrived at in the previous chapter by the detailed review of the research that had happened in the field till 2017, the following theoretical framework was selected. It incorporated Avner Ziv's (1984 and 1988) theory on the functions of humour, Paul Chilton's (2004) theory on political communication and Victor Lim Fei's (2004) discourse analytical model, namely, Integrative Multi-Semiotic Model. Each of these theories was discussed in detail in this chapter, beginning with Avner Ziv's theory on the functions of humour and Paul Chilton's theory of political communication. It was followed by a discussion on the Lim Fei's analytical model.

1.6.4. Chapter 4: Methodology

The most predominant research model in all of the research reviewed as part of the literature review has been found to be qualitative method of textual analysis. The qualitative methodological

approach has equipped these researchers with necessary tools to closely look at both the structural and functional aspects of the political discourse as carried out by various politicians, political activists, political satirists, humourists and social media users and shed deeper insights into their attempts at discursive formations. This research too follows qualitative approach to the study of satirical political discourse using multiple modes. It makes an exploratory study to look at the multiple modes' interaction with one another into making the discourse that the satirists intended to frame.

This chapter contains the details relating to the rationale for the selection of not only the data but also the qualitative methods to study the selected data. It also outlines how each of the research questions was studied to arrive at the answers.

1.6.5. Chapter 5: Humour in Political Discourse through Online Political News Satires: An Analysis

Humour is an inherent, inevitable consequence in these political satires as they carry a political discourse. In this chapter, the three functions of humour enumerated by Avner Ziv were applied to study the political discourse framed by the satirists through the news satires. While deliberating upon the political function of humour, Paul Chilton's theory of political communication was brought in. It contains the discourse that was constructed using humour a discursive tool. Meanwhile, the next chapter looks into how the multiple modes framed the political discourse by roping in the metamodel of discourse analysis developed by Victor Lim Fei, namely, Integrative Multi-Semiotic Model with inherent SFL tools.

1.6.6. Chapter 6: Metafunctional Analysis of the Selected Political News Satires

The analyses presented in the Appendix on the linguistic and visual modes using the SFL parameters led to certain results about the structural cohesion of the texts. These results were enumerated and discussed in this chapter. The insights thus acquired were used to validate the research objectives and questions in the subsequent chapter.

1.6.7. Chapter 7: Discussion

In this chapter, an attempt was made to present a summary of the findings arrived at in the previous two chapters, to organize the findings vis-à-vis the research objectives and questions, to deliberate on how far these findings fulfil the objectives and answer the research questions set at the outset of this study, to compare and contrast the findings with those of the previous studies to account for the digressions, if any, to present the theoretical and practical implications of this study to the field of multimodal discourse as a whole and acknowledge its limitations with a view to offering the scope for further studies.

1.6.8. Appendix

Having understood the political discourse made by the satirists through news satires published on an online platform, *theunrealtimes.com*, the researcher attempted to consolidate the findings by answering the remaining two questions and the second aim, which look at how the satires were constructed using multiple modes and how they mingled and depended on each other to make the intended meaning. The analytical model selected for this purpose, Lim Fei's Integrative Multi-Semiotic Model, integrates in it the SFL parameters to look into the intersemiotic relations between the different modes juxtaposed on a single page/frame to make a meaning. So, this appendix

consists of the metafunctional analysis of the linguistic as well as the visual modes employed by the satirists in the five selected political news satires. Apart from the three metafunctions (Ideational, Interpersonal and Textual), Clause Complex analysis was also done to study the logico-semantic relations between clauses that bring cohesion to the text.

Chapter 2

Literature Review

Tussle or love-hate relationship between power centres and satire is an inevitable occurrence. Satire is often regarded as a force that has its own potential to effectively challenge the power structures as they exist now and make the powerful uncomfortable. Hence, it's "feared by those in power" (Miazhevich, 2015: 425). As a result, many regimes look at it with suspicion and try to regulate it by various legislative, judicial and extrajudicial means but to a little avail. In political systems devoid of democratic structures, it functions more strongly and often in a subtle and grim fashion to fill that overarching vacuum (Corner, 2012: 1052). Against this background, this research is aimed at making an exploratory study into the construction and working of online political news satires in Indian context. Before proceeding to the review of the previous research relating to the political discourse and political satire, a review of not just the principal terms such as 'mode', 'politics', 'discourse' and 'satire', but also 'India' with all its democratic credentials needs to be made not only to contextualize the present study but to have a conceptual understanding of the study.

2.1. Review of the Key Terms

2.1.1. Mode

Mode, which, to the extent this research is concerned, is different from modality as it is understood in linguistics; in linguistics, mode is seen as referring to the expression of obligation or possibility through such modal verbs as 'should', and 'could' (Jones, 2012: 36). It also differs from its rhetorical meaning, i.e. 'method of communication', as it is understood in Systemic Functional Linguistics, wherein mode is seen as dealing with 'how the language is organized, say, it is written

or spoken or a combination of the two (as in various electronic modalities), and how it functions in the interaction, say, it is expository, or didactic or persuasive, and so forth' (Flowerdew, 2013: 12-13). Even Eggins looks at mode as referring to "the role language is playing in an interaction" (2004: 90). Thus, mode in SFL perspective is seen more as organizational machinery than as a mechanism with its own capacity to make meaning. This lacuna is filled in Multimodal Discourse Analysis.

Mode in Multimodal Discourse Analysis refers to 'a system of signs that are used in a consistent and systematic way to make meaning' (Jones, 2012: 36). Mode in a multimodal setting is conceived to be a system, linguistic or non-linguistic, with its own meaning making potential, i.e. 'a semiotic resource'. However, one mode cannot convey the entire meaning that the writer wants to convey. Therefore, the use of multiple modes such as language, images, graphs, colour, and so on makes up for each other's shortcomings. This is because language as a "semiotic resource works through typology and is a more time-sensitive semiotic where the linear progression of time can be reflected whereas pictures work through topology to make meaning and they are more space-sensitive semiotic that supersedes the linguistic mode in representing spatial relations" (Fei, 2004: 229). A detailed discussion of theoretical aspects relating to mode as a semiotic resource will be presented in Chapter 3.

2.1.2. Politics

Politics has been widely understood as a process of acquisition of power or the right to govern (Hansen, 2006: 01). However, in a democracy, such a process involves an institutional mechanism where the common man has the potential to influence who gets that right to rule (Schumpeter, 1942:

250). This necessitates that politicians gain their popularity and enhance their acceptability among their potential voters. Calling voters “consumers in political market”, Sarangi observes that politicians offer different policies to earn the confidence of their electorate (2016: 38). Electoral backing is, thus, the voters’ exchange for a desired policy (Curry, 1968; Sarangi, 1989). Such an exchange can strengthen democracy and democracy, in turn, can strengthen the citizens’ interaction with the ruling class (Reisman, 2005: 11).

Meanwhile, from a communications theory point of view that this research is firmly positioned in, politics in democracy is all about how one serves one’s own interests. In the words of Harold Lasswell, politics revolves around getting the most of the ‘available values’ that include honour, money and protection and ‘those who get the most are elite; the rest are mass’ (1936: 295). This definition has a lot of significance in the administrative echelons of the political set-up and the functioning of political parties in India. The collusion between politicians and business houses leads to unethical deals as they both try to maximize their returns on investment by hook or by crook at the cost of citizens (Denis, 2016: 01). Even politicians regard their involvement in politics as an investment and seek to get the best out of their political clout in terms of money, prestige, status and accessibility (Sarangi, 2016: 37). If these deals were to effect their mutual aggrandizement in power politics, communication is vital between the rulers and the ruled. Political processes must focus on dealing with power imbalances that exist between the state and its people and also within the social structures and build effective communication systems that “carry inputs both from society to the state and from the state to society” (Etzioni, 2003: 89). However, Etzioni separated the political space from the social space. He thinks that both cannot be seen as one. But the dependence of the one on the other is mutual; the state in a democracy needs society to derive its power and the

society in turn depends on the state to serve its interests (Etzioni, 2003:90). However, this trust is often broken by the politicians through their self-serving policy decisions (Sarangi, 2016:37) or through their non-performance or abuse of power (Mukherjee, 2018). Hence, politics in the Indian context is seen as being a dubious field with several corrupt individuals interested in “plundering the country” (Bhagat, 2016). The same gets reflected in various forms of popular culture, including online political news satire.

2.1.3. Discourse

Discourse has been defined in formal, functional and social terms. Discourse from the formal perspective is looked at as “language above the level of the clause or sentence” (Rodney Jones, 2012: 45). In this approach, an understanding of how linguistic features are distributed across the text, spoken or written, is made. Secondly, discourse from the functional perspective is concerned with “language in use”. (Jones, 2012: 45) In this approach, aspects of how people use language to get what they want in a specific context are taken into account. This emphasizes the fact that we will not be able to comprehend the meaning of an utterance without a reference to the social context in which it has been made and the purpose (Jones, 2012: 45). Thirdly, discourse from the social perspective concerns itself with ‘the role of language in social practice’ (Jones, 2012: 47). Discourse is seen as consisting of thought structures of a social entity which has its own ideas, attitudes, beliefs and practices that methodically define their identity realities of which it speaks (Foucault, 1972: 49). In this approach, language is seen as a tool which people use to construct their social identities and make sense of social realities.

When it comes to discourse analysis, an oversight of any of the above aspects of discourse can be afforded. For any meaningful analysis of discourse, it is necessary to take into account the three perspectives discussed so far (Jones, 2012: 48), for we cannot arrive at the right meaning if we look only at the construction of the text without taking into account the belief or the ideological inclinations of authors and the social (from now on, we replace the word ‘social’ with ‘political’ as it is the political reality that the language comes to represent in these political news satires which this study deals with) context in which they are employing the language. Similarly, we cannot make out the ideology or the exercise of power by the author or the speaker without an understanding of the basic elements of the language by which the text is constructed. So, discourse analysis fundamentally deals with the use of language in a discursive context that involves multiple utterances between a speaker and a listener or between a writer and a reader in a specific socio-cultural context (Abrams, 2007: 66).

It is evident from the above definitions that language is central to discourse. It is crucial not just to convey or derive the message but also to build an identity for oneself. It is more so in case of politics as a profession because to be elected to their respective constituencies, politicians ought to acquire a range of communicative capabilities and implement them with great finesse in order not only to convince their voters about their candidature but also, once elected, to sustain legitimacy for their political decisions (Kampf, 2015: 06) So, politicians must be aware of and acquire a mastery of various elements of language, both verbal and non-verbal, to be able to deploy them as per the context and the audience. If they fail to manipulate language to their advantage, they will fail in their profession. Thus, one simple way of understanding political discourse is to relate to politicians

and the text they have produced (Fairclough and Fairclough, 2012; Chilton, 2004; Wodak, et al. 1989).

However, political discourse need not deal with only politicians and the text produced by them. Political discourse more importantly concerns itself with several other political participants such as “the public, media, political activists” and so on. Undoubtedly, politicians are the central figures in the domain of political communication. However, from the perspective of interaction in discourse analysis, it is necessary that we take into account various other participants in politics including the masses (van Dijk, 1997: 03). Therefore, in this research, an attempt is made to incorporate, for the purpose of discourse analysis, the text not made by politicians but by one of the pressure groups, i.e. ‘satirists’, who created political news satires on an interactive social media platform *The Unreal Times*.

2.1.4. Political Satire

Satire has been broadly defined as a form of literary art that exposes, ridicules and criticises people, ideas or institutions for their vices, faults, follies or shortcomings by means of parody, irony, and other rhetorical elements in order to effect refinement in individuals and societies (Elliot, 2004; Boler, 2006; LeBoeuf, 2007). It is seen as a potential means to challenge or resist power (Tang and Battacharya, 2011; Miazhevich, 2015). Satire launches an attack on a target through wit to amuse its readers and attract their attention to the burning socio-political issues of the day. However, it has the potential to offer protection to the satirist from prosecution as criticism is implicit and not direct (LeBoeuf, 2007: 03). Effective satires are those that do not reflect reality in its entirety, but something close to the reality because satire works through distortion, which comes through in the

form of exaggeration, understatement, pretense, and so on. Thus, the nature of satire is that it reveals the “contrast between reality and pretense” (Fienberg, 1967: 03) rather than overtly state it.

A literary categorization of satire, on the other hand, has, based on its characteristics, distinguished direct or formal satire from indirect or informal satire. According to Abrams (2007), the formal satire employs a satiric persona who addresses the reader or a character in the satire itself, to comment on the subject of the satire while the indirect satire resorts to a fictional narrative where the satirized themselves turn characters in the work, making themselves “ridiculous and their opinions obnoxious” (285-286). The online political news satires under this study fall in the latter category where politicians don their respective roles, putting forth their failings, hypocrisies, and skewed views in ridiculous or ironic ways.

If we were to make sense of the various workings of political satire, we would have to focus on its ontological existence. Political satire comes with a stupendously rich heritage and a generically heterogeneous present (Corner, 2012: 1052). Probably, political satire as a discursive practice began with jesters and fools who would express the popular dissent towards the rulers using mockery and irony in a provocative manner (Lerner, 2009: 2). Recent studies have shown that with technological developments that have expanded the range of media systems, including news media, digital media streaming, blogs, vlogs and social media, which have been primary, predominant sources of production and dissemination, political satire has evolved into a heterogeneously organized mode of political messaging that enables the reader to make a measure of the political world (Harrington, 2011; Corner, 2012; Lee and Jang, 2016; Luqiu, 2017; Punathambekar, 2015).

The prevailing socio-political systems and values give the cherished impetus to not only the composition but also generic variations and combinations of political satires (Punathambekar, 2015: 395). Flourishing satirical practices reflect the liberal values whereas restrained or insinuating forms or practices of satire show the repressive nature of the current political system. Nonetheless, the more regressive the political system is, the greater the role that satire plays (Jones and Baym, 2012).

Political Satires have been operationally defined as those targeting professional politicians, political ideologies, political events, or institutions using the generic traditions of journalistic writing. They put to test or reveal the perceived inadequacies of politicians and incongruities in political practices, apart from reflecting people's perceptions and interpretations of the prevailing political conditions. This is to say that satires either debunk the perception or reinforce it depending on what kinds of behaviours -- positive or negative -- are under target. Negative behaviours get more prominent and overt portrayal while positive behaviours are dealt with in an implicit manner (Kumar and Combe, 2015: 212).

2.1.4.i. Political News Satire as a Discursive Practice

A discourse is not only built by lexico-grammatical devices but determined by such macro-units of language use as register, genre and ideology as well. Many scholars of discourse look at discursive practice as a linguistic usage. Norman Fairclough defines discursive practice as referring to “the production, distribution and consumption of texts” (1992:73). Michael Shapiro equates discursive practices with linguistic practices (1981: 127). Such definitions make the proposition that language alone determines the meaning without taking material reality into consideration. However, discursive practices, in the Foucaultian sense, refer to “the practices of knowledge formations” and

they are concerned with how “specific knowledges operate and do the work ...” (Bachi and Bonham, 2014: 174-175). This definition makes it clear that discursive practices refer to different social, cultural and political practices that lead to specific knowledge formations which are reflected in the language use. Thus, we can conclude that a discursive practice covers both materiality and language (Bachi and Bonham, 2014: 176). Can political news satires fit into this description of a discursive practice? Political news satires mock inefficacies, inconsistencies and vices of politicians with a view to expressing negative public opinions and their disapproval through the rhetorical strategy of humour. Humour is produced or understood not just by the lexico-grammatical parameters but by a non-linguistic component called “setting”. Setting provides the necessary preconditions derived in a specific “culture, institutions, attitudes, beliefs” (Nash, 1985:9-10) which influence how utterances are interpreted by the reader to experience humour inherent in political satires, which is contingent upon his/her prior knowledge which guides him/her in inferencing the satire (Simpson, 2003: 70).

Political news satires which are being studied in this research are to be construed as interactive events in which the satirists and their readers share common knowledge about what Simpson terms as the “personal targets” (2003: 72). The targets are Indian politicians and not institutions. Even though political events in some satires have been satirized, their primary target is a politician. The reason could be the disillusionment that the growing neo-middle class (the term coined by Parmit Battacharya, 2012) have towards the politicians in India. As Pew Research Center Survey shows, seven out of ten Indians are dissatisfied with the way things are happening in India (2013). Apart from considering them to be ‘hypocritical’ (Chandhoke, 2016), they also regard their politicians as corrupt, opportunistic, inept and lacking innovation (Bhagat, 2016). Besides, intensely competitive

and ever-increasing media channels, in conjunction with digital media, have blurred the boundaries between news broadcast and entertainment (Harrington, 2011: 40), giving rise to a buzzing intertextual ecosystem that has enabled the citizens to “entertain the political” (Punathambekar, 2015: 397-398). Out of this ecosystem come political news parodies that this research aims to explore for their discursive features.

These political news satires have been organized by both the linguistic and pictographic elements that package criticism implicitly through irony and humour. The impact of the political satires is felt rather than stated directly. Therefore, to realize the true sense of them, not only the satirist but also the reader must be informed enough about the satirized (the subject of the satire) for the process of inferencing is as much dependent on the reader’s awareness of the context around which the discourse is built by the satirist as it is on the textual organization (Simpson, 2003:153). Hence, political news satires have to be construed as discursive practices.

2.1.4.ii. The Role of Digital Media in Political News Satire

When compared to a satire in print or electronic format, web-based satire enjoys certain advantages. Those advantages could be not just in terms of flexibility to experiment with generic traditions but in terms of delivery mechanisms as well. Content on a web platform works through ‘a logic of repetition’ as the text allows itself to be repeatedly published across various platforms (Kumar, 2015: 232). With the presence of multiple systems of communication, digital media has become a dynamic network for social and even political interactions. In India, it has facilitated people to express themselves in various modes, the implications of which are felt in the amount of satirical content being produced online (Punathambekar, 2015: 396).

Meanwhile, insofar as political discourse is concerned, the interesting phenomenon in India and across the world since the late 20th century is the emergence of social media; if social media weren't there, such powerful individuals as politicians, movie actors and businessmen would not be receiving the kind of abuse and slander that they are receiving now for their 'perceived' hypocrisy and shortcomings in public life as social media provides a platform for everyone to generate, share and exchange original content (Kaplan and Haenlein, 2010; Lee, 2013). It's very difficult to censor the social media so much so that it has broken the mainstream media's monopoly over the systems of news and information management (Harrington, 2011; Jones, 2017) and it also began to influence the mainstream media which would report the content produced on social media (Lee, 2013). However, such authoritarian countries as China impose stringent regulations and advanced surveillance systems on digital media in general and social media in particular to control conversation on politically sensitive issues, watering its impact on their citizens who would avoid such issues or use digital platform for other entertainment purposes (Tang and Battacharya, 2011; Luqiu, 2017; Miazhevich, 2015).

However, we cannot deny the powerful role played by digital media in democracies such as India. It has created a sustained political culture in India wherein both politicians and people conduct straightforward, uncensored interaction not mediated by the traditional media. Even in case of political satires, the role of social media cannot be discounted. With over 241 million Facebook users (Live Mint on July 14, 2017), and 317 million monthly active Twitter users (Aslam, 2017), India enjoys one of the world's largest social media communities, who have the potential to shape the contours of political discourse (Punathambekar, 2015: 398). It is, therefore, no wonder why the

satirists see a lot of potential in social media to popularize their art and benefit not only from artistic-satisfaction perspective but from commercial aspect as well.

2.1.5. India, a Liberal Democracy

As a nation, India is a liberal democracy, where freedom of speech, barring a few instances and sporadic incidents, is given utmost importance and practised so much so that it at times leads to abuses and slandering of even hitherto-considered sacred institutions such as the parliament, the judiciary, religion and religious or political leaders. A successful liberal democracy has three characteristics: one, it has a strong authority to allow quick and decisive action; two, it has a transparent rule of law to ensure that the action is legitimate; three, it is accountable to the people (Fukuyama, 2011: 16). Even though there have been some sporadic transgressions in obstructing and silencing free speech, as is common in any civilized society, an aggressive civil society in India has been keeping the state always in check and making it accountable to the public since ancient times. Contrasting India with China, German Philosopher G.W.F. Hegel observed: “If China must be regarded as nothing else but a State, Hindoo political existence presents us with a people but no state” (1956:181). This is true of India even now.

2.2. Working Definition

Based on the above review, political discourse through online political news satire can be defined as a way of laying bare the political inconsistencies, or shortcomings of politicians, political parties, and their ideologies through humour as a discursive practice effected from its composition using lexico-grammatical and visual modes in a medium that has a capacity to reach wide-ranging audiences.

Several studies have been carried out in the field of not only political discourse but also political satire (both in print and online mode). They have broadly been categorized into political discourse studies and studies on political satire as a discursive practice. Many aspects of political discourse and political satire have been explored. A review of these studies can, therefore, render us insights into the field and lead us to realize the hitherto unexplored area in the field of political discourse through online political news satires in the Indian context.

2.3. Political Discourse: Persuasion and Argumentation Strategies

Politicians need to adopt various strategies of persuasion and argumentation to convince their voters or any other target group, be it their party colleagues, parliamentarians, media persons, etc.. Thus, political discourse is viewed as a form of argumentation. Politics is about ensuring that decisions are made collectively and cooperatively to decide on “what to do in the context of disagreement, conflict of interests, power inequalities, uncertainty and risk” (Fairclough and Fairclough, 2012: 236). It has its impact on the rationality and legitimization of the decisions.

Legitimization is crucial for the success of political communication in which language is manipulated to the advantage of politicians. Legitimization has to be linguistically constructed to vindicate politicians’ decisions (Reyes, 2011). It comes through certain strategies, which include emotions, a hypothetical future, rationality, voices of expertise and altruism (Reyes, 2011). Reyes dwells into the speeches of George W. Bush and Barack Obama, American presidents at the time of armed conflicts in Iraq (2007) and Afghanistan (2009) respectively, to find out the ways they employed linguistic expressions to vindicate or legitimize their decisions to go for “War on Terror”

(2011). He based his study on CDA and employed SFL parameters to study the politicians' linguistic strategies.

Legitimization also plays its part in politics of discrimination of one group against another, especially citizens versus immigrants. Any political discourse where the immigrants are the recipients, but they are not directly addressed, and which polarises the locals against the immigrants and shows immigration in a negative way using local strategies is considered to be discriminatory (Rubio-Carbonero and Zapata-Barrero, 2017). Politicians use a conservative or populist rhetoric to defend the traditional and national values as part of vindicating their political practices (Rubio-Carbonero and Zapata-Barrero, 2017). Rubio-Carbonero and Zapata-Barrero (2017) in their case study on Catalan political discourse on immigration found that the discursive rhetoric of the politicians is predominantly argumentative wherein they try and appeal to the positive advantages their proposals against immigration can offer to the nation as a whole (p: 219).

Such political argumentation is often backed by a strong practical reasoning with its focus on finding a way to solve political problems -- at times, it may be oriented towards manipulating public opinion in favour of a politician's racist agenda (Rubio-Carbonero and Zapata-Barrero, 2017) -- and motivate people to take a particular path to achieve a particular goal. Practical reasoning results from an understanding derived through "cognitive and motivational premises" (Fairclough and Fairclough, 2011: 243). It is often mistakenly believed that practical reasoning is devoid of emotional underpinnings. However, people's emotions, desires and values form a necessary part of practical argument because "without this motivational and emotional investment, no belief could ever prompt us to act one way or another" (Fairclough and Fairclough, 2011: 245). Moreover, the

political discourse school finds political argumentation, persuasion and rhetoric to be ideological and anecdotal in their structure rather than logical or empirical (Stark, 1992).

However, societal acceptance is a must for any political decision to materialize; otherwise, it attracts resistance from the people. The political disturbances that took place in the 90s resulted from the interventionist policies of the French elite groups with political power and access to frame policies (Schmidt, 1997). Eventually, it led to a change in the policy making by the French government from “dirigiste or statist pattern to public consultation” as part of policy formulation. They moved in many spheres of economic policy making from a system where the elites formulate policies but accommodate concerns at the implementation stage to a system that involves the stakeholders at multiple levels at the formulation stage itself (Schmidt, 1997). It is evident in the President’s speech to the nation:

“the first lesson to be learned from the strikes was that governmental elites could no longer govern today as they did twenty years ago, and that the second was that they would not change France without the French: more dialogue and consultation were the only means to reform” (Schmidt, 1997: 44).

2.4. Role of Media in Political Discourse

Media too play an important role in political discourse. They are inseparable from political persuasion as they act as the “medium and mediators of political knowledge” (Bhatia, 2006: 174). They help push certain arguments once they identify themselves with the cause in accordance with their professional culture, which is increasingly becoming homogeneous with globalization, especially among the western media houses in terms of ‘their products and professional practices’ (Camaj, 2010: 648). News are framed through ‘selecting and highlighting some facets of events or issues and making connections among them so as to promote a particular interpretation, evaluation

and or a solution’ (Entman, 2004, cited in Camaj, 2010: 637). Making a quantitative analysis on media framing of the news on the final negotiations of Kosovo status, Camaj (2010) found that the news agencies were using ‘episodic frame’ with its focus on events, treating the issue as a conflict and using more solution frames as the negotiations advanced and the framing was static rather than dynamic over the two years of negotiations.

Press conferences given by politicians help them negotiate ideological differences, assert their power, maintain power relations between the powerful and the less-powerful and discuss and communicate political differences in a positive way through the manipulation of the language. As a result of media’s undeniable role in ‘political socialization’ (Wilkins, 2000, cited in Bhatia, 2006: 174), politicians and politics became familiar subjects for people to create a ‘political-social identity’ (Bhatia, 2006: 174). Political press conferences have now been turned into a formal public institution in itself, bringing the common men from their private sphere to a public one (Bhatia, 2006).

Politicians often resort to a diplomatic language in conferences, especially where ideologically different politicians meet, as a tactical measure to resolve an intricate issue, be it socio-political or economic since they rarely speak as individuals but as representatives of a specific political system that exists in a particular ideological setup (Bhatia, 2006). This is also because press conferences have to bring about positivity between two or more opposing parties, establish influence and power and use evasion in case problematic questions arise (ibid). Besides, politicians should not directly acquiesce to disagreement or antagonistic relationships, especially between two individual nations. In the press conference between Jiang Zemin and George W. Bush, Bhatia (2006: 181) found that

Chinese President Jiang Zemin placed opposite words such as ‘more rather than less shared interests ... shared responsibility’ to evade directly acknowledging the conflicting relationship between China and the USA. They also use commonplace terms such as ‘candid and cooperative or constructive and cooperative’ (Bhatia, 2006: 181). In another research by Ferrari (2007) on George W. Bush’s speeches to the nation between 2001 and 2004, use of conceptual metaphors was found to be useful as a persuasive strategy in political discourse. Metaphors carry an emotive appeal and they can have a perlocutory effect on the audience. The metaphor that the politician uses to express a certain emotion is ‘far from being without consequences from the point of view of persuasion’ (Ferrari, 2007: 612). George W. Bush exploited metaphors to convey certain emotions, especially anger, fear, and pride as an argumentative strategy to push for ‘preventive war’. In a speech cited by Ferrari (2007), Bush in the aftermath of 9/11, referring to the terrorists trained in other countries, says: ‘like ticking time bombs, set to go off without warning’ (p.617). He is using this metaphor to cause an emotive appeal of fear for his act of persuasion to convince his countrymen to take a military action against the external threat emanating from terrorism spreading across the world.

The metaphor of fear is balanced with the metaphor of confidence. He stimulated confidence by constructing an internal space to be protected by the citizens against an external threat (Ferrari, 2007).

Political discourse impacts ‘cohesiveness of the society’ and helps form ‘moral bonds among the citizens (Johnson and Johnson, 2014: 419). Diplomatic or politically correct language, thus, may instill confidence among the citizens in the democratic processes and the functioning of political institutions, personalities, and ideologies. On the other hand, resorting to abusive language by one

politician against his/her opponents may prove counterproductive and erode the confidence of people in the democratic system. In a survey done in the US, it is found that more than 90 percent of the people had disapproved the job that the Congress was doing due to uncivil behaviour of the parliamentarians even though at times such uncivil discourse had been useful to them as an argumentative strategy (Maisel, 2012).

2.5. Perception Management in Politics

Politics revolves around decisions that have to be taken amid challenging circumstances. Unless the politicians take measures to assure their people that these decisions are in their best interests, they may lead to chaotic developments in the country. In this process of neutralizing the controversial political situations, metaphors can come in handy for the politicians (Gavriely-Nuri, 2008). Metaphor explored to exercise exclusion in the political discourse. In fact, it helped the political leadership convince the Israelis about the necessity of war in their day-to-day life; thus, it made the people accept war with Lebanon in spite of the rockets falling within their borders (ibid).

Gavriely-Nuri made a case study on the use of metaphors in toning down the impact of war in the political discourse during the 33 days of the Second Lebanon war in 2006. She combined the gender theories with the discipline of politics to evaluate the application of four dominant metaphors, namely, 'War is a women's work', 'War is medicine', 'War is business', and 'War is sport' in the symbolic annihilation of the war (2008, 6). While certain measures involve explicit propaganda in the political discourse, the others are based on clandestine use of language to construct a social consensus by deliberately relegating the voices of opposition (Murphy, 1990).

Carrying out a case study of lineage meetings among the Mende of Sierra Leone, William P. Murphy puts to test the hypothesis that social consensus is a 'purposive and strategic accomplishment' (1990: 24). He finds that in the Mende political system there exist multiple secretive layers of meaning relative to a particular socio-political group. What is supposed to be secret can be public with people attending different covert gatherings and decision making. Such secrecy practices suggest the co-existence of 'contradictory values as professed group unity is invoked to conceal subgroup oppositional interests' (1990: 29).

Besides, building consensus helps not only achieve social harmony but also enable all the social activities to be perceived as having the sanctity of group approval (Murphy, 1990). In Mende lineage meetings, the people used consensual expressions as 'cultural resources for strategically constituting consensus (1990: 31-32). In a democracy, dissent is at the core of its functioning as people have freedom to think and air their opinions on matters of political developments. It was evident in the Mende gatherings whenever there was disagreement and disharmony among the people about the political succession. Then, people would use 'the language of reintegration', some of which would comprise culture-specific metaphors, to assert the importance of re-establishing social unity and consensus (1990: 33).

Secrecy is a predominant strategy in political communication as it gives the strategic manipulations of politicians an aura of protection. Secrecy helps the people in the Balo lineage meetings to 'shield [their] illicit strategies, to create uncertainty about political alignments, and to fabricate deniability against accusations of political disloyalty' (1990:35).

Besides, language is critical in maintaining one's commitment to an accepted narrative while covertly pursuing one's plans which are contradictory to that narrative. During the election campaign in the 1994 British general elections, media narratives overtly questioned gender bias while reproducing the same covertly in their coverage of the three Labour Party candidates, including Margaret Beckett as they were catering to their 'ideal reader who is gendered to be male' (Walsh, 1998). Even the politicians when they face potentially tricky situations resort to indirectness in their use of language to 'gain both political and interactional advantage' (Obeng, 1997:48). Applying Levinson's politeness concepts and Grice's maxims, Obeng observes that indirectness is a communication strategy to effect politeness in political communication (1997: 53). He further dwells into the four indirectness strategies, namely, evasion, circumlocution, innuendo, and metaphor. (1997: 54).

It is not only the language but appearance too does matter in political success, especially for female politicians, as was evident in the case of Margaret Beckett. Her untelegenic appearance attracted a lot of references in the political discourse. However, in the case of her rival Robin Cook, his sense of humour overshadowed the references to his 'pixie-like' appearance (Walsh, 1998). This clearly demarcates the way people perceive gender in politics.

Clare Walsh studied the interviews of Margaret Beckett to various media houses during the campaign to deliberate on the strategic approach of the media in portraying gender in politics. He found that questions were often asked of her about her gender being an impediment in her campaign; her repetitive use of the low modality marker *might* had been viewed as typical of a woman's conversational approach of using 'tentative, less powerful interactive style' (1998: 203).

Conflicts between politicians and media personnel always persist. Politicians expect media personnel to give them a positive publicity while the media outlets attempt to make them accountable (Walsh, 1998). At the same time, the ideological proclivities and journalistic culture prevalent in their respective countries influence the way the media personnel project the image of politicians and political events (Camaj, 2010). Exploring the deployment of generic frames using a case study of the media coverage of the Kosovo political status negotiations between 2006 and 2008, Camaj found divergent practices between the Western and Non-western media outlets. While the Western media resorted to conflict frame throughout the negotiation period, the Russian media made use of the attribution of responsibility frame (2010: 648-649).

However, maintaining a favourable view of the governing establishment among the populace is critical to achieving political stability and the organizational penetration is key to attaining that objective. Critically reviewing the work of political scientist Atul Kohli on the political stability in West Bengal, Glyn Williams observes that the organizational coherence that the CPI(M) party had built since 1977 helped it take not only its political ideology but also its policy decisions to the people (2001: 607). Though most of the positions in the governing councils go to the elite class from the urban areas in China, people have reservations about democracy for the fear of stalemates and infighting (Peng: 1998: 431).

2.6. Political Discourse and Identity

Deploying identity as a strategic political tool has been extensively studied (Llewellyn, 2006; Ariff and Lowe, 2007; Motzafi-Haller, 1994; Razsa and Lindstrom, 2004; Genugten, 2009; Yeganeh,

1993). Political activists in Sumatra and Sulawesi took the concept of indigeneity to the masses ‘as a means to strengthen community rights over and against state and corporate claims’ (Afiff and Lowe, 2007: 73). When the state tried to evict the indigenous people out of their lands in a bid to encourage corporate investment in the natural resources, indigeneity turned out to be an effective tool to make claims about access to the resources, serving as ‘a deployment of political discourse and a framework for political action’. (Afiff and Lowe, 2007: 74). Not only did the scientists try to protect the rights of the various ethnic and marginalized communities but also they worked out a platform to involve these communities in the spatial planning process, in which the government used to be the sole stakeholder, whereby resolving the ever-growing conflicts between the local people and corporate houses (Afiff and Lowe, 2007: 80).

Indigeneity has become the marker of identity in not only the fight against state and corporate oppression (Afiff and Lowe, 2007) and determination of ethnicity (Motzafi-Haller, 1994) but also the anti-immigration discourse in Italy and other European nations (Genugten, 2009). Terms such as *masyarakat adat* were used by the political activists to refer to communities that have lived in a specific geographical location for generations with their own ‘values, ideology, economy, politics, culture, society, and territory’ (Afiff and Lowe, 2007: 84). Though such issues as the pace of change, demographic composition, and economic performances have probably been causing friction and alienation between the immigrant and native populations of Italy, the political discourse has singled out religion, that is Islam, as the biggest threat to the combined European identity in general and the Italian identity in particular as the Christian roots are so ‘historically deep’ in Italy that they are ‘considered essential’ (van Genugten, 2009: 248).

On the other hand, indigeneity also plays a deciding role in peoples' framing of their own histories. People will relate only to the history of their own group (Motzafi-Haller, 1994: 421). Exploring the oral interviews between the students of history from the University of Botswana and the indigenous people in the Tswapong Hills region of east-central Botswana, Motzafi-Haller has seen these interviews as 'identity narratives', which help us understand how people relate themselves to others through words, constructing their identities of 'self' and 'other' (1994: 417). Such histories have even gender implications, affecting women's rights and opportunities in the nationalist discourse of Iran (Yeganeh, 1993). Since the reforms began with the emergence of nation state independent of monarchy between 1925 and 1941, the women's status entailed a 'legal construction of women as social participants, educated mothers and subservient wives' (Yeganeh, 1993: 5). Though the constitution considered women both mothers and citizens of the Islamic Republic, giving them the right to be active participants in the society, it kept certain patriarchal edicts, in its opposition to the so-called western values concerning women, which strengthened male control on women (Yeganeh, 1993: 9).

This proves the fact that identity is thrust upon the people through some stereotypical notions. Using Todorova's concept of Balkanism as a theoretical framework, Razsa and Lindstrom studied how the stereotypes imposed on Croatians by the Western leaders determine the national identity and at the same time how Croatians use these stereotypes to distinguish themselves from their neighbours (2004: 628).

Reforms have often been influenced by the very institutions that those reforms are aimed at changing. In his ethnographic study as the member of the executive committee of the Teacher Corps

project that was aimed at improving the educational experiences of native Americans, Thamos S. Popkewitz observed that the Teacher Corps actually worked in such a manner that they brought compliance among the Indians to the very ‘values, beliefs, and prescriptions of the school organization’ that were intended to be changed (1975: 61). Even in case of women’s movement in Iran, on the one hand, the constitution attempted to render women an important position in the society; on the other hand, it regarded ‘the establishment of an Islamic nation as dependent on the Islamization of women's position’ (Yeganeh, 1993: 8). Hence, there were contradictory positions and policy changes from time to time: while the Pahlavi regime considered family planning Islamic and allowed its practice, the Ayatollah regime abolished abortion and encouraged large families as it was considered “proper and Islamic” (Yeganeh, 1993: 11).

With immigration from one country to another or from one part of the same country to another, there arise impediments to social cohesion and identity formation. Hence, the populist discourse is a way to ‘partially stabilize the symbolic order and provide for the formation of political identities (Savage, 2011: 171). The potential ‘Other’ could be a useful tool for the politicians to play on the metaphor of future danger to gain the electoral benefits from their voters as Italian politician Angelo Alessandri once said, "We have accepted millions of potential terrorists into our home” (Genugten, 2009: 252). At the same time, people moving within Botswana have the notion of clear-cut group boundaries which get redefined in the emerging political history of the region (Motzafi-Haller, 1994: 423). However, social interactions between the adults and youths, between the haves and have-nots or between the rich and the poor always underlie tensions whereby different opposing forces pull the society towards continuity and change (Ribak, 1997: 72).

2.7. Political Discourse and Hegemony

An analysis of the political discourses that occur in both intra-communal and international power struggles sheds a few insights into the ways in which hegemonic pursuits are not only constructed but also conducted and disseminated (Phillips, 1998; Corradi, 1997; Fiaz, 2014; Johnsdotter and Essen, 2005). Using a discourse analytical approach to the study of Thatcherism, Louse Phillips observes that Thatcherism was born out of a combination of distinct and mutually antagonistic ideologies whereby both old and new ideologies presented a unique version of social reality that became an inspiration not only in the administrative decisions of the Labour Party but also in the field of education, law, medicine, and media (1998: 853). In another study by Sara Johnsdotter and Bridgitta Essen wherein they build on the previous study on the practice of female circumcision among the Somali population in Sweden by Ahlberg et al (2004), they call out that the authors' preconceived notions influenced by the hegemonic political discourse led to their biased interpretation of the interviewees' expressions of anger against the practice as "denial and avoidance" (2005: 579).

Besides, cultural domination persists across nations with the penetration of globalization. As long as the European capital flew into the Latin American countries and the income percolated into the various social strata, the social as well as the political movements did not resist cultural imperialism (Corradi, 1997: 64). Hegemonic tendencies are reflected in the way the dominating class treat the poor and the disadvantaged. At times, it goes to the extent of dehumanizing the poor. In Brazil, the media and even the government sources refer to the slum dwellers in terms of numbers and areas, rendering them 'the status of things, impersonal and inanimate' (Lacerda, 2015: 77). At times, the cultural differences between disparate societies co-existing can lead to misinterpretations and

prejudicial projections of researchers belonging to one society studying the practices of another society since the two societies practise differing social and cultural values. And the society that supposedly has high moral ground tries to enforce its value system or attempts to understand the other society through its moral compass as it happened in the case of Swedish researchers who studied female circumcision among the Somali people in Sweden (Johnsdotter and Essen, 2005: 581).

On the other hand, not only the capital inflow but also the failure of the existing socialist movements is responsible for the partial success of the neo-political, ideological movements such as Thatcherism in the UK, which appear to take unhegemonic tendencies (Phillips, 1998: 847). Even the failure or intermingling with opposing coalitions can force even the states to submit themselves to the dominant coalition and its diktats. After the bombing of the twin towers by Al-Qaeda, the Pakistani state had to fall in line with the US establishment though it knew it could face backlash at home (Fiaz, 2014: 411). However, Nazya Fiaz, examining the official narratives of the time using the discourse analytical approach finds out that the muted response from the average Pakistani was not the result of the hegemonic pursuance of the US but the consequence of significant political narratives carried out by the political establishment, which generated ‘some level of consensus’ in Pakistan (2014: 413). It was also due to a particular type of keywords and formulaic phrases that led to the ‘construction, reconstruction and transformation’ of Thatcherism in the UK (Phillips, 1998: 854).

Both Phillips and Fiaz consider discourse as a consequence of social practice. They both believe in the Foucauldian concept of discourse as relating to a ‘limited range of possible statements

promoting a limited range of meanings’ (Phillips, 1998: 851; Fiaz, 2014). However, Phillips also drew from the Gramsci’s theory of hegemony as he studied the influence of Thatcherism on the social and cultural changes in the British society (1998: 852) and he observed that Thatcherism could not be hegemonic as there are continuous struggles for power and it was in fact ‘the product of a unique mix of disparate, contradictory ideological strands’ (1998: 853).

However, to disseminate any particular discourse, politicians need to manage the media. So much so, the politicians’ media management became so great during the Thatcherite discourse that Britain had become a ‘media democracy’ (1998: 855). And even after the aftermath of 9/11 in the US, Pakistani President General Musharaff painted a grim picture of national calamity, likening it to the one that befell the country following its bisection by India in 1971, for the consumption of the average Pakistani audience to justify his decision to join the US in the ‘War on Terror’ (2014: 416). Using critical discourse analysis as an analytical tool, Lacerda discusses using newspaper stories and interviews the strategic tools that the state uses to differentiate between classes of its citizens and criminalize poverty in Brazilian slums called favelas (2015: 80).

All these studies explored the texts that were either the official releases of the government or the stories that appeared in the media (Corradi, 1997; Fiaz, 2014; Johnsdotter and Essen, 2005; Lacerda, 2015; Phillips, 1998).

2.8. Impact of Political Satires on Political Discourse

Coming to the use of satire in political discourse, some studies were conducted to look into satirical news shows across the world and their impact on the political discourse and even political outcomes

(Johan Nilsson, 2009; Harrington, 2011; Geoffrey Baym and Jeffrey P. Jones, 2012; Jonnum, 2013; Ferre-Pavia et al., 2015). There have also been studies on the impact of online political satires on the users' awareness and engagement in the political issues and developments of the day (Lee, 2013; Rubin et al, 2016; Miazhevich, 2015; Luqiu, 2017; Yang and Jiang, 2015; Lee and Jang, 2016; Reilly, 2012; Jones, 2017).

Political satires have been critically examined for how they have been used by the satirists and activists as a discursive tool to present a fresh and more authentic perspective on politics and political events of the day to bring about the absurdities and outright prejudices in the mainstream media's presentation of a particular meaning as the authentic (Reilly, 2012). The two satirical television shows *The Daily Report* with Jon Stewart and *The Colbert Report* with their particular focus on the 24-hour daily television news media in the US mock the way these news channels function in portraying the truth (Jonnum, 2013: 71). Besides, using critical discourse analysis, Ian Reilly evaluates the satirical fake news platforms' representations of the political discourse being carried out by the media outlets with regard to the Iraq War and the US presidential elections in 2008 (2012:258). Through the elements of irony, sarcasm, and parody, political satirists "challenge and subvert the codes and conventions of traditional journalism" to bring to light the consistent inconsistencies, prejudices and inaccuracies in the mainstream media reports (2012: 259). It has also been observed that 58.6 percent of participants in a survey conducted in Catalonia, Spain felt that satirical shows enjoy more freedom to present information than mainstream news channels (Ferre-Pavia et al., 2015: 9).

News satires, according to Rubin et al, imitate the actual ‘format and style of journalistic reporting’ and with their capacity to attract the readers’ attention through amusement, enable them to judge the contemporary political scenario (2016: 4). As the internet is spreading, the sites such as *The Onion* in the US that publish news satires have become an intrinsic part of the media ecosystem, playing a remarkable role in generating a determining influence on the audience in their consumption of news (Rubin et al, 2016: 4). It has gone to such an extent that the audience do not distinguish between the genuine news reports and entertaining comical portrayal of the happenings in politics (Jones, 2010: 167). In an experimental research carried out among the Israeli voters during the 2006 elections, Balmas found that the individuals who lacked exposure to hard news on television were more likely to believe as real the fake news shown on satirical television show *A Wonderful Country* than those who regularly followed hard news on Yediot, Aharonot and Ha’aretz alongside the satirical show (2012: 442). Reasons such as the readers’ proclivity not to go beyond the headlines and identical visual appearance on the social media platforms have been ascribed to be contributing to the believability of news satires (Rubin et al, 2016: 3). By devising a support vector machines (SVM)-based algorithm to detect satirical news and distinguish the satirical pieces from real news, Rubin et al. framed an effective filtering mechanism to sort out what constitutes fake news and prevent such pieces from misleading the readers who may take it for real news instead of interpreting them as pieces intended for sarcasm (2016: 09).

Besides, there are also studies that equate political memes which satirize politics and political events with popular culture which has a detrimental impact on politics (Street, Inthorn and Scott, 2013; Van Zoonen, 2005; and Dahlgren, 2009). However, in spite of their limitations, political satires cannot be discounted for their impact on citizens’ active engagement in political discussions,

which is evident among the younger generation who see it more authentic than the ‘manufactured’ realities that politicians propagate (Jonnum, 2013: 44).

Political satires, though appear to be simple in form and content, unleash a scathing attack on a politician or a political institute. Plevriti in his thesis argues that satirical articles published on faux news websites such as *The Onion*, *The Spoof*, *Bean Soup Times*, etc. integrate the real news with the fake news, resulting in a parodical representation of the conventional newspapers and media houses (2014: 13). And they not only question ‘the logic and integrity of contemporary journalistic practices’ but also effectively ‘satirize politicians and institutions’ (Reilly, 2012: 258).

Plevriti created Focus Groups to understand the interactive elements motivating the creation and dissemination of political memes on social media platforms (2014: 9). Meanwhile, Hoon Lee and S. Mo Jang employed experimental and survey designs to theoretically prove that political satires establish ‘a healthy deliberative democracy mainly through an affective rather than cognitive route’ (2016: 1). Political comedy shows such as *The Daily Show* and *The Chaser’s War on Everything* have been proven to make an indelible impact on the viewers by portraying politicians and public personalities look ‘awkward, confused, annoyed or outraged’ (Harrington: 2011:42). Political satires online in general and these shows in particular have made the people talk about the political developments in their interpersonal communicative events (Jones, 2010 and Lee and Jang, 2016). Political satires created and shared on social media gave the people power and necessary means to subvert the state propaganda and proliferate their acts of creative resistance in the uprising in Bahrain in 2011 (Jones, 2017: 140-141).

The role of social media in increasing the scope and reach of political satires has also been studied by researchers (Lee, 2012; Jones, 2017; Luqiu, 2017; Yang and Jiang, 2015; Miazhevich, 2015). During the 2012 Chief Executive Officer election in Hong Kong, social media turned out to be a significant platform for the citizens to generate and disseminate a prolific number of political satires, which were not only reported by the mainstream media but also ‘constituted a major component of media and public discourse surrounding the election’ (Lee, 2012: 397). The nature of social media is such that the state struggles to maintain its monopoly over the message. The multiple attempts made by the Russian state to push forth its communicative power and drive the public opinion in a particular direction have not yielded the intended results with the online political satires becoming so expansive that they contaminated ‘the dominant state-sponsored viewpoint’ through ironical redenerings (Miazhevich, 2015: 427).

Miazhevich takes an issue-based approach to critically examine the most popular political satires as and when they are posted on social media in two of the former Soviet Union states, namely, Belarus and Ukraine. He, in a longitudinal study spanning 2004-2013, looks into both the linguistic and visual elements in the diverse satirical content that has been produced in both the dictatorial state of Belarus and democratic polity in Ukraine (2015: 428). The expanding and diversifying online user-generated political satires in Ukraine liberally make use of the snippets of news telecast on official TV channels given the media freedom whereas in Belarus the strict media regulations have crippled the generation and proliferation of satirical content on politics (2015:430-431). Similar trends can be observed in China, another dictatorial state under the Communist regime (Luqiu, 2017). China adopted the propaganda and censorship mechanism implemented by the Russian state and ever since it established the State Internet Information Office in 2011, there has been a systemic witch

hunt against the online political satirists, as a result of which the satirists would ‘self-censor’ their content and at times they would even abandon their work (Luqiu, 2017: 123). Luqiu took the interviews of 10 most popular online political satirists to understand from their life stories and personal experiences the trouble they face and the strategies they adopt to operate under the stringent state surveillance (2017: 125).

In a study conducted two years before Luqiu, Yang and Jiang, however, argue that online political satire has developed into a networked social practice wherein different individuals collaborate to produce political satires in a multitude of genres such as jokes, parodies, slippery jingles, and so on and share them on various social media platforms not only in the form of social or political critique but also in the spirit of building interpersonal relations (2015: 03). Terming the proliferation of online political satires on digital platforms a result of the evolving socio-political, cultural and technological implications, Yang and Jiang view the online political satires as a form of ‘cultural expression’ rather than political resistance (2015: 11). However, they do not deny the power of satire as an expression of dissent against the government or its policies and what they establish through their study is that the networked feature of online political satirical content renders it ‘collective character’ like the popular Chinese practice of ‘National sentence-making’ (2015: 12). It is not just cultural reasons, but emotional necessity as well that political satires could drive people to take part in interpersonal talk. It has been empirically proven that exposure to political satires promote the viewers engagement in interpersonal talk as it would stimulate ‘their negative emotions’ (Lee and Jang, 2016: 18).

While online political satire was crumbling under the weight of state-imposed regulations and retaliatory, punitive actions in China, it began flourishing in another part of the world, i.e. Bahrain and it gave rise to new expressions of revolutionary aesthetics during the political uprising in 2011 (Jones, 2017: 136). “Slogans, chants and sounds became ubiquitous and as much ... part of the revolution as banners. YouTube videos ... the refrains of the revolution to come ingrained in people’s minds” (2017: 140). Political satires online have ‘significantly reframed public discourse’ around the current political issues (Reilly, 2012: 273). The results of a survey conducted among university students just before the Chief Executive Officer election in Hong Kong showed that the online user-generated satires played a significant role in the young readers’ evaluation of the candidates and it also led to the negative attitude toward the very exercise of the election itself (Lee, 2013: 406). Elaborate exposure to fake news without the moderating impact of hard news as a reference point leads to the viewers’ negative perception of politicians and have ‘feelings of inefficacy, alienation and cynicism towards’ them (Balmas, 2012: 444). However, not every researcher has the same findings about political satires, which were found to encourage ‘a critical awareness of political issues ... contributes to the formation of a civic culture’ (Ruggieri, 2013:48). Meanwhile, humanization of politicians by the satirical TV show *Polonia* was found to have a considerable impact on the critical awareness of politicians and political issues among the Spanish electorate and induced a change in their attitude towards politics (Ferre-Pavia et al., 2015: 10).

In fact, the presence of many overlapping and complementary media sources facilitate readers to make well-informed and evaluated opinions about politicians and political issues, as a result of which it becomes extremely difficult for ‘politicians to manipulate information in the future’ as they will have to manage a host of ‘contrasting journalisms simultaneously’ (Harrington, 2011:49). In

Italy, where media freedom was restricted, political satire served as an indispensable medium to counter the abuse of power by the politicians (Ruggieri, 2013: 48). The same research finds a contrasting status that political satire suffers in the UK where the public consider satire an ‘old tool of democracy’ and now it is nothing more than an entertainment tool for the media houses diluted the satirical content for the purpose of making it entertaining so that it lacked depth and people could not see any solution to their political inconsistencies (Ruggieri, 2013: 48). However, for democracy to flourish, it is indispensable that we must invest in affective popular programmes that engage people in politics by making them passionate (Dahlgren, 2009: 83).

2.8.1. Intertextuality in Online Political Satires

Intertextuality is a significant phenomenon in online political satires. It has the vestiges of ancient literary traditions and modern hybrid media spaces. *Duanzi*, which in Chinese means jokes, is an ancient form of humour prevalent across the country. Besides, it is also seen as “a means of networking with friends and colleagues” (Yang and Jiang, 2015: 4). This tradition spilled over modern practice of networked, user-generated political humour on digital and social media platforms that ridicules the official ideologies of the Chinese state (Yang and Jiang, 2015: 3, 5). *Polonia* is a televised satirical programme in Spain that has the textual traditions of theatre wherein the show uses character actors for its political punches (Ferre-Pavia, et al., 2015: 5). The generic practices of *Kukly*, the satirical TV show, and *Fitul*, the satirical TV journal, -- both of them were popular in the Soviet Union in the 1990s -- gave rise to a series of blogs producing political satires in Russia (Miazhevich, 2015: 427). However, these originated from local, social, and cultural traditions whose specific knowledge is required to make sense, and therefore, they cannot be taken to other countries or they cannot be consumed by other people (Ferre-Pavia et al., 2015: 5).

Perhaps, the most popular and internationally-understood intertextual genre could be news parody, which was called fake news by Jeffrey P. Jones, (2010: 7). Both print and electronic generic traditions influenced these parodies. *The Daily Show with Jon Stewart* and *The Colbert Report* in the US (Jones and Bayam, 2012); *The Chaser's War on Everything* in Australia (Harrington, 2011); *A Wonderful Country* in Israel (Balmas, 2012) and *The Week that Wasn't* and *Gustakhi Maaf* in India (Punathambekar, 2015) are some of the satirical television programmes that imitate the news reportage while *The Onion* in the US (Reilly, 2012) and *The Unrealtimes* in India (Udupa, 2017) follow print news genres. They also derive their material from these media channels, both print and electronic. Jon Stewart-held *The Daily Show* sources its material from cable news channel CSPAN (Balmas, 2012: 434).

The material that is obtained from the mainstream media undergoes a lot of creative metamorphoses to suit the intended message. The available technological tools come in handy for the citizens involved in the production and dissemination of political satire. For instance, photoshopping has been a popular means of political satire in China by which the Chinese manipulate images and posters with their own text superimposed on them (Yang and Jiang, 2015:6-7). During the Hong Kong election in 2012, spoofing through movie posters proliferated as the netizens began to satirize the candidates' dubious record relating to corruption charges and revelations as telecast on mainstream media (Lee, 2014: 400). The revolutionaries in Bahrain used the traditional art forms of graffiti and banners on social media to give a sort of permanency to their protests against the regime which could quickly wipe out the graffiti on the walls but failed to do so on digital media (Jones, 2017: 140).

Lexico-grammatical elements of the original also get manipulated in inventive ways to cause ambiguity and resultant sarcasm and irony. *The Onion*'s satire titled "Thousands more dead in Continuing Iraq Victory" against the rough statistics published in the *Lancet* magazine and the Bush administration's boast about the US' fight against the autocratic regime (Reilly, 2012: 260), the mockery of Prime Minister Modi's slogan of *ache din* by satirical website *narendramodiplans.com* (Punathambekar, 2015: 398) and Hong Kong politician Henry Tang's imaginary monologue "I am actually batman" (Lee, 2014: 400) are all verbal manipulations that derive their inspiration from the ambiguous nature of political communication.

2.8.2. Humour in Political Discourse

Humour is effective in constructing political identities. It provides the necessary means to boost the positive image of the politician (Saftoiu and Popescu, 2014: 305). Politicians and political activists resort to humour to create and enhance "positive in-group versus negative other-group identities" (Adegoju and Oyeboode, 2015: 643). It has also been seen as tolerable, acceptable as long as it helps foster a harmonious in-group bond and works to ease dullness and tensions in political arguments (Young, 2012: 280). Parliamentarians deliberately integrate humour into their debates to mitigate the impact of their criticism and aggression as they have to maintain decorum of the parliament (Archakis and Tsakona, 2011: 63). In a study conducted on the ethnic humour perpetrated by a controversial Romanian Parliamentarian Corneliu Vadim Tudor against Hungarian unregistered political establishment, Saftoiu and Popescu observed that the politicians had effectively used humour to establish himself not only as a custodian of justice, national wealth and cultural values

but also as a benevolent, jovial communicator who can rise above the political differences (2014: 307-308).

In addition, humour has a distinct function of evasiveness in political communication. It facilitates retraction and denial of the content by politicians in case they subsequently find it socially unacceptable and it can also help them negate serious topics -- a strategy used by people in power to subvert the public discourse (Saftoiu and Popescu, 2014: 309). In a paradoxical move, the protestors in the Gezi uprising in Turkey in the early summer of 2013 imitated the police who covered their face with helmets that contained labels in order to avoid identification when in action by wearing funnel helmets with handwritten labels as a form of mockery against the ironical action of the law enforcement agency that sided with the oppressors and at the same time did not want to be seen so and this satirical action “blurred the difference between absurdity and reality” (Dagtas, 2017: 19-20).

More importantly, political humour has been found to deepen people’s critical awareness of political issues and their engagement in the political processes (Lamarre, 2013; Adegaju and Oyebode, 2015). The empirical study conducted online by Heather Lamarre on the Stephen Colbert’s political parody on PACs (Political Action Committees formed by the political parties in the US in 2010) has shown that the show created a significant positive impact on the people’s learning about public policy issue and garnered their support to the move (2013: 408). During the 2015 presidential election in Nigeria, netizens who were at the opposite poles ideologically made visual as well as verbal memes targeted their rivals in a humourously demeaning manner in order to reduce the electoral prospects of the other and increase internal solidarity, which shows that

humorous memes have been the discursive tools which helped the discourse producers further a specific point of view about the two contesting candidates in their attempt to convince the public to back a particular candidate (Adegoju and Oyeboode, 2015: 659).

2.9. Methodological Tools

Political Discourse has been analyzed through such methodological tools as critical discourse analysis, socio-cognitive model, empirical surveys, case studies, interactional sociolinguistics, interviews, historiography, and SFL framework. CDA as an analytical framework has been adopted to explore the construction of political discourse. In this, argumentation and legitimization strategies of political actors in their speeches (Ferrari, 2007; Reyes, 2011; Moreh, 2015), parliamentary debates (Fairclough and Fairclough, 2011 and 2012; and media interactions (Bhatia, 2006; Llewellyn, 2005) have been critically examined. Political humour has been studied through socio-cognitive model of Van Dyke (Adegoju and Oyeboode, 2015), and interactive model of frames developed by Goffman (Saftoiu and Popescu, 2014) and by carrying out empirical surveys (Secil Dagtas, 2016; Baym and Jones, 2012). In addition, political satire on television, print and electronic media has been explored through focus group surveys (Ruggieri, 2013; Rubin, et. al, 2016; Harrington, 2011; Reilly, 2012; Jones, 2017; Ferre-Pavia, Sintes and Gaya, 2015; Lee, 2013; Nilsson, 2009) and random surveys (Tang and Bhattacharya, 2011; Luqiu, 2017; Lee and Jang, 2016; Yang and Jiang, 2015; Miazhevich, 2015; Punathambekar, 2015; Balmas, 2014) to assess the impact of political satires on the citizens' level of political awareness and their participation in the political activities.

2.10. Research Gap

The research done so far on political discourse has revolved around the text or speech made by politicians while the research on political satire as a discursive tool has dealt with such media as movies, television parodies, satirical fake news and the user-generated political satires on social media platforms. Meanwhile, though a notable amount of research has occurred on satirical fake news as a genre of political discourse and user-generated political satire on social media, it has dealt only with the aspect of their anti-establishment talk. Satirical fake news has been seen as a counter narrative to the mainstream media portrayal of political news and its popularity has been viewed as a result of public distrust of the traditional journalism which has lost its tag of representing the public voice. Even the user-generated satirical content has been studied for its ability to influence public awareness and engagement in politics. However, the multimodal aspect of online political satire has largely been an unexplored area. Besides, little attempt has been made to look into the construction of satirical discourse from the SFL perspective. So, this study will bridge that gap.

On the other hand, online political satire produced in the form of news parodies in Indian context is a relatively new phenomenon. Little research has been done in this area, especially in terms of their exploitation of linguistic as well as visual semiotic resources as a means of political discourse. And this researcher, being one of the consumers of these satires, has taken interest to explore this emerging field of online political news satire with particular emphasis on those satires that mock Indian political leadership.

2.11. The Aims and Objectives of the Research

The aims and objectives of this research include:

1. exploring the online political news satire as a discursive tool

- analyzing the linguistic features in reflecting political absurdities;
- examining the role of visual communication in political satire;
- examining the role of "context" in the success of political satires;
- exploring the role of multi-semiotic modes in contributing to sarcasm; and
- looking at the function of humour as a discourse strategy

2. looking at the ways in which online political news satires as a discursive practice dismantle the status quo in political discourse about Indian politicians;

- analyzing the exploitation of mannerisms of Indian politicians by the satirist;
- examining the use of rivalry between politicians in satires; and
- examining the use of linguistic and technical elements to maintain the truth factor.

Chapter 3

Theoretical Framework

The previous chapter was earmarked to the review of the literature to get a sense of the research that had occurred in the field of political discourse in general and political satires in particular. Those studies left the following issues unexplored and unanswered. They include: 1). The multimodal aspects of political satires and their contribution to the meaning making potential of these satires; and 2). The micro-analysis of the various linguistic and pictographic elements of the satires from SFL perspective.

To study the above research gap identified in the previous chapter and reach its aims, the following theoretical framework was used. It incorporated Avner Ziv's (1984 and 1988) theory on the functions of humour, Paul Chilton's (2004) theory on political communication and Victor Lim Fei's (2004) discourse analytical model, namely, Integrative Multi-Semiotic Model. Each of these theories is discussed in detail in the subsequent sections of this chapter, beginning with Avner Ziv's theory on the functions of humour.

3.1. Functions of Humour

Humour has played an important role in the evolution of human behaviour (Flamson and Barret, 2013). Humour's importance in the communication process on various media -- print, electronic and social media -- has been extensively studied (Bergeron and Vachon, 2008; Catanescu & Tom, 2001; Cruthirds, Wang, Wang & Wei, 2012; Taecharungroj and Nueangjamnong, 2015). This research makes an attempt to study the functions of humour in political satire. For that, it takes the theory on

the functions of humour as proposed by Avner Ziv. He proposes five functions for humour in married life: the aggressive, the sexual, the social, the defensive and the intellectual (Ziv, 1984: 2-3). However, based on Paul Simpson's study on the discourse of satire (2003: 3), three functions of humour were applied to study satire in this research. These functions include the aggressive, the social (political in case of the present research) and the intellectual.

3.2.3. Aggressive Function

As far as satire is concerned, there is always a target, whom Avner Ziv calls 'victim' (1998: 225) and the target that is ridiculed or disparaged could be a person, an event or a group. In this research, that target is the political leadership, whose actions, ideologies and associations are ridiculed for some palpable weakness or absurdity. Laughter, according to Aristotle, is the 'pleasure of humiliating and belittling someone else' (1994: 4). Hence, it should not be taken as an innocent medium, for it is 'a polemic, a passionate argument against something and in favour of something else' (Kumar and Combe, 2015: 212). In the context of political discourse, it comes to serve a political purpose, i.e. to create a negative image or damage the reputation that a particular politician or the political organization enjoys at present. The aggressive function of humour is to always expose a victim to ridicule and mockery, rendering the "non-victim a sense of superiority" (Simpson, 2003: 03). It has power to swing the public opinion for or against a particular politician, for humour has its own impact, intended or unintended its purpose could be "deadly serious" (Alison Ross, 1998:03).

3.2.4. Social (Political) Function

Satirists are not just satirizing a politician for the sake of satirizing, but for sending a message or two about the politician or the political group he/she represents. A satire can impact the public opinion about politicians, eventually affecting their electoral prospects. In a survey done in France, Doyle explains that 15% of French voters said [that] the puppet show *Les Guignols* influenced their choice in that country's 2002 presidential election (Baym and Jones, 2012: 11). Satirists, therefore, ought to show a lot of diligence in understanding their targets and thoroughly gazing their personality and the public image they have. They also see the potential response that their venture can create and whether it strikes the right chord with their readers or not, by getting to know the pulse of the readers and how they view a particular politician or political establishment. People are more likely to laugh when they associate themselves with the satirist (Allison Ross, 1998: 1-2).

In addition, as the current study is concerned with political discourse, Ziv's theory of social function will not suffice to study the discourse carried out by the online political news satires. Thus, it makes sense to consider a theory of political communication which can help grasp how the political discourse was framed by online political news satires. A thorough examination of the political discourse analytical frameworks led to zeroing in on the theory of political communication proposed by Paul Chilton (2004) because of its emphasis on the interactive and representational elements that influence the structural aspects of the political communication. However, the theory does not account for the functional aspects of the interplay between the linguistic and visual elements in the political discourse. Therefore, to study the functional aspects of the multiple modes used in the political discourse, Victor Lim Fei's metamodal *Integrative Multi-Semiotic Model* was adopted.

The other political discourse analysis models such as those proposed by Ruth Wodak (1989), Teun A. van Dijk (1993), Aditi Bhatia (2015) all come with a robust backing of CDA. Critical Discourse Analysis, as proposed by Critical Discourse Analysts, requires the analyst to take an ideological stand, especially the leftist perspective, while looking into a discourse (Wodak, 1989; van Dijk, 1993; Fairclough, 1995). It always looks at the discourse from the victim and victimizer perspective dealing with the representation of such political phenomena as power, power abuse, domination, discrimination, etc. Even Aditi Bhatia's "multi-perspective discourse analytical framework" takes a politically-motivated ideological approach (CDA) to studying the discursive constructions of social and political occurrences with a view to understanding how people use language to construct their identities and put forth their arguments (2015). Her analytical framework, namely, Discourse of Illusion makes an attempt to look at the construction of public discourses as "subjective representations of reality" and the contestations among them would result in political and ideological conflicts in specific socio-political contexts (2015: 44). Since CDA falls out of the scope of this study which looks at the construction of humour as a discursive strategy in political discourse, it was not considered.

Meanwhile, van Dyke's cognitive model is concerned with the in-group positive versus other-group negative portrayal in the competing groups' discursive practices (van Dyke, 1993, 1995; 1997). As there are no competing groups in this study that smear each other through their public discourses, the cognitive model, too, was not taken into account to account for the construction of the political discourse through online political satires.

3.1.2.i. Political Communication

A political satire, like a political text or speech, has a message to convey, howsoever trivial that message has been touted by both the satirist and the public in general. As we have already seen in case of France, where a satire has been proven to have an impact on the public mood, when it comes to their politicians, we cannot take a satire for granted. In this regard, this study would like to explore the thoughts of Paul Chilton with regard to political communication to see how satires function as vehicles of political communication. In Chilton's opinion, political communication involves:

A). Interaction and

B). Representation.

A. Interaction

Since Paul Chilton's material consists of text and speech by politicians on various media such as television, parliament, and radio, he looks at the features of interaction between politicians and other political actors, be it news anchors, or the voters. However, in case of this research, interaction is between the satirists and their readers. This fundamental difference must be, therefore, kept in mind when considering this research.

Interaction among human beings occurs on certain principles, and it is not a naive exercise. Drawing on evolutionary theories of language, Paul Chilton points out that humans are "machievellian in nature". They seek strategies of maximum individual advantage (2004: 17). Secondly, humans thrive on strategic sharing of information, which serves them in attending to their individual needs, which is possible only when the other individual sees a personal value in the shared information. As

proposed by the theory of ‘reciprocal altruism’, individuals help each other for their survival (Robert Trivers, as quoted in *Indianomix* by Dehejia, et al. 2012: 9).

Language, or interaction for that matter, is not just about sharing information but also about signalling group identities (Chilton, 2004: 18). As part of their interaction, humans reveal or maintain their group identities. That is the reason why people make certain statements or use certain codes to establish rapport and eventually effect cooperation. Signalling is done not just by the way someone talks but also by the way someone dresses or conducts himself/herself (Dehejia, et al. 2012:15).

Meanwhile, interaction in general and the political interaction in particular thrives on ambiguity, and the notion of political correctness (Chilton, 2014).

B. Representation

Another feature of political communication as per Paul Chilton is representation. Representation in political communication is studied at two levels – one, at denotational or referential, which he calls referential semantics (2004: 50), i.e. a word referring to a real object or an abstract idea. Referential semantics works through the process of matching wherein the logical form that refers to a situation must agree with what human beings judge as truth through their cognitive ability. However, this theory cannot satisfactorily address the “question of what is true absolutely, out (as we say) there (as we say) in (as we say) reality” (2004: 50).

Hence, we need to regard what is termed as meta-representation, connotation, or representational semantics to make out why an object suggests a particular idea rather than a simplistic reference to a real object or idea. Meta-representation is concerned with questions of who, what, whom and when in the communicative process. It mirrors the perceived reality of the human mind, which is either influenced or restricted by the individual's "cognitive apparatus" (Chilton, 2004: 50).

B.1. Cognitive Apparatus

This cognitive approach deals with an individual's knowledge of politics, political discourse and political ideologies which he/she has acquired over a period of time as a member of a particular socio-cultural group. This affects the way he/she interprets the political happenings (Chilton, 2004: 51). It contains such elements as frames, metaphors, actors and events and eventually discourse worlds.

B.1.1. Frames

Paul Chilton adopts the term frames to refer to "long-term knowledge" of either a person or entity (2004:51). Frames are described as "an area of experience" in a specific culture (Werth, 1999: 107). Frames are culture-specific, which take roots among a people over a period of time. They are informed by the cultural knowledge of people about various situations, individuals and their times and the expression of the same in their language (Chilton, 2004:51). Each situation comes with its own niche in the stored knowledge that influences the way individuals interpret various entities at various places and different times with their individual properties that include "status, value and physical make-up" (Chilton, 2004:51)

B.1.2. Metaphors

Metaphors and similes have a lot of significance and impact in political rhetoric. All That human beings have a need to “construct, negotiate and interpret” reality for a people or for their own personal desires gives birth to language and discourse (Horowitz, 1987: 122). Metaphors and similes serve this purpose well.

The purpose of political communication is to improve one’s own self-image or put one’s own cause in high light in the public eye while degrading that of the opponent. Metaphors or similes, for that matter, come in handy for politicians to elevate themselves and demean or demoralize their rivals. Metaphors stem from “human conceptualization” and they are not mere linguistic expressions often used in speech or writing (Chilton, 2004:51). They operate by the mechanism whereby individuals bring in their experience from specific domains to store in their long-term knowledge. These domains that give rise to metaphors “may be innate or acquired in development; they provide a source for conceptualisation” (2004: 51-52).

B.1.3. Events and Actors

Political satire targets real politicians and political events; and they are not allegories. Though the satirists make ‘professional’ politicians part of their satirical content, no legal action has been taken against them for defaming them or their parties despite the fact that the satires are quite scathing at times. Therefore, it is essential to make these two elements a part of the theoretical framework to explore how the satirists are exploiting the political events and actors through language and other semiotic resources. In particular, it’s interesting to study how they are able to maintain the truth factor, which helps them avert legal or any other vindictive action from these influential people.

Language provides structures, which need not be only sentences, which enable people to make their propositions. Propositions carry ‘arguments’ and ‘predicate’ (Chilton, 2004: 53). Syntactically, arguments are presented as noun phrases while predicates are inserted in verbs. This is the fundamental structure to which adjuncts are added to point out manner, place and time. Meanwhile, any analysis of the propositions must focus on the referents that come from the writer’s discourse world.

B.1.4. Discourse World

Discourse world refers to “the ‘reality’ that is entertained by the speaker, or meta-represented by speaker as being someone else’s believed reality” (Paul Chilton, 2004: 54). In other words, this is an individual’s personal way of making meaning about what is happening or who is doing what to whom, when and why. It is expressed by the author through recurring discourse referents. These “referents indicated by the linguistic expressions, the nominal expressions, are participants in that world, whether physical entities or abstractions of various kinds” (Chilton, 2004: 53). These participants have thematic roles as a Prototypical Agent or a Prototypical Patient. These thematic roles are ingrained in “human cognition as a result of their interaction with the physical environment” (Dowty, 1991: 551). They are important, especially for “social interaction where issues of volition, sentience and causation are salient” (Dowty 1991: 572). The prototypical agent and the prototypical patient have the following properties:

P-Agent

- Volitional involvement

- Sentience
- Causes change
- Movement
- Exists independently

P-Patient

- Undergoes change
- Incremental theme
- Causally affected
- Stationary
- No independent existence
- No existence at all

(Dowty, 1991: 572 as cited in Paul Chilton's Political Discourse Analysis)

However, coherence to the text comes through when we take presupposition into account. It is because the author takes a lot of information for granted (Chilton, 2004: 54).

B.1.5. Presupposition

Presupposition is taken-for-granted information in an interaction (Chilton, 2004: 54). An author or a speaker assumes that his reader or listener knows or has certain information or perception about the topic under discussion. It is “triggered by certain syntactic and lexical structures” in sentences (ibid). It always exists in the text, giving it the overall coherent unity.

3.2.5. Intellectual Function

Humour is time-bound and ‘becomes outdated as quickly as fashion, and is often dependent on particular cultures and attitudes’ (Alison Ross, 1998: 2). Hence, satirists ought to keep their satires up-to-date following the political developments as and when they happen. Only then can they knit a (political) discourse by exploiting the modes of both language and visual images to convey their (political) message. Thus, it serves an intellectual function as well on the part of both the satirist and the reader. Satirists, to make a satire, ingeniously exploit not only the current political developments by identifying elements of sarcasm in them but also the linguistic and graphical resources. Unless readers have this requisite shared knowledge, i.e. “context” in the words of van Dijk, they will not be able to get the sarcasm or the irony as portrayed in the satire.

Besides, the enjoyment of humour is contingent upon readers’ understanding of incongruity (Ziv, 1984: 70). It should not, however, come easy; it has to pose an adequate amount of challenge, the solution of which gives them a sense of victory, leading to the fulfilment of their intellectual appetite. For it to happen, the stimulus that the satirist presents should be entirely fresh to catch their imagination, evoking their curiosity to resolve the intricate situation woven around a politician or event. However, if the challenge is too tough, it may bore the reader (Ziv, 1984:71), which is why the satirist has to make a meticulous planning that requires certain amount of intellectual acumen.

Moreover, absurdities, word play and nonsense exploited by the satirist serve the purpose of the intellectual function, which gives readers pleasure even as they go beyond – though it is transient – “strict rules and rationality” (Ziv, 1988: 225). Humour has its own logic which does not necessarily

subscribe to the bonds of rational thought. The satirist should take the reader into the realms of absurdity through “bisociation”, which refers to establishing a new meaning between disparate elements of a situation. “Bisociative humour gives new meaning to a situation that, in the first instance, does not sound meaningful,” (Ziv, 1994: 77).

3.3. Integrative Multi-Semiotic Model

The final part of the theoretical framework selected for the present study includes discourse analysis. In the beginning of the previous chapter, discourse has been defined as going beyond the linguistic elements in a text to make sense of it. The text type, i.e. online political news satire, chosen for this study entails not just language or visuals, but a combination of both. Therefore, only a linguistic and extra-linguistic analysis, taking socio-cultural and political elements into account, will help make a complete meaning of the phenomenon. Thus, the visual, pictorial, graphical, apart from linguistic resources exploited by the satirists, should be studied to get the full sense of political humour as effected by the respective satirist. Hence, the study considers a multimodal mechanism to study the text. The mechanism chosen is ‘Integrative Multi-Semiotic Model’ developed by Victor Lim Fei.

This model has been adopted for its integrative approach to studying both linguistic and visual semiotic elements. The other models developed by Guther Kress and Teo van Leeuwen and O’Toole lean more towards applying SFL matrices to visual material to prove that images have their own meaning making potential independent of the written text (Jones, 2012: 37). However, these models have not taken a composite approach to studying the text with multiple modes for its ability to have expansive meaning. An integration of the two semiotic resources is missing in these models. Integrative Multi-Semiotic Model (IMM) has been designed to function as a metamodel to analyze a

frame or a page with multiple semiotic resources of both language and visuals. It integrates the systemic functional matrices in the field of multimodal studies. It presents a theory to study “the interaction and integration between language and picture in cases where these semiotic resources co-occur on a page ...” (Lim, 2004: 221). As part of the integration, the model looks at the language as a social semiotic on lines of SFL theory. It is a synthesis of three planes – Expression Plane, Content Plane, and Context Plane, which are shown hereunder.

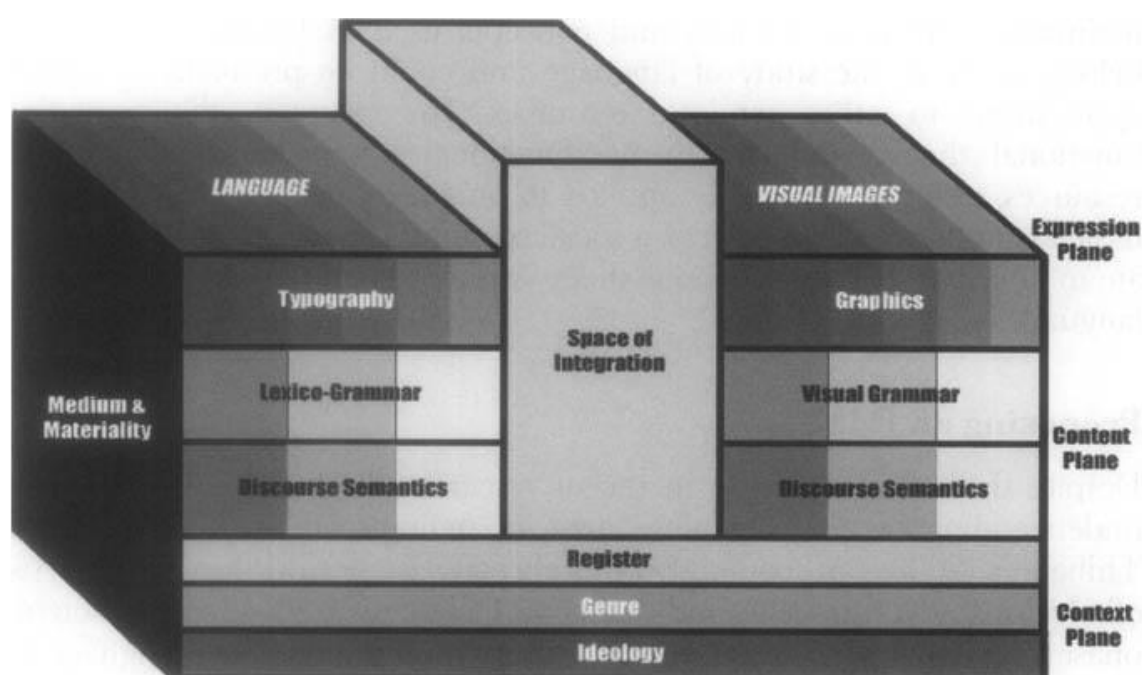


Fig: 3.1: Integrative Multi-Semiotic Model

3.3.1. Expression Plane

Expression Plane relates to the availability of a network of signs in terms of both language and visual images. For instance, we have many a network of sign systems in language to express the meaning we want to express, be it ‘subject-verb-object-adverb’ fashion or ‘adverb-subject-verb-object’ fashion; be it the use of conditionals or plain language, to cite a few. When it comes to

visuals, we have many images of the same person or event, colours, graphics, tabular formats, so on and so forth. Expression Plane in this model looks at the surface instantial features of a text.

3.3.2. Content Plane: Text

Content Plane looks at the semiotic choices made and the system networks employed by the author to convey the meaning he/she wants to convey. It explores not only why the author has employed a particular linguistic resource or a visual resource for that matter among all the available networks but also how these disparate resources interact with each other in a particular frame or a text. The frame is the medium in this study because it looks at web-based satire and not a print one. It is in this frame on the electronic medium that linguistic as well as visual resources merge. Linguistic semiotic resources are typographically presented in the text, consisting of lexicogrammar and discourse semantics.

3.2.2. a. Lexicogrammar

Lexicogrammar, the term first coined by Michael Halliday (1985), refers to the continuity or interdependence between lexis (words) and syntax (grammar). The heart of language is the abstract level of coding that is the lexicogrammar. “I see no reason why we should not retain the term 'grammar' in this, its traditional sense; the purpose of introducing the more cumbersome term lexicogrammar is simply to make explicit the point that vocabulary is also a part of it, along with syntax and morphology” (Halliday, 1985). As the definition suggests, lexis and grammar play a complementary role in discourse. So it is incumbent that their role be studied in a discourse study.

3.2.2.b. Discourse Semantics

Discourse semantics looks at how discourses are built in a socio-cultural and political setting with its own shared social cognition and knowledge systems (Sueren, 2006). Discourse Semantics holds that the meaning of a sentence or a word makes it usable only in certain contexts called “discourse domains or Ds”, framed following the previous statements and available situational and world knowledge. It also posits that the construction of a meaningful utterance by a speaker or a writer starts with his/her intent, in terms of a given discourse domain, while making a statement – a cognitive structure in which the writer or the speaker sets a particular meaning to an object – under “some form of socially binding commitment or appeal, the intended force or speech act type” (Sueren, 2006: 1).

3.2.2. 1. Content Plane: Visuals

The visual images are topologically presented. In other words, graphics are spatially dominating while language is a time-sensitive semiotic. Visual images have their own grammar and meaning potential. An image that is presented at the left corner has a potential to attract the readers’ attention. This place is usually earmarked for information which is already known (Kress and van Leeuwen, 2006, as quoted in Rodney Jones’s *Discourse Analysis*, 2012:93). Therefore, images with familiar meanings are placed in this corner. However, the bottom corners are left for concrete details so when we have an image that corresponds to the text and not the other way round, such an image is presented in this corner (Kress and van Leeuwen, 2006, as quoted in Rodney Jones’s *Discourse Analysis*, 2012:93). The concept of discourse semantics applies in the same manner as it applies to language.

3.3.3. Space of Integration (SoI)

In a multimodal setting, linguistic as well as visual semiotic resources “integrate and interact with each other to contribute to the meaning making process” (Lim, 2004: 221). According to Lim, the SoI functions as the theoretical platform for discussion of the dynamics in the interaction between language and visual images for making sense in a multi-semiotic text. SoI topologically reflects the semantic multiplication brought about by “the interaction and integration in intersemiosis between the two semiotic resources” (2004: 238-239). The integration happens through contextualization. They are two types of contextualizations – co-contextualization and re-contextualization. In cases where the meaning of one mode reflects that of the other through some type of convergence, the two modes exhibit *co-contextualizing* relations. On the other hand, in cases where the meaning of one mode differs from the other, their semantic relationship is termed as *re-contextualization* (Lim, 2004: 239). While co-contextualization causes semantic consolidation, re-contextualization results in semantic expansion.

3.3.4. Context Plane

Context Plane in IMM deals with extralinguistic parameters that determine what happens on the Expression and the Content Planes. It comprises *Register* (Context of Situation), *Genre* (Context of Culture) and *Ideology*. This is significant because meaning is located in the context of situation and context of culture (Lim, 2004: 224). The author chooses certain elements to convey the meaning he/she wants, determined by these influencing agents. While the first two refer to things as they happen in the immediate context or in the overall socio-political settings, or are perceptual at times, the last is what makes the individual look at the things the way he/she looks at them.

Similarly, even the reader gets the meaning he/she gets depending on these three factors. No two people may derive the same meaning. Hence, it is said that “meanings made on this intertextual level are also heteroglossic in nature according to different reading positions and subjectivities” (Lim, 2004: 225).

3.3.5. Medium and Materiality

Medium and materiality in this model spread across the three planes as they are the resource tools for the communication planes to be situated in. The medium of the political satires analyzed in this research is a website and the digital resources form part of their materiality. Choices made on the medium and the material carry the ideological inclinations of the discourse creator (Lim, 2004). Besides, it must be noted that a text cannot be separated from its medium on which the reading depends as no text can be completely understood without taking note of the “form in which it reaches its readers” (Chartier, 1990: 12 as cited in Bremer, 2020). Any medium embraced by the creator to produce their work can fulfil almost all the choices made from the ideational, interpersonal and textual networks (Kress and van Leeuwen, 2006: 215).

Materiality, on the other hand, refers to what makes a text material; for instance, “materiality of literature refers to the book design, printing formats and typography” (Bremer, 2020: 349). It changes from one communicative mode to another (Jones, 2012: 228). At the same time, each materiality has its own affordances and meaning making potential (Kress and von Leeuwen, 2006: 216). It is not just the content in a text, but its material make-up too always convey “an unofficial and non-textual communication”, hence a text cannot be delinked from the “materiality of its writing base” (Lukas, 2010: 45 as cited in Bremer, 2020).

Chapter 4

Methodology

4.1. Introduction

The review of the available literature made in Chapter 2 has shown that the researchers have attempted, by adopting a qualitative research paradigm, to understand and interpret the political discourse by a closer observation of the way it was constructed. A similar attempt was made even in this study; and the rationale for implementing such a qualitative research model and consequent methodological processes were discussed in great details in the following sections.

4.2. Recapitulation of the Research Questions

As mentioned in the chapter on Literature Review, this research explores the following research questions.

1. How has political news satire constructed sarcasm by invoking and enforcing the mannerisms and personalities of Indian politicians?
2. How has humour led to the efficacy of the online political satires in furthering political discourse?
3. How has the context affected the construction of the political discourse through the political news satires?
4. How have multiple modes been exploited to construct a political discourse concerning the political events of the day in a sarcastic manner?

As these research questions focus on the functional aspects of discourse, qualitative research methodology was adopted. Besides, discourse analysis is fundamentally “qualitative in nature” (Flowerdew, 2013: 02). Qualitative methodology facilitated the researcher’s efforts into making a qualitative analysis into how the satirists’ exploitation of multiple semiotic systems helped build a humour-led political discourse.

4.3. Methodological Approach

As mentioned in the previous section, qualitative approach was adopted to analyze the data, which is dominated by information-rich resources. This is because the sole concern of discourse analysis is not about “measuring and counting but about describing” (Flowerdew, 2013). It is a qualitative analysis technique that deals with how people say what they have to say, be it interviews, dairies, focus-groups or social media (Turner, 2020) and helps arrive at the meaning by looking at not just the language but the context of its use as well (Gee, 2011; Flowerdew, 2013). Even this research is concerned with investigating the way online political satires represent the political discourse of a particular period. It requires dissecting the political discourse induced by political news satires composed with multiple semiotic resources. The political satires under this study imitate news reports for its generic structure. All these elements can be better studied through qualitative analytical tools of observation and interpretation of recurring or differing patterns found in the research data. As evidenced in a host of studies reviewed in the chapter 2, it would facilitate the description of the discursive elements in the political news satires.

The other rationale for the selection of qualitative methodology is the necessity of the researcher to make close involvement in sifting through the data with intensive verbal and visual semiotic

properties and making choices about the categorization and analysis of the online political satires. It is, moreover, felt that this can be better done through the textual interpretation facilitated by the qualitative research paradigms.

4.4. Research Design

Insofar as research design is concerned, an exploratory research design was implemented to analyze the political discourse as it is unfolding naturally in the social media spectrum. The aims and objectives of this research are concerned an attempt was made to understand how political discourse was being constructed through online political news satires wherein a complex network of language and visual semiotic resources interact and integrate with each other in producing a meaning. Besides, there is also an element of direct interaction between the readers and the satirists at times in the form of comments on the satires by the readers and the responses to these comments by the satirists themselves. Therefore, it is believed that exploratory research design could be suitable to study the phenomenon without any intervention of pre-designed assumptions. The primary data was gathered from a website *theunrealtimes.com*, a dynamic source that has little control over the content generated by its users, especially the readers, whose content gets published real-time. Therefore, a naturalistic approach can help the researcher to make out and interpret the political discourse that was being built through the social media platform.

4.5. Data Collection Procedure

4.5.1. Data Source and Time Period

In India, there has emerged, beginning sometime in 2008, online satirical discourses on various facets of the Indian society, be it politics, social norms and practices, sports, or movies. For this

research, a web-based platform, namely, *The UnReal Times* was selected. The time period under review was 2011-2014.

4.5.2. The Rationale for the Selection

This period is considered to be an important phase in the history of Indian politics for the kind of developments that it witnessed in terms of the political issues that people raked up, the discourses that they carried out, the amount of emotional upheaval pouring out of those discourses and eventual emergence of new political leadership. This period gave rise to a huge anti-corruption movement led by Mr. Anna Hazare against the then political leadership in general and the congress-led UPA government in particular. This movement, though it eventually had its natural death, shaped the public opinion about the need for a change in the political leadership of the country. People from various walks of life, Arvind Kejriwal from bureaucracy, Kiran Bedi from IPS, V K Singh and Rajyavardhan Singh Rathore from military and, most importantly, Narendra Modi, an already established politician and serving chief minister of Gujarat, without any political family background, either floated their own political party or joined the mainstream political parties as it had been, by then, amply clear (according to various pre-poll surveys¹) that there was little chance for the then UPA government to win another term. These personalities became politically influential and the role of the middle class in this phenomenon was very instrumental and highly acclaimed by many writers (Gurucharan Das, 2014; see also Pramit Bhattacharya, 2012; D K Singh, 2014; Harish Damodaran, 2014; Dhiraj Nayyar, 2014).

All these happenings were well captured through satires in this platform – *theunrealtimes.com* beginning April 2011. It was found that the satirists dealt with such phenomena as the emergence of

political vacuum as a result of multiple corruption charges against the incumbent government and its leadership, tussle for capturing leadership space both at the national level and at the party level, and the role of media in covering this entire gamut. No other web portal dedicated to satire was available during this period (Despite in existence since late 2008, *Fakenews.com* was dropped from this research because it removed the archives containing the satires it had published during 2011-14 from its data base in 2017).

4.5.3. Data Selection

An exhaustive search was carried out through the archives of the website, which led to finding, in total, 571 satires concerning Indian politics composed and shared during 2011-14. They were, then, sorted out into their respective themes. Since there is an overlap of the themes within a satire, the central theme of the satire has been taken into account while slotting it into a particular theme. The identified themes are presented in the table 4.1.

As the data available is humongous, and all the themes cannot be dealt with in a single thesis, it was felt appropriate to focus on a single theme. As it has been already observed in the previous section on *Sources of Data and Time Period*, the predominant development that took place during the time was change of leadership. Besides, of the 571 satires, 196 satires have dealt with leadership issues, either directly or through other themes such as corruption, media relations, political messaging and so on with corruption being the single-most debated and detested issue of this period, as can be seen from the table. In addition to that, though India does not have a

Table 4.1: Themes dealt with in the satires of The Unreal Times and the Number of Satires

Themes in Satires of The Unreal Times	The Number of Satires
Political Leadership	196
Corruption	61
Government policies and Governance issues	45
Competitive politics	41
Dynastic politics	39
Media	36
The elections (money, message, participation)	24
Congress Party	23
India-Pak relationship	20
Leadership tussle	17
Secularism vs Communalism	11
BJP	9
International relations	9
Political ideologies	6
Terrorism	6
Regional Parties	6
Sino-India Relationship	5
CBI	3
Language	3
Regionalism	3
Sleaze	2
Aravind Kejriwal	2
Congress vs.BJP	1
Manmohan Singh	1
Subramanian Swamy	1
Modi Vs. Rahul Gandhi	1
Total	571

presidential form of government like the USA, its politics are predominantly driven by personality cult with almost all the political parties, be they national or regional, building their political activities around a central figure (Ajay Gudavorthy, 2016; also see Kakisi Rahgoed, 2014; Ramachandra Guha, 2016). So, it was felt appropriate to look into the political satires that are built around the Indian political leadership. Moreover, research is essential for the successful promotion of knowledge production and dissemination. However, that knowledge should not intentionally promote a particular view point at the expense of societal well-being. This research has not been taken up either to prop up a political party or ideology or to denounce it, though some examples taken present a particular political establishment in the positive light while showing the other in the negative light. This is due to the nature of satire and the satirist's opinion of that political person or his/her behaviour, ideas or party affiliations. At the same time, this research does not pass any judgement on any politician or political set-up. This research has been taken up to study a phenomenon in the political discourse that has taken place in the recent political history of India on continuously evolving social media platforms. Care has been taken not to compromise on neutrality, by focusing on the data available without twisting or contorting to suit any particular ideology.

Meanwhile, subsequently, to get a deeper idea about the leadership issues dealt in the satires, these 196 satires were further sorted into various sub-themes. The identified sub-themes were given in the table 4.2.

A majority of the 196 satires are on such themes as mannerisms, rivalry, efficiency (or lack of it), values (rather lack of them), corruption, dynasty and tussle for leadership positions within a party. More than one-third of the satires are comprised of only mannerisms and political rivalry, which

shows how ripe the two areas to the satirists to draw on for their primary material. Despite the fact that some satires have exclusively dealt with the mannerisms of the politicians, every satire has a tinge of idiosyncratic attributes of the Indian political leadership. Meanwhile, the predominant theme that dominated the political and public discourse of the time under this study was corruption, which as such ran across at the core of the most of these satires notwithstanding their basic theme.

4.6. Data Analysis Procedure

For the purpose of analysis, five sample articles that have an underlying connection to corruption were selected from the major leadership themes as it is not pragmatically convenient to explore all the 196 satires for their discursive configurations. Out of the five, one satire was taken from the leadership and mannerisms theme; two from leadership and corruption; one from leadership and activism; and one from leadership and rivalry.

Table 4.2: Sub-Themes of Leadership and the Number of Satires

Sub-Themes of Leadership	The Number of Satires
Leaders and their Followers	02
Leadership and Regional Politics	02
Leadership and Sensationalism	02
Leadership and Sycophancy	03
Leadership and Opportunism	03
Leaders and their Ideas	04
Leadership and Coalition Predicaments	05
Leadership and Media	08
Leadership and Activism	09

Leadership and (In)efficiency	10
Leadership and Communication	10
Leadership and their Roles	11
Leadership Tussle	11
Leadership and Corruption	17
Leadership and Rivalry	18
Leadership and (Lack of)Values	18
Leadership and Dynasty	20
Leaders and their Mannerisms	53
Total	196

Since humour is the underlying element in these political satires, it was analyzed for its functional aspects in building the political discourse. Here, Ziv's theoretical principles were applied along with Chilton's political communication theories of interaction and representation when studying the political functions of humour. This helped explore the discursive function of humour, thus, realizing the first three objectives enumerated in the beginning.

To achieve the fourth objective (i.e. How have multiple modes been exploited to construct a political discourse concerning the political events of the day in a sarcastic manner?), the attention was moved to the construction of political discourse through a combination of language and visual modes. As opined by Halliday, who observe: "a discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text" (1994: xvi), a discourse analysis must deal with the grammatical, in case of this study visual too, choices made by the satirists. For

this purpose, the metamodel developed by Victor Lim Fei, who calls his model “Integrative Multi-Semiotic Model”, was implemented to explore the processes of inter-semiosis, which is the consequence of the multiple modes occurring in a single frame. The model, as recounted in Chapter 3, consists of a three-layered analytical mechanism, which begins with Expression Plane that examines the deployment of the existing networks of natural language and pictography; moves to Content Plane that looks into the interaction between language and visual semiotic resources in meaning making; and then goes on to analyze the impact of the context, generic traditions and ideologies on the construction of the discourse. In addition, it also covers the mediation of medium and materiality on the discourse.

At the level of Content Plane, the realization of the three metafunctions by the satirists through the choices they made at the lexico-grammatical and visual strata was explored by analyzing transitivity for experiential metafunction, mood for interpersonal metafunction and theme for textual metafunction. Besides, at the level of Context Plane, the three register variables of Field, Tenor and Mode to measure the impact of the Context of Situation on the construction of satirical discourse and the generic moves to understand the Context of Culture were applied. Apart from these, the influence of ideology on the choices made by the satirists was explored.

4.7. Reliability Measures

Reliability is a concept most often used in quantitative research paradigms; however, even qualitative research designs implement the idea to test the quality aspect of their findings (Golafshani, 2003: 601). Thus, with a view to establishing reliability in the research findings of the present research, methodological triangulation has been resorted to. Methodological triangulation or

mixed method refers to using two or more methodological tools to study a single phenomenon (Risjord, et.al, 2011: 41). It helps the researcher deal with the “fundamental biases arising from the use of a single method or a single observer” (Helen and Heale, 2019: 67). Accordingly, three theories were integrated to study the single phenomenon of political discourse as occurring through online political news satires. Avner Ziv’s theory on the functions of humour was combined with Paul Chilton’s theory of political communication to look into the construction of the political discourse. To buttress the findings, Victor Lime Fei’s SFL Metamodel, namely, *Integrative Multi-Semiotic Model* was used.

Moreover, apart from methodological triangulation, data triangulation was also implemented. Data triangulation refers to gathering data from many sources which can have a bearing on the phenomenon under study (Denzin, 1978: 295). Data sources, according to Denzin, have three sub-types: time, space and person (1978: 295). These observational units of time, space and person were considered while correlating and interpreting the political discourse occurring through online political news satires. Thus, the content generated by the satirists was studied in conjunction with the comments made by their readers and responses given by the satirists to authenticate the conclusions drawn about the construction and meaning-making potential of the political discourse. In addition, the actual news reports that prompted the composition of these satires were also referred to in order to maintain the credibility of the research findings.

4.8. Ethical Considerations

No material from the original source was copied or claimed as own by the researcher. The excerpts taken from *theunrealtimes.com* were used for the purpose of discourse analysis only.

Besides, this study has not involved any human or animal participants in any way or at any stage.

4.9. Conclusion

In this chapter, the methodological aspects of the research have been presented in detail. In this, an attempt has been made to locate the present research in the paradigm of the qualitative research. Data source and time period have been justified against the background of a few generational leadership changes that occurred during the said period. Later, the data selection procedure along with the rationale has also been deliberated upon. Besides, the procedure adopted to analyze the data has been explained keeping in mind the research objectives of the study wherein the first three research objectives have been met with the theories of Avner Ziv and Paul Chilton while the fourth objective is realized through the Lim Fei's SFL Model.

Apart from these, this chapter has also dealt with how the research has maintained the reliability factor to maximize the validity of the findings. For this, triangulation method was used to enhance the credibility of the current research. It also details the steps taken by the researcher to address the ethical concerns which come with a qualitative research.

Chapter 5

Humour in Political Discourse through Online Political News Satires: An Analysis

As was mentioned in the previous chapter, during 2011-2014 in which this study was firmly placed, corruption was the most dominant issue in the public discourse that began with the Comptroller and Auditor General's Report on 2G spectrum sale that claimed a loss of around 1.9 lakh crore to the public exchequer, suggesting a large scale corruption to that effect. It gave rise to the public outrage and anti-corruption movement led by Anna Hazare. The satires chosen for the study reflect these issues.

Humour is an inherent, inevitable consequence in these political satires as they carry a political discourse. As was mentioned in the previous chapter on Theoretical Framework, humour has three functions that together form the discursivity of the satires. They are Aggressive Function, Political Function and Intellectual Function. Each of these functions was exclusively analyzed in this chapter.

5.1. Aggressive Function

As can be seen in the satires given in the appendix, all the five satires selected for this study demonstrated aggression in terms of targeting the political leadership, their actions, political parties and the events of the time by ridiculing the quality of the leadership vis-a-vis their actions or inactions with regard to the corruption scandals that occurred during the period.

In the satire titled “PM delivers stunning speech of silence on India’s 66th Independence Day”, satirist C. S. Krishna, who calls himself Unreal Mama, ridiculed the Prime Minister for lacking authority in the decisions he was to make and the orders he was to pass both inside the government and in his party. The ridicule was brought about by the juxtaposition of the image with its contrasting verbal semiotics.



PM stares grimly at his audience

Fig. 5.1: Dr. Manmohan Singh

The above picture of Dr. Manmohan Singh which could have been taken from one of the party meetings, in conjunction with the caption *PM stares grimly at his audience* brought forth the real image attributed to the PM by his rivals in the opposition parties and his critics that he was incompetent and his words had no value in the party.

Besides, the statements like:

“...comparable with Chruchill’s stirring ‘we will fight them on the beaches’ address to the parliament in 1940 and Pt. Nehru’s famous ‘freedom at midnight speech’ discourse on the eve of India’s Independence ...”, and “...but Manmohanji has taken it (Atalji’s oratorical skill of using

strategic pauses between sentences) to the next level by delivering one long uninterrupted pause.

A sheer stroke of oratorical genius ...”

amplified the sarcasm intended by the satirist through allusion to famous speeches. The satirist portrayed Dr. Singh as a leader who lacks conviction and authority through his antithetical statement “*Dr. Singh said he was sick and tired of delivering the same worn, hackneyed phrases ...*”, which was in contrast to his image in the real life. Thus, it can be concluded that this dramatic irony achieved through the integration of the visual and the linguistic modes generated humour by making the target politician look ridiculous.

In another passionate argument in the satire titled “Hazare appeals to Raja to provide ‘expert guidance’ for designing fool proof Lokpall bill”, satirist Krishna generated sarcasam through vitriolic expression by calling former telecom minister A Raja a corruption expert in his caption “*Corruption expert Raja now to stress test Lokpal bill*”. In 2011 when this satire was composed, A Raja was facing corruption charges in the 2G spectrum case and serving a jail term for the same. At the same time, there was a vociferous demand for Lokpall bill; the demand was mainly led by corruption crusader Anna Hazare and his team consisting of Arvind Kejriwal, Kiran Bedi, Prasanth Bhusan, etc. All the public discourse was on how to make the proposed Lokpall bill strong. In India, the same politicians, who are accused of doing corruption, have to make laws in the parliament. This travesty was shown, it can be concluded, through verbal irony as evidenced in the statements like:

“... stress tested by corruption experts like A Raja to plug loopholes...intimate experience of pulls and pressures of high office ... his expertise ought to be leveraged by the drafting committee to design an effective anti-graft law ...” and “*... Pranab Mukherjee, co-chairman of*

the drafting committee, has supported the move. Civil society inputs ... complemented by guidance from experts ... recommend even bigger experts from the UPA ...

These statements seem to have rendered aggression to the argument that the politicians are corrupt and the final statement “*Trust politicians to pull strings wherever they land up*” would insinuate that they would definitely weaken the Lokpall Bill. The comment “*...bigger experts from the UPA...*” was a direct attack on the Congress-led government, implying that this government had politicians who were more corrupt than A Raja. Even the caption (**Fig. 5.2 below**) was a sneering comment on the satirized politician.



Fig: 5.2: Caption as the Visual Mode

The invective ‘*Lucky bugger*’ and the expressions like ‘*unparliamentary language*’ and ‘*more colourful terms*’ would all point to the satirist’s attack on the character of Indian politicians and their communication styles. Thus, it is possible to conclude that vitriolic expressions carried the aggressive function in the satire.

In the satire titled “After fire guts Adarsh scam files, Subramanian Swamy installs fire-management system in residence”, satirist Ashwin Kumar unleashed his attack on the allegedly accidental fire

incident that destroyed the files relating to Adarsh housing scam, weakening the case against the politicians involved through a rhetorical strategy of bisociation. At that time, the anti-corruption movement by Anna Hazare was in full swing and people were viewing the politicians as corrupt and they could do anything to protect themselves; hence the attribution of this incident to the 2G scam files being handled by Subramanian Swamy can sound authentic and reinforce the image that the politicians can go to any extent to scuttle the corruption cases. The visual mode (**Fig: 5.3**) along with the caption as a linguistic mode was, thus, used to reiterate the discourse that the politicians could do anything to damage evidence relating to their corruption cases.



Evidence going up in smoke

Fig: 5.3: Representational Image of the Secretariat on Fire

This aggressive posture of the satirist was reflected in the statements such as:

“Strongly anticipating a fire outbreak at his residence ... Dr. Subramanian Swamy has installed an automatic fire-management system as a precautionary measure”, “Going by statistical evidence, I can expect ... that could destroy the truckloads of files related to the 2G scam and Mr. P.

Chidambaram's Aircel-Maxis deal", "When asked about the possibility of someone sneaking into ... Don't worry I always have a Plan B" and "Then there is Plan D, Plan E ... till Plan Z".

The insinuation that the bureaucrats too could use their office to waste public money on their luxuries through the statement *"My good friend Montek Singh Ahluwalia of the planning commission has already installed a smart card security ..."* too, it can be concluded, reflects the satirist's perspective that bureaucrats and politicians are no different when it comes to embezzlement of public money. Even the salutation *My good friend* is a ridicule directed at the corrupt bureaucrat because the satirist cast the two individuals in the contrasting role – Dr. Ahluwalia as a corrupt bureaucrat and Dr. Swamy as a corruption crusader. And the invective *Vishkanya*, by which, as it is well-known in the political circles, Dr. Swamy means Congress President Sonia Gandhi, seems to have served the purpose of aggression that the satire needs to generate a humourous political discourse.



Fig 5.4: Lalit Modi Vs Narendra Modi

Meanwhile, the satire titled "Congress unleashes secret weapon against NaMo: LaMo" was centered around Narendra Modi, however the actual target was the Congress Party and its inadequacy to find a competent leader to unseat Narendra Modi as the chief minister of Gujarath in

the subsequent election though he served two terms as the CM and was vying for the third term, beating anti-incumbency. The satirist, who named himself Mad Scientist, threw up a preposterous idea in which the Congress Party would choose Lalit Modi, who left the country under the Congress regime having faced corruption charges in the conduct of the Indian Premier League, as its chief ministerial candidate, which was unlikely given the antagonistic relationship between them; this, together with the fact that the two individuals shared the common surname, seems to have given scope for sarcasm, which is evident in the statements:

“While the move has sent shock waves across the country, political experts of all hues and shades are already hailing it as a master stroke”, “if rumours are to be believed, LaMo has chalked out a glitzy election rally campaign modelled on the line of the IPL Opening Ceremony, complete with Gujarathi cheerleaders, netas in coloured clothing ...”, “We have also learned from unreliable sources that LaMo plans to get a big sponsor to bankroll the Gujarat Congress campaign, “... Thaaaaaaat’s the PEPSI CONGRESS and “Clearly with LaMo coming, NaMo has a fight on his hand”.

Thus, it can be concluded that the inadequacy of the Opposition leaders in countering Narendra Modi was established through the rhetorical strategy of bisociation.

Apart from this, the element of dramatic irony achieved through a scathing remark attributed to Keshubhai Patel *“One Narendra Modi was difficult to handle, ab chaar chaar...”* and the juxtaposition of the contrasting images of Lalit Modi and Narendra Modi (**Fig: 5.4**) in the visual mode seem to have contributed to the sarcastic aggression against the target political party while creating a positive image around Narendra Modi. Perhaps, the picture of a confused LaMo on the

left versus that of a smiling NaMo on the right reflected the satirist's meaning that NaMo was confident of beating the opposition. He had no real fight in the upcoming elections.

For a political party that came to power in Delhi on the promise of pursuing politics for the sake of common men, holding dinner with the party supremo at a whooping price of Rs. 20000 per plate was antithetical to its proclaimed objective. This ironical action was what rendered scope for satirist Shefali Vaidya to target the Aam Admi Party and its leader Arvind Kejriwal in her satirical piece titled "Arvind Kejriwal to hold a fund-raising Local Train ride in Mumbai". Thus, it can be concluded that the hypocrisy of the AAP is the target of the satire as evidenced through statements like:

"Invitees from all walks of life like corporate, people from film field, office goers and idlers alike are expected to travel with Kejriwal at cost of Rs. 20000 each", None of that money shall go to the Western Railway though. AAP believes in not paying for public services ...", and "Aam Aadmi should not have to pay for public services. He should save that money to pay for our fund raisers ...".

The AAP leaders' ridiculous obsession to be in the limelight always at any cost was brought forth through the statements like *"There will be twenty media vans following our every step. This is YOUR only chance to be famous..."*, and *"This is once in a life-time opportunity to share body odour with the great Kejriwal..."*. The picture (**Fig: 5.5**) of the Railway Station brimming with AAP Supporters waiting for the train with Kejriwal to arrive gelled well with the meaning being conveyed through the linguistic means in the text that the AAP leaders and activists are obsessed with being in the limelight. It is, therefore, possible to conclude that ridicule was brought forth through the rhetorical strategy of exaggeration.



Fig: 5.5: The view of a Railway Station with AAP Supporters

The invective “AAPtard” (a portmanteau of AAP and retard) and the expressions like “*free goody bag*”, “*topi*”, “*jhadu*”, “*Glycodin cough syrup*” and “*a badge with the picture of a muffler clad Kejriwal*” all seem to indicate the satirist’s contempt for AAP leaders and their eccentric politics.

Thus, it can be concluded that in all of these satires, the authors unequivocally showed a strong conviction in their opinions about the sarcastic angle that each of these politicians and the political situations rendered. They did not hesitate to project the shortcomings in a scathingly humorous manner. Humour was, in fact, produced by the satirists’ aggressive overstatement of the absurdity underlying the political contexts, personalities and power equations between them. When C.S.Krishna made an oxymoronical expression, i.e. “stunning speech of silence”, he was terming the Prime Minister as powerless and lacked conviction in what he would say in public carried no weight in reality. In another satire by Shefali Vaidya, the virtual digression of the Aam Admi Party from the professed lofty ideals that had been touted to be the founding principles to the elitist practice of deliberate exclusion of the common men from its social events by the imposition of an

exorbitant entry fees was the subject of ridicule. Krishna in another satire did not mince words in calling a Central Minister “corruption expert”.

5.2. Political Function

Political messaging is an inevitable, intended consequence of these satires. Its contribution to the generation of humour or the contribution of humour to the dissemination of a specific meaning that evoked the readers’ prior knowledge about the shortcomings in the political attitude of the targeted politicians, their ideologies and the functioning of their political establishments could be explored through the principles of political communication, interaction and representation.

Interaction and representation appeared to have happened between the satirists and their readers, which could have been the basis for the satirists to make the assumptions about the politicians, the political events or the political ideologies which were mocked. Interaction, as said by Paul Chilton (2004: 18), is not concerned only with sharing of information, but it is also concerned with group identities. To cite a few examples: In response to the first satire on Prime Minister Manmohan Singh, in which satirist C.S. Krishna represented him as a Prime Minister with no real authority, Deepak Rao, a reader, expressed a similar view about the PM, by commenting: *“What a joke!! Even in 100 lifetimes, we can't get a useful speech for [from] this robot”*. This comment was liked by three other readers and another reader, namely, Manchi K Jagadish quipped: *“Hey guys he speaks only once in 365 days, let him enjoy”*. These unsavoury comments against one of the most honest, but helpless prime ministers that India has ever seen show group identities, i.e. people with shared knowledge of the world. They reflect the change that happened in the inter-relationship between the ruling elite and the ruled; the governing elite, like it was said by the French President (Schmidt,

1977), can no longer rule the masses like they were doing previously. It is, therefore, possible to conclude that the satirists and their readers shared a discourse world wherein they expressed more or less similar experiences.

In the larger context, this satire was also a critique of the Indian political spectrum and its leaders.

The statements:

“The PM’s refreshing departure from making tall promises and customary references to eradicating disease and poverty has been welcomed by all quarters,” and Said senior citizen Pramod Limaye, ‘Mindblowing man. For the first time since 1947, this PM has said something so original and refreshing’

ridiculed the Indian politicians, especially the PMs, for the gap between the words they made and the results they delivered since Independence.

In response to the second satire on A Raja, one reader who went by the name A Raja observed: *“I A. Raja, wipellingly accept the offer of Anna Hazare. I want to a pristine, corruption proof politics in India, after my case is taken care off!!!”* It showed, as it was concluded previously, that both the author and the readers shared the same assumptions that politicians would protect their interests at any cost. The satirist’s concluding statement *“Trust politicians to pull strings wherever they land up”* when read with Finance Minister’s interjection *“Civil society’s inputs must be complemented by guidance from experts to formulate a strong anti-graft law. We will also recommend even bigger experts from the UPA Government to hold parleys with Hazareji’s team in this regard”* implies that the politicians would use every trick in the book to delay the bill and scuttle the movement so that their colleagues would be protected.

Meanwhile in some cases, we could witness direct interaction between the satirists and their readers. For instance, in the third satire on the burning of Adarsh scam files, Satirist Ashwin Kumar responded with a *thank you note* to the comment of Deepak Rao and some other readers. One reader called Vinay even went to the extent of correcting the author on the name of a scam with his comment: “*Aircel-Maxis deal. Correction*”. And the satirist responded with a smile emoji: “*oops !! thanks for pointing out*”. This shows the deep involvement and personal commitment to the propositions made by the satirist as they corresponded to the frames or stored shemata (Werth, 1999) entertained by the readers. Thus, it is possible to conclude that both the satirists and their readers seemed to have formed a kind of group identity for themselves in terms of their opinions about the target politicians.

Comprehensibly, the very first statement in the satire:

“Strongly anticipating a fire outbreak at his residence, particularly in the room with the shelf containing an enormous volume of files of the ongoing 2G trial, Janata Party president and anti-corruption crusader Dr. Subramanian Swamy has installed an automatic fire-management system as a precautionary measure”

when read with the next statement “*The move comes in the wake of a recent spate of fires in the Finance Ministry and Mumabi’s Mantralaya, which coincidentally gutted files relating to the Adarsh housing scam*” contains the gist of the satire that politicians can destroy the evidence to weaken the corruption cases against them; however, Dr. Swamy is not shown in the satire as a person that can cower under the pressure put forth by the threats of Indian politicians.

In response to the satire composed by the Mad Scientist with an ironical message that the Congress Party had no leader to electorally unseat Chief Minister Narendra Modi, a reader named Jitendra Desai attempted to reiterate the proposition by saying:

“As per latest info, Congress has been forced to do this after failure of its own leader ArMo [Arjun Modhvadia] to change the situation. So the friend, philosopher and guide of Gujarat Congress in Delhi Mr AAH MAD Patel was forced to bring in this LaMo using his reach with CBI and other such independent and autonomous organs of the state.”

The message that the Congress Party was incapable of defeating Narendra Modi was evident in the contrast between the heightened claim through the statement *“Congress unleashes secret weapon”* in the title and the involvement of all the people from the field of cricket with no political prowess or proven success in Indian politics, who could put no challenge whatsoever. The satirist’s statements like:

“As Keshubai (the former BJP leader who brought the party to power in Gujarat before Narendra Modi) said bitterly, “One Narendra Modi was difficult to handle, ab chaar ...” and “Clearly with LaMo coming, NaMo has a fight on his hand”

carried the message that Lalit Modi was also no match and in the larger sense the Congress Party had no alternative to counter Narendra Modi.

Moreover, another reader Andy joked: *“As a compromise, congress handed IOA position to Shashi tharoor.”* From the two comments, it can be concluded that the readers had enough knowledge and similar own views about the state of affairs that existed in the Indian political parties and those

views would have been acquired through a variety of cognitive engagements such as reading newspaper articles, watching political debates on television and their own observations.

In response to the satire authored by Shefali Vaidya on Arvind Kejriwal's unscheduled local train trip that caused inconvenience to the commuters, a reader who went by the name Luffy made an elaborate observation:

“Kejri has all the money to come with 100 cars to Gujarat but doesn't have the money to pay 65-90 Rs toll tax for every car. I mean the petrol for each car should be around 10,000 Rs if he comes from New Delhi. So that makes 1,000,000.
He comes to Gujarat & says there is 0.8% development but travels from Ahmd to Kutch (360 km) distance in 4 hrs time on the super express highway.”

This response echoed the message of Shefali Vaidya that the AAP and its leader would indulge in hypocritical practices. It was evident in her statements:

“Invitees from all walks of life like corporate, people from film field, office goers and idlers alike are expected to travel with Kejriwal at a cost of Rs. 20, 000 each”, “None of that money shall go the Western Railway though, AAP believes in not paying for public services ..., Aam Aadmi should not have to pay for public services. He should save that money to pay for our fund-raisers” and “I might even gate someone to lend me a free laptop”.

She also made it clear that AAP and its leaders were obsessed with being in the news always even at the expense of causing inconvenience to the common men as evidenced in statement like *“This is*

YOUR only chance to be famous”, an AAP functionary told a group of college students, “This is once in a life-time opportunity to share body odour with the great Kejriwal”.

This opinion of Luffy was liked by forty-eight people and a couple of other readers made similar responses as adjuncts to the comment. Another reader, namely, Kunal makes a scathing attack on the AAP and its supremo for causing chaos in the railway station, literally ratifying the satirist. He observes:

“...This is not "UnrealTimes" material. ;) This is actually happening. #AAP supporters are damaging Metal detectors, No Helmets, Jumping Red Lights. & Police didn't give permission for Road Show. They have broken each & every Law.

Bane (Dark Knight wala) must learn something from this #YoKejriSoKrantikari ;)”

The political message here was that Aam Aadmi Party founder Arvind Kejriwal kept denouncing the highhandedness of the established politicians, and when it came to practice, his supporters and he would display the same attitude of unruliness. The readers too had the same views about the AAP as a political party and its supremo Arvind Kejriwal.

In the political messaging of the satires, the visual elements, too, played their part. As they were presented in the very initial stage of the satires, they would grab the readers’ attention and signal to the readers about what they would find in the content. Each picture represented the meaning that the rest of the content would convey. Dr. Singh’s real-life image of being a mute spectator to all the corrupt activities indulged by his party leaders was reflected in the photograph (**See Fig: 5.1 above**) of grim-looking prime minister. Similarly, the unpopular image of A Raja as a corruption expert

was brought forth in the caption (See Fig: 5.2 above) that occupied the visual space in the satire. The message that politicians could find ways to annul evidence in the corruption cases was well represented in the photo of a building on fire (See Fig: 5.3 above) with the caption *Evidence going up in smoke*. The ironical message that the Congress Party could use the services of Lalit Modi to unseat Narendra Modi because the party had no leader of its own who could defeat Modi in Gujarat politics was shown in the photo (See Fig: 5.4 above) with the contrasting images of the two leaders. Finally, the proclivity of the AAP leaders and activists to appear in the media was reflected in the photo with a lot of AAP supporters (See Fig: 5.5 above), some of whom wore AAP caps. (Further, the role of the photos in contributing to the cohesive unity of the satires was discussed in the Chapter 6). Therefore, it can be concluded that visual mode echoed the linguistic mode in terms of conveying the political message.

5.2.1. Interaction and Group Identity



Fig: 5.6: The Number of Likes in Satire 1



Fig: 5.7: The Number of Likes in Satire 2

After fire guts Adarsh scam files, Subramanian Swamy installs fire-management system in residence

Posted on June 21, 2012 by Ashwin Kumar in Featured, General, Latest, Politics with 6 Comments



Fig: 5.8: The Number of Likes in Satire 3

secure | theunrealtimes.com/2012/12/07/congress-unleashes-secret-weapon-against-namo-lamo/

Congress unleashes secret weapon against NaMo: LaMo

Posted on December 7, 2012 by Mad Scientist in General, Politics with 2 Comments



Fig: 5.9: The Number of Likes in Satire 4

t secure | theunrealtimes.com/2014/03/12/arvind-kejriwal-to-hold-a-fund-raising-local-train-ride-in-mum

Arvind Kejriwal to hold a fund-raising Local Train ride in Mumbai

Posted on March 12, 2014 by Shefali Vaidya in Featured, General, Latest, Politics



Fig: 5.10: The Number of Likes in Satire 5

As Kumar observed in his study that content on a website works through ‘a logic of repetition’ (2015: 232), interaction between the readers seemed to have occurred on similar grounds by repeatedly sharing the satires on the social media platform *Facebook*. Each of the five satires got multiple likes on *Facebook* – each like meant a share on *Facebook* (one had to share the satire if one was to like the content). To be precise, as shown in the above images, the first satire was liked by one hundred and thirty three people; the second one by fifteen people; the third one by eighty

seven people; the fourth one by twenty individuals; and the fifth one by one hundred and thirty four people. It effectively means there were as many shares on the social media platform and it could have more likes in consequence. Since no one likes a post without agreeing with the author, we can conclude that the interaction signalled and formed group identities among individuals who may not have known each other in person.

5.2.2. Metaphors in Representation

Meanwhile, metaphorical expressions helped in exaggerating the events and abilities which were quite contradictory to the reality. This discrepancy was what generated humour and readers could get it as they too shared the same discourse world. Such expressions as *'plug loopholes'*, *'pulls and pressures'*, *'colourful terms'*, *'six plus package'* and *'pull strings'* in the second satire created an allegorical ambience which suggested, in an elevated sarcasm, that we cannot expect an efficient anti-corruption mechanism as long as politicians are involved; and at the same time, there cannot be any law in a democracy without the active participation of politicians. These metaphors reflected this dichotomy in a humorous manner.

The expressions such as *'truckloads of files'* in the third satire, *'shock waves'*, *'all hues and shades'*, *'bankroll'* and *'a fight on his hand'* in the fourth satire and *'share body odour'* in the fifth satire all expanded the readers' imagination to subsume the enormity of the absurdity in what was occurring in the arena of real Indian politics. There were an innumerable number of corruption cases cropping up during the 2011-12 period and individuals like Anna Hazare, who chose to lead a protest movement for the *Lokpall Bill*, thinking that a strong, independent *Lokpall* body could stem the menace of corruption, and Dr. Subramanian Swamy, who is known to resort to legal means to

bring the corrupt politicians to book, were hectic in their respective endeavours. Hence, these metaphors were employed by the satirists to reflect this theatre of absurd wherein one party would try to ensnare the culprit who would, in turn, attempt to evade the entrapment by the most crooked means like burning the Adarsh housing scam files from the secretariat. Thus, as opined by Gavriely-Nuri (2008) in one of the studies on the use of metaphors in political discourse, it can be concluded that metaphors could help exercise exclusion: me versus the other; the good versus the bad.

Besides, it can also be concluded that these metaphors were used either to elevate or to demean the image of the politicians depending on how the satire was directed. The expression '*truckloads of files*' boosted the image of Dr. Subramanian Swamy as a corruption crusader while the metaphor *Vishkanya* was in fact an invective that could degrade the personal as well as political image of Ms. Sonia Gandhi. With the metaphorical expressions such as '*shock waves*', and '*all hues and shades*', the satirist could establish the Modi's image as an invincible leader in the politics of Gujarat.

Meanwhile, in a very subtle manner, some metaphors were used to create sarcasm through dramatic irony. In the second satire, the expressions '*plug loopholes*', '*pulls and pressures*', '*colourful terms*', '*six plus package*' and '*pull strings*' brought about an ironical meaning that the opposite of what these expressions could mean literally would happen on account of being associated with a man of dubious repute. Even the metaphors '*bankroll*' and '*a fight on his hand*' in satire 4 could have similar impact on the minds of the readers as they felt the futility of these imaginary events given their political knowledge about Gujarat elections in the past two decades. Likewise, the metaphor '*share body odour*' with Arvind Kejriwal, given the kind of political decisions and

behaviour of his supporters at that time, could imply counterproductive for anyone who would associate with him.

5.2.3. Presupposition in Representation of Politicians and Political Actions

In these metarepresentations, the authors assumed a lot of information that was actually so critical for the interpretation of these pieces as sarcastic material. The author's presupposition would be evident in the "syntactic and lexical structures" (Chilton, 2004: 54) of the satires. When Ashwin Kumar attributed the metaphor *Vishkanya* to Dr Swamy, he assumed that his readers may already know whom Dr. Swamy meant by this expression. When C.S. Krishna called A Raja a corruption expert, he expected his readers to have followed and grasped the ingenious way that 2 G Spectrum was legally allocated at throwaway prices at the expense of public exchequer. And the legal team had to really work very hard to fix the culpability. Similarly, when the Mad Scientist sarcastically projected Lalit Modi as the Congress Party's choice to beat Narendra Modi, he presumed that the readers knew how the Congress Party implicated him in corruption charges once the IPL became profitable for the investors and literally made him leave the country. Hence, he could never be a willing candidate for the Congress, which is why for the satirist his candidature would lend the contest between the Modis ludicrously ironical, giving the reader a wholesome entertainment. Above all, when Shefali Vaidya attributed misspelt and mispronounced words such as '*foreward*' (in place of forward), '*conservation*' (instead of conversation), '*mght*' (might) and '*gate*' (get) to AAP leader Ashutosh, she presumed that her readers would be aware of his idiosyncrasies in terms of his pronunciation of English, which is heavily influenced by his mother tongue. In this context, this otherwise innocuous habit made the entire chaotic uproar highly hilarious because for a novice political party that was desperate to make an impact in the competitive Indian electoral politics by

bringing in their protest methods it was causing more inconvenience to the public by its eccentric public stunts than solving their problems. This absurdity heightened when a leader had to back one's own party even when its actions were not in the best interests of the people.

Moreover, in all of these, the satirists also presumed that the readers would have no problem with their favourite politicians or political parties being shown in a sarcastically unsavoury light; in fact, they anticipated their readers to have a good laughter and see the incongruities in the political space the way they had perceived. Thus, it is possible to conclude that the readers had to comprehend the unstated information to get the sarcastic meaning embedded in the satires.

5.3. Intellectual Function

The satires, aside from the one on Narendra Modi and Lalit Modi, followed the actual political events covered and published by various media houses online, which were understood by the satirists as being the substantial material for political humour. The events were shown through hyperlinks – the words highlighted in blue. If readers clicked on the hyperlink, it would take them to the actual news item that reported the event. However, the first satire does not contain any heperlink as it is customary that the Prime Minister make a speech to the nation on the Independence Day from the ramparts of the Red Fort every year. The fact that the satire was posted on the same day (August 15, 2012) the PM was supposed to have addressed the nation shows that it was based on a current event. Similarly, the satire on NaMo Vs LaMo was completely imaginary; however, this too was connected to the current political affairs of those days. December, 2012 was the election season in Gujarat; and campaigning and candidates' selection by both the Congress and the BJP was at its peak. In addition, it was being widely predicted that Narendra Modi would win

the election this time also¹. This inadequacy of the Congress Party was understood by the satirist to be the cherished content for incongruity humour. In case of the second satire, i.e. on former Telecom Minister A Raja, who was serving his jail term in Tihar Central Prison, the conduct of campus placement drives in the prison² was aptly exploited by satirist Krishna for humour against all politicians in general and A Raja, who lost his ministry on account of the corruption charges, in particular. The fire incident in the Maharashtra Secretariat that allegedly gutted the Chief Minister's office as well as the Adarsh housing scam files could be construed as an escapist plan by the politicians involved. This thought process was hyperbolically attributed to Subramanian Swamy, who had filed multiple cases against multiple politicians in the country. In the fifth satire, i.e. on Arvind Kejriwal, Shefali Vaidya drew her material from multiple news reports – they were all given through hyperlinks in her satire – regarding the Aam Admi Party and its inconsistencies between what they said and what they practised. They claimed that they were working for the betterment of the common folk, but their actions were hurting the same people. These absurd events were intricately integrated with the party leaders' mannerisms, posing a challenge to readers who required the knowledge of the events, party's ideology and the leaders to unravel the innate connections between these seemingly unrelated events and people. As Ross (1988) said, humour is time-bound and 'is often dependant on particular cultures and attitudes'. Therefore, the satirists ensured that their satires were up-to-date – they were written and posted on the same day or the next day after the incident was reported in the newspapers or television – and they were ingenious enough to keep them within the grasp of the Indian readers by referring to the actual events through hyperlinks (the words printed in blue contain the links to the news pages) and using colloquial language – both in lexicon and syntax (this was further discussed in the Genre Analysis Section in

the next Chapter) – as used in the media circles. Therefore, it can be concluded that the intellectual function of the satires lies in their contemporariness.

In all these instances, we could find not only the depth of the critical awareness that these satirists had about the politicians and the political issues of the day but also the way they ensured that their stories were not entirely imaginary but they were rooted in reality with the help of the media, which helped them to establish the truth factor. Such stories cannot be mistrusted for the media is touted to be “the medium and mediator of political knowledge” (Bhatia, 2006). From this, it is possible to conclude that the truth factor in these satires got established by basing the stories on the contemporary political events reported in the mainstream media.

Their intelligence in comical instantiation of absurdity with an innate political message was appreciated by their readers, who also showed more or less the same intellectual and ideological bent of mind. For instance, let’s take a look at the following readers’ comments.

The observation of Sri ABV is exemplary! The English of the Unreal Mama is enviable ! His Satire is the Gift of God! Had I not come across The Unreal Times, my life would have been Tasteless and Insipid! (by Surya Narayana Venkata Nishtal on the satire on Manmohan Singh)

Good 1..Only users with smart cards can access :D Exit ka kya option hai? (Saurabh Gupta) And Ashwin Kumar’s reply: thanks :) haha ..good question (on the third satire)

Such responses would stand testimony to the cohesive understanding between the satirists and their reading community. That they have found the satirical pieces hilarious suggests that the readers have successfully unravelled the enigmatic conundrum much to their intellectual contentment.

Besides, it can also be concluded that the intellectual acumen of the satirists also lay in their exploitation of the linguistic and rhetorical elements. Both the linguistic and visual choices made by the satirists prove their deeper understanding of the fun-making potential of the semiotic resources. The juxtaposition of the expressions “*expert guidance*” and “*corruption expert*” by C S Krishna in his sarcastic portrayal of A Raja accorded a negative connotation to the otherwise positive words and served his purpose of creating verbal irony. The expression “*expert guidance*” used in the headline was placed in the quotation marks (See Fig: 5.7 above), emphasizing the term with a view to mocking the entire exercise. And only the informed reader could catch the intended irony. It shows the intellect and linguistic competence of the satirists. Similarly, the hyperbolic analogy of the unauthentic speech of Manmohan Singh with the landmark speeches of Churchill and Nehru

– *In what is being hailed as one of the greatest speeches ever by a head of state to his people, comparable with Churchill’s stirring ‘we will fight them on the beaches’ address to the Parliament in 1940 and Pt. Nehru’s famous ‘freedom at midnight speech’ discourse ... Dr. Manmohan Singh stunned the nation by tearing up his prepared text and instead staring back at the crowd in extempore silence for the next 30 minutes from the ramparts of Red Fort ...*

– in satire 1 reflected the paradox between expectations and actual delivery. Krishna’s attribution of a eulogy to Atal Bihari Vajpayee added to the absurdity of the situation, making it sound more authentic and more fun for the reader who could connect the dots between Vajpayee’s oratorical style and Manmohan Singh’s penchant for silence.

The elaborately ornate syntax and lexical innovations of satirist Ashwin Kumar – evidenced in sentences:

“Going by statistical evidence, I can expect a fire ... that could destroy the truckloads of files ...”, “It occurred to me that I am almost always away at the courts, either attending hearings or arranging for more hearings to attend ...”, “Since it is practically impossible to monitor ...”, “When asked about the possibility of someone sneaking into the room ..., Swamy said, ‘Don’t worry ...”, “My good friend Montek Singh Ahluwalia ... has already installed a smart card security system” and lexical items such as “patriotic tweeple”, and “patriotic hackers”

– in presenting the details about the fire management system ascribed to Dr. Subramanian Swamy reflected not only Dr. Swamy’s complex persona but also his proclivity for waging versatile legal battles against corrupt politicians and the invective *Vishkanya* pointed to his comic disposition in referring to his political rivals.

Such expressions as “unanimous”, “high-tech wizardry,” “holographic images” and “*ab char char (now four, four)*” used by the Mad Scientist to weave an incongruous situation, while showing the desperation of the political pundits and the opposition alike in devising ways to beat Narendra Modi, who would often adopt inventive strategies in reaching out to his voters, strengthened the image of Modi as a strong leader in Gujarat. Building that kind of a story around the politicians and political context requires a lot of political prowess on the part of the satirist. Short forms of “LaMo” and “NaMo” were the personalized terms that media persons and public in general employ to refer to these individuals; hence, the readers can quickly relate. Such exploitation of conceptual metaphors by the satirists proved effective as a persuasive strategy because they, as opined by

Ferrari, carry an emotive appeal and can have a “perlocutionary impact” on the readers (2007: 612). From all these instances, it can be concluded that the satirists displayed a greater understanding of the field of Indian politics and political discourse that was happening in the mainstream media.

The parodic expression “*unreliable sources*” (it imitates the journalistic expression “reliable sources”) and the expressions such as “*That’s huuuuuge, that’s maximum*” and “*Thaaaaaaat’s PEPSI CONGRESS*” that reflected cricket commentator Danny Morrisson’s mannerism added to the contextual absurdity. The juxtaposition of images of a visibly shocked LaMo and a smiling NaMo, when read with the concluding statement of the satire “*Clearly with LaMo coming, NaMo has a fight on his hand*”, may have contradicted the very sense of the conclusion, creating an irony which a reader with an understanding of Indian electoral politics could discern. Another case of dramatic irony was instantiated by satirist Shefali Vaidya in her satire on Arvind Kejriwal through the capitalization of the term *YOUR*, which ridiculed the excessive publicity rendered by the mainstream media to the AAP. Thus, the satirists, it can be concluded, mocked the mainstream media channels that sensationalize political events howsoever trivial it may be in their rush for high TRPs.

Apart from the verbal skills, the satirists displayed their profound knowledge of disparate fields and people. The inclusion and involvement of business and cricket personalities in their support to businessman turned IPL managing director Lalit Modi by the Mad Scientist in his comically imaginary fight against Narendra Modi enhanced bisociative humour. Shefali Vaidya, by placing anti-government actions of the AAP such as *encouraging people not to pay power bills in Delhi and not paying toll tax in Gujarat* in their attempt to gain the backing of the ordinary consumers of these

public services alongside the news of Arvind Kejriwal and his party members forcing themselves into a local train ride during the rush hour in Mumbai³, effectively projected the image of anarchism on the AAP. She categorically termed the party actions as self-serving publicity stunts by alluding to the media coverage given to the political grandstanding of the party activists that had nothing to offer the ordinary citizens except “*a goody bag with white topi, jhadu* (broom, AAP’s party symbol), *a cough syrup*”. Satirist Ashwin Kumar’s involvement of the then Planning Commission Chairman Dr. Montek Singh Ahluwalia, who had been in the news⁴ for his controversial decision to spend Rs. 35 lakhs on the modernization of toilets in the Planning Commission building wherein he got the smart card systems installed, which was considered to be a hypocritical action given his credentials as a man who gave a dubious definition of poverty, created “bisociative humour”, which refers to the humour generated by connecting seemingly unrelated events (Ziv, 1994).

It can, thus, be concluded that humour served the satirists in their attempt to put forth a compelling political discourse. However, for a comprehensive understanding of the construction of this discourse, it is pertinent to discuss the structural and functional elements that would make up this genre called political news satire. For this, Fei’s Integrative Multi-Semiotic Model to study the integration and interaction between linguistic and visual modes, alongside the theory of SFL to look into the lexico-grammatical and visual grammar aspects was roped in. The next chapter contains the analysis.

Chapter 6

Metafunctional Analysis of the Selected Political News Satires

6.1. Expression Plane

The choices exercised by the author from among the available system networks of both language and visual resources have the potential to contribute to meaning. Among the five satires selected for analysis in this research, four come with both the visual images and the linguistic elements while satire 2 has no picture but a caption in the place of a photo (See Fig. 6.1). One possible reason for this could be that the satirist wanted to highlight the role that DMK leader A Raja would play in his satire, i.e. corruption expert stress testing the *Lokpall Bill*, which is why the caption was foregrounded. The absence of his photo was perhaps because A Raja was so popular that the readers could relate without his photo.



Fig: 6.1.: Caption as the Visual Mode

All the satires have representative photos of the satirized politicians and political events that occurred. The writers have not chosen drawings or sketches, but only the photos, which have the advantage of spontaneity and truth. Therefore, they bring in the ambience of real news reports, the

genre chosen by the satirists for their work. Newspaper or electronic media reports contain language and visual elements. So are these satires along with captions for the images. However, some satires have done away with captions as the images perhaps diverge from the meaning generated by the linguistic elements (This was further discussed in the Space of Integration section).

The writers have chosen the technique of lengthy syntactic structures on the lines of newspaper writing. At times, one sentence runs into more than 30-40 words, forming an entire paragraph. The paragraphs are short, consisting of just one or two sentences. There are plenty of statements presented in paratactic projections. In addition, we can witness highly synthesized sentences consisting of many non-finite verb structures.

From this analysis, we can possibly conclude that these resources, together with the visual elements explained above, give these satires the appearance of news reports, satirizing the current issues unfolding at that point of time in Indian political arena.

We will now analyze how these choices make meanings in the Content Plane section.

6.2. Content Plane

The choices made at the Expression Plane integrate and interact with each other to make meaning at the Content Plane (Lim, 2004). Linguistic elements are presented typologically and visual images are organized topologically. The intersemiotic relations of these resources were explored in terms of their lexico-grammatical analysis, Visual Grammar and Discourse Semantics in the subsequent sections.

6.2.1. Lexico-grammatical Analysis

Lexico-grammatical aspects of the content-intensive satires were taken for analysis through the systems available in the SFL. The following lexico-grammatical aspects were studied:

- Mood
- Transitivity
- Logical Relations (Clause Complexes)
- Theme

The detailed analyses of these systems were presented in the Appendix. This linguistic analysis was integrated into the analyses of the visual elements for inter-semiotic meanings in the texts.

This analysis was, then, followed by the analysis of Context Plane, wherein the move-structure of satire as a Genre, contextual parameters of Register and Ideology and their impact on the meaning of the satires were brought forth.

The statistical count of lexico-grammar of mood, transitivity, logico-semantic relations and theme was presented in the tables. The linguistic features of each system were colour-coded and shown through hyperlinks provided for each satire.

6.2.1.i. Mood Analysis

Mood analysis includes the mood and modality aspects of the interpersonal meaning. The statistical accounts of Ranking Clauses, Modality and Polarity, Adjuncts and Modality were given in Tables 6.1, 6.2, 6.3 and 6.4 respectively.

Ranking Clauses

Table 6.1

Mood in Satires 1 to 5

MOOD (Ranking Clauses only)					
Mood Class	<u>Satire 1</u>	<u>Satire 2</u>	<u>Satire 3</u>	<u>Satire 4</u>	<u>Satire 5</u>
Full declarative	16	21	33	24	27
Elliptical declarative	6	1	6	0	3
Full WH interrogative	0	0	1	0	0
Imperative	0	1	1	0	0
Total ranking clauses	22	23	41	24	30

Note: To see the Mood Categories in the satires, click on the hyperlinks.

Table 6.1 contains the summary of ranking clauses in the satires numbered 1 to 5. Mood clauses have been listed only if at least one example is available in at least one satire. As shown in the table, all the texts use mostly one Mood type, which is full declarative clause with satire 4 consisting of only full declarative clauses. However, satires 1 and 3 have (6) elliptical declarative clauses amounting to around 27 percent of the total ranking clauses. Meanwhile, satire 2 has one elliptical clause and satire 5 comprises 3. Satires 2 and 3 have one imperative clause each. And satire 3 has a full WH interrogative. Each of these choices made by the satirists adds significantly to the interpersonal meaning of the satires.

Over 90 percent of the clauses, barring satire 1 which contains a mere 73 percent, comprise full declarative clauses. It is not uncommon in news reports as clarity is the motto of such texts wherein the producers and readers are separated by distance. The objective of news reports is to inform readers and not to challenge them intellectually. As a result, authors tend to avoid elliptical and incomplete clauses which could be puzzling to the readers, who have to spend some time in unravelling the missing information to gain a complete understanding.

The dominance of full declaratives in all the satires shows that all the texts share a common focus on giving information about politicians and political occurrences in a sarcastic manner. Satire 1 informs the readers about the ‘stunning speech of silence by the PM, satire 2 about the Anna Hazare’s request to A Raja, asking him to help prepare a foolproof *Lokpal Bill*, satire 3 about the concern and a plan of action by Dr. Subramanian Swamy against a possible fire attack on his house, satire 4 about the Congress Party’s plan to field Lalit Modi against Narendra Modi in the Gujarat elections and satire 5 about the Arvind Kejriwal’s travel in Mumbai local train as part of the party’s fund raising exercise. Though these reports are imaginary, intended to make mockery of certain politicians and their actions, the satirists have explored the medium of news reporting; this indicates that the satirists are infotainers while the readers get infotained. Therefore, it can be concluded that the medium of news reportage has perhaps helped the satirists connect with their readers by providing them with easy-to-process full declarative clauses.

The reason for a significant number of elliptical declaratives in satire 1 could be that more than one action or statement is ascribed to one actor or speaker in the report. These elliptical declaratives

have, perhaps, made the presentation of the information compact and precise, without causing any confusion in the meaning. Therefore, it can be concluded that using elliptical declaratives can make writing for the media compact.

Though these texts lack dialogues, they are interactive in nature as they contain the direct statements of the politicians with the satirist as a reporter donning the role of a silent listener jotting down the politicians' words. However, interestingly, in satire 3, there is one dialogue in the form of a full WH interrogative. But it does not prolong. This scope for dialogue is perhaps warranted in that incident because the speaker needed a prompt for him to spill the other plans of action if one he intends taking were to fail.

The imperative clauses in satires 2 and 3 suggest that the text does more than just informing the readers. The imperatives in both the contexts show that the satirists are assuring the readers that politicians know what to do no matter how dire the situation is. Thus, the satirists want their readers to take that piece of information a kind of 'assurance' about politicians' ability to come on top of the situation. Thus, it is perhaps possible to conclude that irony can be built through imperative clauses.

Modality and Polarity

Meanwhile, as Table 6.2 shows, the satires have a low frequency of modality and polarity use when compared to the total ranking clauses. The frequency ranges between 0 percent in satire 1 and 43 percent in satire 2. This shows the difference in the kind of information presented in each of the satires. Satire 1 is about a past event whereas the remaining satires are about something to happen in

future. Hence, the huge difference in the use of modality. This difference can be explained by the fact that the job of reporters is to report what they see and hear. In satire 1, the satirist was reporting what the PM said and did. The PM was sure about what he did. There is no possibility for use of modality or polarity. From this, it can be concluded that the use of modality and, especially, negative polarity has minimal role in the genre of news reporting.

Table 6.2

Modality and Polarity in Satires

MODALITY and POLARITY (Expressed through Verbal Constituents of Finite, Predicate)					
Type	Satire 1	<u>Satire 2</u>	<u>Satire 3</u>	<u>Satire 4</u>	<u>Satire 5</u>
Modalization	0	3	3	2	1
Modulation	0	6	3	3	6
Negation	0	2	1	0	5
Ranking clauses	22	23	41	24	30

Note: To see Modality and Polarity expressed through Verbal constituents, click on the hyperlink.

However, in terms of modalization versus modulation, the latter dominates the former in satires 2, 4 and 5 as these texts present the speakers' talk of their inclinations and obligations. These texts have suggestions about the right course of action. In satire 5, interestingly, each negative obligation is followed by a positive one as the speaker intends to suggest the right course of action to his potential voters.

On the contrary, the dominance of modalization over modulation in satire 3 is apparent as the speaker is planning for a possible future attack with fire on his house to destroy the files relating to corruption cases against various politicians. So, the text consists of probabilities more than inclinations.

In addition, the negative polarity is the highest in satire 5 as the speakers argue about what a common man should not do. Moreover, the satirist is using the negativity to sarcastically portray the extreme stretching of the free public services to the public as a political strategy to win votes by the AAP. Apart from this, polarity is either absent or minimal in other satires as it is common for politicians to present a positive side of themselves, especially in these texts, by saying what they want to do rather than what they don't want to.

Therefore, from these findings, it can be concluded that the lower use of modality and polarity helped the satirists create a realistic tenor by reducing their own intervention to a minimum. Secondly, the choice of the genre, where the satirists have to report the personal statements, though imaginary, of politicians, which come from personal experience, over which the politicians have a certain knowledge, has necessitated the minimal use of modality.

Adjuncts

As the results in the table 6.3 show, the number of adjuncts exceeds the total ranking clauses, suggesting that adjuncts contribute significantly to the meaning. While in satires 1, 3 and 4, they surpass the total ranking clauses by more than 25 to 40 percent, it is a little less in satires 2 and 5. That leads to the conclusion that one, the functional elements in clauses comprise a considerable

chunk of the information in the texts; two, they function as part of a communicative strategy to sustain authority over the meaning: it is hard for the reader to dispute the claims made by the satirists.

Table 6.3

Adjuncts in Satires

ADJUNCTS					
Types of Adjuncts	Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
Circumstantial	21	14	24	24	27
Mood	1	0	4	2	3
Comment	1	2	4	1	1
Conjunctive	8	10	18	12	6
Total Adjuncts	31	26	50	39	37
Ranking Clauses	22	23	41	24	30

Note: To see the adjuncts in the satires, click on the hyperlinks.

In addition, the results show a relatively high occurrence of circumstantial adjuncts, almost equalling the number of ranking clauses in satires 1, 4 and 5. They were found to serve the satirists to deflect the argument and give authenticity to the events reported in the satires while adding to the exaggeration, a satirical tool used by the satirists in all the satires.

Next to the circumstantial adjuncts, a high occurrence can be observed in case of conjunctive adjuncts, which were found to add to the rhetorical and cohesive integration of these formal, written

texts. As the satire 3 contains an extended discussion on the ‘imagined-to-happen’ fire attack and pre-emptive actions, the satirist uses a relatively high number of cohesive and tactic conjunctions.

Table 6.3 also confirms a notable proportion of comment adjuncts in satire 3 as many statements are made from personal experience. These adjuncts reflect the attitude and personal evaluation of the speaker, which in turn help the satirist depict the character of the speaker for the readers. These comments show that the speaker is prepared, not letting anything for chance. Even in other satires, the use of comment adjuncts enables the satirists to describe the character of these speakers (*assertive, constant, valid, etc.*). Therefore, it can be concluded that comment adjuncts contribute to the exaggeration of the personal attributes of the targeted politicians, thus, generating humour in the discourse.

Modality

Table 6.4 presents the details of modality realizations through verbs and adjuncts, with Mood adjuncts being sorted out into the categories of usuality, probability, intensification, presumption and inclination. A study of these results helps us understand modality in the interpersonal meaning in the satires.

Satire 3 has the most number of modality realizations. Verbal modalities are largely of probability and inclination. The subjective meanings made through these verbal modalities are, interestingly, reinforced by the use of objective modalities, using mood adjuncts of intensification (*extremely*) and presumption (*practically*). They were found to indicate that the speaker is confident and assertive about his preparedness for the attack were it to happen.

Table 6.4**Modality in Satires**

MODALITY (Verbal and Adjunctive Realizations)					
Type	Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
Modalization (Verbal)	0	3	3	2	1
Modulation	0	6	2	3	6
Mood Adjunct: usuality	0	0	4	0	0
Mood Adjunct: probability	1	0	0	0	0
Mood Adjunct: intensification	0	0	1	2	1
Mood Adjunct: presumption	0	0	1	0	0
Mood Adjunct: inclination	0	0	0	1	1
Total Expressions of Modality	1	9	11	8	9
Ranking Clauses	22	23	41	24	30

Note: To see the elements of modality in each satire, click on the hyperlinks.

Satire 1 uses only the adjunctive modality of probability (*perhaps*), which implies that the arguability of the proposition hinges on the median degree of modality. On the other hand, satire 2 contains only verbal modalities (*can, could, ought to, must, will, etc.*), which suggests that the speaker is circumspect in making bold assertions. It suits the fragile personality of the corruption crusader and hypocritical choices of politicians. Satires 4 and 5 have adjunctive modalities of intensification (*more than, totally*) and inclination (*personally, personally*). From these, it is possible to conclude that the speakers are strong in the beliefs and enthusiasm. In a way, they seem

to be making exaggerated claims adding to the absurdity. The sparse use of modality seems to ensure the highly formal and objective nature of the genre.

6.2.1.ii. Transitivity Analysis

Both the process type and participant configurations of each clause (ranking and embedded clauses) were given in the Appendix. The results of process types are tabulated in Table 6.5 below. Then, the results of circumstances used in the satires are presented in Table 6.6. Besides, the results of the Clausal and Logico-Semantic Relations among the clauses were given in Tables 6.7, 6.8 and 6.9, which, together with the process and circumstances, render the experiential meaning in the selected satires.

Transitivity – Process Types

As Table 6.5 displays, material processes are the most notable in all the satires barring satire 1, wherein verbal processes equal material processes as the text focuses more on thinking and speaking. Together, the two processes, in conjunction with mental processes, account for more than 70 percent of the experiential meaning of these political news satires while all the other processes account for only the remaining thirty percent of the meaning. It can be, therefore, concluded that the absurdity has been mostly built through what the target politician would think, speak and do.

For instance, the subservient attitude of prime minister Manmohan Singh in real life has been ridiculed through the attribution of a non-conformist behaviour to him. It was created by showing him as an agency capable of thinking and deciding for himself through attributive processes interpolated with verbal, mental and action processes in satire 1. Thus, these processes tend to

reinforce the image of Dr. Singh as being subservient to his party president Sonia Gandhi through the creation of dramatic irony.

Table 6.5

Transitivity in Satires 1 to 5

TRANSITIVITY					
Process Type	Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
Material	10	20	25	19	22
Mental	2	2	7	4	4
Verbal	10	4	8	4	8
Behavioural	1	0	1	0	1
Existential	0	0	3	0	1
Relational: attributive	3	5	3	4	3
Relational: identifying	1	1	1	0	2
Relational: possessive	0	1	9	3	2
Causative	1	1	2	0	1
Total No of Processes	28	34	59	34	44

Note: To see Transitivity processes, click on the hyperlink.

The dominance of material processes in all the other texts suggests that the satires are chiefly concerned with the actions and events of the participants (politicians) that perform them. Their high proportion to all other processes in satires 2, 3 and 5 signify that sarcasm is created and sustained

through a substantial number of tangible, physical actions. It is by the actions that the politicians are identified and it is with their actions that they exhibit their standing and behaviour in politics.

Politics in a democratic setup is all about saying and doing. Table 6.5 shows that the verbal processes are less in proportion to the material processes. However, as they are packaged in the texts, they either precede or carry the material processes. It is, therefore, possible to conclude that the statements of actions as reiterated by the actors dominate the media narratives. Moreover, they helped the satirists create absurdity by ascribing certain statements to the satirized politicians.

As can be seen the table, attributive processes are present in a considerable number in all the satires. They act either as emotive stimulus for the ensuing action or as a response to the action or an event that has either happened or is to happen. They, in fact, anticipate a more concrete action in the texts which is bound to take place. In satire 2, they complement the mental processes, which are a few in number, when compared to the material processes, in describing the politicians as concerned human beings, which the readers know that they are not. Thus, it can be concluded that the attributive processes were exploited to render absurdity in the portrayal of the target politicians.

It can also be seen in the table that mental processes share a notable proportion in the satires. They construct politicians as conscious beings, thinking about their subjects and capturing their imagination to create a positive self image. In addition, Table 6.5 also shows that satires 1, 3 and 5 have only one behavioural process each. This nominal presence implies that these satires do not ascribe the politicians as physiologically-dominant figures. Therefore, it is possible to conclude that the satirists are not concerned with the behavioural attributes of the politicians.

Existential processes occur in satires 3 and 5. They suggest that these actions are framed to assert the existence of certain things required in the larger strategic planning. Even the possessive processes find their place in satires 3, 4 and 5. They indicate that these possessions are a necessity given the kind of strategic planning needed to outdo the opponents of the politicians. Possessions are absent in Satire 1 while satire 2 makes a mention of it once to refer to the knowledge of a politician, which is the central theme of the text. Identifying processes in satires 1, 2, 3 and 5 tend to serve the purpose of the texts, i.e. to define the politicians in focus and the political situations in an exaggerated sense to effect sarcasm.

The causative processes tend to show the impact of the actions and decisions made by the politicians on the circumstances already existing in the political framework and on the larger public. In satire 3, they tend to show the involvement of certain experts in the schemes of the satirized politician as the job requires a team work.

Circumstances

Table 6.6 shows the number of each type of circumstances in the satires. As it stands, of all the types, location circumstances dominate the other. As pointed out in the discussion on the Adjuncts above, the elements of circumstance deflect the arguability from certain participants. They also bring in specificity to the experiential meaning made in the texts. Circumstances of location specify the time and place of actions and events narrated in each of the satires. In satire 1, circumstances of extent dominate those of location as the text appears to construct the discourse of field where the PM has to repetitively involve himself and the duration he has done it.

Table 6.6**Circumstances in Satires**

CIRCUMSTANCES					
Type	<u>Satire 1</u>	<u>Satire 2</u>	<u>Satire 3</u>	<u>Satire 4</u>	<u>Satire 5</u>
Location	8	5	20	11	14
Extent	4	0	4	1	3
Manner	2	1	1	2	3
Matter	1	1	2	1	0
Role	0	0	0	2	0
Cause	2	3	4	5	5
Accompaniment	0	2	2	0	5
Total	17	12	33	22	30
Ranking Clauses	22	23	41	24	30

Note: To see the circumstances in the texts, do click on the hyperlinks provided.

Manner circumstances suggest how the actions are performed or the results are produced. The thematic information is augmented by the matter circumstances. Role circumstance in satire 4 implies that the leader has such a capacity to convince people towards his point of view. Thus, he can be a suitable person to take on Narendra Modi. Cause circumstances help construct a reality of actions being performed with a particular objective. While satires 1, and 4 make no use of accompaniment circumstances, satires 2, 3 and 5 have a few of them, suggesting a visible presence of a partner in the actions. They appear to assign an undeniable importance to someone or

something other than the politician who is initiating the actions. Thus, it can be concluded that circumstances enhance the experiential density of the content in these satires.

6.2.1.iii. Clausal Aspects

Table 6.7 has the results of the Basic Clause Complexes in the satires. As it is shown in the table, there is an enormous disproportion of words to sentences: 46.4 in satire 1, 38 in satire 2, 61.8 in satire 3, 29 in satire 4, and 32.9 in satire 5. This huge difference is chiefly due to the liberal use of paratactic projections in all the texts and partly due to the genre of mode selected for these satires. Print media has propensity to synthesize compound and complex sentences into simple sentences with non-finite verbs taking a major role in the syntactic formations. Paratactic projections subsume the individual sentences to form one whole chunk of meaning. Hence, the individual sentences cannot be counted separately.

Clause Complexes

As it appears in Table 6.7, of all the texts, satire 4 packs fewer words into sentences as it has an equal proportion of hypotactic projections while satire 3 has the highest word density per sentence. Though all the satires share the same mode, the word density alters depending on the length and the number of both the projections.

The table also makes it clear that the clause simplexes have a low occurrence in the texts. It indicates that the mode employs singular sentences rarely with their proportion ranging between 9 and 15 percent in the overall clause combinations. It is, therefore, possible to conclude that the authors adhere to the generic structure of news articles, which follow a complex network of clauses

to pack more information using minimal space. However, satires 3, 4 and 5 use a wide variety of clause complex resources while satires 1 and 2 employ just two resources having a higher number of clauses with satire 1 having two embedded clauses. This marked difference is due to the fact that the texts contain high clause density with clause complexes having 4 or more than 4 clauses taking the maximum share (83 percent in satire 1 and 100 percent in satire 2).

Table 6.7

Basic Clause Complex Summary of Satires

	Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
No of Words	325	266	433	290	362
No of Sentences	7	7	7	10	11
No of Clause Simplexes	1 (14%)	2 (15%)	1 (14%)	1 (10%)	1 (9%)
No of Clause Complexes	6 (86%)	5 (85%)	6(86%)	9 (90%)	10 (91%)
No of embedded clauses	2	0	6	5	4
No of Clause Complexes of 2 Clauses	0	0	1	4	2
No of Clause Complexes of 3 Clauses	1	0	1	2	4
No of Clause Complexes of 4 Clauses	1	2	1	1	2
No of Clause Complexes of >4 Clauses	4	3	3	2	2

Note: To see the Basic Clause Complex Divisions, click on the hyperlinks.

Table 6.7 shows that satires 3, 4 and 5 have a high incidence of embedded clauses (most of them are non-defining relative clauses), suggesting that the reports pack more information in fewer

sentences. They are the essential feature of formal, written mode. All the texts employ dynamic clause complexes packing three or more clauses into a single sentence, which is why even a lengthy satire 3 has just 7 sentences.

Though these texts are dialogic in the sense that two interactants are present at the time of speaking, they do not contain dialogues. Rather, they present a report of what is spoken by a politician or a follower of the politician. The second interactant (satirist) is a silent listener, jotting down the statements made in the interaction. Thus, all these clausal features can help draw the conclusion that the satirists complied with the generic traditions of news reporting.

Taxis

Table 6.8

Taxis in Satires

Taxis		<u>Satire 1</u>	<u>Satire 2</u>	<u>Satire 3</u>	<u>Satire 4</u>	<u>Satire 5</u>
Hypotaxis	Projection	2	1	1	3	0
	Expansion	13	14	22	15	11
	Total	15	15	23	18	11
Parataxis	Projection	3	4	5	3	5
	Expansion	3	7	11	1	8
	Total	6	11	16	4	13

Note: To look into the elements of Taxis, click on the hyperlink provided for each satire.

Table 6.8 shows the results of taxis in each of the satires. While the table shows that the texts, except satire 5, which projects a slightly higher proportion of parataxis to hypotaxis, have a high proportion of hypotaxis to parataxis; in so far as projection is concerned, parataxis takes the precedence over hypotaxis in all the texts except satire 4, which has an equal proportion of both the taxes. The formal, written mode usually prefers hypotaxis to parataxis as dependency relations in parataxis demand more care from the writer to construct and more effort from the reader to make out. In addition, the hierarchic presentation in hypotaxis helps the writer to offer a controlled logic between the projection and the projected events. However, these satires have roped in paratactic projections. This can be accounted for by the fact that reporting, a popular medium that reaches far and wide across regions and countries, must maintain truth and clarity lest ambiguity should creep in, leading to misinformation and confusion. It will impact the credibility of the media. So, it is possible to conclude that one way to keep the truth factor intact is to use, as far as it is possible, the exact words delivered by the politicians or their followers in the report.

In satire 4, hypotactic projections equal the paratactic projections as it has observations made by the experts and the writer himself. It indicates that when the information comes from the third-party sources whose are referred to in terms of hypernyms (*experts*) and inanimate things (*rumour*), the writer feels it safe to project it in hypotactic fashion, which makes it easy for the reader to interpret. Moreover, in the satires where there is an idea to be projected, hypotaxis is preferred. It can be, therefore, concluded that hypotactic projections are preferable to the satirists when it comes to presenting generic opinions and idea.

However, all the statements which have to be ascribed to a singular source are presented through parataxis, which could either precede or follow or come in between the statements. What makes the processing of these projections at some instances tricky is that the projections are omitted. Only the direct statements are put in inverted commas. However, the source can be understood from the context. So, it is possible, from these instances, to conclude that the satirists have maintained the truth factor by using paratactic projections which contain the original statements ascribed to the target politician.

But in case of expansion, we see more hypotactic structures as even the paratactic clauses and projections have a nesting of hypotactic clauses, which help the satirists restructure the individual sentences so as to make them easy for the reader to process for making meanings. Therefore, the conclusion here is that the hypotactic structures with their ability to present meaning in a controlled hierarchical logic can help readers comprehend the meaning without much difficulty.

Logico-semantic Relations

Table 6.9 presents the sub-categories of projection and expansion. A cursory glance at the table makes it clear that the categories far exceed the clause complexes as each relation has been considered individually. As it shows, locutions far outnumber ideas in so far as projection is concerned. It indicates that the reports represent the spontaneous responses of the politicians, who do not like to reveal most of their subconscious mind lest it should sound hesitation on their part. Moreover, even the instances where the politicians put out their mind carried the thoughts that had preceded their actions. Thus, it is possible to conclude that locutions, together with ideas, seem to

have presented the politicians as conscientious individuals that would not waver from speaking out their mind.

Table 6.9

Logico-Semantic Relations in Satires

Type		Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
Projection	Locution	4	5	5	5	6
	Idea	1	0	1	1	0
	Total	5	5	6	6	6
Expansion	Elaboration	3	1	8	6	4
	Extension	5	8	12	2	5
	Enhancement	8	10	16	8	10
	Total	16	19	36	16	19

Note: To see the logico-semantic relations in the satires, click on the hyperlink.

In case of expansion, enhancement has the highest proportion compared to elaboration and extension. Most of the enhancement relations are causal and most of them have hypotactic structures, which suggest that the texts focus on hierarchic logic of hypotaxis in packaging the experiential events. But in satire 3, the proportion of extension is almost equal to that of enhancement, which can be explained by the fact that there are lots of details with regard to the proposed plan and a possible event. The texts appear to be imposing paratactic associations in projections while organizing the projected events through hypotactic sequential logic.

All in all, Clause Complex relations seem to add to the ideational picture that emerged through the Transitivity analyses done above. The way the experiential events have been packaged can be explained further through the analysis of theme in all the satires.

6.2.1.iv. Analysis of Theme/Textual Meaning

Theme

The statistical count of the occurrences of marked and interpersonal themes were presented in Table 6.10 against the total ranking clauses and the rest of themes are unmarked themes.

Table 6.10

THEME in Satires

THEME					
Category	Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
Marked	7	1	9	2	9
Interpersonal Theme	1	0	1	1	0
Ranking Clauses	22	23	36	24	30

Note: To see the thematic developments in the satires, click on the hyperlinks.

From this table, it can be concluded that unmarked themes have taken the most predominant position in the construction of clauses, which was the striking feature of these texts. Marked themes have not played much of a role here. Satires 1, 3 and 5 come with a noticeable number of marked themes while satires 2 and 4 are packaged with a negligible number. Marked theme, where Theme does not conflate with Subject, is an important tool for a writer to frame the rhetorical development of the text, whereby the writer foregrounds the circumstantial information, which has become the ‘given’ by the virtue of being mentioned or alluded to previously so that the reader can easily

process the new information. Again, this is also a strategy whereby the writer passes on the non-arguable adjunct in the clause in the beginning. Secondly, when they are used repeatedly in the consecutive clauses in these satires, they apparently contribute to the much-needed exaggeration to generate sarcasm. In addition, the use of several paratactic projections which see the projecting clause in the end which begins with the predicator appear to add to the less authoritative tenor of the speaker while making the statements appear more prominent in the texts.

Interpersonal themes have no place in satires 2 and 4 while the remaining satires have one each. Interpersonal themes in these satires seem to have complemented Mood analysis above as they reflect the speaker's or the writer's attitude towards the information being presented.

6.2.2. Metafunctional Analysis of the Visual Modes in the Satires



PM stares grimly at his audience

Fig 6.2. Dr. Manmohan Singh



Fig 6.3: Caption as the Visual Mode



Evidence going up in smoke

Fig 6.4: Image of the Secretariat on Fire

Fig 6.5: Lalit Modi Vs Narendra Modi



Fig: 6.6: The view of a Railway Station with AAP Supporters

6.2.2.i. Representational Meaning

These satires were supposed to report on imaginary events taking cue from the real events happening at the time of their composition in Indian political setting. Therefore, they had a narrative tone. They presented imaginary events as if they had happened. In satire 1, we have a photo of prime minister Manmohan Singh looking silently at the audience (**See Fig: 6.2 above**), probably taken from one of the party meetings because in the background we have a hand symbol superimposed on the tri-coloured flag of the party. Therefore, it is possible to conclude that the visual mode added to the representational meaning that the satirist wanted to convey – the leader who was supposed to be assertive had no voice in the party or the government.

In case of satire 2, in place of a photo, just a sentence (**See Fig: 6.3 above**) “*Corruption expert Raja now to stress test Lokpal bill*” in italics was used. The caption seems to have been used as an invective to deride A Raja, target of this satire. At the time of publishing this satire, the anti-

corruption movement led by Anna Hazare was in full swing. And the government of the day was mulling in ways to bring out a strong *Lokpal Bill* to pacify the agitators. A Raja was facing charges of corruption in the 2G allocation scam. Hence, it can be said that the invective *corruption expert* made the irony palpable as it was coupled with the other participant *Lokpal bill*, which was intended to contain corruption. It is, therefore, possible to conclude that the caption served the purpose which a photo, probably, would not have.

Meanwhile, satire 3 has a picture (**See Fig: 6.4 above**) which displayed, on the left, a remnant of an official building with smoke engulfing it shown on the right. In front of the building, we can see the tops of vehicles moving, a typical ambience of a government building on fire. Besides, the caption '*Evidence going up in smoke*' contextualized the occasion that the satire was supposed to mock – politicians can find dubious ways to dilute the charges against them; so a political leader who files case after case against the politicians allegedly involved in corruption should be worried because similar fire could happen to his house as well, which is conveyed through the linguistic mode of the text. In satire 4, the picture has the photos of the two leaders juxtaposed (**See Fig: 6.5 above**). While Lalit Modi appeared to be in a state of shock, Narendra Modi was shown to be smiling. It suited the intended dramatic irony wherein the satirist opined that Narendra Modi had no real fight with the Congress Party, which was the real target of the satire and not Lalit Modi. Besides, in satire 5, the visual mode (**See Fig: 6.6 above**) contained a number of people with some of them wearing AAP caps. All of them are on railway platform with the background showing a train still on the opposite platform, an overbridge, eateries and other stalls on the right side, and a digital board showing time above the waiting passengers. Thus, the picture had the ambience of a typical railway station with passengers. It represented the intended irony that the AAP supporters turned up in huge

number in spite of the leader charging them a hefty sum. Thus, it can be concluded that the visual modes contextualize the experiential meaning brought forth by the linguistic modes.

6.2.2.ii. Interactional Meaning

Pictures 6.1 and 6.4 have a close-up view of the leaders, wherein their facial expressions can be clearly seen. Close-up images have the potential to establish a psychological closeness with the viewers. In addition, since picture 6.1 was taken from the below, it put the viewer in the position of the audience, creating a relationship of speaker and listener. The hand symbol reminded the readers of the way internal democracy functions in the Congress party. It also helped the satirist remind their readers about the kind of treatment the PM would receive in the party. Meanwhile, in Picture 6.4, neither of the leaders in the picture was shown close to the viewer. Since the two leaders were shown looking in the distance, it put the viewer as a distant observer. It is because in Indian politics, leaders are not approachable to the laymen, who have no role in the selection of a party candidate, but act as silent voters based mostly on party loyalties. Besides, the two leaders were foregrounded so that the viewer could get the impression that the two leaders were significant. Similarly, in Picture 6.5, the platform buzzing with people could make the viewer think that the programme was a grand success. The long shot of the platform put the viewer in the position of voyeur. That kind of position suited the context where the satirist wanted the reader to be a witness of what was happening in the railway station. Of all the people standing on the platform, only one person's gaze was towards the viewer. The people were shown looking in different directions and in different moods, engaged in different activities, which could enable the viewer to witness the enthusiasm of the political activists, albeit in a sarcastic manner. Besides, Picture 6.3 was intended to reignite the imagination of the readers, who already knew that a fire had gutted the secretariat building in

Mumbai along with the files relating to the alleged irregularities in the Adarsh housing scheme. It was presented in the long view with audience looking up to witness the fire. Thus, it re-created physical presence in the incidence even though the readers may not have been physically present there. The caption is a reminder to the readers about the ultimate loss occurred in the disaster. By calling A Raja ‘corruption expert’ in Picture 6.2, the satirist took the role of a judge passing his judgement on the leader to his readers. He made a mockery of the leader, through which, he was not only informing the readers about the absurdity in politicians’ making efforts to bring out an effective anti-corruption law but also entertaining them. In all the satires, through their sarcastic reportage, the satirists played the twin roles of commentators of the current political events and the entertainers of their readers. Thus, it is possible to conclude that the photos seem to have helped the satirists play the role of an expert on the Indian politics, giving their readers fun-filled message.

6.2.2.iii. Compositional Meaning

Visual material is organized spatially, with each position with its own meaning making potential. The images in these satires were placed on the left top corner of the report frame. This position is generally earmarked for the known (given) information. Since these satires followed news stories reported in the mainstream media, the events were already known to the potential readers. Hence, the readers can easily grasp the meaning of the pictures even before they read the actual content. The captions in satires were placed beneath the photos, the place meant for concrete information. They were posted in italics to attract the attention of the readers. These were the part of the cohesive elements of the text. The top position is for the material that makes abstract meaning and the bottom position is for concrete information. The hand symbol in Picture 6.1 was relegated to the background overseeing the PM. It was central to the meaning of the satire because, as mentioned

earlier, it brought the dynamics between prime minister Manmohan Singh and the Congress Party in an abstract manner. Thus, it can possibly be concluded that the visual modes were presented in all the satires following the spatial parameters, rendering the texts their cohesion.

6.2.3. Discourse Semantics

As was already mentioned, these online political news satires followed the actual news reports and the writers built on the knowledge being circulated among the readers. Such knowledge can be both facilitative and restrictive for the writers. It seemed to have enabled them to make their readers grasp the intended sarcasm without having to put in any extra efforts – however, some satires placed a hyperlink on a couple of words so that the reader could go back to the news article to get to know the background on which the satirical work was based. At the same time, it seemed to have constrained them as they had to choose only among a few stories and styles of organizing the linguistic and graphical content to be as close to the original news story as it can get. Thus, the writers seemed to have established the truth factor without leaving any scope for the suspicion of wilful defamation. Therefore, it can be concluded that the lexico-grammatical choices they made and the photos they chose all made sense to their readers in the given socio-cultural and political discourse domain.

The photo of grimly looking PM Manmohan Singh in satire 1 made Dr. Singh a philosopher politician in an ironical sense. Even the other images in satires 3, 4 and 5 and the caption used in satire 2 all made the intended humorous meanings as they were integrated into their respective discourse worlds that the writers had imposed and presupposed to be shared by their readers. The same images in other discourse domains could have a different meaning altogether.

The syntactic choices such as using lengthy sentences, statements in direct speech, indirect speech for presenting ideas, present tense verbs in titles gave the satires an aura of news reports. Even the indentation of paragraphs into two or three sentences, and spacing and integration of the content and the image created and reflected the discourse domains of writing in or for the media.

In addition, the lexical choices such as oxymorons (*speech of silence* and *extempore silence* in satire 1, *corruption expert*, and *zero job* in satire 2, *patriotic hackers* in satire 3 and *unreliable sources* in satire 4), invectives (*Lucky bugger* in satire 2, and *Vishkanya* in satire 3, *AAPtard* in satire 5), and code-mixing (*ab chaar*, *chaar*, *netas*, *topi* in satire 4, *topi*, *jaadu*, *Bahut Krantikaari* in satire 5) all contributed to the exaggeration of the satirized politicians and political situations created in these discourse domains for sarcastic humour though these words may not originally mean so. Portmanteaus (*tweeple* in satire 3, *AAPtard* in satire 5, *LaMo* and *NaMo* in satire 4) stirred up emotional associations among the readers as they already knew that Dr Swamy has a lot of following on twitter and his rivals derisively call the followers “internet Hindu” and that the remaining words were popular social media terms (*AAPtard* for the followers of the *Aam Admi Pary* and *LaMo* for Lalit Modi and *NaMo* for Narendra Modi). Thus, they seemed to have contributed to the generation of humour as they would evoke the readers’ perceptions and their awareness of the underlying sarcastic tone that these terms probably carried in the real-life political communication. Some of these terms were found to have been part of the lexicon of the mainstream media as well.

6.3. Space of Integration

Space of integration occurred both at the Expression Plane and the Content Plane. It related to the inter-semiotic relations between the linguistic and visual modes explored and exploited by the writers to make the meanings they intended in their satires. SoI was studied in this section to make out how the selection of the multiple modes had contributed to the cohesion and coherence of the satires in building the sarcastic political discourse.

6.3.1. Expression Plane

The writers made choices with regard to the content, image and style. The choices had the potential to interact with each other in the given context, either enhancing or diversifying the meaning in a single frame where they were juxtaposed. The detailed analyses of these multiple modes presented above can now be interpreted as leading to semantic expansion by sharing the same spatial coordinates and by contributing to the coherence of the texts.

In satire 1, the picture of PM Manmohan Singh sitting silently with his hands folded, realized through the system of graphics on the topology and the caption '*PM stares grimly at his audience*', realized through the system of font on the typology, shared the spatial coordinates with the main content that was superimposed through the systems of typology and layout. Even though there was no hyperlink in this satire, showing the contemporary nature of the event, the date of publication placed under the title bridged this lacuna, affixing coherence to the text as the readers would already know about the itinerary of the prime minister on the Independence Day. Thus, it is possible to conclude that all these choices brought structural cohesion to the satire at the macro level.

Even in satire 3, there was a photo of a building that was set on fire with smoke billowing realized graphically and it had a caption '*Evidence going up in smoke*' realized through the system of font and layout. They were placed beside the main content realized through the systems of font, layout and colour to reinforce the meaning that the evidence relating to corruption cases was destroyed, insinuating that in future, Dr. Swamy could be the target for destroying the evidence he had relating to various corruption cases. The date that was mentioned, the name of the author, the genre of news that the article belonged and the number of comments that this satire received all contributed to the structural coherence of this satire as well. At the bottom of the satire, there was a declaration (*Reported by special correspondent, Ashwin S Kumar*) in italics gave this piece of fictitious writing an aura of real news article, thus, adding to the generic cohesion of the text. The readers' prior knowledge that it was a fiction and their encounter of the author's pretence to be a professional news reporter could cause humour as they would sense the absurdity being created in this satire. It can, therefore, be concluded that these semiotic choices made by the satirist not only brought generic integrity to the text but also made it coherent to the readers when they were interpreting it.

Satire 2 had a visual image realized through the system of font on the front of typology with no photograph, which went with the content realized through the systems of font, indentation and colour. Blue colour symbolizes hyperlink realized through the integration of the system of font and colour. Therefore, it is possible to conclude that these choices led to semantic expansion on the Expression Plane through Homospatiality.

In satires 4, we have photos of two leaders realized through the system of photography and topology sharing the same spatial coordinates with the main content realized through the systems of

font and layout to reinforce the irony that the Congress Party which was in power at the national level had no leader competent enough to take on Narendra Modi in Gujarat politics. Besides, in satire 5, there is an image of people standing on a railway platform realized through the system of photography, sharing the same space with the literary content realized through the systems of font, layout, and colour. It can, thus, be concluded that these choices diversified the ironical meaning that the common people were eager to travel with Arvind Kejriwal regardless of the hefty price.

6.3.1.a. Coherence and Cohesion in the Satires

The imitative nature of these political news satires necessitated certain linguistic and visual semiotic choices at the Expression Plane. They comprised a headline presented in Simple Present Tense, Passive Voice or Phrases, a date, the name of the author – original name or a pseudonym – the category of the article, the number of comments it received from the readers, a photo with or without a caption, followed by the main content with the first paragraph giving the summary of the story and the remaining paragraphs elaborating the story through related details and statements of the politicians and others involved in the imaginary event which was reported (**These moves were further elaborated in the Genre Analysis Section**). They, it can be concluded, rendered these online political news satires structural coherence. Apart from these, the medium, i.e. online, facilitated certain additions to these generic traditions, including the feature of shareability on social media platforms *Facebook* and *Twitter* achieved through the official icons of these platforms (**See Fig: 6.7. below**), save icon realized through the system of symbol and hyperlinks attached to certain words that would appear in blue. These conventions were integrated with the generic traditions of the news reportage in the mainstream print or electronic media. Of course, online news media follows these additional conventions. The reason behind these conventions which would allow the

readers to disseminate the content at free of cost is to maximize the number of visitors to the sites so that they can be considered by advertising agencies to advertise their products through these sites. Thus, the owners can make money.



Fig 6.7.: Facebook, Twitter and Save Icons

Insofar as the cohesion in these online political news satires is concerned, it can, possibly, be concluded that propositional and lexical relations seem to have dominated over the grammatical relations in accounting for binding various parts of the text semantically. The purpose of these texts is to generate humour by reporting imaginary events and statements attributed to real politicians. That absurdity was generated using various propositions that were connected from one clause to another clause and from one sentence to another sentence in a sequence. The clausal analysis presented in Table 6.7. made it clear that the number of sentences with multiple clauses far outnumbered single clause sentences – in the range of 91 to 9 percentage, proving the dominance of clauses in the organization of the propositional content in these satires. There were fewer grammatical relations in the texts; as shown in the Table 6.3, there were 8 conjunctives out of 22 ranking clauses in Satire 1, 11 out of 23 ranking clauses in Satire 2, 18 out of 32 in Satire 3, 7 out of 24 in Satire 4 and 7 out of 30 in Satire 5. At the same time, there was a high occurrence of circumstantial adjuncts (**See Tables 6.3 and 6.6**) that carry the propositional content to deflect the argument and render authenticity and experiential density to the exaggerated events and statements,

which were presented in a sarcastic tone. Apart from clausal and circumstantial devices, the lexical units – each sentence had about 29 to 62 words on an average in each of the satires – sustained the semantic relations from one part of the text to another, making it a unified whole.

6.3.2. Content Plane

A closer look at the multiple modes realized through various linguistic and visual systems in the satires revealed that the intersemiotic relations exist at two levels: one, a meaning made through one mode gets situated in the other, which is described as a co-contextualization; two, a previously unrealized meaning is made through one system, which shares a divergent relation with the other mode or modes, which is termed as a re-contextualization.

6.3.2.i. Co-contextualization

Field analyses of Satires 2 and 3 showed that the visual and the linguistic modes have meanings that are situated in each other. In satire 2, the caption has a contemptuous meaning towards the DMK leader A Raja as it calls him '*corruption expert*', a negative term to refer to a leader and even that negative quality can be put into a constructive use and that meaning is realized through the combinational use of the time adverb 'now', the verbal group '*stress test*' and the nominal group '*Lokpal Bill*'. Time is an integral semiotic resource as it fixes the dynamic nature of time. No matter what our past is, it never remains the same. The title of the satire situates this meaning realized in the visual mode through the nominal group '*expert guidance*' and prepositional phrase '*for designing fool proof Lok Pall Bill*'. This ironical meaning gets reinforced as the reader gets into the content of the satire.

In addition, satire 3 has the image that functions as a cautious reminder as to what could happen in future. Destruction of the evidence relating to the Adarsh scam that is referred to in the caption is reflected in the photo in the form of smoke engulfing the building that resembles secretariat, meaning that the fire was deliberate. The title of the satire reinforces this meaning as it projects that Subramanian Swamy installs fire-management system in residence. The abstract meaning of fire gutting objects in its range has been concretized through the linguistic resources in the main content to have a fixed meaning that the fire destroyed the Adarsh housing scam files. Thus, it can be concluded that the visual mode and the linguistic mode shared a co-contextualization relation, consolidating the meaning made.

6.3.2.ii. Re-contextualization

Satire 1 shows the photo of PM Manmohan Singh in pensive mood and the hand symbol in the background superimposed on the PM points that he belonged to the Congress Party. It means that the meeting took place at the party office. However, this meaning is at odds with the meaning of the main content, which reads that the PM delivered the speech of silence from the ramparts of the Red Fort on the occasion of Independence Day, which would have a completely different ambience. This divergence leads to semantic expansion in the satire, of which purpose is to make a mockery of the hapless condition that the PM was in by projecting him as a dominant leader, creating a scene of dramatic irony. At least in the public eye, he was an honest, but puppet leader whose voice finds no resonance in the party echelons and who has become a face behind which the actual power was exercised by the other functionaries, especially the party president Sonia Gandhi.

Meanwhile, satire 4 juxtaposes the photos of the two leaders, meaning one versus the other. But, a closer look at the facial expressions of the leaders shows that while Lalit Modi is in a state of awe, Narendra Modi is in smiles, suggesting that the former is less confident. However, the content suggests that Lalit Modi is quite confident in his abilities to overcome his opponent. What is significant in the content is that all the statements have been attributed to individuals other than the ones in contest. This is notable given the power inequality that exists between the two leaders: while Narendra Modi is politically savvy with clean image and immense popularity among the voters, Lalit Modi with his tainted image has no proven abilities in politics – he was on the run evading corruption charges at that time. This irony is intended by the writer who feels that there is no real challenge from the Congress Party to the BJP's Chief Ministerial candidate. At the same time, the writer dismantled the mainstream media narrative that never accepted Narendra Modi.

In addition, satire 5 also confirms divergent relationship between its different modes. While the visual image displays a large number of enthusiastic supporters eagerly awaiting their leader's arrival, the content implies that the ride with their leader comes with a hefty price tag, which could discourage the average middle class supporter. The anarchist image that the main content creates is not reflected in the visual mode, which shows the well-behaving organized support base for the party. Thus, it can possibly be concluded that the re-contextualizing relations in these multimodal settings seem to effect semantic multiplication.

6.4. Context Plane

However, these meanings are not independent of their socio-cultural and political surroundings of the time they were produced. Therefore, they need to be analyzed as by-products of their context of situation, culture and ideologies.

6.4.1. Register Analysis of the Satires

Having made exhaustive analyses of the satires in terms of their ideational, interpersonal and textual meanings so far, we can now turn our attention to the contextual parameters of the satires using the above information. A contrastive summary of the register description of the satires has been presented in Table 6.11.

Table 6.11

Register Description of the Satires

REGISTER DESCRIPTION					
Register Variabile	Satire 1	Satire 2	Satire 3	Satire 4	Satire 5
Field	Fictional sarcastic report of the speech of silence by the PM, why he made that decision, and some of the reactions for his decision	Fictional sarcastic report of the corruption crusader to take the help of a corruption expert to prepare a strong anti-corruption law	Fictional satirical report on the precautionary measures to be taken by Dr. Swamy in response to fire incident in the Maharastra secretariat	Fictional satirical take on the plans of the Congress Party to defeat their opponent in the Gujarat elections	Fictional sarcastic report on the proposed plan to hold a local train ride to raise funds for the political party

Tenor	Relatively formal; unequal power; entertaining the readers; low affective involvement	Relatively formal; unequal power; entertaining the readers; low affective involvement	Relatively formal; unequal power; entertaining the readers; low affective involvement	Relatively formal; unequal power; entertaining the readers; low affective involvement	Relatively formal; unequal power; entertaining the readers; low affective involvement
Mode	Spoken to the reporter; begins as an observation; blended with written to be read statements; high interpersonal and experiential distance; delayed feedback	Spoken to the reporter; written-to-be-read statements; high interpersonal and experiential distance; delayed feedback	Spoken to the reporter; begins as an observation; blended with written to be read statements; high interpersonal and experiential distance; delayed feedback	Spoken to the reporter; begins as an observation; blended with written to be read statements; high interpersonal and experiential distance; delayed feedback	Spoken to the reporter; begins as a statement of facts; blended with written to be read statements; high interpersonal and experiential distance; delayed feedback

This description shows the similarities and differences between the texts at the level of register. From this, it can be concluded that all the five satires share almost the same features in terms of their different register dimensions, which suggests the commonalities in reportage.

Firstly, the field analysis implies that though each text has a different field, it presents the field from a similar perspective. All of them report an imaginary situation as if it had happened or were to

happen. Satire 1 is concerned with the manner in which the PM delivered his Independence Day speech, the reasons in his own words as to why he had chosen that method of speech, and the reactions from the public and a politician in their own words. And satire 2 is to report on why corruption crusader Anna Hazare plans to rope in a politician facing charges of corruption while satire 3 presents the precautionary measures that Dr. Swamy is planning to take to protect his files relating to the corruption allegedly done by some politicians in case his house comes under a fire attack as it happened in the Maharashtra secretariat.

Meanwhile, satire 4 deals with the writer's report on an imaginary plan of the Congress Party to pit a corruption-tainted business tycoon Lalit Modi against their arch rival Narendra Modi in the ensuing Gujarat elections. Satire 5 reports the AAP's plan to organize a local train ride in Mumbai with their leader Arvind Kejriwal to raise a party fund.

Even when it comes to the tenor, all the texts seem to show many similarities. They are relatively formal and the writers wish their readers to be entertained. While in all the satires, the satirized politician(s) are the speakers whose statements the writer is reporting, in satire 4, the satirized are not the speakers, but the ones who react to the proposed plan. All the writers present the satires in an impersonal tone to be read by a distant, unknown reader as reporters are expected to observe objectivity -- reporting what they see or hear.

However, there seem to exist a few differences between the texts in terms of mode. While all the satires begin with the writers' observation of the events, satire 2 begins not with the writer's observation of the situation or his/her statement of facts, but with the statement of the satirized

himself. Texts have statements given directly to the reporter, i.e. the writer. Satires 1 and 3 begin with the writer's observations which are then blended with the statements of the satirized and other participants whereas satires 4 and 5 begin with the writer's statement of facts, which are followed by the statements of the participants and the satirized.

Since these are formal, written texts, the scope for interpersonal distance is high; similarly, there is high experiential distance with language being used to reflect on an experience. However, the medium makes it possible for delayed feedback from the readers. It implies that though feedback is remotely possible in the case of creative writings such as a novel or a story, web portals provide the readers with a possibility of giving their feedback if and when they desire, which we will discuss in the later section.

The generic structural analysis of the satires can help us glean a few insights into how these texts make meanings.

6.4.2. Generic Structure in the Satires

The generic structural analyses presented in this Section enable us to specify the generic categories that these satires belong. As these satires attempt to humourously portray the negative qualities of the Indian politicians through the schematic structures of news reports, these satires can be considered news parodies with a basic structure:

Headline ^ By-line ^ Photograph with or without caption ^ Elaboration of the Event ^ Quotes

These stages are recursive in all the satires though there are a few additional stages in each satire. Therefore, it can be concluded that all the satires share a common generic structure. A linear statement of the schematic structure for each satire is presented and the function of each stage and its realizational correlates are also presented hereunder.

6.4.2.i. Generic Structure of Satire 1

The linear description of the schematic structure in this satire is:

Headline ^ By-Line ^ Photograph with caption ^ Elaboration of the Event ^ Quotes of Justification ^ Reaction to the Event ^ Comment ^ Reaction to the Event ^ Comment

Headline

The stage declares the event, helping the reader to know what has happened. The event will be explained in great detail in the subsequent stages.

The key realizations include: (i) the announcement of the action; and (ii) the occasion during which the action took place. The action is realized through the material process *delivers* and the headline also presents the occasion through a prepositional phrase *on India's 66th Independence Day*.

By-Line

This stage shows the date of posting the satire, the writer and the genre to which this particular piece of news parody belongs to. Besides, it also mentions the number of comments this parody has received from the readers.

The function of the By-Line began with the material process *Posted* followed by the prepositional phrases *on August 15, 2012*, informing the date, *by UnReal Mama*, the pseudonym of the writer, and *in Featured, General, Governance*, meaning that this is a special article relating in general to the field of governance and *latest with 5 comments*, implying that the parody has received five comments so far.

Photograph with caption

This stage functions to offer pictorial evidence of the event and to reiterate the writer's observations of the event as it occurred on that particular day.

The function of offering pictorial evidence is realized through the photograph of the PM sitting silently on the stadium instead of standing behind the podium to deliver the speech and the writer's observations are realized through the caption *PM stares grimly at the audience*. This observation has been elaborated in the remaining stages in the text.

Elaboration of the Event

This stage explains the event in great detail to give the reader sufficient information to grasp the significance of the irony in the incident.

This function has been realized explicitly through the use of the dependency clause of comparison *In what is being hailed as ...comparable with Chuchil's stirring 'we will fight...' and Pt. Nehur's 'Freedom at midnight'* This sets the tone for the independent clause wherein the irony is built

through the mental process *stunned* and the nominal group *the nation*. The remaining material processes *tearing up* and *staring back* add to the necessary details to sustain the argument.

Quotes of Justification

This stage functions to present the rationale behind why the PM had to do what he had done. This has been realized through a nesting of the verbal processes *said;recalled; speaking*, attributive process *was sick and tired of; be completely candid; if it was worth*, mental processes *wanted;wondered*, material processes *read through; prepared; subjecting* and a causative process *triggering*. These processes built an image of forceful speaker around the PM which was contrary to his real-life image where he was considered to be reserved.

Reaction to the Event

This stage presents the author's inference about the public response to the unexpected act by the PM. This has been realized through the material process *welcomed* and the nominal group *all quarters*.

Comment

This stage provides evidence to the author's inference made in the previous stage. This has been realized through a quote attributed to a senior citizen.

Reaction to the Event

The other evidence that the author brings in to sustain the irony is presented in this stage. This has been realized by the mood adjunct *perhaps* and nominal groups *the greatest praise* and *one of India's greatest orators*.

Comment

This stage backs up the previous claim that the PM's ingenious action was appreciated by everyone. This has been realized through a couple of quoted statements attributed to the former PM Atal Behari Vajpayee.

As the linear structure shows, this satire creates and sustains irony through elaborate statements that back the writer's observations. Each observation is either preceded or followed by quotes attributed to various speakers. The same trend can be noted in the other satires as well.

6.4.2.ii. Generic Structure of Satire 2

The linear description of this satire comprises:

Headline ^ By-Line ^ Caption ^ Justification for the Proposal ^ Announcement of the Place of Meeting ^ Statement of Agreement by the Politician 1 ^ Support to the Proposal by the Politician 2 ^ Reaction to the Proposal by a Prisoner

As we can see from the description, satire 2 contains more justifications and support to a ridiculous proposal. This implies that ridicule can be sustained when more logical explanations are given especially by one's own party members to ratify illogical decisions.

Headline

This stage is realized through the combination of verbal and material processes followed by a prepositional phrase to indicate the purpose.

By-Line

This stage is realized, as in Satire 1, through the material process, followed by the prepositional phrases to indicate the date, the author, the category and the number of comments received from the readers.

Caption

This stage involves nominalizations for the *doer* and *done*. The finite verb is conspicuous by its absence and the non-finite verb *to stress test* functions as a predicator as it is the standard to do away with be-form verbs in headlines and captions.

Justification for the Proposal

As the proposal is announced in the headline itself, this stage is used to provide rationale for the proposal. This function is realized through the quotes in indirect and direct speeches. As this satire explores the sarcastic tool of ridicule, illogicality is maintained through the statements attributed to a person who could never make such offers. The verbal and attributive processes are used apart from nominal groups for the purpose. Even a causative process followed by a material process has been used to enhance the impact of ridicule.

Announcement of the Place of Meeting

What takes the ridicule to the next level is this stage, which is realized through a material process and place and purpose adverbials, which make improbable situations sound as if they were to happen.

Statement of Agreement by the Politician 1

The ridicule gets continued through the affirmative response realized through a verbal process. The attributive and material processes suggest the willingness of the politician to provide his expertise.

Support to the Proposal by the Politician 2

The ridicule reaches its peak in this stage as another leader in power *co-chairman of the drafting committee* agrees to this bizarre proposal. It is realized through the modulated verbal group *must be complemented* and the modalized verbal group *will also recommend*.

Reaction to the Proposal by a Prisoner

The contrastive reference *however* sets the tone for a different opinion, which has been realized through the attributive process with *a Tihar jail inmate* as Carrier. The invective *Lucky bugger* followed by the identifying and attributive processes suggests the emotional intensity of the reaction of the prisoner. The imperative mental process *trust* invokes the readers' imagination that the politicians are the true masters of any situation, no matter how bad it is for them. It is realized through the conjunctive *wherever*.

6.4.2. iii. Generic Structure of Satire 3

The linear description of the satire includes:

*Headline ^ By-line ^ Photograph with Caption ^ Elaboration ^ Reason for the
Precautionary Measure ^ Elaboration on the Measure ^ The Alternate Plan ^ Further
Plans*

The Headline stage is realized through the material processes *guts* and *installs and the conjunctive* brings the causal temporal relationship between the two processes.

The BL stage in this satire as in the other satires involves the material process to inform the readers about the date of posting, the author, the category and the number of comments.

The Photograph stage builds up the abstraction that the evidence is lost in smoke. It has been realized through the material process and the connotation *smoke*.

After that, the Elaboration stage is realized through the mental and material processes. The nominalizations *fire outbreak*, and *anti-corruption crusader* serve to strengthen the irony being generated by the above-mentioned cause and effect processes. Dr. Swamy is foregrounded as both the Sensor (anticipating) and the Actor (installed).

As in other satires, every observation that the reporter makes is supported by the quotes. The Rationale stage is realized through a circumstantial process *comes* and a material process *gutted*. The rationale has been presented as Value (*in the wake of a recent spate of fires*), which functions as an implicit agent prompting the action. This has been ratified a slew of statements attributed to

the speaker, who justifies the move and elaborates his plan, building up the ironical element in the satire.

The Alternate and Further Plans stages have been realized by the implicit interactive mode (when asked about the possibility ... and what if the smart card system...?). The irony in this satire has been built by the threat perception and by its negation through help from the unexpected quarters (*My good friend Montek Singh Ahluwalia and tweeple*).

6.4.2.iv. Generic Structure of Satire 4

The linear structure of this satire comprises:

*Headline ^ By-Line ^ Photograph ^ Elaboration ^ Appreciation ^ Hearsay on the
Implementation ^ Inference by the Writer*

Since these satires are news parodies, which report the events and incidents, the Headlines are always realized by the material process. Even in this satire, material process *unleashes* qualifies the news item and the nominal groups indicate the surprise element in the action that causes humour as the Actor and goal are too disparate elements to come together.

The By-Line stage as usual is realized through the material process. Prepositional phrases are also used.

Next, in the Photograph stage, the photos of the two contestants are juxtaposed. Their facial expressions are foregrounded by the close-up shots.

The Elaboration stage is realized by the material processes. Even mental processes dominate in this stage as the irony involves a strategic thinking.

The Appreciation stage is realized by the verbal process that goes with material process and modulation *will* and modalization *can*. The superlative adjective *savviest* and adverbials *personally* and *in their own state, etc.* add to an hyperbolic narration that mocks the inefficacy of the opponents to defeat the incumbent leader.

What intensifies this mockery is the hearsay that shows the seriousness with which the businessman is shown to be preparing to get the intended outcome. The speech mannerisms of the cricket commentators and other lexical elements recreating the cricketing scenario in political campaigning take the mockery to its zenith.

The final Inference stage is realized by the possessive process that comes with a nominalization *fight*. Apparently, this conclusion is ironical given the level of confidence and diffidence as realized through the facial expressions in the photograph.

6.4.2.v. Generic Structure of Satire 5

The linear structure of this satire includes:

Headline ^ By-Line ^ Photograph ^ Elaboration ^ Principles of the AAP ^ Justification for Not Paying ^ Justification for High Charge ^ Anticipation by a Participant

As the satire is about an event scheduled to happen in a future time, the Headline is realized by a to-infinitive material process. The absence of a be-form verb is obvious in the news titles.

And the By-Line stage is realized through the material process and the prepositional phrases that indicate the date of posting the satire, its author, and the category to which it belongs.

In the Photograph stage, the natural ambience of a railway platform has been realized through the long shot of the camera. The AAP topics add political colouring to the ambience, suggesting that the interested party workers are awaiting the arrival of their leader for the ride.

The Elaboration stage functions to add details to the event, which is realized by a combination of mental and material processes. In this, the circumstantial adjuncts dominate as they present information about when, where, how and who aspects of the event.

Having explained about the proposed event, the author attempts to build irony into the entire exercise through an initial modulated material process with the contrastive conjunction. In the Principles of the AAP stage, the key realization happens through negation. The real actions of the AAP have been drafted into this fictional event in order for the author to give credence to her portrayal, in this parody, of what the party would do with the money.

In the Justification for not paying stage, the author's mocking the anarchic tendencies of the political party. The double modulation indicates the emotional intensity with which the party supremo advocates anarchy in the public discourse. This has been realized through a quote.

In addition, the Justification for High Charge stage has been realized by a group of quotes made by the party workers. The lexical choices *twenty media vans following*, *YOUR only choice*, *once in a lifetime opportunity*, and so on deepen the author's mockery of the party's obsessive longing for publicity.

In the last stage, the mockery is sustained by the invocation of speech mannerisms of the party functionary *foreward* (instead of *forward*), *conservation* (conversation), *mght* (might), and *gate* (get). This stage has been realized by the quote. Lexis dominates in ridiculing the ideological moorings of the AAP. However, the author does not do it overtly but through the quotes attributed to different party activists as it is the standard in media reporting.

Thus, all these texts are examples of news parody genre. Notwithstanding the content and themes which vary from one satire to the other, the schematic structures and the realization mechanisms seem to be almost the same.

6.4.3. Ideology in the Satires

Ideology, the most abstract of the three elements on the Context Plane, provides the requisite platform to amalgamate all the discrete findings of all the previous analyses. It seems to have impacted every aspect in the satires: generic structure, register features, linguistic and photographic choices. All the preceding analyses can be explored to reveal the satirists' thinking, opinions, biases and interpretations of what was happening in the then Indian political spectrum.

The working of ideology on ideational meanings in each of the satires is evident as it determines which politician receives ridicule, what kind of an action or event or policy is ridiculed and how such ridicule reflects and makes explicit the follies and absurdities of politicians and political situations.

In Satire 1, it is clear that PM Manmohan Singh is the subject of ridicule as he does not display his ability to assert himself (the important trait of a leader) among his colleagues in the government as well as the party (that was the opinion widely received by the political commentators and public). It is not unexpected that the head of a country should inspire his people and present them a vision on such an important day as the Independence day. However, his speeches used to be hackneyed and he used to read the prepared texts. Hence, the satirist mocks the PM with the charge of extempore silence as the PM does not deliver extempore speeches.

Satire 2 encodes an ideology that a thief knows thievery inside out. It is ironical that the politicians, who are accused of indulging in corruption, are expected to make an anti-corruption law. And Anna Hazare and his team, who had been fighting against corruption, had to work with and convince the politicians to achieve their objective as the constitution stipulates that only an elected member can enact legislative acts for the country. Thus, the satirist, it can be concluded, mocks the crafty nature of politicians vis-a-vis the helplessness of the corruption activist.

Satire 3, on the other hand, seems to have a completely different ideology that one can punish the corrupt politicians and officials under the existing legislative and judicial mechanisms if one is informed enough. So the only way that the corrupt can escape is to wipe out every bit of the

evidence. That is why we see why the satirist feels that Dr. Swamy has more to worry as he files an enormous number of corruption cases against some of the most powerful politicians in the country. However, the satirist also makes it clear that Dr. Swamy acts by assiduous planning and cultivating a dynamic support base in every nook and corner of the administrative and social echelons. Thus, the two extreme actions have ideological implications for the satire.

Satire 4 seems to have encoded the ideology that it was a strenuous task for the Congress Party to electorally face the then Gujarat CM, Narendra Modi. Every effort and every leader it had fielded against him miserably failed to dethrone him. So, the satirist mocks the party for its lack of ideas to overcome the problem through this fictional report which shows that fielding Lalit Modi, who made his mark by his success in turning Indian Premier League into a popular cricketing enterprise, is their viable alternative as he shares the same surname.

In Satire 5, we see that a party that asks the common men not to pay the public utility bills (such as electricity, water bills) wants to charge an exorbitant sum from the volunteers who want to dine with their supreme leader (this was the real report that gave rise to this satire). Thus, it is possible to conclude that this satire comes with the ideology of calling out the hypocritical functioning of a political party.

Besides, all the satires accompany photographs of people being satirized. The thinking behind this can possibly be that photographs are the natural reflections of people and surroundings and they can be used to either reiterate the meaning or expand it.

Ideology at the level of interpersonal meanings determines how the satirist wants to relate to the reader, and how typical/deep the experiences are. In all the satires, the satirists adopt, albeit fictional, a relatively formal tone of reporting what they observe and what they are spoken to. The ideology here is that when a reporter reports an event/incident, his/her objective is to inform the audience as it has happened; nothing more or nothing less. Even the satirists here are creating that kind of an ambience for the reader. However, they are sure that the readers get the sarcasm intended by simulating the real-life experiences that the readers could have about manners, leadership styles, political relations, and public posturing that the politicians maintain. Every observation the satirists make is well supported by the direct speech mode most of the time and sometimes by the indirect speech mode attributed to politicians, political experts, followers or general public. It suggests that reports ought to be presented in a monological tenor (where the reporter plays the role of a recorder rather than an active participant in the conversation). Ideological implications of this could be that the satirists should maintain a distant and impersonal tone to ensure that their work should be as real to the news reports as possible.

Mood adjuncts have been rarely used when it comes to the reporter making his own inferences. The use of *perhaps* in satire 1 is the only instance of their occurrence. However, when it comes to the speakers in their reports, the satirists have judiciously used to sound their speakers assertive in their follies or in their absurd situations for the sake of sarcasm. It is, therefore, possible to conclude that the satirists carefully avoided making their reports look opinionated.

At the level of mode, ideology impacts what information is considered 'given' and what is 'new' and what distance is shown between the satirist and reader and between the satirist and event.

In all the satires, the photographic images have been placed on the top left corner of the frames with the captions, if any, underneath the images. The ideological implications here are that information can be easily processed by the readers as the photos of the popular political personalities are presented as ‘given’. And the concrete details which instantiate the abstract meanings encoded in the photos are encoded in the captions.

In the heightened use of active voice, we can see the ideology that sarcasm is dependent not on personalities as such but on the processes: their actions, thinking, behaviour and what and how they speak out their minds. And, typicality is specified through these processes. Thus, it can be concluded that the satirists made an attempt to generalize not the politicians but their overall functioning, which is realized through shared experiences between the satirists and their readers.

At the level of register, we can see that all the satires aim at ridiculing the politicians for their shortcomings and obsessions for the purpose of entertaining their readers. Ideology here impacts not only the selection of genre to achieve the objective of ridicule for entertainment but the making of schematic structures as well. Thus, it can be concluded that the choice of web news parody with the Indian politicians being ridiculed directly rather than through a novel, a drama, or an allegory with fictitious characters suggests a thinking that short pieces of stinging sarcasm in the form of news articles in a democracy can not only be acceptable as a tool of critique but also reach a wide audience.

6.5. Medium and Materiality

Content on a web platform works through ‘a logic of repetition’ (Kumar, 2015) as the text allows itself to be repeatedly published across various platforms. A satire in the print format may have constraints of space and cost. Besides, the satirist may also have to go through the process of editorial scrutiny, which entails not just subjective judgments about the content and its acceptability among the readers of that particular publishing house, but also a consideration of political, social, and legal ramifications. Even though some of these constraints, such as the need to be politically correct to avoid the lens of law, can afflict even the web-based satire, there are a few undeniable advantages, which include the facility of space adjustments, limited cost, not having to undergo editorial scrutiny (the websites have their own editorial team to look into the satirical content before they allow it to be posted online; however, the individual can create his/her own blog or website to express himself/herself), and, most importantly, possibility to experiment with form, out of which have come news parodies with multiple modes.

As far as these web-based satires are concerned, they have highly visible and enduring materiality, the choice of which suggests the ideological inclinations of the satirists, who want to reach wider audiences with minimal expenses. Apart from that, web platforms are open for anyone, no matter what their message is. Thus, it can be concluded that the digital platforms are more accessible than other traditional media such as newspapers and television and allow scope for experimentation as space is no constraint here.

Chapter 7

Discussion

In the last two chapters, analyses of the selected online political news satires were made in terms of the generation of humour as a discursive practice through its aggressive, political and intellectual functions and how this discourse was constructed through a combination of linguistic and visual semiotics on a single frame. The analyses entailed the choices made by the satirists in terms of the two semiotics at the expression plane, how they interacted with each other to make the humorous political discourse as intended by the satirists at the content plane and how this discourse was propped up by such contextual parameters as register, genre and ideology. Besides, they also covered the way the meaning was mediated by the medium and materiality throughout the analytical model.

Meanwhile, in this chapter, an attempt was made to present a summary of the findings arrived at in the previous two chapters, to organize the findings vis-à-vis the research objectives and questions, to discuss how far these findings answer the research questions set at the outset of this study, to compare and contrast the findings with those of the previous studies, to present the theoretical and practical implications of this study to the field of multimodal discourse as a whole and to acknowledge its limitations with a view to offering the scope for further studies.

7.1. A Summary of the Findings

7.1.1. Construction of Sarcasm by invoking and enforcing the mannerisms and personalities of Indian politicians

- The satires targeted the political leaders for the quality of leadership they had provided vis-à-vis corruption. They were satirized not only for indulging in corruption but also for their inability to handle or mishandle the corrupt leaders if they were in the position of power.
- Each satire comes with its own sardonic message. Satire 1 mocks the PM with the charge of extempore silence as the PM does not deliver extempore speeches while satire 2 mocks the crafty nature of politicians vis-a-vis the helplessness of the corruption activist. On the other hand, in satire 3 one can see that one can punish the corrupt politicians and officials under the existing legislative and judicial mechanisms if one is informed enough. In satire 4, the ridicule is that it was a strenuous task for the grand old Congress Party to electorally face a neophyte, the then Gujarat CM, Narendra Modi. Satire 5 mocks the hypocritical functioning of a political party and its leaders.
- The satirists were aggressive and overt when it came to ridiculing the vices or weaknesses and very subtle and insinuating when it came to boosting the positive image of the Indian political leadership.
- The satirists did not hold themselves back in their derisive portrayal of the shortcomings of the politicians. In fact, it was found that humour was the consequence of their overstatement of the absurdity underlying the political contexts, leaders and their actions.
- Metaphors and similes exaggerated the political absurdities creating humour as a consequence by playing on the imagination of the readers who would find the discrepancy

between the exaggeration and reality hilarious. Some of the metaphors and similes used in the satires created dramatic irony as they represented the reality through a meaning which was contrary to their literal meaning.

- The satires smacked of the intellectual depth of the satirists and their critical awareness of the Indian politics and its politicians in keeping their humourous discourse rooted in reality and avoiding it being out of present context. In fact, their readers were also found to have similar intellectual and ideological thinking and perspectives about the Indian politics and political leadership.
- The intellectual acumen of the satirists also lay in their exploitation of the linguistic and rhetorical elements. Both the linguistic and visual choices made by the satirists prove their deeper understanding of the fun-making potential of the semiotic resources.
- Apart from the verbal skills, the satirists displayed their profound knowledge of disparate fields and people to build bisociative humour using apparently unrelated people and events.

7.1.2. Humour and Its efficacy in furthering political discourse through the online political news satires

- Humour was used to conduct a political discourse by the satirists through its three functions, namely, Aggressive, Political and Intellectual.

- Satire comes with the ideology of calling out the hypocritical functioning of a politician or political party.
- The satires targeted the political leaders for the quality of leadership they had provided vis-à-vis corruption. They were satirized not only for indulging in corruption but also for their inability to handle or mishandle the corrupt leaders if they were in the position of power.
- The satirists were aggressive and overt when it came to ridiculing the vices or weaknesses and very subtle and insinuating when it came to boosting the positive image of the Indian political leadership.
- The satirists did not hold themselves back in their derisive portrayal of the shortcomings of the politicians. In fact, it was found that humour was the consequence of their overstatement of the absurdity underlying the political contexts, leaders and their actions.
- Political messaging happened between the satirists and their readers through interaction and representation. Interaction between the satirists and their readers was strategic in that it signalled their shared knowledge and similar worldview about what was happening in the political arena of the day. There was no digression or disagreement between them. In fact, their views were found to be complementary as witnessed in their direct interaction on what was mocked in that particular satirical discourse.

- A lot of content was presupposed by the satirists and it was not obvious in the satires; however, the shared worldview helped the readers unravel the sarcasm intended in the satires and that understanding was reflected in their responses to the authors. Agreement to the authors' mockery of the political leaders and their actions was reflected not only in the readers' responses but also in their non-verbal action of liking and sharing it on *Facebook*.
- Apart from the verbal skills, the satirists displayed their profound knowledge of disparate fields and people. Their insertion of people from the other fields such as cricket, bureaucracy created bisociative humour.
- As the humour is time-bound, all the political news satires were composed based on the current political events which were reported in the mainstream media. These connections were shown using the hyperlinks. Those events were controversial in nature and smacked of inconsistencies, hypocrisies, opportunistic behaviours of politicians. These absurd events were subtly woven into the leaders' mannerisms posing an intellectual challenge to the readers to unravel the intricacies.
- The satirists displayed a greater understanding of the field of Indian politics and political discourse that was happening in the mainstream media.
- The visual modes contextualized the experiential meaning brought forth by the linguistic modes. Thus, even the photos seem to have helped the satirists play the role of an expert on the Indian politics, giving their readers fun-filled message.

7.1.3. Impact of the context on the construction of the political discourse

- Meanwhile, the contextual parameters were found to have influenced the choices at the expression plane and the meaning made at the content plane. The register analysis of the satires showed that all the satires were fictional and sarcastic take of the authors about the various political developments in the country at the level of field. At the level of tenor, they were found to be relatively formal, display unequal power between the authors and the readers, be entertaining to the readers with low affective involvement. Finally, at the mode level, they were the texts written as spoken to a reporter which began with an observation, except satire 2 which began with the statement of the satirized, and were elaborated as the text moved with a blending of written-to-be-read statements of politicians. Eventually, they had high interpersonal and experiential distance with the readers who would give their feedback at later time of their convenience.
- Coming to the context of culture, i.e. genre, the satirists adhered to the traditions of news reportage while composing their news satires. They all had a basic structure of *Headline, By-Line, Photograph with or without a caption, Elaboration of the Event and Quotes* of politicians or political participants with a few additional stages such as *Justification of a decision/proposal, Reaction to the decision/proposal, and Comment*.
- The Headline and By-Line stages were realized mostly by the material processes, except in satire 2 which had a combination of verbal and material processes. Even the captions were dominated by the material processes as the actions of the politicians which were the subject of ridicule in all these political news satires. Thus, all these texts are examples of news

parody genre. Notwithstanding the content and themes which vary from one satire to the other, the schematic structures and the realization mechanisms seem to be almost the same.

- The invectives like *Corruption Expert*, *Lucky Bugger* in satire 2, *Vishkanya* in satire 3, AAPtards in satire 5 made the discourse very personal as the authors or the characters within the satires tried to display their contempt for the satirized. Eventually, they unleashed an argument to that effect.
- Ideology is the most abstract of all the contextual parameters that had its own influence on all the choices made by the satirists. The ideology of the satirist was reflected in the choices he/she made in terms of the politicians or political events that were ridiculed. It was also evident in the kind of follies and political absurdities that were mocked.
- The satirists made an attempt to generalize not the politicians but their overall functioning, which is realized through shared experiences between the satirists and their readers.
- The thinking behind the selection of photos to accompany the content was that photos are natural reflections of people and their surroundings which could portray the truth as it was captured by the camera although the photographer can change the narrative by shifting the angle or coverage of the photo. The satirists also wanted to be objective in their ridiculing of the political leaders, their mannerisms and political events by choosing a formal style of writing with mostly third person narrative. When making inferences, the satirists avoided using mood adjuncts in order not to sound their satires opinionated.

- It is, therefore, possible to conclude that the satirists carefully avoided making their reports look opinionated.
- Therefore, it can be concluded that the lexico-grammatical choices they made and the photos they chose all made sense to their readers in the given socio-cultural and political discourse domain.
- The thinking behind the choice of web-based news parodies was that the short pieces of stinging sarcasm in the form of news articles could be acceptable in a democracy and reach a wider audience.
- Web-based news satires had highly visible and enduring materiality. And the medium was cheaper and could enable the satirists to reach a wider audience as the content could be shared across many platforms.
- The digital platforms are more accessible than other traditional media such as newspapers and television and allow scope for experimentation as space is no constraint here.

7.1.4. Exploitation of multiple modes in the construction of the political discourse in a sarcastic manner

- The satirists chose photos to go along side the linguistic semiotics, which gave the writers the advantage of spontaneity and truth. It was on the expected lines as the genre the writers imitated was news reportage. To publish news, journalists take the live photos to go with news reports.

- Besides, the satirists chose the technique of writing lengthy and highly synthesized sentences that ran into 30-40 words on average. At times, one sentence formed an entire paragraph. The paragraphs were found to be short consisting of just one or two sentences on most of the occasions. And the sentences had a lot of non-finite structures. It was also on the lines of news report writing in dailies.
- All the satires contained full declarative clauses on the lines of newspaper articles, which would give the readers complete information that could be processed easily. The writers either avoided completely or kept elliptical, interrogative and imperative clauses to the minimum to achieve precision and infuse interactive elements in the texts.
- Elliptical clauses were used to ascribe more than one action to a single actor. The WH-Interrogative sentence was necessary in satire 3 as the journalist had to ask the politician about his alternative plans while the imperatives in satires 2 and 3 gave an ambience of interaction between the journalists and other characters in the satires.
- There was a low frequency of modality and polarity in the news satires for the same generic reasons as the news reports inform what is happening or what someone says or does. Meanwhile, when it came to modalization versus modulation, there were more instances of modulation in satires 2, 4 and 5 as the speakers were revealing their inclinations and obligations. In satire 3, there were more instances of modalization as the text was about a

probable future attack while the negative polarity dominated the text in satire 5 because of the satirist's portrayal of negative exhortations of the AAP to the public.

- The use of modality and, especially, negative polarity has minimal role in the genre of news reporting.
- The number of adjuncts in all the satires went past that of the total ranking clauses. These functional elements carried a lot of information and helped the satirists maintain their authority over the meaning. The circumstantial adjuncts dominated the total number of adjuncts, which helped the satirists deflect the arguments and rendered the imaginary events reported an ambience of reality and authenticity while adding to the exaggeration, the satirical tool.
- The other adjuncts that were less frequently used in the satires were conjunctive adjuncts, which gave the satires rhetorical unity and cohesion to the texts. The comment adjuncts along with the modalities assisted the satirists in depicting the character of the politicians.
- Insofar as experiential meaning is concerned, it was built in the material processes to a large extent as the actions or inactions of the politicians which were under attack by the satirists, who generated sarcasm and sustained through a substantial number of tangible, physical actions. However, in satire 1, mental and verbal processes outnumbered the material processes as the speaker was communicating why he chose to remain silent and what he was thinking and there were a few attributive and identifying clauses, through all of which the satirist created dramatic irony to attribute a non-conformist behaviour to the speaker to

highlight his submissive attitude in real life. Mental processes overall helped the satirists construct an image of politicians as conscious beings thinking about their subjects and capturing their imagination to create a positive self-image.

- Besides, the verbal processes were found to either precede or subsume the material processes, which helped the satirists to maintain the generic cohesion and at the same time add to the absurdity by ascribing a few quotes to the satirized politicians and other participants. At the same time, the attributive processes were found to act as emotive stimuli to what was about to happen or as responses to what had already happened. They were, in fact, exploited to render absurdity in the portrayal of the target politicians
- Overall, the existential and possessive processes in satires 3, 4 and 5 implied that the actions reported were framed to assert the existence of the things needed by the politicians in their strategic planning. The identifying processes in satires 4 and 5 served the satirists in defining the politicians and political situations while the causative processes, especially in satire 3, helped show the impact of the actions and decisions on the already existing situations.
- The elements of circumstances helped deflect the arguability from the participants and brought specificity to the experiential meaning of the satires. Thus, it can be concluded that circumstances enhanced the experiential density of the content in these satires.

- As far as the ratio of the words to the sentence is concerned, there was a high proportion of words to sentences ranging between 62 in satire 3 and 29 in satire 4. It was found to be due to the liberal use of paratactic projections in these satires. And even choice of the genre of news reports which these satires were imitating had its own influence on their structural aspects. The satires entailed synthesized sentences with non-finite verbal structures dominating the compound and complex sentences.
- The satires contains a high clausal density with the number of sentences with four or more than 4 clauses ranging between 83 percent in satire 1 and 100 percent in satire 2. They have a considerably high incidence of embedded clauses with most of them being non-defining relative clauses.
- The propositional and lexical relations between clauses and sentences dominated the grammatical devices in achieving cohesion in the satires. Mostly, the semantic relationship that was realized by the use of high lexical density between clauses and sentences was responsible for holding the text together as a cohesive unit.
- In spite of the texts being dialogic in nature, there is only one side speaking and the other side just jotting down with little scope for its interjection, a typical feature of news reporting. Insofar as projection is concerned, parataxis took the precedence over hypotaxis in all the satires except satire 4 as the observations shown in the satire were made by the satirist himself. Parataxis projections helped the satirists maintain the truth factor as they would report the exact words of the politicians. However, when it came to expansion, the

satirists opted for hypotactic structures rather than paratactic ones since they would help them present controlled logic and enable the readers to process the information without much difficulty.

- The logico-semantic relations were built through the constituents of projection and expansion. In case of projection, instances of locution outnumbered those of idea. In case of expansion, enhancement had a major share when compared to elaboration and extension. Most of the enhancement relations were comprised of causes and they were hypotactic structures, implying that the satirists preferred the hierarchic logic of hypotaxis in presenting the experiential events.
- Locutions, together with ideas, seem to have presented the politicians as conscientious individuals that would not waver from speaking out their mind. Hypotactic projections are, on the other hand, preferable to the satirists when it comes to presenting generic opinions and ideas.
- As far as the textual parameters were concerned, unmarked themes were more prevalent across the clauses than the marked ones, which were minimal and used to foreground the circumstantial information, which added to the exaggeration required to produce sarcastic meaning. Meanwhile, interpersonal themes were employed in satires 1, 3 and 5 to project less authoritative tone to the speakers whose statements were projected using parataxis and the projecting clause being placed in the end.

- Moreover, dependent clauses as themes were noticeable in satires 3 and 4 where the satirists used paratactic projections with the projecting clauses having hypotactic nests.
- In case of visual mode, the photos were complemented by the captions. The photos kept the spontaneity of the event and rendered the satirical portrayals an aura of truth. All the pictures were placed on the left top corner of the page, the place meant for the known information.
- The photos in satire 1 to 4 had the close-up images of politicians and political events, which established a psychological closeness with the readers. In satire 5, distance from the viewer was needed as the context was about showing the large number of AAP enthusiasts rather than the facial expressions of them. The pictures reignited the imagination of the readers who already knew about these politicians and the events being satirized.
- The captions were placed at the bottom of the photos – the place meant for concrete information and brought clarity to the meaning being conveyed through the photos. They were presented in italics to not only distinguish them from the rest of the content but also attract the attention of the readers. Thus, it can possibly be concluded that the visual modes were presented in all the satires following the spatial parameters, rendering the texts their cohesion.
- The lexico-grammatical and pictographical elements were all integrated into the discourse worlds that the satirists shared with their readers so that they could carry the intended

meaning and create sarcasm. Their interaction with each other led to semantic expansion by sharing the same spatial coordinates.

- The multiple modes realized through different linguistic and visual semiotics in these news satires blended and interacted with each other at two levels: one, a meaning made through one mode gets situated in the other, sharing a co-contextualizing relation; two, a previously unrealized meaning is made through one system, which shares a divergent relation with the other mode or modes, sharing a re-contextualizing relation.
- The visual mode and the linguistic mode which shared a co-contextualization relation consolidated the meaning made while those that shared the re-contextualizing relations in these multimodal settings seem to effect semantic multiplication.

7.2. Interpretation and Evaluation of the Findings vis-à-vis the Research Questions

7.2.1. How has online political news satire constructed sarcasm by invoking and enforcing the mannerisms and personalities of Indian politicians?

A careful reading of the analysis of the aggressive and political functions reveals that the satirists weaved sarcasm into their political news satires through linguistic, visual and rhetorical elements. Most importantly, they further show that they (the satirists) exploited the image of the satirized politicians as it was being discussed in the public discourse. This shared political knowledge and attitudes of the public towards their politicians were intrinsically grafted into the makings of these satires. In addition, the analysis of the aggressive function shows that the satirists were fiercely and manifestly aggressive in their attacks on the perceived shortcomings of the political leadership. Their aggression was evident not only in their hyperbolic narratives on the politicians and the

political events but throughout their depiction of the mannerisms of the targeted politician. It could be seen in their sharp onslaught on Prime Minister Manmohan Singh for his reserved and subservient attitude and for his inability to offer an authoritative leadership in the Congress Party, Telecom Minister A Raja for his alleged genius in the 2G Spectrum scandal, the Congress Party for having many corrupt politicians, politicians' role in destroying the evidence in their corruption cases and AAP leader Ashutosh for his English pronunciation and, through him, the party leaders' obsession to be in the limelight and offer of free schemes to earn the votes of people. These findings are in line with the findings of Robert Harris, who, in a study on the function of satire published online, felt that the fundamental objective of satire is its aggression or criticism (1990).

However, this aggression, as the results of the study project, turned out to be mellow when targeting the positive attributes of certain politicians. In fact, it was used to play up the positive image of the politicians through a crafty mixture of verbal and rhetorical techniques. It was found that in a humorous discourse, negative behaviours receive more prominent and overt portrayal whereas positive behaviours are portrayed in a subtle manner (Kumar and Combe, 2015). The elaborate narration of the various steps to be taken by Dr. Subramanian Swamy, the insertion of a new, but related politician Keshubai Patel to make a remark in Hindi (*ab chaar chaar ...* a metaphorical expression to refer to the Narendra Modi's use of holographic technology in the election campaigning to appear at multiple locations simultaneously) and the involvement of a few popular cricketers with no active connection to Indian politics, which smacked of the desperation of the Opposition leaders and words like *Vishkanya*, *tweeple* and *patriotic hackers* served the purpose of depicting Dr. Swamy and Narendra Modi as popular leaders with considerable support base on social media and also their felicity and inclination to use modern technologies in their political

activities while mocking their rivals for the lack of the same. These findings are also in line with the findings of such studies of humour as Saftoiu and Popescu's, which points out that humour provides the necessary means to boost the positive image of the politician (2014: 305) and Adegoju and Oyeboode's, politicians and political activists resort to humour to create and enhance positive in-group versus negative other-group identities (2015: 643).

In this connection, this study indicates that metaphors were also discreetly leveraged to sardonically portray the mannerisms of the politicians and demean their character as political leaders. This figurative lexicon presents an intellectual challenge to the readers, playing on their imagination to decipher the encoded meaning and discern the underlying sarcasm. Thus, they have a persuasive impact on the readers as pointed out by Ferrari, whose study found that metaphors have an emotive appeal that has a persuasive impact on the audience (2007). Metaphors were also found to maintain indirectness, which is a communicative strategy that ensures politeness in political communication (Obeng, 1997).

Besides, invectives in these satires were found to have been used not only to put forth an argument against the targeted politicians but also to personalize the discourse for their characters because the politicians were not the real producers of these texts but the texts were attributed to them. It was as opined by Maisel (2012), who said that invectives work for politicians as an argumentative strategy; however at times they can be counterproductive. But as the results of the interaction between the readers and the satirists show, invectives contributed to the making of the ridicule in the satires.

In addition to the linguistic and rhetorical elements, the visual semiotics also played, as evidenced in the analysis of the aggressive and political functions, a substantive role in the creation of a sarcastic discourse. The photos and other graphical elements either substantiated the meaning or diversified it to add to the ridicule persisted by the other modes.

7.2.2. How has humour led to the efficacy of the online political news satires in furthering political discourse?

As the analysis of the Aggressive, Political and Intellectual Functions show, the three functions of humour made the online political news satires highly efficacious in sustaining the political discourse. The fundamental objective of a satire is its aggression or criticism towards its victim (Harris, 1990). As discussed in the previous section on the construction of sarcasm, the satirists were really assertive in their sardonic humour against the shortcomings in the personalities of the Indian politicians and their political actions. They were also equally assertive in their positive portrayal of the politicians whom they had considered to be strong vis-à-vis their political rivals. Both the discourses were carried out through humour, which was the consequence of playing on the mannerisms and idiosyncrasies of the satirized politicians.

Such representations, a critical reading of the comments made by the readers reveals, could not have gone well with the reading community of these satires provided the readers did not share the same knowledge about the targeted politicians. This study indicates that the readers as well as the satirists shared the same, and often complementary, views about the satirized politicians and political developments of the time. No digression or disagreement was found between them. At times, there was a direct asynchronous interaction between the two. The readers did not only

comment on the satires but they also shared them on the social media platforms, thus, taking the political discourse to a wider readership. The political messaging was, thus, popularized through these caustic online political news satires. These findings are in line with those of Paul Simpson (2003), who called the satirized, about whom the two players had a shared knowledge, “personal targets”. Without this knowledge, it could be difficult to make out not only the meaning, but also the sarcasm.

Meanwhile, previous studies have also shown that political humour can deepen people’s critical awareness of political issues and their engagement in the political processes (Lamarre, 2013; Adegoju and Oyeboode, 2015). The empirical study conducted online by Heather Lamarre on the Stephen Colbert’s political parody on PACs (Political Action Committees formed by the political parties in the US in 2010) has shown that the show created a significant positive impact on the people’s learning about public policy issue and garnered their support to the move (2013: 408). Even political comedy shows on TV such as *The Daily Show* and *The Chaser’s War on Everything* have been proven to make an indelible impact on the viewers by portraying politicians and public personalities look ‘awkward, confused, annoyed or outraged’ (Harrington: 2011:42). However, this study has not looked into the impact that the satires could have created on the political awareness of the readers.

In addition, as for the Intellectual function, the results of this study show that it contributed immensely to furthering the political discourse. The timely composition of the satires on the instant political events reported in the mainstream media could have been instrumental in the success of the discourse with the readers, who might have a knowledge of the event and an absurdity underlying it.

It was a reflection of the intellectual calibre of the satirists in weaving a convincing narrative on these disparate events and individuals, which would pose a considerable intellectual challenge to their readers who had to grasp not only the stated information but also the unstated to arrive at the inherent sarcasm.

The findings of this study point to the fact that the medium (a website) chosen by the satirists to publish their satires has the shareability as a feature that facilitated dissemination of these satires on social media platform; however, this study did not cover the impact that it could have generated on social media platform *Facebook*. However, as pointed out earlier, this study did not cover the political implications of these satires as the scope of this study was specific to the construction of the political discourse through online political news satires.

7.2.3. How has the context affected the construction of the political discourse through the political news satires?

As the results point out, the context of situation, the context of culture and ideology all influenced the choices made by the satirists at the Expression Plane to construct the political discourse using humour as a discursive strategy. Ideology is the most abstract of these contextual parameters that affects both the context of culture and the context of situation. It determines what, why, how aspects of a satirical discourse. The ideology of the satirists was reflected in the semiotic modes that they chose. And, it was also evident in the kind of follies, politicians, political ideologies and political events that were ridiculed. As the results of the genre analyses show, these online political news satires followed the generic traditions of news reportage. They carried imaginary stories of real Indian politicians and political events with underlying follies that rendered scope for ridicule. These

findings are in line with that of Xu Bo (2018), who made it clear that “the context of culture is realized in terms of ideology and genre”.

On the other hand, the context of situation relies upon the context of culture (Xu Bo, 2018: 134). The register analysis of the selected satires shows that they were all fictional commenting or mocking the real politicians and political events at the level of field. And in terms of tenor, the satires all had a relatively formal tone where the authors displayed a power disparity with their readers, by playing the role of infotainers with low affective involvement of their readers. The authors inserted photos, which capture a scene as it is as visual mode in order to be objective in their portrayal of a real politician and his/her actions. Finally, at the mood level, they were texts written in the form of impassionate reports recording the event as it happened and the statements as they were made by the characters. The text was accompanied by a photograph or an image that was placed on the left top corner of the text, the place meant for the given information and with the caption, if it was made, underneath, the place meant for real information. In satire 2 where a photograph was not used, the caption was placed in the center of the visual mode, the place that has the most important details in a visual mode. Thus, the satirists maintained the information value in their construction of the political discourse.

7.2.4. How have multiple modes been exploited to construct a political discourse concerning the political events of the day in a sarcastic manner?

As the results of this study indicate, humour was the conduit through which the political discourse was constructed. It was realized by both visual and linguistic modes' interactions with each other on single frames, generating experiential meaning, interactive meaning and textual meaning. As part of

visual semiotics, photos were used by the satirists that kept the spontaneity and truth in the field of discourse. Some of them were complemented by the captions with material processes that captured the event or the action of a politician. At the level of interactive meaning, the photos in satires 1 to 4 came with a close-up view that created psychological closeness with the readers and the photo in satire 5 had a long shot that made the reader a voyager witnessing the event as it was happening. At compositional meaning level, the photos were placed at the left top corner of the frame, the place meant for the known information. The captions were placed underneath the photos and posted in italics to not only complement sarcasm intended in the image but also attract the attention of the reader from the rest of the content. Thus, the visual mode was exploited by the satirists to reignite the imagination of their readers who may have already known about these politicians and the political events being satirized.

In terms of linguistic mode as a semiotic choice, the experiential meaning of the political discourse was realized through a lot of material processes as the politicians were targeted for their actions or inactions in the satires. In addition to the material processes, the verbal processes were all-pervasive, either preceding the material processes or subsuming them, as it is what the politicians say and what they do matter in political discourse. Thus, the two processes served the satirists' purpose of making a mockery of the politicians for their words and actions by attributing a few actions and quotes to them. However, in satire 1, the satirist used more mental processes than the material processes to represent the thinking of Dr. Manmohan Singh. The mental processes in conjunction with the attributive and identifying processes were exploited by the satirist to project an ironical meaning that Dr. Singh was submissive to the other Congress Party leaders, especially Party President Sonia Gandhi. On the whole, the mental processes in all the satires created, in an

ironical sense, the image of politicians as conscious, humane people thinking about the welfare of the common men. However, the actual meaning was that the politicians were crooked, self-serving individuals with no concern for others. The other processes that were employed contextually include existential and possessive processes in satires 3, 4 and 5 to assert the existence of the things needed ironically by the politicians in their strategic planning, the identifying processes in satires 4 and 5 to define the politicians and political situations and causative processes in satire 3 that helped the impact of the actions and decisions made by the politicians on the prevailing conditions. In addition, circumstances also played their part in elevating the absurdities by deflecting the arguability from the participants and bringing specificity to the experiential meaning in the discourse.

On the other hand, the logico-semantic relations were built through projection and expansion. In case of projection, instances of locution outnumbered those of idea. In case of expansion, enhancement had a major share when compared to elaboration and extension. Most of the enhancement relations were comprised of causes and they were hypotactic structures, implying that the satirists preferred the hierarchic logic of hypotaxis in presenting the experiential events. Paratactic projections dominated the dialogue reporting in the satires. Thus, the satirists maintained the truth factor in the experiential meaning.

Interactive meaning in the discourse was realized through a minimal use of modality and polarity and high frequency of circumstantial adjuncts through which the satirists diverted the arguments and gave authenticity to their exaggerated propositions which not only informed their readers about

the politicians and their actions, ideologies and attitudes but also regaled them through their stinging humour.

Compositional meaning was realized through the use of unmarked themes across the clauses while keeping the marked themes to a minimum, applying only to foreground the circumstantial information, which added the exaggeration required to produce a sarcastic meaning. There were a few interpersonal themes in satires 1, 3 and 5 to project a less authoritative tone to the speakers whose statements were projected using parataxis with the projecting clause placed at the end. Besides, dependent clauses were also noticeable themes in satires 3 and 4 where the satirists employed paratactic projections with projecting clauses containing hypotactic nests. Cohesion among all the clauses and sentences was achieved through the propositional and lexical relations that dominated the grammatical devices in the organization of the satires. Mostly, the semantic relationship that was realized by the use of high lexical density between clauses and sentences was responsible for holding the text together as a cohesive unit.

Apart from the proposition and lexical cohesion, coherence was achieved through the integration of the lexico-grammatical and pictographical elements into the discourse worlds that the satirists shared with their readers, who could grasp the intended meaning and sarcastic humour. The multiple modes realized through different linguistic and visual semiotics in these news parodies blended and interacted with each other at two levels: co-contextualization, wherein the meaning conveyed through one mode gets situated in the other, creating semantic consolidation and re-contextualization, wherein an unrealized meaning in one mode is made through the other semiotic mode, which shares a divergent relation, causing semantic expansion.

7.3. Implications of the Study to the Theory and Practice

The theoretical implication of this study could be the applicability of Avner Ziv's Functions of Humour to the study of humour as a discursive practice in the field of political communication. Adegoju and Oyebode (2015) applied van Dijk's Cognitive Theory to study the Nigerian politicians' and political activists' use of humour to create positive in-group versus negative other-group image so that the one's own political group can enjoy a favourable positive image among the electorate that could enhance their electoral prospects. However, they did not study how humour was achieving that objective. So, Ziv's functional theory of humour can provide with necessary theoretical tools to study how humour can help the creator build positive self image and negative other image.

Avner Ziv (1994 & 1998) originally developed his theory to look into the role of humour in married life and he theorized five functions, namely, Aggressive, Sexual, Social, Defensive and Intellectual; however, Paul Simpson (2003) chose three functions (Aggressive, Social and Intellectual) to explore the role of humour in social spheres. This study applied the same three functions of humour with one modification, i.e. the social function was modified to incorporate political sphere and it was studied in combination with the Paul Chilton's (2004) theory of Political Communication. The findings of this study suggest that this modified theory of Avner Ziv can be taken to the studies of political discourse of other genres as well.

The other theoretical implication of this study could be in relation to the study of multimodality in texts. The methodological tools provided by the Integrative Multi-Semiotic Model developed by

Victor Lim Fei and adopted for this study have facilitated a comprehensive understanding of how multiple modes consisting of linguistic and pictographical elements integrate and interact with one another on a single page or a frame, if it is a digital text, to make or expand a meaning because of its focus on not only the textual choices and their presentation but the contextual parameters that influence those choices and presentation. Therefore, the researcher need not search for multiple theories to study the multimodal texts in a discourse.

On account of its ability to offer an exhaustive toolkit to study multimodal texts from all perspectives, it could be applied to all discourse types such as professional discourse, medical discourse, gender discourse, academic discourse so on and so forth whenever the discourse happens through multiple semiotic resources in print or digital medium.

7.4. Limitations of the Study

These news parodies, or what Jeffrey P. Jones (2010) called fake news, are intertextual in nature. However, this aspect was not comprehensively analyzed and its contribution to the generation of humourous meaning was not explored. It was only touched upon to the extent of interpreting how it helped the satirists not only contextualize their satires but also keep their works close to reality so as to give their readers an impression that they were dealing with the current issues so that they could process it without much difficulty.

The data gathered consisted of both content-dominated political news satires and image-dominated political news satires. However, this study focused only the former and the latter were left out from its purview so as not to let the study be too broad to accommodate all the varied perspectives and

insights. It was thought to water down the present study. Therefore, it was decided to keep the study to only one section of the genre. However, a study of these image-intensive political news satires can shed new insights into how discourse can be built using only pictures with minimal or no linguistic mode.

Thirdly, there was no direct interaction with the creators of these online political news satires. Had it been done, it would have given deeper and more authentic insights into the mechanisms and purpose of the satires. The study followed only the interviews given by the founders of *The UnReal Times*, C.S. Krishna and Karthik Lakshman to *Al Jazeera* and *newslaundry.com* to understand why, what and how aspects of the news parodies. It would also have been known why they gave up making satirical content since 2016.

The current study involved only the texts containing language and photos in written format on a digital medium; however, it does not include videos, which have spoken language and moving pictures and other graphical presentations. This study cannot, therefore, vouch for the applicability of the theoretical model, Integrative Multi-Semiotic Model, to these texts.

7.5. Scope for Further Research

Shutting down of the Website *theunrealtimes.com* in around December 2021 makes it impossible to work on the same data. In India, there is no other website that makes similar news parodies at present. The implications drawn in this study can pave way for the study of online political satires in the forms of memes, jokes, caricatures, etc., which come with multiple modes that integrate and

interact with one another to make a consolidated meaning on social media platforms such as *Facebook, Twitter, WhatsApp, Instagram*.

However, as mentioned in the previous section on the limitations of this study, the Integrative Multi-Semiotic Model is yet to be applied to the video texts. Therefore, a future research of multimodal discourses with video content can adopt this metamodal to test and extend its applicability.

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Appendix: Satire 1

Satire 1:

PM Delivers Stunning Speech of Silence on India's 66th Independence Day

Challenge

PM delivers stunning speech of s

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www.theunrealtimes.com/2012/08/15/pm-delivers-stunning-speech-of-silence-on-india's-66th-independence-day/

PM delivers stunning speech of silence on India's 66th Independence Day

Posted on August 15, 2012 by UnReal Mama in Featured, General, Governance, Latest with 5 Comments

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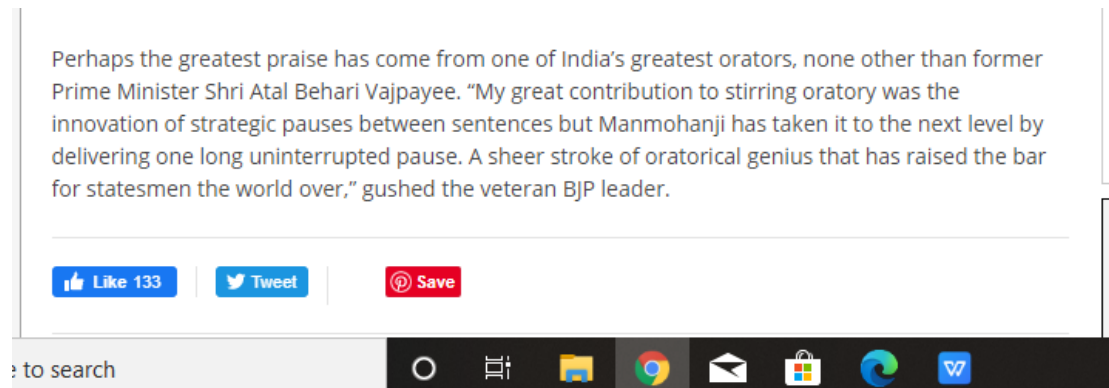


PM stares grimly at his audience

In what is being hailed as one of the greatest speeches ever by a head of state to his people, comparable with Churchill's stirring 'we will fight them on the beaches' address to the Parliament in 1940 and Pt. Nehru's famous 'freedom at midnight-speech' discourse on the eve of India's independence, Dr. Manmohan Singh stunned the nation by tearing up his prepared text and instead staring back at the crowd in extempore silence for the next 30 minutes from the ramparts of Red Fort during his address to the nation on India's 66th Independence day.

Dr. Singh said he was sick and tired of delivering the same worn, hackneyed phrases for the 8th time in a row and for a change wanted to be completely candid about his plans for the nation for the next two years. "I read through the speech prepared by a feckless PMO bureaucrat and wondered if it was worth subjecting the nation to another 30 minutes of this BS, thereby triggering a spike in already high cynicism levels. So I decided to simply say nothing," recalled the PM later while speaking to *The Unreal Times*.

The PM's refreshing departure from making tall promises and customary references to eradicating disease and poverty has been welcomed by all quarters. Said senior citizen Pramod Limaye, "Mindblowing man. For the first time since 1947, this PM has said something so original and refreshing."



1.1. Analysis of Metafunctions of Language

Title

PM	Delivers		stunning speech of silence	on India's 66th Independence Day
Subject	Finite	Predicator	Complement	Circumstance
MOOD			RESIDUE	
Sayer	Pr: Verbal		Verbiage	Circumstantial: Location
THEME	RHEME			

Text

In what	is	being hailed	as one of the greatest speeches	ever	by a head of state	to his people
Subject	Finite	Predicator	Compleme	Adjunct:	Adjunct:	Compleme

			nt	Circumstant ial	Circumstantial	nt
MOOD		RESIDUE				
Phenome non	Pr: Verbal		Verbiage	Circumstant ial: Loc	Sayer	Receiver
THEME	RHEME					

comparable with Churchill’s stirring ‘we will fight them on the beaches’ address to the Parliament in 1940 and Pt. Nehru’s famous ‘freedom at midnight-speech’ discourse on the eve of India’s independence	Dr. Manmohan Singh	Stunned		the nation	by tearing up	his prepared text
Adjunct: Circumstantial	Subject	Finit e	Predica tor	Complem ent	Predi cator	Complem ent
RESIDUE						
Circumstantial: Manner	Actor	Pr: Material		Beneficia ry	Pr:M aterial	Goal
THEME	RHEME					

And	instead	staring back	at the crowd	in extemp ore silence	for the next 30 minute s	from the rampa rts of Red Fort	during his address to the nation	on India's 66th Independen ce day
Adju nct: Conju nctio n	Adjunc t:Conti nuity	Predicato r	Compleme nt	Adjunc t: Mood	Adjunc t: Circum stantial	Adjun ct: Circu mstan tial	Adjunct : Circum stantial	Adjunct: Circumstan tial
		RESIDUE						
		Pr: Material	Recipient	Circ: manner	Circ: extent	Circ: locati on	Circ: location	Circ: location
THEME		RHEME						

Dr. Singh	Said		he	Was	sick	and	tired of
Subject	Finite	Predi cator	Subject	Finite	Comple ment	Adjunct: conjuncti	Complement

						on	
MOOD		RESI DUE	MOOD		RESIDUE		
Sayer	Pr: Verbal		Carrier	Pr: attributive	Attribute		Attribute
THEME	RHEME						

Deli verin g	the same worn, hackne yed phrases	for the 8 th time in a row	and for a change	Wanted	to be	complete ly candid	about his plans	for the nation	for the next two years
Predi cator	Comple ment	Adjunct: extent	Adjunct : continui ty	Predicat or	Predi cator	Comple ment	Adjunct : circums tantial	Comple ment	Adjunct: circmstanti al
RESIDUE				RESIDUE					
Pr: Verb al	Verbiag e	Circ: extent	Circ: Reason	Pr: Mental	Pr: Attri butiv e	Attribute	Cric: matter	Circ: Cause	Circ: Extent
RHEME									

I	read through		the speech	Prepared	by a feckless PM bureaucrat
Subject	Finite	Predicator	Complement	Predicator	Adjunct: circumstantial
MOOD		RESIDUE			
Actor	Pr: Material		Goal	Pr: Material	Actor
THEME	RHEME				

And	Wondered	if	it	was	worth	Subject ing	the nation	to another 30 minutes of this BS
	Predicator	Adjunct: conjunction	Subject	Finite	Complement	Predicator	Complement	Adjunct: circumstantial
	RESIDUE		MOOD		RESIDUE			
Adjunct: conjunction	Pr: mental		Carrier	Pr: attrib	Attribute	Pr: Material	Recipient	Circ: extent

on				utive		al		
RHEME								

Thereby	Triggering	a spike	in already high cynicism levels
	Predicator	Complement	Adjunct: circumstantial
	RESIDUE		
Adjunct:conjunction	Pr:causative	Value	Circ: location
RHEME			

So	I	decided to		Simply	Say	nothing	recalled	the PM	later while speaking to <i>The Unreal Times</i>
	Subje ct	Finit e	predicat or	Adjunct:m ood	Predicat or	Complem ent	Predicat or	Subje ct	Adjunct: circ
	MOOD		RESID UE	MOOD	RESIDUE		RESID UE	MOO D	RESIDU E
Adjun ct:	Behav er	Pr: behavioural			Pr: verbal	Verbiage	Pr: verbal	Sayer	Circ: location

conj								
THEME		RHEME						

The PM's refreshing departure from making tall promises and customary references to eradicating disease and poverty	has	been welcomed	by all quarters
Subject	Finite	Predicator	Adjnt: Circ
MOOD		RESIDUE	
Goal	Pr: Material		Actor
THEME	RHEME		

Said		Senior citizen Pramod Limaye	Mindblowing man	For the first time since 1947	this PM	has	Said	somethi ng so original and refreshin g
Finite	Predicator	Subject	Complement	Adjunct:circ	Subject	Finite	Predicator	Comple ment
MOOD	RESIDUUE	MOOD	RESIDUE		MOOD		RESIDUE	
Pr: verbal		Sayer	Verbiage	Circ:	Sayer	Pr: verbal		Verbiag

			location			e
THEME			RHEME			
Perhaps	the greatest praise	Has	come	from one of India’s greatest orators, none other than former Prime Minister Shri Atal Behari Vajpayee		
Adjunct: Mood	Subject	Finite	Predicator	Adjunct: circumstance		
MOOD			RESIDUE			
	Range	Pr: material		Actor		
THEME	RHEME					

My great contribution to stirring oratory	Was		the innovation of strategic pauses between sentences
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	
Token	Pr: intensive		Value
THEME	RHEME		

But	Manmohanji	has	Taken	it	to the next level	by delivering	one long uninterrupted pause
-----	------------	-----	-------	----	-------------------------	------------------	------------------------------------

	Subject	Finite	Predicator	Complement	Adj:circ	Predicator	Complement
	MOOD		RESIDUE				
Adj: conjunction	Actor	Pr: material		Goal	Circ: extent	Pr: material	Range
THEME	RHEME						

A sheer stroke of oratorical genius that has raised the bar for statesmen the world over	Gushed	The veteran BJP leader
Complement	Predicator	Subject
RESIDUE		MOOD
Verbiage	Pr: verbal	Sayer
THEME	RHEME	

1.2. Clause Complex Analysis

Number of the Sentence	Taxis	Logico- Semantic Relation	Structure	Clause
1	Hypotaxis	Dependent Clause	β	In what is being hailed as one of the greatest speeches ever by a head of state to his people,

		<i>Embedded premodifier</i>	$=\beta$	comparable with Churchill's stirring ['we will fight them on the beaches'] address to the Parliament in 1940 and Pt. Nehru's famous 'freedom at midnight-speech' discourse on the eve of India's independence,
		Elaboration		
		Dominant	α	Dr. Manmohan Singh stunned the nation
		Manner	$x\beta$	by tearing up his prepared text
2	Hypotaxis	Extension	$+\beta$	and instead staring back at the crowd in extempore silence for the next 30 minutes from the ramparts of Red Fort during his address to the nation on India's 66th Independence day.
		Projection	α	Dr. Singh said
		Locution	β	he was sick and tired of
		Causal	$x\beta$	delivering the same worn, hackneyed phrases for the 8th time in a row
		Extension	$+\beta$	and for a change wanted
3	Parataxis	Causal	$x\beta$	to be completely candid about his plans for the nation for the next two years.
		Locution	"1	"I read through the speech prepared by a feckless PMO bureaucrat

	Hypotaxis	Projection	2 (α	and wondered
		Idea	β	if it was worth subjecting the nation to another 30 minutes of this BS,
		Causal	$\times\beta$)	thereby triggering a spike in already high cynicism levels.
	Parataxis	Causal	$\times 3 (\alpha$	So I decided
	Hypotaxis	Causal	$\times\beta$)	to simply say nothing,”
	Parataxis	Projection	4 (α	recalled the PM later
		Temporal	$\times\beta$)	while speaking to The Unreal Times.
4	Hypotaxis	Dominant	α	The PM’s refreshing departure
		Elaboration	$=\beta$	from making tall promises
		Extension	$+\beta$	and customary references to eradicating disease and poverty
		Dominant	α	has been welcomed by all quarters.
5	Parataxis	Projection	1	Said senior citizen Pramod Limaye,
		Locution	“2	“Mindblowing man.
		Extension	+2	For the first time since 1947, this PM has said something so original and refreshing.”
6		Clause Simplex		Perhaps the greatest praise has come from one of India’s greatest orators, none other than former Prime Minister Shri Atal Behari Vajpayee.

7	Parataxis	Locution	“1	“My great contribution to stirring oratory was the innovation of strategic pauses between sentences
	Hypotaxis	Extension	+1 α	but Manmohanji has taken it to the next level
		Manner	x β	by delivering one long uninterrupted pause.
		Dominant	α	A sheer stroke of oratorical genius
		Elaboration	= β	that has raised the bar for statesmen the world over,”
	Parataxis	Projection	2	gushed the veteran BJP leader.

1.3. Metafunctions of the Image

Image



PM stares grimly at his audience

Ideational Function

The satires are supposed to report on an event. Therefore, they have a narrative tone. They present events as they have happened. In this satirical report, the leader is expected to make a speech to the intended audience on an important national occasion. However, Prime Minister Manmohan Singh is known for his lack of oratory. This lends scope for creating an absurd scenario. The satirist, namely, Unreal Mama, has zeroed in on the image with the caption in italics to drive the meaning that PM has chosen silence over speech to greet the occasion. And the image where Dr. Singh is seen sitting grimly against the hand symbol in the background, which also highlights his political association and his image as a PM who must always fall in line with the wishes of the high command, namely Ms. Sonia Gandhi.

Interpersonal Function

The image has a close-up view of the PM, wherein his facial expressions can be clearly seen. Close-up images have the potential to establish a psychological closeness with the viewers. In addition, since the image has been taken from the below, it puts the viewer in the position of the audience, creating a relationship of speaker and listener.

The hand symbol reminds the readers of the way internal democracy or lack of it in the Congress party. It also plays at the back of the readers' mind the kind of treatment the PM would receive in the party.

Thus, the satirist is aggravating the already damaged image of the PM through the sarcastic portrayal of the man.

Textual Function

The images in these satires have been placed on the left top corner of the web page. This position is generally earmarked for the known information. Since these satires follow a news story, the story is already known to the potential readers. Hence, the readers can easily grasp the meaning of the pictures even before they read the actual content.

The hand symbol has been relegated to the background as it is not central to the meaning of the satire. Still the reader cannot help but notice the symbol as it has spread across the picture.

The caption, being the concrete information, is placed at the bottom of the picture. It brings clarity about the meaning that one should derive from the picture. It is put in italics to attract the attention of the readers and make it distinctive from the main content.

Appendix: Satire 2

Satire 2:

Hazare Appeals to Raja to Provide ‘Expert Guidance’ for Designing Foolproof Lok Pall Bill

Not secure | theunrealtimes.com/2011/04/25/hazare-appeals-to-raja-to-provide-‘expert-guidance’-for-designing-f

Hazare appeals to Raja to provide ‘expert guidance’ for designing fool proof Lok Pall bill

Posted on April 25, 2011 by UnReal Mama in General, Governance with 1 Comment

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Corruption expert Raja now to stress test Lokpal bill

Hazare has said that in the final stages it is imperative that the anti graft Lok Pal bill be ‘stress tested’ by corruption experts like A Rajaa to plug loopholes. “A Raja has intimate experience of pulls and pressures of high office, and his expertise ought to be leveraged by the drafting committee to design an effective anti-graft law. It would be great if he were to give inputs on whether such a bill could have, hypothetically speaking, made him choose a different course of action regarding 2G allocation. I will hold discussions with him in Tihar Jail in this regard.”

A visibly elated Raja told this reporter from Tihar Jail “I will be glad to share my expertise on how the system can be corrupted at the highest levels. I request Annaji to not record these discussions so that I can resort to unparliamentary language to give my inputs in more colorful terms”

Finance Minister, Pranab Mukherjee, co-chairman of the drafting committee, has supported the move. “Civil society inputs must be complemented by guidance from experts to formulate a strong anti-graft law. We will also recommend even bigger experts from the UPA Government to hold parleys with Hazareji’s team in this regard”

A Tihar jail inmate however wasn’t too amused. “Lucky bugger. This is going to be an awesome CV point. He’s sure to bag a day zero job and a six plus package in the upcoming campus placements. Trust politicians to pull strings wherever they land up”.

2.1. Analysis of Metafunctions of Language

Title

Hazare	appeals	to Raja	to provide	expert guidance	for designing fool proof Lok Pall bill
--------	---------	---------	------------	--------------------	---

240

Subject	Finite	Predicator	Complement	Predicator	Complement	Adjunct:circ
MOOD		RESIDUE				
Sayer	Pr: verbal		Receiver	Pr: material	Goal	Circ: Cause
THEME	RHEME					

Text

Hazare	has	said	that	in the final stage	it	is		imperative
Subject	Finite	Predicator	Adj: conj	Adj: circ	Subject	Finite	Predicator	Complement
MOOD		RESIDUE			MOOD		RESIDUE	
Sayer	Pr: verbal			Circ: location	Carrier	Pr: attributive		Attribute
THEME	RHEME							

that	the anti graft Lok Pall bill	be	stress tested	by corruption experts like A	to plug	loopholes
------	------------------------------------	----	------------------	---------------------------------------	---------	-----------

				Rajaa		
	Subject	Finite	Predicator	Adj: circ	Predicator	Complement
	MOOD		RESIDUE			
Adj: conj	Goal	Pr: material		Actor	Pr:material	Goal
THEME	RHEME					

A Raja	has		intimate experience of pulls and pressures of high office
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	
Carrier	Pr: possession		Possessed
THEME	RHEME		

And	his expertise	ought to	be leveraged	by the drafting committee	to design	an effective anti-graft law
	Subject	Finite: Modal	Predicator	Adj: circ	Predicator	complement
	MOOD		RESIDUE			
Adj: sconj	Goal	Pr: material		Actor	Pr: material	Goal
THEME	RHEME					

It	would	be	great
Subject	Finite: modal	Predicator	Complement
MOOD		RESIDUE	
Carrier	Pr: attributive		Attribute
THEME	RHEME		

if	he	were	to give	inputs on
	Subject	Finite	Predicator	Predicator
	MOOD		RESIDUE	
Adj: conj	Actor	Pr: material	Pr: material	Goal
THEME	RHEME			

whether	such a bill	could	hypothetic ally speaking	have made	him	choose	a different course of action regarding 2G allocation
	Subje ct	Finite:m odal	Predicator	Predicat or	Complem ent	Predicat or	Complem ent
	MOOD		RESIDUE				

Adj: conj	Agen t	Pr: causativ e	Pr:verbal	Pr: causativ e	Carrier	Pr: material	Goal
THEME	RHEME						

I	will	hold	discussions	with him	in Tihar jail in this regard
Subject	Finite: modal	Predicator	Complement	Complement	Adj: circumstance
MOOD		RESIDUE			
Actor	Pr: material		Range	Beneficiary	Circ: location
THEME	RHEME				

A visibly elated Raja	told		this reporter	from Tihar jail
Subject	Finite	Predicator	Complement	Adj: circ
MOOD		RESIDUE		
Sayer	Pr: verbal		Receiver	Circ: location
THEME	RHEME			

I	will	be	glad	to share	my expertise on
---	------	----	------	----------	--------------------

Subject	Finite: modal	Predicator	Complement	Predicator	complement
MOOD		RESIDUE			
Carrier	Pr: intensive		Attribute	Pr: material	Goal
THEME	RHEME				

how	the system	can	be corrupted	at the highest levels
Adj: conj	Subject	Finite: modal	Predicator	Adj: circ
	MOOD		RESIDUE	
	Goal	Pr: material		Circ: location
THEME		RHEME		

I	request		Annaji	to not record	these discussions
Subject	Finite	Predicator	Complement	Predicator	Complement
MOOD		RESIDUE			
Sayer	Pr: verbal		Receiver	Pr: material	goal
THEME	RHEME				

so that	I	can	resort to	unparliamentar y language	to give	my inputs	in more colorful terms
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Adj: conj	Subjec t	Finite:moda l	Predicato r	Complement	Predicato r	Complemen t	Adj:cir c
	MOOD		RESIDUE				
	Actor	Pr: material		Ranage	Pr: material	Goal	Circ: manner
THEME	RHEME						

Finance Minister, Pranab Mukherjee, co-chairman of the drafting committee,		has	supported	the move
Subject		Finite	Predicator	complement
MOOD			RESIDUE	
Actor		Pr: material		Goal
THEME		RHEME		

Civil society inputs	must	be complemented	by guidance from experts	to formulate	a strong anti-graft law
Subject	Finite: modal	Predicator	Adj: circ	Predicator	Complement
MOOD		RESIDUE			
Goal	Pr:material		Actor	Pr: material	Goal
THEME	RHEME				

We	will	also	recommen d	even bigger experts from the UPA Governmen t	to hold	parleys	with Hazareji's team in this regard
Subject	Finite:mod al	Adj: continuit y	Predicator	Complemen t	Predicato r	Compleme nt	Adj: circ
MOOD		RESIDUE					
Senser	Pr: mental			Phenomeno n	Pr: material	Goal	Beneficiar y
THEM E	RHEME						

A Tihar jail inmate	however	wasn't		too amused
Subject	Adj: conjunctive	Finite: neg	Predicator	Complement
MOOD		MOOD	RESIDUE	
Carrier		Pr: attributive		Attribute
THEME	RHEME			

Lucky bugger
Complement
RESIDUE
Attribute
RHEME

This	is	going to be	an awesome CV point
Subject	Finite	Predicator	Complement
MOOD	RESIDUE		
Token	Pr: intensive		Value
THEME	RHEME		

He	‘s		sure	to bag	a day zero job and a six plus package	in the upcoming campus placements
Subject	Finite	Predicator	Complement	Predicator	Complement	Adj: circ
MOOD		RESIDUE				
Carrier	Pr: attributive		Attribute	Pr: material	Goal	Circ: location
THEME	RHEME					

Trust	politicians	to pull	strings	wherever they
-------	-------------	---------	---------	---------------

				land up
Predicator	Complement	Predicator	Complement	Adj: circ
RESIDUE				
Pr: mental	Phenomenon	Pr: material	Goal	Circ: location
THEME	RHEME			

2.2. Clause Complex Analysis

Number of the Sentence	Taxis	Logico-Semantic Relation	Structure	Clause
1	Hypotaxis	Projection	α	Hazare has said
		Locution	β	that in the final stages it is imperative
		Elaboration	$=\beta$	that the anti graft Lok Pal bill be ‘stress tested’ by corruption experts like A Rajaa
		Causal	$x\beta$	to plug loopholes.
2	Parataxis	Projection Ellipsis Locution	“1	“A Raja has intimate experience of pulls and pressures of high office,
	Hypotaxis	Extension	+2 α	and his expertise ought to be leveraged by the drafting committee
		Causal	$x\beta$	to design an effective anti-graft law.

	Hypotaxis	Dominant	α	It would be great
		Dependent Clause	β	if he were to give inputs on
		Extension	$+\beta$	whether such a bill could have, hypothetically speaking, made him choose a different course of action regarding 2G allocation.
	Parataxis	Extension	$+3$	I will hold discussions with him in Tihar Jail in this regard.
3	Parataxis	Projection	1	A visibly elated Raja told this reporter from Tihar Jail
	Hypotaxis	Locution	"2 (α	"I will be glad to share my expertise on
		Manner	$\times\beta$)	how the system can be corrupted at the highest levels.
	Parataxis	Extension	$+3 (\alpha$	I request Annaji to not record these discussions
	Hypotaxis	Causal	$\times\beta$	so that I can resort to unparliamentary language
		Causal	$\times\beta$)	to give my inputs in more colorful terms."
4		Clause Simplex		Finance Minister, Pranab Mukherjee, co-chairman of the drafting

				committee, has supported the move.
5	Parataxis	Projection ellipsis Locution	"1(α	"Civil society inputs must be complemented by guidance from experts
	Hypotaxis	Causal	$x\beta)$	to formulate a strong anti-graft law.
	Parataxis	Extension	+2 (α	We will also recommend even bigger experts from the UPA Government
	Hypotaxis	Causal	$x\beta)$	to hold parleys with Hazareji's team in this regard."
6		Clause Simplex		A Tihar jail inmate however wasn't too amused.
7	Parataxis	Projection Ellipsis Locution	"1	"Lucky bugger.
		Extension	+2	This is going to be an awesome CV point.
	Hypotaxis	Extension	+3 α	He's sure
		Causal	$x\beta$	to bag a day zero job and a six plus package in the upcoming campus placements.
	Parataxis	Extension	+4 (α	Trust politicians
	Hypotaxis	Causal	$x\beta$	to pull strings
		Spatial	$x\beta)$	wherever they land up".

2.3. Metafunctions of the Image



Representational Meaning

In case of this satire, in place of a photo, a just a sentence “*Corruption expert Raja now to stress test Lokpal bill*” in italics is used. It enables the readers to glean insights into the contents of the satire. At the time of publishing this satire, the anti-corruption movement led by Anna Hazare was in full swing. And the government of the day was mulling in ways to bring out a strong Lokpal Bill to pacify the agitators. A Raja was facing charges of corruption in the 2G allocation scam.

Interactional Meaning

By calling A Raja ‘corruption expert’, the satirist is resorting to mockery, through which, he is not only informing the readers about the absurdity in politicians’ making efforts to bring out an effective anti-corruption law but also entertaining them. Though there is no direct address to the

readers in any linguistic element, they identify themselves with the satirist through a shared worldview.

Compositional Meaning

The satirist has placed the caption on the left top corner of the web page. In the heat of the 2G scam and subsequent crusade against corruption, the DMK leader A. Raja was seen as notoriously complicit in the scam.

The absence of the picture of A. Raja has not in any way downgraded the intended meaning. It has been filled by the lexical items such as ‘expert’, and ‘stress test’, which exaggerate the antagonism in the very exercise of preparing the bill and greatly contribute to the sarcasm.

Appendix: Satire 3

Satire 3:

After Fire Guts Adarsh Scam Files, Subramanian Swamy Installs Fire-Management System in Residence

After fire guts Adarsh scam files, Subramanian Swamy installs fire-management system in residence

Posted on June 21, 2012 by Ashwin Kumar in Featured, General, Latest, Politics with 6 Comments

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Evidence going up in smoke

Strongly anticipating a fire outbreak at his residence, particularly in the room with the shelf containing an enormous volume of files of the ongoing 2G trial, Janata Party president and anti-corruption crusader Dr. Subramanian Swamy has installed an automatic fire-management system as a precautionary measure. The move comes in the wake of a recent spate of fires in the Finance Ministry and Mumbai's Mantralaya, which coincidentally gutted files relating to the Adarsh housing scam.

“Going by statistical evidence, I can expect a fire any day in my house that could destroy the truckloads of files related to the 2G scam and Mr. P. Chidambaram’s Aircel-Maxis deal. It also occurred to me that I am almost always away at the courts, either attending hearings or arranging for more hearings to attend, by filing fresh cases every other day. Since it is practically impossible to have someone monitor my room 24*7, I decided to set up a fire-management system. This system has been specially designed by a few patriotic tweeple. I’d like to thank them for it. We had the system tested and it works brilliantly. The smoke-detection system is extremely sensitive. The moment it detects smoke, water is automatically splashed all over the room by pipes until the fire is dowsed! The glass covering on the shelves prevent books from getting wet”, exclaimed Swamy.

When asked about the possibility of someone sneaking into the room and tampering with the alarm before setting fire, Swamy said – “Don’t worry, I always have a Plan B. My good friend Montek Singh Ahluwalia of the Planning Commission has already installed a smart card security system in my room. Only users with smart cards can enter!”.

And what if the smart card system is tampered with? “Then there is Plan D, Plan E....etc till Plan Z which is that I have memorized all the files. It’s all in my brain,” guffawed Dr. Swamy.

“As of now, there’s still sufficient space in my room to hold files pertaining to my upcoming cases. However I’ll soon be requiring another room to hold files relating to the cases which I am going to file against Vishkanya. I’ll require the help of those tweeple again then,” said Swamy, who is also contemplating the idea of protecting his files online from what he calls “online fires”, by asking “patriotic hackers” across the country to develop security layers for file access.

(Reported by special correspondent, Ashwin S Kumar)

3.1. Metafunctions of Language

Title

After	fire	Guts		Adarsh scam files
Adj: conjunctive	subject	Finite	Predicator	Complement
	MOOD		RESIDUE	
	Actor	Pr: material		Goal
THEME	RHEME			

Subramanian Swamy	installs		fire-management system	in residence
Subject	Finite	Predicator	Complement	Adj: circ
MOOD		RESIDUE		
Actor	Pr: material		Goal	Circ: location
THEME	RHEME			

Text

Strongly anticipati ng	a fire outbreak	at his residence, particularly in the room with the shelf	containin g	an enormous volume of files of the ongoing 2G trial	Janata Party president and anti- corruption crusader Dr. Subramanian Swamy	has	installe d	an automat ic fire- manage ment system	as a precautiona ry measure
Predicato r	Complem ent	Adj: circ	Predicato r	Compleme nt	Subject	Fini te	Predicat or	Comple ment	Adj: manner
RESIDUE					MOOD		RESIDUE		
Pr: mental	Phenome non	Circ: location	Pr:posses sive	Possessed	Actor	Pr:material		Goal	Circ:reason
THEME					RHEME				

The move	comes	in the wake of a recent spate of fires	in the Finance Ministry and Mumbai's Mantralaya
----------	-------	--	---

Subject	Finite	Predicator	Adj: circ	Adj: circ
MOOD		RESIDUE		
Value	Pr: circumstantial		Token	Circ: location
THEME	RHEME			

which	coincidentally	gutted		files relating to the Adarsh housing scam
Subject	Adj: comment	Finite	Predicator	Complement
MOOD		MOOD	RESIDUE	
Actor		Pr: material		Goal
THEME	RHEME			

Going by	statistic al evidenc e	I	can	expect	a fire	any day in my hourse
Predicator	Comple ment	Subject	Finite: mood	Predica tor	Compleme nt	Adj: circ
		MOOD		RESIDUE		
Pr: brhavioura l	Pheno menon	Senser	Pr: mental		Phenomeno n	Circ: location
THEME		RHEME				

that	could	destroy	the truckloads of files related to the 2G scam and Mr. P. Chidambaram's Aircel-Maxis deal
subject	Finite: mood	Predicator	Complement
MOOD		RESIDUE	
Actor	Pr: material		Goal
THEME	RHEME		

It	also	occurred		to me	that	I	am		almost always	away at the courts
Sub	Adj:con t	Finit e	Predicat or	Comp	Adj:co nj	Sub	Finit e	Predi cator	Adj: mood	Adj: circ
MOO D		MO OD	RESIDUE			MOOD		RESIDUE		
Pheno		Pr:mental		Senser		Exist ent	Pr:existential			Circ: location
THE ME	RHEME				THEME		RHEME			

either	attending	hearings	or	arranging	for more hearings	to attend	by filing	fresh cases	every other day
Adj:	Predicato	Compleme	Adj	Predicat	Compleme	Predicato	Predicato	Compleme	Adj:

conj	r	nt	:	or	nt	r	r	nt	circ
			con						
			j						
RESIDUE									
	Pr:materi	Goal		Pr:	Goal	Pr:materi	Pr:materi	Goal	Circ:
	al			material		al	al		locatio
									n
RHEME									

Since	it	is		practically	impossible	to have	someone	monitor	my	24*7
									room	
Adj:	Sub	Finite	Pred	Adj:mood	Compl	Pred	Comp	Pred	Comp	Adj: circ
conj										
	MOOD		RESIDUE							
	Carrier	Pr:attributive			Attribute	Pr:causative	Carrier	Pr:material	Goal	Circ:location
THEME		RHEME								

I	decided		to set up	a fire-management system
Subject	Finite	Predicator	Predicator	Complement
MOOD		RESIDUE		
Senser	Pr: mental		Pr:material	Goal
THEME	RHEME			

This system	has	been specifically designed	by a few patriotic tweeple
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Subject	Finite	Predicator	Adjunct: circumstantial
MOOD		RESIDUE	
Goal	Pr: material		Actor
THEME	RHEME		

I	‘d	like	to thank	them	for it
Subject	Finite: modal	predicator	Predicator	complement	Adj: circ
MOOD		RESIDUE			
Senser	Pr: mental		Pr: verbal	Receiver	Circ:cause
THEME	RHEME				

We	had		the system	tested
Subject	Finite	Predicator	Complement	Predicator
MOOD		RESIDUE		
Agent	Pr: causative		Goal	Pr: material
THEME	RHEME			

and	it	works		brilliantly
Adj: conjunctive	Subject	Finite	Predicator	Adjunct: circumstantial
	MOOD		RESIDUE	
	Actor	Pr: material		Adj: manner
THEME		RHEME		

The smoke-detection system	is		extremely sensitive
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	
Carrier	Pr: attributive		Attribute
THEME	RHEME		

The moment	it	detects		smoke
Adj: conjunctive	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	
	Actor	Pr: material		Goal
THEME		RHEME		

water	is	automatically splashed	all over the room	by pipes	until	the fire	is	dowsed
Subject	Finite	Predicator	Adj: circ	Adj: circ	Adj: conj	Subject	Finite	Predicator
MOOD		RESIDUE				MOOD		RESIDUE
Range	Pr: material		Circ: location	Agent		Goal	Pr:material	
THEME	RHEME				THEME		RHEME	

The glass covering on the shelves	prevent		books	from getting	wet	exclaimed		Swamy
Subject	Finite	Predicator	Complement	Predicator	Complement	Finite	Predicat or	Subject
MOOD		RESIDUE				RESIDUE		MOOD
Actor	Pr: material		Goal	Pr: attributive	Attribute	Pr: verbal		Sayer
THEME	RHEME					RHEME		THEME

When	asked	about the possibility of someone	sneak ing	into the room	and	tamp ering with	the alarm	before	settin g	the fire
Adj: conj	Predicator	Compleme nt	Predi cator	Adj: circ	Adj: conj	Predi cator	Comple ment	Adj: conj	Predi cator	Compl ement
	RESIDUE									
	Pr: verbal	Verbiage	Pr: mater ial	Circ: locatio n		Pr: mater ial	Goal		Pr:ma terial	Range
THEME										

Swamy	said		Don't	worry	I	always	have		a plan B
Subject	Finite	Predic ator	Finite	Predicat or	Subjec t	Adj: mood	Finit e	Predica o r	Compleme nt

MOOD		RESID UE	MOO D	RESID UE	MOOD		RESIDUE
Sayer	Pr: verbal		Pr:ment al	Posses sor		Pr:possessive	Possessed
THEM E	RHEME						

My good friend Montek Singh Ahluwalia of the Planning Commission		has	already	installed	a smart card security system	in my room
Subject		Finite	Adj: cont	Predicator	Complement	Adj: circ
MOOD				RESIDUE		
Actor		Pr: material			Goal	Circ: loc
THEME		RHEME				

Only users with smart cards		can	enter
Subject		Finite:modal	Predicator
MOOD			RESIDUE
Actor		Pr: material	
THEME		RHEME	

And	what if	the smart card	is	tampered with?
-----	---------	----------------	----	----------------

		system		
Adj: continuity	Adj: continuity	Subject	Finite	Predicator
		MOOD		RESIDUE
		Goal	Pr:material	
THEME			RHEME	

Then	there	is		Plan D, Plan E....etc till Plan Z
Adj:continuity	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	
		Pr: existential		Existent
THEME		RHEME		

which is that	I	have	memorized	all the files
Adj:contiuity	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	
	Actor	Pr:material		Goal
THEME		RHEME		

It	's		all in my brain	guffawed		Dr. Swamy
Subject	Finite	Predicator	Complement	Finite	Predicator	Subject

MOOD		RESIDUE		MOOD	RESIDUE	MOOD
Existent	Pr:existential		Circ: location	Pr: behavioural		Behavior
THEME	RHEME					

As now	of	there	's	still sufficient space	in my room	to hold	files	pertaini ng to	my upcomi ng cases
Adj:cont	Subject	Finite	Pre dica tor	Complem ent	Adj:ci rc	Predica tor	Com plem ent	Predicat or	Comple ment
		MOOD		RESIDUE					
		Pr:existenti al		Existent	Circ:l oc	Pr:poss ession	posse ssion	Pr:posse ssion	Possess ed
THEME		RHEME							

How ever	I	'll	soon	be requiri ng	another room	to hold	files	relating to	the cases
Adj:c ont	Subject	Finite e:mo dal	Adj:cir c	Predica tor	Compl ement	Predic ator	Compl ement	Predicat or	Complem ent
	MOOD		RESIDUE						

	Possess or	Pr: possession	possess ed	Pr:pos session n	Posses sed	Pr:posse ssion	possessed
THEME		RHEME					

which	I	Am	going to file	against Vishkanya
Complement	Subject	Finite	Predicator	Adj: circ
RESIDUE	MOOD		RESIDUE	
	Actor	Pr:material		Client
THEME		RHEME		

I	'll	Require	the help of those tweeple	again then	said		Swamy
Subject	Finite:modal	Predicator	Complement	Adj:circ	Finite	Predicator	Subject
MOOD		RESIDUE			MOOD	RESIDUE	MOOD
Possessor	Pr: possession		Possesed	Circ: loc	Pr:verbal		Sayer
THEME	RHEME						

who	is	Also	contemplating	the idea of protecting	online
-----	----	------	---------------	---------------------------	--------

				his files	
Subject	Finite	Adj:cont	Predicator	Complement	Adj: circ
MOOD			RESIDUE		
Senser	Pr: mental		Pr: mental	Phenomenon	Circ:location
THEME	RHEME				

from what	he	calls		online fires
Adj: conti	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	
	Sayer	Pr:verbal		Verbiage
THEME		RHEME		

by asking	patriotic hackers	across the country	to develop	security layers	for file access
Predicator	Complement	Adj: circ	Predicator	Complement	Adj: circ
RESIDUE					
Pr:verbal	Receiver	Circ:location	Pr:material	Goal	Circ:cause
RHEME					

3.2. Analysis of Clause Complex

Number of the	Taxis	Logico- Semantic	Structure	Clause

Sentence		Relation		
1	Hypotaxis	Causal	$\times\beta$	Strongly anticipating a fire outbreak at his residence,
		Elaboration	$=\beta$	particularly in the room with the shelf [containing an enormous volume of files of the ongoing 2G trial]
		Dominant Clause	α	Janata Party president and anti-corruption crusader Dr. Subramanian Swamy has installed an automatic fire-management system as a precautionary measure.
2	Hypotaxis	Dominant Clause	α	The move comes in the wake of a recent spate of fires in the Finance Ministry and Mumbai's Mantralaya,
		Elaboration	$=\beta$	which coincidentally gutted files relating to the Adarsh housing scam.
3	Parataxis	Locution	"1 ($\times\beta$	"Going by statistical evidence,
	Hypotaxis	Dominant Clause	α	I can expect a fire any day in my house
		Elaboration	$=\beta$)	that could destroy the truckloads of files related to the 2G scam and Mr. P. Chidambaram's Aircel-Maxis deal.
	Hypotaxis	Projection	+2 (α	It also occurred to me

		Idea	β	that I am almost always away at the courts,
		Extension	$+\beta$	either attending hearings
		Extension	$+\beta$	or arranging for more hearings
		Causal	$x\beta$	to attend
		Manner	$x\beta$)	by filing fresh cases every other day.
	Hypotaxis		$+3 (\beta$	Since it is practically impossible
		Causal	$x\beta$	to have someone
		Causal	$x\beta$	monitor my room 24*7,
		Dominant Clause	α	I decided
		Causal	$x\beta$)	to set up a fire-management system.
	Parataxis	Extension	$+4$	This system has been specially designed by a few patriotic tweeple.
		Extension	$+5$	I'd like to thank them for it.
		Extension	$+6$	We had the system tested
		Extension	$+7$	and it works brilliantly.
		Extension	$+8$	The smoke-detection system is extremely sensitive.
		Elaboration	$=9 (\beta$	The moment it detects smoke,
	Hypotaxis	Dominant Clause	α	water is automatically splashed all over the room by pipes
		Temporal	$x\beta$)	until the fire is dowsed!

		Extension	+10	The glass covering on the shelves prevent books from getting wet”,
	Parataxis	Projection	11	exclaimed Swamy.
4	Hypotaxis	Temporal	$x\beta$	When asked about the possibility of someone sneaking into the room and tampering with the alarm before setting fire,
	Parataxis	Projection	1 α	Swamy said –
		Locution	“2	“Don’t worry,
		Causal	$x3$	I always have a Plan B.
		Elaboration	=4	My good friend Montek Singh Ahluwalia of the Planning Commission has already installed a smart card security system in my room.
		Extension	+5	Only users with smart cards can enter!”.
5	Parataxis	Projection ellipsis Locution	“1	And what if the smart card system is tampered with?
6	Parataxis	Locution	“1 (α	“Then there is Plan D, Plan E....etc till Plan Z
	Hypotaxis	Elaboration	= β)	which is that I have memorized all the files.

	Parataxis	Elaboration	=2	It's all in my brain,"
		Projection	3	guffawed Dr. Swamy.
7	Parataxis	Locution	"1 (α	"As of now, there's still sufficient space in my room
	Hypotaxis	Causal	$\times\beta$)	to hold files pertaining to my upcoming cases.
		Extension	+2 (α	However I'll soon be requiring another room
	Hypotaxis	Causal	$\times\beta$	to hold files relating to the cases
		Elaboration	= β)	which I am going to file against Vishkanya.
	Parataxis	Extension	+3	I'll require the help of those tweekle again then,"
		Projection	4 (α	said Swamy,
	Hypotaxis	Elaboration	= β	who is also contemplating the idea of protecting his files online
		Causal	$\times\beta$	from what he calls "online fires",
		Manner	$\times\beta$	by asking "patriotic hackers" across the country
		Causal	$\times\beta$)	to develop security layers for file access.

3.3. Metafunctions of the Image

Image



Evidence going up in smoke

Representational Meaning

In this picture, on the left, there is a remnant of an official building with smoke engulfing it on the right. In front of the building, we can see the tops of vehicles moving, a typical ambience of a government building on fire. Besides, the caption '*Evidence going up in smoke*' contextualizes the occasion. That is, the political leader who files case after case against the politicians allegedly involved in corruption is worried because similar fire may happen in his house with a lot of files. This picture along with the text helps satirist Ashwin Kumar create bisociation between the two unlikely events reported in this satire.

Interactional Meaning

The picture is intended to reignite the imagination of the readers, who already know that a fire took place in the Adarsh building in Mumbai along with the files relating to the alleged irregularities in the housing scheme. It is presented in the close-up view with audience looking up to witness the fire. Thus, it is creating not only the psychological closeness but also physical presence in the incidence even though the readers may not have been physically present there.

The caption is a reminder to the readers about the ultimate loss occurred in the disaster. Thus, the satirist is playing the role of passing a bitter feeling to the readers.

Compositional Meaning

The picture has been placed on the left top corner of the web page. Since the incident had been widely reported before the satire was produced. It is given information. Moreover, the elements in the picture contribute to the abstract concept of a building on fire. It has been put above the caption, which brings out the real or concrete details about the situation.

Appendix: Satire 4

Satire 4:

Congress Unleashes Secret Weapon against NaMo: LaMo

cret weapc x  Yogendra Yadav says no need for x +

secure | theunrealtimes.com/2012/12/07/congress-unleashes-secret-weapon-against-namo-lamo/

Congress unleashes secret weapon against NaMo: LaMo

Posted on December 7, 2012 by Mad Scientist in General, Politics with 2 Comments

 Like 20

 Tweet

 Save

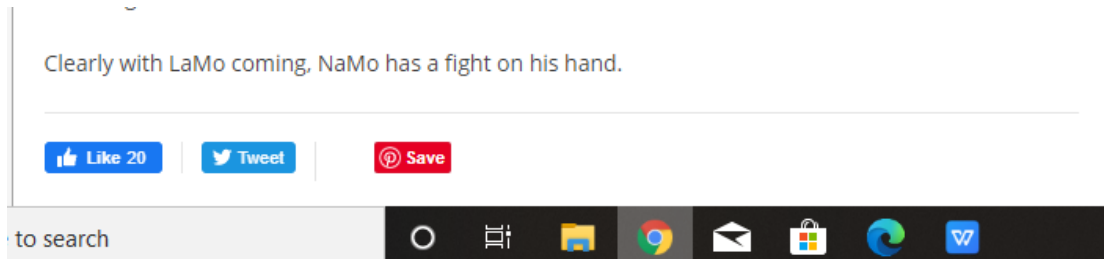
The stage is all set for the Modi vs Modi battle in Gujarat. The Congress has decided to position Lalit Modi as its Chief Ministerial candidate in the battle against the Narendra Modi led BJP government. While the move has sent shock waves across the country, political experts of all hues and shades are already hailing it as a master-stroke.



India's savviest businessman Vijay Mallya has this to say about this move: "I have personally selected Modi for this role. He will treat all Gujaratis as guests in their own state". Even though the verdict is still out on whether LaMo can match NaMo's popularity, experts are unanimous in the view that Lalit Modi can more than match the high-tech wizardry of NaMo, who has been using holographic images of himself to appear simultaneously in different towns. As Keshubhai said bitterly, "One Narendra Modi was difficult to handle, *ab chaar chaar...*".

If rumours are to be believed, LaMo has chalked out a glitzy election rally campaign modelled on the lines of the IPL Opening Ceremony, complete with Gujarati cheerleaders, *netas* in coloured clothing (rumour has it Congress will shed its white Gandhi topi for a Royal Blue helmet) and commentators like Shastri, Morrison and Tony Greig who will keep the crowd entertained before and after LaMo's speech.

We have also learned from unreliable sources that LaMo plans to get a big sponsor to bankroll the Gujarat Congress campaign. Danny Morrison is practicing, we last heard, how to scream "That's huuuuuge, that's a maximum. Thaaaaaaat's the PEPSI CONGRESS".



4.1. Metafunctions of Language

Title

Congress	Unleashes		Secret weapon	Against NaMo
Subject	Finite	Predicator	Complement	Adj:circ
MOOD		RESIDUE		
Actor	Pr:material		Goal	Circ:cause
THEME	RHEME			

That secret weapon	Is		LaMo
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	
Token	Pr:intensive		Value
THEME	RHEME		

Text

The stage	is	all set	for the Modi vs	in Gujarat
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				Modi battle	
Subject	Finite	Predicator	complement	Adj: circ	Adj: circ
MOOD		RESIDUE			
Carrier	Pr:attributive		Attribute	Circ: cause	Circ:location
THEME	RHEME				

The Congress	has	decided	to position	Lalit Modi	as its Chief Ministerial candidate	in the battle against the Narendra Modi led BJP government
Subject	Finite	Predicator	Predicator	Complement	Adj: circ	Adj: circ
MOOD		RESIDUE				
Senser	Pr:mental		Pr:material	Beneficiary	Circ:role	Circ: location
THEME	RHEME					

While	the move	has	sent	shock waves	across the country
Adj:conjunctive	Subject	Finite	Predicator	Complement	Adj:circ
	MOOD		RESIDUE		
	Actor	Pr:material		Range	Circ:location
THEME		RHEME			

political experts of all hues and shades	are	already	hailing	it	as a master- stroke
Subject	Finite	Adj: continuity	Predicator	Complement	Adj: circ
MOOD			RESIDUE		
Sayer	Pr:ver bal		Pr:verbal	Receiver	Verbiage
THEME	RHEME				

India's savviest businessman Vijay Mallya	has		this	to say	about this move
Subject	Finite	Predicator	Complement	Predicator	Adj: circ
MOOD		RESIDUE			
Possessor	Pr: posession		Possession	Pr:verbal	Circ:matter
THEME	RHEME				

I	have	personally	selected	Modi	for this role
Subject	Finite	Adj:mood	Predicator	Complement	Adj: circ
MOOD			RESIDUE		
Actor	Pr:material		Pr:material	Recipient	Circ:cause

THEME	RHEME
-------	-------

He	will	treat	all Gujaratis	as guests	in their own state
Subject	Finite:modal	Predicator	Complement	Adj: circ	Adj:circ
MOOD		RESIDUE			
Actor	Pr:material		Recipient	Circ:role	Circ:location
THEME	RHEME				

Even thoug h	the verdict	is		still out	on whether	LaM o	can	matc h	NaMo's popularit y
Adj: conj	Subjec t	Finit e	Pre d	Comp l	Adj:con t	Subj ect	Finite: modal	Pred	compl
	MOOD		RESIDUE			MOOD		RESIDUE	
	Carrier	Pr. Attributive		Attrib ute		Acto r	Pr: material		Goal
THEME		RHEME							

experts	are	unanimou s	in the view	that	Lalit Modi	can	more than match	the high- tech wizardr
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									y of NaMo
Subject	Finite	Pred	Compl	Adj:circ	Adj : conj	Subject	Finite:modal	Predicator	Compl
MOOD		RESIDUE				MOOD		RESIDUE	
Carrier	Pr:attributive		Attribute	Circ:loc		Actor	Pr: material		Goal
THEME	RHEME								

who	has	been	holographic	to appear	simultaneously	in	
		using	images of himself			different towns	
Subject	Finite	Predicator	Complement	Predicator	Adj: circ	Adj:circ	
MOOD		RESIDUE					
Actor	Pr:material		Goal	Pr: material	Circ: extent	Circ: loc	
THEME	RHEME						
As	Keshub hai	said	bitterly	One Narendra Modi	was	difficult to handle	ab chaar chaar (now

										four, four)
Adj: conj	subject	Finite	Pred	Adj:circ c	subject	Finite	Pred	Compl	Pred	Adj:circ
	MOOD		RESIDUE		MOOD		RESIDUE			
	Sayer	Pr:verbal		Circ:man anner	Carrier	Pr: attributive		Attribut e	Pr:mat erial	
THEME		RHEME			THEME	RHEME				

If	rumours	are	to be believe d	LaMo	has	chalke d out	a glitzy election rally campaign	modelled	on the lines of the IPL Opening Ceremony, complete with Gujarati cheerleaders, netas in coloured clothingand commentator s like Shastri, Morrison and Tony Greig
Adj: conj	Subject	Finite	Predicat or	Subject	Finite	Predic ator	Complme nt	Predicat or	Adj:circ
	MOOD		RESID UE	MOOD		RESIDUE			

	Phenomenon	Pr:mental	Actor	Pr:material	Goal	Pr:material	Circ:manner
THEME		RHEME	THEME	RHEME			

who	will	keep	crowd	entertained	before and after LaMo's speech
Subject	Finite:modal	predicator	complement	predicator	Adj:circ
MOOD		RESIDUE			
Actor	Pr:material		Recipient	Pr:mental	Circ: location
THEME	RHEME				

rumour	has		it	Congres s	will	Shed	its white Gandhi topi	for a Royal Blue helmet
Subject	Finit e	Predic ator	Comp	Subject	Finite:m odal	Predicat or	Complem ent	Adj:circ
MOOD		RESIDUE		MOOD		RESIDUE		
Possess or	Pr:possession		Posse ssed	Actor	Pr:material		Goal	client
THEM E	RHEME			THEME	RHEME			

We	have	also	learned	from unreliable sources
Subject	Finite	Adj:cont	Predicator	Adj:circ
MOOD		RESIDUE		
Actor	Pr: Material		Pr: Material	Circ: manner
THEME	RHEME			

that	LaMo	plans		to get	a big sponsor	to bankroll	the Gujarat Congress campaign
Adj: conj	Subject	Finite	predicator	Predicator	Complement	Predicator	Complement
	MOOD		RESIDUE				
	Actor	Pr:material		Pr:material	Goal	Pr:material	Range
THEME		RHEME					

Danny Morrisson	is	practising	we	last	heard	how to scream	That's huuuuuge, that's a maximum. Thaaaaaaa t's the PEPSI
-----------------	----	------------	----	------	-------	---------------	--

								CONGRE SS
Subject	Fini te	Predicat or	Subject	Adj: circ	Finit e	Predi cator	Predicator	Compleme nt
MOOD		RESIDU E	MOOD			RESIDUE		
Actor	Pr: material		Senser		Pr:mental		Pr:verbal	Verbiage
THEME	RHEME							

Clearly with LaMo coming	NaMo	has		a fight	on his hand
Adj: circ	Subject	Finite	Predicator	Complement	Adj:circ
	MOOD		RESIDUE		
Circ: manner	Possessor	Pr: possession		Possessed	Circ:location
THEME	RHEME				

4.2. Analysis of Clause Complex

Number of the Sentence	Taxis	Logico- Semantic Relation	Structure	Clause
1		Clause Simplex		The stage is all set for the Modi vs

				Modi battle in Gujarat.
2	Hypotaxis	Dominant Clause	α	The Congress has decided
		Causal	$x\beta$	to position Lalit Modi as its Chief Ministerial candidate in the battle against the Narendra Modi led BJP government.
3		Temporal	$x\beta$	While the move has sent shock waves across the country,
	Hypotaxis	Dominant Clause	α	political experts of all hues and shades are already hailing it as a master-stroke.
4		Projection	1	India's savviest businessman Vijay Mallya has this to say about this move:
	Parataxis	Locution	"2	"I have personally selected Modi for this role.
		Locution	+3	He will treat all Gujaratis as guests in their own state."
5	Hypotaxis	Concessional	$x\beta$	Even though the verdict is still out on
		Elaboration	$=\beta$	whether LaMo can match NaMo's popularity,
		Projection	α	experts are unanimous in the view
		Idea	β	that Lalit Modi can more than match

				the high-tech wizardry of NaMo,
		Elaboration	= β	who has been using holographic images of himself
		Causal	$x\beta$	to appear simultaneously in different towns.
6	Parataxis	Projection	1 (α	As Keshubhai said bitterly,
	Hypotaxis	Locution	“2	“One Narendra Modi was difficult to handle, ab chaar chaar...”.
7	Hypotaxis	Conditional	$x\beta$	If rumours are to be believed,
		Dominant Clause	α	LaMo has chalked out a glitzy election rally campaign
		Elaboration	= β	modelled on the lines of the IPL Opening Ceremony,
		Elaboration	= β	complete with Gujarati cheerleaders, netas in coloured clothing
		Elaboration (Projection)	= β (α	(rumour has it
		Locution	β)	Congress will shed its white Gandhi topi for a Royal Blue helmet)
		Extension	+ β	and commentators like Shastri, Morrison and Tony Greig
		Elaboration	= β	who will keep the crowd entertained before and after LaMo’s speech.

8	Hypotaxis	Projection	α	We have also learned from unreliable sources
		Locution	β	that LaMo plans to get a big sponsor
		Causal	$x\beta$	to bankroll the Gujarat Congress campaign.
9	Hypotaxis	Dependent Clause	β	Danny Morrisson is practicing,
		Dominant Clause	α	we last heard,
		Causal (Projection)	$x\beta$ (1	how to scream
	Parataxis	Locution	“2)	“That’s huuuuuge, that’s a maximum. Thaaaaaaat’s the PEPSI CONGRESS”.
10	Hypotaxis	Causal	$x\beta$	Clearly with LaMo coming,
		Dominant Clause	α	NaMo has a fight on his hand.

4.3. Metafunctions of the Image

Image



Representational Meaning

The satire is about two reputed individuals that share the same last name. The time of this satire coincided with the Gujarat elections where Narendra Modi was vying for the third term as the Chief Minister of the state. Previous two times, the Congress Party failed to dethrone Narendra Modi. On the other hand, Lalit Modi, who was instrumental in making the Indian Premier League a grand success in the country, was allegedly removed by the politicians in the Cricket Board close to the Congress Party, who made him leave the country. This fact and the fact that the two leaders share the last name was explored by the satirist to create an absurd scenario.

The picture has the photos of the two leaders juxtaposed. While Lalit Modi appears to be in a state of shock, Narendra Modi is shown to be smiling. It gives the impression that Narendra Modi sees no real fight with Lalit Modi, who is a novice in electoral politics.

The two leaders are not together in the picture, which is a typical situation in politics. The background shows while Lalit Modi is in a building, Narendra Modi is in an open area. Since it is an election time, the rivals hardly meet. They are in their individual camps to chalk out their electoral strategies. However, the followers are not included in the picture as it is the leaders that matter in this context.

Interactional Meaning

Neither of the leaders in the picture is close to the viewer. Since the two leaders are shown looking in the distance, it puts the viewer as a distant observer. It is because in Indian politics, leaders are not approachable to the laymen, who have no role in the selection of a party candidate, but silent voters based mostly on party loyalties.

The two leaders are foregrounded so that the viewer gets the impression that the two leaders are significant. Though they are not looking at the viewer directly, there is scope for the viewer to get to know the two leaders and make an estimation about them.

Compositional Meaning

The bust size close-up pictures of the two leaders have been placed next to each other. The topic of the satire is Lalit Modi slated to fight against Narendra Modi. Hence, the first photo in the picture is of Lalit Modi. This is the given and he is to fight against Narendra Modi, which is a new piece of information. Hence, it is on the right quadrant.

Appendix: Satire 5

Satire 5:

Arvind Kejriwal to Hold a Fund-Raising Local Train Ride in Mumbai

old a fund-rai x

URT Yogendra Yadav says no need for x

Prime Video x +

ot secure | theunrealtimes.com/2014/03/12/arvind-kejriwal-to-hold-a-fund-raising-local-train-ride-in-mumbai/

Arvind Kejriwal to hold a fund-raising Local Train ride in Mumbai

Posted on March 12, 2014 by Shefali Vaidya in Featured, General, Latest, Politics

Like 134

Tweet

Save



As it seeks to gain a toehold in Mumbai, the Aam Aadmi Party is scheduled to hold a fund raising [local train ride](#) during party chief Arvind Kejriwal's visit to Mumbai.

Aiming big, AAP has announced its decision to travel second class between SantaCruz to Virar during rush hour. Invitees from all walks of life like corporates, people from film field, office goers and idlers alike are expected to travel with Kejriwal at a cost of Rs 20,000 each.

None of that money shall go to the Western Railway though. "AAP believes in not paying for public services. In Delhi, we encouraged people not to pay their water and [power bills](#), in Gujarat we did not pay the [toll tax](#) and in Mumbai, we will not pay for the train tickets. It is a matter of principle," said the Media Coordinator for AAP- Mumbai unit.

"Aam Aadmi should not have to pay for public services. He should save that money to pay for our fund-raisers," said Shri Arvind Kejriwal.

AAP sources explained that the tickets to the local train fund-raiser are well worth the hefty price tag. "There will be twenty media vans following our every step. This is YOUR only chance to be famous!" an AAP functionary told a group of college students.

Arvind Kejriwal, a leader of the Aam Aadmi Party, told a group of college students:

Besides, each guest at the fund-raiser will get a free goody bag containing a white *topi* printed with the words 'At least he is doing something', a *jhadu* personally autographed by Mr. Kejriwal, a full bottle of Glycodin cough syrup and a badge with the picture of a muffler clad Kejriwal with the words 'Bahut Krantikaari' embossed on it.

"This is a once in a life-time opportunity to share body odour with the great Kejriwal, I am so totally going to do it!" screamed an excited Jay Oberoi, the General Secretary of the All Mumbai AAPtard Union.

"I look foreward to having a good interaction and conservation with *wada-paav* in Mumbai with Arvindji," tweeted an excited Ashutosh, "I mght even gate someone to lend me a *free laptop*!"

5.1. Metafunctions of Language

Arvind Kejriwal	to hold	a fund-raising Local Train ride	in Mumbai
Subject	Predicator	Complement	Adj:circ
MOOD	RESIDUE		
Actor	Pr:material	Goal	Circ:location
THEME	RHEME		

As	It	seeks		to gain	a toehold	in Mumbai
Adj: conj	Subject	Finite	Predicator	Predicator	Complement	Adj:circ
	MOOD		RESIDUE			
	Senser	Pr:mental		Pr:material	Range	Circ:loc
THEME		RHEME				

the Aam Aadmi Party	is	scheduled	to hold	a fund raising local train ride	during party chief Arvind Kejriwal's visit to Mumbai
Subject	Finite	Predicator	Predicator	Complement	Adj:circ
MOOD		RESIDUE			
Recipient	Pr:material		Pr: material	Goal	Circ: location
THEME	RHEME				

Aiming	big	AA P	has	Announ ced	its decisio n	to travel	second class	between SantaCru z to Virar	during rush hour
Pred	Adj:circ	Sub	Fini te	Pred	Compl	Pred	Adj:circ	Adj:circ	Adj:circ
		MOOD		RESIDUE					
Pr:mater ial	Circ:man ner	Say er	Pr:verbal		Verbia ge	Pr:mater ial	Circ:man ner	Circ:locat ion	Circ:locat ion
THEME		RHEME							

Invitees from all walks of life like corporates, people from film field, office	are	expected	to travel	with Kejriwal	at a cost of Rs 20,000 each
---	-----	----------	-----------	------------------	-----------------------------------

goers and idlers alike					
Subject	Finite	Predicator	Predicator	Adj:circ	Adj: circ
MOOD		RESIDUE			
Phenomenon	Pr:mental	Pr:material	Circ:accomp	animent	
THEME	RHEME				

None of that money	shall	Go	to the Western Railway	though
Subject	Finite:modal	Predicator	Adj:circ	Adj:continuity
MOOD		RESIDUE		
Goal	Pr:material	Recipient		
THEME	RHEME			

AAP	Believes		in not paying	for public services
Subject	Finite	Predicator	Predicator	Adj: circ
MOOD		RESIDUE		
Senser	Pr:mental		Pr:material	Circ: cause
THEME	RHEME			

Delhi	we	Encouraged	people	not to pay	their water
-------	----	------------	--------	------------	-------------

						and power bills
Adj:circ	Subject	Finite	Predicator	Complement	Predicator	Complement
	MOOD		RESIDUE			
Circ:location	Sayer	Pr:verbal		Receiver	Pr:material	Range
THEME	RHEME					

in Gujarat	we	did not	pay	the toll tax
Adj:circ	Subject	Finite:ng	Predicator	Complement
	MOOD		RESIDUE	
Circ:location	Actor	Pr:material		Goal
THEME	RHEME			

and	in Mumbai	We	will not	pay	for train tickets
Adj:conj	Adj:circ	Subject	Finite:neg	Predicator	Adj:circ
		MOOD		RESIDUE	
	Circ: location	Actor	Pr:material		Circ:cause
THEME		RHEME			

It	is	a matter of principle	said	the Media Coordinator
----	----	--------------------------	------	--------------------------

						for AAP-Mumbai unit.
Subject	Finite	Predicator	Complement	Finite	Predicator	Subject
MOOD		RESIDUE		MOOD	RESIDUE	MOOD
Carrier	Pr:attributive	Attribute		Pr:verbal		Sayer
THEME	RHEME					

Aam Aadmi	should not	have to pay	for public services
Subject	Finite: modal	Predicator	Adj:circ
MOOD		RESIDUE	
Actor	Pr:material		Circ:cause
THEME	RHEME		

He	should	save	that money	to pay	for our fund-raisers	said		Shri Arvind Kejriwal
Subject	Finite:modal	Pred	Comp	Pred	Adj:circ	Finite	Pred	Subject
MOOD		RESIDUE				MOOD	RES	MOOD
Actor	Pr:material		Goal	Pr:material	Client	Pr:verbal		Sayer

THEME	RHEME
-------	-------

AAP sources	explained		that	the tickets to the local train fund- raiser	are		well worth the hefty price tag
Subject	Finite	pred	Adj:conj	Subject	Finite	Pred	Complement
MOOD		RESIDUE		MOOD		RESIDUE	
Sayer	Pr:verbal			Carrier	Pr:attributive		Attribute
THEME	RHEME						

There	will	be	twenty media vans	following our every step
Subject	Finite:modal	Predicator	Complement	Adj:circ
MOOD	RESIDUE			
	Pr:existential	Existent	Pr: Material Circ: cause	
THEME	RHEME			

This	is	YOUR only chance	to be	famous	an AAP functio nary	told	a group of college
------	----	------------------------	-------	--------	------------------------------	------	-----------------------------

										student s
Sub	Finite	Pred	Compl	Pred	Compl	Sub	Finite	Pred	Compl	
MOOD		RESIDUE				MOOD		RESIDUE		
Token	Pr:intensive		Value	Pr:attributive	Attribute	Sayer	Pr:verbal		Receiver	
THE ME	THEME									

Beside s	each guest at the fund-raiser	will	get	a free goody bag	contai ning	a white topi	printed	with the words
Adj: cont	Subject	Finite: modal	Predic ator	Complem ent	Predic ator	Comp lemen t	Predicat or	Adj:circ
	MOOD		RESIDUE					
	Possessor	Pr:possession		Possessed	Pr: Posses sive	Posse ssion	Pr:mater ial	Circ:acc ompani ment
THEME		RHEME						

At least	he	Is	Doing	something
----------	----	----	-------	-----------

Adj: cont	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	
	Actor	Pr:material		Range
THEME		RHEME		

a jhadu	person ally	autogra phed	by Kejrival	Mr. a full bottle of Glycodin cough syrup and a badge with the picture of a muffler clad Kejrival with the words 'Bahut Krantikaari	emboss ed	on it
Compl	Adj:ci rc	Predicat or	Adj:circ	Complement	Predica tor	Adj: circ
RESIDUE						
Recipi ent		Pr:mate rial	Agent	Recipient	Pr:mat erial	Circ:l ocatio n
RHEME						

This	is		once in a life-time opportunity	to share	body odour	with the great Kejriwal
Subject	Finite	Predicator	Complement	Predicator	Complement	Adj:circ

MOOD		RESIDUE			
Token	Pr: intensive	Value	Pr:material	Range	Recipient
THEME	RHEME				

I	am	so totally	going	to do	it	screamed		an excited Jay Oberoi, the General Secretary of the All Mumbai AAPtard Union
Sub	Finite	Adj:mood	Pred	Pred	Comp	Pred	Finite	Subject
MOOD			RESIDUE			RESIDUE	MOOD	
Senser	Pr:mental			Pr:material	Goal	Pr:verbal		Sayer
THEME	RHEME							

I	look foreward (forward)	to having	a good interaction and	with wada- paav in	tweeted	an excited Ashutos
---	----------------------------	--------------	------------------------------	--------------------------	---------	--------------------------

				conservatio n	Mumbai with Arvindji			h
Subject	Fini te	Predicat or	Predicat or	Compleme nt	Adj:circ	Pred.	Fini te	Subject
MOOD		RESIDUE				RESI DUE	MOOD	
Behave r	Pr: Behavioural		Pr: material	Range	Circ: Manner	Pr: Verbal		Sayer
THEM E	RHEME					RHEME		THEM E

I	might	even	gate(get)	someone	to lend	me	a free laptop
Subject	Finite: modal	Adj:cont	Predicator	Complement	Predicator	Complement	Complement
MOOD			RESIDUE				
Agent	Pr:causative			Actor	Pr:material	Recipient	Goal
THEME	RHEME						

5.2. Clause Complex Analysis

Number of the Sentence	Taxis	Logico-Semantic Relation	Structure	Clause
1	Hypotaxis	Causal	$x\beta$	As it seeks to gain a toehold in Mumbai
		Dominant Clause	α	the Aam Aadmi Party is scheduled
		Causal	$x\beta$	to hold a fund raising local train ride during party chief Arvind Kejriwal's visit to Mumbai.
2	Hypotaxis	Causal	$x\beta$	Aiming big,
		Dominant Clause	α	AAP has announced its decision
		Causal	$x\beta$	to travel second class between SantaCruz to Virar during rush hour.
3	Hypotaxis	Dominant Clause	α	Invitees from all walks of life like corporates, people from film field, office goers and idlers alike are expected
		Causal	$x\beta$	to travel with Kejriwal at a cost of Rs 20,000 each.
4		Clause Simplex		None of that money shall go to the Western Railway though.

5	Parataxis	Locution	“1	“AAP believes in not paying for public services.
		Elaboration	=2	In Delhi, we encouraged people not to pay their water and power bills,
		Elaboration	=3	in Gujarat we did not pay the toll tax
		Extension	+4	and in Mumbai, we will not pay for the train tickets.
		Causal	x5	It is a matter of principle,”
		Projection	6	said the Media Coordinator for AAP-Mumbai unit.
6	Parataxis	Locution	“1	“Aam Aadmi should not have to pay for public services.
	Hypotaxis	Extension	+2 (α	He should save that money
		Causal	x β)	to pay for our fund-raisers,”
		Projection	3	said Shri Arvind Kejriwal.
7	Hypotaxis	Projection	α	AAP sources explained
		Locution	β	that the tickets to the local train fund-raiser are well worth the hefty price tag.
8	Parataxis	Locution	“1	“There will be twenty media vans following our every step.
		Causal	x2	This is YOUR only chance to be famous!”

		Projection	3	an AAP functionary told a group of college students.
9	Hypotaxis	Dominant Clause	α	Besides, each guest at the fund-raiser will get a free goody bag
		Elaboration	$=\beta$	containing a white topi printed with the words
		Elaboration	$=\beta$	‘At least he is doing something’
		Extension	$+\beta$	a jhadu personally autographed by Mr. Kejriwal,
		Extension	$+\beta$	a full bottle of Glycodin cough syrup and a badge with the picture of a muffler clad Kejriwal with the words ‘Bahut Krantikaari’ embossed on it.
10	Parataxis	Locution	“1 (α	“This is a once in a life-time opportunity
	Hypotaxis	Causal	$\times\beta$)	to share body odour with the great Kejriwal,
	Parataxis	Causal	$\times 2$	I am so totally going to do it!”
		Projection	3	screamed an excited Jay Oberoi, the General Secretary of the All Mumbai AAPtard Union.
11	Parataxis	Locution	“1	“I look forward to having a good interaction and conservation with

				wada-paav in Mumbai with Arvindji,”
		Projection	2	tweeted an excited Ashutosh,
		Extension	+3	“I m(i)ght even gate(get) someone to lend me a free laptop!”

6.5.3. Metafunctions of the Image

Image



Representational Meaning

The picture contains a number of people with some of them wearing AAP tops. All of them are on railway platform with the background showing a train still on the opposite platform, an overbridge, eateries and other stalls on the right side, and a digital board showing time above the waiting

passengers. Thus, the viewer is made to imagine the AAP supporters waiting for their leader Arvind Kejriwal. They are eager to travel with their beloved leader on a train journey in Mumbai, which is the theme of this news satire.

The reader is also given a political message with a number of individuals with AAP topis on their head. This is in spite of a hefty charge for that travel which the reader comes to know when he gets into the content. And the reader can also observe that the individuals waiting there may not belong to the rich class, but the working and middle class, the support base of the AAP, who may not afford that kind of an amount for a single journey. This irony has been well portrayed through the picture.

Interactional Meaning

The platform buzzing with people as far as one can see makes the viewer think that the programme is a grand success. The long shot of the platform puts the viewer in the position of voyeur. That kind of position suits the context where the satirist wants the reader to be a witness of what is happening in the railway station.

Of all the people standing on the platform, only one person's gaze is towards the viewer. The people look in different directions and in different moods, engaged in different activities, which enables the viewer to witness the enthusiasm of the political activists.

Compositional Meaning

Since the satire is about a mass travel with Arvind Kejriwal by train, a mass gathering of the people is displayed in the picture. The party affiliation is shown through the topis worn by some people in the picture.

Like all the pictures in these political satires, this picture is also a photo taken by a camera and not sketches drawn; they reflect spontaneity and keep the natural ambience expected in each of the situations.

Publications

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భావ వీణ

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భావవీణ మాసపత్రిక

4

Political Discourse through Web-based Political Satires in India : A Multi-Modal Analysis

- *Orsu Kasibabu*, Assistant Professor of English, SKBR Government Degree College, Macherla.

It is hard for power to enjoy or incorporate humour and satire in its system of control.

- *Dario Fo*

Introduction :

Acquisition of power or the right to govern is central to the term ‘politics’, which comes from the Greek word ‘polis’, which means a self-governing city state (Hansen, 2006: 01). However, in a democracy, such a process involves not just politicians but also other important players such as citizens, media, and the civil society. Many political theorists have argued that civil society is “a necessary precondition for effective democracy” (Maisel, 2012; also see Yali Peng, 1998). And a democracy guarantees its citizens individual liberty — a liberty not just to express oneself but also to disagree with the fellow citizens. “Our shared conception of justice is not the merging of the ideas of groups with different principles but rather an agreement to disagree on those principles ...” (Rawls, 1996, as cited in Maisel, 2012).

However, from a communications theory point of view, “politics is the process of who gets what, when and how” (Lasswell, 1936 as cited in Shira Tarrant, 2013: 63). It has a lot of significance in the administrative echelons of the political set-up. In this, both decision makers in the government and influential industrialists can at times collude with each other for their mutual aggrandizement rather than for the benefit of the people. This is an important aspect of power politics where communication is vital

between the rulers and the ruled. “Political processes concern bridging power differences with society with those within the state, bridges that carry inputs both from society to the state and from the state to society.” (Amitai Etzioni, 2003: 89)

Language is central to such a discourse. It is crucial not just to convey or derive the message but also to build an identity for oneself. It is more so in case of politics as a profession. This is because politicians must acquire many a communicative competency not just to convince people about their actions but also to sustain the legitimacy of their decisions and policies (Zohar Kampf, 2015) So, politicians must be aware of and acquire a mastery of various elements of language, both verbal and non-verbal, to be able to deploy them as per the context and the audience. If they fail to manipulate language to their advantage, they will fail in their profession. Thus, one simple way of understanding political discourse is to relate to politicians and the text they have produced (Fairclough, 2012; Chilton, 2004; Wodak, et al. 1989).

However, the question that arises is: Does or need political discourse concern itself with only politicians? This question has been dealt with by Van Dijk. According to him, apart from politicians, there are a host of other participants in the domain of politics such as “the public, the people, citizens, the masses, and other groups or categories,” (van Dijk, 1997: 13).

Therefore, in this research paper, an attempt is made to incorporate, for the purpose of discourse analysis, the text not made by the politicians but by one of the participants, i.e. 'satirists', through web-based platform *The Unreal Times*.

This platform has been used to publish political satires apart from other types of satires. Satire has been understood as a way of criticising people, ideas or institutions in which humour is employed to show their faults or weaknesses. It is "a lighthearted critique of 'bad elements' ... and is not a generalization". (Shankar Rajaraman, as cited in Suhas Mahesh 2015) People or institutions get satirized for their perceived fault or weakness. Through this, satirists expect to reform the people or institutions by showing their weaknesses, thus, paving the way for them to correct their shortcomings, as Kshemendra, a medieval Kashmiri poet, has observed: "Someone shamed by laughter will not persist in his wrongs..." (Vasudeva 2005: 20).

Effective satires are, however, those that do not reflect the reality in its entirety, but something close to the reality. It is because satire works through distortion, which comes through in the form of exaggeration, understatement, pretense, and so on (Feinberg, 1967: 03)

The next question that must be dealt with is: How is satire suitable to political discourse? People in India are hugely disappointed with their politicians. Seven out of ten Indians are dissatisfied with the way things are happening in India (Pew Research Center survey, 2013). Apart from considering them to be 'hypocritical' (Chandhoke, 2016), they also regard politicians as corrupt, opportunistic, inept and lack-

ing innovation (Bhagat, 2016). However, many of them may lack access to vent their frustration through mainstream media outlets. So, the best possible means is satire for it gives scope to mock everyone and everything without causing harm (Blomkamp, 2017).

The satirical text which this research intends to study can be considered a kind of 'news parody' because of being modelled on a format used by mainstream journalism: It is written like a news article and we come to know that it is a satire thanks to its content, which is presented in a sarcastic tone. However, the satirists have not only the text in their satires but also other such semiotic resources as pictures, graphs, symbols, hypertext, abbreviated terms, code-switching, and so on to convey the meaning they want to convey. In other words, the satirists are exploiting different modes to carry out their message.

Mode, which, to the extent this research is concerned, is different from modality as it is understood in linguistics; in linguistics, modality is seen as referring to the expression of obligation or possibility through such modal verbs as 'should', and 'could' (Jones, 2012: 36). It also differs from its rhetorical meaning, i.e. 'method of communication', as it is understood in Systemic Functional Linguistics, wherein mode is seen as dealing with 'how the language is organized and functions in the interaction, for example, whether it is written or spoken or a combination of the two (as in various electronic modalities), whether it is expository, or didactic or persuasive, and so forth'. (Flowerdew, 2013: 12-13) Even Hudson looks at mode as referring to the aspect of 'how the communication takes place' (1980: 49). Thus, mode in

SFL perspective is seen more as an organizational machinery than as a mechanism with its own meaning making potential. This lacuna is filled in *Multimodal Discourse Analysis*.

Mode in *Multimodal Discourse Analysis* refers to ‘a system of signs that are used in a consistent and systematic way to make meaning’ (Rodney Jones, 2012: 36). Mode in a multimodal setting is conceived to be a system, linguistic or non-linguistic, with its own meaning making potential, i.e. ‘a semiotic resource’. However, one mode cannot convey the entire meaning that the writer or the speaker wants to convey. Therefore, the use of multiple modes such as language, images, graphs, colour, and so on makes up for each other’s constraints. This is because language as a semiotic resource works through typology and is a more time-sensitive semiotic where the linear progression of time can be reflected whereas pictures work through topology to make meaning and they are more space-sensitive semiotic that supercedes the linguistic mode in representing spatial relations (Fei, 2004: 229).

Literature Review :

Persuasion and Argumentation Strategies:

Politicians need to adopt various strategies of persuasion and argumentation to convince their voters or any other target group, be it their party colleagues, parliamentarians, media persons, etc.. Thus, political discourse is viewed as a form of argumentation. Politics is about ensuring that decisions are made collectively and cooperatively to decide on “what to do in the context of disagreement, conflict of interests, power inequalities, uncertainty and risk” (Fairclough and Fairclough, 2012: 236) It has

its impact on the rationality and legitimization of the decisions.

Legitimization is crucial for the success of political communication in which language is manipulated to the advantage of politicians. Legitimization has to be linguistically constructed to vindicate politicians’ decisions (Reyes, 2011). It comes through certain strategies, which include emotions, a hypothetical future, rationality, voices of expertise and altruism (Reyes, 2011). Reyes dwells into the speeches of George W. Bush and Barack Obama, American presidents at the time of armed conflicts in Iraq (2007) and Afghanistan (2009) respectively, to find out the ways they employed linguistic expressions to vindicate or legitimize their decisions to go for “War on Terror” (2011). He based his study on CDA and employed SFL parameters to study the politicians’ linguistic strategies.

Legitimization also plays its part in politics on discrimination of one group against another, especially citizens versus immigrants. Any political discourse where the immigrants are the recipients, but they are not directly addressed, and which polarises the locals against the immigrants and shows immigration in a negative way using local strategies is considered to be discriminatory (Rubio-Carbonero and Zapata-Barrero, 2017). Politicians use a conservative or populist rhetoric to defend the traditional and national values as part of vindicating their political practices (Rubio-Carbonero and Zapata-Barrero, 2017). Rubio-Carbonero and Zapata-Barrero (2017) in their case study on Catalan political discourse on immigration found that the discursive rhetoric of the politicians is predominantly argumentative wherein they try and ap-

peal to the positive advantages their proposals against immigration can offer to the nation as a whole (p: 219).

Such political argumentation is often backed by a strong practical reasoning with its focus on finding a way to solve political problems — at times, it may be oriented towards manipulating public opinion in favour of a politician's racist agenda (Rubio-Carbonero and Zapata-Barrero, 2017) — and motivate people to take a particular path to achieve a particular goal. Practical reasoning results from an understanding derived through “cognitive and motivational premises” (Fairclough and Fairclough, 2011: 243). It is often mistakenly believed that practical reasoning is devoid emotional underpinnings. However, people's emotions, desires and values form a necessary part of practical argument it is because “without this motivational and emotional investment, no belief could ever prompt us to act one way or another” (Fairclough and Fairclough, 2011: 245). Moreover, the political discourse school finds political argumentation, persuasion and rhetoric to be ideological and anecdotal in their structure rather than logical or empirical (Stark, 1992).

However, societal acceptance is a must for any political decision to materialize, otherwise, it attracts resistance from the people. The political disturbances that took place in the 90s resulted from the interventionist policies of the French elite groups with political power and access to frame policies (Schmidt, 1997). Eventually, it led to a change in the policy making by the French government from dirigiste or statist pattern to public consultation as part of policy formulation. They moved in many spheres of economic policy making from a system

where the elites formulate policies but accommodate concerns at the implementation stage to a system that involves the stakeholders at multiple levels at the formulation stage itself (Schmidt, 1997). It is evident in the President's speech to the nation:

“the first lesson to be learned from the strikes was that governmental elites could no longer govern today as they did twenty years ago, and that the second was that they would not change France without the French: more dialogue and concertation were the only means to reform” (Schmidt, 1997: 44).

Media too play an important role in political discourse. They are inseparable from political persuasion. “They are the medium and mediators of political knowledge” (Bhatia, 2006: 174). They help push certain arguments once they identify themselves with the cause in accordance with their professional culture, which is increasingly becoming homogeneous with globalization, especially among the western media houses in terms of ‘their products and professional practices’ (Camaj, 2010: 648). News are framed through ‘selecting and highlighting some facets of events or issues and making connections among them so as to promote a particular interpretation, evaluation and or a solution’ (Entman, 2004, cited in Camaj, 2010: 637). Making a quantitative analysis on media framing of the news on the final negotiations of Kosovo status, Camaj (2010) found that the news agencies were using ‘episodic frame’ with its focus on events, treating the issue as a conflict and using more solution frames as the negotiations advanced and the framing was static rather than dynamic over the two years of negotiations.

Press conferences given by politicians help them negotiate ideological differences, assert their power, maintain power relations between the powerful and the less-powerful and discuss and communicate political differences in a positive way through the manipulation of the language. As a result of media's undeniable role in 'political socialization' (Wilkins, 2000, cited in Bhatia, 2006: 174), politicians and politics became familiar subjects for people to create a 'political-social identity' (Bhatia, 2006: 174). Political press conferences have now been turned into a formal public institution in itself, bringing the common men from their private sphere to a public one (Bhatia, 2006).

Politicians often resort to a diplomatic language in conferences, especially where ideologically different politicians meet, as a tactical measure to resolve an intricate issue, be it socio-political or economic since they rarely speak as individuals but as representatives of a specific political system that exists in a particular ideological setup (Bhatia, 2006). This is also because press conferences have to bring about positivity between two or more opposing parties, establish influence and power and use evasion in case problematic questions arise (ibid). Besides, politicians should not directly acquiesce disagreement or antagonistic relationship, especially between two individual nations. In the press conference between Jiang Zemin and George W. Bush, Bhatia (2006: 181) found that Chinese President Jiang Zemin placed opposite words such as 'more rather than less shared interests ... shared responsibility' to evade directly acknowledging the conflicting relationship between China and the USA. They also use commonplace terms such as 'candid and

cooperative or constructive and cooperative' (Bhatia, 2006: 181). In another research by Ferrari (2007) on George W. Bush's speeches to the nation between 2001 and 2004, use of conceptual metaphors was found to be useful as a persuasive strategy in political discourse. Metaphors carry an emotive appeal and they can have a perlocutory effect on the audience. The metaphor that the politician uses to express a certain emotion is 'far from being without consequences from the point of view of persuasion' (Ferrari, 2007: 612). George W. Bush exploited metaphors to convey certain emotions, especially anger, fear, and pride as an argumentative strategy to push for 'preventive war'. In a speech cited by Ferrari (2007), Bush in the aftermath of 9/11, referring to the terrorists trained in other countries, says: 'like ticking time bombs, set to go off without warning' (p.617). He is using this metaphor to cause an emotive appeal of fear for his act of persuasion to convince his country men to take a military action against the external threat emanating from terrorism spreading across the world.

The metaphor of fear is balanced with the metaphor of confidence. He stimulated confidence by constructing an internal space to be protected by the citizens against an external threat (Ferrari, 2017).

Diplomatic or politically correct language, thus, may instill confidence among the citizens in the democratic processes and the functioning of political institutions, personalities, and ideologies. On the other hand, resorting to abusive language by one politician against his/her opponents may prove counterproductive and erode the confidence of people in the democratic system. In a survey done in the US, it is

found that more than 90 percent of the people had disapproved the job that the Congress was doing due to uncivil behaviour of the parliamentarians even though at times such uncivil discourse had been useful to them as an argumentative strategy (Maisel, 2012).

Political Rhetoric and Other Issues :

Research has also gone into areas of political rhetoric (Wodak, et al., 1989, Christoph Sauer, 2007), representation of political actors and political relations (Flowerdew, 2013, Wodak, 1989), representation of activities and events (Rista-Dema, 2008), mediated political interactions (Chilton, 2004), and construction of political discourses (van. Dijk, 1997 year, Chilton, 2004), and political genres and speech acts (Mbisike, 2008). But all this research is based on the text and talk by politicians and the types include political speeches, broadcast news, debates, interviews, talk shows, public service advertisements and so on.

Satire as Part of Political Discourse :

Coming to the use of satire in political discourse, we have Nilsson (2009) Baym and Jones (2012) , who have looked at satirical movies and satirical news shows across the world and their impact on the political discourse and even political outcomes. They have studied how satire has been used as a discursive tool to present a fresh and more authentic perspective on politics and political events of the day to bring about the absurdities and outright prejudices in the mainstream media's presentation of a particular meaning as the authentic.

The evergrowing social media has brought in many young creative people to ridicule and satirize political leaders through such platforms as Qtiyapa, fakenews.com, theunrealtimes.com

(Sahana, 2017). The research done so far on political discourse has revolved around the text or speech made by politicians while the research on political satire as a discursive tool has dealt with such media as movies and news shows. However, little research seems to have gone into exploring web-based satires as a potential medium of political discourse. Even multimodal aspects of satires have not been studied so far. So, this study will bridge that gap.

The Aims of the Research Paper :

The aims of this research paper include exploring the written web-based political satire as a discursive tool; and looking at the ways in which sarcasm is built through multiple modes.

Theoretical Framework :

To study the above research gap and reach its aims, the following theoretical framework was used. It incorporated Chilton's (2004) theory on political communication and Lim Fei's (2004) discourse analytical model, namely, Integrative Multi-Semiotic Model.

Political Communication :

A political satire, like a political text or speech, has a message to convey. As shown in case of France (Baym and Jones, 2012), where a satire has been proven to have an impact on the public mood, when it comes to their politicians and their electoral prospects, satire is an effective tool for political communication. In this regard, this study has explored the thoughts of Chilton with regard to political communication to see how satires function as vehicles of political communication. In Chilton's opinion, political communication involves interaction and representation.

Interaction among human beings occurs on certain principles, and it is not a naive exercise. Drawing on evolutionary theories of language, Chilton (2004) points out that humans are machiavellian in nature and seek strategies of maximum individual advantage. He further states that humans thrive on strategic sharing of information, which serves them in attending to their individual needs, which is possible only when the other individual sees a personal value in the shared information. As proposed by the theory of 'reciprocal altruism', individuals help each other for their survival (Trivers, as cited in Dehejia, et al. 2012).

Language, or interaction for that matter, is not just about sharing information but also about signalling group identities (Chilton, 2004). As part of their interaction, humans reveal or maintain their group identities. That is the reason why people make certain statements or use certain codes to establish rapport and eventually effect cooperation. Signalling is done not just by the way someone talks but also by the way someone dresses or conducts himself/herself (Dehejia, et al. 2012).

Another feature of political communication according to Chilton (2004) is representation. Representation in political communication is studied at two levels – one, at denotational or referential, which he calls referential semantics i.e. a word referring to a real object or an abstract idea. However, this theory cannot explain why humans use a particular object to refer to a particular idea (Chilton, 2004). Hence, the need for meta-representation, connotation, or representational semantics, which shows why an object suggests a particular idea rather than a simplistic reference to a real object or idea.

Meta-representation looks at who is saying what to whom and when. It reflects the mental representation of the reality mediated by perception. And it is coloured or limited by the individual cognitive apparatus, which includes frames, metaphors, actors and events and discourse worlds (Chilton, 2004). This cognitive approach looks at the knowledge of politics, political discourse and political ideologies as stored in long-term memory, both personal (episodic) and social (semantic). This impacts our interpretation or understanding of the present political occurrences (ibid).

Integrative Multi-Semiotic Model :

As part of discourse analysis, this paper used Lim Fei's Integrative Multi-Semiotic Model as it looks into web-based satires, which entail not just language or visuals, but a combination of both. Therefore, only a linguistic or an extra-linguistic analysis, taking socio-cultural and political elements into account, cannot help make a complete meaning of the phenomenon, but a study that includes the visual, pictorial, graphical, apart from linguistic resources exploited by the satirists can help get the full sense of the satire.

Integrative Multi-Semiotic Model (IMM) has been designed to function as a metamodel to analyze a frame or a page with multiple semiotic resources of both language and visuals. It integrates the systemic functional matrices in the field of multimodal studies. It presents a theory to study 'the interaction and integration between language and picture in cases where these semiotic resources co-occur on a page ...' (Lim, 2004: 221). As part of the integration, the model looks at the language as a

social semiotic on lines of SFL theory. It is a synthesis of three planes - Expression Plane,

Content Plane, and Context Plane, which are shown hereunder.

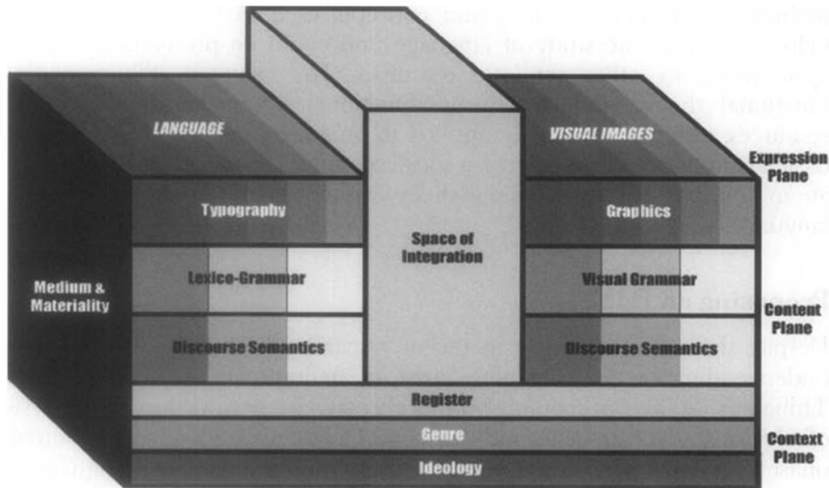


Fig. 2 : Integrative Multi-Semiotic Model

Expression plane relates to the availability of system networks in terms of both language and visual images while content plane looks at the choices made and the system networks employed by the author to convey the meaning he/she wants to convey. It explores not only why the author has employed a particular linguistic resource or a visual resource for that matter among all the available networks but also how these disparate resources interact with each other in a particular frame or a text. The frame is the medium in this study because it looks at web-based satire and not a print one. It is in this frame on the electronic medium that linguistic as well as visual resources integrate.

Linguistic semiotic resources are typographically presented in the text, consisting of lexicogrammar and discourse semantics. On the

other hand, the visual images are topologically presented. In other words, graphics are spatially dominating while language is a time-sensitive semiotic. Visual images have their own grammar and meaning potential. An image that is presented at the left corner has a potential to attract the readers' attention. This place is usually earmarked for information which is already known (Kress and van Leeuwen, 2006, as cited in Jones 2012). Therefore, images with familiar meanings are placed in this corner. However, the bottom corners are left for concrete details so when we have an image that corresponds to the text and not the other way round, such an image is presented in this corner (ibid).

In a multimodal setting, linguistic as well as visual semiotic resources integrate and interact with each other to contribute to the meaning

making process (Lim, 2004). According to Lim, the Space of Intergration (Sol) functions as the theoretical platform for discussion of the dynamics in the interaction between language and visual images for meaning-making in a multi-semiotic text. Sol topologically reflects the semantic multiplication brought about by the interaction and integration in intersemiosis between the two semiotic resources (2004). The integration happens through contextualization. There are two types of contextualizations — co-contextualization and re-contextualization. In cases where the meaning of one modality seems to ‘reflect’ the meaning of the other through some type of convergence, the two resources share *co-contextualizing* relations. On the other hand, in cases where the meaning of one modality seems to be at odds with or unrelated to the other, their semantic relationship is one that diverges. Here the resources share *re-contextualizing* relations (Lim, 2004).

Context plane in IMM deals with extralinguistic parameters that determine what happens on the content plane. It comprises Register (Context of Situation), Genre (Context of Culture) and Ideology. This is significant because meaning is located in the context of situation and context of culture (Lim, 2004). The author chooses certain elements to convey the meaning he/she wants, determined by these influencing agents. While the first two refer to things as they happen in the immediate context or in the overall socio-political settings, or are perceptual at times, the last is what makes the individual look at the things the way he/she looks at them.

Methodology :

In India, there has emerged, beginning some-

time in 2008, a kind of satirical discourses on various facets of the Indian society, be it politics, social norms and practices, sports, or movies. For this research, one such a web-based platform has been selected. That is *The UnReal Times*. The time period under review is proposed to be 2009-2014. This period is considered to be an important phase not only in the history of Indian politics for the kind of developments that it witnessed but also for the growth of web-based political satires.

In total, 571 satires concerning Indian politics during the time period chosen have been randomly gathered from the archives of the website. They have been sorted out into their respective themes. Since there is an overlap of the themes within a satire, the central theme of the satire has been taken into account while slotting it into a particular theme.

As the data available is humongous, and all the themes cannot be dealt within a single paper, it has been felt appropriate to focus on a single theme, i.e. change of leadership. In total, 206 satires have been found to deal with leadership issues, either directly or through other themes such as corruption, media relations, political message and so on. However, for the purpose of this paper, it has been decided to take five out of 52 satires on leaders and their mannerisms theme from the website to make a micro-analysis of the structural features of the satires. They include:

1. 20 things *The Unreal Times* wants Narendra Modi to learn from the Masters;
2. Diwali Special: Fireworks Company launches crackers influenced by famous personalities;

3. In Pictures: Sonia Gandhi crying about things that upset her;
4. Revealed: Why Sunil Kumar brandished shoe before Congress spokesperson Janardhan Dwivedi; and
5. Prime Minister hosts unique Halloween Party in 7, Race Course Road for fellow politicians.

Analysis :

Out of the five satires, one is on Narendra Modi vis-a-vis his opponents; one on former prime minister Manmohan Singh; one Congress president Sonia Gandhi; and one on a Congress spokesperson Janardan Dwivedi. All the satires have been composed of both visual material and language elements in varied de-

gree to generate sarcasm. For instance, satires 1, 2 and 5 have more linguistic elements while 3 and 4 have more pictorial elements.

Coming to the structural aspects of the satires, we can find a fine display of intersemiosis between language and pictorial elements. Even though we have many images of Narendra Modi, the author has taken the image of him in a sober mood (Fig.1), which is apt to the central theme of the satire, i.e. to learn from the masters. The same is true in case of other satires too: Manmohan Singh in holloween attire (Fig. 2), the journalist with the pose of throwing a shoe at Janardan Dwivedi (Fig. 3), Manmohan Singh along side a thousand wala with the caption *Silent Wala* (Fig. 4) and various images of Sonia Gandhi with varied emotions to show her upset.



Fig. 1: Narendra Modi



Fig. 2: Manmohan Singh



Fig. 3: Journalist with Janardan Dwivedi



Fig. 4a: Manmohan Singh

Similarly, coming to linguistic elements, we can see them, together with pictorial modes, building distortion through exaggeration, understatement, pretense, and invective. For instance, let's have a look at the first paragraph from the satire *Revealed: Why Sunil Kumar brandished shoe before Congress spokesperson Janardhan Dwivedi*.

The UnReal Times caught up with Sunil Kumar, the intrepid journalist who had approached Congress spokesperson, Janardhan Dwivedi, with a shoe before being intercepted and thrashed by Congress *chamchas*.

In this, the satirist is building sarcasm using understatement and invective, describing the journalist as 'approaching' and calling the Congress workers 'chamchas' (obsequious persons). These are at odds with the journalist shown in the image — he is shown as throwing the shoe at the Congress spokesperson (Fig. 4). Thus, the interaction between the pictorial and linguistic modes is happening through re-contextualization.

In the satire on Narendra Modi and Sonia Gandhi, sarcasm is achieved through pretence, assuming that Mr. Modi is too clever to learn from Arvind Kejriwal as advocated by Congress politician Digvijay Singh. Besides, the other politicians too lack the qualities or they are the exact opposites of the qualities mentioned against them. For instance, Manmohan Singh is not known for his art of public speaking but for his silence.

After Digvijay Singh, yes Digvijay Singh (Seriously, man!), advised Modi to learn humility and austerity from Arvind Kejriwal, *The Unreal Times* went batshit mental for a day

before recovering. So we thought it is only apt to go ahead with a totally mental list of things we want Modi to learn and from who.

Pretence can also be observed in the satire on Sonia Gandhi.



Fig. 5: Sonia Gandhi looking at Manmohan Singh

The above statement taken from satire one and the caption in the image (Fig. 5) aptly gel with their respective images, sharing a co-contextualizing relationship.

Even exaggeration plays its part in effecting sarcasm. In the satire *Prime Minister hosts unique Halloween Party in 7, Race Course Road for fellow politicians*, exaggeration is a predominant technique.

Menacing posters of Barkha Dutt, Rajdeep Sardesai, and Nidhi Razdaan lined the hallway. At the centre was a blood-curdling picture of Arnab Goswami with the sound-bite "The nation wants an answer, I want an answer" playing over and over again.

The abovementioned journalists, especially Arnab Goswami, are known for their hard-hitting journalism. However, their image and mannerisms are quite exaggerated to create laughter through the expressions *menacing posters*,

blood-curdling picture and *The nation wants an answer*.

Even codeswitching is a mode contributing to the meaning making potential of the satires. Expressions like *Silent Wala*, *Dhamaka & Sons*, *pataka* in ***Diwali Special*** satire, *chamchas* in ***Why Sunil Kumar bran-dished...*** satire and *neta* in ***Halloween party*** satire contribute to sarcasm and catch the attention of the readers as they can easily connect to such colloquial terms.

As these satires have been published on a website, not only has their reachability got enhanced but also they have averted the scrutiny of the mainstream media, which at times can display an ideological bias in publishing the content. Coming to the materiality aspect of these satires, we can see the digitality providing ample space for the free exercise of the satirist's creativity and ingeniousness.

Conclusion :

A political discourse is always aimed at creating a positive image of the self and a negative

image of the other (Dijk, 1997). Through these satires, the authors have made an attempt to not only reflect the everyday image of the politicians but also added to it, making a strong imprint on the readers about these personalities. In this process, they have exploited, to an outstanding extent, multiple modes and enhanced the meaning making potential of the satires.

Significance of the Study :

Any study of discourse analysis on politics, or in other words political discourse analysis, should be able to provide solutions to the field of politics in order for it to be relevant to that field (Dijk, 1997). Though the present study does not make an attempt to turn political scientists to discourse analysis as an approach to studying politics, it definitely makes an endeavour to provide solutions to understanding the then political scenario unfolding in the country and ideological and circumstantial reasons for the proliferation of new political leadership in the country by looking closely at the political discourse through satires.

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Editorial

As Osmania University approaches its centenary, *OJES* looks back with a sense of achievement at the long history of 55 years since its inception in 1961. *OJES* has the distinction of being the first journal of English Studies brought out in India. Many eminent scholars from different parts of the world contributed to *OJES* and its readership too was global.

Though there have been intermittent breaks in publication, the Department is always striving to keep *OJES* alive. Viewing the new millennium, we can see that in 2006 Prof. B. Gopal Rao, in 2010 Prof. Rana Nair, in 2015 Prof. B. Yadava Raju as Heads of the Department, took up the task of reviving the Journal after a break of a few years. As we ready the 2016 number of *OJES*, we hope that the Journal will have an uninterrupted march for many decades to come.

Significant special numbers dot the five decades of *OJES*'s existence. The present volume *OJES 2016* is also one such—a special number on ELT. Edited by the senior ELT experts of the Department, it has a range of ideas on current trends and research in the field of English Language Teaching. As all Departments of English have seen, from the 80s and 90s research in the English Language has come to the forefront and syllabi at various levels reflect this by giving almost equal weight to language and literature. Even research scholars are opting for ELT topics in large numbers.

The Department of English, Osmania University, has been a pioneer in moving with the times and changing according to the advances in English Studies. The present volume of *OJES* is also a similar attempt to bring the milieu, mind and moment together to showcase

Pedagogical Application of Paulo Freire through Social Media in English Education in India

When it comes to English education in India, we are often concerned with the aspect of how to take it to a large section of people. We hardly focus on whether the content that we teach and the West-centric pedagogical practices that we adopt suit the Indian value or socio-cultural systems and practices. As a result, we rarely include the content on local knowledge, lifestyles, culture, history, and heritage though the assumption is that the language is best learnt through its literature. Hence, we are creating a race with little knowledge of their culture, literatures, and heritage, and it is as the British wanted it to happen. So, a qualitative research has been attempted to look at, in the framework of critical pedagogy of Paulo Freire, how colonial discourses are still continued in the pedagogical practices of English education, and how to reverse the process. In this regard, social media could be an effective tool to impart not only the knowledge of the English language, but the critical thinking abilities as well.

1. Introduction

No pedagogy which is truly liberating can remain distant from the oppressed by treating them as unfortunates and by presenting for their emulation models from among the oppressors. The oppressed must be their own example in the struggle for their redemption.

—Paulo Freire

Paulo Freire's work mostly deals with the purpose of education, and a suitable pedagogy to realize such an education. He talks about the role of education in an "unjust" society. A society

where inequality is all-pervasive, be it between the colonizer and the colonized or the oppressor and the oppressed, or be it in terms of class, caste or gender. His arguments revolve around the two systems of education – one, the banking system of education and two, transformative education system. While the former is exploited by the oppressors to make the oppressed internalize their unjust material conditions, the latter renders the oppressed its power to help overcome such naturalization and regain not only their lost humanity but also that of the oppressors (Freire, 1970, p. 44).

The above epigraph contrasts the way English education in India is conducted. If we make a careful study of it, we would realize that we have been very faithfully following the banking system of education introduced to us by the British colonizers. Since its inception, which, for the first time, centralized the education system in India, making the role of the state predominant in not only financing the delivery of education but also in determining what to teach, and how to teach (Kumar, 1986), we have been following the hierarchical system of pedagogy; be it Grammar Translation method, Michael West's Bilingualism, or the Communicative Method, with little freedom for both teachers and learners in deciding on learning activities. Here the policy makers and theorists make decisions about pedagogical methods and materials to be followed by teachers and expect the latter to adhere to them. At the same time, textbooks have virtually been assumed to be a value-free, globally relevant input (Kumar, 1986).

In such a system, what we have are abundant chunks of information to be memorized and internalized, but nothing to instill the spirit of free thinking. In an article published on the Huffington Post, Fazal (2016) observes "... English was about memorizing select poems and writing down the notes the teacher dictated instead of being asked what our interpretation was".

Perhaps, we are too focused in obtaining Western knowledge that we have totally forgotten our capacity to enlighten ourselves,

Paper Presentations

- a. **Political Discourse through Web-based Political Satires in India: A Multimodal Analysis.** Presented at 40th International Conference of the Linguistic Society of India held at the Central Institute of Indian Languages, Mysore from 05-07 December, 2018.



- b. **Formal, Functional and Social Approaches to Discourse Analysis.** Presented at Three-Day National Seminar on SFL and Text Linguistics conducted by Systemic Functional Linguistics Association at the Osmania University Centre for International Programmes from 9-11 May, 2018.



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[✓]~~chaired~~/[✓]participated/[✓]presented a paper entitled Formal, Functional and Social Approaches
to Discourse Analysis.

in the Three Day National Seminar on **SFL and Text Linguistics** conducted by this Association at
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Hyderabad- 500007, 9-11 May 2018.

Dr. Ram Das Akella

Secretary, SFLA

Dr. K. Venkat Reddy

Coordinator

- c. **Pedagogical Application of Paulo Freire through Social Media in English Education in India.** Presented at the Two-Day National Seminar on “Language, Literature, Linguistics – Latest Learning Trends and Technologies in English organised by BVRIT, Hyderabad from 1-2 April, 2016.



Political Discourse through Online Political News Satires: A Multimodal Analysis

by Orsu Kasibabu

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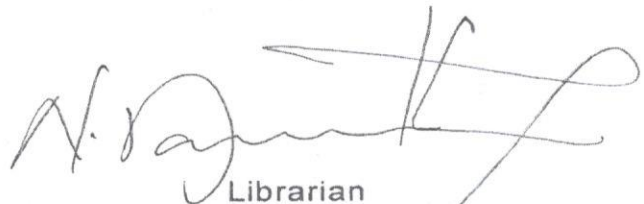
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