

**REPRESENTATION OF ECOLOGICAL
ISSUES IN AMERICAN, CHINESE AND
PAKISTANI ENGLISH EDITORIAL
CARTOONS: A MULTIMODAL ANALYSIS**

**BY
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NATIONAL UNIVERSITY OF MODERN LANGUAGES

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By

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ABSTRACT

Title: Representation of Ecological Issues in American, Chinese and Pakistani English Editorial Cartoons: A Multimodal Analysis

This study aims at scrutinizing the representation of ecological issues through the visual and linguistic elements of editorial cartoons in three countries' English newspapers; *USA Today* (America), *China Daily* (China), and *Dawn* (Pakistan). It comparatively analyzes the editorial treatment of climate change in developed and underdeveloped countries and how it influences the readers' perspective. Ten editorial cartoons from each newspaper have been used as a sample for the data analysis of the study. A multimodal analysis is done by using Kress and Leeuwen's (2006) visual grammar model and four aspects of Stibbe's (2015) ecolinguistic theory as a theoretical framework to study ecological issues and blame game in editorial cartoons. These theories focus on the colors, symbols, metaphors, and triggering words to frame a concept in the minds of the viewers. Purposive sampling technique has been used to collect theme based editorial cartoons for a qualitative research. The researcher has focused on the variant patterns of representation of ecological issues, how these three countries deflect blame game on each other and how they project similarities and differences in the selected sample. Through the analysis of these linguistic and visual elements, the researcher has identified a pervasive use of metaphors in constructing the framing of climate change. A realistic approach in Pakistani editorial cartoons has been identified in raising awareness about vulnerability of developing countries to climate change and its effect on economy. American consumerism and Chinese blame-shifting strategy has foregrounded the theme of blame-game and helped the researcher to get the perspective of the producers. The frequency of appearance of these issues varies across the editorial cartoons. The study suggests a new perspective to look at the editorial cartoons and proposes further studies on how the comparative multimodal analysis can influence the critical thinking of the readers regarding crucial issues.

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DEDICATION

I dedicate this research to my parents, who have been a constant support throughout my life. I owe special thanks to them, for it was their unwavering commitment and support that helped me achieve every milestone.

CHAPTER 1

INTRODUCTION

In this research the researcher attempts to analyze ecological issues like climate change, global warming and environmental pollution which have been portrayed by symbolic and linguistic elements in editorial cartoons of under-developed (Pakistan) and developed (America and China) countries. The focus of the study is to find out how linguistic and visual elements are represented in media discourse of different countries like America, China and Pakistan. Climate changes are one of the biggest emerging threats to the sustainability of life on Earth. It includes both global warming and its impacts on Earth's weather patterns. These impacts are not due to natural causes, instead they are because of the emission of greenhouse gases (CO₂ and Methane). It does not only affect the human life but also the economy of a country. According to Ali et.al (2018) Germanwatch's report Pakistan, due to its geographical location, has been ranked globally in the top ten countries most affected by climate change in the past 20 years. It is due to the climate change that every year floods are coming and temperature of Pakistan is increasing with small share of global carbon emission. Union of concerned scientists' report (2008) says that the countries that have produced the most carbon dioxide emissions since 1975 are the United States (416,738 MT), China (235,527 MT), Russia (115,335 MT), Germany (92,636 MT), and the United Kingdom (78,161 MT). The two countries that release the most CO₂ globally are China and the United States. They engage in mutual blaming, and as a result of their numerous disagreements and status as rivals on the international stage, they have chosen to work together to combat global warming. As John Kerry, the US climate envoy, said the US and China have no shortage of differences, but on climate, co-operation is the only way to get this job done (McGrath, 2021).

This study analyzes the similarities and differences in representing these issues by editorial cartoonists of *USA Today* (America), *China Daily* (China) and *Dawn* (Pakistan). It is a comparative analysis of newspaper cartoons which does not only focus on the ecological issues but also analyzes the blame-game between these countries and how these countries create their identities in media discourse. There are many ways to form a narrative fictionally and non-fictionally, here a non-fictional

domain of newspaper editorials has been used to get the stances of different countries. This study covers ecological and semiotic aspects of the language.

Newspapers' extremely strict editorial standards and fact-checking procedures make them regarded as trustworthy information sources. Their authenticity, however, can differ based on the reputation of the newspaper, its commitment to journalistic standards, and any potential biases. All three selected newspapers are mostly read English newspapers of three countries. *Dawn* is the largest and oldest English language newspaper of Pakistan as founded even before Pakistan's existence in 1941. As of 2010, it has a weekday circulation of over 109,000 circulations of 95,446 copies and a total readership in excess of 524,953. The newspaper is read every morning by policy and decision makers in the public and private sectors, at federal and provincial government level and by the majority of Pakistan's English reading newspaper public. *USA Today* is an American daily middle-market newspaper. With an average print circulation of 159,233 as of 2022, a digital-only subscriber base of 504,000 as of 2019, and an approximate daily readership of 2.6 million, *USA Today* is ranked third by circulation on the list of newspapers in the United States. *China Daily* is one of the most prominent national English-language newspaper in China of very few. The average daily circulation is more than 200,000, one-third of which is abroad in more than 150 countries and regions. It has 45 million print and web readers worldwide. It is an English-language daily newspaper owned by the Publicity Department of the Chinese Communist Party. It has the widest print circulation of any English-language newspaper in China. It targets mainly diplomats, foreign expats, tourists as well as locals wishing to improve their English (Yang, 2017).

Media is playing a very important role in spreading information around the world. In the 21st century, it is not only helping in constructing the identities of individuals but it also constructs the identities of nations and countries. The origin of political or editorial cartoons is traced back in the 18th century with the works of Leonardo, Hogarth and Benjamin Franklin. Now medial development has given life to editorial cartoons. Newspaper cartoons are used as an important weapon in the analysis of injustice, corruption and other social evils. Editorial cartoons are powerful enough to convey a controversial issue through a single picture rather than relay on thousands of words of a column or editorial to represent the same thing. As Heitzmann writes, "The cartoon conveys its message quickly, sometimes subtly, sometimes brashly, but

generally gets its point across to more people than do editorials” (Heitzmann, 1998, p. 3).

Ecolinguistics is a new emerging field of linguistics since 1990s that is a combination of ecology and linguistics. It’s an extended form of sociolinguistics that not only covers the social context but also a wide range of ecological contexts of species and physical environment. When it comes to the term “Ecolinguistics” it deals with the ecological analysis of language with different linguistic tools to reveal the hidden Stories We Live by. These stories are the cognitive structures in the minds of individuals or across a society, which influence people’s ecocultural identities and how humans treat each other, other animals, plants, forests, river, and the physical environment (Stibbe, 2015).

A multimodal analysis is used to examine the interaction between images and texts. It tries to find out the similarities and differences among the selected newspapers. Multimodal analysis refers to the process of interpreting and making sense of qualitative data in projects that mix verbal and nonverbal forms of information. It’s a broad area of methodological work which covers analysis of human gesture, non-verbal communication, images, video, sound, and 3-D materials. It is developed under the influence of three theoretical frameworks: social semiotics, interactional sociology and sensory anthropology (Dicks, 2020). It helps to infer that language is not a single phenomenon but it includes multiple “modes” of communication such as human qualities of gaze, gesture, voice, prosody, bodily movements and non-human modes such as the materiality of objects, the visibility of images, and the aurality of soundscapes. All these things combine together to give meaning in the analysis because meaning cannot be formed in isolation, it is interpreted from the society in which all these modes are used.

1.1 Blame Game Between America and China

The United States and China, the two economic giants, have been increasingly at fault in the international arena over the years, especially when it comes to environmental problems (The Impact of US-China Trade Tensions, 2019). As the world grappling with the pressing need for sustainable practices, these two countries' finger-pointing has intensified, with one accusing the other of being a part of the growing environmental problem (Cheng et al., 2023). This blame game not only reflects the

intricate geopolitical landscape, but it also emphasizes how important it is to work together to overcome ecological concerns (Bache et al., 2014).

1.1.1 The American Perspective

The United States, long regarded as an important player in international environmental policy, frequently accuses China of having insufficient environmental rules and increasing carbon emissions (Tan and Lee, 2017). The Global Carbon Project reports that in 2020, China accounted for more than 28% of the world's carbon dioxide emissions, more than the combined emissions of the United States and the European Union (Du, 2020).

American politicians claim that China's fast industrialization has come at the price of the environment, even though the United States has made great progress in switching to cleaner energy sources and lowering emissions (Gross, 2023). This narrative was emphasized by the Trump administration in particular, which withdrew from the Paris Agreement in 2017 due to worries about China's slow commitment to reduce emissions (Zhang et al., 2019).

Additionally, China has come under fire from the US for its involvement in global deforestation, particularly in areas like the Amazon where China's desire for soybeans and other exports encourages harmful farming methods (Fearnside et al., 2012). Environmentalists in the United States contend that China's voracious need for resources intensifies deforestation, hence accelerating global biodiversity loss and climate change.

1.1.2 The Chinese Perspective

China responds by arguing that previous emissions should be considered and that rich countries like the US should have a larger share of the blame for the present environmental catastrophe (Gross, 2023). Chinese authorities claim that because the United States and other industrialized nations have benefited from decades of development, their accumulated emissions are disproportionately large. On the other hand, China is still in the process of industrializing and reducing poverty as a developing country, which makes it difficult to immediately and drastically reduce emissions.

China has gained worldwide leadership in solar panel manufacturing and electric car manufacturing as a result of significant investments in renewable energy (Joe et al, 2023). With the goal of peaking its carbon emissions by 2030 and being carbon neutral by 2060, the country has set high goals for carbon neutrality. As Joe proposes that Chinese officials claim their support of renewable energy and green technologies demonstrates their commitment to reducing climate change (2023).

Furthermore, China charges that by outsourcing production and emissions to poor nations, the US is taking a hypocritical stand. The term "carbon leakage" is frequently used to describe how developed countries, seeking economic expansion, shift emissions-intensive sectors to nations with lenient environmental laws, such as China (Qin et al., 2021). China believes that this dynamic fuels the blame game and prevents serious international collaboration on environmental challenges (Luna, 2020).

1.1.3 Global Implications

The blame game between the US and China affects worldwide efforts to solve ecological concerns as well as their bilateral ties (Curran, 2021). The inability to present a unified front weakens international initiatives such as the Paris Agreement, because joint efforts are essential to mitigate the consequences of climate change (Berman et al., 2023). The persistent geopolitical conflicts and economic competition between these two countries make it difficult to promote the kind of cooperation that is required to address common environmental problems (Ali, 2020).

It is becoming more and more clear that a cooperative, diplomatic strategy is necessary for tackling global environmental concerns as the blame game between the United States and China over ecological issues heats up. As significant contributors to the environmental catastrophe, both countries need to put aside their differences and focus on advancing cooperative initiatives in renewable energy, sustainable development, and environmental preservation. The complexities of this blame game highlight how interrelated ecological problems are and highlight the necessity for a coordinated solution that goes beyond geopolitical rivalry. Collaboration between these economic giants is not only advantageous but also essential for the planet's well-being in the search of a more sustainable future.

1.2 Effect of Blame-game on Pakistan and its efforts to mitigate Climate Change

The global blame game between China and the United States over ecological difficulties not only directly impacts the accused countries but also has adverse effects for other nations, such as Pakistan (Berman et al., 2023). Pakistan is a developing country that is exposed to the effects of climate change, therefore the dynamics and policies of important international actors affect its attempts to tackle environmental difficulties. Pakistan is deeply entangled in the blame game, for a number of reasons that all add to the country's sensitivity to the negative effects of environmental politics.

1.2.1 Geopolitical Position

Pakistan's geopolitical location places it in a region where climate change impacts are acute, with heightened risks of floods, droughts, and extreme weather events. This makes the country more sensitive to global environmental policies and actions (Climate Crisis in Pakistan: Voices from the Ground - Pakistan, 2023).

1.2.2 Developmental Challenges

Pakistan is a developing country with several developmental obstacles. It is difficult to strike a balance between economic growth and environmental sustainability, and the blame game makes it more difficult by affecting the supply of the tools and resources needed for sustainable development (Masood, 2023).

1.2.3 Economic Dependency

According to Siddiqi et al., 2022, dependencies and financial links may also be important. Pakistan, like a lot of developing countries, depends on trade alliances with powerful nations like China. Pakistan aims to reconcile environmental responsibility with economic progress, therefore economic factors may influence how it aligns itself with global environmental narratives.

1.2.4 Resource Allocation

International financing and assistance for climate change efforts may be impacted by the ongoing hostilities and allegations between the United States and China. Pakistan may see variations in support as a receiver of climate-related aid, which

might affect its capacity to carry out and maintain mitigation and adaptation initiatives (Kugelman, 2023).

1.2.5 Technology Transfer

The blame game might hinder the development of green technology in underdeveloped countries. Pakistan may encounter difficulties obtaining necessary technology for sustainable practices and the generation of renewable energy if international cooperation breaks down (Xin et al., 2022).

1.2.6 Alignment of Policies

International policies that are unified on environmental matters might be impeded by disagreement throughout the world. If key actors do not work together, Pakistan's attempts to match its climate policies with international frameworks may encounter challenges (Thaheem & Ahmad, 2022).

1.3 Research Objectives

- To identify how linguistic and non-linguistic elements are representing ecological issues in the selected editorial cartoons of America, China and Pakistan
- To identify the deflection of blame on ecological issues in the selected editorial cartoons of America, China and Pakistan
- To identify the similarities and variations that highlight ecological issues in American, Chinese and Pakistani selected editorial cartoons

1.4 Research Questions

1. How are linguistic and non-linguistic elements used to represent ecological issues in the selected editorial cartoons of America, China and Pakistan?
2. How do the selected editorial cartoons of America, China and Pakistan deflect the blame of ecological issues on each other?
3. How do the selected editorial cartoons of American, China and Pakistan show similarities and variations while highlighting the ecological issues?

1.5 Problem Statement

Editorial cartoons convey a message more quickly than an editorial of a thousand words and greatly influence the perception of the viewers. They have been used as a mean to manipulate the perspective of the viewers regarding political, religious and social issues. Recently editorial cartoons have been used to represent ecological issues but the element of blame that various developed and developing countries deflect on one another, highlighted through these editorials, have not been perceived and analyzed the way it should be. So, the researcher aims to change or modify the reader's view on how these nations identify ecological issues and put blame on other nations for those issues. As America and China are biggest emitters of CO₂, on the other hand, Pakistan is one of the least emitters but mostly getting affected by climate change. The present study aims at tracing how developed countries treat underdeveloped countries in dealing with climate change and how they try to influence and manipulate the perception of the reader in order to save their identity as this perspective has not been explored by combining three culturally different countries.

1.6 Significance of the Study

The influence of climate change on people and entire communities is profound, influencing a wide range of sectors including industry, agriculture, health, education, the economy, technology, and society at large. It has become a critical global concern. Different media outlets have addressed this subject in different ways. Some have focused on exaggeration and sensitization, while others have explored the political aspects of the issue. The purpose of this study is to look into how three well-known newspapers—*Dawn*, *USA Today*, and *China Daily*—handle climate change in their editorial pages. The research looks at the language and visual components of editorial cartoons in an effort to uncover truth and investigate the representation of ecological issues. This research is unique in that it emphasizes the use of visual symbols in addition to language to highlight the climate catastrophe, unlike other studies that primarily focused on linguistic patterns from an ecolinguistic perspective. Comparative study between China, America, and Pakistan will highlight parallels and divergences in ecological representation, offering a comprehensive picture. The study fills a notable gap in the literature since there has not been much focus in linguistic academia on the comparison of editorial cartoons in an ecological context. This research contributes to

a multimodal understanding of ecology by focusing on both developing and developed nations, and it paves the way for future studies that go beyond political boundaries. The research aims to raise awareness and improve comprehension of the dynamics of climate change and opens the door for a more thorough examination of editorial cartoons in ecological discourse.

1.7 Rationale of the Study

The rationale behind the integration of ecological and blame game subject in editorial cartoons from China, Pakistan, and the United States is the interdependence of environmental concerns with political discourse. The study recognizes the global relevance of climate change and its confluence with socio-political dynamics by incorporating ecological concerns. Editorial cartoons are an effective tool for examining these intersections because they offer a language and visual depiction of difficult subjects.

It is possible to do a comparative analysis of how various political contexts and levels of media freedom impact the portrayal of blame games and ecological issues by choosing three nations with distinct political systems: America (democracy), China (despotic), and Pakistan (hybrid). The distinct socio-political landscape of every nation shapes the storylines and frames of editorial cartoons, providing a window into the larger conversation.

Using a comparative perspective, the study finds similarities and differences in how these themes are portrayed in the chosen nations. This strategy emphasizes the worldwide significance of environmental issues as well as the distinctive ways that various political and media situations influence public opinion. In the end, the research hopes to offer a thorough grasp of the intricate interactions that exist between ecology, the blame game, and media representation, illuminating the ways in which these important topics are resolved in various political and cultural contexts.

The rationale for using editorial cartoons on ecological issues from *USA Today* (America), *China Daily* (China), and *DAWN* (Pakistan) lies in their effectiveness as multimodal artifacts that combine imagery, symbols, and text to critique and communicate complex ideas. Editorial cartoons are particularly suited for analyzing the interplay of blame game dynamics and ecological concerns, as they offer a concise yet

impactful medium for exploring how these issues are framed within different cultural and political contexts.

The choice of these three nations guarantees a range of media environments and political regimes. The United States offers a forum for a broad spectrum of viewpoints and critical discussion because of its democratic traditions and comparatively free press. China, on the other hand, provides insights into how ecological issues are interpreted under government influence due to its centralized and state-controlled media. Due to political instability and socioeconomic difficulties, Pakistan is a hybrid state with a changing media landscape that combines aspects of democracy and authoritarianism. Because of this variation, it is possible to compare how media freedoms and political beliefs affect how climate change is portrayed.

A major element in international climate discourse is the blame game, in which countries frequently assign blame for environmental deterioration and climate action. By examining editorial cartoons from these three nations, the study may investigate how responsibility is deflected or apportioned, reflecting public emotion, national narratives, and geopolitical tensions. The study's concentration on cartoons allows it to document the linguistic and visual techniques employed to convey these dynamics in a way that the general audience finds compelling.

Finally, because *USA Today*, *China Daily*, and *DAWN* have a significant impact on the public conversation in their respective nations, the selection of these newspapers is strategic. Their editorial cartoons serve as a prism through which to examine the representation of ecological issues in the media. By contrasting different viewpoints, the research advances our knowledge of how media, culture, and environmental issues interact both locally and globally.

1.8 Delimitation

The present study covers the ecological issues represented in editorial cartoons of developed and under-developed countries. The data is delimited to three countries: America, China, and Pakistan because these two superpowers are directly responsible for climate change in Pakistan and many other countries due to their high consumption of CO₂. It delimits the time line of data collection to two years from January, 2021 to December, 2022. The data is further delimited to thirty editorial cartoons, ten from each

of the most read English newspapers the *Dawn* (Pakistan), The *China Daily* (China), and *USA Today* (America).

1.9 Organization of the Study

Chapter No.1

The first chapter of the study has provided an introduction to the topic and problem statement and presented a description of the basic objectives and aims of the study. All research questions are also mentioned in this chapter following the delimitation and significance.

Chapter No.2

The second chapter of the study presents a detailed review of the existing literature and relevant researches associated with the problem addressed in the study. All the important aspects of the study are discussed in the light of the researches already presented in the relevant field.

Chapter No.3

The third Chapter of the study is about the methodology of the present study that describes the procedures of data collection, defining the population, the sample size, the time limit set for the study and the steps to be involved in the analysis of the collected data. Further, this chapter also includes a detailed discussion of the Kress and Leeuwen's (2006) visual communication model and Stibbe's ecolinguistics theory (2015) selected as a theoretical base for visual and textual analysis of editorial cartoons.

Chapter No.4

The fourth chapter of the study is data analysis and its interpretation while applying the particular theoretical framework selected for the study. This chapter analyses editorial cartoons' linguistic and non-linguistic elements while keeping in notice the levels of signification of the theoretical framework.

Chapter No.5

The fifth chapter of the study offers a detailed discussion of the researcher's findings after the application of the theories of analysis. All the results are discussed under the light of the research questions and at the end, a summary of the findings is given in conclusion followed by few recommendations by the researcher for future researches.

CHAPTER 2

LITERATURE REVIEW

The literature review functions as the study's fundamental chapter, providing a thorough examination of previous studies and scholarly works relevant to the subject at hand. The body of research on climate change, editorial representations, and the use of language and imagery to communicate ecological challenges are all critically examined in this chapter. The purpose of the literature review is to discover important topics, theoretical frameworks, and procedures used in previous studies by reviewing a wide range of sources, including books, research studies, and academic publications. It also attempts to draw attention to gaps and contradictions in the state of knowledge on the topic, opening the door for the special insights and contributions this study hopes to offer. As an essential part of the research process, the literature review helps the reader better understand the complexity of climate change communication while laying the foundation for contextualizing the study within the larger scholarly debate.

2.1 Emergence of Eco linguistics as a Field of Study

Many people consider Wilhelm von Humboldt's (1767–1835) comparative linguistics research and his theories on the interdependence of language and the environment to be the forerunners of Eco linguistics. Trim (1959, p. 24) stated that “the study of variation within a speech community and its functions may be called linguistic ecology”.

As several leading practitioners of Eco linguistics point out, the speech titled “the ecology of language” given by Haugen (1972) at Center for Applied Linguistics in Washington D.C. marked the “proper beginning” of Eco linguistics.

The Norwegian-American linguist Einar Haugen is most commonly credited with the founding of the new field of Eco linguistics. He described the ecology of language as “the study of the interactions between any given language and its environment” approximately fifty years ago, using the ecology metaphor to describe language (Haugen, 1972, p. 325).

Fill (1993) provided the first comprehensive introduction of Eco linguistics, which examines the (inter)relations of languages in their social and ecological environments as well as the function of language in group connections.

There are early indications of the relationships that have been made between language and environment in a number of texts, and the field's origins may be traced back through time. Detailed summaries of the historical context are offered by Zhou (2021), Couto (2014), LeVasseur (2015), and Mühlhäusler (2003).

Three waves of Eco linguistics have emerged in the previous forty years in both non-European nations like China and European nations like Austria, Denmark, Germany, and the United Kingdom. These three waves are the following: (1) the divergent wave of the past two decades, (2) the orthodox wave from the 1970s to 1990s, and (3) the united wave that is now emerging.

Since the 1970s, this tradition has established an ecology of language that is defined by an all-encompassing perspective influenced by Eastern philosophy (Daoism, Hinduism, Buddhism) and Marxist theory. Bang and Døør (2007) established the Odense School of Eco linguistics (now the University of Southern Denmark), which takes a dialectical approach to Eco linguistics.

The proper beginning of Eco linguistics was established by Haugen's (1972) speech on "the ecology of language" at the Center for Applied Linguistics in Washington, D.C., as noted by several eminent Eco linguistics practitioners, such as H.H. Couto, (2014) and S.V. Steffensen, (2014).

Mühlhäusler (2003) introduced the linguistic tools that can be utilized for the analysis of environmental discourse by fusing an Eco critical approach with the metaphorical application of ecology to language. The vocabulary, syntax, metaphors, and storytelling are a few of these instruments. On the one hand, recent advances in Eco linguistics support a more cohesive conceptualization of the field, but they also demonstrate increased diversity.

What is Eco linguistics, in a nutshell? "Eco linguistics analyses language to reveal the stories we live by, judges those stories according to an ecosophy, resists stories which oppose the ecosophy, and contributes to the search for new stories to live by," (Stibbe, 2015, p. 183).

The diversity of Eco linguistics study has led to some disputes among scholars on the scope of the topic, as LeVasseur (2015) reflects on a recent survey among members of the language and ecology research forum. While some scholars prefer a

more comprehensive approach, others define ecolinguistics as the study of the interdependence of language and the perception/interpretation of the natural world we live in.

According to Bang and Tramp (2015), Eco linguistics should be understood as a term that encompasses two research traditions: "deeper reflections on the theories of language inspired by the holistic paradigm of ecology and on the one hand traditional linguistic methods applied on texts and discourse of ecological importance" (p. 83).

2.2 Ecological Discourse Analysis

Language is a mediator and an influencer of human interaction with the environment. According to Alexander and Stibbe (2014), EDA is the examination of any kind of discourse within an ecological framework. One of EDA's fundamental tenets is that by drawing attention to the ways in which speech can be cruel or damaging, people will become more conscious of the role that language plays in addressing environmental issues. It encompasses the system-critical aspect covered by Fill and Mühlhäusler (2001, p. 6) which was made possible by Halliday's (1990) "New Ways of Meaning" publication.

According to Zhdanova et al. (2021) Eco linguistic can provide the possibility to reunite the living nature and the nature of human society. As ecolinguistic studies the relationship between language and ecology. Language creates stories in the minds of its users that can be constructive as well as destructive. To investigate the nature of linguistic effect, the researchers explored the posters of vegan campaign which spreads the awareness about veganism. Veganism can be considered as a philosophy which says that all non-human animals are equal to humans. They also have the right to be loved, respected and express feelings as they are part of the ecosystem like others. This campaign had a slogan "Go Vegan World", under this slogan a sample of 27 posters were examined to identify whether the stories presented by vegan campaign align with vegan values or not. This study employed van Leeuwen's Social Actor and Social Action theory for linguistic analysis and Kress and Leeuwen's Grammar of Visual Design for pictorial analysis. The ecolinguistic perspective was approached in this study that figured it out in the form of three stories: salience which says that non-human animals are individuals with their own feelings, conviction says that animals matter as

much as humans, whereas in ideologies biocentrism is promoted. This study concludes that the discourse produced by “vegan campaign” is beneficial for non-human species.

2.3 Climate Change Ecology in Pakistan

In order to inform policy discussions on climate change and develop appropriate management solutions, it is essential to comprehend the extent of ecosystems' impacts from climate change and their interconnections with other anthropogenic stressors (Harley et al., 2006; Edwards et al., 2010).

The primary goal of climate policy worldwide is the mitigation of climate change. The National Climate Change Policy of Pakistan (2020) lists "enhancement of awareness, skill, and institutional capacity of relevant stakeholders" as one of its primary goals.

Although water sources are drying up seasonally, it is projected that alpine temperatures are rising due to prolonged summer spells (Chaudhry and Bawa, 2011). Due to poverty, insufficient health and education services, and inadequate infrastructure (such as roads, transportation, water supply, and irrigation), the Himalayan population is becoming more vulnerable to the effects of climate change (Negi et al., 2012).

More seasonal melting brought on by climate change alters snow covering and glaciers in mountains, thereby affecting social life, agriculture, wildlife, and vulnerable communities (Rahut and Ali, 2017).

2.4 Previous Researches in China

Editorial cartoons are being used as a means of political expression in China's rich history of visual communication, which has its roots in ancient art traditions. Dai's (2017) research explores the socio-political function of cartoons in Chinese media, shedding light on the complex ways that state control and censorship affect visual narratives. Liu (2015) investigates the application of Kress and Leeuwen's visual grammar model in the context of Chinese cartoons, laying the groundwork for the multimodal analysis in this study (as cited in Reviers and Remael, 2015). There is a lack of research on the representation of climate change in Chinese cartoons, which highlights the need for a thorough analysis within the chosen timeline and China's distinct position in international climate change discussions.

Liu Qiushi (2020) conducted a multi modal study of "Chinese Ecological Educational Advertisements". It focused on the production of meaning via multiple modes. The study found out that ecological issues were represented via personification depicted through the images. Also, the colors blue and green were frequently used to represent ecological issues. These two colors are used for positive representation of the environment while black and grey are used for negative representation. Moreover, a thriving ecosystem is associated with "good fortune".

Eide (2012) conducted a study analyzing the depiction of changing climatic conditions. This is done by a "quantitative overview" of cartoons in 15 countries. This article further presents an in-depth study of some cartoons, forming the narrative that the "Global North" is responsible for the global conflict resulting in the adverse climate changes.

Ulubeyli, Arslan, Kivrak (2015) studied the "occupational health and safety" of construction workers via cartoons. To look into this, the researchers analyzed seven cartoons presented in the "International Construction Accidents Cartoon Contest" via semiotic analysis. The health and safety perceptions were not changed. These findings can result in the construction firms revising their policies regarding the safety issues of construction workers. Also, editorial cartoons can be essential for raising awareness regarding such issues.

Mawdsley (2008) analyzes newspaper cartoons focusing on China's relations with African countries. It explores that their ties got strong especially when China experienced an economic bloom. So, in order to get raw materials and other goods, China replenished its ties with the African countries. But the aftermath of this was not so great for Africa. It resulted in a hike in prices of the exported goods. The article focuses on analyzing the newspaper cartoons that depict "China's Complex Relations" in African countries and the role played by the West.

Gameson and Modigliani (1989) studied the relation between "media discourse" and "public discourse" in meaning making. The study analyzes four types of media including; T.V news, editorial cartoons, magazines and newspaper columns. The variable under focus was the representation of nuclear power as a narrative in media. It found out that editorial cartoons played an essential role in gaining the audience's support for nuclear power.

Liua et al. (2022) conducted a study on multimodal critical discourse analysis by using the cartoon movie *How Leaders Are Made* as a model for a new Chinese political discourse on social media. The purpose of the comparison of the video clips on the presidential election systems in China and the West was to find differences in the employment of discursive strategies. One way to explain the cartoon's effectiveness is to think of it as a combined mental environment that combines aspects of the visual, aural, and textual realms.

Yina Wu (2018) has described "ecolinguistic" and its relationship with language and ecology. According to Stibbe (2014), the gap only happens if ecology—the study of how creatures interact with one another, and their physical environment omits human beings. On the other hand, if we define linguistics as simply "the study of language," Alexander and Stibbe (2014) argue that we must also define ecolinguistic as the study of the impact of language on the life-sustaining relationships among humans, other organisms, and the physical environment. It is normatively oriented towards maintaining the bonds that give life.

'Sustaining Language' is the name of a compilation of essays in applied ecolinguistic published by Fill and Penz in 2007. The two strategies are combined in ambivalent wordplay. The challenge of maintaining linguistic diversity exists on the one hand, and on the other, there is language that inspires people to act in ways that protect the natural ecosystems that sustain life, or "language that sustains life." This brings to mind the distinction made by Halliday (2007, p. 14) between "institutional ecolinguistic, the relation between a language and those who speak it" (and, in this case, "what we might call systemic ecolinguistic," which focuses on the impact of language on human decision-making and, as a result, on the ecologically significant actions that humans take. By exposing the ecologically destructive ways that everyday discourses construct ideas of the "good life," offering tools to help resist those discourses, and looking for helpful discourses which actively identify the "good life" with something other than consumerism, ecolinguistic can address one of the challenges that consumer culture is deeply embedded in many discourses, from advertising to news reports. The study of language ecology and the examination of writings that just so happen to be about environmental or ecological issues are not the only aspects of ecolinguistic, though.

2.5 Previous Researches in America

In a research, Refaie and Rschelmann (2011) conducted qualitative interviews with young adults. They found out that most of them were having difficulty in comprehending the newspaper cartoons shown to them. But this study focused on their idea of multimodality not on the ecological issues. They did this to explore the young adults' geographical and political views.

In the review of Leeuwen's book regarding '*language of color*', talks about how color adds to meaning in various social and cultural settings. It explores the materials and technologies for their production. It studies the cultural practices associated with color. It states that all colors had conventional meanings but now they are used for decorative purposes more. Colors also have direct sensory effects and is aligned directly with personality traits. The review further discusses the "Subtractive Color System" found in print based media. However, the role of colors in representing ecological issues in newspaper editorial cartoons is not referred to.

In a study, Toledo et al. (2014) noted the immense impact that political cartoons can have on the people when talking about climate change, political cartoons are tools to put forward the message. They also help the people to make informed decisions regarding the environment. However, the study does not analyze this variable in the context of three culturally different countries.

Sani et al. (2014) also studied editorial cartoons as special tools to lay the foundation of social interests of the political parties. Mateus (2016) explored the communicative power of editorial cartoons and how they can shape the minds of the audience. Also influence their decisions and actions. Bounegru and Forceville (2011) examined the role of metaphors in building political ideologies and concepts in newspaper. They found out some particular patterns were repeated in order to reinforce some concepts

Small (2016) studied editorial cartoons and biodiversity. The qualitative study shows that people lack the time to study the comprehensive literature found on biodiversity. It suggests that cartoons should be employed to raise awareness regarding preservation of animals and plants. They can be helpful as 60% of the human brain deals with visuals. The variable of ecological issues remains unexplored by the researchers.

2.6 Previous Researches on Editorial Cartoons

Editorial cartoons have been extensively analyzed by many researchers from different points of view. Azhar et al. (2021) have explored Pakistani English newspaper editorial cartoons. Their aim was to identify the linguistic and semiotic aspects of cartoons; how harsh realities of a society can be highlighted in light manner. The article revolves around the analysis of political cartoons of Pakistani community. For this purpose, they have selected a sample of 32 editorial cartoons from Pakistani top English newspapers: Dawn, The News, and The Nation. The researchers have used qualitative methodology for data analysis. Kress and Leeuwen's (2002) visual communication model was adopted as a theoretical framework for analyzing linguistic and semiotic features of the cartoons, it has two main aspects (1) the participants and (2) the relationship which are further divided into 2 and 3 elements respectively.

The article focuses on what political and social issues do Pakistani editorial cartoons highlight? And how linguistic and semiotic elements are selected and used for the influence on the readers? They have found that cartoonists have used different techniques like symbols, metaphors and irony to represent the social and political issues like economic crisis, corruption and injustice in the society. The cartoonists used their artistic skills and reflected the true realities of lawmakers how they just make laws according to their own interest. The second issue was of inflation; the prices of goods are increasing day by day but the value of human life is decreased. The third issue was of the Budget of the country and ironical conditions of political personalities. This article has analyzed political cartoons from a specific timeline 2019-2020 but the researchers have not specified the themes of the cartoons rather, they have randomly selected some issues that they considered the most important ones. They have not talked about any external affair of the country. They could compare the same issues represented in each of these three newspapers. The present research will also be doing a comparative analysis of editorial cartoons with ecological perspective but data will be taken from national and international newspapers.

According to Ghilzai and Bajwa (2020) editorial cartoons are gaining much importance in research domain. These cartoons have become a powerful weapon in the newspaper for political analysis. There are some specific characteristics of political cartoons that not only make them humorous but also has the tendency to recognize the particular characters through them. The researchers have titled the article as "Seeing

Pakistan through the Gaze of Cartoonists-Editorial Cartoons Epitome of National Interest”. In this article they have provided the background of editorial cartoons which were originated in 18th century and till 21st century the development of printing press has given life to cartoons. Cartoons help in constructing the national and international identities and affect the opinion of the audience. The internal and external political affairs of Pakistan are analyzed in the study. The research questions were about the identification of the main idea and the methods used by the artists like: to what political idea is the cartoon referring? What impact is the artist attempting to trigger? And how does the method used by the artist effectively convey a political message? To get the answer of these questions, the researchers focused on the captions, text and thought bubbles of the selected cartoons. A sample of 15 images/cartoons was selected from different Pakistani newspapers: The Jang, The Dawn, The Daily times, the Nation. This article has also adopted Kress and Leeuwen’s (1996) visual communication model which is elaborated into two elements: the participants (representative & interactive) and the relationship (between representative, between interactive, between interactive and representative participants). The cartoons have depicted the corruption, intolerance, weak relationship with India and economic issues. These cartoons had been used to convey information and ideas through universal language. The most of 15 cartoons were of Nawaz Sharif and about its government. There was not a specific timeline regarding the selection of cartoons. The present study has a relevance with this study, the researcher will also use Kress and Leeuwen’s theory but with some additional tools of critical discourse analysis.

According to Shafique (2017) language has been regarded as the “system of values” (Saussure, 1996, p. 112), that establishes two things, one language is considered as the essential part of thoughts, values and ideas, and secondly that values, thoughts and ideas are depended on language for their expression and communication. This system of values was analyzed in “Critiquing the ecological concerns: A study of Pakistani Media Discourse from Axiological Cognitive Linguistics perspective”. The researcher aimed to identify the verbal and visual modes of communication in advertisements reflecting ecological concerns. The purpose of the study was to examine the use of cognitive devices like metaphors, metonymy and color schemes in Pakistani product companies’ advertisements and how the advertisers use or manipulate the cognitive tools for reflecting ecological concerns. Axiological- cognitive linguistics

perspective was adopted to accommodate the doctrine of values. A purposive sampling method was used for the selection of advertisements. By the content analysis of this sample a set of different categories was formed which includes conservation, reduction, renovation, saving, environmental protection, eco-friendly, natural, preservation, ecological, recycling and nature were the dominant ecological values in this discourse. Some findings have revealed that advertisements by NGOs and government campaigns were spreading awareness about the environment and it was marked by the term “greening”, whereas other companies were trying to sell their products by disguising their harms to the environment and it was marked as “greenwashing”. These axiological values has shown the manipulation and power play of different institutions. This research is related to the present study to some extent. It has analyzed the axiological perspective of ecology in advertisements but the present researcher will analyse the editorial cartoons from ecological perspective.

According to Nelson (1975, p. 11) "the cartoons has been denoted as a screaming medium that cannot be denied attention" (cited in Akinwale and Scholar, 2015). In the article 'media cartoon as social discourse: A multimodal analysis of cartoons in Nigerian Tribune', they have analyzed social issues of Nigerian people with the help of cartoons because they grasp attention more than words. The researchers have used Kress and Leeuwen 'social semiotic model 2008. The analysis consists of 5 cartoons selected out of 10 from two Nigerian newspapers. The social issues highlighted in these cartoons include "child prostitution", "poverty", "malnourished children", "corruption" and "selfish leaders". All these issues are analyzed on linguistic and non-linguistic level with framing value, salience, modality and many other analytical tools. It's a qualitative study which takes multimodal analysis technique for data analysis. This study concludes that cartoons are used as discourse by examining /exploring the presentation of social issues, cartoons highlight vital social issues. This article is much relatable with the present study as it has used the theoretical framework of Kress and Leeuwen which is also the framework of present study. It is helpful for the researcher in data analysis.

According to Caswell (2004) Within the community that is serviced by his or her publication, the editorial cartoonist plays both a role in opinion formation and opinion reflection. The analysis of editorial cartoons reveals a lot about the American people, their values, and traditions, as Michael DeSousa highlighted. Although an

editorial cartoonist's goal is to use visual metaphors to express personal opinions about current events to persuade readers, the cartoonist must avoid offending either newspaper management or readers. Thomas Kemnitz asserts that editorial cartoons are basically visual tools of transmitting thoughts and attitudes or of 'summing up' circumstances.... Because they can demonstrate the depth of emotion surrounding attitudes, these cartoons are valuable resources for historians. The emotions depicted in editorial cartoons are highly instructive to the historian since conflict causes a wide range of emotions.

According to James Steakley, political cartoons are documents rather than history, historical in character rather than in method, adding that they usually comment on or exaggerate news reporting. However, the context of ingrained but incompletely understood cultural and historical presumptions determines their full practical utility. As they stimulate the processing of new information, they are reliable markers of how that processing is going. The art form of cartooning creates, maintains, and identifies culture, according to Desousa and Martin Medhurst. A really good cartoon is clever, truthful (or it portrays "one side" of the truth), and it has a moral message, according to Nevins and Weitenkamp. Particularly pertinent considerations for the study of wartime cartoons are that only one side of an issue may be covered and that a cartoon has a moral purpose. Cartoonists need to be able to condense their opinion into an appropriate visual metaphor and to know where they stand on a subject. Social criticism is one of the duties of editorial cartoonists. Lawrence Streicher stated that his attempt to formulate a theory of political caricature is "definitely negative." During times of conflict, there are often two main categories of negative caricatures of the enemy leaders: those that ridicule them and make them appear silly, and those that demonize and condemn them. The negative attribution is true in the sense that the best editorial cartoons are those that represent the creators' sentiments against injustices and wrongs, but during times of conflict, the editorial cartoonist's function as critic becomes more complex.

2.7 Identification and Bridging of Research Gap

Although previous researches have offered insightful information about the function of editorial cartoons in Pakistan, China, and the United States, this study aims to fill in some significant research gaps. These gaps indicate areas that require more research to improve our comprehension of the verbal and visual dynamics seen in editorial cartoons, especially when it comes to problems of blame and climate change.

Studies on the socio-political effects of editorial cartoons have been conducted in the United States, however there is a research gap when it comes to the use of multimodal analysis frameworks. While Kress and Leeuwen's visual grammar model is recognized, there has not been much research done on the visual and linguistic components of editorial cartoons, particularly when it comes to the blame game and climate change.

The analysis of climate change representations is conspicuously lacking in the literature on Chinese editorial cartoons, which focuses on political censorship and state influence. It is important to comprehend how climate change is portrayed both grammatically and visually in Chinese cartoons, especially in light of China's prominent position in international climate negotiations. There has not been much research done in this particular region, therefore more investigation is required. Although there is evidence regarding the historical development of political cartoons in Pakistan, a significant study vacuum concerning the depiction of climate change in Pakistani editorial cartoons is highlighted. Understanding how cartoons in the Pakistani setting represent climate change in both visual and linguistic terms is an important area of research because it is an urgent worldwide concern.

Literature now in publication frequently concentrates on individual nations alone. A study gap exists in the comparative multimodal analysis of editorial cartoons from Pakistan, China, and America. It offers special insights into cross-cultural dynamics that influence global discourse to comprehend how these nations visually and verbally negotiate blame game and climate change challenges in a comparative perspective. This study intends to fill these research gaps by contributing to the body of knowledge on editorial cartoons and offering a more thorough grasp of the multimodal depictions of blame games and climate change issues in the selected countries.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

Editorial cartoons are effectively combining language and images to convey sociopolitical narratives. The present study explores a thorough multimodal analysis of editorial cartoons that appeared in three highly significant newspapers around the world in 2021–2022, *DAWN*, *USA Today*, and *China Daily*. The goal of this study is to investigate the complex representations of blame games and climate change, two important global issues, using Arran Stibbe's ecolinguistics theory (2015) and Kress and Leeuwen's visual grammar model (2006). The Researcher wants to reveal the complex ways in which language and visual components interact to communicate these concepts in various linguistic and cultural contexts by using a qualitative lens.

The contextual backdrop of this study is in the acknowledgment of editorial cartoons as multimodal works that creatively integrate language and visual components to convey complex sociopolitical stories. Arran Stibbe's (2015) ecolinguistics theory offers a lens to view how language shapes people's perceptions of ecological challenges, while the visual grammar model of Kress and Leeuwen (2006) provides a framework for analyzing the visual components in these cartoons. The global impact of blame games and climate change is the force that drives behind this study, which aims to identify the various ways in which these issues are portrayed in different cultures.

3.2 Research Design

3.2.1 Research type

This study adopts a qualitative multimodal content analysis technique, emphasizing the linguistic and visual components present in editorial cartoons. The qualitative approach allows for an in-depth exploration of the intricate interactions between language and visuals in conveying sociopolitical narratives.

3.2.2 Sampling

The research employs a purposive sample technique to select ten editorial cartoons from each of the three newspapers (*USA Today*, *China Daily*, and *DAWN*) for the years 2021 and 2022. The selection process is relevance-based, with an emphasis

on cartoons that address the themes of blame games and climate change. This ensures a targeted analysis of cartoons that are most relevant to the research objectives.

3.2.3 Data Collection

The digital archives of the corresponding newspapers are the source of the chosen editorial cartoons. Complete documentation is included with every cartoon, including information about the cartoonist, the publication date, and any related literary works. A detailed examination is made possible by the thorough documentation that guarantees a complete comprehension of the context about each cartoon.

3.2 Theoretical framework

The theoretical framework of the study is based on Arran Stibbe's ecolinguistic theory (2015), which emphasizes the role of language in shaping public perceptions regarding ecological issues. Furthermore, Kress and Leeuwen's (2006) visual grammar modal that analyzes the visual aspects in the chosen cartoons. This combined approach allows for a thorough investigation of the ways in which language and visual components work together to convey blame games and climate change.

3.3.1 Visual Grammar Modal (2006)

Kress and Leeuwen's (2006) visual grammar modal is the foundational lens through which the visual elements of the chosen editorial cartoons are examined. As the model places a strong emphasis on representation, composition, and modality, it allows to analyze how the visual components of the cartoons contribute to their overall meaning and impact in an organized manner. Composition studies the placement and hierarchy of visual components, representation mode looks at how images create meaning, and modality looks at the expressive and interactive qualities of images. An organized analysis of the visual language used in the editorial cartoons is made possible by this theoretical framework.

3.3.1.1 Background of the Model

Kress and Van Leeuwen (2006 [1996]) attempted to create a grammar for visual design in their book *Reading images: The grammar of visual design*. Later, Van Leeuwen (2008) provided a framework for interpreting images that included formal elements and context in his book *Discourse and Practice: New tools in Critical Discourse Analysis*. The semiotics theory of Ronald Barthes (1968) had a major

influence on them. They did not agree with him on this point, though, as Barthes thought texts and images had different meanings. However, Kress and Van Leeuwen view texts and visuals as separate modes of communication. According to their visual design grammar, the picture conveys a message on its own and is linked to the text, but neither the image nor the text depends on it (Kress & Van Leeuwen, 2006; Royce, 2007). Just as language grammar describes how written words combine in texts to convey various meanings and messages, visual design grammar provides methods for describing and analyzing how and in what ways the visual elements combine together as well as what overt or hidden meanings they are trying to convey.

The visual grammar, which is based on Michael Halliday's (1978, 1985) systemic functional grammar, uses the design elements of color, mood, perspective, social distance, framing and composition to illustrate how visual design communicates meaning (Unsworth & Wheeler, 2002; Van Leeuwen, 2003). Three meta functions—ideational (patterns of representation), interpersonal (patterns of interaction), and textual (representation and communicative acts)—are used to describe the functions of visual design in relation to the visual grammar. These functions work together to provide meaning to the visual aspects.

- As per the updated version of 2006, it possesses three meta functions. The initial meta function, ideational, focuses primarily on depicting the relationships and interactions among the people, places, and objects portrayed in illustrations. Every semiotic act includes represented participants, or the people who are the subject of the communication, and interactive participants, or people who write, read, speak, or create images. Narrative processes depict social actors as engaged in actions directed towards or in support of one another. Action processes, reactional processes, and circumstances are its three different categories of processes. (Atai, Kafshgarsouteh, and Baibaiip 2016).
- The relationship between the artist and the image's viewer is the subject of the second meta function interpersonal (Babaiip et al., 2016). This meta function takes into account the ways in which visuals depict social links and interactions. Image makers and viewers engage in involvement even in situations where face-to-face conversation is not possible. Three aspects structure the relationships in this instance:

- **The gaze** conveys the social exchange between the people portrayed and the viewers. It appears as though the participants have been offered up for the viewers to examine them closely if they do not glance back at them. However, if they gaze directly at the viewers, it indicates that they are requesting something from us. Vectors provide a formal, imaginary connection between the participant and the viewer.
- **Angle** shows the viewers' social relationship to the persons shown; a horizontal angle shows whether the viewer is looking at the people in front of them or from the side. The vertical angle indicates if the participants are visible to the observer at eye level, from below, or above. A horizontal angle denotes involvement and detachment, while a vertical angle indicates power differences. Looking down at someone can be interpreted as attempting to control them symbolically. Likewise, looking up at someone indicates that they have control over the viewer. Seeing someone at eye level signifies equality.
- **Distance** shows the viewer's social distance from the people portrayed. Since the subject is so close up, it gives the impression that they are "one of us" and promotes a sense of closeness between the observer and the players. In contrast, the long shot makes the participants seem impersonal and distant to the viewers. On the other hand, the medium shot is more objective and social.
- **Modality** characterizes how "truthful" and "credible" a visual text is. An image can have high modality, high truthfulness, or high believability when it has appropriate light, texture, and shadow. Other factors influencing modality include viewpoint, idealization, and decontextualization. More colors indicate a high modality, whereas black and white denote a medium modality and sketch lines a low modality.
- The third meta function, textual (Babaiip et al., 2016), combines the ideas and components of the first two meta functions, bringing together representations and interactive elements. It focuses on how three interconnected systems—the first two meta functions—combine to create a meaningful whole:
- **Information value** pertains to how items are arranged in respect to each other. For example, placing individuals on the left side of an image could indicate that the knowledge is old and given, while placing people on the right side could indicate that the information is new. Alternately, the components at the top of

the pictures can be seen as ideal and promising, while the pieces at the bottom might emphasize the real and factual.

- **Saliency** refers to how the components shown in the pictures are designed to grab and hold the viewers' attention.
- **Framing** describes the presence of any real or imaginary frame lines that attempt to join or separate the pieces of an image. This may suggest if the components of the picture work well together or not.

3.3.1.2 Operationalization of the model

The present study has employed a systematic strategy to analyze the visual aspects of a selection of editorial cartoons in order to operationalize Kress and Leeuwen's (2006) visual grammar model. The first step in doing a thorough analysis was selecting a varied sample of cartoons about blame games and climate change. This ensures a mix of styles and sources. The three main parts of the visual grammar model were then dissected: representation, composition, and modality. The study has examined roles and actions to determine who is accusing and who is blaming in order to identify the primary characters, objects, and activities that are shown in the cartoons for representation. Moreover, symbolism is examined, with an emphasis on how particular items or figures represented more general concerns. Each cartoon's spatial element arrangement is examined in terms of composition, with an emphasis on foreground and background, centrality, and overall balance. Frame analysis looks at the divisions and borders that shaped the visual narrative, while saliency identified visually striking features by size, color, and contrast.

Modality was evaluated by looking at the balance between realism and abstraction, the way color and shade emphasized certain parts and created mood, and the use of expressive techniques like caricature and exaggeration to increase the impact of the visual message. These elements were the basis for a methodical coding system that allowed for the organized comparison and discovery of recurring visual patterns and tactics in each cartoon. The results were then analyzed within the framework of Arran Stibbe's ecolinguistic theory, which connected linguistic cues and visual components to comprehend how they worked together to influence the public's perceptions of blame games and climate change. This all-encompassing method made it possible to analyze in detail how verbal and visual components interact to transmit intricate ecological and sociopolitical themes through editorial cartoons.

3.3.2 Ecolinguistic Theory (2015)

The theoretical foundation of this study's linguistic analysis is Arran Stibbe's ecolinguistic theory. According to Stibbe's conceptualization, ecolinguistic studies the relationships that exist between discourse, language, and ecological problems. In 2015, he proposed this theory to examine how language is employed in interactions with animals, the natural world, and our surroundings. Ecolinguistic will direct the examination into how language affects the framing of issues related to blame games and climate change in the chosen editorial cartoons in the context of this study. Stibbe's theory sheds light on the socioecological elements embedded in language use and provides a comprehensive viewpoint on the linguistic decisions made while expressing ecological concerns. He has presented eight distinct stories that shape our way of life. The elements of this theory include salience, erasure, identity, ideology, conviction, evaluation, framing, and metaphor. The researcher will only apply four of this theory's components in this study.

- **Framing:** A frame is a story about a certain aspect of life that is evoked by specific trigger words. It is the process of organizing how one aspect of life's story-a frame-is conceptualized in another area of life. The process of framing an idea differently than how it is typically understood in a culture is known as reframing.
- **Erasure:** It is a belief that a particular area of life is insignificant or undeserving of attention. A language portrayal of certain area of life as unimportant, marginal, or irrelevant through systematic omission, distortion, or backgrounding in texts is known as an erasure pattern. The word "erasure" designates the omission, sidelining, or neglect of something significant, something we ought to be focusing on, in a text or conversation. The degree of erasure varies; strong erasure occurs when "something important" is nearly completely removed from a discourse, whereas weaker kinds of erasure occur when it is rarely mentioned, appears in the background, or takes on a distorted shape. There are three variations: (a) the void, where "something important" is entirely absent; (b) the mask, where something is erased but replaced with a deformed version of itself; and (c) the trace, where something is somewhat erased but still present. Reminding is the act of clearly drawing attention to the

removal of a significant aspect of life from a text or conversation and insisting that it be given again.

- **Salience:** It is the belief that a particular area of life is significant or deserving of attention. A salience pattern is a linguistic or visual representation, through precise, vivid, and detailed descriptions, of a particular aspect of life that demands attention. In visual analysis, the term salience is most frequently applied through the following methods: individualization or personalization; transitivity patterns; utilization of the most basic level possible; activation; foregrounding, which involves forcing the viewer to view a subject from a specific perspective and angle (both literally and metaphorically); sharp position; major focus; and subjective description.
- **Metaphors:** They organize the way an area of life is conceptualized by using a frame from a specific, concrete, and imaginable area of existence. It is created by mapping an area (the target domain, which is the subject of discussion) to an area (the source domain, which is the region from which vocabulary and structure have been taken).

3.4 Data Analysis

3.4.1 Multimodal analysis

The multimodal analysis approach combines linguistic and visual aspects to examine the editorial cartoons. This entails recognizing the linguistic framing strategies, visual metaphors, and symbols used to communicate the themes of blame games and climate change. The researcher analyzes the cultural and contextual importance of visual metaphors and symbols and analyzes the role that language plays in the entire multimodal story by analyzing linguistic framing. The purpose of this thorough examination is to reveal the complex ways in which language and images work together to communicate the social messages incorporated into the cartoons.

3.4.2 Comparative analysis

The study utilizes a comparative analysis to identify similarities and differences in the multimodal depictions of blame games and climate change among the selected newspapers and countries. In order to find similarities and differences in the language and visual tactics used in the chosen cartoons, this method compares them systematically. The objective is to identify any significant patterns that may appear, providing insight into the ways in which various linguistic and cultural contexts affect

how global issues are portrayed. This comparative method deepens our understanding by providing detailed insights into the various worldwide representations of blame games and climate change.

3.5 Ethical Consideration

3.5.1 Copyright Compliance

All applicable copyright rules have been followed, and cartoonists and newspapers have received the appropriate credit.

3.5.2 Cultural Sensitivity

To prevent misunderstandings, cultural quirks have been taken into account during the analysis, and any possible prejudices are declared.

3.6. Delimitation

This study acknowledges the delimitations imposed by the selection of a restricted sample size, with only 10 cartoons analyzed from each publication. While this narrow scope may not fully capture the diversity of viewpoints across all sources, it allows for a more focused and detailed analysis.

CHAPTER 4

DATA ANALYSIS

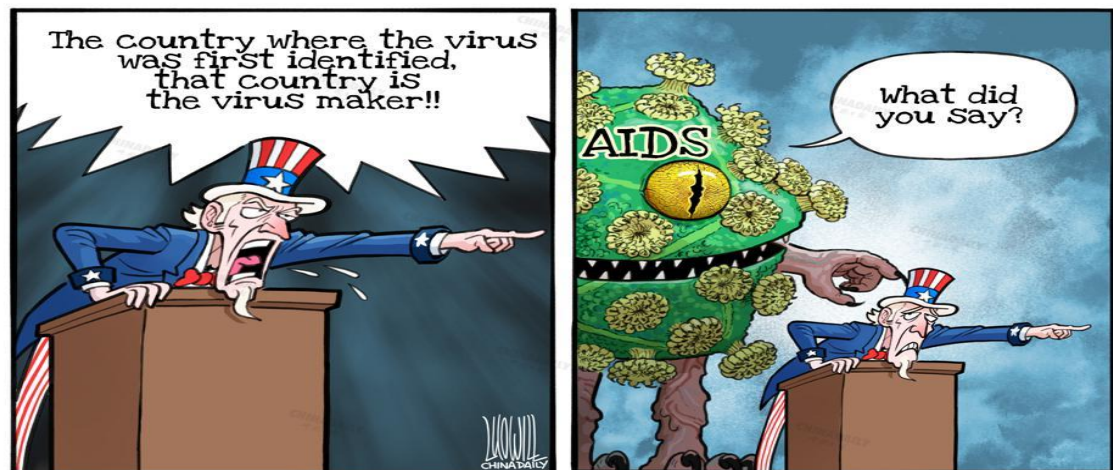
For the analysis of climate change and blame game framings in the editorial cartoons, theory of Stibbe (2015) and Kress and Leeuwen's (2006) visual grammar modal enlist a number of linguistic strategies employed in the visual text. These include metaphors, framing, erasure, salience, symbols, colors, angles, gaze, modality and speech bubbles. This section has dealt with the textual and visual analysis of the selected editorial cartoons. It consists of analysis of three countries' (China, Pakistan and America) editorial cartoons to find out to what extent these selected cartoons help in forming viewer's perspective regarding ecological issues.

The sample of the analysis is classified into three sets representing ten editorial cartoons from China (*China Daily*), Pakistan (*DAWN*) and America (*USA Today*) respectively.

4.1 Chinese Editorial Cartoons from *China Daily*

Figure 1.1

Groundless Accusations



This cartoon has been taken from “*China Daily*” newspaper. It was published on 13th August, 2021. The picture is divided into two frames (Kress and Leeuwen, 2006), first one is having a person who is leaning over a dais holding it tightly with one hand, while with the other hand, he is pointing his finger towards a country (China). The person is creating the vector with his body posture and eye lines. The

background of the frame is black which symbolizes destruction, cruelty, sadness and evil but in China it symbolizes bad luck, irregularity and illegality, while white color is used to represent his thoughts which symbolizes the element of mental, purity and innocence. Facial expressions of the person are furious enough that he is screaming to communicate his thoughts. A single sentence “The country where the virus was first identified, that country is the virus maker” is written in the text box. He is wearing a hat and suit representing the flag of United States of America, and the country he is blaming is “China” because 2019-21 was the time period when the virus Covid-19 was spreading all around the world and Wuhan was the city of China where Corona was first identified and spread quickly to the other countries. The second frame is also having the same person with same body posture but his facial expressions are different because the virus of AIDS is present behind him in the form of a green colored monster. Green color is usually used to represent health, nature and new beginning. The monster is asking him the question “what did you say?” as if the virus is mocking him for accusing China for the spread of Corona virus all around the world whereas America is itself responsible for spreading AIDS. In this frame the narrative process is reactional as he has given reaction to the monster. The background color is changed from the first frame as its of grayish blue color which symbolizes stability and balance and it also creates soothing and peaceful atmosphere.

The person in the first frame is not looking at the viewers it means he is acting as a subject of analysis for the viewers in term of gaze by Kress and Leeuwen (2006). Whereas in the second frame, the monster and the person are looking at the viewers but it is not seeming that they are demanding something from the viewers rather the person is ashamed to face the audience. The horizontal angle (Kress and Leeuwen,2006) has been used in both frames as the viewers can see the depicted participants from the side pose. The person needs to confront the audience or viewers because he is blaming China in the first frame whereas he is also responsible for something more dangerous.

The social distance (Kress and Leeuwen, 2006) is represented in both frames as medium close-shot is being used in the frames, from kneeling up, the medium shot is more in line with a social distance. The medium long, which displays the participant's entire figure, indicates an intimate social distance. The depicted person is a representative of USA and he is talking to the viewers who are not much closer to him. He is just conveying his thoughts to spread conspiracy among the people of his country and the world. This picture has high modality in the sense that it is portrayed with

different colors and high texture which gave it truthfulness and credibility to the title of the cartoon as “groundless accusations”.

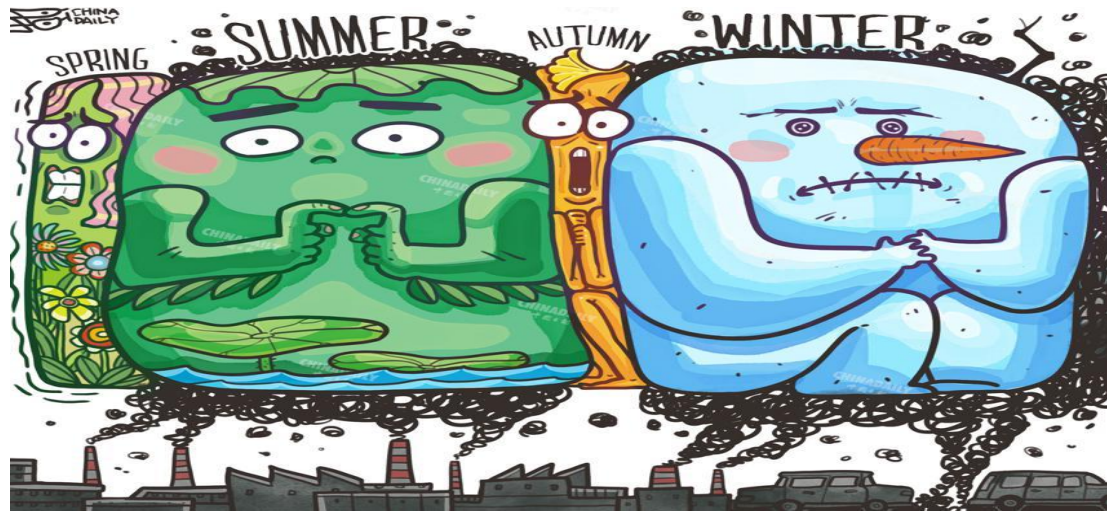
The information value of the left side of the picture indicating a person accusing China for the spread of corona virus, it is a very usual thing that USA blames China for every challenge and problem in the country. On the other hand, a AIDS virus is present and showing the real face to the viewers that everyone is aware of the facts. These elements are contributing to the textual metafunction of Kress and Leeuwen (2006).

The framing (Stibbe, 2015) of health issues and blame game has been developed by using the linguistic phrase “The country where the virus was first identified, the country is the virus maker!!”. Here the dangerous disease Covid-19 which has affected the whole world but two super powers America and China were helpless in controlling this disease at first. Later China became successful in making vaccine against Covid-19 and controlled the disaster in its own country as well as provided the vaccine all over the world but America and its people refused to inject vaccine and faced a huge massacre in the country which also affected its economic, political and social life. Contrary to China’s proactive economic measures that fueled its success trajectory, America’s response appeared mired in accusations towards China for the virus spread, rather than prioritizing preemptive measures to contain the pandemic.

In the second frame, AIDS has been foregrounded as a virus to saliently (Stibbe,2015; Kress and Leeuwen, 2006) depict the groundless accusations as it was first identified in America and caused deaths as well as transmitted to other countries but America is not willing to take its responsibility. The metaphor (Stibbe, 2015) of AIDS is used to target the reality of false accusations and to divert the attention of the viewers to a different topic. In this situation, the erasure (Stibbe, 2015) is evident in the second frame, as the subject's emotions alter and the green monster which stands in for the AIDS virus comes into focus. The existence of the AIDS virus has now taken the place of China's original allegation as the virus's source. It is possible to interpret this removal of the original message as an argumentative tool used to divert attention from the first charge or to establish a separate story. Alterations in facial expressions might also signify a change in the message's emotional tone or emphasis.

Figure 1.2

Stepping up the fight against pollution



This cartoon has been taken from *China Daily*, it was published on 16th of November, 2021. There is visual representation of four seasons spring, summer, autumn and winter which are surrounded by a lot of smoke produced by industries and vehicles. Two participants are looking at the viewers (Kress and Van Leeuwen, 2006) while the others are not making connection with the viewers. They are making demand from the viewers to scrutinize the effect of excessive carbon emission. The eye-line is creating a connection of intimacy between the viewers and the depicted participants as “one of us” and its involving the viewers in the scenario that carbon emissions are not only affecting the time period of season rather it is also affecting the life-cycle of the viewers.

The horizontal angle (Kress and Leeuwen, 2006) is also showing equality with the viewers which demands a face-to-face confrontation with the results as nature is fighting against the pollution. Producer has finely connected the elements in the form of smoke producing chimneys and vehicles and foregrounded (Kress and Van Leeuwen, 2006; Stibbe, 2015) its effect on the natural cycle of seasonal period in a single frame. The size of summer and winter are bigger than spring and autumn because carbon emission has increased the temperature of the earth due to which somewhere on the earth it causes high temperature and somewhere this temperature is melting the glaciers. Industrialization is backgrounded by using black and white color and positioned at the bottom of the frame indicating the facts of our society.

Manly efforts are completely erased (Stibbe, 2015) from the pictures as only one aspect of industries is being generalized just to saliently (Stibbe, 2015; Kress and Leeuwen, 2006) represent Climate change and efforts of spring and autumn to adjust their space. This depiction has also erased the miserable health conditions of human beings caused by this pollution and seasonal change. The words Spring, Summer, Autumn and Winter are triggering the frame (Stibbe, 2015) of weather forecast and competition. Framing pattern includes the four seasons as the participants in the competition. Some are bulky and some are slim and it's not the matter of figure but efforts to win or lose the competition. The title of the picture "stepping up the fight against pollution" metaphorically (Stibbe, 2015) represented the fight of seasons which demanding the human beings to reduce carbon emission in the form of less use of vehicles and industries, because summer and winter has increased their size indirectly absorbing more carbon dioxide.

Figure 1.3

Empty Promises



This editorial cartoon is taken from "China Daily", it was published on 4th of November 2021. In this figure four different boxes are placed with the names "Real Estate, Stock Market, Military and COP 26". At the left side of the image, three men representing developed countries and they are busy in collecting gold for different purposes or donating it to just those departments which they considered beneficial for them like Real Estate, stock market shares and Military of a country is more important

for a developed country rather than putting some share in COP 26 box. These elements are contributing to represent reality of the world

The framing (Stibbe, 2015) of promises of developed countries regarding climate change has been portrayed through triggering words of empty promise and “COP 26” stands for "Conference of Parties" UN climate change conference, it is about three decades that UN has been bringing all the countries on the earth together for global climate summits, while 26 stands for 26th anniversary of this conference. Gold is coming out of the boxes but facial expressions of three men indicating that they know that COP 26 needs their contribution but it is not much important for them. Their facial expressions are conveying the modality of ignorance for their promises regarding climate change which can influence all their financial interest badly.

Yellow color of gold is representing happiness of cheeriness of developed countries. On the other hand, green color is representing nature which needs attention. Represented participants (Kress and Leeuwen, 2006) wearing black suits which indicate their mystery, power, elegance, and sophistication, they are educated and well-mannered people but no more interested in the reduction of climate change. The promises made by developed countries are not specified and erased. The depiction has erased (Stibbe, 2015) the impacts of climate change and COP26. Rather, the strategy of reminding is used to draw attention towards climate mitigation by depicting the interests of developed countries in economic development. Their black background is highlighting the excessive carbon emission.

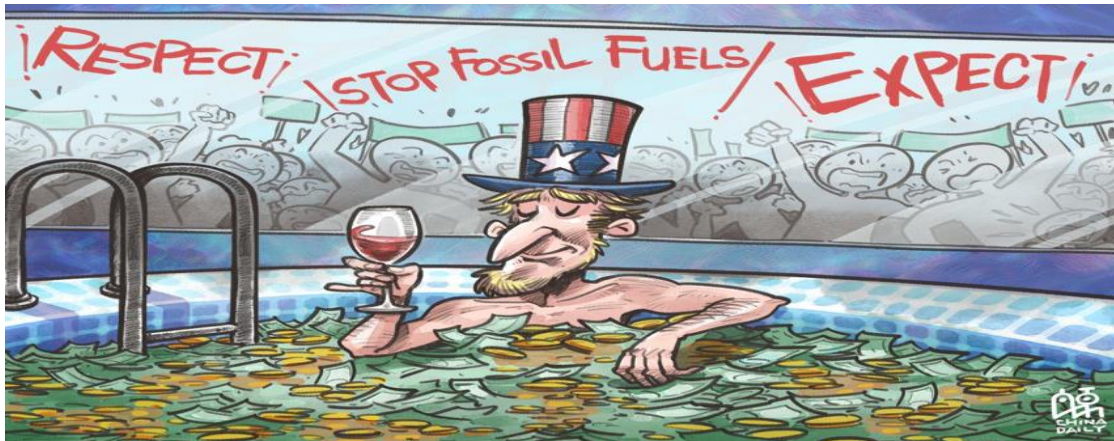
The participants are not looking directly at the viewers it means they are offering critical observation to the viewers. A horizontal angle is used to show the involvement of depicted participants in their own work, while they are not involved with the viewers. A close shot is taken to represent that all the participants are one of us but not like us in terms of interpersonal metafunction of Kress and Leeuwen (2006).

A single frame (Kress and Leeuwen, 2006) is used but two background colors white and black are used to separate two scenarios. Information value of left sided people is that they are doing this act from many years, while the green box at the right side indicates that it is something new and demands attention. The element of salience (Stibbe, 2015; Kress and Leeuwen, 2006) is present in the form a box of COP which is separated from the others, highlighting its importance for the viewers. The producer

wants the viewers to pay attention towards it. The white background is foregrounding the need for action to combat Climate change. The use of different colors is highlighting the interests of developed countries. All these elements are contributing in meaning making of textual metafunction (Kress and Leeuwen, 2006).

Figure 1.4

The Burning fossil fuels is Killing us



This editorial cartoon was published on 14th of October 2021 in *China Daily* newspaper. This picture includes the symbols of American flag in the form of a cap. A person, holding a glass of wine in his hand, is sitting in the swimming pool full of cash and gold coins. At the back, three words are written with red color "Respect", "Stop Fossil Fuels", "Expect", and some people are showing anger and holding card boards to protest against the US government officials.

The protesting audience is making an eye vector (Kress and Leeuwen, 2006) towards the person sitting in the pool who has closed his eyes and not looking at the viewers nor involving them with himself. The producer wants the viewers to analyze the represented participants' gestures and construct their own perspective through a horizontal angle (Kress and Leeuwen, 2006). A close shot is created between the depicted people and the viewers to show intimacy between them and it makes us believe that the depicted person is one of us. Facial expressions of all the participants show that public are furious but the representative man is free of any tension. A high modality (Kress and Leeuwen, 2006) is shown through the use of different colors like Red color is the indication of danger, green color is associated with nature, growth, and rebirth, yellow color representing happiness, cheeriness and excitement, whereas blue color is used as a sign of stability and reliability. These elements are conveying the modality of

enjoyment and economic growth in terms of Kress and Leeuwen's interpersonal metafunction (2006).

A single frame (Kress and Leeuwen, 2006) is used but dividing lines are used in the form of a window in which information value shows that slogans of respect, expect and stop fossil fuels are just imaginary and ideal things which cannot be attained with such greedy behavior of USA officials. They have murdered the expectations of American people for their own benefits. A lot of colors are used to represent the truthfulness of the reality. The peace and calmness on the face of US official shows that they are more inclined towards the growth of their country rather than what the people are saying and expecting from them. They do not want to listen to the slogans because they do not want to act upon such things.

Three different words respect, stop fossil fuel and expect are used. The trigger word "fossil fuel" is highlighting the situation of climate change as America is the biggest emitter of CO₂. America is more inclined towards the economic growth of the country rather than other things. These words are framing (Stibbe, 2015) the economic interest at the cost of climate change. As this framing includes the framing process of fossil fuels, carbon emission and economic growth.

The producer has marginalized the normal people who are suffering from the problems of the environment to highlight erasure (Stibbe, 2015) in the picture. The traces of environmental pollution are backgrounded in the depiction. The value of money and materialistic things are saliently (Stibbe, 2015; Kress and Leeuwen, 2006) foregrounding the inactive role of American officials and economic growth of USA, whereas the humans are not getting attention at all. The value of money and growth is foregrounded through eye vectors and bright colors, while the value of morals is being backgrounded.

Every visual element is metaphorically (Stibbe, 2015) adding the symbolic meaning to the narrative of environmental avoidance as the wealthy individual in the pool may represent excessive consumerism and disregard for social and environmental issues in favour of personal luxury and wealth. Holding a glass of wine may represent luxury and a disengagement from the urgent concerns portrayed in the backdrop, signifying apathy or lack of interest in society issues. "Stop Fossil Fuels" urges for environmental sustainability, "Expect" demands responsibility and change, and

"Respect" may emphasize a demand for consideration of people and the environment. These phrases might be used to reflect the main problems being opposed. The metaphor of closing eyes represents a lack of responsibility or intentional ignorance of the issues and challenges brought up by the protesters. Similarly, the protesters are pointing their protest signs at the person in the pool to indicate a symbolic confrontation or challenge to the people or institutions symbolized by the luxury and cash present in the pool, emphasizing the conflicting goals and points of view.

Figure 1.5

China Collapse!



This cartoon has been taken from “*China Daily*”, it was published on February 2022. There are two participants in the picture. The one is representing USA by wearing the colors and patterns of its national flag. This person is very angry and screaming at the other person who is very short in terms of his size as well as in authority. He is scared of his master. The legs of the first person are broken and he is about to collapse. It’s not the person these are the basis of American country which are about to collapse. The other person is holding a book in his hand which comprises the title “China Collapse Theory” and probably he is the writer of this book, Gordon Guthrie Chang. There is a sentence written at the top of the picture “when the hell will China collapse? If It doesn’t collapse, I’m going to collapse! The picture and the words are complimenting each other and contributing to the ideational metafunction of Kress and Leeuwen (2006).

The represented participants are looking at each other and letting the viewers to analyze their action. The first person is looking down at the shorter person which shows

that he has some power and exerting it on to the shorter person who is powerless. A medium-close shot is created by showing the full figures of the participants which shows that they both are socially close to each other as the taller person is the authoritative person of USA while the shorter person is the writer of the book and American journalist. A horizontal angle (Kress and Leeuwen, 2006) is used where the viewers can see the depicted participants and their depicted reality from the side. All these elements enhancing the modality of black and white picture that shows the anxiety of the US regarding China's economic progress in terms of interpersonal metafunction (Kress and Leeuwen, 2006). Its reality that USA is waiting for China's collapse but the predictions of American Writer proved wrong in the given time. The producer of *China Daily* wants to show to its viewers that how desperate USA is for Chinese destruction be it political or economic. But USA is wasting its time and doing nothing to save its own country. As broken legs are shown which shows that USA is about to collapse itself.

The information value of the picture indicates that the person holding a book, as "The Coming Collapse of China" was written in 2001 by Gordon Chang, in which he predicted that China is about to collapse till 2011 but it proved wrong and then again he predicted one more year and he said in the Foreign Policy magazine "Instead of 2011, the mighty Communist Party of China will fall in 2012. Bet on it." At the left side of the picture, the broken image of the person is indicating the present condition of America how it is lagging behind in some critical areas in which China is developing. At the top of the picture a sentence is written "when the hell will China collapse? If It doesn't collapse, I'm going to collapse!" it indicates the ideal situation America wants to get in China. A single frame (Kress and Leeuwen, 2006) is used in which eye-lines and body postures are saliently used to indicate the power relationship of the participants. As big sized broken legs are more saliently (Stibbe, 2015; Kress and Leeuwen, 2006) foregrounding the financial crisis of America and its inability to move ahead.

An aspect of framing (Stibbe, 2015) has been used in this picture that is called "reframing". In this picture "blame game" framing has been portrayed in different way. The depicted participants have not talked about any problem with the China but about the collapse of China. The word "collapse" has been used for four times, three times in a sentence and once written on the book, its giving emphasis on China's collapse. China

has been growing in all fields of life, on the other hand, USA is waiting for its collapse just by trusting on a writer's thoughts and not paying attention on competing with China on the basis of intelligence, technology and hard work.

A visual metaphor (Stibbe, 2015) has been used in the picture in the form of “Broken Legs” it symbolizes the feeling of being unable to move forward. It also symbolized the fear of failure and need some support and assistance. As Chang (the depicted writer) in his book “The Great US-China Tech War (2020)” said that US and China are involved in the cold tech war and by winning this war the winner will dominate the 21st century. He further said that China was not considered a tech contender a decade ago, but its leaders have made efforts to become a tech powerhouse. On the other hand, America is lagging behind in critical areas and Chang advised America to regain the control of the cutting-edge technologies that it once had. The broken legs are indicating that America might be having fear of failure or it is now unable to move forward to compete with China. This depiction has backgrounded the environmental crisis caused by America and China rather a fear of Chinese dominance is given more importance than collective efforts to mitigate climate change. Its reminding (erasure) the viewers to focus more on important topic as climate change than wasting time in false predictions of US and its people.

Figure 1.6

US must cut emissions by at least half



This picture has been taken from “China Daily” newspaper, it was published on 15th of April, 2021. The picture consists of a person wearing a hat of United States flag and driving a luxury car. His eyes are close and pointing his finger towards the English sentence “We urge China to toughen its Emissions Target”. There are many other vehicles producing smoke (CO₂) and polluting the atmosphere. There are flags of USA

placed on the top of the vehicles as if they all came out to protest in the form of a rally against China. Carbon dioxide (CO₂) is indicating its polluting effect produced by Americans. Blue color indicated stability and relaxation while yellow color indicated happiness, cheeriness and excitement. The word “we” showing that they all are from one nation as they all are holding their national flags, his hat and sticker on the car used to encourage China to reduce emission but are unable to see the reality.

The depicted person is not looking at the viewers (Kress and Leeuwen, 2006) instead he has closed his eyes and demanding the viewers to analyze the mood of the subject what is he feeling right now. By facial expressions he is relaxed and socially connected to the viewers as a close shot is taken to show the distance between the depicted people and viewers. A horizontal angle is portrayed to involve the viewers with the participants from the side which shows that producers want the viewers to confront the participants over their action. A high modality is shown by vibrant colors like yellow, blue and red that are making the participants happy and satisfied with their action. All these elements are contributing in making interpersonal relationship between represented and interactive participants of Kress and Leeuwen (2006). They came out to urge China to strongly stick to its Emission Targets (carbon emission) whereas the depicted participants are proving their selves to be great emitters than Chinese people.

A single frame (Kress and Leeuwen, 2006) has connected all the elements to show American action regarding reduction in carbon emission. Environmental pollution has been foregrounded by the producers to educate the viewers about the real efforts made by emitters. The producer has foregrounded the immature behavior of one of the emitters in their luxurious life style. They have come out for a positive deed but its creating a negative effect on the viewers because they are not realizing their responsibilities. Their aim is just to put pressure on China and criticizing it for CO₂ emission. The more salience (Stibbe, 2015) is given to highlight the hypocrisy of America.

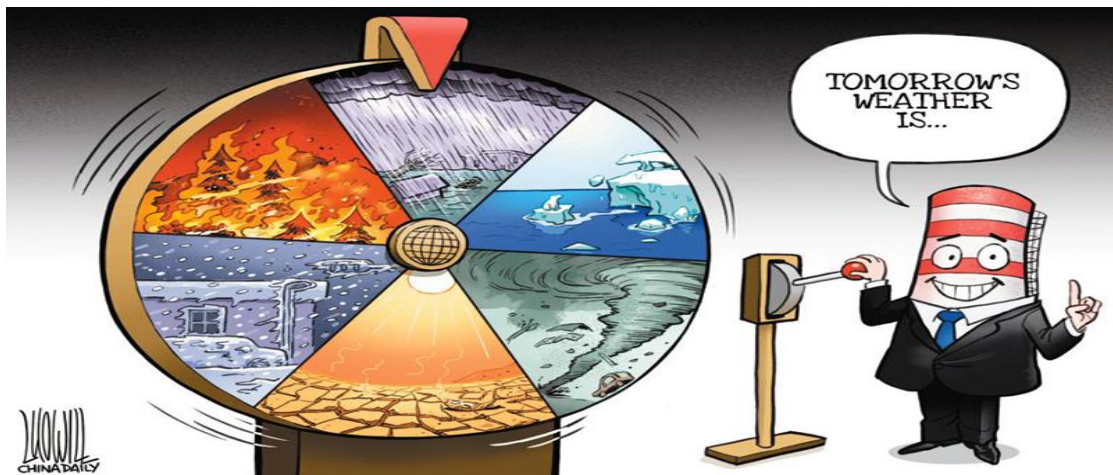
The information value (Kress and Leeuwen, 2006) of the picture informing the viewers that it is a well-known fact that increase in carbon dioxide emission increasing the danger of climate change. There are two biggest emitters of CO₂; US and China and they have decided to collaborate with each other to reduce CO₂ emission in COP

(Conference of All Parties). China and the US are working towards a triple renewable energy capacity by 2030. At the top of the picture, the words “We Urge China to TOUGHEN its Emission target” indicate that the US people are violating their agreement by polluting the environment and expecting China to strictly stick to its emission target. On the other hand, despite being the world's largest methane emitter China is expected to add twice the US's total solar capacity, potentially achieving its 2030 target in 2023. All these elements are adding meaning to textual metafunction of Kress and Leeuwen (2006).

Climate change has been framed (Stibbe, 2015) in the cartoon by producing enough carbon dioxide in the environment and using triggering words “urge”, “China” and “Carbon Emission”. Everyone knows that it increases the temperature of the atmosphere but still this act is being performed by one of the biggest emitters and they are expecting the reduction from the other. These efforts are meant to be performed by both superpowers but the producer has indirectly reframed “blame game”.

The depicted participants have backgrounded (erasure; Stibbe, 2006) the high amount of carbon emission. They are engaged in their own lives and amusing the luxuries. They have also marginalized the efforts made by Chinese people to reduce the emission

The producer has used **closed eyes** as a metaphor (Stibbe, 2015) which gives an open-ended interpretation to the viewers. These can be taken as a sign of rest and peace and the way the depicted person has pointed his finger towards his statement indicates that he has intentionally closed his eyes to loss his connection from the surrounding. He pretended to be worried about carbon emission by China but in reality he is making himself unaware of his nearby surroundings.

Figure 1.7*The wheel of Misfortune*

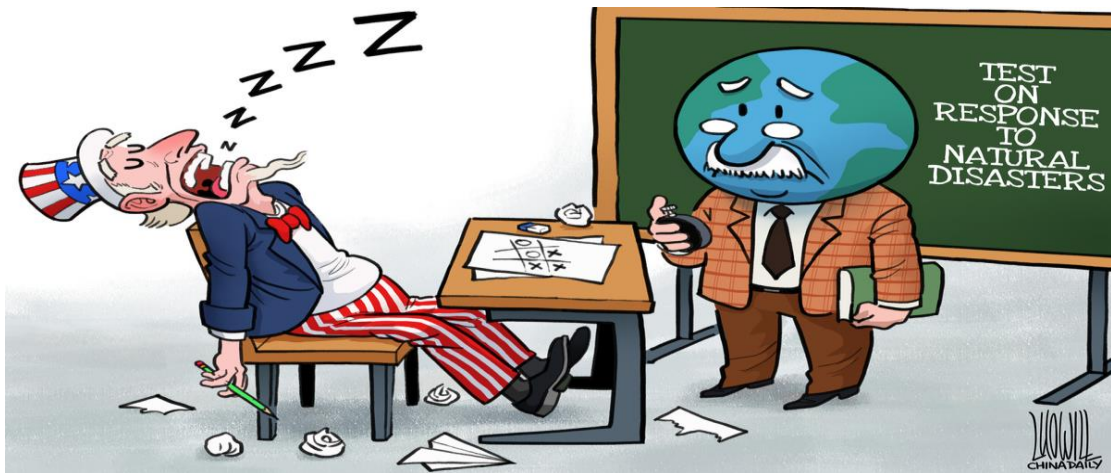
This cartoon has been taken from “*China Daily*”, it was published on 14th of July, 2021. The title of the cartoon explains that “Extreme weather is increasing around the world, and carbon dioxide emissions are the culprit behind the scenes.” There is a man wearing a blue tie whose face is resembling an industrial chimney. The face pattern is also resembling the pattern of USA’s flag which comprises three colors blue, white and red. His one hand is pointing on the text box while the other hand is on the control button. On the left side of the picture, Earth has been represented as a rolling wheel which is further divided into six sections each section is pointing out the effects of climate change due to industrialization. Climate change is causing floods, wild fires, droughts, cyclones, glacier melting and snow falling all over the world. The social actor is actively pursuing his goal of controlling the weather.

The depicted person is directly looking at the eye-level of the viewers, he is demanding some reaction from the viewers. The medium-long shot is taking account of the close social distance between the viewers and the participants. A horizontal angle is involving the depicted parson with the viewers as they belong to each other and equally related to the world. The producer of the cartoon effectively portrayed the bad effects of carbon dioxide emissions on the world and indirectly pointing out the culprits behind the scenes of climate change through high modality of the picture in terms of interpersonal metafunction of Kress ad Leeuwen (2006). It is the fact that industries are polluting the environment and causing extreme change in the weather. It is the man who is responsible for all these changes.

Earth is saliently (Stibbe, 2015; Kress and Leeuwen, 2006) represented under the control of the industry holders as the world is facing climate change from a long time but the reason behind it is industrialization. The more industries are giving benefits to the people, the more it is producing carbon dioxide which is the cause of increasing global temperature. Vibrant colors are foregrounding climate change as the earth is positioned in the center of the light leaving the rest in the dark or side lined.

The personification of industries is engaging the viewers to observe the given information value (Kress and Van Leeuwen, 2006) by the face structure of the person which indicating the role of American industries in exploiting the global weather. All the elements are connected wisely to communicate the real message of the producers to the viewers. They wanted viewers to believe that industries are behind the climate change but the biggest culprit behind these changes are the industries of USA. As smiling face is depicting the pleasure of playing game as humans feel happiness in playing games the same emotion is associated with the industrialists because destroying the earth has become normal and amusing for them.

The frame (Stibbe, 2015) of climate change has been reframed in terms of a game as natural reaction is being controlled by humanly activities. In this framing (Stibbe,2015) human beings, industries and carbon emissions are involved in destructing the world. These elements are conveying the hidden message through textual metafunction of Kress and Leeuwen (2006). As industrialization is helping the world but it also giving the control of natural phenomenon in the hands of humans or in economists. Industries are metaphorically (Stibbe, 2015) depicted to target the human pleasure as humans feel happiness when they are growing financially and its normal to enjoy the activities, similarly industries are earning their profits and playing with the earth by guessing the weather of upcoming day. Nature's reaction has been erased (Stibbe, 2015) completely by giving control in the hands of man-made industries. Humans are forgetting the reality that by destroying the earth they are destroying their own lives by polluting their environment. Nature has the power to heal itself rather humans are dependent on it.

Figure 1.8*Test Failed*

This cartoon has been taken from “*China Daily*” it was published on February 24th, 2021. The picture frame contains two representative participants (Kress and Leeuwen, 2006), the one is the authoritative person of USA while the other is representing globe of earth. The former is acting as a student who is sleeping open-mouthed having pencil in his hand and the latter is acting as a teacher/World holding a stop watch in one hand and a book in the other. The facial expressions of the teacher are very upset; he is not happy with the performance of his student/ USA. There is a board of green color which is representing nature and greenery. A sentence is written over there “Test on Response to Natural Disasters”. The former person is sitting on a student chair-table. There are some pages on the table which were supposed to be used for the test but the person has used them in playing games and flying aero planes.

A colorful pictorial texture highlighting the high modality of the picture which shows the truthfulness of the situation in the composition of interpersonal metafunction of Kress and Leeuwen (2006). The depicted participants are not looking at the viewers while the one is looking at the other sleeping person disappointedly. The participants are offered as an object of analysis for the viewers. The producer of the cartoon wanted the viewers to look at the situation of the world and the response of the superpower towards it. A horizontal angle (Kress and Leeuwen, 2006) of the picture has been presented which shows the participants from the side and front-line in order to observe the depiction. A medium-long shot has been used in the picture to show the social intimacy of the participants and the viewers. This distance is objectively made for the

observers. The producer wanted to show America's response towards climate change, global warming, floods and corona virus. The whole world is looking at it as it is the super power and biggest emitter of CO₂.

In the single frame (Kress and Leeuwen, 2006) all the elements are connected with each other. A classroom setting is portrayed in which stop watch is showing the running time which will result in USA's failure according to China and the whole world. America being a super power has the resources and technologies to solve the drastic problems of climate change and many other natural issues but its passive response made the world worried and disappointed. The information value (2006) of the right-side of the picture indicates that all the methods and policies are already present in America and the world has also incorporated some ideas to deal with the natural disasters. The left side of the picture shows the sleeping old person which represents the rest and escape from the demands of daily life, it also symbolizes a break from the stress and worries of the waking world. At the bottom torn pages are placed which show the real preparation of America at the time of need. A class-room discourse is used to foreground the demand of a teacher from his student but time is passing and the student has performed nothing.

The globe has been portrayed metaphorically (Stibbe, 2015) as a teacher, it represents power, knowledge and vanity of the world. As a teacher distributes his knowledge and wisdom to the people likewise the earth has also distributed all its resources to the world. When the time comes to pay back, the receivers fail to give proper output. Same is the case with the earth which has given all its resources to the world but its benefactors are not giving proper attention.

The framing (Stibbe, 2015) of global warming and climate change has been portrayed in this picture by using words "Natural Disaster" when the word Nature comes in our mind it brings the beauty, greenery and soothing environment but when the word Disaster combines with it, it immediately deals with the destruction made by earth quacks, floods, droughts, climate change etc. On the other side Blame game framing has also been portrayed by Chinese newspaper "*China Daily*" by depicting sleeping old man wearing USA costume which symbolizing that America is inactive and escaping from natural disasters management which is making the world disappointed.

United States has a well-established and effective disaster response system. Significant material and financial assistance is frequently given by the US to other nations hit by natural catastrophes. For instance, the United States supports international humanitarian efforts by making significant contributions to the Central Emergency Response Fund (CERF) of the United Nations. Criticism has been raised in the past specifically handling with high profile events like Hurricane Maria (2017) in Puerto Rico and COVID-19 pandemic. But in the picture its efforts are completely ignored and marginalized in terms of erasure (Stibbe, 2015).

Natural disasters and world's response towards it, has been foregrounded in the picture by saliently (Stibbe, 2015; Kress and Leeuwen, 2006) depicting globe as a worried teacher, USA as a careless student and "Natural Disasters" words written on the board acting as being the topic of the discussion. The white color used in the background is also highlighting the message of the narrative.

Figure 1.9

Carbon Reduction Agreement



This cartoon has been taken from "China Daily" it was published on 2nd of September, 2022. It consists of a person who is burning carbon reduction agreements with his cigarette. Cigarette is resembling an industrial chimney which produces a big amount of carbon dioxide. The depicted person is connecting the viewers through his eye vectors as he is not directly looking at the viewers and offering them to scrutinize his action. A close shot is involving the depicted person with the viewers as "one of us" because smoking has salient (Stibbe, 2015; Kress and Leeuwen, 2006) depiction of individual's activation in a process of burning, we all as human beings are burning the carbon reduction agreement by our usual daily routines. His eye-line is also indicating

equality in terms of power as he is not afraid of anyone nor he is frightening anyone he has just normalized his carelessness. This cartoon brings high modality in the picture by portraying the participants with black and white colors which are also diverting attention to the perspective of US on carbon reduction agreements as according to the director of Brookings Ye QI (2017), US president Trump announced that they will withdraw from the Paris Climate accord which was not a 'gift' for China because climate change is a problem for every common man as Not just China, India, or Europe are impacted by the US's exit from the Paris Agreement; everyone is affected by this worldwide tragedy of the commons. Since they are among the biggest emitters of greenhouse gases, non-state actors, subnational governments, local governments, citizens, NGOs, and businesses will be key players in the fight against climate change. The framing and information value (Kress and Leeuwen, 2006) of the picture are also conveying the role of Joe Manchin (the owner of a coal company in America and a senator) in Carbon reduction.

Visual depiction of smoking is a perfect metaphor (Stibbe, 2015) for sin because smoking is injurious to health of its consumer, similarly the excessive use of coal industries is targeted in the picture to educate the viewers that its use is violating the carbon reduction agreement that will result in the destruction of human health. Smoking also symbolizes rebelliousness as the social actor is rebelling the most important agreements for climate change. The human activities are centered in the picture to provide salience (Kress and Van Leeuwen 2006; Stibbe, 2015) to the climate change rebellion. Black and white texture and big sized cigarette is foregrounding the importance of economic profit and devaluing the carbon emission agenda.

Framing (Stibbe, 2015) of carbon emitters is reframed by the concept of smoking using the framing pattern of smoking, consumers, pollution and its affecters. The framing of blame game is also reflected in the portrayal of lining pattern of U.S.A on the cigarette which is metaphorically representing smoke producing chimney. These patterns are pointing out USA's withdrawal from Paris climate accord. An international agreement on climate change that is legally binding is the Paris Agreement. On December 12, 2015, during the UN Climate Change Conference (COP21) in Paris, France, it was adopted by 196 Parties. It became operative on November 4, 2016. Its main objective is to "limit the temperature increase to 1.5°C above pre-industrial levels" and to "hold the rise in the global average temperature to well below 2°C above

pre-industrial levels. "Nonetheless, international leaders have emphasized in recent years how important it is to keep global warming to 1.5°C by the end of the current century. This importance of this agreement has been erased (Stibbe, 2015) but some traces are present in the form of burning papers. The producer is reminding the importance of these agreements to combat climate change.

Figure 1.10

US Financial Risk



This cartoon has been taken from “*China Daily*”, it was published on 21st of January 2022. There are two depicted persons (Kress and Leeuwen, 2006) interacting with each other through eye vectors. The lying person is representing a person from USA who is the Sayer of the sentence “You are about to Collapse!” unaware of his own condition which is depicted as an obese person who cannot move or stand by himself but he is waiting for the collapse of China. On the other hand, the other person representing China is physically fit and moving forward ignoring his comment. The producer is engaging the viewers in the observation of represented participants because they are not looking at the viewers rather demanding the analysis of them.

A medium-long shot (Kress and Van Leeuwen, 2006) is creating a close social distance between the depicted participants and the viewers as both are representing two super powers which have a strong influence all over the world. A vertical angle (2006)

is indicating a power difference between the viewers and the depicted participants as the represented participants are from equal social level whereas viewers have some symbolic power over them. The perspective of USA about the collapse of China is artistically portrayed with high modality of the picture which has merged different colors.

The information value (Kress and Van Leeuwen, 2006) of the frame reflecting the Financial crisis of American people which has kept the country behind in the competition with China. Instead of focusing on resolving its internal crisis, its main focus is seeing China collapse. On the right side of the picture, China is actively walking on its track without being distracted by useless theories. The most salient (Kress and Van Leeuwen, 2006; Stibbe, 2015) element is over-sized American figure which is labeled in capital words “FINANCIAL RISK” foregrounding the disability of America to compete with China. It is also highlighted with black background which enhancing the vibrant colors of bursting figure.

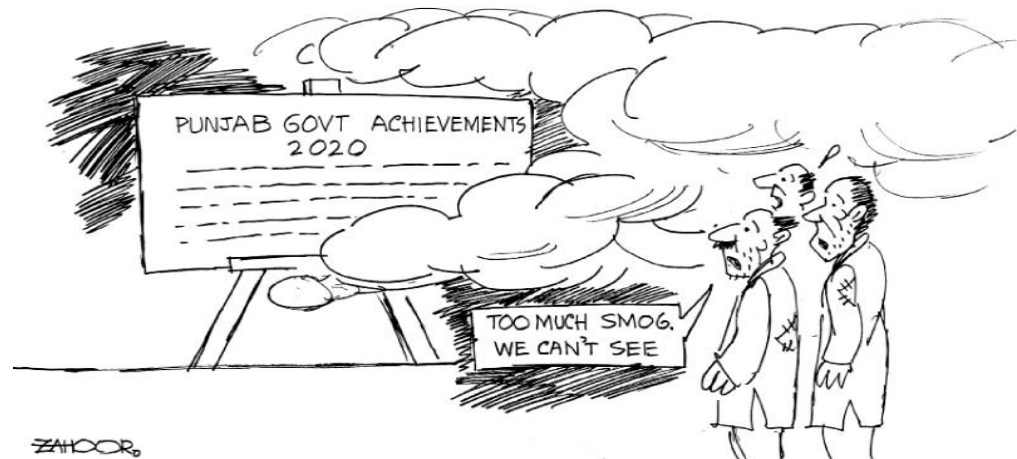
The framing (Stibbe, 2015) of “competition” has been represented metaphorically (Stibbe, 2006) as everyone knows that to compete with the other person one has to prepare himself at the level of his competitor, here the source domain of obesity has been used to target the inability of the person to even move intentionally. Same is the case with America which has economic, political and climate change issues to deal with but its people have believed a prediction that one-day China will collapse and wasting their time rather than doing efforts to make the country stable and independent.

The metaphor (Stibbe, 2015) of a slim and smart person is targeting the competence of China and it is also stable enough to help America in resolving its problem. Foregrounding of Financial Risk has erased (Stibbe, 2015) all other Risks to America and the other world like there is no trace of climate change neither linguistically nor visually.

4.2 Pakistani Editorial Cartoons from *DAWN*

Figure 2.1

Punjab and Smog



This editorial cartoon is taken from *DAWN* newspaper, it was published on 4th of January, 2021. The cartoon has different elements in the form of a sign board indicating the *PUNJAB GOVT. ACHIEVEMENTS 2020*. On the other hand, citizens of Punjab are looking at the achievement report but they are unable to see anything because they are surrounded by "Smog".

The depicted participants are vividly connecting the viewers with them but none of them looking at the viewers which means the picture is demanding analysis of the environment from the viewers. The horizontal angle is also used to show detachment of the viewers with participants but a medium-shot is depicting participants at a social distance which offering them as an object of analysis to the viewer and conveying the high modality of concern of poor people regarding smog. The composition of these elements is creating interpersonal relationship between represented and interactive participants (Kress and Leeuwen, 2006).

A single frame (Kress and Leeuwen, 2006) is connecting the viewers and depicted participants with the harmful impacts of smog specifically on the lives on poor people who are bound to remain outside of their house to earn bread and butter. It is evident that their physical and financial condition is pathetic A medium low modality is shown through black and white sketched-line picture. At the left side of the image, Punjab Govt. Achievements 2020, is metaphorically foregrounding the works done by

Government which were their priority, on the right side, people are worried because smog is affecting their lives and are unable to see anything as written in a text box at the bottom which shows the real situation of the people of Punjab. The word "we" indicates that all the participants are socially related with each other.

The depicted participants are astonished with the performance of the government. In this picture "Smog" and Punjab Govt. Achievements are foregrounded by capital letters in the center of the picture. Smog is highlighted in this picture which saliently (Stibbe, 2015; Kress and Leeuwen, 2006) indicating the pollution in Punjab and the problems of its people. The depicted participants are actively participating by saying that "TOO MUCH SMOG, WE CAN'T SEE" and they are collectively sensing the climate change threat. To highlight the negative thing or nominalizing this aspect comes under the perspective of erasure which is reminding the viewers about the pathetic physical and financial condition of poor people and ecosystem as both things are present in distorted form. A government is only successful when it gives benefit to all the people equally, here sufferings of common man, his struggle to earn the bread and butter and physical health is suppressed and side-lined.

The framing (Stibbe, 2015) of climate change or global warming is created by using the triggering words like "smog", "Punjab" and "can't see". All these linguistic patterns are used to draw attention towards the pathetic situation of pollution in Punjab as its capital Lahore is the 3rd most polluted city of the world. As fossil fuel, carbon emission, consumers, affecters, health issues, poverty, and economic crisis all these pattern helped in mapping of this framing. The word "achievement" and "we can't see" are metaphorically placed in the picture because the source domain of government's achievement is usually used to target common man's prosperity. If the common people are happy and satisfied with the performance of the government then it literally means that government has achieved something.

Here "we can't see" is metaphorically (Stibbe, 2015) conveying that achievement should not be placed just on boards rather it should be shown to the common people when their conditions will be changed, when their problems will be solved. Same is the case with Smog, it is the main problem of residents of Punjab, especially of Lahore, it has made people suffered from health, educational and financial issues. It has also placed Lahore as the 3rd most polluted city of the world and later on,

it was listed as the most polluting city in 2022 by IQAir's ranking. The people of Lahore are deprived of the most basic right to breathe in fresh air.

Figure 2.2

Impacts of Global warming in New York



This editorial cartoon has been taken from *DAWN*, it was published on 9th of June 2021. It has represented The Statue of Liberty (Liberty Enlightening the World), a sculpture situated on Liberty Island in New York, United States. It is raining heavily that it has doused the flame of the torch and the rest of the statue has drowned into the water of flood. There are two linguistic phrases written at the top of the picture frame. The gaze (Kress and Van Leeuwen, 2006) of the statue is demanding some sort of help from the viewers as it is looking at the viewers sadly. Global warming is not only affecting the people in Pakistan rather it is a global issue as the producer has placed the represented participant in a medium close shot (Kress and Van Leeuwen, 2006) which can be seen from a horizontal angle which is not only involving the viewers with the reality, after effects of rising sea level and global warming but also showing that we all are being affected by this climate change equally. This cartoon representing a median modality (Kress and Van Leeuwen, 2006) as the elements are depicted in a sketch drawing from which one can infer his own meaning according to his own perspective of the world.

The elements of the single frame (Kress and Leeuwen, 2006) have triggered the “climate change framing” (Stibbe, 2015) in the minds of the viewers by visual and linguistic representation of flood, global warming and rising sea level respectively. The

doused flame of the torch metaphorically (Stibbe, 2015) targets the loss of freedom of the humans as we all have made ourselves slaves of the luxurious life-style and these activities are a big cause of carbon emission which ultimately rises the sea level and global warming. Another metaphor (Stibbe, 2015) is the seven rays on the crown of the statue which targets the seven seas as well as seven continents of the world it conveying the message that the whole world is about to face the destruction of global warming and climate change.

The destruction of developed country has been saliently (Stibbe, 2015; Kress and Leeuwen, 2006) represented by placing the drowning statue of Liberty in the center of the frame and involved the viewers with its widely opened eyes.

On the other hand, it has completely erased (Stibbe, 2015) the destruction faced by nature, animals and the aquatic animals as well. Human activities are responsible for rise in global temperature, this depiction is reminding the viewers to consider the restoration of ecosystem and biodiversity by controlling their carbon emission. The producer explicitly engaged the viewers with the threat of rising sea level in New York. Significant signs of climate change were seen in New York in 2021, most notably increased temperatures and harsh weather.

Unprecedented rainfall brought on by Tropical Storm Ida in September resulted in significant flooding in New York City (NYC). The storm's effects brought to light how sensitive the city's infrastructure is to severe weather, raising fresh questions on climate resilience. The state saw a continuation of global warming trends all year long, which helped to cause heatwaves in the summer. Urban planning, energy use, and public health were all impacted by these high temperatures. The necessity for adaptable methods was highlighted by the way that the effects of climate change were especially noticeable in urban areas like New York City.

Figure 2.3*Need of HELP in Afghanistan*

This editorial cartoon was published in *DAWN* newspaper on 12th of September 2021. It is representing a Jinni in an old man's face who is resembling a former federal minister for finance of Pakistan during 2021. At the back, buildings, humans and animals are being drown in the water. Two text boxes are representing the narrative processes of the represented participants; one is giving suggestion as his statement has used modal verb "can" in the sentence "WE CAN SEND PEOPLE TO KABUL FOR HELP!" there is a sign of exclamatory mark which is also indicating the command of the Sayer and his ability/authority to help the people of other country. Other text box is representing the utterance of a poor person who is in need of help and trying to get the attention of the authoritative person. The flood has prevailed the whole frame of the picture.

The interpersonal metafunction (Kress and Leeuwen, 2006) has created the relationship between depicted and interactive participants through following elements; as the eye vectors and body gestures of drowning person and animal are symbolizing need of help, whereas the gaze of authoritative person is symbolizing ignorance. The depicted participants are not looking at the viewers which means that they are being offered as an object of analysis by the viewers in terms of the depiction. On the other hand, in vertical angle power difference is reflected through eye vectors as poor man and the animal are looking up towards the authorities who have power over the common people. The eye vector of official person is conveying a high modality of ignorance and

control whereas the facial expressions of poor people are conveying the modality of helplessness. The relationship of intimacy has been created between the depicted participant and the viewers by taking close-shot of Jinni as “one of us”, viewers can relate their selves with the power impact of government officials over the poor. It is a normal act that powerful person only pays attention where he sees his own benefit.

The flood in the country is depicting the real situation of Pakistani people but the government officials are showing concern for the people of Kabul (capital of Afghanistan). Severe flooding conditions were experienced in Kabul, Afghanistan, and other areas of Pakistan in 2021, adding to the difficulties caused by local climate patterns and infrastructural weaknesses. According to reports, flash floods caused by heavy rainfall in Kabul caused thousands of people to be evacuated, many people lost their lives, and a great deal of property and infrastructure was damaged. Similar to this, floods struck several Pakistani regions, including Sindh and Punjab, impacting local populations, agricultural production, and transportation systems. People of Pakistan are backgrounded by depicting them at the bottom and left side of the picture. On the other side, people of Kabul are given more importance by the government of Pakistan over its own people. The producer conveying the message that the official authorities should have concern for their own country at first then they should think about their international relations. The depiction of a “Jinni” is metaphorically (Stibbe, 2015) targeting the domain of government official’s authority that as a jinni has the power to do anything he wants similarly; democratic governments gain power from the voting of common man. Therefore, this power should be used for the well-being of the people of the own country but he is ignoring the reality that this power is temporary and it should not be misused.

The words like, people, help, Kabul, own country (Pakistan) and depiction of flood are triggering to make the framing (Stibbe, 2015) of FLOODS in Pakistan and Afghanistan which were started in August 2021 and caused massive destruction in both countries. The miseries of Pakistani people have been backgrounded and the producer is Re-minding the viewers that we should all give importance to “CLIMATE CHANGE” and how badly it is affecting underdeveloped countries. While the power influence of government official has been foregrounded by representing it in big sized Jinni, and the eye vectors of people are making sense of dependence on the official.

Figure 2.4*Climate Change*

This editorial cartoon was published in *DAWN* newspaper on 13th of June in 2022. A big fire is blazing in the background of the image which is titled as “climate change” and a person is standing near the fire wearing the uniform of fire brigade whose duty is to control the fire by pouring water on it but it is depicted that water pipe is broken or pulled forcefully that made it disconnected from water tank. The depicted participant has no interpersonal relationship (Kress and Leeuwen, 2006) with the viewers because viewers can see the person from back which indicates a close social relationship of the viewers with him who is at the sight just to perform his duty. A medium-shot from the front side is foregrounding the climate change at the left side of the picture whereas the right side of the picture is foregrounding the lack of resources that will help in fire control. The trigger words “Climate change” is framing (Stibbe, 2015; Kress and Leeuwen, 2006) the hidden story of global warming, it is artistically reframed by illustrating the fire incident in the picture.

The metaphor (Stibbe, 2015) “CLIMATE CHANGE IS FIRE” is highlighting the danger of climate change that can burn everything on the earth. The source domain of fire is used to target the dangers of climate change. As fire can cause damage to human beings, natural resources and infrastructure of effected area if it is not controlled on smaller level, similarly the danger of climate change is increasing day by day. The standing person foregrounded in the center of the frame is saliently (Stibbe, 2015; Kress

ad Leeuwen, 2006) referring to the challenges and shortcomings in addressing the issue of climate change. The purpose of the editorial cartoon is to highlight the problem's urgency and potential for destruction. Climate change is a major hazard to the world, ecosystems, and human well-being, much like a fire. To tackle climate change, governments, organizations, and people's combined efforts and initiatives are represented by the "firefighter" in this comparison. These initiatives consist of laws, rules, and other measures meant to lessen the effects of climate change.

The visual depiction of "broken firefighting hose" refers to the shortcomings and restrictions of the present climate change mitigation techniques and resources. It implies that there are serious barriers or shortcomings in the strategies used to address climate change, despite the best of intentions and efforts. It also illustrates how barriers stand in the way of taking meaningful action against climate change, even in spite of efforts to confront the issue and acknowledge its severity. The broken hose suggests that the current instruments or techniques might not be enough or functioning, emphasizing the necessity for more thorough and efficient ways to address the intricate and always changing problems brought on by climate change. All these elements helped the producer in re-minding the challenges of climate change. The connection between the represented participants and symbols is attaining the attention of the viewers to save their environment with improved strategies. But this depiction has completely erased (Stibbe, 2015) the healing power of the Nature and represented ecosystem totally dependent on manly efforts.

Figure 2.5

The worst is coming!



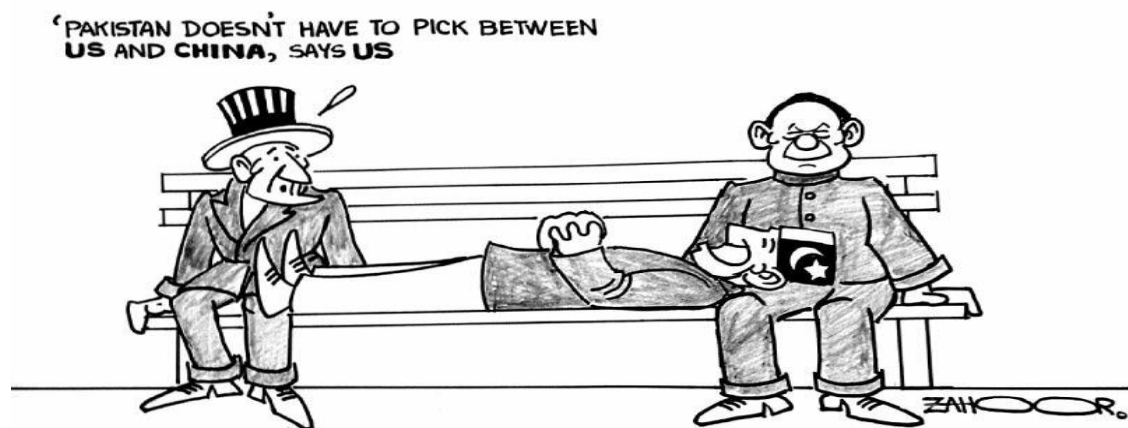
This editorial cartoon was published on 15th of August in 2022 in *DAWN* newspaper. It is depicting a frame (Kress and Leeuwen, 2006) of flood in several regions of Pakistan as flood water has engulfed everything including infrastructural buildings, humans and animals. It was a very drastic year for Pakistan after the prevail of Covid-19. An educated person is represented foreseeing the upcoming danger with a telescope. He is wearing a cap comprising a title “NDMA” which is the abbreviation of National Disaster Management Authority, an autonomous and constitutionally established federal authority which aims to deal with whole spread of disasters and their management in the country. These alphabets NDMA trigger the framing (Stibbe, 2015) of “natural disasters” in the mind of the viewers, the word “WORST” is also implying the metaphorical danger of natural disasters. Their eye-vectors are conveying the modality of astonishment collectively. The represented participants are interacting with the viewers with their gaze (Kress and Leeuwen, 2006) as the drowning person is looking at the viewers and demanding some help from the viewers whereas the authoritative person and the drowning animal are not looking at the viewers rather acting as an object of analysis for the viewers.

The authoritative person mounted atop a drowning person in water using a telescope predicting impending danger is a powerful and metaphorical (Stibbe, 2015) way to highlight how those in positions of power and influence are aware of a crisis but are failing to act to address it. He is a person of power, stature, or experience; they are frequently popular members of the public. Even though they are in a position to make a difference, the fact that this person is sitting on the head of someone who is going down may represent a lack of empathy or action on their behalf. Similarly, the use of telescope is indicating that he is aware of the crisis and can foresee the impending danger. On the whole, the depiction of NDMA official is metaphorically (Stibbe, 2015) showing the disconnection between their awareness and action. The flood can be viewed as a major and potentially disastrous catastrophe, similar to a natural disaster or a social problem that endangers people's lives, the welfare of animals, and infrastructure. Buildings, Animals, and Humans drowning is emphasizing saliently (Stibbe, 2015; Kress and Leeuwen, 2006) that how broadly the disaster has affected people. It implies that different components of society, such as people, animals, and physical buildings, are all impacted by the crisis and are in immediate danger.

The purpose of the producer of this cartoon is to give the idea of incompetence of well-informed and influential individuals who recognized the existence of a crisis but are unable or unable to take decisive action to resolve it. It draws attention to the moral responsibility of individuals in positions of authority to actively participate in finding solutions as compared to passively seeing or projecting the impending catastrophe. The frame has presented the distorted life of the individuals it has totally erased (Stibbe, 2015) their life before and after flood. The present situation has traces of their possessions but the forecast of impending disaster has vanished their hope for a prosperous life.

Figure 2.6

Friendship between China and Pakistan



This editorial cartoon was published in *DAWN* newspaper on 3rd of September 2022. There are three interactive participants in the frame, the one wearing a hat like American flag is representing American official, the person featuring Chinese people is representing Chinese official by wearing Chinese tunic suit, and the person lying on the bench placing his head in the lap of China is representing Pakistan as he is also wearing the cap of Pakistani flag. They are not interacting with the viewers (Kress and Leeuwen, 2006) as nobody is looking at the viewers except one participant whose face is towards the viewers but he has closed his eyes which also means that the producer has not involved them with the viewers rather represented them as an object of analysis. The producer wanted the viewers to analyze the relationship among three countries and their concerns, it is also evident by the statement of US that Pakistan does not have to pick between US and China. American official is looking at them worriedly which shows the concern and tension of America regarding the intimacy and diplomatic

relation between China and Pakistan. All three participants are distinct from each other as symbols of flags are used which is enhancing the modality of representation and emphasizing their national identities and roles.

The medium long shot (Kress and Leeuwen, 2006) is indicating a close social distance between the viewers and the depicted participants as the trio has a social influence on the viewers' perception and sharing a same space. The most salient (Stibbe, 2015; Kress and Leeuwen, 2006) element is the eye vector of American official which is emphasizing his concern and making him center of narrative. The metonym of cap resembling his country is also representing The United States' concerns, on the other hand, the intimate connection between Pakistan and China is referring to their strong diplomatic ties. The closed eyes of Chinese official are metaphorically (Stibbe, 2015) conveying lack of transparency in their diplomatic interactions.

All these explained metaphors and symbolic elements are triggering the framing (Stibbe, 2015; Kress and Leeuwen, 2006) of "International Relations" among different countries. As Pakistan has friendly relations with China as it has always supported Pakistan's sovereignty, territorial integrity, security and prosperity. Experiences have shown that no matter how the international situation evolves, the friendship between China and Pakistan is unbreakable. American has also contributed in Pakistan's stability, security and prosperity since its independence 1947. The United States continues to be Pakistan's biggest export destination and has been one of the main sources of foreign direct investment in the country. The United States government facilitates the growth of trade and investment ties between the United States and Pakistan by arranging business-to-business trade delegations, offering technical support, and offering business opportunities for American companies to establish commercial partnerships with Pakistan.

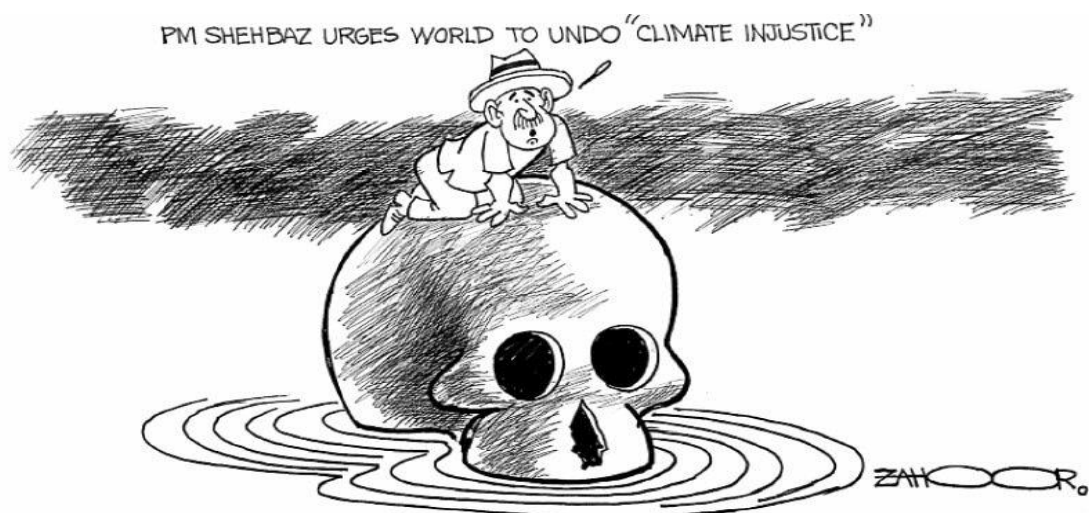
Tensions between the US and China have created significant difficulties in recent years, particularly with regard to defense and economic matters. China is one of the US's main commercial partners, but it is also strengthening its military, which presents difficulties for the US military. A significant portion of international professors and students, about one-third of whom are from China, have also developed many of the cutting-edge civilian and defense-related technologies in the country and have significantly contributed to university research efforts. There is an anxiety, though, that

some international scholars and students would "export" confidential knowledge to their home nations, which might be harmful to US interests.

These tensions have influenced the relationship among three countries. The depiction has traced the intimate relationship between China and Pakistan but did not depict the specific nature whether it is diplomatic, economic or geopolitical issue. It has completely erased (Stibbe, 2015) specific geopolitical and policy issues that caused tension among American people. It has also simplified the narrative by excluding external pressures, historical contexts and issues related to geopolitical landscapes.

Figure 2.7

PM Shehbaz's urge to undo "CLIMATE INJUSTICE"



This editorial cartoon has also taken from *DAWN* newspaper; it was published on 26th of September in 2022. There is a portrayal of former Prime Minister of Pakistan, Shehbaz Sharif who is a popular political figure, his title "PM" is exerting power, authority and responsibility for a whole nation. He is mounted atop a big skull placed in water. The framing of "global threat" has been triggered in the minds of the viewers by the words "PM, urge, world, climate injustice", global responsibility has been reframed by urging the world to have mercy on underdeveloped countries because the change in climate is not due to the carbon emission of one country, it is the whole world responsible for it especially the developed countries. The depicted participants are directly looking at the viewers (Kress and Leeuwen, 2006) at eye-level which shows that he is "one of us" as he is representing the whole country and demanding the world to consider the fragility of climate change and its effects on different countries.

A horizontal angle is involving the viewers with depicted participants because they are looking at viewers and conveying high modality of persuasion and concern with their eye-vector.

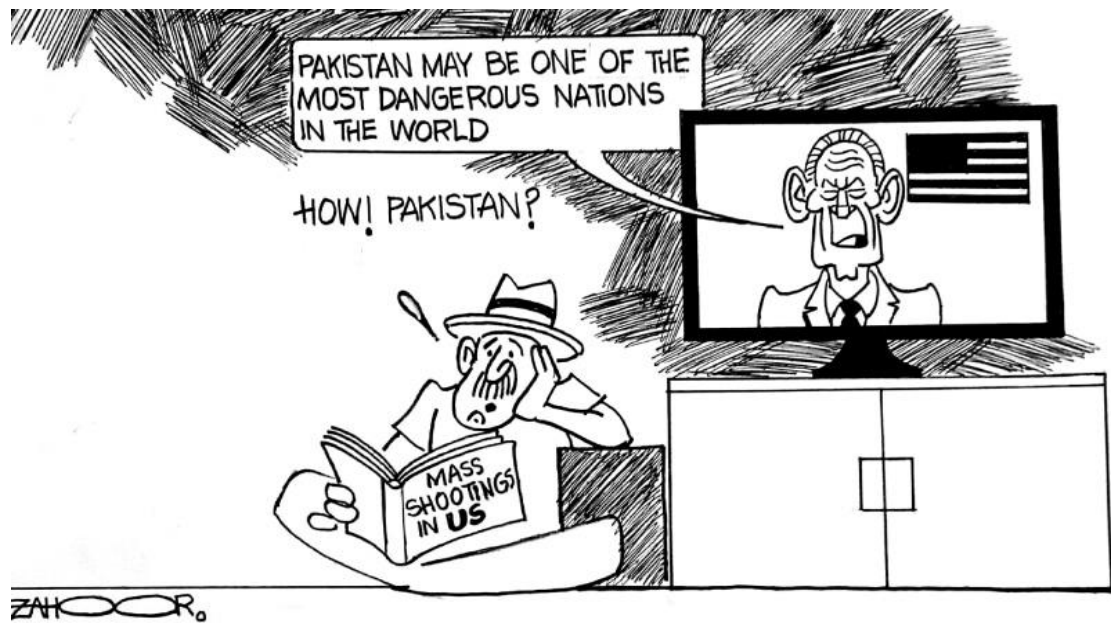
Metaphor of Skull (Stibbe, 2015) placed in water is conveying the rising threat of climate change which is not only affecting Pakistan but the global world. Source domain of danger and threat is used in the form of big-sized skull to target the threat of increasing climate change all around the world. Similarly, the mounting of PM on the skull is also metaphorically implying the emphasis on the gravity of situation and the urgent need of global attention.

The framing (Stibbe, 2015; Kress and Leeuwen, 2006) of flood situations in underdeveloped country like Pakistan and increasing threats of climate change are wisely connected to make the viewers alert and understand the seriousness of climate change saliently. The black color of the background has also foregrounded the threat of climate change in the depiction. This editorial cartoon is produced to refer to PM Shehbaz's debut speech at 77th session of United Nations General Assembly on 24th of September 2022 published in *DAWN* newspaper. "Why are my people paying the price of such high global warming through no fault of their own?" Mr. Sharif asked. He further clarified "The inconvenient but undeniable truth is that nothing we have done has caused this disaster." "We are the hottest place on Earth because our glaciers are melting quickly, our forests are burning, and our heatwaves have reached over 53 degrees Celsius." He clearly highlighted the impacts of climate change on Pakistan in statistical way but he demanded the developed countries to reduce carbon emission, for making an alert he issued a warning, saying, "One thing is very clear: what happened in Pakistan will not stay in Pakistan."

Through the technique of individualization and activation producer saliently (Stibbe, 2015; Kress and Leeuwen, 2006) foregrounded the responsibility of a leader to raise the voice for his people across the world. There are many other developed countries that are being affected by these changes but they are erased (Stibbe, 2015) in this discourse. The destruction of ecosystem has been presented in mask as the environment is depicted in distorted form.

Figure 2.8

The Most Dangerous Nation



This editorial cartoon has been taken from *DAWN* newspaper, it was published on 16th of October 2022. There are two social actors represented in the cartoon, the one is the president of The US, Joe Biden, whose statement “Pakistan may be one of the most Dangerous nations in the world” became the headline of the news all over the world. On the other hand, Prime minister of Pakistan Shehbaz Sharif is reading a book with the title “MASS SHOOTINGS in US” and also thinking about the truthfulness of The US President.

A horizontal angel (Kress and Leeuwen, 2006) is involving the viewers with the situation and demanding a sort of compare and contrast of the perspectives of both leaders of two nations and also want the viewers to question the narrative presented by the USA about Pakistan. The representative of USA is not looking at the viewers which means he does not have any kind of relation with the viewers while the medium-close shot of PM Shehbaz is indicating a far personal distance with the viewers which means that he is “one of us” relating himself with the viewers. The symbol of USA flag and the statement uttered by USA President is linking the viewers with the framing of “Pakistan as a threat” framed while addressing a Democratic Congressional campaign committee reception on 13th of October 2022 which was later on became the headline of the news internationally.

He was talking about his country's relationship with China and Russia and their ties with Pakistan. In his remarks, Biden addressed the fast shifting geopolitical landscape on a global scale, emphasizing that nations were reconsidering their ties. He further said that "He believes may be the one of the most dangerous nations of the world: Pakistan. Nuclear weapons without any cohesion". He tried to create a misconception about the national security of Pakistan and its people. On the other hand, many politicians of Pakistan considered his statement as "baseless", Minister of Energy Khurram Dastgir stated that "International agencies have not once but several times verified Pakistan's atomic deterrent and said that our command and control system is secure. It has all the protection that is required". Chaudhry Fawad, a member of the PTI and a former minister of communication, claimed that President Biden's remarks regarding Saudi Arabia and Pakistan appeared to be an attempt to divert attention away from his deteriorating position among the American people. Similarly, Pakistan's Prime Minister Shehbaz Sharif has criticized US President Joe Biden's comments on the country's nuclear weapons capability, stating that they are "factually incorrect and misleading." Sharif praised Pakistan's responsible nuclear management and commitment to global standards on non-proliferation, safety, and security.

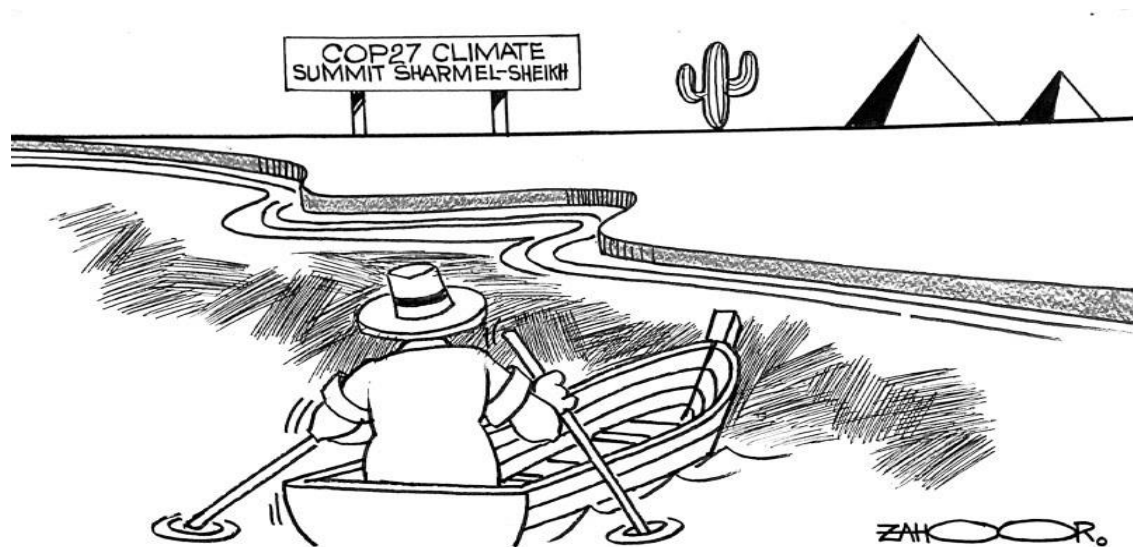
This depiction of US president portraying the high modality of unrest and danger among his people through linguistic framing as "Pakistan may be one of the most dangerous nations of the world" while PM Shehbaz reading a book is portraying the modality of critique over the statement.

The USA's portrayal of Pakistan as a dangerous country is metaphorically (Stibbe,2015) contrasted with the Pakistani Prime Minister's reading of a book on "Mass Shootings in the US." This act serves as a commentary on the internal issues within the USA, challenging the narrative that portrays Pakistan as the most dangerous country. It is driving the viewers' attention towards mass shootings as according to the Gun Violence Archive, which defines a mass shooting as an occurrence in which four or more people are injured or killed, there have been more than 630 mass shootings in the US so far. Both public and residential shootings are included in their statistics. Over 600 mass shootings have occurred in the last three years, or nearly two a day on an average. The deadliest of these attacks occurred in 2017 in Las Vegas and claimed over 50 deaths along with 500 injuries. However, less than ten individuals are killed in the great majority of mass shootings.

Pakistan as the "most dangerous country" erasing (Stibbe, 2015) its geopolitical reality, obscuring its variety of viewpoints and emphasizing how crucial it is to recognize the complexity of social and environmental issues, as Stibbe's Eco linguistic theory highlights the necessity of multiple narratives. It suggests that focusing on political danger and mass shootings may overlook the interconnected global nature of social and environmental issues. It also suggests that erasing positive aspects, cultural richness and focusing solely on Pakistan as a "dangerous country" may erase efforts of Pakistan to address challenges.

Figure 2.9

Pakistan in COP27 Climate Summit



This editorial cartoon was published on 9th of November 2022 in *DAWN* newspaper. There is a person sailing a boat and he has a hat on his head which is metaphorically indicating former PM Shehbaz Sharif as he used to wear this kind of hats. The boat represents motion and progress. The person is moving ahead towards "COP27 CLIMATE SUMMIT SHARMEL-SHEIKH", the placement of cactus and pyramids of sand are indicating that place as a deserted land named as Sharmel Sheikh, a city of Egypt. The body posture of PM is indicating his dedication and commitment to tackle environmental issue in COP27.

The depicted participant is not looking at the viewers (Kress and Leeuwen, 2006) which means he is not interacting with the viewers but presented as an object of analysis and demanding the viewers to analyze the depicted situation. A medium close shot is making a far personal distance between the depicted and interactive participants

because he is the Prime minister of Pakistan and socially connected with the viewers. Viewers are looking at the depicted person from an above angle and exerting a symbolic power over him. The most salient (Stibbe, 2015; Kress and Leeuwen, 2006) component is the prime minister, who serves as the Centre of attention. The boat's direction highlights the trip towards the COP27 summit. The surrounding features, which include pyramids and cacti, add to the entire setting. These elements are also adding specific modality to the representation by emphasizing the geographical and cultural elements. The act of sailing itself conveys a feeling of purpose and determination.

The information value (Kress and Leeuwen, 2006) of the picture is pointing out COP27 in Egypt, under the UN Framework Convention on Climate Change (UNFCCC), the Conference of Parties (COP) is the highest decision-making body. It meets annually to examine and progress global efforts to combat climate change. Pakistan actively participates to contribute to the global climate change discussion, talks, and cooperative action as a major stakeholder. Number 27 is referring 27th meeting of all parties.

Governments were asked at COP27 to expedite efforts to phase out inefficient fossil fuel subsidies and reduce unabated coal power by the end of 2023, as well as to review and reinforce the 2030 targets in their national climate plans. As part of diversifying energy sources and systems, governments emphasized the significance of a clean energy mix that includes renewable and low-emission energy sources. A historic deal to provide loss and damage funding for vulnerable nations severely affected by floods, droughts, and other climate disasters marked the end of the COP27. By subjective perspective of the viewers the water of Red sea can also be associated with the water of flood in Pakistan which he (PM Shehbaz) used as a reference in “climate justice” and “loss and damage agenda” in COP27. Pakistan, which has endured ten years of climate-related disasters, is at the leading edge of the demand that wealthy nations make up for the crisis that poorer nations did not create. However, questions about where those funds will end up are common in areas where corruption and poverty go hand in hand.

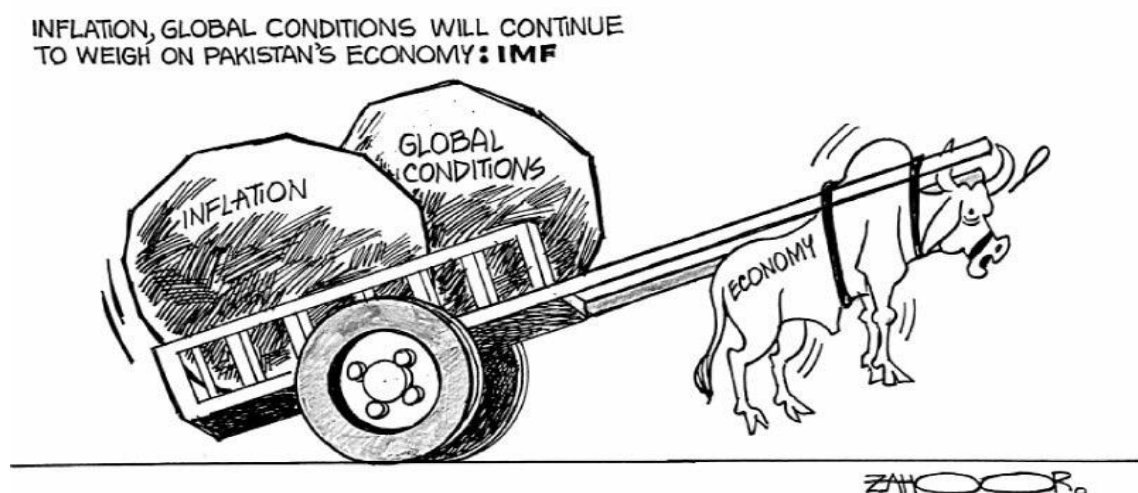
Pakistan is among the most vulnerable countries to extreme weather situations, even though it contributes less than 1% of the world's carbon emissions. A third of the nation was submerged by this summer's monsoon rains and floods, which destroyed farms, forced millions of people to relocate, and claimed around 2,000 lives. Up to \$40

billion has been estimated as economic losses. Pakistan's Prime Minister Shehbaz Sharif, vice chair of COP27, emphasized the country's role in a man-made disaster and called for a "loss and damage" financial mechanism to help affected countries pay for climate change impacts and encourage energy transition.

The framing (Stibbe, 2015) of COP27 and central position of PM Shehbaz sailing a boat is highlighting his importance in the summit as it was evident that he was leading “loss and damage” agenda as vice chair of COP27. The sailing of boat is metaphorically highlighting his dedication and commitment to addressing climate change issues. This depiction has saliently (Stibbe, 2015; Kress and Leeuwen, 2006) represented the cultural richness of the place (cactus and pyramids) and global aspects of climate through COP27, but it has minimized (erasure as cited by Stibbe, 2015) other elements like it did not depict any other stakeholder as the representative of climate action because it includes various sectors, communities and advocacy groups. It also did not depict any specific climate initiative or policy that PM addressed in COP27. There were also many controversies and challenges in climate justice but there were not any traces of it.

Figure 2.10

Pakistan's Economy



This editorial cartoon was published on 5th of September, 2022 in *DAWN* newspaper. There is an over-burdened weak buffalo representing “economy” lifted up from the ground. There are two big stones on the cart representing “inflation” and “global conditions”. The statement written above “inflation, global conditions will

continue to weigh on Pakistan's economy: IMF" suggesting that the process of burden is not going to be stopped soon.

The following elements are composing interpersonal relationship (Kress and Leeuwen, 2006) between the depicted and interactive participants as the viewers can see the depicted participants/elements from the side, which is involving the viewers in the analysis of Pakistan's deteriorating economy. It can be seen that there is no direct eye contact between the represented and interactive participant which is also depicting them as an object of analysis. The degree of power or certainty with which the claim is stated is referred to as its modality. In this instance, the use of metaphor (Stibbe, 2015) refers to some abstraction, but the illustrations make a powerful point about how difficult and persistent inflation is, as well as how global conditions affect Pakistan's economy.

A complex idea of economic challenge has been portrayed with the help of metaphors (Stibbe, 2015) and symbols (weak buffalo and big stones), the producer of the article wanted the viewers to analyze the present economic situation of Pakistan which is under the stubborn challenges of inflation and global conditions. The feeble buffalo, struggling beneath the stones, alludes to Pakistan's current financial issues caused by inflation and global circumstances. The buffalo's raising above the ground symbolizes the difficulty and enduring nature of these difficulties.

The salience (Stibbe, 2015; Kress and Leeuwen, 2006) comes from the buffalo's weakness and the stones' weight. The arrangement and presentation of the elements, or the framing, highlights and centers on the economic burden. The way the images are arranged conveys a sense of hardship and struggle.

4.3 American Editorial Cartoons from *USA Today*

Figure 3.1

Crop failure



This editorial cartoon has been published on 19th of July, 2021 in *USA today* newspaper. The picture frame is depicting two businessmen in their office, both are well-dressed and enjoying their cigarettes. One is showing concern for future starvation due to climate change by saying “they say climate change could cause massive crop failures we’d starve.”, whereas the other is satisfied by saying that “Nonsense. Just look at this all dough and bread and lettuce.” by pointing towards a large amount of money (dollars) placed at the ground. A pile of money is presented as a source of happiness to them. Behind them industrial area has been backgrounded (erasure as cited by Stibbe,2015) in black and white color.

The depicted participants are not directly looking at the viewers (Kress and Leeuwen, 2006) while they are interacting with the viewers by making vectors through body gestures and offering their selves as an object of analysis. By placing the front side of the depicted participants, the producer has involved the viewers in the situation that industrialization is a threat for mankind’s survival. A medium shot has created a close social distance between the depicted and interactive participants as they both are closely related with each other may be as business partners, as friends or family members, whereas they are socially connected with the viewers as sellers of products and carbon emitters.

The image's composition plays a critical role in delivering the desired message. Due to their prominent placement, the two businessmen's interaction and opposing viewpoints are highlighted. The businessman is pointing to the piled up money on the ground, which serves as a focus point and emphasizes the concept that, for at least one of them, wealth is a source of contentment. As a contextual backdrop, the black-and-white image of an industrial area might represent the larger economic and environmental situation. The visual components convey and represent societal practices related to climate change concerns, economic views, and the idea that wealth and wellbeing are correlated. Cigarette smoking may reflect a certain way of life or cultural practice, which helps to shape the characters' portrayal.

The viewer's interpretation is influenced by the placement of the objects and characters in the picture. The contrasting facial expressions and body language of the businessmen enhance the suspense in the story and urges the audience to make their own interpretations of the action and its hidden meanings. The image framed (Kress and Leeuwen, 2006) a discussion between two businessmen regarding riches and how it affects contentment, bringing up issues with food shortages and climate change. The industrial background in black and white might affect how viewers understand the relationship between economic activity and environmental problems.

The depiction has prioritized economic values over environmental concerns as one participant has used language to erase or minimize (Stibbe, 2015) ecological issues as he dismisses concerns about starvation and climate change in favor of the huge amount of money. The possible ecological effects of climate change are overshadowed by the emphasis on money and financial success. The black and white industrial background image may omit environmental issues and contribute to a conversation that overlooks the impact of industrialization. Without addressing the possible environmental implications, the businessmen's language is centered mostly on material prosperity and financial success; this is lined up with a linguistic strategy called as erasure (Stibbe, 2015) it eliminates ecological concerns from the conversation.

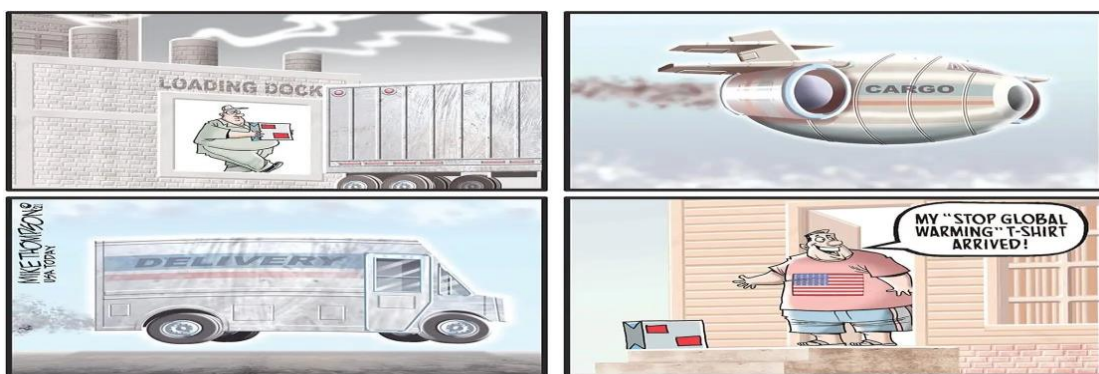
The huge pile of cash being referred to in this picture as "dough and bread and lettuce" could be seen as a metaphor (Stibbe, 2015) for health or nourishment. The terminology used to refer to food implies that having money is synonymous with having necessities for survival. This metaphor has minimized (Stibbe, 2015) the ecological or

societal concerns by suggesting that money is a basic source of enjoyment and survival and it can replace food with wealth earned through industrialization.

The businessman in this picture points at a heap of money on the ground, drawing attention to it. Wealth is saliently (Stibbe, 2015; Kress and Leeuwen, 2006) emphasized visibly and centrally in the scene, as reinforced by the verbal and visual stress on financial accomplishment. Though still evident, the worry about starvation and climate change might be obscured by the importance placed on the economic factor.

Figure 3.2

Stop Global Warming!



This editorial cartoon has been extracted from USA today newspaper in August 2021. This picture is divided into four frames (Kress and Leeuwen, 2006) comprising a single process. In the first frame a man is loading a parcel into the van while chimneys are producing smoke behind him, this can be interpreted as a depiction of the first phase of a delivery procedure, with the background provided by industrial activity (smoke-producing chimneys). In the second frame cargo is producing smoke in the air indicates a link between transportation and environmental damage since smoke from cargo is being released into the atmosphere. The negative environmental impacts of goods transportation are emphasized in this illustration. The third frame is emphasizing the negative effects of transportation on the environment even more by showing a smoke-belching delivery van. This stage of the procedure contributes to the story about pollution and its effects on the environment as a whole. In the fourth frame delivery has been completed as parcel is placed at the door and the man wearing a shirt with American flag is delighted to see his parcel. His "Stop global warming" T-shirt's contradiction adds a level of irony by drawing a contrast between the consumer's delight and the environmental problems that were previously portrayed.

The way the frames are put together is really important to tell the story. The way the man, the van, the chimneys, and the smoke are arranged visually adds meaning to the overall narrative of a delivery procedure that has an impact on the environment. It creates the framing (Stibbe, 2015) of pollution in the environment and the transportation process. A visual irony is created as the man joyfully accepts the package in the fourth frame, triggered the environmental issues shown previously. An extra layer of criticism on awareness of the environment and individual actions is introduced by the man's choice of T-shirt with the message "Stop global warming". The visual components itself convey the modality used in this depiction.

The delivery van, chimneys and smoke all serve to saliently (Stibbe, 2015; Kress and Leeuwen, 2006) convey the negative environmental effects of transportation. The way components are arranged within each frame tells a story visually and invites the audience to think about how the acts being portrayed may affect the surroundings.

There is a metaphor (Stibbe, 2015) in the depiction of the smoke-producing objects (delivery vehicle, cargo, and chimneys) in the given image are saliently drawing attention of the viewers. These visual elements add meaning to the broader metaphor of the harmful impacts of travel on the environment by serving as metaphorically acknowledged symbols of pollution and environmental destruction. Another kind of metaphor is introduced by the man's T-shirt, which bears "Stop global warming" and contrasts with the earlier environmental damage that was shown. The T-shirt takes on a symbolic meaning as a declaration of environmental activity and awareness.

This depiction has totally erased (Stibbe, 2015) eco-friendly or sustainable modes of transportation as well as the absence of activities or solutions that would improve the environment. There is a contradiction between the joy of consumption and the environmental impact of the delivery process when the man is shown cheerfully accepting his parcel, it erases the environmental worries that were previously represented.

Figure 3.3

We've got no Power.



This editorial cartoon has been published in September, 2021 in *USA today* newspaper. The picture depicting a destroyed house of a couple holding candles in their hands and one says worriedly “we’ve got no power here. Tell Washington to get serious about climate change.” While the other replies sarcastically “we’ve got no power there, either.” There are broken electric wires around their house and a banner of “GULF COAST” and broken woods are placed on the ground.

As a whole, these components portray a picture of devastation in terms of framing (Stibbe, 2015; Kress & Leeuwen, 2006) that may have been brought on by extreme weather related to climate change. The depicted participant is directly looking at the viewers to demand (Kress & Leeuwen, 2006) any action to control climate change. Through horizontal angle participants are involving the viewers in the situation and making a close social distance with a long medium shot according to Kress and Leeuwen (2006).

The representation of the consequences of a natural disaster is enhanced by the broken electric wires and the pieces of splintered wood on the ground. The banner referring to a particular area that was impacted by the calamity. A lack of power is symbolized by the couple holding candles, both literally and metaphorically. Their conversation frames (Stibbe (2015), Kress & Leeuwen (2006)) the scene in even more context as one of them talks about climate change and the urgency of taking action, to which the other remarks cynically about Washington's lack of authority. The

arrangement of the elements, which includes candles, broken cables, and a destroyed house, highlights the story. The "GULF COAST" flag and the damaged wood pieces give background information (Kress & Leeuwen, 2006) on the calamity, and the broken electric wires stand for helplessness and powerlessness.

The conversation between the couple saliently stresses (Stibbe, 2015, Kress & Leeuwen, 2006) the lack of effectiveness of political efforts, while the visual components show social behaviors handling climate change, the aftermath of natural disasters, and frustration. The term "modality" (Kress & Leeuwen, 2006) describes how strongly or definitely a message is conveyed. For example, the damaged house, broken wires, and couple holding candles highlight how serious climate change is. The worried and sarcastic conversation between the couple expresses their dissatisfaction with their lack of control and the political responses they receive. All these elements invite the viewer to participate in an interactive narrative about the scenario in terms of Kress & Leeuwen (2006) interpersonal metafunction.

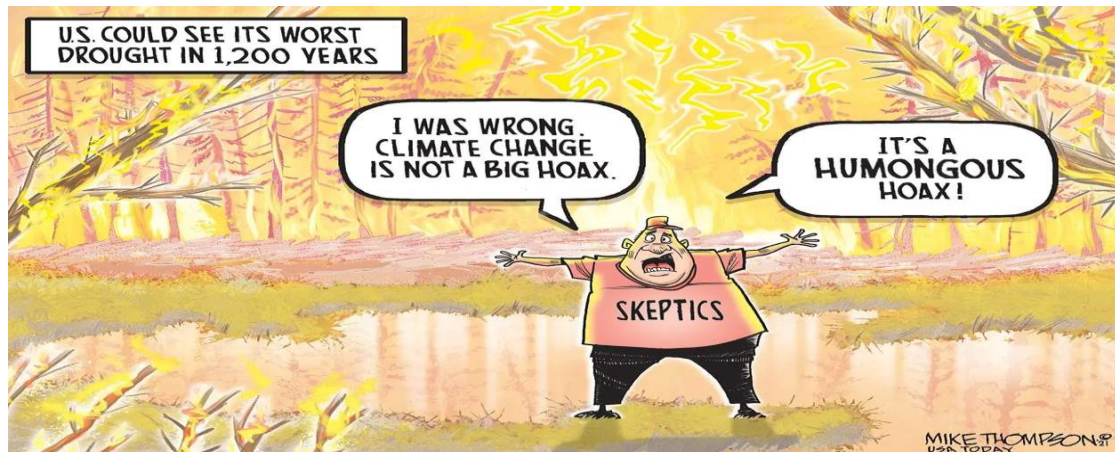
The language used expresses opposing viewpoints and feelings, which contributes to another dimension of interaction. The language used also contributes to erasure in terms of Stibbe (2015) as their discussion does not address any causes of climate change or specific solutions to control it. The depicted destruction metaphorically (Stibbe, 2015) represents the effects of environmental degradation or climate change. It also foregrounds the vulnerability of human habitats to natural disasters.

The metaphor of lack of power extends to represent the sense of helplessness or loss of control in dealing with the effects of climate change. The couple holding the candles in the dark also metaphorically (Stibbe, 2015) represent the difficulties people face after natural calamity. The producer invited the viewers to analyze the efficiency of government officials of Washington that how much they have engaged their selves to solve the issues of affected people, it also unveils the public satisfaction with their performance during the spell of climate change in 2021. It is evident that sea level rise, heavy rains, high tide flooding, and strong storms provide a constant threat of overflow and flooding to coastal areas in the United States. During the previous forty years, there is a good chance that storm intensity has also increased. Scientists predict that as the planet warms, there will be more rainfall and stronger hurricanes. Scientists are extremely sure that, even at lower-end projections, there will be severe consequences

on coastal towns despite the uncertainty surrounding the where, when, and amount of sea level rise. In addition, toxic algal blooms, saltwater intrusion, and ocean acidification pose dangers to coastal due to climate change. (*Climate Change Impacts on Coasts* | US EPA, 2023).

Figure 3.4

Climate Change is a Hoax!



This picture is taken from American newspaper "*USA today*" it was published in June 2021. This depiction talks about the opinion of some Americans regarding climate change. The depicted person is shockingly looking at burning forest around him. A word "Skeptics" is written on his red shirt which is referring to his framing (Stibbe, 2015) about climate change in United States. The relationship between the depicted participant and the viewers is shown through the gaze (Kress & Leeuwen, 2006) as the person is directly looking at the viewers and demanding help and consideration from them as it is not a normal thing. A horizontal angle is used here to involve the depicted people and the viewers to indicate that we all are the same people and equally responsible for the worldly situation.

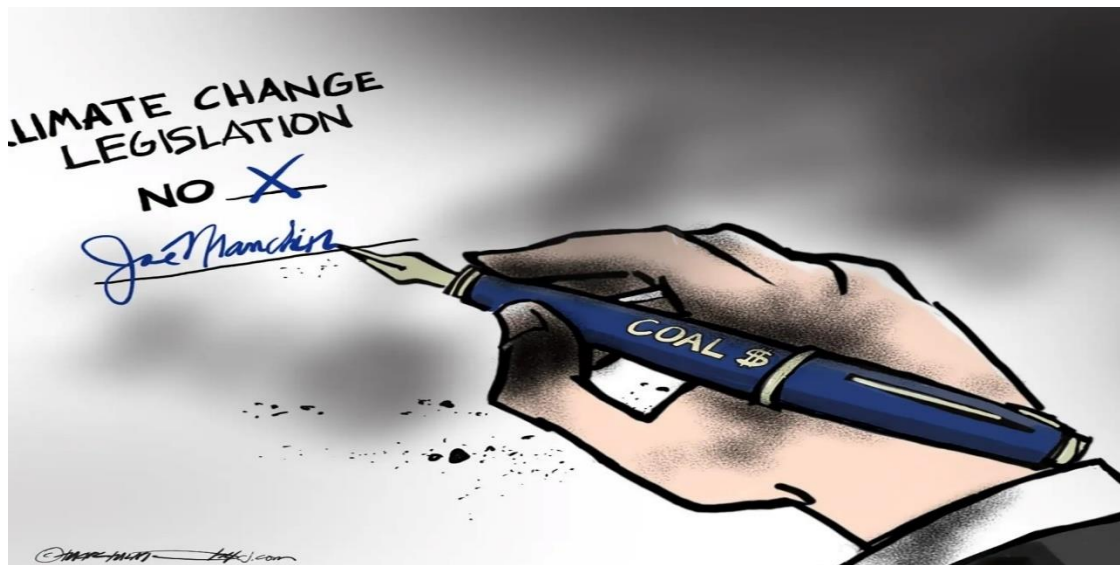
A single frame in terms of Kress & Leeuwen (2006) is used for the depiction but two text boxes are used to represent the past experience of the person and the realization of present situation. The element of salience (Stibbe, 2015; Kress & Leeuwen, 2006) is highlighting the consequences of Climate change and the demand of the depicted person to focus on it as the person is wearing a red shirt with the word "Sceptics" printed on it grabs the attention right away. The person's surroundings, a burning forest, highlight the critical situation of the environment.

Text boxes offer background information (Kress & Leeuwen, 2006) regarding the unusual nature of climate-related events, especially the one about America's history and droughts. In this picture, three text boxes are used in which the upper most talks about the history of America that the U.S. has not seen such droughts in last 1200 years. The triggering words like climate change, drought and U.S are used to draw attention towards the framing (Stibbe, 2015) of climate change and the behavior of American people. Other two boxes talk about the opinion of the depicted person as "skeptics" because he made fun of climate change and its effect by using the words "Hoax", but now he is looking at the situation and still not admitting that it is not a huge joke but his facial expressions are ironic. It is the forest burning itself around the frightened man; he is also standing near water but cannot use it to save the forest.

The depiction has omitted the thorough comprehension of climate change as it does not highlight any implication or solution of climate change. It has also erased (Stibbe, 2015) diverse viewpoints of different people as well as ignored the reasons of skepticism.

America is one of the biggest emitters of carbon dioxide, also facing the effects of climate change but most of its people do not take it seriously and make fun of it. The producer demands the analysis of the situation and wants the viewers to take climate change seriously. Different colors are used like yellow, red, green and brown to make it real and effective for the viewers as well as to give it high modality in terms of Kress & Leeuwen (2006).

The burning forest may be seen as a metaphor (Stibbe, 2015) for the immediate and visible effects of climate change. It functions as a metaphor for the effects that sceptics might be directly watching or feeling in the real world. The text boxes, in particular the one that says "I was wrong". Introduces a metaphor: "Climate change is not a big hoax, it's a humongous hoax." The phrase "humongous hoax" adds exaggeration, indicating that the person now views climate change as a massive lie rather than simply a minor one.

Figure 3.5*Climate Change Legislation*

This editorial cartoon has been published in October 2021 in *USA today* newspaper. The representation (Kress & Leeuwen, 2006) is depicting a hand holding an ink pen on which “coal” is written with a symbol of dollar (\$). The person is putting his signature on a paper of “Climate Change Legislation”, he also puts a “cross” in front of NO. The hand is emphasizing the authority of the person and the dollar sign on the pen suggests an economic purpose or desire. The dollar sign (\$) on the pen suggests a relationship between signing documents and financial interests. The cross that appears in front of "NO" denotes disagreement or rejection of something, most likely the Climate Change Legislation.

The terms "coal" and "Climate Change Legislation" provide clear and concise linguistic information. These triggering words are creating a framing (Kress & Leeuwen, 2006; Stibbe, 2015) of economic interests in relation with coal industry. This framing invites the viewers to analyze the issue by looking at it from the perspective of economic influence and contrasting decisions. There is smoke and black smudges on the hand and white cuff of the depicted person symbolizing his close relation with coal. The person has nominated himself as “Joe Manchin” designating a particular figure who is engaged in politics. Joe Manchin, the owner of a coal firm and centrist senator from West Virginia, has consistently blocked Joe Biden's attempts to enact legislation addressing the climate problem. He startled Washington by announcing that he would support a bill that would reduce emissions that warm the earth. The US has the largest

economy in the world, the second-highest emissions rate, and superpower status in terms of both military and diplomatic strength. Global efforts have been hindered by its inability to effectively address the climate catastrophe thus far, but if this law is approved, it may prove to be a "historic turning point," in the words of former US vice president Al Gore (Milman, 2022)

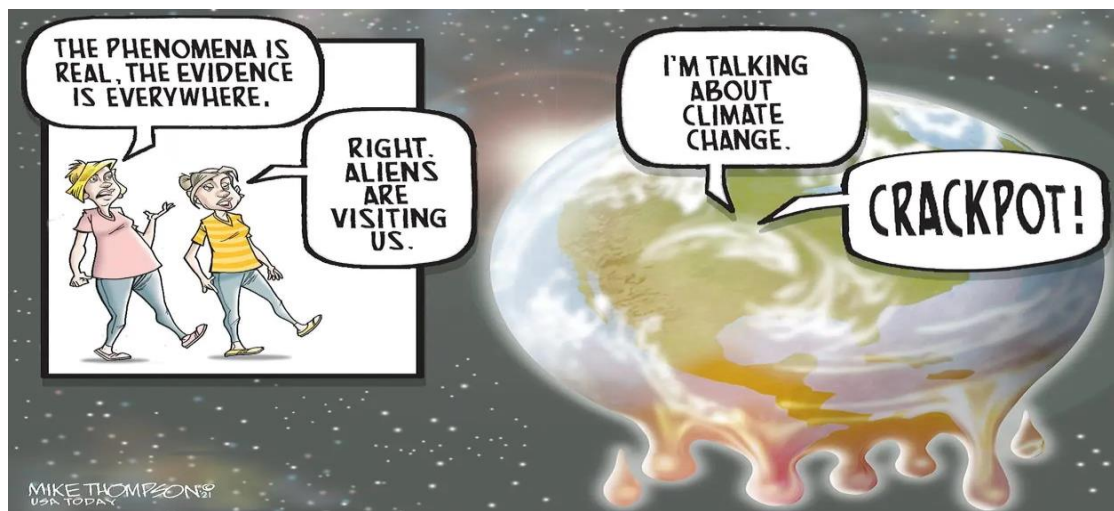
All these elements are saliently (Kress & Leeuwen, 2006; Stibbe, 2015) demanding the viewers to focus on the connection between economic interests, coal industry and climate change legislation so that the viewers can understand the conveyed message. The person has made no eye contact with the viewers which is indicating a lack of interaction between the represented participant and the viewers. A vertical angle is used from the above which is focusing on the action of the person in terms of Kress and Leeuwen (2006). It is also exerting power over the depicted person as if the producer wanted the viewers to analyze the situation as signing a climate change legislation with a cross in front of "NO" implies that the person signing supports the consumption of coal while rejecting legislation dealing with climate change.

Supporting the coal business while simultaneously advocating climate change legislation involves the inherent risk of ecological erasure (Stibbe, 2015). This action represented a disregard for ecological sustainability and a preference for economic prosperity over ecological well-being. Erasure (Stibbe, 2015) also happens when support for actions that harm the environment is coupled with downplaying the significance of addressing climate change.

The co-occurrence of "coal" and dollar sign (\$) on the pen metaphorically (Stibbe, 2015) suggesting that economic interest of American politician is associated with coal business. The "cross" is also conveying a metaphorical sense that American official is opposing the climate change legislation apparently signing on it. These metaphors are implying that financial interests are influencing the decisions of tackling climate change.

Figure 3.6

The UFO and alien controversy in cartoons.



This editorial cartoon has been published in *USA today* newspaper on 28th of June, 2021. There are three representative participants (Kress & Leeuwen, 2006) in the depiction, two women are talking to each other during walking. The third participant is melting earth in the universe. In the universe, the melting earth symbolizes the ideational metafunction (2006) that explains the planet's physical condition. This visual component represents the effects of climate change metaphorically, supporting the woman's statement that the problem is real and that there is ample evidence of it. The depicted participants are interacting with each other through dialogues but they are not directly interacting with the viewers rather represented as an object of analysis for the viewers.

The producer has involved the viewers through a horizontal angle (Kress & Leeuwen, 2006) and dialogue boxes so that they can understand and analyze the viewpoints of people of same place. Their interaction is also defining interpersonal metafunction in terms of Kress and Leeuwen (2006). Their divergent interpretations of the phenomena mentioned are reflected in the discussion. The first woman raises concerns regarding climate change, highlighting its truthfulness and providing evidence to support it. But the other woman brushes this off and turns the topic to aliens in an amusing way. This produces a situation in which one individual takes a worldwide issue seriously, while the other reacts cynically or reluctantly. The dialogue's positioning with respect to the visual components supports the textual metafunction in terms of Kress & Leeuwen (2006). To create a link between the women's statements and the

depicted environmental crisis, the statements are probably placed next to the image of the melting earth. The text's visual arrangement helps the viewer in comprehending the discussion in relation to the visual depiction. The modality (2006) of the text also conveying the reality of Climate Change.

Climate change is used as a metaphor (Stibbe, 2015) in the statement “the phenomena is real. The evidence is everywhere” with the visual depiction of melting earth in the universe. It refers to how climate change is affecting the planet. It emphasizes the seriousness and vast impacts of climate change by framing (Stibbe, 2015; Kress and Leeuwen, 2006) it as a universal and global affair.

The visual prominence of “melting Earth” and woman’s statement is saliently (Stibbe, 2006; Kress & Leeuwen, 2006) highlighting the ecological problems and drawing attention towards the seriousness and urgency of climate change. The framing (Stibbe,2006) of divergent viewpoints of two women about Climate change has been framed in the depiction using triggering words like phenomenon, real, everywhere, climate change etc. One woman is worried about climate change, while the other brushes it off in favor of a less important subject (aliens). The visual component presents the environmental problem as a worldwide issue with major consequences.

Ecological erasure is depicted by the woman who exclaimed, "Crackpot!" in response to the topic of climate change in terms of Stibbe (2015). She has marginalized the ecological discourse by downplaying the importance of environmental issues in favour of a less reliable or irrelevant subject (aliens). By implying a lack of authenticity or seriousness, the term "crackpot" helps to erase ecological issues from the discourse.

Figure 3.7*American Liberty and Chinese Explosives*

This editorial cartoon was published in *USA today* newspaper on 4th of July, 2021. There are two kids (boy and girl) celebrating American independence day by burning fireworks and eating burger, it is visually representing ideational metafunction by Kress and Leeuwen (2006). Their facial expressions are changed with the statement of the girl which is conveying another meaning by raising doubts about the fireworks' origin and challenging the conventional celebratory narrative. The depicted participants are interacting with the viewers by directly looking at them as if they are demanding answer to the question asked by the girl. They are involving the viewers with horizontal angle and making a close social distance with each other through social practice of celebration which is defining interpersonal metafunction in terms of Kress & Leeuwen (2006).

The arrangement of the visual elements and words are supporting textual metafunction in terms of Kress & Leeuwen (2006). The girl's statement within the depiction highlights the doubts about practices surrounding celebrations. This textual and visual element juxtaposition enhances the representation and affects the viewer's interpretation of the overall message. As fireworks cause air pollution and they are manufactured in a communist country (China). This narrative is pointing out a clash between two super powers (America and China) and the perspective of people of America. Fireworks, dresses and burgers are saliently (Stibbe, 2015; Kress & Leeuwen, 2006) emphasizing American celebration practices, on the other hand, facial expression of their faces and the girl's statement adds depth to the situation by bringing attention to the celebration's environmental effects.

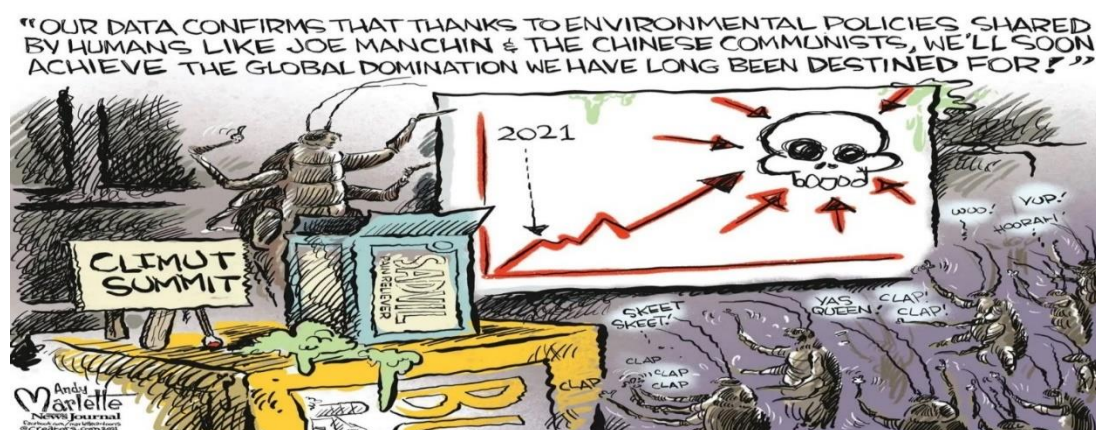
The fireworks are metaphorically represented as “Explosives” in terms of Stibbe (2015). As explosives cause destruction and pollution, similarly, this metaphor (Stibbe, 2015) draws attention to the origins and possible environmental effects of fireworks, challenging the common view of them as celebratory symbols. The metaphor challenges viewers to think about the bigger picture consequences of their celebrations.

The act of celebration is causing erasure (Stibbe, 2015) in the context where American independence is foregrounded through fireworks and burgers. The girl’s concern about the origin of fireworks and referring them as explosives has highlighted their environmental impact which is overlooked in the discourse. Burning fireworks offer an aspect of ecological concern that challenges the conventional joyful narrative, especially when the fireworks were manufactured in a communist nation.

The triggering words like America, celebration, explosives, communist nation are framing a threat to American liberty by communist nation (China) in terms of Stibbe (2015). All these elements help the viewers to critically analyze the situation and complexities of celebration practices. Both countries are contributing in environmental pollution as one is manufacturing such things that can increase carbon emission and the other is consuming these things without thinking of their consequences.

Figure 3.8

Climate Summit



This editorial cartoon was published in *USA today* newspaper on 6th November 2021. A cockroach is addressing to audience cockroaches about climate summit and says “Our data confirms that thanks to environmental policies shared by humans like Joe Manchin & the Chinese communists, we’ll soon achieve the global domination we have long been destined for!”, the audience is celebrating the address with shouting and

clapping. The speaker cockroach has used the packet of SANDIL pain reliever as a rostrum, the board is placed near the cockroach with “CLIMUT SUMMIT” written on it. There is also a paper placed on the wall with sticky gum, on which graph is representing a target of increase in human deaths after 2021, through a sign of human skull. There is garbage all around. All these visual elements are representing the ideational metafunction of Kress & Leeuwen (2006).

The purpose of making these elements visually salient (Kress & Leeuwen, 2006; Stibbe, 2015) is to highlight the story of satire on climate change policies. The joyful crowd and the cockroach's portrayal as a speaker refer to a satirical critique of environmental policies. The graph and the human skull sign, which support the cockroach's claim of gaining global dominance, metaphorically (Stibbe, 2015) depict the negative impacts of these policies. The interpersonal metafunction (Kress & Leeuwen, 2006) is supported by communication between the cockroach and the audience. They are making close relationship with each other as they are approving a shared purpose.

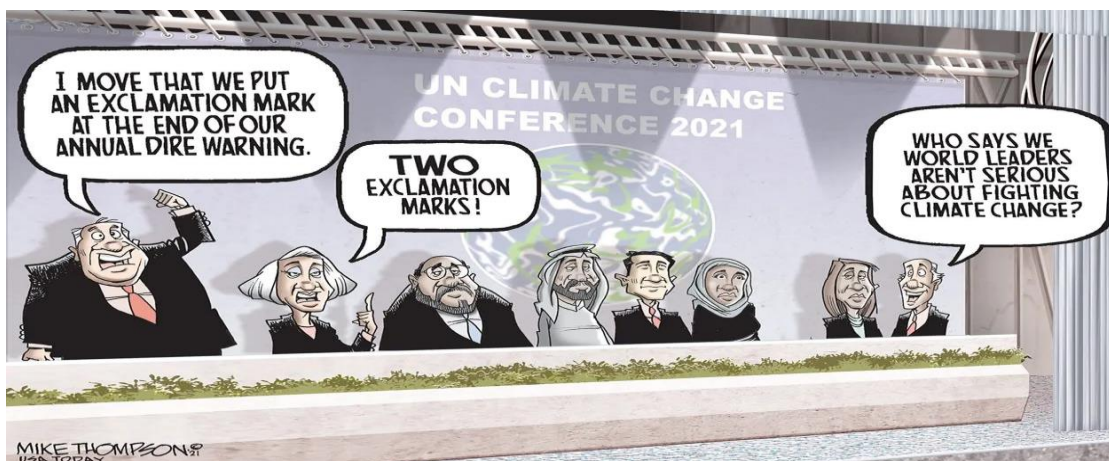
The producer has involved the viewers through horizontal angle (2006) because the depicted participants are not looking at the viewers rather acting as an object of analysis for the viewers. The use of pain killer's package as a rostrum is adding a hilarious effect in the communication. Garbage in the surroundings represents how negatively human activity affects the environment around it. The arrangement and positioning of the visual elements is providing the information value (Kress & Leeuwen, 2006), as a visual indication, the "CLIMUT SUMMIT" board frames the context of the cockroach's speech as a satire on climate awareness.

The human skull sign, funny rostrum and board of “climut summit”, these components provide a satirical frame (Kress and Leeuwen, 2006) that draws attention to the apparent drawbacks of environmental policy influenced by humans. The way the image is framed encourages viewers to examine it as a critique of how particular policies of Joe Manchin and the Chinese communists affect the environment. Joe Manchin, the owner of a coal firm and centrist senator from West Virginia, shocked Washington by his announcement that he would support a bill that would reduce carbon emissions, on the other hand, China has also proposed many programs to reduce carbon emission but this thing is difficult for both of these parties because by acting upon climate change policies their economic interests get influenced.

The cockroach's statement uses a metaphor (Stibbe, 2015) to present the problem. Cockroaches are likely empowered by environmental policies, as emphasized by the metaphor of attaining worldwide dominance. It portrays environmental policies as having a harmful or dangerous effect on the natural world. Since the cockroach's address and its effects are the main focus of the story, ecological erasure (Stibbe, 2015) is not explicitly demonstrated in it. But the joyful mood and the possible empowerment of cockroaches can indirectly suggest a lack of concern for the effects of human activity on the environment in the form of traces (Stibbe, 2015). The setting might serve as a reminder of how important it is to take the environment into account while implementing certain policies.

Figure 3.9

Two Exclamation Marks



This editorial cartoon was published in November 2021 in *USA today* newspaper. There are eight representatives of different countries gathered to attend UN Climate Change Conference 2021. At the back a big banner is placed on the wall written "UN Climate Change Conference 2021" with a picture of planet earth on it. The representation of the international delegates, the speaker excitedly addressing the crowd, and the banner of "UN Climate Change Conference 2021" all elements are used to frame (Kress and Leeuwen, 2006) a diplomatic meeting on climate change. An indication of urgency and seriousness in discussing climate change issues is suggested by the individual enthusiastically addressing the audience and the recommendation to add exclamation marks at the end of the annual disastrous warning.

The interactions amongst the representatives clearly demonstrate the interpersonal metafunction in terms of Kress and Leeuwen (2006). An involved and cooperative environment is suggested by the person standing and speaking to the crowd as well as the woman adding more exclamation marks. While the chat between the two leaders in the corner suggests a degree of informality and friendliness, the calm and smiling faces of the four leaders listening show attentiveness and agreement. These participants are looking at the viewers and making a social demand from the viewers to take climate change seriously as we all are connected with each other and involved in the situation in terms of interpersonal metafunction (Kress and Leeuwen, 2006).

The facial expressions are also conveying the modality of lack of interest of rest of the participants in the discussion, as if they are just bound to attend the meeting regardless of taking part in it verbally and non-verbally. Body language plays a vital role in meaning making, here The leaders' varied positions; some sitting and listening, some conversing, bring richness to the portrayal of social interactions. The text "UN Climate Change Conference 2021" on the banner functions as a textual element that frames the event's context in textual metafunction of Kress & Leeuwen (2006).

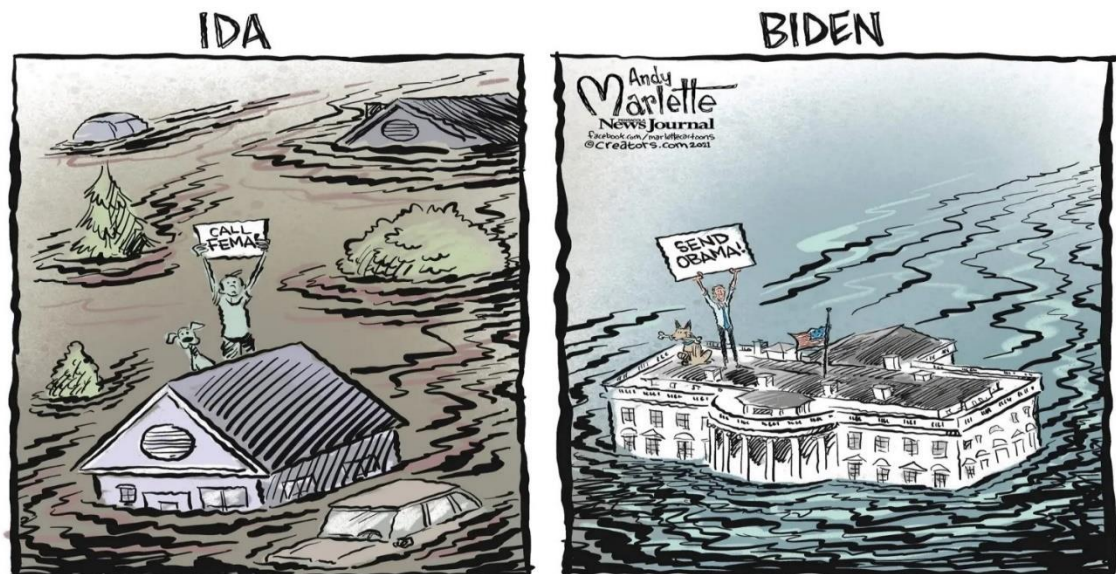
The suggestion of using "exclamation marks" is conveying the importance and urgency in the discussion related to climate change. The triggering words of the banner are framing (Stibbe, 2015; Kress & Leeuwen, 2006) the background and importance of diplomatic meeting in tackling climate change issue. As involvement of world's leaders is also highlighting its importance.

The metaphors (Stibbe, 2015) of "dire warning" and "fight" are used to emphasize the immediate attention to understand the seriousness of climate change and the need of action from the global world as it is impossible for a single country to combat climate attacks. The salient features (Stibbe, 2015; Kress & Leeuwen, 2006) include the individual passionately addressing the crowd, the woman proposing more exclamation marks, and the banner bearing the words "UN Climate Change Conference 2021." are used to draw attention to the main players and the setting of the diplomatic meeting, these components are given visual prominence. The emphasis and urgency related to climate change are highlighted in discussions through the usage of exclamation marks and suggestions for more. It has also highlighted non-serious behavior of some officials by not paying attention to serious discussion.

The ecological issues and environmental impact are not specifically mentioned in this scenario. This depiction has presented environmental difficulties in distorted language as “warning” and “fighting” in terms of erasure in Stibbe’s eco linguistic theory (2015).

Figure 3.10

Biden’s Disaster Declaration



This editorial cartoon was published in *USA today* network as one of the best editorial cartoons of September 2021. The picture frame (Kress and Leeuwen, 2006) is divided into two frames depicting a comparison of flood situations and governance of Barack Obama and Joe Biden. In the first frame, a common person is standing with a dog on the rooftop with a flash card “send FEMA!” in his hands. Flood water has drowned everything in it including houses, cars and trees that is highlighting the severity of the situation. In the second half, white house is drowning in the flood water and President Biden is standing on the roof top of white house holding a flash card “send OBAMA!” (former president of America) with a dog having bone in his mouth. It is highlighting the criticism on Biden’s administration on handling flood issues.

The represented participants are directly looking up the viewers and demanding assistance from them as vertical angle is exerting power over the powerless individuals in both pictures. The visual depiction is making a social relationship between the representative and interactive participants in terms of Kress and Leeuwen (2006). The

facial expressions are also conveying the high modality (2006) of helplessness in both pictures. The word “IDA” is giving background information of hurricane IDA which badly affected Louisiana in September 2021. It is also highlighting the role of FEMA (Federal Emergency Management Agency) in the United Nations. FEMA has awarded more than \$165 million in grants to Louisiana survivors to aid in their initial recovery, one week after Hurricane Ida made landfall there. In addition, FEMA processed over 13,500 National Flood Insurance Program claims from the affected states (FEMA Continues Ida Response and Recovery Efforts, 2021). On the other hand, the destruction caused by Biden’s management adds a humorous and satirical element by standing on the White House rooftop.

Textual arrangement and positioning are aspects of the textual metafunction (Kress and Leeuwen, 2006). "Send OBAMA!" and "send FEMA!" are the textual pieces that frame the visuals that are shown in both parts of the flash card. By emphasizing the requests for help and establishing a sarcastic turn in the second part, the language contributes to the narrative. The text's contrast directs the viewer's understanding of the depicted flood situations; it is also supporting textual metafunction (Kress and Leeuwen, 2006). The narrative is conveying the message that as FEMA is efficient enough in fighting against natural disasters, similarly, Obama’s governance is appreciated and needed in Washington as compare to Biden’s. The triggering words of Ida, FEMA, flood depiction are framing (Stibbe, 2015) the concept of environmental issue and natural disasters. The framing draws attention to how the two administrations handled flood crises differently (Stibbe, 2015; Kress & Leeuwen, 2006).

Two flash cards are used metaphorically (Stibbe, 2015) as “send FEMA” is used to ask for a specific help in the flood situation, whereas, “send Obama” is a critique on present governance. The dog with a bone in its jaws is a metaphor (2015) that is used to represent devotion or a dependence on previous leaders. The depiction's prominent visual features include the flash cards, the flooded landscapes, and the contrasted sceneries. The writing on the flash cards draws attention to the particular calls for help by being visually prominent. The second part is more saliently (Kress and Leeuwen, 2006; Stibbe, 2015) humorous and contrasted because of the White House's sinking and flash card that states, "Send OBAMA!".

The depiction lacks a strong focus on ecological issues or environmental impacts, even the presentation centers on divergent political reactions to flood events.

The focus is mostly on political satire by backgrounding and marginalizing the environmental effects of floods in terms of erasure of Stibbe (2015).

4.3 Interpretation of Data Analysis

In order to identify how linguistic and non-linguistic elements are used to represent ecological issues in the selected editorial cartoons of China, Pakistan and America, a blend of Kress and Leeuwen's visual grammar (2006) and Arran Stibbe's ecolinguistic theory (2015) has been used for multimodal analysis of the text (language and visuals). The compare and contrast of both linguistic and non-linguistic strategies used in three countries' editorial cartoons has been done in tabular form, so that the readers can identify the difference clearly.

Table 1

Linguistic strategies for the comparison

Strategies	America	China	Pakistan
1. Metaphors	Hoax, phenomena, warning, fighting, explosives	Killing, financial risk, collapse	Worst, fire
2. Ecological erasure	Marginalization, distorted language	Marginalization, backgrounding	Reminding, backgrounding
3. Salience	Foregrounding, transitivity patterns	Foregrounding, abstractions	Nominalization, activation
4. Framing	Satirical attack on climate change awareness	Blame-game	Differentiation and blame-shifting
5. Metafunction	Interpersonal	Textual	Ideational

As table 1 shows that linguistic words are used to frame the depiction of climate change and Blame Game as with reference to Chinese editorial cartoons. There is clear evidence of blame game portrayed to criticize the double standards of America. As metonyms of American flag, chimneys, and carbon reduction legislation have been used to gain the attention of the viewers. Minimum verbal language is used to highlight the story in the mind of the viewers. As China itself is nominalized in Figure (1.10) where a single word "China" is written on the briefcase to demonstrate a well-mannered and an educated person who just focuses on his own work and ignores other distractions, here a single person is representing the whole nation of Chinese people who are busy

in achieving their set goals. Verbal words and titles of the editorial cartoons are used to provide the background of the real incidents happened in the country or in the world, so that the viewers can interpret the hidden message easily. As figure 2.7 is referring the Prime minister's debut speech in 77th session of United Nation General Assembly where he requested developed countries to do some climate justice as Pakistan being a developing country with low carbon emission is paying the cost of global warming. Similar stance was adopted in 27TH session of COP in Sharm El Sheikh, Egypt where the Prime Minister of Pakistan chaired the "loss and damage" agenda and it was decided that developed countries will support mostly affected countries financially.

Table 2

Non-linguistic strategies for the comparison

Strategies	American	China	Pakistan
1. Visual metaphors	Melting earth, skull, signing	Broken legs, closed eyes, fat man, smoking, sleeping person	Skull, telescope, broken firefighter hose, sailing, weak buffalo
2. Dresses	Formal and casual	Formal	Formal and casual
3. Saliency	Metonyms, foregrounding	Metonyms, foregrounding	Foregrounding, activation
4. Colors	Bright	Bright and dull colors	Sketch lines
5. Frames	Single and multiple	Single and double	Single
6. Information value	Centered	Left and right	Centered
7. Modality	High	High	Medium

Visual elements are classified in table 2 that shows the element of colors is thoroughly used in Chinese and American editorial cartoons that has enhanced their modality. It is evident in the selected cartoons of both countries. Metaphors of closed eyes, sleeping person and smoking are used to target the concept of American insensitiveness and inaction in reducing carbon emissions, similarly broken legs and fat person are used to target the American conspiracies against China. Triggering words like COP26, pollution, natural disasters, killing, burning fossil fuel etc. are used to frame the danger of climate change in Chinese editorial cartoons. In Pakistani editorial cartoons metaphors of big sized skull, broken hose of water supply, drowning territories, are used to target the intense critical situation of Pakistan due to natural

disasters and climate change. Similarly, use of Telescope on the head of a poor man and boat sailing of Prime Minister are used as a source domain to target the future threats on the way to hit Pakistan as it is aware of upcoming danger but needs help of developed countries in combating climate change.

The depiction of boat sailing is showing the dedication of PM Shehbaz towards this climate summit. The triggering words of worst, global warming, rising of sea level, smog, can't see anything, and visual depiction of Climate Change as Fire and flood prevailing Pakistan are used to foreground the framing of climate change threat and blame game. American editorial cartoons have also used the metaphors to target the domain of threat as in figure 3.1 money is metaphorically used to target the function of crops and words of dough, bread and lettuce are erasing the threat of crop failure due to climate change. Similarly, the metaphorical depiction of person signing carbon emission legislation with a couple of coal word with dollar sign is showing the difficulty of American people in embracing the truth that climate change cannot be gained without minimizing coal industries.

As a comparison of three countries a broader visual depiction of the scenes in American editorial cartoons has foregrounded the criticism on non-serious behavior of its people and government officials as they have gone through the intense effects of global warming but due to the global rivalry with China they have given more importance to economic growth than climate change. Representation of Climate Summit in two different frames in figures 3.8 and 3.9 has reframed the efforts of developing countries with a satire on its outcomes. This visual depiction helped the researcher to digout the differences on ecological representation and to find out that all three countries have portrayed these issues for their own interests as there is no any concern for developing countries has been found in the analysis of American and Chinese editorial cartoons thus, Pakistan has played an active role in spreading awareness of miserable conditions of developing countries but without any practical evidence other than speeches. It is also found that every newspaper has some hidden agendas behind its visual depiction to influence the thinking patterns of the viewer. This interpretation of the results has been discussed further in the next chapter where each research question is answered with reference to the previous studies conducted in media discourse analysis.

CHAPTER 5

CONCLUSION

This chapter puts forward the findings, discussion and recommendations derived from the analysis of the editorial cartoons of America, China and Pakistan.

5.1 Findings Regarding Representation of Ecological Issues

- It is evident that all of the selected editorial cartoons are proposed as an object of analysis for the viewers, so that they can interpret the hidden meaning of the producers of the editorial cartoons.
- It has been found that all the selected elements given in the theoretical framework of Kress and Leeuwen's 2006 visual grammar and Stibbe's ecolinguistics theory (2015) have been applied on the sample. Some visual elements like metaphors, eye-vectors, metonyms and framing are more prevalent than the others to highlight the Blame game in the selected editorial cartoons.
- Metaphors and framing of danger, environmental destruction and economic interest are excessively found to highlight the ecological issues in all the selected editorial cartoons.
- Metaphorical representation of floods, smog, and economy is used to highlight lack of resources in Pakistan to deal with ecological issues.
- Excessive use of colors and eye vectors are used to enhance the modality of cartoons as well as it also indicates the technological development of America and China.
- Sketch lines and white backgrounds are basic elements in Pakistani editorial cartoons.
- Metonyms are mostly used in Chinese editorial cartoons to refer to other countries or their perception regarding China.
- Long sentences and dialogues are used in American and Pakistani editorial cartoons to provide the context behind the visual depiction of real events.

5.2 Findings Regarding Deflection of Blame-game

- Metaphorical Language and visual elements are used to highlight the “Blame Game” between America, China and Pakistan on many issues of climate change, natural disasters and financial risks.
- Chinese editorial cartoons have criticized developed countries like America for not taking serious actions to combat climate change, rather they are more serious about economic development and growth.
- Pakistan’s geographical landscape has a great influence on its relationship with China and America. Hence, it is more prone to get effected ecologically than China and America.
- Editorial cartoons have portrayed America as an unwilling and inactive entity to play its active role in reducing carbon emission, rather it has put more responsibility on Chinese initiatives.
- America has been portrayed as a complexed nation which tries to damage the reputation of developing countries to maintain her own image among national and international communities as it is found in Chinese and Pakistani editorial cartoons.

5.3 Findings Regarding Similarities and Differences

- Industrialization is found as the most salient visual element in the selected editorial cartoons of China and America, which is not only affecting the natural cycles but has also made humans dependent on it to meet their success goals.
- It is found that Pakistani editorial cartoons have used nominalization and activation strategies to highlight the realistic aspect of the visual narrative as PM Shehbaz stands out as a key figure in the cartoons.
- It has been found that Pakistan is more dependent on American and Chinese aids to resolve its internal issues including climate change and economic default than other two countries.
- People of America are more inclined towards economic growth regardless of environmental deterioration and destruction.
- Lack of environmental awareness has been mocked through “skepticism” and non-serious behavior of common people and government officials of America.
- American and Pakistani climate change policies are not as effective as Chinese.

These findings imply that blame game on ecological issues can be found within the discourse of editorial cartoons of three purposively selected countries; America, China and Pakistan. As Pakistan is looking forward to developed countries to put their efforts in combating climate change and save mostly affected developing countries like itself.

5.4 Discussion Regarding 1st Question of Representation of Ecological Issues

The first research question was about how linguistic and non-linguistic elements are used to represent ecological issues in selected editorial cartoons of America, China, and Pakistan? The results indicate that symbols, metaphors (verbal and visual), triggering words, labels, speech bubbles and colors are saliently used as linguistic and non-linguistic elements to represent ecological issues. The triggering words like pollution, climate change, tomorrow's weather, burning fossil fuel, COP26, Smog, COP27 climate summit, UN climate change, have been used to frame the framing of climate change in the minds of the readers in the editorial cartoons. In figure 1.2 the foregrounded struggle of the seasons is reframing the effects of industrialization, same as figure 1.7 where metonym of chimney is indicating the control of industries over the decision of weather forecast. In figure 3.1 metonym of cigarette in the hands of the consumers and metonym of Pen with co-occurrence of coal and dollar sign in figure 3.7, human agents behind the increase in climate change are foregrounded vividly. These elements are found helpful in public opinion making regarding ecological issues.

Such political editorial cartoons are also studied by Azhar et al. (2021), whereby they studied the data collected from three Pakistani English newspapers; *DAWN*, *The Nation*, and *The News*. Their aim was to construct public opinion on political and social issues through the analysis of editorial cartoons as cartoons are considered the most powerful weapon in print media. They analyzed the collected sample according to Kress and Leeuwen's (2002) visual communication model and observed that the cartoonists have used symbolism and metaphors (verbally and visually) to highlight social issues of corruption, the downfall of economy and the injustice. The outcomes have shown that how skillfully the drawers employ their artistic abilities to subtly and humorously visualize a difficult political and social issue. Because they influence readers' perspectives, these cartoons play a significant role in print media editorials. In

highlighting cartoon art's potential for information dissemination and opinion formation, the study is significant. In the present study, the researcher has also found the metaphors of fat man (figure; 1.5), broken legs (figure; 1.10) and weak buffalo (figure; 2.10) to represent the economic downfall of America and Pakistan respectively. The metaphors of melting earth (figure; 3.6), drowning statue of liberty (figure; 2.2) and big-sized human skull (figure; 2.7) are used to target the increasing threat and danger of climate change. The study differs in the aspect that Azhar et al. (2021) studied the political and social issues in Pakistan while the researcher has studied the ecological issues in three different countries. The present study has also contributed in the reader's opinion making regarding what are the main interests of developed and under developing countries.

5.5 Discussion Regarding 2nd Research Question on Blame-game Deflection

By studying the ecological issues in the selected editorial cartoons of three countries; America, China and Pakistan, the researcher has found that China has used “face-saving” technique by shifting blame on America and other developed countries for the increase in climate change due to high carbon emission and portrayed itself as an active participant in carbon reduction agreements and policies. As the similar study was conducted by Ayson (2022), who studied the pandemic-themed cartoons on Chinese state media's online platforms that demonstrate their usefulness in the CCP's extensive propaganda effort to sway public perceptions of the world health crisis. This study elevated the image repair theory (IRT) on visual texts by examining the political cartoons published by four Chinese state media outlets with global reach – Xinhua, *China Daily*, Global Times, and CGTN – to repair China's pandemic image problem. The study employed an interpretative approach to political cartoon analysis and discovered that Chinese state media cartoons primarily employed three image repair strategies: (1) attacking the accuser (2) differentiation-focused, and (3) blame-shifting. It was also found that these cartoons were used as a visual counteroffensive against China's strategic rival, the United States.

Similarly, Pakistan has been portrayed as the most miserable victim of climate change and clearly blamed developed countries for high carbon emission and suffering of developing countries by portraying differentiation-focused strategy. American media

has portrayed the strategy of “attacking the accuser” by portraying the immature behavior of its people and administration, it has also blamed its people who are fail in efficiently executing disaster management policies and spreading public awareness for climate change. Ayson’s (2022) focus was COVID-19 in Chinese media but the present study focused on the perspective of three countries regarding ecological issues and blame game.

5.6 Discussion Regarding 3rd Question on Similarities and Differences

Dolatabadi and Tari (2019) have studied editorial cartoons of France and US to analyze the visual framing on Trump’s withdrawal from Iran nuclear deal. They have highlighted the similarities and differences in illustrating the concerns and priorities of both countries regarding same issue. In order to determine whether the frames used in political cartoons differ between American and French news outlets, the paper applied the five categorizations of news frames identified by Semetko and Valkenburg (2000)—the conflict frame, human interest frame, economic consequences frame, responsibility frame, and morality frame—to the chosen cartoons. This comparative analysis reveals both convergence and divergence in the topics and concerns reported by the media in the two nations. But the present research has highlighted the concerns regarding ecological issues and found the similarities and differences in comparison of three countries.

The similarities and differences between the concerns and priorities of each country has been illustrated by the American, Chinese and Pakistani editorial cartoons. As American media has criticized its own country’s administration and industrialists to prioritized the economic interests. It has also illustrated the concerns for increasing threat of Climate change in the United States of America but people are lacking awareness regarding how to act sensibly to overcome this threat.

Chinese editorial cartoons have prioritized their aim of shifting blame over the American country for being the most responsible entity in the blame game of carbon emission and tried to repair its image as being the biggest emitter of carbon dioxide. It has also depicted the serious concerns regarding American conspiracies against China’s economic development and increasing geopolitical reputation. Pakistani editorial cartoons have foregrounded the natural disasters and increasing impact of climate change on Pakistan and its economy. Pakistani media has criticized its government by

portraying a realistic image of Pakistan and showing how dedicatedly government officials are busy in proving their selves as the most miserable and effected state of the world. Citizens of Pakistan have been depicted as poor individuals who lack basic needs to survive and natural disasters like floods and smog have some additional effect on them.

Metaphors and symbols are used to differentiate the concerns and priorities of the people of three different countries. As Pakistani people are depicted as starved, deprived and dependent than other two nations that are developed and somehow responsible for all this chaos in the ecosystem. COP (conference of all parties) has been highlighted in all three countries; as China (figure1.3) has portrayed it to criticize developed countries for not paying attention to climate change issues. Pakistan (figure 2.9) has portrayed the active participation of the country with the metaphorical representation of sailing. America (figure 3.9) proposed a satirical commentary on world leaders who have just fulfilled the need of attendance rather than action.

5.7 Conclusion

In conclusion, this research has adopted a unique technique by utilizing editorial cartoons from America, China, and Pakistan to scrutinize the representation of ecological issues and the blame game around them as well as the similarities and differences highlighted by these countries. The analysis is supported by a strong theoretical framework derived from the visual grammar of Kress and Leeuwen (2006) and the four components of eco-linguistic theory (2015) by Arran Stibbe. This study employs a qualitative approach, purposefully concentrating on thirty cartoons to separate the stories interwoven with these illustrations.

Editorial cartoons from Pakistan, China, and America used both linguistic and non-linguistic aspects to depict environmental challenges. The results demonstrate the widespread use of labels, speech bubbles, metaphors, symbols, triggering phrases, and colors to illustrate ecological issues. In order to influence readers' opinions, the cartoonists use trigger words like pollution, climate change, and COP26. The study highlights how important these elements are in influencing public perception of environmental challenges. In an effort to increase readers' awareness of international interests, this study examines how cartoon metaphors can depict environmental dangers

and economic collapse in different countries. The research highlights the significance of editorial cartoons in conveying complex matters and molding public perspectives.

As part of its "face-saving" strategy, China is depicted in the cartoons as actively engaged in attempts to reduce carbon emissions while simultaneously placing the blame for climate change on industrialized nations, especially the United States of America. Pakistan is characterized as a victim of climate change, using a differentiation-focused policy and holding developed nations accountable for their excessive carbon emissions. In contrast, the American media employs a tactic known as "attacking the accuser," drawing attention to apparent shortcomings in public awareness and disaster management.

While American cartoons have internalized responsibility and shown their own residents contributing to climate change, Chinese cartoons have blamed American manufacturers for the world's ecological problems. Pakistani cartoons have drawn attention to local problems caused by floods and smog, with the prime minister aggressively pleading for foreign aid and climate justice in order to draw attention to the nation's challenges. Additionally, the cartoons have illustrated Pakistan's geopolitical dynamics by highlighting its dependence on American funding and its connections to China. This multidimensional representation has emphasized complicated power dynamics, international cooperation, and the interconnectivity of global ecological challenges.

Overall, this study offers insightful information about how editorial cartoons can be an effective tool for communicating and influencing public opinion on environmental issues. The study discovers the layers of blame, accountability, and the search for sustainable solutions by going through the complexities of visual communication using a theoretical framework that is well-founded. The results not only improve our knowledge of how different countries express environmental issues visually, but they also encourage more research into how these visual narratives influence public opinion and policy discussions.

5.8 Recommendations for Future Researches

The recommendations based on the present study are enlisted below:

1. Future research can be conducted on a bigger sample of editorial cartoons.
2. The influence of editorial cartoons or visuals on cognition and critical thinking can be explored in future research.
3. Teachers can explore multimodal literacy of the students regarding important issues.
4. The study was delimited to just three countries one developed (America) and two developing countries (China and Pakistan), therefore it is suggested to conduct the similar research in underdeveloped countries to analyze the ecological treatment of the media there.
5. Many other elements like suppression, voices of the effectives, people's mindset and perception are yet to be explored.
6. Newspaper editorial cartoons can be used to highlight issues like gender equality and genocide.

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