The Conceptualization of Visual and Multimodal Metaphors in Iraqi Newspaper Cartoons

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Abstract:

The current study explores the investigation of visual/ pictorial and multimodal metaphors in Iraqi newspaper cartoons. Four approaches were adopted in this study; namely, *Lakoff and Johnson's* (1980) *Conceptual Metaphor Theory* to verbalize the materials of the sampled cartoons, *Forceville's* (1996), *Šorm and Steen's* (2018) *VISMIP* to recognize the visual/ pictorial metaphors, and *Sobrino's* (2017) approach to investigate the multimodal modes of metaphors. Fifty-three cartoons, which were drawn by different cartoonists and published in the Iraqi local newspapers, were selected and sample for this study. The sampled cartoons addressed different issues to shed light on the negative and satirical effects of the daily socio-political and economic issues. The findings revealed that the visual and verbal modes are cued to conceptualize different topics and themes relate to the Iraqi affairs in the Iraqi newspaper cartoons using different source and target domains in

addition to visualizing the verbal conventional metaphors. In conclusion, the Iraqi newspaper cartoons showed the metaphorical conceptualizations of different socio-political and economic issues by adopting different secondary subjects (source domains) in verbal and visual modes.

Keywords: cartoons, visual metaphors, multimodal metaphors, newspapers

فهم استعارات الرسوم الكاريكاتيرية البصرية والمتعددة والانماط الواردة في الصحف العراقية

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الملخص :

تستكشف الدراسة الحالية دراسة الاستعارات البصرية ومتعددة الوسائط في الرسوم الكاريكاتورية في الصحف العراقية. اعتمد الباحث استعارات Lakoff & Johnson (1980) لتحويلها الى عبارات لفظية عن محتويات تلك الرسوم الكاريكاتورية، و(Forceville, 1996)، و (Šorm & Steen, 2018) (VISMIP) للتعرف على الاستعارات البصرية، ومنهجية (Sobrino, 2017) للبحث في الأنماط المتعددة للاستعارات. في الرسوم المتحركة. وقام الباحث بتحليل ثلاثة وخمسين رسماً كاريكاتورياً رسمها رسامي كاريكاتير مختلفون ونشرت في الصحف المحلية العراقية. تناولت عينات الرسوم الكاريكاتورية قضايا مختلفة لتسليط الضوء على التأثيرات السلبية والساخرة للقضايا الاجتماعية والسياسية والاقتصادية اليومية. كشفت النتائج أن الأسلوبين البصري واللفظي يستخدمان تصور موضوعات مختلفة تتعلق بالشأن العراقي في الرسوم الكاريكاتورية في

الصحف العراقية باستخدام مجالات مختلفة للمصدر والهدف بالإضافة إلى تصور الاستعارات اللفظية التقليدية. أظهرت الرسوم الكاريكاتورية في الصحف العراقية التصورات المفاهيمية المجازية لمختلف القضايا الاجتماعية والسياسية والاقتصادية من خلال تبني (مجالات المصدر مختلفة) في انماط لفظية ومرئية.

الكلمات المفتاحية: رسوم الكاريكاتير ، الاستعارات البصرية، الاستعارات المتعددة الأنماط، صحف .

1. Introduction

Cartoons reflect what the media sheds light on in the news. They address different cases in a country's events. In this case, interpreting a cartoon includes a critical situation to describe a particular situation (e.g. a sociopolitical issue, an event, a person, etc.). Moreover, the aim of cartooning is to affect mental states, beliefs, and viewpoints on a socio-political situation rather than to change or affect behavior. In addition, cartoons require a complicated mixture of different aspects of knowledge; it could be political, cultural, and contextual. Consequently, the process of comprehending a cartoon requires the viewer's ability to interpret a cartoon depends on recognizing the components of a cartoon such as people, objects, situations, and the facts of their relevant knowledge in news, events, historical facts, and cultural habits (Shilperood & Maes, 2009). The cartoonist strives to convey his message through his or her drawing and the viewer should be familiar with what he or she sees to get the figurative meaning behind the cartoons by generating the conceptual metaphorical system to comprehend the message.

For these reasons, the focus of the current study is to investigate the metaphorical meaning of cartoons in Iraqi newspapers by shedding light on the visual and multimodal aspects that are viewed in the gathered cartoons.

The current study aims to investigate the visual and multimodal metaphors in cartoons that are published in Iraqi Newspapers, to investigate the role of verbal and visual modes in conceptualizing the visual and multimodal metaphors, to investigate the Iraqi affairs and how they were addressed metaphorically in the selected cartoons, to investigate whether or not these affairs are addressed to show negative and satirical effects, and to investigate how the source and target domains are cued.

Based on the aims of the study, the researcher strives to find answers to the following research questions

1. How did the cartoonists employ the verbal and/ or visual modes to conceptualize the themes of cartoons metaphorically?

2. What are the conceptual domains used in Iraqi Newspaper cartoons?
3. How are the source and target domains cued? Visually or verbally?
4. What are the themes that the cartoonists shed the light on in their cartoons?
5. What are the visual and multimodal metaphors that are recognized in the sampled cartoons?

2. Review of Literature
2.1 Theoretical Framework

2.1.1. Cartoons

Cartoons reflect our daily political and social events in an ironic or humorous way. According to the Oxford Advanced Learner's Dictionary, a cartoon is an amusing painting published in a newspaper or a magazine. Ma and Gao (2020) state that a cartoon is a model of visual discourse which is a combination of two modes; they are image and language. Mode is shaped socially and culturally; it is given a resource to produce meaning. Different scopes are considered as modes such as image, writing, layout, music, gesture, speech, moving image, and soundtrack. They are considered as examples which are employed in representation and communication (Kress, 2009). As mode, numerous multimodal metaphors are included in cartoons and hold ideologies behind portraying it. Therefore, they are described as single sentences which can be understood by adding further information (Saraceni, 2003). Three things are required to figure out what a cartoon is about; they are textual (physically surround the context), extra-textual (knowledge about the world), and the discursive context (knowledge about the medium (Boungeru & Forceville, 2011).

Cartoonists have to make two choices when they draw a cartoon. In the first place, he or she selects a topic. Then, he or she does what to cartoon in his or her drawing by employing source-domain selection metaphorically (Abdel-Raheem, 2022a). A political cartoon supplies us with a critical design in a humorous way to address a state of affairs, a public figure (Boungeru & Forceville, 2011), political and social events, or a famous political person as a trending to express viewpoints published in newspaper editorial or commentary pages (El Refaie, 2009a). A cartoon affects minds, beliefs, and viewpoints on socio-political affairs rather than behavior change since its message that the cartoonist wants to convey is a critique or a special political situation about a particular political theme (Shilperood & Maes, 2009). The cartoonist attempts to draw a cartoon relates to his or her audience and he or she constrains his or her drawing with the convention genre which is shared by the cartoonist and audience (Boungeru & Forceville, 2011). In other words, a political cartoon provides us with a way to express political commentary

critique in visual forms which may contain images, words, or both. The cartoon reverberates and affects the public thoughts and it causes to be a trend (Bergen, 2003). It gives us access to the daily reactions of political events which polls of public opinions cannot reach (Duus, 2001).

In contrast to advertising, the goal behind cartoons is to highlight the negative rather than positive things. Cartoonists employ stereotypes and concepts of systematic metaphors to express the world's complexity in simpler negative terms (El Refaie, 2009a). Therefore, interpreting a cartoon requires the viewers' recognition of people, things and situations, and in addition, their realization to the relevant facts such as news events, historical facts, cultural habits and knowledge (Shilperood & Maes, 2009). In short, intensified and simplified depictions of complicated situations can be offered by cartoons to help the knowledge of the audience (Bain et al., 2012).

Cartoons are similar to sentences. Understanding them requires extra-verbal information (Saraceni, 2003: 36). As a communicative area, cartoons are a metaphor-rich genre. Metaphoric cartoons trigger scenarios and involve a source domain schematic interpretation. This interpretation requires a group of attributes and relations to map from a source to a target since they spread a critical stance about a specific topic (Shilperood & Maes, 2009). Therefore, in cartoons, we can recognize metaphors in different modes. Metaphors can be either monomodal or multimodal metaphors. Besides its occurrence as purely verbal, metaphors can also be pictorial/ visual metaphors. On the other hand, multimodal metaphors prevail in both verbal and visual modes (Forceville, 2006; Forceville & Bouregou, 2011).

The next two sections distinguish between the visual/ pictorial metaphors and multimodal metaphors.

2.1.2. Visual/ Pictorial Metaphors

Not just language is used as a stepping stone in the process of conceptualizing metaphors but other genres can evoke metaphors; these genres include pictures, sounds, and gestures (Shilperood & Maes, 2009; Cienki & Muller, 2008; Forceville, 2006; Zibikowski, 2002) since using the cognitive mechanism is not limited to the verbal terms, but the use of non-verbal modes is used in order to perceive a message in an effective way (Kwon, 2015). Moreover, the use of pictorial or visual devices in visual metaphors is to encourage the viewers' metaphorical imagination (Carroll, 1994). Therefore, adjusting visual metaphors requires a process known as "conceptual upload," which refers to the stage of information occurring during comprehension. This process functions similarly to the one used to comprehend verbal metaphors (Yus, 2009). In other words, visual metaphors have the

ability to represent one domain conceptually in many different ways just like what verbal metaphors do (Bergen, 2003).

As a notion, pictorial metaphor is considered as a 'misnomer' because there is no pictorial metaphor, but there are only pictures that have the capacity to bring metaphors to the viewer's states of mind (Shilperood, 2018). Therefore, both terms visual and pictorial metaphors were used to refer to the same kind of metaphor.

Forceville (1996) proposes criteria and categories for pictorial metaphor identification. To identify something as a metaphor, he states that there are some questions that need to be answered.

"What are the metaphor's two domains?"

"Which is the target, which is the source?"

"Which features can be mapped from the source domain to the target domain?"

The first two questions concern the process of metaphor identification. The last question concerns the process of metaphor interpretation.

Therefore, Bourgeu and Forceville (2011) suggest a strategy as a distinction between pictorial and multimodal metaphors in nonverbal modes such as cartoons. They propose that imagining to erase all the verbal components from the cartoon and if it allows us to recognize the target and source visually, the metaphor is perceived as a pictorial metaphor. Forceville (2008) states that pictorial / visual metaphor is considered as the most examined non-verbal mode than other modes of metaphor. However, if the modes are recognized as unidentifiable, it would be perceived as a multimodal metaphor. In other words, these metaphors are perceived in different modes.

In short, comprehending visual metaphor, similarly to the comprehension of verbal metaphor, involves an access and adjustment to the stored-in conceptual information or this attached to the encyclopedic referentials of the image(s) depicted (Yus, 2009). There are several steps to comprehend cartoons; they are (i) to communicate a thought, an image is considered more effective and vivid than a series of coded options, (ii) a created metaphor includes a schema as a referent which contains all visual sensory information, (iii) to use metaphors repeatedly loses its sensory distinctness and becomes conventionalized, and (iv) people stop considering it as a metaphor where the cartoonist revisualizes this conventional metaphor. He or she forces the readers to re-incorporate into processing the metaphor which lost its sensory distinctness (Yus, 2009). Some of the collected data of cartoons in the cuurent study visualize the conventional metaphors from the verbal metaphors; such as fire metaphor to portray different social and political issues in Iraqi society.

The viewer should recognize the visual incongruities between the metaphorical terms (source and target domains). The comprehension of visual incongruities requires the viewer to "recognize them for what they are and aspire to: to serve

expressive rather than purely descriptive or iconic." In this case, incongruity has to be admitted as artful rather than as some occasional error (Shilperood, 2018).

2.1.3. Multimodal Metaphors

To understand communication and representation, multimodality describes approaches beyond the use of language. It includes using communicational forms by people and the relationship among these forms. These forms include image, gesture, gaze, and posture (Jewitt, 2009). However, the verbal components are considered as a help to evoke the metaphoricity of an image although it can stand alone as a unit separately (Negro, 2015). To some extent, the majority of cartoon metaphors depend on verbal cues; either the target or source domain is represented verbalized (El Refaie, 2009). In other words, it is considered as a good opportunity offered by political cartoons to explore multimodal metaphor since it is considered as a very prevailing device used by cartoonists (El Refaie, 2009a; Edwards, 1995; Philippe, 1982; Morrison, 1992; Templin, 1999) and all verbal and visual codes are combined together by the majority of cartoons (El Refaie, 2009a).

Barthes (1977 cited in Negro, 2015) proposes two types of the relationship between a text and image. Firstly, text is considered an extension (relay) to the meaning of an image and vice versa. It is added to complete the meaning of the message which is trying to be conveyed. Secondly, it is considered as an elaboration of an image and vice versa. It elaborates the same meanings in an indefinite and accurate way.

Either the source or target domain is exclusively or predominantly represented in different modes to determine multimodal metaphors (Forceville, 2006). In this case, choosing one particular mode over another affects the overall meaning in producing a multimodal metaphor (Forceville & Urios- Aparisi, 2009). Combining a text and image involves similar procedures of interpretation which require a conceptualizing adjustment of encoded information (Yus, 2009). In other words, reading an image involves entering the inferential stage which helps the readers take the information either from the verbal utterance or the identified visual images as schemas or hints for interpreting an optimal metaphor since the reader looks for relevance which will lead him or her to a metaphorical interpretation and features selection which can be mapped from the source to target image (Yus, 2009).

2.2. Related Studies

Visuals have become the focus of research for many scholars in different scopes such as cognitive linguistics and semiotics. The researchers paid attention to cartoons and advertisements and the role of multimodal texts in these visuals. They

investigated the visual and multimodal metaphors in political cartoons to shed light on financial and economic crises (Virag, 2020; Bain et al., 2017) and the weekly magazine covers in the Echnomist (Silaski, & Durovic, 2017), political events such as the depiction of the European Union (Liepa et al., 2020), a politician represented using visual and multimodal metaphors (Forceville & van de Laar, 2019).

In addition to the visual and multimodal representations of a politician in cartoons, Kondowe et al. (2014) investigate the pragmatic aspects of Grice's conversational implicature in cartoons. They analyzed the linguistic features in the portrayal of political leaders in cartoons. Other topics became the focus of scholars in their papers such as diseases. Adopting Yu Yanming's framework of multimodal metaphors is used to explore the political representation and attitudes of COVID-19 in cartoons (Wang, 2021) and studying monomodal metaphors besides the multimodal ones in the depiction of COVID-19 in cartoons by Arab cartoonists (Zibin, 2022).

Besides investigating visual or multimodal metaphors, scholars paid their attention to metaphor – metonymy interactions and issues in political cartoons, and describing and identifying the metaphoric and metonymic source and target terms (Negro, 2013; 2014). Moreover, studies shed light on the cross-cultural similarities between metaphor and metonymy to zero in on Chinese –US conflict in political cartoons (Zhang & Forceville, 2020).

Next to the conceptual metaphors, other approaches are used to analyze the content of metaphors in cartoons. The semantic – cognitive approach was used to analyze the multimodal mechanisms in TV animated political cartoons (Popa, 2013), the use of conceptual blending in cartoons to investigate the multimodal text to reveal the social and political impact in cartoons (Abdul-Raheem, 2016), and besides the conceptual metaphors and blending, cultural models are investigated in political cartoons (Bergen, 2003).

Specifically, in cartoons, creativity plays a role to examine multimodal metaphors to explore "cultural specific choice of metaphorical sources" of a trending news topic since positive news topics are less dramatic than negative ones (Abdel-Raheem, 2022a). The creativity of non-conventional multimodal metaphors is achieved by the role of a contextual factor since the creative materials are recruited by Arab cartoonists for metaphorical purposes (Abdel-Raheem, 2022b).

The scholars focused on different source and target domains in their studies. However, Forceville (2016) explore mixed metaphors in pictures from different genres in pictorial and multimodal contexts. Recently, Foceville (2024) zooms in on his earlier and co-authored papers to identify and interpret metaphors to see how they work in political cartoons that are investigated in their works.

Understanding multimodal texts (in political cartoons) requires knowledge of past and present events, cartoon genre familiarity, culture and experiencing the real-

world events (El Refaie, 2009b) since cartoons shape and reflect the public opinion which prevailed on a specific subject (Michelmore, 2000). Therefore, any metaphorical representations in visuals such as cartoons view the underlying metaphorical concepts and they must be viewed in socio-political contexts (El Refaie, 2003). In addition, Negro (2015) explores how a verbal text plays a role identifying visual metaphors as an element to determine the image metaphoricity in cartoons.

In the same vein, advertising as a visual was focused by the scholars of metaphors and semiotics. Forceville (2013) investigates how the visual and multimodal metaphorical analysis works as a critical tool to evaluate advertising. Negro (2017) investigates the visual metaphors in two genres (ads and cartoons) in English, French, and Spanish corpus and their role to evaluate these two genres,), and Negro et al. (2017) explores the issues that face analysts to comprehend the general meaning of an image in ads. More specifically, Kaplan (2004) focuses on the visual metaphors in print advertisements concerning fashion products.

Cartoons also are the focus of semiotics scholars where they used different semiotic frameworks such as Kress and Van Leeuwen's (1996) theory. It was used to analyze cartoons (Zaytoon, 2017), "to view the semiosis of physical sign" of the body in news cartoons (Wang, 2017) the representational processes of the social religious groups in selected cartoons (Moloney et al., 2013), the cartoons that are posted in social media platforms (e.g. Facebook) (Al-Dala'ien, 2022) and how political cartoons are used to as a vehicle to focus on the social agenda to shape and orient the public opinion (Sani et al., 2012). The Iraqi political cartoons also play a role in portraying the political events, and their surrounding circumstances, influencing the beliefs and attitudes of the reader (Alghezzy, 2017), and finally, how the satirical underlying structures that presented in political cartoons are investigated concerning the Iraqi election campaign 2018 (Abdulwahid, 2022).

Verbally, metaphors were investigated in Iraqi culture (Jabber & Al-Saedi, 2020) and in media discourse; newspaper headlines (Al-Saedi, 2023). In concern of Iraqi affairs, the focus of the current study is to explore and investigate the visual and multimodal metaphors in Iraqi cartoons.

3. Method

Lakoff & Johnson's (1980) model was adopted to verbalize the details of the sampled cartoons. Then, two frameworks were adopted to see whether the metaphorical representations are rendered visually/ pictorially or multimodally. For visual metaphorical identification, the researcher followed Forceville's (1996) and Šorm & Steen's (2018) models. On the other hand, the verbo-pictorial metaphors in Forceville's (1996) model and Sobrino (2017) were adopted to identify the multimodal metaphorical representations in the sampled cartoons.

Forceville (1996) proposes four subtypes for pictorial metaphors; they are MP1/ contextual metaphors, MP2/ hybrid metaphors, pictorial similes/ juxtaposition, and verbo-pictorial metaphors (VPMs). In MP1 or contextual metaphor, the target domain is present, but the source domain is suggested by "an unambiguously pictorial context," is necessary for the identification of the source domain of the metaphor. In MP2 or hybrid metaphor, both the source and target domains are present pictorially and resulted in a hybrid phenomenon to be perceived as one single gestalt where there is no need to the pictorial context to figure out the conceptual domains. In pictorial similes, both the source and target domains are juxtaposed. Finally, in verbo-pictorial metaphor (VPMs), one of the conceptual domains is rendered pictorially and the other is rendered verbally. Pictorial context suggests one or more projectable features but it does not affect the identification of the metaphorical domains. In addition, the elimination of the verbal text causes the disappearance of one the metaphorical domains.

Šorm & Steen (2018:82) suggested a set of instructions for the visual metaphorical identification.

"1. Look at the entire image, including visual and verbal elements, to establish a general understanding of the meaning."

"la. Describe in just a few simple phrases the referential meaning of the image, i.e., what/who is being depicted here, what he is doing, where he is doing it, and so on. For example: "Tall, blond man and spotted dog walk quickly in park. Smiling girl gives green apple to frowning boy under tree. If the referential meaning is ambiguous and allows more than one interpretation, then give alternative descriptions."

"1b. Test whether there are any clues that tell you that more general and abstract meaning should be attached to what is described under step la. For example, if the exemplary image described under la is accompanied by the caption 'summer joy, we have a clue that the more abstract concept summer joy' should be attached to the referential meaning."

"1c. Reconstruct the point underlying the image."

"1d. Derive from step 1c the topic of the point, i.e. that about which the point is stated. 2. Structure the descriptive phrase(s) under step la. For example: "Tall, blond man and spotted dog walk quickly in park. [Agent (man tall, blond) Agent(dog/spotted) Action (walk quickly) Setting (in park)] Smiling girl gives green apple to frowning boy under tree. [Agent (girl smiling) Action(give) Object (apple green) Recipient (boy frowning) Setting (under tree)"

"3. Find incongruous visual units."

"3a. Decide for each unit under step 2 whether it is incongruous with the topic as formulated under step Id ("topic-incongruous")."

"3b. Decide for each topic-congruous unit under step 2 whether it shows properties that are incongruous with the properties that are typically true of that unit (property-incongruous"), 4. Test whether the incongruous units are to be integrated within the overall topical framework by means of some form of comparison."

"4a. For each incongruous unit under 3a, determine which replacing unit would be congruous with the topic AND would be coherent with the referential meaning of the image."

"4b. For each incongruous unit under 3b, determine which replacing unit would typically own the incongruous properties AND would be coherent with the referential meaning of the image."

"5. Test whether the comparison(s) is/are cross-domain."

"6. Test whether the comparison(s) can be seen as some form of indirect discourse about the topic as formulated under step 1d."

"7. If the findings of tests 4, 5, 6 are positive, then a visual unit should be marked for metaphor."

Sobrino (2017) adopts different concepts for multimodal metaphorical identification. She focused on multimodal metaphtonymy, metaphoric amalgams, and metaphoric chains. According to Ruiz de Mendoza (2000, 2002), a multimodal metaphthonymy is the interaction between metaphor and metonymy where a metonymy is integrated in either the source or target domain of a metaphor. There are four variants of multimodal metaphtonymy; they are a parallel metonymic expansion in both metaphorical domains, a parallel metonymic reduction in both metaphorical domains, metaphtonymy scenarios, and multiple source-in-target metaphtonymy. The next concept is the metaphoric amalgams. Amalgamation requires a multimodal metaphor to be incorporated within the structure of another source-target domain of another metaphor where a donor metaphor provides materials for a receptor metaphor. It inherits these materials to develop a complexity to the multimodal metaphoric amalgams. There are four types of metaphoric amalgamation; they are multimodal single, double, multiple-source donor metaphors where there are one or more donor metaphors to one receptor metaphor. The last type is double-target metaphoric amalgams where is one donor metaphor to two receptor metaphors. Finally, the multimodal metaphoric chains are a series of domains that are connected

to each other where the target domain of a specific metaphor acts as a source domain to a subsequent metaphorical mapping.

The above approaches are applied to specific visual mode which is advertising. The current study applied them specifically to the cartoons that are published in the Iraqi daily newspapers. To avoid prolong in writing the whole steps of visual and multimodal metaphorical identifications, the researcher limited the data analysis and results to the verbalization of contents of cartoons and then, make generalizations to decide whether they are visual or multimodal metaphors that are made in the sampled data of cartoons.

3.1. Data Collection

The gathered data are cartoons that were daily published in Iraqi (Printed and online) Newspapers. They were created by well-known cartoonists in Iraq and the Arab world. In their cartoons, they addressed the Iraqi socio-political and economic issues.

2021 were selected to choose the cartoons' sample since it is the year in which Iraqi witnessed financial crises and political issues caused by the politicians in the Iraqi government and parliament. These issues led to political conflict resulting from not having political concord and administrative or financial corruption. Therefore, the cartoonists depicted the Iraqi events metaphorically in their cartoons to portray what the Iraqi people face daily which caused sufferance from these issues.

Most of these cartoons are a combination of verbal and visual modes. In Iraqi Newspapers Cartoons, the socio-cultural factors play a role in perceiving and interpreting the metaphors. The decision to focus on Iraqi cartoon is to offer the ability to comprehend the socio-political and economic events that cartoons refer to.

4. Data Analysis and Results

In this section, the selected cartoons are analyzed in two sections based on the models that the researcher used in this paper.

4.1 Lakoff and Johnson's (1980) Model

Both visual and non-visual elements should be described by the analyst. All the visual information must be taken into consideration to establish the general understanding of an image. Therefore, an image must be described linguistically to identify incongruity elements and to specify the features of the visual objects. In describing an image, the number of sentences determine how an analyst conceptualizes what he or she sees in an image (Negro et al, 2017).

All the visual and verbal elements of the selected cartoons in this study were described in details to reveal the general understanding of each cartoon and to

conceptualize metaphoricity; to decide whether the selected cartoons are marked visual or verbo-pictorial (VPM)/ multimodal metaphors.

The sampled cartoons according were classified according to their conceptual source domains. Fifty-three cartoons, which are published in the Iraqi Newspapers, were chosen. Each category addresses the common socio-political and economic affairs in Iraq. The cartoons analyzed by using the conceptual metaphor theory by Lakoff and Johnson (1980). Then, it was discussed how the cartoonists depicted a text and visual mode to portrait the conceptual source and target domains in addressing the Iraqi events. Adopting Forceville's (1996) ideas to investigate whether or not the source and the target domains are depicted verbally or visually. Then, the metaphors were recognized as a visual/ pictorial or multimodal.

There are 11 categories were found in analyzing the sampled cartoons:

4.1.1 Fire Metaphor

As a source domain, FIRE relates to the domain of the HEAT. Fire is used in cooking and destroying things. Verbally, it is used to express conceptualizing metaphors of passions and desires (Kövecses, 2010). In Iraqi culture, the concept of FIRE Metaphor is common as a source domain (Al-Saedi, 2023). However, it is used more commonly to attribute and express RISING PRICES (the heightened living costs). For example, in Iraqi Arabic, people say [alsooq gab nar], [alasa'ar gaba nar], and [alsooq mishita'al nar]. All of these mean literally "market ignites fire" or "prices are ignited fire." Therefore, it became a conventional metaphor or scenario to express expensiveness and rising prices metaphorically   by   the   concept   of   FIRE metaphor. In the same vein, the cartoonists depicted the concept of FIRE as a source domain to represent the portrayal of RISING PRICES as a target domain to focus on the sufferance of heightened living costs as in Figures (1a-d).

Figure (1a), by the cartoonist Oda Alfahdawi, depicts FIRE coming out of a door. Above the door, the Arabic word "the Market" is written. There is a man raising his hand to his face to indicate the closeness of the fire to his face. Based on the cultural context, the Iraqi viewers construe that the cartoonist conceptualizes RISING PRICES as a target domain by depicting the concept FIRE in the market.

Figure (1b), also by Oda Alfahdawi, depicts two source domains to express RISING PRICES; they are FIRE and TOOL (A CAR JACK). A man, wearing a suit, holds the handle of the car jack and says in Iraqi Arabic "lift it up" twice. Above the car jack, a bowl of fire captioned with the word "prices" in Arabic. On the other side, another man who looks astonished and frown by saying Iraqi words which express astonishment. The cartoonist used FIRE and A CAR JACK as source domains to construe RISING PRICES as a target domain. In this case, the portrayal of rising prices renders the ontological and orientational metaphors to perceive one target domain. In other words, it is conceived the metaphorical conceptualizations: FIRE AND CAR JACK ARE RISING PRICES (Ontological metaphor) and (MORE IS

UP; LESS IS DOWN) to construe the metaphors RISING PRICES IS UP and LOWERING PRICES IS DOWN.

In attributing emotions and feelings, UP-DOWN orientation is conceived of HAPPY IS UP and SAD IS DOWN (Kövecses, 2010). Therefore, in this cartoon, it is conceptualized the upward orientation to express the facial expressions of the man who wears a suit since he represents those who are behind rising prices of the living goods. The other man, who represents the Iraqi citizen, looks sad and miserable because of the heightened living costs.

Figure (1c), which is imposed in Arabic "rising prices," by the cartoonist Oda Alfahdawi, also portrays RISING PRICES. It shows a man running and puffing on his pocket which is igniting fire. There is a signboard holding an arrow and the Arabic word literally "The Market." The man is running from the market. This cartoon visualizes the conventional metaphoric concept of FIRE in Iraqi culture to represent RISING PRICES. In this case, it is conceptualized RISING PRICES IS FIRE. As viewers, even if the target domain is not presented verbally, it can be construed from the context of the cartoon that it sheds light on the same metaphorical conceptualization.

Besides the Concept of FIRE, the cartoonist, Figure (1d) uses another source domain (COOKING) to shed the light on RISING PRICES. More details will be added in (COOKING) section.

The next cartoon, Figure (1e), which also sheds the light on INFLATION through RISING PRISING, views a firefighter holding a hose trying to extinguish the flames of FIRE which are captioned PRICES. However, the hose is knotted, captioned "GREED," preventing water to come out of it. The cartoonist sheds light on another target domain which is THE MERCHANTS' GREED that caused inflation and expensiveness of living goods. In short, besides the metaphor RISING PRICES IS FIRE, it is conceptualized the metaphors: THE MERCHANTS' GREED IS THE CAUSATION OF RISING PRICES and THE MERCHANTS' GREED IS A KNOTTED HOSE.

The next three cartoons, Figures (1f-h), depict the FIRE metaphor to portray CORRUPTION as a target domain. These cartoons are published in newspapers as a reaction to the fire series that happened in the Iraqi hospitals; Ibn Alkhateeb and Alhussein Hospitals.

Figure (1f), by the cartoonist Khudhair Alhumiari, was published in three Iraqi newspapers; namely, Assabah, Almustaqbal AlIraqi, and Albayanah Aljadeedah. It views a building represents "Ibn Alkhateeb Hospital. Fires come out of the hospital. Two human characters are trying to extinguish fire by throwing water and another one running out of the hospital. The cartoonist made creativity in depicting FIRE; it is graphic designed to look like the two Arabic words CORRUPTION and NEGLIGENCE. They are Typo-Pictorial designs to use FIRE as a source domain to

construe CORRUPTION and NEGLIGENCE as target domains to convey that they are the reason behind the fires in the hospitals which led to tens of victims burnt to death inside.

In the same vein, the FIRE is shaped as a graphic design to look like the word "CORRUPTION" in Figure (1g) and personified to have legs walking.

The last cartoon, Figure (1h), views the fire in Alhussein Hospital. The cartoonist, Oda Alfahdawi, depicts flames of fire come out of the building. There is an arrow signboard in Arabic indicates to "Alhussein Hospital." Beside The FIRE metaphor, it is conceived of GAME metaphor by depicting lineman (assistant) referee raising the flag straight up towards the fire and through a speech bubble in Arabic, he says "corruption is offside." FIRE and GAME metaphors are depicted in this cartoon to convey the causation of fires in the medical infrastructure.

To sum up, it is conceptualized that CORRUPTION IS FIRE, FIRE IS A PERSON, and FIRE IS A SOCCER PLAYER WHO IS OFFSIDE.

(a) Addustour Newspaper Issue no. 4932

(b) Addustour Newspaper Issue no.4939

(c) Addustour Newspaper Issue no. 4937

(d) Almustaqbal Newspaper Issue no. 2360

(e) Almustaqbal Newspaper Issue no.
2476

(f) Assabah Newspaper Issue no. 5101

(g) Assabah Newspaper Issue no.5176

(h) Addustour Newspaper Issue no. 5031

Figure (1): Fire metaphor in newspaper cartoons

4.1.   2 ANIMAL Metaphor

Animals are one of the productive domains in conceptualizing metaphor. They attribute humans to understand the properties of animals, but they are not just limited to humans; they sometimes used to describe any difficult situation. In addition, animals' body parts are used to conceptualize abstract domains commonly (Kövecses, 2010).

In Iraqi culture, it is common to use it verbally or visually. In particular, Iraqi newspaper cartoons use animals to conceptualize metaphorical target domains. Therefore, the cartoonist used different animals such as whales, octopus, alligators, and so on. Some of these animals are common as conventional metaphor verbally (Al-Saedi, 2023) and the cartoonists revisualized them in their cartoons to portray socio-political and economic affairs as target domains. Commonly, cartoonists portrayed CORRUPTION, in the first place, and ANTI-CORRUPTION. For example, "whales of corruption" are verbally considered the focus of the media to portray the Iraqi POLITICIANS (Ibid) and cartoonists revisualized them in their cartoons. It became a metaphoric scenario to attribute A PERSON IS AN ANIMAL as in Figure (2a and b).

Figure (2a), by Oda alfahdawi, captioned "whales of corruption, views three whales are sitting on a table. In the middle, a whale addresses the others in Iraqi Arabic "Bros, we must fight corruption." In this cartoon, it is construed the same WHALES OF CORRUPTION demand to fight CORRUPTION since, in the media, there are demands to face corruption. The politicians who are accused of corruption began to declare war against corruption. Ironically, the cartoonist shed light in this cartoon on those politicians.

It is conceptualized A PERSON IS AN ANIMAL, A POLITICIAN IS A CORRUPTOR, A CORRUPTOR IS A WHALE, and CORRUPTION IS THE WHALES OF CORRUPTION FIGHTERS.

The next cartoon (2b), by Basam Farj, portrays corruption as a whale which is about to swallow a man with a sack captioned INVESTMENT and a US-DOLLAR sign symbol. It can be construed that WHALES OF CORRUPTION swallow the investment funds/ incomes.

In the same vein, OCTOPUS is one of the animals depicted in Iraqi cartoons to construe CORRUPTION as a target domain. Al-Saedi (2023) noticed that OCTOPUS is used in verbal metaphor to conceptualize CORRUPTION by the POLITICIANS. The cartoonists visualized it to portray the same target domain.

In Figure (2c), it is noticed the head of the octopus is captioned with the word "corruption." Each arm of the octopus holds things such as a seal, a key, US-Dollar bills, human, a signboard captioned "Anti-corruption," paper, pen and an empty arm. It can be construed that CORRUPTION controls all the aspects of life even the demands to fight corruption. In other words, it can be conceived of the metaphorical conceptualizations: CORRUPTION IS AN OCTOPUS and ANTI-CORRUPTION IS AN ARM OF OCTOPUS.

The next cartoon, Figure (2d) by Basam Farj, depicts a giant elephant which looks bigger than the regular height of normal animals. It is captioned as "CORRUPTION" A man who looks tiny and wears a suit, points to the door which is captioned with a signboard of exit to buzz off the elephant.

It can be construed that attempts to get rid of corruption is worthless since it is difficult to control it. It can be conceptualized the metaphors: CORRUPTION IS AN ELEPHANT and it shows orientational metaphor which is conceptualized as big and small orientation: CORRUPTION IS GIANT and ANTI-CORRUPTION IS A DWARF where the size of corruption in the country, which is conceptualized as A COUNTRY IS A BUIDLING, is widespread and cannot be fought by demands of the Anti-corruption declarations.

In the same vein, a giant dinosaur, Figure (2e) by the cartoonist Basam Farij, which represents CORRUPTION and two tiny men represent ANTI-CORRUPTION attempts. It is noticed that a dinosaur holds a sack with a US-Dollar sign symbol on it. In this case, it can be conceptualized: CORRUPTION IS A GIANT and ANTI-CORRUPTION IS TINY, and CORRUPTION IS A DINOSAUR.

The last two cartoons, Figures (2f and e)), shed light on INFLATION and EXPENSIVENESS that resulted from RISING PRICES and US-DOLLAR VALUE against the Iraqi Dinar. In Figure (2f), the cartoonist depicts A WOLF and A NEWBORN CALF as source domains to represent PRICES and SALARY respectively as target domains. It can be conceptualized PRICES ARE A WOLF and SALARY IS A NEWBORN CALF.

In Figure (2g), the cartoonist represents FIGHTING UNEMPLOYMENT AND EXPENSIVENESS as ALLIGATORS which are crying and trying to wipe their tears. In fact, the cartoon visualizes the conventional metaphor "tears of alligators." The man who represents a citizen looked astonished with an exclamation mark over his head. It can be construed that the attempts to solve the issues of unemployment and expensiveness are worthless since it is done by people who caused them. To sum up, it can be conceptualized FIGHTING UNEMPLOYMENT AND EXPENSIVENESS IS ALLIGATORS. Based on the cultural context of this cartoon, it can be inferred the fake emotions and sympathy represented as tears of alligators.

(a) Addustour Newspaper Issue no. 4977

(b) Almada Newspaper Issue no. 4938

(c) Almustaqbal Newspaper Issue no.2407

(d) Almada Newspaper Issue no. 4715

(e) Almada Newspaper Issue no. 4835

(f) Almustaqbal Newspaper Issue no.

2539

(g) Almustaqbal Newspaper Issue no.
2496

Figure (2): Animal metaphor in newspaper cartoons

4.1.3 COOKING Metaphor

As a complicated process, cooking food involves numerous components, they are "an agent, recipe, ingredients, actions, and a product" (Kövecses, 2010: 20). In Iraqi culture, COOKING food is one of the metaphorical concepts that is viewed in Iraqi cartoons. They refer to the socio-political and economic situation in Iraq. Figure (3a), by the cartoonist Oda Alfadawi, depicts a chef cooking and stirring the food in the pan on a stove. He talks while cooking in Arabic through a speech bubble "Today, we are going to cook a meal of a prime minister whose film negative is burnt." On the top left, it is captioned in Arabic too "Political cuisine."

First let us discuss the chef's talk. The cartoonist used the personal pronoun "we" not "I" since it is a reference to the political coalitions and parties that won the elections. They have to make concord to select their candidate for this position before voting for him in the parliament sessions. However, it seems that the person whom they negotiated to be chosen is not accepted by most of the coalitions and political parties since the cartoonist used the phrase "… whose film negative is burnt." The phrase "a negative film" is known from the analogue cameras that use "negatives" to take pictures before. In Iraq culture, people have functioned the process of ruining "the negative" as an indicator to tell the reader/ listener that this thing is not accepted and all knew about it before doing anything. In the same vein, the cartoonist used this phrase to tell the viewer that the candidate to be the Prime Minister is not accepted by the political coalitions; not by the Iraqi people.

It is concluded that it is conceived of COOKING as a source domain and VOTING FOR ELECTING THE PRIME MINISTER as a target domain to gain a meal (THE PRIME MINISTER) cooked by the political coalitions in the political cuisine.

338

In Figure (3a), the cartoonist used the modern kitchen to conceive the COOKING metaphor. In Figure (3b), the cartoonist, also by Oda Alfahdawi, used the primitive tools to show the metaphoric concept COOKING. He used a big old pan captioned with "a nominee to the Prime Minister" above the bricks. The fire is igniting used wood. A man asks the cook in Iraqi colloquial "tell me?" meaning "is it done?" according to the context. The cook answers in Arabic through a speech bubble in Iraqi colloquial "Compatibility is not done yet."

It is conceived from this cartoon the metaphorical conceptualizations: COMPATIBILITY IS INGREDIENTS, POLITICAL COALITIONS ARE THE CHEF/ COOK, A PRIME MINISTER NOMINATION IS THE RECIPE.

Using the same primitive tools of COOKING food concept, in Figure (3c), by Khudair Alhumiari, the cartoonist used outdoors cooking, Iraqi people are familiar with this context of cooking, to portray the concept of COOKING Metaphor to perceive "POLITICAL COOKING/ MEAL." He depicts firewood igniting under a big aluminum pan which is captioned in Arabic "The political recipe." There is a rope tied in one of the blocks under the pan. It is caught by hand which its sleeve shows that it belongs to someone wearing a suit and tries to withdraw it to fall the pan ruining what it is cooked. The unknown hand is captioned in Arabic "One-third blocking minority." This term was used as a metaphoric scenario by editors in mass media to refer to the coalitions that refused the nominees for the Prime Minister and the head of Iraqi parliament positions. In short, the cartoonist viewed the ONE-THIRD BLOCKING MINORITY AS AN OBSTRUCTOR to ruin COOKING THE POLITICAL RECIPE. It is perceived from this cartoon the metaphorical conceptualizations: POLITICAL COOKING IS COOKING FOOD, ONE-THIRD BLOCKING MINORITY IS AN OBSTRUCTOR/ COOKING RUINER, and MP OR PM SELECTION IS THE POLITICAL RECIPE.

Figure (3d), by Oda alfahdawi, sheds the light on what it is called "fitna" which means "sedition." The cartoon is captioned in Arabic "The Media chef." It personifies a TV set as a chef (AN OBJECT IS A PERSON) by giving it human body parts. Through a speech bubble, it says in Arabic "Today, we are going to learn how to cook sedition stuffed with patriotism." The screen of the TV set is yellow since it is a metaphoric scenario that is used verbally in the media by saying the term "Yellow Media." it is used to refer to the mass media that is well-known for their sectarian beliefs by launching seditions under the name of patriotism and solidarity.

It is perceived that the metaphorical conceptualization: SEDITION IS A MEAL/ RECIPE, YELLOW MEDIA IS THE CHEF/ COOK, and AN OBJECT (TV SET) IS A PERSON.

The last cartoon, Figure (3e) depicts two source domains (FIRE and COOKING). It views RISING PRICES as a target domain which addresses the people's sufferance and burden of inflation. It views a cooking scenario where FIRE,

which is captioned in Arabic "The prices," under a big black pan. as chefs (agents), the cartoonist personifies a piece of potato, tomato, and garlic. The piece of potato puts its finger in the liquid, the piece of tomato stirs the liquid, and the garlic holds a knife. Inside the pan, we are supposed to see all these things. Instead, it is noticed a man inside it suffering from the heat of cooking. On the other side, there is a building captioned with the Arabic word "inspection" and the repeated Arabic letter "خ" which denotes snoring. The cartoonist views the portrayal of RISING PRICES of living food in two metaphorical contexts FIRE and COOKING to shed the light on this issue without taking an action by the inspection against the inflation and who is responsible about rising the prices.

It is conceived the metaphorical conceptualizations: PRICES ARE FIRE, PEOPLE'S SUFFERANCE IS COOKING FOOD, FOOD PIECES ARE PERSONS, A HUMAN IS A FOOD RECIPE, and ABSENCE OF THE INSPECTION ROLE IS SNORING.

(a) Addustour Newspaper Issue no. 5105

(b) Addustour Newspaper Issue no. 5129

(c) Assabah Newspaper Issue no. 5335

(d) Addustour Newspaper Issue no. 5021

(e) Almustaqbal Newspaper Issue no.
2360

Figure (3): Cooking metaphor in newspaper cartoons

4.1.4 GAME Metaphor

Some of the socio-political economic issues were portrayed in cartoons by depicting the metaphorical context of GAME such as the exchange prices of the US-dollar with the Iraqi Dinar since it caused inflation. The first two cartoons, Figure (4a and b) by Khudiar Alhumiari in Assabah and Albayana Aljadeedah newspapers, focused on this issue. However, they were captioned differently depending on the ideologies of each newspaper. In Assabah Newspaper, the cartoonist captioned the cartoon as "The central bank: Rising the US-dollar price achieved the promising goals." Instead of the central bank, the cartoonist captioned the same text in Albayana Aljadeedah and added "The government" since it has different ideologies which it is criticizing the performance of the government. These cartoons view a context of a soccer field where a goalkeeper, captioned as "The citizen," tries to catch the balls that come from different directions. Near the goal, a cameraman, metonymically representing the mass media, is filming how the goalkeeper gets the balls. Also, the central bank and government are metonymies since they try to justify the reason behind voting to rise the US-Dollar price.

To sum up, it is conceived of the GAME metaphor as a source domain. Since the word "goal" holds the meaning of an objective and record a point in games, it is used to mock the justifications of lowering the value of Iraqi Dinar where it caused inflation and expensiveness of the living costs. In these two figures, it is conceptualized the metaphors and metonymies: RISING THE US-DOLLAR PRICES IS A SOCCER GAME, A CITIZEN IS A GOALKEEPER, THE CENTRAL BANK/ GOVERNMENT FOR A REPRESENTATIVE OR SPOKESMAN, and A CAMERAMAN FOR A MASS MEDIA.

In the same vein, Figure (4c), also by Khudiar Alhumiari, depicts the metaphorical context of a SOCCER GAME as a source domain to shed light on another issue. It views the violations of the power crisis which occurred by the owners of local generators which provide people with electricity. The striker, who is captioned "generators," kicks the ball towards the goal but the goalkeeper, who is captioned "The citizen," does not make any effort to catch the ball. As a spectator, captioned as "electricity," watching the match looking bewildered and miserable. It is a personification and metonymy to the ministry of the electricity which does not take any actions against the violations that are made by the owners of the generators.

It is conceptualized VIOLATIONS OF GENERATORS' OWNERS ARE A SOCCER GAME, ELECTRICITY FOR A PERSON, GENERATORS FOR A PERSON, and THE CITIZEN IS A GOALKEEPER. It is construed THE MINISTRY OF ELECTRICITY IS A SPECTATOR and GENERATORS' OWNERS ARE A STRIKER.

In a GAME context, Figure (4d), by Khudiar Alhumiari, depicts dominoes contest as a source domain to portray the rise of US-Dollar value against the Iraqi Dinar as a target domain. It personifies the 100 US-Dollar bill and The 1000 Iraqi Dinar bill as players of dominoes. Two men comment on the game, through a speech bubble, by saying in Arabic "The result was 120, it became 145…" These two numbers refer to the former value of a hundred dollars which was 120,000 Iraqi Dinars and it became 1450,000. The reason behind that is because the Iraqi parliament voted for that thinking that it would make nourishment in the Iraqi economy. Conversely, it caused inflation and heightened the living costs. Based on this context, it can be conceptualized RISING THE US-DOLLAR PRICE IS A DOMINOES GAME, US-DOLLAR BILL IS A PERSON, IRAQI DINAR BILL IS A PERSON, and US-DOLLAR AND IRAQI DINAR BILLS ARE DOMINOES PLAYERS.

The last two cartoons, Figure (4e and f), by the cartoonist Oda Alfahdawi, in this section depict WEIGHT LIFTING as a source domain to portray RISING PRICES and EXPENSIVENESS as a target domain. Figure (4e), captioned as "The Ramadan Merchants' championship," views a weight lifter, captioned as "A MERCHANT," The weight discs are captioned "The prices" in a signboard. The cartoon shed light on the merchants' greed in heightening the living costs in the month of fasting "Ramadan" in the Muslims calendar.

Figure (4f), captioned "a declaration for rising prices," in the same vein, depicts the same source domain. However, the "WEIGHT LIFTER" is the media declaration personified to look like a weightlifter. Some political declarations by the government representatives cause economic crises which lead to inflation and expensiveness in the living costs. The cartoon shows a press conference where there is a camera, mics, a man wears a suit and talks. The speech bubble is personified to

look like having muscles and lifting the barbell. On both sides of the weight discs, they are captioned "The prices."

To sum up, it can be conceptualized: RISING PRICES IS WEIGHTLIFTING GAME, MERCHANTS OR POLITICIANS' DECLARATIONS ARE WEIGHTLIFTERS, and PRICES ARE WEIGHT DISCS. It is construed that inflation and expensiveness are caused by merchants who exploit the economic crises in specific times of the year such as Ramadan to heighten the living costs. In addition, media declarations affect the economy of the country.

(a) Assabah Newspaper Issue no. 5094
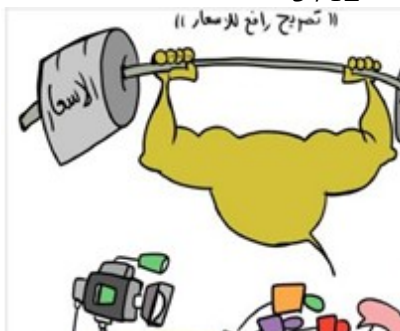
(b) Albayyna aljadeedah Newspaper Issue no. 3630

(c) Assabah Newspaper Issue no. 5319

(d) Albayyna aljadeedah Newspaper Issue no. 3712

(e) Addustour Newspaper Issue no. 4936

(f) Addustour Newspaper Issue no. 5534

Figure (4): Game metaphor in newspaper cartoons

4.1.5 MASS MEDIA

Figures (5a-h), by the cartoonist Oda Alfahdawi, shed light on mass media in addressing the Iraqi affairs. Figure (5a) views someone sitting on a chair and watching TV. On Tv, the news anchor's nose is long where it comes out of the screen to reach over the head of the man who is watching TV. Through a speech bubble, the news anchor asks him in Arabic "put your head down. I'm going to tell you the truth." Long noses are always viewed to show negative connotations since they are cued as an element of visualizing Pinocchio's story (Forceville, 2014; Negro, 2017). People who are familiar with Pinocchio's story will understand the intended meaning behind this cartoon. Pinocchio is well-known that when it lies, its nose gets a little long. If it keeps lying, its nose will get long and long. In this case, this cartoon views a cue to depict LONG NOSES as a source domain to portray the MEDIA LIES. To sum up, it can be conceptualized metaphorically MASS MEDIA IS LIES, A NEWS ANCHOR IS A LIAR, and AN ANCHOR'S LONG NOSE IS PINOCCHIO'S LONG NOSE.

Figure (5b) views a man pulling a very long rope from the screen of a TV set. He asks through a speech bubble in Iraqi Arabic "The rope of lies is supposed to be short?" it cues the intertextuality of the Arabic proverb "The rope of Lying is short." The proverb is used to express that as long as someone keeps lying, a moment will come to expose his or her lies. It attributes that lying too much does not go on since it is a short rope no matter how long it is, it stays short. Since most of the TV channels and new anchors tell and keep telling lies, people know the truth, no one can punish them.

Consequently, it is conceptualized the metaphors: MEDIA LIES ARE A LONG ROPE, A NEWS ANCHOR IS A LIAR, and MASS MEDIA NEWS IS LYING.

Figure (5c) views a man horrified and scared while he is watching TV. A speech bubble, which looks like a horrifying creature, captioned in Arabic "News," comes out of the TV screen to make him panic. It has two hands, sharp teeth, and two red horns just like the devil sign symbol. Its existence looks the same way the genie comes out of the lamp but with a scary look. The genie asks for making wishes to achieve them. However, it looks like a demon that horrifies humans.

It can be conceived of the personification of NEWS AS A DEMON/ DEVIL since it has hands and teeth. In this case, it is construed as the metaphorical conceptualizations: HORRIFYING NEWS IS A DEMON/ DEVIL, NEWS IS A PERSON, and NEWS IS HORROR.

Figures (5d-g) are intertextuality to what it is called verbally "The yellow media." They shed light on the role of mass media to address sectarianism and patriotism. It is noticed that all the screens of TV sets are yellow, even the personified

one as a body part (head) in Figure (5d and f). Figure (5d) shows a personified TV set, captioned in Arabic "party media," in school context where it failed in the exam of patriotism since it represents the yellow media of the political parties in Iraq. In school context, it views THE PARTY MASS MEDIA IS A STUDENT who failed in PATRIOTISM exam. Therefore, it conceptualized the metaphors: LOYAL MASS MEDIA IS A SUCCESSFUL STUDENT, PARTY MASS MEDIA IS AN UNSUCCESSFUL STUDENT, YELLOW SCREEN TV SET IS A PERSON, YELLOW MASS MEDIA IS YELLOW SCREEN TV SET, and YELLOW MASS MEDIA IS A YELLOW SCREEN TV SET. The other figures shed light on the role of yellow mass media in spreading sectarianism. For this reason, it conceptualized the metaphor SECTARIANISM IS YELLOW MASS MEDIA.

Finally, Figure (5h) views an anchor as a marionette on TV. The person who moves it is unknown. It can be perceived that there are hidden hands that control the content of most of the mass media by indoctrinating anchors their ideologies especially the channels that follow specific political figures and coalitions. In this case, it is conceptualized the metaphor: AN ANCHOR IS MARIONETTE.

(a) Addustour Newspaper Issue no. 4999

(b) Addustour Newspaper Issue no. 5098

(c) Addustour Newspaper Issue no. 5102

(d) Addustour Newspaper Issue no. 5048

(e) Addustour Newspaper Issue no. 5124

(f) Addustour Newspaper Issue no. 4974

(g) Addustour Newspaper Issue no. 5187

(h) Almustaqbal Newspaper Issue no. 2361

Figure(5): Mass media metaphor in newspaper cartoons

4.1.6 BIRTH Metaphor

In giving a birth, there are some terms that are present to view the context of giving a birth. Lakoff and Johnson (1980: 74) mention them such as an object, a container, mother's substance, and the container object. They refer to the baby, the mother, her flesh and blood, and the baby respectively. Birth experience provides the foundation for the CREATION concept in which the concept of MAKING as a physical object represents its core.

In Iraqi newspapers cartoons, Figure (6a), by Oda Alfahdawi, depicts a DELIVERY/ BIRTHING ROOM to portray electing a new government cabinet. It views a door which holds a signboard above it in Arabic "Birthing room of the government." A man, who denotes to a father, is putting his hand behind his back and walking to and fro to denote to his waiting. While he is walking, he prays using the habitual prayers in Arabic "Inshallah, it's a baby boy."

It is construed that the cartoon renders contextual meaning to portray the formulation of new government cabinet after the 2021 elections. It can be conceptualized that BIRTHING ROOM denotes to the PARLIAMENT whose members vote to elect the Prime minister and ministers. In this case it is conceived that the object (the new baby) is The PRIME MINISTER. THE CONTAINER (the mother) is the Parliament. Giving a birth relates to mother and baby. However, the

role of the father, in this cartoon, is ambiguous. It may render the IRAQI PEOPLE who are waiting for formulating the new government since there are a lot of issues are relevant to it such as the fiscal budget, salaries, job employment, etc. need to make decisions by the new cabinet to solve all the relevant issues which serve the Iraqi people. THE FATHER is metonymy for the Iraqi people in this cartoon.

To sum up, it is conceived of the following conceptual metaphors: THE PRIME MINISTER IS THE NEWBORN BABY (OJECT), THE PARLIAMENT IS THE CONTAINER (MOTHER), and THE FATHER IS/ FOR THE IRAQI PEOPLE.

(a) Addustour Newspaper Issue no. 5084

Figure (6): Birth metaphor in newspaper cartoons

4.1.7 TOOL Metaphor

Both machines and tools work as metaphors to express something (Kövecses, 2010: 20). The below cartoons (Figure 7 a and b) depicts tools as source domains by expressing the role of EXPENSIVENESS and RISING PRICES as target domains. In Figure (7a), a man wears patchy clothes and slippers. His look seems like he is a pauper. His personality denotes the Iraqi citizen who suffers the wave of inflation. He is sitting in the mouth of an adjustable wrench, which is tagged in Arabic "PRICES EXPENSIVENESS." It is supposed to be used to loosen or tighten things such as nets. The cartoonist (Basam Farj), however, depicted it not to adjust things, but it portrays hardship of living costs that tighten the Iraqi citizen. In short, it is perceived that inflation is the tool that tightens the living of the Iraqi citizen.

It is conceived the Metaphorical conceptualizations: INFLATION IS A TOOL, PRICES EXPENSIVENESS IS AN ADJUSTABLE WRENCH, and THE PAUPER (AN IRAQI CITIZEN) IS AN OBJECT THAT NEEDS TO BE ADJUSTED.

Figure (7b) depicts another TOOL to portray the causation of INFLATION. It views a Rolling PIN, which denotes Rising Prices as it is tagged in Arabic. It is caught with two hands which are embodied as two sleeves denote to "CORRUPTION" and "MERCHANTS' GREED." The sleeves are viewed as for someone who wears a suit. The rolling pin is habitually used to roll out things such as dough. However, in this cartoon, the only thing rolled out is the back of a human

being. There are signs of sufferance and sadness on his face. It is construed that rising prices are caused by corruption and merchants' greed which caused inflation.

It can be connoted the conceptual metaphors: INFLATION IS A TOOL, RISING PRICES IS A ROLLING PIN, and A HUMAN BEING IS DOUGH.

(a) Almada Newspaper Issue no. 4910   (b) Almustaqbal Newspaper Issue no. 2461

Figure (7): Tool metaphor in newspaper cartoons

4.1.8 JOURNEY Metaphor

Figures (8a and b), both are by the cartoonist Basam Farj, depict the conventional metaphorical concept JOURNEY to portray the concept "EARLY ELECTIONS" unconventionally and what faced the electors to vote for their nominees.

Figure (8a) is captioned in Arabic "impediments." It views a path and there is an election box. Behind the box, there is a man with a rosary (prayers beads) ambushed. There are three banana peels which denote to traps. They are named uncontrolled weapons, ill-gotten money, and kidnapping and killing respectively. Also, there is an arrow signboard in Arabic "The early elections 2021."

It can be construed that there is a caution to face the impediments in the path that leads the Iraqi people voters to the box. These impediments stray the voters and consequently they digress from the journey of the early elections. They are considered as traps which are made with the ambushed man who metonymically denotes to the politicians of the religious parties that control the political process in Iraq. In this case, it can be perceived the metaphorical conceptualizations: "THE EARLY ELECTIONS ARE A JOURNEY, TRAPS OR IMPEDIMENTS ARE BANANA PEELS, and AN AMBUSHED MAN WITH A ROSARY FOR A POLITICIAN WHO PREVENTS PEOPLE FROM VOTING."

In the same vein, Figure (8b) also sheds the light on the impediments that face the voters to the Iraqi early elections in 2021. It views stairs steps. Up the stairs, the step looks like an election box which is captioned in Arabic "THE EARLY

ELECTIONS." A giant black ball, which is captioned "THE POLITICAL CORRUPTION," lies over the back of a man who represents an elector. He wears patchy clothes and holds a paper which represents his vote on his way to the election box. He looks overstrained because of the load of the giant ball which represents the political corruption.

It is construed that there is an obstacle or impediment which is the POLITICAL CORRUPTION that burdens the elections process. It is perceived as the metaphorical conceptualizations: THE POLITICAL CORRUPTION IS A GIANT BLACK BALL, and THE POLITICAL CORRUPTION IS AN IMPEDIMENT. In addition, the cartoon views upward and downward orientations. The early elections represent a positive upward connotation where it ends up the corruption in the political process. On the other hand, the political corruption represents the negative downward connotation where it is burden that is loaded on the back of the Iraqi people. In this case, it is conceived the metaphors THE EARLY ELECTIONS ARE UP and THE POLITICAL CORRUPTION IS DOWN.

(a) Almada Newspaper Issue no. 4953   (b) Almada Newspaper Issue no. 4931

Figure (8): Journey metaphor in newspaper cartoons

4.1.9 A BUILDING BLOCK IS MIND/ HEAD Metaphor

In these cartoons (Figure 9a-g), the relevant/expected visual context is to have a head on the body of the depicted person, but the cartoonist depicts a building block instead of a head on the body depending on the cognitive context to the people who share the same cultural background; the cultural background of the Iraqi people who are familiar with this kind of blocks. In this case, the cartoonist (Oda Alfahdawi) portrays the MIND as a building block. In Iraqi culture, people view the mind verbally in different ways to express non-open-minded people (e.g. he is locked; he or she is a blockhead) to refer to a person who is ignorant, dogmatic, stubborn, and those who do not accept the others' viewpoints.

In Figure (9c and d) which are about awareness of CORONAVIRUS, it is noticed that the cartoonist portrays those people who does not believe in the

pandemic and they challenge it by hugging, kissing, and shaking hands although it is not the right time to do it during the pandemic pinnacle.

In Figure (9b), he depicts a candle to portray Education as a candle and a blockhead person is trying to extinguish the candle. He says through a speech bubble "Ignorance is patriotism." In this cartoon, it is conceived that the KNOWLEDGE IS LIGHT and IGNORANCE IS BLOCKHEAD metaphors since blockhead people who are those who try to extinguish THE CANDLE OF EDUCATION. In short, the cartoons show the conceptual metaphors EDUCATION IS A CANDLE and AN IGNORANT IS A BUILDING BLOCK HEAD.

Other cartoons (figure 9 a, e, f, and g) depict people are dogmatic and create an idol from their politicians. In Figure (9e), it depicts those members of the Iraqi parliament who voted to rise the exchange prices of the Iraqi dinar with the US dollar, considering it a beneficial decision for the Iraqi people and to flourish the Iraqi economy.

To sum up, these cartoons do not portray a head itself as an object. They depict a building block to conceive The MIND metaphor to indicate to those LOCKED/ Closed-minded People who do not accept viewpoints of the others, and they argue against all the ideal notions.

Perhaps, people from other cultures do not perceive why the cartoonist used a BUILDING BLOCK and the MIND instead of the HEAD since Iraqi people share the same conventional metaphor which made the cartoonist depict a BUILDING BLOCK to conceive the MIND metaphor.

(a) Addustour Newspaper Issue no. 5083

(b) Addustour Newspaper Issue no. 5087

(c) Addustour Newspaper Issue no. 4990

(d) Addustour Newspaper Issue no. 5115

(e) Addustour Newspaper Issue no. 4971

(f) Addustour Newspaper Issue no. 4974

(g) Addustour Newspaper Issue no. 5133

Figure (9): Building Block metaphor in newspaper cartoons

4.1.10 CURRENCY BILLS

Figure (10a), by the cartoonist Khdhair Alhumiari, portrays the US-Dollar prices in the Iraqi Stocks. It depicts the thousand Iraqi-Dinar bill and the US-dollar sign symbol. Both are personified by having legs and feet. There are stairs in which the Iraqi Dinar is going down and the Us-dollar sign symbol is going up. On the top-left, there is a text in Arabic which means "Upward .. Downward."

The cartoon shows ontological and orientational metaphors. Kövecses (2010) states that "we conceive a personification as a form of ontological metaphor. In personification, human qualities are given to nonhuman entities." Therefore, it is noticed that this cartoon personifies the Iraqi Dinar bill and the US-Dollar sign symbol (AN OBJECT IS A PERSON) by giving human qualities (feet) to portray the upward prices of the US-dollars which affected the Iraqi economy and caused inflation.

"Upward orientation tends to go together with positive evaluation, while downward orientation with a negative one" (Kövecses, 2010). This cartoon shows orientational metaphor since it depicts the negative evaluation of the Iraqi Dinar prices in the stock markets. It affected the Iraqi economy because the fiscal budget depended completely on the revenues of oil. Any changes in these things would affect the Iraqi income and salaries because of the inflation.

To sum up, the metaphorical concepts of this cartoon: US DOLLAR IS UP/ IRAQI DINAR IS DOWN. In other words, downward orientation of the Iraqi dinar prices shows negative connotation which refers to the crisis of the Iraqi economy and leads to inflation.

Figure (10b), by the cartoonist Oda Alfahdawi, also personifies the Iraqi Dinar bill as a drunk man where he holds a bottle of alcohol and he talks, through speech bubble, saying in Arabic "They said to me lower your price and the national production will flourish andreduce money smuggling abroad. Nothing happened; they just lowered my value." In the same vein, this cartoon shows mocking the inflation that happened because of rising stock prices of the US dollar and lowering the value of the Iraqi dinar. To sum up, it conceived the conceptual metaphor from this cartoon: IRAQI DINAR BILL IS A DRUNK MAN.

Figure (10c), by Khudair Alhumiari, depicts different things. It depicts a tree without leaves, just branches. There is a number (120) written on the lower branch and number (145) written on the higher branch. Also, there is a crow on the same branch with number (145) and it holds a paper with his beak. The crow represents the politicians in the Iraqi parliament who voted for making the value of $100 equals IRQ 145000 In Arabic, it was written "Exchange price" on the paper. On the left, there is a personified barrel, it denotes to the oil prices. It speaks to the crow as it is noticed from the speech bubble. It was written in Arabic "Please, go down. We had a deal: when I go up, you can go down but it seems you like this situation."

This cartoon portrays two important things in the Iraqi economy; they are the oil prices and the US dollar prices in the stocks by donating to the previous price (120.000 =$ 100) and the new one (145.000= $100). It is conceived by personifying them and they are conceived as the upward and downward orientations which affect the Iraqi economy negatively.

To sum up, it is perceived the conceptual metaphors: A POLITICIAN IS A CROW (A PERSON IS AN ANIMAL), OIL PRICES ARE A BARREL, A BARREL IS A PERSON, and THE US DOLLAR - IRAQI DINAR PRICES ARE LOWER AND HIGHER BRANCHES OF A TREE.

(a) Almustaqbal Newspaper Issue no. 2383   (b) Addustour Newspaper Issue no.

(c) Almustaqbal Newspaper Issue no. 2402

Figure (10): Currency Bills in newspaper cartoons metaphor

4.1.11 POVERTY LINE IS A RED LINE

Figures (11a-d), by the cartoonist Basam Farj, depict a RED LINE as a source domain to render the POVERTY LINE as a target domain. Red lines, in Iraqi culture, show different connotations. For example, if someone criticizes a politician or a religious figure, it means he or she crosses the line or sometimes, it refers to stages of danger of an action, an event, or state.

In these cartoons, the RED LINE is shaped as stairs, straight or curvy lines. In Figure (11a) the red line shaped as steps of stairs where a man, with rosary (prayers beads) and eye mask which denotes that the man is a thief, goes up to get a sack which holds the US dollar symbol which it represents that the sack is full of American money handed by a human fist with a sleeve captioned with Arabic words "The international bank." The man represents the politicians who use religion as a cover for their administration in the Iraqi government. Under the red steps of stairs, which are captioned in Arabic "The poverty line," there are a man, woman, a kid who represent the poor Iraqi family and live under the poverty line.

It can be perceived that all people who viewed under the red line are wearing patchy clothes and looking like paupers as in Figures (11a-d). One of them is trying to avoid getting touched by the red line (as in Figure 11b). In Figure (11c), it views a downward graph where it shows that plummeting the graph includes the employees' salaries and it goes down the red line to point to the green currency bills which represent the salaries of the employees. It renders that the red line also includes the salaries which are paid from the fiscal budget.

Figure (11d), which is captioned "a quarter of the Iraqi population is under the poverty line," views a car jack. It is captioned to represent "lowering the Iraqi Dinar prices in stocks," squeezes a man who represents the Iraqi citizen under the RED LINE (POVERTY LINE).

The cartoonist Basam Farj tries to convey the sufferance of Iraqi people by depicting "THE RED LINE" to represent the conventionalized metaphoric concept

the POVERTY LINE as a target domain. People who live above the poverty line are the thieves who represent the politicians in the government as in Figure (11a). Moreover, the cartoonist sheds light on the role of the inflation that is caused by lowering the value of the Iraqi dinar in comparison with the US dollar value. He viewed this case by depicting the CAR JACK as a source domain to represent the IRAQI DINAR VALUE as a target domain. Besides, GREEN CURRENCY BILLS represent the SALARIES.

It can be conceptualized the metaphors: POVERTY LINE IS RED LINE, LOWERING THE IRAQI DINAR PRICES IS A TOOL (CAR JACK), and GREEN CURRENCY BILLS ARE EMPLOYEES' SALARIES.
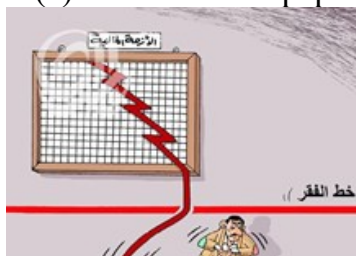
Finally, the cartoons are conceptualized as upward and downward orientations: HAPPY IS UP (RICH IS UP) and SAD IS DOWN (POOR IS DOWN).

(a) Almada Newspaper Issue no. 4859

(b) Almada Newspaper Issue no. 4920

(c) Alhaqeeqah Newspaper Issue no. 1944

(d) Almada Newspaper Issue no.5040

Figure (11): A Red Line metaphor in newspaper cartoons

4.2. Foceville (1996), Šorm & Steen's (2018) VISMIP, and Sobrino's (2017) Models

According to Forceville (1996), verbo-pictorial metaphor (VPM) is always visually and occasionally encoded in addition to the verbal form. The interaction of image-text is displayed as bi-directional meaning transfer between the visual and verbal modes of the content. In this case, in verbo-pictorial or multimodal metaphors, the text plays a role to determine one of the conceptual domains. In cartoons (1a-e),

the secondary term (a source domain) is rendered visually; it is (FIRE). On the other hand, the primary term (a target domain) is rendered visually in a direct way which is (RISING PRICES) or through the projectable features in these cartoons and if the texts eliminated from (FIRE), it causes the disappearance of the target domain. In this case, the metaphors, in these cartoons, are verbo-pictorial (VPM)/ multimodal metaphors since removing the pictorial context of these cartoons does not affect the conceptual metaphorical domains and they totally depend on the verbal text to render the metaphorical conceptualizations. In the same vein, the cartoons (1f-h) rely completely on the verbal text to indicate the causation of FIRE which is CORRUPTION.

Cartoons (2a, c, and g) visualize the verbal metaphors that are prevalent in media discourse in (Al-Saedi, 2023) such as 'whales of corruption,' 'arms of octopus corruption,' and 'the tears of alligators.' In cartoon (2b), the cartoonist showed the multimodal metaphor- metonymy interaction (metaphtonymy) where the whale represents corruption and the US-Dollar symbol represents the investment funds. In this visual context, it can be concluded that the food of whales is the money received or granted for the investment. In this case, it can be construed as FOOD OF WHALES (FOR CORRUPTION) IS A US-DOLLAR SYMBOL (FOR INVESTMENT FUNDS/ INCOMES). In addition, cartoons (2d, e, and f) are construed as verbo-pictorial /multimodal metaphors. The visual contexts suggest the source domains such as an elephant, dinosaur, calf, and wolf. The target domains in (2d and e) are rendered verbally as CORRUPTION and it is triggered by the visual context in cartoon (2f) which is INFLATION.

According to Kövecses (2010:20), the process of cooking requires numerous components such as "an agent, recipe, ingredients, actions, and products." This process with its parts and the product works to enhance the source domain. In cartoons (3a-c), the cartoonists view the cooking scenario to attribute the political scenario for voting a prime minister or a president by the members of the Iraqi parliament. The verbal texts, in these cartoons, are the projectable features that help the viewer to guess the primary subject (the target domain) of these cartoons and recognize the topics. Cartoons (3a and b) focus on the concord of the political coalitions to elect the new prime minister. However, cartoon (3c) focuses on "the one-third blocking minority" which does not accept the selection of the new prime minister. In the same vein, the cartoonist used a cooking scenario in the cartoon (3d) to attribute sedition "Fitna" which is rendered verbally. The visual/ pictorial context visualizes the yellow media by personifying the TV set with a yellow screen. Finally, cartoon (3e) also visualizes RISING PRICES using a cooking scenario besides FIRE metaphor. In short, these cartoons are marked as verbo-pictorial (VPM)/ multimodal metaphors.

In cartoons (4a and b), the declaration of the central bank/ government "Rising the US-Dollar price achieved the promising goals" plays a role in deciding whether it is a visual or verbo-pictorial/ multimodal metaphor. Without the verbal text, the visual context does not give a full interpretation of these two cartoons. The secondary subject (the source domain) is rendered visually as (A SOCCER GOAL) and the primary subject (the target domain) is rendered verbally through the declaration of the central bank/ government. In this case, it can be conceptualized as THE GOAL OF RISING THE US-DOLLAR PRICE IS A SOCCER GOAL. To sum up, it is marked as a verbo-pictorial/ multimodal metaphor.

Cartoon (4c) views the context of a soccer game with the multimodal interaction of metonymy and metaphor (metaphtonymy) to shed the light on the violations of generators' owners on power cut-off. It can be conceived the multimodal metaphtonymic conceptualizations: GENERATORS (FOR A PERSON) ARE A GOAL SCORER (FOR A GOAL STRIKER), THE CITIZEN (IRAQI PEOPLE) IS A LOSER (FOR A GOALKEEPER), ELECTRICITY (FOR A PERSON) IS A SPECTATOR and GENERATORS' VIOLATORS ARE A SOCCER GAME PLAYER.

As a viewer and analyst, in the cartoon (4d), the visual/ pictorial context is perceived without paying attention to the verbal context. Therefore, eliminating the verbal context from this cartoon does not affect the metaphorical meaning to recognize the topic of this cartoon. It conceived of rising the US-Dollar exchange prices to the Iraqi Dinar as a dominoes game. In short, it is marked as a visual/ MP2 pictorial metaphor because the source and the projectable features to recognize the target domain are merged.

The verbal label, which is imposed in cartoon (4e), gives a full recognition to the topic of this cartoon where it focuses on rising the prices during Ramadan month in the Islamic calendar. In this case, it is marked as a verbo-pictorial/ multimodal metaphor.

In multimodal metaphoric chains, Sobrino (2017) states that the given metaphoric target domain is acting as a source domain for the next metaphoric mapping. In cartoon (4f), it was noticed that there is a multimodal metaphoric chain from "a declaration for rising prices" to the bubble speech and then to the weight lifting. It can be construed A DECLARATION IS A BUBBLE SPEECH IS A WEIGHT LIFTER since metaphoric chains require mappings of two cross-domains to be realized one after another.

In the same vein, multimodal metaphoric chains were noticed in cartoons (5d-g) which focus on mass media. In these cartoons, the multimodal metaphoric chains can be perceived as SECTARIAN MASS MEDIA IS A YELLOW MASS MEDIA IS A YELLOW-SCREEN TV SET. The cartoonist visualizes the conventional metaphor of YELLOW MASS MEDIA to refer to the mass media that work under sectarian

and political ideologies for political and religious parties and coalitions. In this case, they are marked as verbo-pictorial / multimodal metaphors. Also, the cartoonist visualizes the public proverb "the rope of lying is short" in cartoon (5b).

However, cartoon (5c) showed a MP2 or hybrid pictorial/ visual metaphor through merge-based incongruities. It views merging a speech bubble and a personified demon to look as one entity. It shows the merge-based incongruity even if we omit the verbal text 'news;' we (as viewers and an analyst) still recognize the merging process of incongruities between the source and target domain where it is marked as MP2 (hybrid) pictorial/ visual metaphor. In the same vein, the cartoonist visualizes the liars of Pinocchio in (5a) Where the long nose story of Pinocchio is recognized as the source domain which is merged with the nose of the anchor's nose on TV screen. Lastly, the target domain, which is (AN ANCHOR) is present in the cartoon (5h), but the source domain, which is (MARIONETTE), is triggered by the visual/ pictorial context. In this case, it is marked as MP1/ visual metaphor since according to the substitute-based incongruity, the source domain was replaced by the target domain to tell that the topic of this cartoon is that there are hidden hands who manage the media to be a marionette that can be moved the way the hands want.

Cartoon (6a) is viewed in a birth metaphoric scenario where it views a birthing room in a hospital and how a father waits for his newborn. The verbal context is necessary to decide whether it is a visual or multimodal metaphor. The removal of the texts does not give a full recognition of what this cartoon is about. In this case, it is marked as a verbo-pictorial/ multimodal metaphor.

Cartoons (7a and b) are also marked as verbo-pictorial/ multimodal metaphors. In these cartoons, the target domains (EXPENSIVENESS/ RISING PRICES) are rendered verbally and the source domains (An Adjustable Wrench/ ROLLING PIN) are rendered visually. Eliminating the texts would show just normal tools and do not express the full meaning of the topics of these cartoons.

In a metaphoric scenario of a journey to the elections box, the cartoons (8a and b) view the impediments/ obstacles in the path of the early elections. Both the secondary and primary subjects (source and target domains) are rendered visually and verbally and show incongruities. Removing the texts still show that there are impediments in the long path of the early elections. Therefore, they are marked as visual/ pictorial metaphors.

In concern of building blocks cartoons (9a-g), there is an anomalous where there is – what Forecevile (1996) says- an odd thing present in these cartoons. The viewer's expectation departs from seeing a head on the top of a body to an unexpected object which is a building block. "In a pictorial metaphor only one of the terms is visually represented while the identity of the other is suggested by the pictorial context; it is the visually represented term that is the metaphor's primary

subject" (Forceville, 1996: 127). In this case, the visual/ pictorial context plays a role, without it we see just a visual unit (an object).

The depicted object (a building block) and the visual context of a body affect each other to create incongruity because the object takes the place of the head. Therefore, the assigned role of the present object is the metaphorical primary subject (the target domain) which is (a building block), but the non-represented object which the head serves as the secondary subject (source domain).

Forceville (1996) considers the image's topic as the metaphor's primary subject, but Schilperood's (2018) substitute-based incongruities consider the represented target domain as one of its defining characteristics. To avoid narrating too much writing about the Šorm and Steen's (2018) VISMIP steps, the researcher reached the gist of these steps in the cartoons (9a-g) to comprehend the topic "a non-open-minded person" or "an ignorant person" who has dogmatic and ideological notions, not accepting the others' viewpoints since it is suggested by – what Forcevile (1996) says- "unambiguously pictorial context." Consequently, the visual unit (a building block) is marked as MP1 (pictorial)/ visual metaphor since it is triggered by the substitute-based incongruity.

Cartoons (10a-c) show verbo-pictorial/ multimodal metaphors. The texts and numbers play a role in these cartoons since they add more to convey the metaphorical conceptualizations (US-DOLLAR IS UP/ IRAQI DINAR IS DOWN). They show multimodal multiple-source metaphoric amalgams where the donor metaphors are (CONTROL IS UP/ LACK OF CONTROL IS DOWN), IRAQI IS A PERSON/ US-DOLLAR IS A PERSON, A POLITICIAN IS A CROW, and NUMBERS ARE US-DOLLAR – IRAQI DINAR EXCHANGE PRICES. The cartoons show upward/ downward orientation. As usual upward orientation goes with positive evaluation and vice versa. On the contrary, based on the cultural context of the relevant numbers in Iraqi society, the cartoons showed a negative orientation of the value of the Iraqi Dinar to the US-Dollar. Therefore, the metaphoric template would be SAD IS UP/ HAPPY IS DOWN added to the donor domains. To sum up, the above donor metaphors are added to convey the receptor metaphor US-DOLLAR IS UP/ IRAQI DINAR IS DOWN. Consequently, as viewers and an analyst, it can be concluded that it causes INFLATION to the Iraqi economy.

Finally, cartoons (11a-d) show verbo-pictorial/ multimodal metaphors. The secondary subject (the source domain), which is A RED LINE, is viewed visually and the primary subject (target domain), which is POVERTY LINE, is viewed verbally. According to Sobrino (2017), it is a rich conceptualization incorporating one metaphor into another where receptor metaphor(s) inherit conceptual material from donor metaphor(s). In these cartoons, it is noticed donor metaphors RICH IS UP/ SAD IS DOWN, LOWERING THE IRAQI DINAR PRICE/VALUE IS A CAR-JACK, AN IRAQI CITIZEN IS A PATCHY-CLOTH PERSON, A POLITICIAN IS

A MAN WITH A ROSARY. They are donor metaphors to the receptor metaphor A POVERTY LINE IS A RED LINE.

5. Conclusions

The current study investigated the metaphorical conceptualization of the Iraqi socio-political and economic issues in visual and verbo-visual modes (newspaper cartoons) that are published in the Iraqi newspapers. The verbal and visual modes played a role in recognizing the metaphors in the sampled cartoons. Eleven conceptual source domains such as FIRE, ANIMAL, COOKING, etc. were adopted and cued by the viewers in these cartoons to convey different themes and topics that were relevant to the Iraqi socio-political and economic affairs. They were recognized either visually or verbally in the gathered cartoons. The cartoonists shed light on these issues in their cartoons as target domains to convey their messages. These issues focused on these themes such as inflation, corruption. Poverty lines, yellow mass media, poverty line, currency exchange prices, etc., which were conceptualized as visual and multimodal metaphors. These metaphors were adopted in different contexts to convey these themes and topics which showed negative and satirical effects. Based on the theoretical frameworks that are used in this study, different kinds of visual and multimodal metaphors were recognized in these cartoons. These metaphors included MP1, MP2 visual / pictorial metaphors and multimodal metaphoric amalgams, chains, etc. Conceptualizing the topics and themes that the cartoonists used in their cartoons showed that visual/ pictorial and multimodal modes played a role to cue and perceive different kinds of metaphorical meanings which were recognized by the Iraqi viewers since some of them visualized the conventional metaphorical concepts (e.g. Fire that refers to rising prices) that are used in the Iraqi culture.

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