

# Women as Metaphors in Emad Hajjaj Political Cartoons

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## Abstract

*This study aims to shed lights on a common understanding of a phenomenon that is under investigation, mass media representation in general, and representations and analysis of political cartoon women in Jordan images in particular, which are a useful source of data. For this goal sample selection based on a group of portraits and pictures for a Jordanian famous cartoonist, followed by a data collection, and analysis of constructed images that represent the data in this study. After cartoonists may intend to stimulate multiple interpretations among readers. semantic validation is used to assess the degree to which the meanings of text relative to their context are accurately represented semantic validation is used to assess the degree to which the meanings of text relative to their context are accurately represented, the results of the study, which indicated a number of important facts in this domain like: uncovering these interpretations is essential to understanding public discourse of the phenomenon of interest. analysis of the image and text of cartoons has the potential to yield important understanding of public discourse surrounding issues of the public's.*

**Keywords:** women, cartoon, analysis, politic

## 1. Introduction

As it is indicated in all of the papers and articles around any subject, the author in his introduction to sheds light on the main issues related to the subject of the paper in order to provide more information and enlightens the related parties around it. This paper presents an analysis of the political cartoons published after the spring of 2011. It seeks to portray and use the image of women in the presentation of political messages and to focus on changes in practices and attitudes occurring in these countries. This data consists of drawings by the Jordanian painter Emad Hajjaj. This paper says that the spelling generated by animation by conveying strong messages using the female element requires an analysis of the interaction between the use of the woman's symbol in the drawings and the coverage of the political themes mentioned in the cartoons. The reason for the representation of women is that it rarely casts light on the political cartography in the Arab world on the meanings highlighted by the use of the feminine element in conveying the message in political cartoons and the importance of their role in conveying the meaning more clearly and effectively in a way that increases public awareness in the Arab world of political and national issues. This neglected visual field in the Arab world hopes to offer new insights into the fields of semiotics. Therefore, the main objective in this paper is to find the hidden message beyond the use of women figures in Jordan by interaction of the analysis of topics covered and semiotics tools in political cartoon.

The method, where in analyzing politics cartoons, selected the two types of analysis the topics covered and an analysis of the visual representations of people and events based ( Al-Masri, H. (2016)) in analyzing the topic covered and analyzing semiotics approach up to Peirce's theory. These analyses are then integrated and viewed in relation to each other within a semiotics approach to contexts up to Peirce's semiotic triangle (1931-1958). At this article and based upon dealing with the woman representation generally and arab woman specifically, I tried to shed the lights on this issue by taking the cartoons of the famous Arab cartoonist EMAD hajjaj at this side.

## 2. Literature review

### 2.1 Women in Media

In her article " Arab women in news headlines during the Arab Spring: Image and perception in Germany " (Awwad and Zahra, 2017). The reports stated on the first stage of a research project on German university students' conceptualization of Arab women and to what extent it is affected by the letters' representation in the Western press during the Arab Spring. We combined discourse analysis and corpus-linguistic approaches to investigate the relationship between lexical items used by the students to express their attitudes toward Arab women and those featuring in news headlines about them published in British, American, and German news media. Results show that the portrayal of Arab women in Western news headlines has a clear impact on German students' opinions of them. The findings also show that our participants tend to be aware of this effect, which could be partly due to their familiarity with discourse analysis as students of linguistics. Rasha Allam, the professor of journalism and mass communication in an American university in Cairo |Jun 2, 2008, in an article titled "countering the negative image of Arab women in the Arab media: toward a "pan Arab eye" media watch

project, “the reality of the Arab woman in the mass media,” Mahmud kamel draws attention to two important facts.

Firstly, women symbolize a number of roles to men: mother, wife, daughter, aunt, and colleague. Women are considered to be half of society, making it quite difficult for all of society to develop should females be left behind. Secondly, women are considered to be an integral part of the development of the Arab world politically, economically, socially, and culturally. The position of women in the region is influenced by any change in these aspects, whether positively or negatively.

There are many obstacles that affect Arab women’s status in society, such as the high percentage of illiteracy, lower socioeconomic standing, and the grip of customs and traditions which cause financial strain, such as high dowries and costly weddings. regrettably, however, Arab media have tended to portray women in a manner that arguably has done more to compound than to alleviate these problems.

Also Monika Kirner et. Al.(2017), dealt with this case in a study titled (Arab women in news headlines during the Arab Spring: Image and perception in Germany), at this paper, they shed the lights on reports on the first stage of a research project on German university students’ conceptualization of Arab women and to what extent it is affected by the latter’s representation in the Western press during the Arab Spring. We combined discourse analysis and corpus-linguistic approaches to investigate the relationship between lexical items used by the students to express their attitudes toward Arab women and those featuring in news headlines about them published in British, American, and German news media. Results show that the portrayal of Arab women in Western news headlines has a clear impact on German students’ opinions of them. The findings also show that our participants tend to be aware of this effect, which could be partly due to their familiarity with discourse analysis as students of linguistics. *Mass Media: The Image, Role, and Social Conditions of Women* A collection and analysis of research materials by Mieke Ceulemans (1997).

The question of mass media as mirror vs. creator of culture undoubtedly remains one of the most debated issues in the scientific exploration of the relationship between mass media and society. The controversy between critical media sociologists, who emphasize the value-producing function of mass media, and empirics, who are foremost interested in demonstrating how social reality is reflected in mass media, seems to have subsided in recent years, resulting in a compromise integrating both approaches.

Much of the empirical research of the past decade points indeed as towards the direction of a creative, reinforcing or transforming cultural impact of mass media. The subject of the study which we conducted at the invitation of Unesco serves as a nearly perfect illustration of the diverging conceptions underlying mass communication research. The documentation the image, role and social conditions of women in mass media confronted us with another typical problem pervading mass communication research and social studies in general: a research field in a continuous state of flux, and the absence of accurate research methods to analyze the interdependence of its components. The image of women in mass media and women’s participation in the production of messages disseminated by the mass media cannot be studied in isolation from the broad socio-economic, political, and cultural context at a specific point in time. How women are represented in the mass media ultimately results from an interplay of forces which mould social reality.

## ***2.2 Metaphors in Political cartoons***

Metaphors are applied or used for multiple communication reasons, for instance, describing things to the society (heart resembles a motor) to convince people (this motor is faster than a leopard) or entertaining readers (my thoughts are playing in mind like a lion in the morning sun). Silaški and Đurović (2019), in their paper, noted that metaphors are conceptual rather than linguistic phenomena. However, language is the privilege when it comes to the input modality, especially when assessing the metaphoric conceptualization. The cognitive linguistics and philosophers have studied numerous methods of using metaphors in the conversation in languages. Baek (2016) successfully noted how metaphors emerge and how different languages use metaphors.

Despite divers’ theoretical views and claims about metaphors’ interpretation, there is an agreement on the basic template of metaphor. It is regarded as a rhetoric figure whereby one entity (domain), for example, the target, can be conceptualized based on another entity or object. Therefore, the metaphor processing means that comprehension or encountering of the target terms of the source. The understanding and experience are about a dual process, the entities that can be identified as source and target, as well as correspondence between the elements that come from two different domains. This has to be found to create source aspects that can be applied to the target. The latter process is mostly referred to as cross-domain mapping, which highlights, for instance, Gentner’s career of metaphor, Theory (Bowdle and Gentner 2005), along with Glucksberg’s (2001) class inclusion concept. The conceptual nature of metaphor means that different languages can be utilized as the stepping stone for metaphoric conceptualization.

Van Mulken, Le Pair, and Forceville (2010) indicated that photos and sounds could also trigger metaphors. There has been an increase in the number of studies on the visual rhetoric figures with an emphasis on visual metaphors and similes (Forceville et al., 1996). The research endeavors comprise of analysis of the

association related to visual rhetoric, recommendations for visual rhetoric typology, evaluate authors' reactions concerning the visual rhetoric in addition to reflection to the medium autonomous of visual rhetoric.

Based on the increased use of political cartoons, particularly in the Middle East print media, as political cartoons depend on satire created in the form of visual presentation and graphic to communicate, cartoons are perceived as political satire (El Refaie, 2009). Using these visual and verbal instruments, cartoonists develop important and convincing media messages that reflect the present issue and cases that are associated with both social and political phenomena in the community hence contributing to political debates and interpretation (Bennett & Segerberg, 2013).

In the past few decades, metaphors have been comprehensively assessed from a theoretical point of view and conceptually applied. Alternatively, Xiu-feng (2011) helped in the development of conceptual metaphors theory. Also, the corpus-oriented strategy to metaphors has been adopted to analyze the real discourse. Even though Crawford (2009) opines that the existence of metaphors is not limited to a specific language, the majority of studies have assessed verbal metaphors. Nevertheless, if metaphors the "primarily a matter of thought and action" (Lakoff and Johnson 1980), hence they should be used in language as well as other sign systems. The non-verbal metaphors have received little attention, but in recent decades studies in the conceptual metaphors model have extended to other genres and other different forms of metaphor in the multimodal discussion. In this sense, three study lines can be noted—the first line emphasis on gesture (Ferré, 2012). The second line focuses on music (Ferré, 2012). The last line concentrates on the visual elements of different types. The current paper analysis and contribution lies within the third line.

The idea of visual metaphors assessed by Gibbs Jr (2011) indicates that the conceptual metaphors can happen in many forms of representation, mostly in combination range. On the contrary, metonymy mostly happens monomodally both in verbal and visual codes. Marketing is a category that has received much attention in the visualization area of metaphor, while there are fewer studies conducted in the Political Cartoon. Researchers in France and other parts of the world have emphasized the relevant cartoonist (Coll, France & Taylor, 2005).

Most studies have assessed how various forms of visual metaphors have been applied to political cartoons. Negro Alousque (2020) is one of the past researchers who applied the conceptual metaphor to evaluate political cartoons. The study analyzed the existing variation between verbal and visual metaphors in political cartoons. On the other hand, Refaie (2003) revealed that visual metaphors are translation to the visual form of verbal metaphors. Preferably, visual metaphors have to be considered as a visual presentation of the metaphoric ideas such as verbal representation. Furthermore, the authors contended that visual metaphors express the meaning in a more elaborated manner as compared to verbal metaphor.

Bounegru and Forceville (2011) assessed the political cartoons represented in the Global Financial Crisis in 2008 and outlined National Disaster Illness and Begging as the most common metaphors used. In this case, the cartoons are used to depict the impact of the financial crisis and ways of managing it. Moreover, the cartoons are utilized to represent the target domain that is a financial crisis using a sinking boat, tsunami, and crack. This implies that visual elements are in a position to represent the conceptual domain in various manners, such as verbal metaphors. It can be concluded that the primary reasons for using multiple metaphors in political cartoons are describing the complicated topic easily and entertaining the audience. Correspondingly, Hartz (2012) contended that metaphors are prevalent in political cartoons because they make it easier for individuals to comprehend complicated topics.

It is imperative to note that blending is pervasive in political cartoons and metaphors. Coll, France, and Taylor (2005) stated that conceptual blending utilizes four spaces, while conceptual metaphors are the association between domains. There is always a 'generic' space that can represent the input space where at least one input can be integrated. The characteristics of more than one input can be predicted and used in the new blended spaces. The emergent structure that is not from the input can be elaborated in the blended space.

Based on Refaie (2003), blends in the political cartoons help in demonstrating the emergent characteristics that can be drawn from the input spaces and are specified in the blend. Kwon (2015) investigated political cartoons in the Charlie Hebdo shootings in early 2015. The researcher contended that conceptual metaphor, metonymy as well as conceptual blending are adopted in political cartoons to deliver specific messages that affect. The argument is a war metaphor, while pencil for journalist metonymy is described as pervasive in cartoons. The researchers show that people tend to conceptualize the aspect of shooting as a verbal war rather than a physical battle. The study shows that the adoption of the cognitive method is not constricted to verbal presentation; however, they work activity in non-verbal presentations to effectually convey the message.

Kövecses (2005), in their paper, determined social-cultural components that have attributed to the choice and description of metaphors. For example, individuals from various areas can use metaphors in multiple trends. In their survey, Cartoon, in hilly nations like Switzerland adopted images of natural disasters metaphors while nations that are close to the sea, such as the Philippines, can use images to portray tsunami in cartoons.

For the study to effectively assess how visual metaphors are commonly used in multiple forms in the Middle East political cartoon to show how satire as an instrument using the cartoonist deliver the social and political message that reflects the regional political climate, the Cartoon was categorized depending on their tone

and content. Finally, the cartoons were analyzed depending on the underlying metaphorical concepts. In this case, two main categories are more significant in the current study were derived from Manning and Phiddians (2004) the categories used for identifying the satirical tone in cartoon movies, and assessing how the visualization of metaphors that were used to describe how women are portrayed in Middle East context.

This outcome shows that majority of Jordan Cartoon can be grouped into two main groups. One of the categories is laughing satirical tone (LST), which is a model that tends to describe a specific tone that is supposed to develop satire in cartoon videos. As the model indicates, it stands for the tone that demonstrates humorous and ridiculous attacks on people to ridicule their follies. According to their demonstrations, cartoons that are grouped in this group are associated with the reformative tone that has led to immediate reform in the political system and encouraging politicians to modify and correct their practices. Rule and Auge (2005) argued that the majority of cartoons could fit into this group. The second category is a savage indignation tone (SIT) that explains a vital and exaggerated tone that can be adopted in making severe attacks on political leaders in assessing and solving a sensitive and vital issue in the community. The tone in Cartoon in this category shows that urgent attention and concern on specific critical issues. The cartoonist using demonstration in expressing their fear of essential aspects that may affect the public like power distribution.

Özdemir, Ö., & Özdemir, E. (2017). Whose problem is it anyway? The depiction of the Syrian refugee influx in political cartoons. *Syria Studies*.

Studies have been conducted to assess the depiction of women refugees in Syria. Refaie (2003) argued that visual elements play an imperative role in describing the role played by cartoons and how the community perceives them. The authors also outlined the significance of visual metaphors in designing and creating humor in cartoons. Referencing the work by Hempelmann and Samson (2008), "Visual metaphor seems to be one of the most common humorous mechanisms in cartoon drawing in general." This implies that visual metaphors can directly be linked to the analogy, as indicated by Özdemir and Özdemir (2017) when beginning with the emotion and logical interpretations can be comprehensively described using a visual analogy. Hempelmann and Samson (2008) analyzed the importance of visual metaphor and how it can be expressed in a visual context. Visual metaphors have been used in most parts of the world to express women's presentation in majority political cartoonists.

### ***3.0 Analysis and discussion***

This analysis was based from selected example of cartoon that show in Figure 1 to Figure 6. From the official page of the Jordanian artist Imad Al-Hajjaj on Twitter and Instagram between 2016\_2018). Data analysis is a process for evaluating data using analysis and logical thinking of each element of data provided. This form of analysis is just one of the many steps that must be completed when conducting a search. Data from the source are collected, received and then analyzed to form a type of result or conclusion. In this chapter, the researcher explains in detail, the result of analysis of the hidden messages of political cartoons after the Arab Spring 2011 in the analysis of data used by the semiotics researcher Peirce (1931-1935: 228). Peirce's theory was used to dig the meaning of any signs in the cartoon. The sign, object, and interpretation were the elements that were and explained in meaning.

Over the past few years, the Arab world has witnessed political changes, especially in countries that have experienced revolutions like Syria. This cartoon speaks of the bombing of a convoy of humanitarian aid to Aleppo by the Russian plane. These inhuman and inhuman criticisms were encoded in various messages in this cartoon. The approach was from the Peirce's semiotic triangle This makes Peirce's approach significantly different from, and then followed by discussion as the sign about women, where the object was about the cartoon characterized the face of a poor girl whose mouth is opening to express the reality of people in Aleppo after the bombing of a convoy of aid indicative of hunger and the need and fatigue through people experienced. At the same time the interpretation shows how about grief, poverty, hunger and misery. The message of the hidden behind the use of the female element is to criticize the crimes committed against the Syrian people by the Russian army of the Syrian regime, which failed to maintain and protect its people, and resumed letters of expression about the plight of people living in Aleppo that represented in Figure 1.

The commentary "The cry is muffled" as show in Figure 2. This cartoon speaks of oppression, injustice and tyranny practiced by the Syrian regime on the people of the suppression of freedom of expression and human rights and the inability of the people to express an unjust. The issues is still use the women as a symbol of fear in how the girl and written on her hair Syria and arrested the hand closes her mouth and the expressions of fear and panic on her facial expressions to show what the Syrian people mean of repression of freedom of expression. In fact, this cartoon was related with the dislocation. Terrorism, and oppression. The message hidden behind the use of the female element criticize the suppression of the freedoms committed against the Syrian people by the Syrian regime and the tyranny and injustice that this people live.

The Topics Covered in Figure 3 Emad Hajjaj is a Jordanian cartoonist, born in West Bank in Jordan in 1967. He graduated from Yarmouk University in 1991 with a BA in Graphic Design as a Major, and journalism as a Minor. After graduation, he worked for several local & regional newspapers, in Jordan, UAE, Qatar and Saudi

Arabia. His cartoons are available on [www.politicalcartoons.com](http://www.politicalcartoons.com). He worked as a designer, creative director, computer illustrator, animation creator, copy writer, in many local Jordanian advertising agencies. He has been a member of the Jordan Press Association since 1999 and he is the Vice president of the Jordanian Cartoonists Association. For several years till now, Hajjaj was considered as one of the most 100 influential Arabic people according to Arabian Business Magazine annual list. He made two exhibitions in the City Hall of Amman in 1999 and 2008. He also made cartoon exhibition in the American University of Beirut in May 2003 and in the Jordan Social Club in Dubai in November 2003. He is also the author of "Al Mahjoob", Vol. I & Vol. II, a caricature Albums published in 1999 & 2008. He won different awards: the 1st award as best cartoonist and the Al Hussein Journalist Creativity Award, JPA 2001, the Arabic Press Award 2006 from the Dubai Press Club (DPC), Best Published Cartoon in Arabic Media for the year 2005. The Syrian city of Aleppo has been besieged for a long time by the Syrian regime and after the steadfastness of its inhabitants, the siege was stopped. This cartoon speaks of this incident. This considered in the writing of the commentary "Aleppo and the lifting of the siege".

The cartoon also revealed about women, as shown in Figure 3. This cartoon shows a woman dressed in the traditional dress of the city of Aleppo, wearing a weapon and writing Aleppo, showing the strength and sharpness of her features as she emerges from the mouth of a large dragon written by the Syrian regime to show the extent of steadfastness and resistance of the people of Aleppo and their courage in lifting the siege that decoded about resistance, strength, hardness and victory. The idea was about the hidden behind the use of the female element is to show the resistance of the inhabitants of the city of Aleppo and their strength to the Syrian regime to lift the siege of their city.

The "Syria and the War" was show in Figure 4. These cartoons talk about the length of the war in Syria, and it is so long that it does not have an end and the extent of the suffering of the Syrian people and the desecration of which is exposed in this endless freedom. The cartoons depict a woman dressed in clothes, wearing a weapon and she has a broken arm, walking in a circle that does not end with the same steps as she drops her head below the sign of fatigue and exhaustion that Syria has suffered in this long war, which linked with fatigue, exhaustion, despair and misery. The hidden behind for this cartoon was the use of the female element is to show the fatigue and misery that the Syrian people are subjected to against the backdrop of what is happening in Syria of long-term war and it is endless in Figure

Among the Arab countries that suffered from the war and the aftermath of the Arab Spring is Iraq. This cartoon speaks of the siege of the Iraqi city of Mosul by the organization and the Iraqi army and the extent of the impact of this conflict and siege on the population of this city. The cartoon depicts a woman wearing a traditional Iraqi dress. The two men drew a sword on her neck and were meant to be organized by the Iraqi army and the Iraqi army, showing signs of sadness, oppression, fatigue and panic on her face. Significantly show about panic, oppression, repression, injustice and tyranny. The female element criticizes the oppression and tyranny of the people of Mosul City behind the war between the organization and the Iraqi army.

This cartoon dealt with this case in a study entitled ( Arab women in news headlines during the Arab Spring: Image and perception in Germany) in Figure 5. In this paper, they shed the lights on reports on the first stage of a research project on German university students' conceptualization of Arab women and to what extent it is affected by the latter's representation in the Western press during the Arab Spring. We combined discourse analysis and corpus-linguistic approaches to investigate the relationship between lexical items used by the students to express their attitudes toward Arab women and those featuring in news headlines about them published in British, American, and German news media. Results show that the portrayal of Arab women in Western news headlines has a clear impact on German students' opinions of them. The findings also show that our participants tend to be aware of this effect, which could be partly due to their familiarity with discourse analysis as students of linguistics. Over the past few years, the Arab world has witnessed political changes, especially in countries that have experienced revolutions such as Egypt. This cartoon speaks of the Beatrice church in Egypt in 2016. In this cartoon, where the doors of the church are closed in the form of a sad woman and there is a sad man at the door and cannot accept because of the loss of peace and security as before. This comment is a caricature, "Enter it in peace and security" in Figure 6, which is mentioned in the Koran by the master of the Father when they wanted to enter Egypt (enter peace, inshallah, believers) and always remember the peace that lived in Egypt since ancient times but here He wanted to mention this comment on the importance of ridicule of the opposite situation reached by Egypt against the background of the bombing of the church. The cartoon depicts the doors of the church as a sad woman shedding tears and closed eyes and cannot open its doors because of the loss of safety, which indicates the pain and oppression. The hidden message behind the use of the female element in this cartoon is to show the grief and pain behind this terrorist bombing.

#### **4.0 Conclusion**

The study discussed some of the effects and incidents that occurred in countries that affected the Arab Spring such as Syria, Iraq and Egypt. The present study was an attempt to portray the Arab political context after 2011 and focus on the most prominent changes. The Simi approach was analyzed in terms of the messages conveyed by these drawings, the effects on the use of the feminine element, its literal representation and the

messages in the power of showing the meaning of the physical representation of the female element (including exaggeration, similarities, drawings, colors, facial expressions) gestures and objects representing actual situations. In the context of criticism and spelling what happens in those countries produces a misleading symbolic message achieved through the complementary relationship between the hidden message and the use of the female element. This integration according to the past they represent. Each theme is summarized as follows. The representation of the female component in all the drawings symbolizes the sign of injustice that symbolizes an artist from the population of Aleppo after the Russian planes bombed the aid and what happened in the city of hunger as a result of a poor girl who opens her mouth in an attempt to eat as a symbol. The situation in Syria in the war that affected this country women wearing shabby clothes followed the same steps in the endless circle and showed another drawing that the use of Syria to the face of a girl appeared on the hands of fear and panic was closing what was intended by the Syrian regime as a sign of repression suffered by the Syrian people. The use of the female element in the coding of the city of Mosul was also seen. Witnessed the siege of Iraq by the organization and the Iraqi army. He also used a symbol for the doors of the cathedral church in Egypt after it was closed because of the blast. The doors of the church appeared in the shape of a weeping woman and painted a crucifix on her face. It is used in the feminine element to symbolize weakness and to those who forced injustice, and pain to show more meaning to the audience. The reason for using the female element in this picture is the Arab society's vision of women as a symbol of weakness and oppression.



Figure 1: The Russian Airliner Bombardment Aid Convoy to the City of Aleppo  
Emad Hajjaj , 21 Sep. 2016)



Figure 2: The cry is muffled  
(Emad Hajjaj , 19 Dec. 2017)

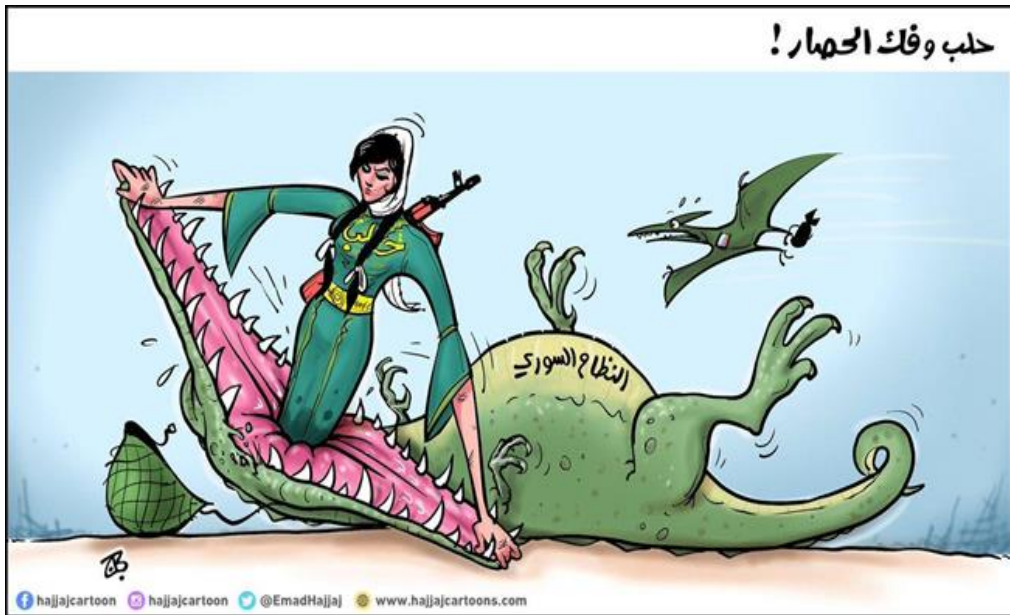


Figure 3: Aleppo and the lifting of the siege  
(Emad Hajjaj , 7 Aug. 2016)



Figure 4: Syria and the War  
(Emad Hajjaj , 28 JAN. 2018)



Figure 5: Edit City of Mosul  
(Emad Hajjaj , 19 Oct. 2016)



Figure 6: Enter it in peace and security  
(Emad Hajjaj , 12 Dec. 2016)



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