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The Metaphorical Representation of Coronavirus in Iraqi Newspaper Cartoons

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Abstract:

The current study aims to explore the metaphorical representation of coronavirus in newspaper cartoons. Eighty-one cartoons, illustrated by well-known cartoonists, are collected from Iraqi daily newspapers and limited to the cartoons that shed light on “coronavirus.” All the verbal and visual cues are taken in consideration in these cartoons. They were classified according to their metaphorical conceptual domains and themes. The selected cartoons are analyzed in two different ways. First, they are analyzed using Lakoff and Johnson’s (1980) Conceptual Metaphor Theory to verbalize the metaphorical concepts of the verbal and/or visual cues in these cartoons. Then, they are analyzed using Forceville’s (1996; 2008) Pictorial Metaphor and Sobrino’s (2017) Multimodal Metaphorical conceptualization. The findings revealed that the sampled cartoons included visual/ pictorial and multimodal metaphors to deal with different socio-political and economic affairs. In conclusion, this study showed that the coronavirus pandemic was addressed in different metaphorical concepts such as WAR, GAMES, etc. and shed light on different issues in the society such as the collapse of economy, vaccine,

corruption to show negative connotation due to the emergence of coronavirus in these cartoons such as corruption pandemic. The metaphorical representation of coronavirus, in WAR metaphor, shows positive connotation since it shed light on the confrontation of the pandemic and fighting it.

Key words: visual/ pictorial metaphor, multimodal metaphor, cartoon, conceptualization, coronavirus

1. Introduction:

The role of socio-political and economic issues has an effect on the daily life of people. It makes mass media and social media focus on these issues and criticize them. These issues include economic crises, corruption, etc. In October 2019, protest broke out in all Iraqi cities demanding political change to improve the economic situation, get rid of corruption, and punish

the politicians who caused nepotism, corruption, poverty, etc. The political and economic situation collapsed due to closing all the infrastructures in most of the Iraqi cities.

What added “insult to injury” is the outbreak of coronavirus and the declaration of World Health Organization (WHO) that the virus is a pandemic. The world had to resort to quarantine. It made the situation worse in Iraq. Mass media, represented with news (printed, online, and TV) to address the Iraqi situation in different genre. For example, TV news and newspaper headlines addressed different socio-political and economic issues during the pandemic. In addition, illustrators and cartoonists had visualized how Iraqis suffered from these issues besides the focus on the role of social media in addressing these issues in Iraqi society. Al-Saedi (2023; 2025a and b) investigated different metaphorical concepts in verbal and visual genre (newspaper headlines and cartoons). All the socio-political and economic issues were addressed in newspaper cartoons and social media cartooning that was published in newspapers by investigating the metaphorical conceptualizations of these issues. Based on the researcher’s works and through collecting data, the idea of the current study lighted the bulb in his mind and observed that the cartoonists addressed the pandemic in their cartoons. The motivation to conduct this study is rooted to current study is rooted to address the metaphorical representation of coronavirus pandemic in newspaper cartoons. The next motivation is observing the depiction of coronavirus presence in the selected cartoons to address the socio-political and economic issues by taking the verbal and visual genre in consideration in which they are used to decide whether the metaphors are visual/pictorial or multimodal. Although metaphorical and visual representations have been examined in global media, little attention has been given to how Iraqi newspaper cartoons conceptualize the coronavirus in multimodal forms.

In this case, the current study aims to investigate the visual and multimodal metaphors that address coronavirus in cartoons that are published in Iraqi newspapers, to address how the coronavirus pandemic is conceptually represented, and to identify the source and target domains used to represent it. Based on the aims of this study, the researcher tries to answer the following questions:

- What are the source and target domains that instantiate coronavirus in newspaper cartoons?
- What are the kinds of visual/ pictorial and multimodal metaphors that are used to instantiate coronavirus in newspaper cartoons?
- Does the representation of coronavirus show positive or negative connotation?

2. Review of Literature:

With the emergence of the coronavirus pandemic, scholars from different disciplines had started to gather relevant data from different sources to study the representation of coronavirus in their articles. Xiao and Li (2021) state that a general understanding of coronavirus issue is evoked by activating the war metaphorical scenarios in editorial cartoons and people’s confidence is established by a particular way of framing. Labbé et al (2022) explore blame and stigmatization of certain people for transmitting coronavirus and how they behaved during the pandemic. This study investigates how people disregard to the preventive rules and they criticize

the scientific discourses during coronavirus pandemic. It reveals the “othering process” by analyzing editorial Canadian newspaper cartoons. It is considered as a useful approach to study people’s attitudes and feelings since the pandemic polarized people into groups where it makes cartoonists portray these issues negatively. Adel-Raheem (2023) has investigated the metaphorical and metonymic aspects of sexism in cartoons during the time of coronavirus pandemic. This study has examined gender bias and/ or discrimination against women based on cultural stereotypes in Arab societies. It argues that “both men and women are vulnerable to the influence of stereotypical and outdated beliefs that create unconscious bias.” It is considered as contribution to feminist and cross-cultural pragmatics. Vereza and Dienstbach (2021) state that images play a role in the instantiation of cross-domain mappings in cartoons in which they are the cartoons that depict coronavirus to investigate the multimodal metaphors in the selected ones. Saji et al (2021) explore the conceptualization of war, anthropomorphism, and superheroism metaphors to reveal the “graphic medicine’s representation of COVID-19 pandemic.” Asenjo Alcalde and Gil (2023) explore the contrastive aspect of conceptual metaphor theory and multimodal metaphor theory to identify and analyze the metaphorical representation of coronavirus in the cartoons that were published in well-known newspapers. In addition, their study classifies the conceptual metaphors in different source domain scenarios such as arts, literature, conflicts, sports, and games. Studying the representation of coronavirus in cartoons becomes the focus of the scholars in Africa (Lusekelo, 2023; Mu’azu et al, 2022) or studying metaphors in a critical way (Feifei, 2024) and shaping the way we see the world metaphorically (Abdel-Raheem, 2021). Other scholars have investigated the representation of coronavirus from different perspectives such as semiotics (Saeed, 2022; Alkhresheh, (2020), pragmatics (Aliwy, and Jebur, 2022), Hegemony (Andriany et al, 2023) and not just cartoons, but also the memes that are used in social media (Younes and Altakhaineh, 2022).

In Iraqi context, metaphors whether they are explored with verbal or visual cues in Iraqi data corpus, Al-Saedi (2023) has investigated the metaphorical conceptualizations and how they are identified in Iraqi newspaper headlines. In addition, cartoons, in Iraqi newspapers, are also analyzed to elicit the visual/ pictorial and multimodal metaphors that focus on different cases in the Iraqi affairs (Al-Saedi, 2025a and b). More specifically, the current study will investigate the metaphorical representation of coronavirus in the cartoons that are published in Iraqi daily newspapers.

3. Method:

The newspapers that were gathered for the current study are published in Iraqi newspapers after the outbreak of coronavirus and the World Health Organization (WHO) declaration of coronavirus as pandemic. This study included eighty-one newspaper cartoons illustrated by well-known cartoonists. It is limited to the representation of virus symbol of coronavirus in cartoons that are published in the daily local Iraqi newspapers. They are classified based on different themes and metaphorical concepts.

The depiction of three models support the data analysis of the current study. They are Lakoff and Johnson's (1980) Metaphor Conceptual Theory, Forceville's (1996; 2008) pictorial/ visual metaphor, and Sobrino's (2017) multimodal metaphorical conceptualization. First, the selected cartoons were analyzed by employing the Lakoff and Johnson's paradigmatic A IS B format where the researcher took all the details into consideration to verbalize the content of the sampled cartoons.

Then, to decide whether the metaphorical concepts in the cartoons are pictorial/ visual or verbo-pictorial/ multimodal metaphor, the cartoons were analyzed using Forceville's subtypes of pictorial metaphors. Although Forceville (1996) proposed them to analyze advertisement, the current study employed them to analyze newspaper cartoons. These subtypes are pictorial metaphor with one pictorially present term (MP1).

Since metaphors have two terms (target and source domains), the second term, which is usually the source domain, is not present but implied unambiguously by the visual/ pictorial context. Removing the visual/ pictorial context causes the disappearance of the source domain. In addition, removing the textual part (verbal context) does not affect the identification of the conceptual domains. For these reasons, Forceville's visual/ pictorial metaphor is named as contextual metaphor. The second type of visual/ pictorial metaphor with two pictorially present terms (MP2) in which the two domains are represented in hybrid phenomenon as one single "gestalt." Removing the pictorial/ visual context does not affect characterizing the conceptual domains and allow the viewer to recognize them. Therefore, this type of metaphor is called hybrid metaphor.

When both terms (target and source domains) are juxtaposed, it is pictorially simile. Removing the pictorial/ visual and verbal context do not affect the characterization of the conceptual domains and still allow the viewer to recognize them.

However, when one of the domains rendered verbally and the other is rendered visually, this type of the metaphor is called verbo-pictorial (VPM)/ multimodal metaphor. Removing the visual/ pictorial context does not affect the identification of the metaphorical domains. However, eliminating the textual part (verbal context) leads to the disappearance of the metaphorical terms. It must be inferred by the viewer in multimodal metaphor to unravel the riddle. This type of metaphor is applied to single source and target domains.

To recognize multimodal metaphors, Sobrino's (2017) identified some concepts to identify a multimodality in a visual. They are multimodal metaphonymy, multimodal amalgamation, and multimodal metaphoric chains. De Mendoza (2000; 2000 cited in Sobrino, 2017) proposes a multimodal metaphonymy, which consists of the standard integration of a metonymy in either the metaphorical source and target domains. Multimodal metaphonymy includes four variants; They are parallel metonymic expansion in both domains of metaphor, parallel metonymic reduction in both domains of metaphor, metaphonymy scenarios, and finally, multimodal single or multiple source – in- target metaphonymy. The pattern "parallel metonymic expansion in both domains of metaphor" highlights general aspects of both metaphorical (source and target)

domains. For example, Sobrino reveals the multimodal metaphonymy to promote “anti-wrinkle facial night cream.” It is conceptualized as “A CREAM (FOR A PERSON IS A PAUSE BUTTON (FOR A MACHINE).”

In contrast to, the interactional pattern “parallel metonymic reduction in both domains of metaphor” involves highlighting “a specific aspect of both source and target metaphorical domains.” For example, campaigns to fight air pollution and global warming are depicted in an advertisement where it is conceptualized as a multimodal metaphonymy “(CHIMINYS FOR) TOXIC EMISSIONS ARE (CANNONS FOR) BULLETS.”

Metaphonymies also can appear where they “can be embedded within larger and more complex meaning units,” which are called a metaphonymy scenario. The series of advertisements of M&M are conceptualized “M&M IS (GREEN FOR NATURE FOR) AN ECOLOGIST ACTIVIST.”

Another variant is the multiple source – in – target metaphonymy is based upon “the integration of several metonymic subdomains that provide simultaneous access to the same matrix domain, which subsequently acts as a metaphorical source or target,” for example, the conceptual metaphor is verbalized as “ROAD HEIGHT IS (HIGH & LOW FOR) PITCH HEIGHT.”

Multimodal amalgamation “simply refers to the conceptual enrichment stemming from the incorporation of one metaphor to another.” It requires incorporating donor metaphors to receptor metaphors. Donor metaphors “provide conceptual structure” and receptor metaphors “inherit material from donor metaphors through an amalgamation process” (Sobrino, 2017). In addition, there are three cases of multimodal amalgamation, multimodal single-source, double-source, and multiple-source metaphoric amalgamations.

Finally, the process of considering “the target domain of a given metaphor acts as source domain for a subsequent metaphorical mapping” is called multimodal metaphoric chains. An example of this type is “BODDINGTONS IS ELVIS QUIFF IS MILK.”

4. Data Analysis and Results:

The data were analyzed in two ways. First, the cartoons were analyzed by verbalizing the conceptual metaphors of the content of each cartoon by Lakoff and Johnson’s (1980) Conceptual Metaphor Theory. Then, to decide whether the metaphors in the sampled cartoons, show pictorial/ visual or multimodal metaphor, the cartoons were analyzed using Forceville’s (1996; 2008) pictorial metaphor and Sobrino’s (2017) multimodal metaphors.

4.1 Lakoff and Johnson’s (1980) Conceptual Metaphor:

4.1.1 Economy:

In this section, the cartoons focused on the effect of the coronavirus pandemic on the world economy. It made cartoonists portray this issue and how it affected the economy in general and stocks in particular.

The first cartoon (Figure 1a) personifies the Earth as an old man wearing a suit and looks powerless and tired of carrying a red arrow which is captioned as “The economy.” He puts his

right hand on his lower back as an indicator that he is tired and the other hand crutches on a syringe as a cane. He moves in a way where there is an arrow signboard of “2021,” but the virus symbol clings using its spikes preventing the world from moving freely.

It can be conceived as the personification of THE WORLD, and the metaphors VACCINE IS A SYRINGE, THE VACCINE IS A CANE that the world crutches on to get rid of the pandemic, DOWNWARD STOCKS/ ECONOMY IS A RED ARROW, and 2021 IS THE YEAR OF VACCINATION.

The next cartoon (Figure 1b), by the cartoonist Maher Rashwan, also personifies the Earth to represent the world as a miserable man from the 1940s during World War II. When the Nazis invaded Poland, they forced Jews to wear an armband badge with David's star. In the same vein, instead of the star, the cartoonist portrayed the word “economy” on the armband badge. In his left hand, he holds a virus-like pocket watch.

It can be conceptualized the metaphors THE WORLD IS A PERSON, ECONOMY IS AN ARMBAND BADGE, CORONAVIRUS IS A POCKET WATCH.

The world was depicted differently in the next cartoon (Figure 1c) where the map of the world is drawn on a medical mask worn by an unknown person. He holds an open tin can which is captioned “Economy” in English. The other hand holds a fork. The prongs of the fork catch a virus symbol instead of food picked from the can.

It can be construed that the world economy was affected by the coronavirus pandemic which made all the other economic activities to be suspended except the ones that concern confronting the pandemic. Therefore, the world focused on the sources that relate to get rid of the virus.

It can be conceived of the conceptual metaphors CORONAVIRUS IS CANNED FOOD, and ECONOMY IS A TIN CAN.

The next four cartoons (Figure 1d - g) depict the effect of coronavirus pandemic on the stocks and how they collapsed. The cartoon (Figure 1d), by the cartoonist Osama Hajaj, shows the world economy using a bar graph and a red arrow which represents the collapse of stocks prices than the last time closed. The virus symbol is fused to be a sharp toothed saw disc which cuts the bar graphs which are represented as wood planks to make them literally short to state the effect of the pandemic on the stocks market.

It can be construed that coronavirus remarkably affected the world economy through the stocks market because the quarantine caused the shutdown of economic infrastructure which was the main reason to affect the stocks. It can be conceptualized the metaphors BAR GRAPHS ARE WOOD PLANKS, VIRUS SYMBOL IS A SHARP TOOTHED SAW DISC, LOW PRICES OF STOCKS MARKET ARE A RED ARROW, and LOW PRICES OF STOCKS ARE SHORT WOOD PLANKS. Cartoon (Figure 1e), by the cartoonist Maher Rashwan, which is titled “The stocks market,” views the red arrow falling down on the ground while the virus symbols bite it causing the bleeding of the arrow. Also, the red arrow is treated as an object which is a slide in the cartoon (Figure 1f), by the cartoonist Ahmed Rahma, where the virus symbols are personified and look delighted climbing the ladder to slide on the red arrow which is titled “the world economy.” The arrow is embodied to have a face where it looks tired and exhausted from the

virus. In the cartoon (Figure 1g), both virus symbol and red arrow are personified to represent the corona variant and the world economy respectively. The cartoon views the red arrow holding a crutch with his left hand which is covered with a boxing glove. His right arm and left leg are cast in plaster. The personified virus symbol holds a piece of wood. The context shows that the embodiment of the world economy was hit and is about to get hit again by the new variants of coronavirus.

From these cartoons, it can be construed that the portrayal of the world economy was viewed in several ways to show the effect of the pandemic which caused the collapse of the stocks market. To sum up, it can be conceived as the personification of THE CORONAVIRUS and WORLD ECONOMY, and the metaphor THE CORONAVIRUS IS A PHYSICAL OBJECT (A SLIDE).

The last cartoon (Figure 1h), is entitled “The world economy,” shows the COVID-19 as a physical object (a hand citrus juicer) while a half a lemon represents the world hemisphere on the juicer. The portrayal of pandemic as a hand juicer to shed light on the virus’s role in extracting all the sources of the world economy which was affected by the quarantine. In this case, the metaphors can be conceptualized as THE WORLD ECONOMY IS TWO HALVES OF LEMON, EACH HALF IS THE WORLD HEMISPHERE, and COVID-19 IS A HAND CITRUS JUICER.



(a) Almustaqbal Newspaper
Issue no. 2416



(b) Almustaqbal Newspaper
Issue no. 2381



(c) Almustaqbal Newspaper
Issue no. 2429



(d) Almustaqbal Newspaper
Issue no. 2150



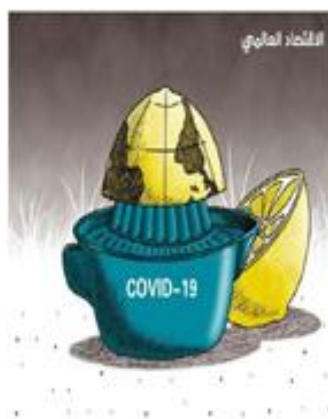
(e) Almustaqbal Newspaper
Issue no. 2097



(f) Almustaqbal Newspaper
Issue no. 268



(g) Almustaqbal Newspaper
Issue no. 2403



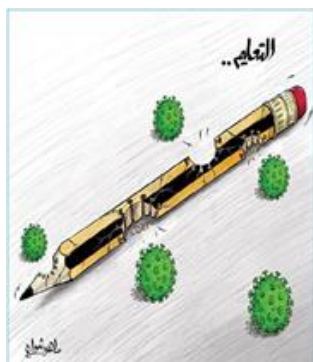
(h) Almustaqbal Newspaper
Issue no. 2367

Figure (1): Economy during the coronavirus pandemic.

4.1.2 Education:

After the declaration of the World Health Organization (WHO) that the Coronavirus is a pandemic, all the countries resorted to remote learning using educational platforms. It was a good step to avoid spreading the virus. On the other hand, it affected the educational systems especially in a country like Iraq since the majority of teachers use the traditional methods of teaching. Students resorted to cheating and plagiarism using different tricks by taking an advantage of teachers' weakness in using technology and their low proficiency in using the electronic devices. It became difficult to differentiate between the hardworking and lazy students. In this case, the pandemic was blamed by people as it affected all the aspects of life in general and education in particular. Therefore, mass media dealt with this issue verbally and non-verbally. Non-verbally, the cartoonists shed light on the role of quarantine in affecting the educational system on cartoon works (Figure 2a-d). In these cartoons, the first three cartoons by Maher Rashwan and the last one by Mohammed Thaleb, it can be seen the virus symbol bites a pencil and books, which are captioned with the word "Education," where the bite marks resemble the virus particles spikes as teeth. The virus is animalized to be wild where it bites randomly both the pencil and books in the cartoons (Figures 2a-c). Moreover, the virus symbol is personified where it bites the book in the last cartoon (Figure 2d).

These cartoons show negative connotations where the pandemic affects not just health, but also it affected the educational system in the country. It can be conceptualized CORONAVIRUS IS AN ANIMAL/ PERSON, THE VIRUS IS A WILD ANIMAL which predate its victim which is EDUCATION. Therefore, it can be conceived THE VIRUS IS A PREDATOR and EDUCATION IS A VICTIM.



(a) Almustaqbal Newspaper Issue no. 2467 (b) Almustaqbal Newspaper Issue no. 2414



(c) Almustaqbal Newspaper Issue no. 2315 (d) Almustaqbal Newspaper Issue no. 2190

Figure (2): Education during the Coronavirus Pandemic.

4.1.3 Sisyphus metaphor:

In Greek mythology, Sisyphus, king of Corinth was punished for eternity for rolling up a huge boulder to the top of the hill. When he approached the top, he had to roll it back down the hill and so forth. In this section, cartoonists addressed the coronavirus pandemic by depicting the mythical story of Sisyphus.

The first two cartoons (Figures 3a and b) personify the Earth. The first one (Figure 3a) viewed it as a person wearing a medical mask, holding a crutch, wrapping a foot with a bandage, and rolling up a giant virus symbol which is captioned “corona” in Arabic. He pushes it up by his left hand and back which represents his tiredness and struggle.

Instead of rolling up a huge boulder, the personified the Earth, in the cartoon (Figure 3b), is tied up with a rope to go up the hill where there is an arrow signboard of “vaccine” in Arabic.

In both cartoons, it is conceived as the personification of the Earth (THE EARTH IS A PERSON) who is punished by nature. In other words, it is conceptualized the metaphor CORONAVIRUS SYMBOL IS A HUGE BOULDER, THE EARTH IS SISYPHUS who was punished by the nature to roll up CORONAVIRUS without knowing when it will end.

In the same context of punishing Sisyphus, we expect to see a boulder. Instead the viewers see coronavirus and its variants as boulders in the cartoon (Figure 3c). The cartoonist sheds light

on the role of medical staff in facing the pandemic and its variants in the context of Sisyphus' punishment. It views a man wearing a medical uniform and mask. He holds syringes in his hand. He is on the edge of the mountain about to fall trying to push up the rolling boulders which represent coronavirus and its variants; namely, Alpha, Delta, and Omicron, respectively instead of rolling them up. Each one is bigger than the previous one.

It is conceptualized the metaphor MEDICAL STAFF IS SISYPHUS who is punished by nature to push up the virus instead of rolling up a boulder (CORONAVIRUS AND ITS VARIANTS ARE BOULDERS).

Finally, the last cartoon (Figure 3d) depicted the Earth as a huge boulder. A man wears medical uniform, a mask, gloves, and a stethoscope hanging from his neck holding a syringe which represents vaccination. He tries to push up the world to the hill instead of rolling it down. The cartoon bears positive connotation to save the world in terms of Sisyphus' punishment trying to end nature's punishment to the whole world.

It can be conceptualized: THE WORLD IS A HUGE BOULDER which is saved by medical staff (MEDICAL STUFF IS SISYPHUS). In other words, Sisyphus was punished for rolling a stone over the hill, but Sisyphus is portrayed as medical staff saving the world and ending the punishment of nature to the world.



(a) Almustaqbal Newspaper Issue no. 2099



(b) Almustaqbal Newspaper Issue no. 2172





(c) Almustaqbal Newspaper Issue no. 2530 (d) Almustaqbal Newspaper Issue no. 2262

Figure (3): The depiction of Sisyphus in portraying the Coronavirus Pandemic.

4.1.4 Space:

In this section, it is noticed that the cartoonists depicted the SPACE context to address the danger of coronavirus in the cartoons (Figure 4a-c). The cartoon (Figure 4a), captioned “medical staff,” views a meteor, captioned “Covid-19,” which takes the shape of the virus symbol about to hit the Earth. A man wearing medical uniform, is viewed as a superhero such as Superman or Batman. He encounters the virus by pushing it away without destroying the Earth. It can be construed that the medical staff is a superhero who has superpowers beyond the people's powers and he uses them to help and protect the world from the asteroid which represents the virus and the disaster which represents the pandemic, trying not to prevent it from colliding with.

To sum up, it is conceived of the metaphorical conceptualizations CORONAVIRUS IS A METEOR/ASTEROID and MEDICAL STAFF IS SUPERHERO.

The next cartoon (Figure 4b), captioned “coronavirus,” views the virus symbol in the context of space and the solar system where the planets and the Earth are flying in space. The cartoon views a personified shape of the Earth where it has eyes and is covered with a medical mask. It looks around towards another planet which represents coronavirus with eyes and sharp teeth about to swallow the Earth.

It can be construed that coronavirus is represented as the black hole that has strong gravity which swallows everything in its orbit. The cartoonist attributed the virus as the black hole that attempts to swallow the Earth since the prevalence of the virus caused an obstruction to everything on the Earth.

It can be conceptualized the metaphor CORONAVIRUS IS A PLANET (THE BLACK HOLE) that wants to swallow the Earth.

The last cartoon (Figure 4c), in this section, by the cartoonist Basam Farj, views the coronavirus symbol as a huge flying object in the solar system. The Earth is viewed as a tiny

planet in comparison to the virus symbol. A speech bubble comes from the Earth in Arabic “A week ago, it was not seen by the naked eye.”

It can be conceptualized that CORONAVIRUS SYMBOL IS A HUGE PLANET THAT CAN BE SEEN BY THE NAKED EYE. It can be construed that the huge size denotes to the numerous cases of infected people where it became uncontrollable.



(a) Almustaqbal Newspaper Issue no. 2415



(b) Almustaqbal Newspaper Issue no. 2113



(c) Almada Newspaper Issue no. 4638

Figure (4): Coronavirus in Space Context.

4.1.5 VIRUS IS TRUMP:

Donald Trump, the President of the United States from 2017 to 2020, was depicted in cartoons next to Coronavirus to focus on different topics. The first two cartoons (Figure 5a and b) depict coronavirus to resemble Trump. The cartoon (Figure 5a) personifies the Earth which has two hands. The right hand holds a thermometer measuring instrument pointing to Trump's face while the left hand holds a napkin. It wears a medical mask. Trump's face is covered with spikes and his mouth looks rounded and about to puff air towards the Earth.

It can be construed that besides the coronavirus pandemic, the world confronts another virus which is Trump. In this case, it can be conceived of the metaphorical conceptualization VIRUS IS TRUMP.

In the same vein, the next cartoon (Figure 5b) views Trump's face as a green virus symbol with a big smile on his face. He raised his hand with a thumb sign to express “LIKE.” The USA is written on the upper right corner in the cartoon. It can be conceptualized again VIRUS IS TRUMP.

As in the cartoon (Figure 5a), the cartoon (Figure 5c) views the Earth wearing a medical mask trying to avoid Trump's breath spray while he is yelling. The saliva spray is shaped as drops of virus symbol. Besides the virus context, the buttons of his suit are three stars which represent the United States.

It can be construed that his speech is the virus that the world tries to avoid. Therefore, it can be conceptualized the metaphor VIRUS IS TRUMP'S SPEECH.

The cartoon (Figure 5d), which is captioned “Trump's popularity,” depicts Trump giving a speech on the podium. Trump is wearing a mask which looks like a virus symbol. The virus symbol is recognized from the spikes on its shape. A number of virus symbols bite his back.

It can be construed that Trump's popularity lessened and was affected during the pandemic. To sum up, it can be conceptualized the metaphor CORONAVIRUS IS TRUMP'S POPULARITY.

The cartoon (Figure 5e) shows Trump stopping on the spike of the virus symbol, which is captioned as “COVID-19,” using one foot. His left hand holds the band of the medical mask and the other is tied to the microphone on a podium. The podium denotes his electoral campaign as the cartoon captioned on the podium in Arabic. It can be construed that Trump is tenacious in his nomination to win the elections. He is on the top of the pandemic and it is under control. His stance on the virus denotes taking the pandemic as a means to his electoral campaign hoping to win the elections.

Kövecses (2010) maps the NON-PHYSICAL OR ABSTRACT ENTITIES as target domains to A PHYSICAL OBJECT as a source domain. In this cartoon, we can conceive of Coronavirus which is non-physical entity to be conceptualized as a physical object or entity. Moreover, the cartoonist depicts Trump stepping on the virus to convey that the pandemic is controlled to persuade his supporters to win the elections. Kövecses (2010) states that some concepts are conceptualized in “a uniform manner” such as “CONTROL IS UP/ LACK OF CONTROL IS DOWN.” In this cartoon, it can be conceived of the orientation of Trump's policy in controlling the pandemic as a pretext to lead his electoral campaign hoping to be the president again. To sum up, it is conceived of the metaphorical conceptualizations: CORONAVIRUS IS A PHYSICAL OBJECT/ ENTITY, TRUMP'S ELECTORAL CAMPAIGN IS UP, CORONAVIRUS IS DOWN, and THE CONTROL OF THE ELECTORAL CAMPAIGN IS THE CONTROL OF THE PANDEMIC.

The next two cartoons (Figure 5f and g) personify the Earth where it has eyes, eyebrows, and mouth. It puffs air towards the president Trump and coronavirus symbol, in the cartoon (Figure 5f), which is personified as well. Both Trump and the virus are sliding on a slide and they seem miserable.

It can be construed by the end of 2020, Trump would leave the White House since he lost the elections. In the same vein, scientists declared 2021 would be the year of vaccines where they were available all the countries and to help eliminate the virus. In other words, both the virus and Trump were about to leave by the end of 2020.

In this case, it can be conceived of the metaphorical conceptualizations: THE EARTH IS A PERSON, THE END OF TRUMP'S PRESIDENCY AND CORONAVIRUS IS A DEPARTURE FROM THE WORLD (SLIDE). These two cartoons show pictorial simile where VIRUS IS LIKE TRUMP).

Lastly, the cartoon (Figure 5h) depicts Trump as a bull rider who wears a cowboy outfit. It views virus symbol as a bull with two horns in a rodeo sport. It bites Trump's

hand which is in a glove. Instead of holding the rope, his other hand holds his hat to express his happiness where he smiles. In this case, controlling the virus is a game or sport. It can be construed that coronavirus is uncontrollable just like a bucking bull and Trump is being happy regardless the danger of falling (danger of virus uncontrollability).

To sum up, it can be conceived of the metaphorical conceptualizations TRUMP IS A BULL RIDER, CORONAVIRUS IS A BUCKING BULL, CONTROLLING CORONAVIRUS IS A RODEO GAME.

Staying mounted on the bull means winning the game. Trump is considered the winner although he is not steady on the bull (the virus symbol). It connotes that although the pandemic is widespread, he is the only one who benefits from the pandemic prevalence.



(a) Almustaqbal Newspaper
Issue no. 2095



(b) Almustaqbal Newspaper
Issue no.2112



(c) Almustaqbal Newspaper
Issue no. 2157



(d) Almustaqbal Newspaper
Issue no. 2142



(e) Almustaqbal Newspaper
Issue no. 2235



(f) Almustaqbal Newspaper
Issue no. 2273



(g) Almustaqbal Newspaper
Issue no. 2281
Figure (5): TRUMP IS VIRUS.

(h) Almustaqbal Newspaper
Issue no. 2191

4.1.6 Vaccine:

All the cartoons (Figure 6a - f), by the cartoonist Maher Rashwan, depict a syringe as a source domain to represent the coronavirus vaccine as a target domain. In all the cartoons, the cartoonist visualizes the syringe to express the vaccination and verbally. He names the cartoons with the Arabic word “The vaccine.” It can be construed from these cartoons; the conceptual metaphor THE VACCINE IS A SYRINGE.



(a) Almustaqbal Newspaper
Issue no. 2276

(b) Almustaqbal Newspaper
Issue no. 2259

(c) Almustaqbal Newspaper
Issue no. 2409



(d) Almustaqbal Newspaper
Issue no. 2376
Figure (6): Vaccine is a Syringe.

(e) Almustaqbal Newspaper
Issue no.

(f) Almustaqbal Newspaper
Issue no. 2345

4.1.7 Vaccine inequality:

In the same vein, the vaccine is portrayed as a syringe in the cartoon (Figure 7b). A vial is also depicted to represent the vaccine in the cartoon (Figure 7a). However, the cartoons view the inequality in distributing the vaccine among countries by the civilized countries and pharmaceutical companies. A drop from the needle portrays the inequality in vaccine distribution. It can be perceived the conceptual metaphor VACCINE INEQUALITY IS DROP.



(a) Almustaqbal Newspaper Issue no. 2338 (b) Almustaqbal Newspaper Issue no. 2317

Figure (7): Vaccine Inequality is Drop.

4.1.8 Coronavirus as a Source Domain:

In this section, the cartoonists used the coronavirus pandemic as a source domain to portray different things as target domains. The first two cartoons, (Figure 8a and b) by the cartoonist Khudiar Alhumiari, shed light on CORRUPTION by using the symbol of virus. The cartoon (Figure 8a) views a personified symbol of the virus with long legs and holding a briefcase, which is captioned as “corruption pandemic,” in its hand. Instead of spikes on the virus's shape, it can be noticed the US dollar symbols. Two tiny men talk to each other while they look astonished. Through the speech bubble, one asks the other in Iraqi Arabic “How does it take its vaccine injection? In shoulder or buttock? The other replies “None. In jail.”

In fact, the cartoon was published after the Iraqi Prime Minister Mohammed Al-Sudani declared that we must fight the “corruption pandemic.” Therefore, the mass media dealt with this term and visualized it by the cartoonists.

It can be construed that CORRUPTION is the pandemic where the country needs to be cured from by injecting a vaccine either in the shoulder or buttock to eliminate this pandemic from the body of the country. For this reason, the cartoonist mentioned “jail” where it eliminates the corruptors.

To sum up, it can be conceived of the metaphorical conceptualizations: CORRUPTION IS VIRUS PANDEMIC, ELIMINATION OF CORRUPTION IS A VACCINE SHOT, and JAIL IS A BODY-PART (SHOULDER OR BUTTOCK) WHERE IT RECEIVES THE VACCINE SHOT.

In the same vein, the next cartoon (Figure 8b) personifies the virus symbol which is captioned “corruption pandemic.” It follows two men who talk to each other saying “when they bring a vaccine, it comes corrupted.”

The cartoon (Figure 8c), by the cartoonist Basam Farj, depicts syringes to denote different types of corona vaccines according to their country manufacture (Chinese, German, American, and Russian). The vaccines are depicted as a source domain to shed light on the Iraqi early elections as a target domain. A man wearing a suit and holding a rosary, points to the vaccines and tells a man “Here you go, the vaccine you like.” However, the man, who wears casual clothes and a mask around his mouth, points to the elections box, captioned in Arabic “The early elections” literally, locked with a big lock. The word “The Iraqi” is superimposed over the box. It denotes to the vaccine and it connotes that the Iraqi early elections are the suitable vaccine that Iraq needs to heal from corruption and to eliminate corrupters from the country. In this case, it can be conceptualized the metaphor THE IRAQI EARLY ELECTIONS ARE VACCINE.

The cartoon (Figure 8d), by the cartoonist Ahmed Qaoud, focuses on the role of traders during the coronavirus pandemic. It views a virus symbol as an udder. Two hands, which are shown, belong to someone wears a suit and they are captioned in Arabic “traders of crises.” They milk the spikes of the virus symbol where US dollar bills pour from the virus.

Milking an animal such as a cow involves wrapping them with a thumb and forefinger around teats and squeeze them where milk starts to squirt. In this cartoon, it can be noticed both the fists milking instead of the fingers. Moreover, instead of teats, spikes of the virus are milked pouring US dollar bills.

It can be conceptualized the metaphors: CORONAVIRUS SYMBOL IS AN UDDER, US DOLLAR BILLS ARE MILK, THE VIRUS SPIKES ARE TEATS, and TRADERS OF CRISES ARE MILKERS.

The cartoon (Figure 8e), by the cartoonist Basam Farj, depicts two coronavirus symbols as persons wearing suits and covering their faces with medical masks. Through the speech bubble, one says “put the mask on. This is the most dangerous kind of viruses.” They refer to the man who wears a suit and holds a rosary in the left hand and a briefcase which is captioned “a thief.” The word “a representative” is superimposed over his head This word is common in Iraqi society to mean a politician who is a corrupter and accused by people as a thief.

It can be construed that a politician, who represents the government, is considered more dangerous than the prevalence of the coronavirus pandemic. It can be conceived of the metaphorical conceptualizations: CORONAVIRUS IS A PERSON, A REPRESENTATIVE IS A POLITICIAN, A POLITICIAN IS A THIEF, and A POLITICIAN IS VIRUS.

Finally, the cartoon (Figure 8f), also by the cartoonist Basam Farj, portrays a giant virus symbol as a flying object. Two men are walking and one tells the other through the speech bubble “I don't know whether the virus is bigger than their corruption or their corruption is bigger than the virus.” This cartoon sheds light on the corruption during the pandemic and considers it as a physical object.

It can be conceived of coronavirus and corruption as physical objects that can be seen in the naked eye. In other words, it can be conceptualized CORONAVIRUS IS A PHYSICAL OBJECT, CORRUPTION IS A PHYSICAL OBJECT, and BOTH ARE FLYING OBJECTS.



(a) Assabah Newspaper Issue no. 5532



(b) Albayyna aljadeedah Newspaper Issue no. 3205



(c) Almada Newspaper Issue no. 4964



(d)Alhaqeeqah Newspaper Issue no. 2009



(e) Almada Newspaper Issue no. 5220



(f) Almada Newspaper Issue no. 4634

Figure (8): Coronavirus as a Source Domain.

4.1.9 GAME Metaphor:

The cartoon (Figure 9a), by the cartoonist Maher Rashwan, depicts the coronavirus symbol as a punching or boxing bag. The cartoonist personifies the world as a boxing player who wears a worn-out tank top, shorts, and boxing gloves. He looks exhausted and sweaty from practicing. It can be construed that the pandemic negatively affected the whole world which was weighed down, yet nothing changed. In other words, it can be conceived of the metaphorical conceptualizations: CORONAVIRUS SYMBOL IS A PUNCHING BAG, THE WORLD IS A PERSON (BOXING PLAYER), FIGHTING THE PANDEMIC IS PUNCHING THE BOXING BAG, and PANDEMIC CONFRONTATION IS WORTHLESS PRACTICE.

People who are familiar with chess know the significance of the second cartoon (Figure 9b). It views two chess pawns, white one, which is upright, has a human brain on the top of it and the black one, which has a coronavirus symbol, captured by the white pawn.

In fact, the brain denotes awareness and knowledge to overcome the pandemic since there were a lot of people who are not convinced to take the vaccine and they thought taking it meant conspiracy. Therefore, the cartoon visualizes how awareness overcomes ignorance. In this case,

it is perceived that facing the pandemic is a chess game where the cartoon shows that the winner is the people's awareness where it shows "checkmate." In other words, it can be conceived of the metaphorical conceptualizations: THE HUMAN BRAIN IS AWARENESS, CORONAVIRUS IS IGNORANCE, THE HUMAN BRAIN AND CORONAVIRUS SYMBOL ARE CHESS PAWNS, THE WINNER IS AWARENESS, THE LOSER IS CORONA PANDEMIC, and THE CONFRONTATION OF THE PANDEMIC IS CHESS GAME.

The third cartoon (Figure 9c) depicts a BULL RIDE game to portray the obstacles and challenges of facing the coronavirus pandemic by the medical staff. In this cartoon, the cartoonist embodies the virus symbol as a RAGING BULL. The virus particles are embodied to look like an animal's legs, horns, and tail. The bull rider is a man who wears medical uniform, overhead light, and a stethoscope. His right hand catches the leather rope that is wrapped around the neck of the virus symbol and the left hand is up the same way the bull riders do in the game. ▽

The bull ride game is one of the games that is difficult to control where a rider gets on a bucking bull. He or she tries to stay mounted on the bull which attempts to buck off the rider. In this cartoon, the coronavirus is depicted as the bull that cannot be controlled and the medical staff intensified their efforts to control it. To sum up, it can be realized the conceptual metaphors: CORONAVIRUS CONFRONTATION IS A BUCKING BULL RIDE GAME, THE VIRUS SYMBOL IS A RAGING BULL, MEDICAL STAFF IS A BULL RIDER, and THE VIRUS PARTICLES ARE BODY-PARTS.

Another game that is depicted to portray the vaccine of coronavirus is archery or an apple shooting game. The next cartoon (Figure 9d), by the cartoonist Maher Rashwan, personifies the Earth, which represents THE WORLD, as a tired man, which looks like a virus symbol, over his head waiting to shoot it by an arrow. Instead of seeing an arrow, it can be noticed a syringe with a long needle captioned as "vaccine" in Arabic. Archery apple game involves shooting the apple to win the game without hitting the human body. It is a challenging game. The cartoonist tries to convey that the vaccine is the arrow that hit either the virus or world. Therefore, the world faces this challenge trying to overtake this crisis. To sum up, it can be conceived of the conceptual metaphors: THE WORLD IS A PERSON, THE VIRUS SYMBOL IS AN ARCHERY APPLE, VACCINE IS A SYRINGE, THE SYRINGE IS AN ARCHERY ARROW.

The hammer throw sport or game is another depiction in cartoons (Figure 9e) that views the confrontation of the medical staff to get rid of coronavirus. The cartoonist views a lady wearing a medical uniform as an athlete inside the hammer throw ring which is portrayed as a clock which is captioned as "COVID-19." She holds the handle of the virus ball instead of a hammer ball with her hands about to throw it away. The longest distance that the hammer ball throwing is considered a successful winning attempt. It can be construed that the medical staff is in contest with the pandemic and needs to win the game. In short, it can be conceptualized the metaphors: CORONAVIRUS CONFRONTATION IS A HAMMER BALL THROW GAME, MEDICAL STAFF IS A PLAYER\ ATHLETE THAT THROWS THE HAMMER BALL, and VIRUS SYMBOL IS THE HAMMER THROW BALL.

The next cartoon (Figure 9f), by the cartoonist Osama Hajaj, is called “Genuine Olympiad.” The cartoon depicted the Tokyo Olympic games which started in July-August 2021. It views ladder’s competition between the medical staff and coronavirus. A man, who wears medical uniform, climbs the ladder holding a syringe which denotes as usual to vaccination. While he is climbing, he injects people, wearing masks, on their shoulders. On the other hand, the virus symbol represents coronavirus and climbs the ladder puffing on the face of people who did not follow the medical instructions to prevent getting infected.

It can be construed that the medical staff is in contest with coronavirus where they try to keep us healthy and those people who think coronavirus is not true will be a prey to the virus.

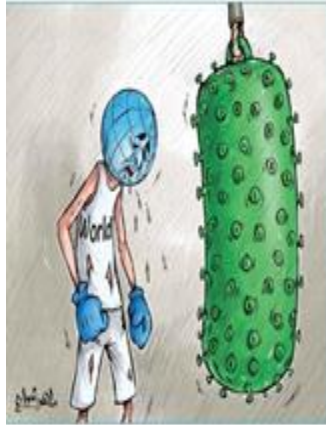
It can be conceived of the conceptual metaphors: THE GENUINE OLYMPIAD IS VACCINE’S CONTEST and CORONAVIRUS AND MEDICAL STAFF ARE LADDER’S COMPETITORS.

Moreover, the cartoon shows an upward and downward orientation since it shows positive and negative connotations were going up views an increase of survivors or infectious people. Kövecses (2010) states that upward orientations and their opposites are conceptualized in a uniform manner. For example, HEALTHY IS UP/ SICK DOWN. In this cartoon, it can be conceived of the orientational metaphors VACCINATED PEOPLE ARE UP and INFECTED PEOPLE ARE DOWN.

The next four cartoons (Figures 9g -j) depict the arm wrestling game to portray the confrontation of coronavirus pandemic. Arm wrestling game involves two opponents who grip their hands and bent elbows are placed on the table attempting to force the other's hand down on the table to announce the winner. In the same vein, the cartoons view the virus symbol, which represents coronavirus and its variant Omicron, as an arm wrestler facing the personified normal life, medical staff, and the Earth trying to win the contest. In this case, it can be conceived of the conceptual metaphors CORONAVIRUS AND (NORMAL LIFE, MEDICAL STAFF, AND THE EARTH) ARE AN ARM WRESTLER and THE PANDEMIC CONFRONTATION IS ARM WRESTLING GAME.

Finally, in a relay race is depicted in the cartoon (Figure 9k) where it views the coronavirus symbol in green and its variant in red as relay runners. The relay race means each runner must run for a while, and then, hands off a baton to the next runner within a certain area. The cartoon shows that a hand holds a syringe, which represents the vaccine, chases the virus trying to inject it, but it hands off the baton, which looks like a virus symbol to the red virus runner.

It can be construed that although the attempts of vaccination, the new variant will continue. In short, it can be conceived of the conceptual metaphors: CORONAVIRUS AND ITS VARIANTS ARE RELAY RUNNERS, VACCINATION AND THE PANDEMIC ARE RELAY RACE GAME, MEDICAL STAFF IS A CHASER, and VIRUS SYMBOL IS A BATON.



(a) Almustaqbal Newspaper
Issue no. 2501



(b) Almustaqbal Newspaper
Issue no. 2448



(c) Almustaqbal Newspaper
Issue no. 2436



(d) Almustaqbal Newspaper
Issue no. 2256



(e) Almustaqbal Newspaper
Issue no. 2423



(f) Almustaqbal Newspaper
Issue no. 2422



(g) Almustaqbal Newspaper
Issue no. 2518



(h) Almustaqbal Newspaper
Issue no. 2324



(i) Almustaqbal Newspaper
Issue no. 2134



(j) Almustaqbal Newspaper Issue no. 2188
(k) Almustaqbal Newspaper Issue no. 2533
Figure (9): Coronavirus as a Game.

4.1.10 A Natural Disaster:

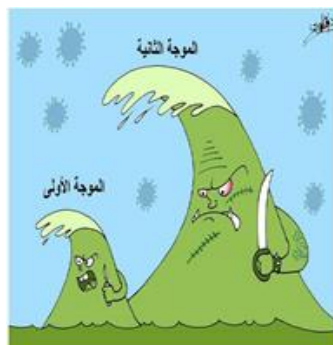
Natural disasters are depicted in cartoons to represent coronavirus. The cartoon (Figure 10a) depicts the coronavirus pandemic as water waves. The small wave represents the first wave and the larger one represents the second wave which holds a sword. Both are personified with faces and hands holding swords. There are stitches in the body of the wave which means it is fierce. Besides, the transparent virus symbols are depicted as flying drizzles.

In other words, the cartoonist depicts the coronavirus casualties as tidal waves. When the cases increase in a country, the health representatives call it a wave. Therefore, the first wave which is less dangerous denotes a less increase in the coronavirus casualties. However, the second one, which is considered fierce, denotes to the high number of coronavirus casualties.

The metaphors can be conceptualized as CORONAVIRUS IS TIDAL WAVES, THE FIRST AND SECOND WAVES ARE GRADUAL INCREASES IN CORONAVIRUS CASUALTIES, and TRANSPARENT VIRUS SYMBOL IS A DRIZZLE.

The next cartoon is captioned “The world between two fires.” It depicts the Earth between a tidal wave of fire, which represents the wave of fires that happened in the world for no apparent reason, and a personified virus symbol which is captioned with “corona” and represents the coronavirus pandemic.

In this case, it can be construed that CORONAVIRUS is depicted as NATURAL DISASTER which is FIRE. To sum up, the metaphors can be conceptualized as CORONAVIRUS IS FIRE and CORONAVIRUS PANDEMIC IS A NATURAL DISASTER.



(a) Almustaqbal Newspaper Issue no. 2320
(b) Almustaqbal Newspaper Issue no. 2426
Figure (10): Coronavirus as a Natural Disaster.

4.1.11 New Year Celebration

The cartoons (Figures 11a - d), in this section, depict the celebration of the end of 2020 and the beginning of 2021 to portray the year of manufacturing the corona vaccine to eliminate the pandemic. The cartoon (Figure 11a) depicts a long sleeve, which represents the year of 2021, and a fist holds a match stick about to light the firework wick. The firework stick is depicted as a syringe with a liquid inside it. The virus symbol which represents coronavirus is tied to the syringe with a rope and appears scared, depicted with a human face. The syringe is about to be launched to get rid of the virus.

It can be construed that the cartoonists visualize what mass media conveys to us verbally in which the year of 2021 would be the year of vaccination. It can be conceptualized as the metaphors 2021 IS A PERSON, 2021 IS THE YEAR OF VACCINATION, and VACCINE IS A SYRINGE, A VACCINE SYRINGE IS FIREWORK.

The next cartoons (Figures 11b - d) portray the turning year of 2020 to 2021. They depict the zero as a virus symbol which represents coronavirus, and number one as a syringe which represents the newly developed vaccine. Again, the portrayal of vaccination is viewed as the new year celebration of 2021. To sum up, in these cartoons, it can be conceived of the metaphorical conceptualizations CORONAVIRUS SYMBOL IS ZERO, A SYRINGE OF VACCINE IS ONE, 2020 IS THE YEAR OF CORONA PANDEMIC, and 2021 IS THE YEAR OF VACCINATION.

However, the next cartoons (Figures 11e - j) views the turning year of 2021 to 2022 where they portray that the pandemic still existed even though the vaccine is available. Different contexts such as chasing, surprise punch boxes, voyage and falling off the edge are used as source domains to portray that the pandemic is available in the world. Besides, the virus symbol is personified as fleeing from the syringes which are depicted as missiles or spears coming from the year 2022 which is depicted in an arrow signboard. Also, it is personified in a row boat as it holds oars and is headed towards 2022 where it is written on an arrow signboard, but the personified world looks astonished at the personified virus or it opens the surprise punch boxes which represent the years of 2020, 2021, and 2022, where the punch fists look like virus symbols. They punched the world in two years and the world about to open the 2022 surprise box.

These metaphors are conceptualized as CORONAVIRUS AND THE WORLD ARE PERSONS, SYRINGES OF VACCINES ARE MISSILES, and VIRUS SYMBOL IS A PUNCH GLOVE.



(a) Almustaqbal Newspaper Issue no. 2290



(b) Almada Newspaper Issue no. 4844



(c) Almustaqbal Newspaper Issue no. 2283



(d) Almustaqbal Newspaper
Issue no. 2279



(e) Almustaqbal Newspaper Issue
no. 2517



(f) Almustaqbal Newspaper
Issue no. 2487



(g) Almustaqbal Newspaper
Issue no. 2512



(h) Almustaqbal Newspaper Issue
no. 2507



(i) Almustaqbal Newspaper
Issue no. 2523



(j) Almustaqbal Newspaper
Issue no. 2525

Figure (11): The Depiction of Coronavirus in New Year Celebration.

4.1.12 War:

WAR and BATTLE metaphors are the most common source domains used during the pandemic era to portray the confrontation of the virus. Furthermore, other metaphorical concepts

appeared in mass media to glorify the role of medical staff such as the white army (Figure 12a by the cartoonist Khudiar Alhumiari), which refers to the white uniform worn by physicians and nurses. The cartoon shows a man giving a military salutation to the personnel in uniform men who are called “The white Army.” For this reason, the situation conventionalized these terms and they became common in daily talks. This led cartoonists visualize the conventionalized metaphorical concepts in their cartoons. Therefore, it can be conceived of the metaphor THE MEDICAL UNIFORMED STAFF ARE THE WHITE ARMY and PHYSICIANS AND NURSES ARE SOLDIERS.

In this section, the cartoon (Figure 12b), by the cartoonist Mohammed Thalab, and is captioned “The New War,” depicts a soldier holding a rifle and aiming to a virus symbol and shooting it with a syringe instead of a bullet. As usual, the syringe refers to the corona vaccine.

In this case, it can be construed that facing the coronavirus pandemic is a war and the best weapon is vaccination to get rid of the virus. In short, it can be conceived of the conceptual metaphors MEDICAL STAFF ARE AN ARMY SOLDIER, A SYRINGE IS A BULLET, CORONAVIRUS IS THE TARGET, VACCINATION IS A WEAPON, and finally, FIGHTING CORONAVIRUS PANDEMIC IS THE NEW WAR, which people are engaged in.

The next cartoon (Figure 12c) views a virus symbol as a flying object. Two missiles, which are captioned with AWARENESS and QUARANTINE, penetrated it. It can be conceived of AWARENESS and QUARANTINE as the weapons to eliminate the pandemic. In this case, it can be conceptualized the metaphors AWARENESS AND QUARANTINE ARE WEAPONS (MISSILES), FACING CORONAVIRUS IS WAR, and CORONAVIRUS IS AN ENEMY.

The cartoon (Figure 12d) is captioned as “The Vaccine” in Arabic. It shows a syringe of vaccine with a pistol trigger as a source domain to portray the vaccination process as a weapon to kill the virus. The virus symbol is personified where raising its hands to express surrender since the vaccine needle aimed towards it.

In this cartoon, the construal of the virus confrontation requires facing the pandemic with vaccination since it is a unique weapon to get rid of the virus. To sum up, it can be conceived of the conceptual metaphors: VACCINE IS A SYRINGE, VACCINE IS A WEAPON (PISTOL/ GUN), INJECTION IS A BULLET SHOOT, THE VIRUS SYMBOL IS A PERSON, and CORONAVIRUS IS AN ENEMY/ ADVERSARY.

The next cartoon (Figure 12e), which is captioned as “vaccination campaign,” depicts a battlefield where a syringe is depicted as a warplane. The pilot, who is riding it, is wearing medical gloves and a mask. Other syringes are depicted as missiles about to explode the virus symbols which represent coronavirus.

The construal of virus confrontation is the battlefield and elimination of the pandemic by vaccination. In such a case, it can be conceived of the conceptual metaphors: CORONAVIRUS IS AN ENEMY/ ADVERSARY, VIRUS CONFRONTATION IS A BATTLEFIELD, MEDICAL STAFF ARE SOLDIERS, VACCINE IS A SYRINGE, VACCINE IS A WEAPON (WARPLANE/ MISSILE).

The cartoon (Figure 12f) personifies a vial of vaccine as an ancient Roman gladiator wearing a cloak, which is a Roman cape worn by fighters and caligae, and sandals. The vaccine vial kicks the personified virus symbol into a hole. It can be construed that vaccination is the process in which we fight the pandemic with the VACCINE WEAPON. In this case, the conceptual metaphors conceived as A VIAL IS A PERSON, A VACCINE VIAL IS A ROMAN GLADIATOR, and also, it can be perceived that VACCINE IS A WEAPON to defeat the virus.

The cartoon (Figure 12g) depicts a syringe as a cannon aimed at a personified Coronavirus symbol. A man, who represents the medical staff, gives an order saying in Arabic which means “launching fire.” In this case, it can be construed that THE VACCINE IS A CANNON and THE NEEDLE IS THE BARREL OF THE CANNON that aimed to eliminate the pandemic from the world.

Another cartoon (Figure 12h) depicts a syringe as a horse and the Earth as a personified horse rider chasing the frightened, personified virus symbol. In short, it can be conceived of the conceptual metaphors A SYRINGE IS AN ANIMAL, VACCINE IS A HORSE, THE EARTH IS A PERSON, and THE WORLD IS A HORSE RIDER.

The next two cartoons (Figure 12i and j) shed light on the new variants of coronavirus where they view the personified the Earth wearing a medical mask and gloves, and walking in a minefield full of mines which are depicted as corona variants. Furthermore, the red virus symbol represents the new variant of coronavirus tapping on the medical uniformed man after stabbing the coronavirus with a syringe resembling a spear, unaware of the emergence of the new variant.

From these two cartoons, it can be construed that new variants of coronavirus are depicted as a red virus symbol or land mines on the battlefield. To sum up, it can be conceived of the conceptual metaphors THE NEW CORONA VARIANT IS A RED VIRUS SYMBOL, THE CORONA VARIANT IS A LAND MINE, and in the same vein, the syringe represents the vaccine and it can be perceived in the metaphorical concept VACCINE IS A WEAPON (SPEAR).



(a) Almustaqbal Newspaper Issue no. 2322



(b) Almustaqbal Newspaper Issue no. 2399



(c) Almustaqbal Newspaper Issue no. 2374



(d) Almustaqbal Newspaper
Issue no. 2270



(e) Almustaqbal Newspaper
Issue no. 2354



(f) Almustaqbal Newspaper
Issue no. 2404



(g) Almustaqbal Newspaper
Issue no. 2241



(h) Almustaqbal Newspaper
Issue no. 2246



(i) Almustaqbal Newspaper
Issue no. 2495



(j) Almustaqbal Newspaper
Issue no. 2576

Figure (12): The Depiction of Coronavirus as WAR.

4.1.13 Between “Hana” and “Mana”

The cartoon (Figure 13a), by the cartoonist Basam Farj, is captioned verbally in Arabic “Between Hana and Mana.” It depicts two target domains; namely, CORONAVIRUS and POLITICAL SITUATION, to portray how the Iraqi people suffer during the pandemic. It personifies both domains where the virus symbol chases a man wearing patchy clothes and

running to the edge of a hill. He looks behind without realizing that he is about to fall off in the mouth of a personified political situation which looks like a beast with horns and sharp teeth.

This cartoon visualizes the Iraqi proverb “Between Hana and Mana.” The story behind this proverb is that there was a man married to two women; their names are Hana and Mana. The first was older than the second wife. He had black and gray hair in his beard. The young wife did not like the gray hair and she plucked it. On the other hand, the other wife did not like the black hair considering the gray as a of wisdom and she plucked the black hair. In both cases, he suffered the pain of pulling out the hair of his beard. It has become common in Iraqi people’s daily lives.

The cartoonist viewed the suffering of Iraqi people from the pandemic and the political situation which are embodied by the conflicts among the political parties and coalitions to earn the authority in Iraq. the metaphorical conceptualizations can be conceived as CORONAVIRUS PANDEMIC IS A PERSON, CORONAVIRUS IS HANA, and THE POLITICAL SITUATION IS MANA.

In the midst of confronting coronavirus, new disasters appeared and the whole world had to face new dangers. It is literally called the black fungus. The next two cartoons (Figure 13b and c) shed light on both coronavirus pandemic and black fungus. Using the same above proverb, the cartoons focused on the confusion of people from the two diseases. The cartoon (Figure 13b) personifies the virus symbol, which is captioned as corona, runs after a man who looks frightened towards animalized black fungus where it has big jaws and sharp teeth.

In addition to the conceptualization in the cartoon (Figure 13b), it can be conceived of the metaphorical conceptualization CORONAVIRUS IS A PERSON and THE BLACK FUNGUS IS A WILD ANIMAL.

Finally, cartoon (Figure 13c) views both coronavirus and black fungus as two giant flying objects. The world is personified. It is shown chasing after having injected the virus symbol to face another disease which is the black fungus. The syringe denotes to corona vaccine.

It can be conceptualized the metaphors THE WORLD IS A PERSON, CORONAVIRUS VACCINE IS A SYRINGE, and as we conceptualized above both CORONAVIRUS AND BLACK FUNGUS ARE HANA AND MANA.



(a) Almada Newspaper Issue no. 4933



(b)Almustaqbal Newspaper Issue no. 2387



(c) Almustaqbal Newspaper Issue no. 2379

Figure (13): The Depiction of Coronavirus in the Iraqi Cultural Proverbs.

4.1.14 A BUILDING BLOCK IS A HEAD in depicting Coronavirus:

The first four cartoons (Figure 14a - d), by the cartoonist Ouda Alfahdawi, shed light on violation of social distancing during the climax of the coronavirus pandemic. The media and World Health Organization (WHO) recommended staying home and avoiding any social visits and meetings to prevent getting infected with the virus. However, some people did not and kept doing their cultural habits such as shaking hands, hugging and kissing to express not their warm greetings but to demonstrate defiance to socialize without getting infected. The cartoonist used the same metaphor of BUILDING BLOCK instead of HEAD to express their challenge against the virus. Al-Saedi (2025a) found that the cartoonist used this metaphorical concept to convey the dogmatic and ideological notions of some people who support specific political coalitions. In Iraqi culture, this type of people is called literally “locked.” They are recognized as having a building block instead of heads. For this reason, the cartoonist visualized the conventionalized metaphor of BUILDING BLOCK in his cartoons.

In the same vein, he depicted those people with building block heads who are against social distancing where the cartoonist views those people shaking hands and defying coronavirus prevention measures.

the metaphor can be conceptualized as A BUILDING BLOCK IS A HEAD which refers to “LOCKED PEOPLE” who are not convinced with the preventative measures against the virus.



(a) Addustour Newspaper Issue no. 4990



(b) Addustour Newspaper Issue no. 5115



(c) Addustour Newspaper Issue no. 4963



(d) Addustour Newspaper Issue no.

Figure (14): The Depiction of Building Blocks in Coronavirus Context.

4.2 Forceville's (1996) Pictorial Metaphor and Sobrino's (2017) Multimodal Metaphor Models:

Since the RED ARROW and VIRUS TYMBOL represent the collapse of the WORLD ECONOMY and CORONAVIRUS respectively, the visual/ pictorial context, in the cartoon (Figure 1a), determines the metaphorical conceptualization RED ARROW AND CORONAVIRUS SYMBOL ARE BURDEN to the WORLD ECONOMY because of the quarantine in 2020 and 2021 and hoping to get some relief in 2022. Consequently, it is realized as visual/ pictorial metaphor (MP1) (contextual metaphor) since it showed the replacement of PHYSICAL ENTITIES with NON-PHYSICAL ENTITIES.

In the cartoon (Figure 1b), the text plays a role to recognize the metaphorical meaning of this cartoon. Eliminating the text, which is the Arabic word "Economy," would make it to be a pictorial metaphor (MP2) (hybrid metaphor) because the focus would be on the integration of the pocket watch and the coronavirus symbol. The purpose behind the idea of using an armband to isolate Jews. In this vein, the cartoonist depicts this idea to show the armband with the word "economy" to refer to the world economy living in isolation because of the coronavirus pandemic. It led to the collapse of the world economy and to the world waiting to pass the time span of the pandemic. In this case, the metaphorical conceptualization THE WORLD ECONMOY IS STAR DAVID ARMBAND BADGE is marked as a verbo-pictorial (VPM)/ multimodal metaphor which is an indicator of alienation of the world causing the collapse of the economy.

In the cartoon (Figure 1c), instead of canned food, it is noticed the coronavirus symbol is portrayed as food. It may be perceived as a pictorial metaphor (MP1)/contextual metaphor since the visual/ pictorial context showed that the source domain which is 'canned food' is absent and replaced with 'coronavirus symbol' is considered as the target domain. However, the focus of this cartoon on 'Economy' during the pandemic. The target domain is the verbal text 'ECONOMY' which is objectified to be a physical entity which is a tin can (the source domain). In this case, the metaphor ECONOMY IS A TIN CAN has recognized as a verbo-pictorial/ multimodal metaphor.

The pictorial context, in the cartoon (Figure 1d) provides the viewers with more than one source domain. It is noticeable that A SHARP TOOTHED DISC, A RED ARROW, and WOOD PLANKS as source domains. Both the virus symbol and the sharp toothed disc are merged together to be one entity. It represents the pictorial metaphor (MP2)/ hybrid metaphor VIRUS SYMBOL IS A SHARP TOOTHED DISC. The virus symbol metaphorically represents coronavirus and the toothed disc represents a machine that cuts wood. It can be conceived of A VIRUS SYMBOL (FOR CORONAVIRUS PANDEMIC) IS A SHARP TOOTHED DISC (FOR A MACHINE).

The textual part alerts the viewer with the nature of the target domain where the only text in this cartoon is the "The World Economy." The wood planks refer to the world economy. Both the target and source domains are present in this cartoon. The target domain is cued in the textual

part of the cartoon and the source domain is visually represented as WOOD PLANKS. The viewers recognize the effect of coronavirus pandemic on the world economy. However, as an analyst, the researcher still needs to determine the metaphorical conceptualization of this cartoon. In this case, it can be construed that the world economy is the wood planks that are cut by the toothed disc which represents the coronavirus pandemic. Consequently, it is recognized as a verbo-pictorial (VPM)/ multimodal metaphor.

The pictorial context, in the cartoon (1e), views A RED ARROW bleeding because of the bites of the virus symbols. The context shows a predator and prey. The textual part, which is 'stocks' in Arabic, tells the nature of the target domain. Metonymically, the RED ARROW represents the STOCKS where the cartoon shows a scenario of the criminal, which is the pandemic and a victim, which is the stocks. In this case, it can be conceptualized A PREY IS A RED ARROW (FOR STOCKS) as a multimodal metaphonymy.

In the cartoon (Figure 2a and b), education is cued verbally and visually. The textual part, in these cartoons, is "Education." Metonymically, both A PENCIL and A BOOK represent education. They are cued as FOOD OF VIRUS SYMBOL, which represents CORONAVIRUS. In this case, it can be conceived of (A PENCIL AND BOOK FOR) EDUCATION IS FOOD OF VIRUS SYMBOL (FOR CORONAVIRUS). In other words, it is conceptualized as a multimodal metaphonymy.

The visual context, in the cartoons (Figure 3a and b) views that the source domain, a boulder, is absent and only the target domain is present in the context. It is the coronavirus symbol. Therefore, it can be conceptualized the metaphor CORONAVIRUS SYMBOL IS A BOULDER, which is realized as a pictorial metaphor (MP1)/ contextual metaphor.

In contrast, the textual part is the focus of the context Sisyphus' punishment in the cartoon (3c). Based on the visual context, the viewer may recognize CORONAVIRUS SYMBOL as BOULDERS. In this case, it may be recognized as a pictorial metaphor (MP1). However, the textual part gives the accurate metaphorical meaning of this cartoon where it refers to the burden of medical staff because of coronavirus variants. Consequently, the target domain is cued verbally and the source domain is cued visually. To sum up, it is conceptualized the metaphor CORONAVIRUS VARIANTS ARE SISYPHUS' BOULDERS, which is marked as a verbo-pictorial (VPM)/ multimodal metaphor.

The visual context plays a role, in the cartoon (Figure 3d), to view Sisyphus punishment. Instead of a boulder, the Earth is seen and instead of Sisyphus, a man who represents the medical staff is seen holding a syringe to represent vaccine. To save the world, the medical staff has to roll up the Earth. In this case, contextually, the target domains are present and the source domains are absent from the context. Therefore, the conceptual metaphors THE EARTH IS A BOULDER and MEDICAL STAFF IS SISYPHUS are marked as a pictorial metaphor (MP1)/ contextual metaphor.

In the cartoon (Figure 4a), which its context is space, instead of seeing a meteor, the viewer sees a virus symbol. In the same view, according to the visual context, instead of seeing a

superhero (e.g. superman or batman), we can see a man wearing medical uniform to face the virus symbol. In other words, the target domains (CORONAVIRUS SYMBOL AND MEDICAL STAFF) are present. The source domains (A SUPERHERO AND A METEOR) are absent from the context and they are recognized from the visual context. To sum up, it is marked as a pictorial metaphor (MP1)/ contextual metaphor.

In the same vein, in the cartoon (Figure 4b), instead of seeing a planet, the viewer sees coronavirus symbol as a planet about to swallow the Earth. The cartoonist depicts the representation of CORONAVIRUS as 'THE BLACK HOLE' where it has a high level of gravity that leads to swallow the planets that approach its orbit. In this case, the visual context views 'THE BLACK HOLE' as the source domain which is recognized from its context and 'CORONAVIRUS SYMBOL' as the target domain. Eliminating the text does not affect the metaphorical meaning of the cartoon. Consequently, the metaphorically conceptualization CORONAVIRUS IS THE BLACK HOLE is marked as a pictorial metaphor (MP1)/ contextual metaphor.

The cartoon (Figure 4c), also views coronavirus symbol instead of a planet. The visual context triggers the replacement of coronavirus with a giant/huge planet. In this case, it is marked as a pictorial metaphor (MP1)/ contextual metaphor.

The cartoons (Figure 5a and b) views the virus symbol and the US president Donald Trump as one entity. In this case, both the source and target domains are present in these two cartoons. They are merged to be one entity. Consequently, the conceptual metaphor CORONAVIRUS IS TRUMP is conceived as a pictorial metaphor (MP2)/ hybrid metaphor.

Based on the pictorial context, in the cartoon (Figure 5c), breath spray is replaced with the virus symbol, which represents coronavirus as we know. Coronavirus represents Trump's speech. In this cartoon, the target domain is CORONAVIRUS and the source domain is TRUMP'S SPEECH that the world is beware and tries to avoid. In addition, the replacement of breath spray with coronavirus triggered the conceptual metaphor CORONAVIRUS IS TRUMP'S SPEECH. To sum up, the current conceptual metaphor is realized as a pictorial metaphor (MP1)/ contextual metaphor.

On the other hand, the textual part, in the cartoon (Figure 5d), plays a role to figure out the metaphorical meaning in this cartoon. The conceptual metaphor CORONAVIRUS IS TRUMP'S POPULARITY is marked as a verbo-pictorial (VPM)/ multimodal metaphor since the target domain is cued verbally and the source domain is cued visually by showing the virus symbol.

The cartoon (Figure 5e) views multimodal amalgamations where donor metaphors A NON-PHYSICAL OBJECT IS A PHYSICAL OBJECT and CONTROL IS UP/ LACK OF CONTROL IS DOWN are associated to contribute to the receptor metaphor ELECTRICAL CAMPAIGN IS THE CONTROL OF CORONAVIRUS. In this case, it is marked as a multimodal double-source metaphoric amalgams.

Besides the conceptual metaphors in cartoons (Figure 5f and g), both showed juxtaposition of TRUMP and CORONAVIRUS. In this case, both cartoons show pictorial similes of TRUMP

and CORONAVIRUS. Since both the target and source domain are present and juxtaposed, it can be conceptualized CORONAVIRUS IS LIKE TRUMP. It is recognized as a pictorial simile.

In concern of Trump, the visual context of the cartoon (Figure 5h) views the replacement of a bucking bull with coronavirus and bull rider with Trump. To sum up, the metaphorical conceptualizations that the researcher elicited are recognized as a pictorial metaphor (MP1)/ contextual metaphor.

The next two groups of cartoons focus on vaccine and vaccine inequality. In the cartoons (Figure 6a –f), the textual part is cued as a target domain (vaccine) and the syringe is cued visually as the source domain. In this case, the conceptual metaphor VACCINE IS A SYRINGE is marked as a verbo-pictorial/ multimodal metaphor.

Based on the upward and downward orientational metaphors (Kövecses, 2010), the cartoons (7a and b) showed negative downward orientation where they show the sadness of the receivers of vaccine who represent the poor countries. Numerous metaphors function to state the conceptual metaphors of these two cartoons. Besides the metaphor VACCINE IS A SYRINGE, the metaphors MORE IS UP/ LESS IS DOWN, HEALTHY IS UP/ SICK IS DOWN, and HAPPY IS UP/ SAD IS DOWN are associated to create the donor metaphors to the receptor metaphor VACCINE INEQUALITY IS DROP. To sum up, it is construed as a multimodal multiple-source-in target metaphoric amalgams.

Some cartoons depicted CORONAVIRUS as a source domain. In the cartoons (8a – f), the textual part plays a role in figuring out the metaphorical meaning behind the representation of “CORONAVIRUS.” The topic of cartoons (8a and b) is CORRUPTION PANDEMIC. The source and target domains are present in these two cartoons where the source domain is cued visually by personifying the VIRUS SYMBOL to represent CORONAVIRUS and bestowing human traits to it. In addition, the diminutive size of virus symbol exceeds the normal size of humans. The target domain is cued by the textual part as CORRUPTION PANDEMIC. In this case, these two cartoons trigger two donor metaphors; namely, A VIRUS SYMBOL IS A PERSON and NON-PHYSICAL OBJECT IS A PHYSICAL OBJECT. They are associated to create the receptor metaphor which is CORRUPTION PANDEMIC IS CORONAVIRUS PANDEMIC. To sum up, it is marked as a double-source in target metaphoric amalgam.

Furthermore, the textual part plays a role to recognize the conceptual metaphor of the cartoon (Figure 8c). The target domain which is THE EARLY ELECTIONS is cued verbally and the source domain, which is cued visually as A SYRINGE to represent the VACCINE. In this case, the conceptual metaphor of this cartoon THE IRAQI EARLY ELECTIONS ARE A VACCINE IS A SYRINGE is conceived as a multimodal metaphoric chain.

The cartoon (Figure 8d) sheds light on the beneficiaries from the coronavirus pandemic. The textual part, which is ‘Traders of crises,’ determines the metaphorical meaning of the cartoon. Without the text, the viewer would focus on the udder. It is replaced with virus symbol which represents coronavirus and may be contextually considered as pictorial metaphor (MP1). However, the text cannot be eliminated from the cartoon since it affects the disappearance of the

precise meaning of the cartoon's topic. Both the target and source domains are present to determine the topic of the cartoon. The target domain is cued verbally as 'TRADERS OF CRISES' and the source domain is cued visually through the hands of 'MILKERS.' In short, it is recognized as a verbo-pictorial (VPM)/ multimodal metaphor.

The cartoon (Figure 8e) reveals numerous conceptual metaphors, which are associated together to create a multimodal metaphoric chain. The source domain of the metaphor 'A REPRESENTATIVE IS A POLITICIAN' is considered as the target domain of the metaphor 'A POLITICIAN IS VIRUS.' In this case, the multimodal metaphoric chain would be 'A REPRESENTATIVE IS A POLITICIAN IS VIRUS.'

The target domain, in the cartoon (Figure 8f), is recognized and cued by the textual part through the speech bubble. However, the source domain is recognized visually by objectifying the virus symbol. In this case, the metaphor CORRUPTION IS CORONAVIRUS is realized as a verbo-pictorial (VPM)/ multimodal metaphor.

Both the cartoons (Figure 8e and f) depicts CORONAVIRUS to show an ideological orientation to shed light on one of the prominent sociopolitical issues, which is CORRUPTION, in the Iraqi society.

The cartoons (Figure 9a – k) are the focus of coronavirus in game context. The cartoon (Figure 9a) merges the coronavirus symbol with the punching/ boxing bag to be one entity. Based on the visual context of this cartoon, instead of seeing a head on the top of a human body, it has seen the world as a boxing player. Although it is captioned with the word 'the world,' it does not affect the meaning of the cartoon and does not add any extra information. The cartoon shows two kinds of metaphors; they are pictorial metaphor (MP1)/ contextual metaphor by personifying the world and bestowing it human traits and the second metaphor is pictorial metaphor (MP2)/ hybrid metaphor since the boxing bag and coronavirus symbol are merged together to create one entity.

The cartoon (Figure 9b) portrays awareness and ignorance in chess game. Each pawn has a name and can be identified from the head of a pawn whether it is a king, queen, etc. Instead of recognizing the pawn from its head, it is replaced with a HUMAN BRAIN and the other is A VIRUS SYMBOL. In this case, the replacement determines them as source domains to the target domains (AWARENESS and IGNORANCE). To sum up, it is conceptualized the metaphors A HUMAN BRAIN IS AWARENESS and CORONAVIRUS IS IGNORANCE. Consequently, they are conceived as a pictorial metaphor (MP1)/ contextual metaphor.

In the cartoon (Figure 9c), the visual context views coronavirus symbol of RAGING BULL. The source domain, which is A RAGING BULL, represents the challenge and obstacles. It is absent, but it is recognized from the visual context. The target domain is CORONAVIRUS SYMBOL. In the same vein, A BULL RIDER, which is a source domain, is replaced with medical staff. In this case, CORONAVIRUS IS A BULL RIDING and MEDICAL STAFF IS A BULL RIDER are recognized as a pictorial metaphor (MP1)/ contextual metaphor.

In the cartoon (Figure 9d), the cartoonist views the source domain (A SYRINGE) as a target domain to another source domain, which is AN ARCHERY ARROW. The textual part plays a role in conceptualizing the meaning of this cartoon. The text 'VACCINE' is considered the target domain to the source domain (A SYRINGE) to create a chain of metaphors. In this case, it can be conceptualized the metaphor VACCINE IS A SYRINGE IS AN ARCHERY ARROW. To sum up, it is marked as a multimodal metaphoric chain.

In the cartoon (Figure 9e), the HAMMER BALL is replaced with CORONAVIRUS SYMBOL. In the same vein, the Ring is replaced with A Clock to shed light on the pandemic that requires time to be eliminated. In this case, the source domains are a HAMMER BALL and THE RING are recognized from the visual context to the target domains CORONAVIRUS and CLOCK, which represents time. The conceptual metaphors CORONAVIRUS IS A HAMMER BALL and a CLOCK/TIME IS A HAMMER BALL are marked as pictorial metaphor (MP1)/ contextual metaphor since both source domains are absent from the context and replaced with the target domains.

The cartoon (Figure 9f) focuses on the more taking vaccines the more getting healthy. Numerous conceptual metaphors are included in this cartoon to create donor metaphors such as VACCINE IS A SYRINGE, HEALTHY IS UP/ SICK IS DOWN, VIRUS IS ORAL SPRAY, and AWARENESS IS MASK WEARING. They are associated to create a multimodal multiple-source in target metaphoric amalgam. In this case, the metaphor is conceptualized as THE GENUINE OLYMPIAD IS VACCINE'S CONTEST.

The textual part plays a role to determine the competitors, in the cartoon (Figure 9g), where both NORMAL LIFE AND OMICRON are personified in ARM WRESTLING GAME. The target domain is both NORMAL LIFE AND OMICRON cued verbally to the source domain COMPETITORS, which are cued visually. In this case, it is conceptualized the metaphor NORMAL LIFE AND OMICRON ARE ARM WRESTLING COMPETITORS. This metaphor works as a donor metaphor to the receptor metaphor THE PANDEMIC CONFRONTATION IS ARM WRESTLING GAME. To sum up, it is conceptualized as a multimodal single-source metaphoric amalgam.

In contrary, the cartoons (Figure 9h – j) view the conceptual metaphor THE PANDEMIC CONFRONTATION IS ARM WRESTLING GAME where both the target and source domains are cued visually by replacing the person competitors with the Earth and coronavirus symbol. In this case, it is recognized as a pictorial metaphor (MP1)/ contextual metaphor.

The final cartoon in the game context is (Figure 9k) which views the personification of coronavirus and its variants. Moreover, it objectifies the virus symbol as a baton. The visual context determines the continuity of the pandemic although the attempts of vaccination process. In this case, the metaphors VACCINE IS A SYRINGE and CORONAVIRUS AND ITS VARIANTS ARE RELAY RACE RUNNERS are recognized metaphorically from the context. Therefore, the conceptual CHASING THE PANDEMIC IS RELAY RACE GAME is conceived as a pictorial metaphor (MP1)/ contextual metaphor.

Eliminating the textual part makes the conceptualization of the metaphor would be pictorial metaphor (MP2)/ hybrid metaphor in this cartoon (Figure 10a). Both the source and target domains are merged together to create one entity, which is tide waves. In this case, the disappearance of the textual part does not affect the metaphorical meaning of this cartoon. Moreover, the cartoonist visualizes the verbalization of coronavirus causalities as tide waves. To sum up, it can be conceptualized the metaphor CORONAVIRUS IS TIDE WAVES, which is construed as a pictorial metaphor (MP2)/ hybrid metaphor.

In the cartoon (Figure 10b), both CORONAVIRUS and FORESTS FIRE are juxtaposed. Without the topic and the other textual parts, the cartoon may show pictorial/ visual similes. However, visually, since FORESTS FIRE is considered the target domain to A NATURAL DISASTER, which is considered as the source domain. Moreover, the FORESTS FIRE is considered as a source domain to the CORONAVIRUS SYMBOL, which is considered as the target domain. It can be conceptualized the metaphor CORONAVIRUS IS FORESTS FIRE IS A NATURAL DISASTER, which is marked as a multimodal metaphoric chain.

In the cartoons (Figure 11a – j), the focus is on the depiction of a new year turning. In the cartoon (Figure 11a), 2021 is a verbal text that plays a role to focus on optimism to celebrate the new year hoping to eliminate the pandemic by resorting to vaccination. In this case, the target domain is cued verbally (2021) and the source domain is cued visually as A SYRINGE to represent the year of vaccination. Consequently, it can be conceptualized the metaphor 2021 IS THE YEAR OF VACCINATION. It is marked as a verbo-pictorial (VPM)/ multimodal metaphor.

In the cartoons (Figure 11b – d), the target domain is cued verbally by providing the textual part (2021) and the source domain is cued visually by the replacement of number one with A SYRINGE to represent the corona vaccine. Again, it can be conceptualized 2021 IS THE YEAR OF VACCINATION and also, it is marked as a verbo-pictorial (VPM)/ multimodal metaphor in these cartoons.

In the cartoon (Figure 11e), both the Earth, which represents the world and virus symbol, which represents coronavirus are merged together to create one entity. It can be conceptualized the metaphor CORONAVIRUS SYMBOL IS THE WORLD to view the continuity of the pandemic during these years. To sum up, it is marked as a pictorial metaphor (MP2)/ hybrid metaphor.

Visually, in the cartoon (Figure 11f), both the target and source domains are present. The target domain is ‘VACCINE,’ which is represented as ‘A SYRINGE’ and the source domain is ‘SPEARS’ can be recognized from the visual context. It can be conceptualized the metaphor VACCINE IS SPEARS that chases the coronavirus. Based on the visual context of the cartoon (Figure 11f) the syringe replaces the spears. In this case, it is realized as a pictorial metaphor (MP1)/ contextual metaphor.

Both the cartoons (Figure 11g and h) shows how coronavirus taking us to the unknown year by year. They depict the new year celebration as a voyage or a journey to the unknown. In this

case, the target is cued verbally by the new year's celebration during the pandemic and according to the visual context, the source domain is cued visually as a voyage/ journey. It can be conceptualized as NEW YEAR CELEBRATION DURING THE PANDEMIC IS A VOYAGE/ JOURNEY TO THE UNKNOWN where it is marked as a verbo-pictorial metaphor (VPM)/ multimodal metaphor.

With its sharp teeth, the coronavirus symbol replaces the zero in 2022 to portray the severity of the pandemic in 2022 (CORONAVIRUS SYMBOL IS ZERO). In this case, it can be conceptualized the metaphor is THE SEVERITY OF PANDEMIC IS NEW YEAR CELEBRATION. If we consider 2022 as textual part, the metaphor may be marked as verbo pictorial/ multimodal metaphor. However, if the source domain is considered as a graphic design of 2022; not a text and the target domain replaces the ZERO, the metaphor is recognized as a pictorial metaphor (MP1)/ contextual metaphor.

The last cartoon (Figure 11j) depicts a surprise punch box, which is the focus of the cartoon in portraying the new year celebration. Instead of a punch glove, it is replaced with coronavirus symbol. It can be conceptualized the metaphor NEW YEAR CELEBRATION IS A SURPRISE PUNCH BOX. The target domain is cued by the textual part of the years (2020, 2021, and 2022) and the source domain is cued visually from the context where the personified world is about to open the box. In addition, the target domain is CORONAVIRUS SYMBOL replaces the SURPRISE PUNCH GLOVE, which is considered as the source domain. If the years are not considered as a textual part, the metaphor may be marked as pictorial metaphor (MP1). However, it is realized as a verbo-pictorial (VPM)/ multimodal metaphor.

WAR metaphor had become conventionalized in addressing the role of medical staff in facing the coronavirus pandemic. In the cartoon (Figure 12a), the role the textual parts such as the military salutation and the white army are essential and determine the target domain. The visual/ pictorial context which is represented by men with medical uniforms to trigger the source domain in this cartoon. Consequently, it can be conceptualized the metaphor THE MEDICAL STAFF IS THE WHITE ARMY. It is marked as a verbo-pictorial (VPM)/ multimodal metaphor.

The topic of the cartoon (Figure 12b) is cued verbally 'THE NEW WAR.' It views a syringe, which represents the vaccine, aimed to coronavirus symbol. In other words, the visual/ pictorial context, which is represented by shooting the coronavirus symbol with a syringe, triggers the source domain visually. However, the textual part is cued as the target domain to conceptualize the metaphor FIGHTING CORONAVIRUS PANDEMIC IS THE NEW WAR. It is marked as a verbo-pictorial (VPM)/ multimodal metaphor.

Eliminating the textual part, in the cartoon (Figure 12c), which is represented by AWARENESS and QUARANTINE affects the disappearance of the metaphorical meaning of this cartoon. It may be realized that coronavirus pandemic might be faced by normal weapons. However, the verbal text, which is considered as the target domain to the source domain which is 'MISSILES,' makes us conceive of the NON-PHYSICAL THINGS as PHYSICAL OBJECTS. In this case, facing the pandemic requires special weapons to eliminate the pandemic. To sum up,

the metaphor AWARENESS AND QUARANTINE ARE WEAPONS (MISSILES) to face and eliminate coronavirus.

In contrary to the cartoon (Figure 12c), even if the text is eliminated, it does not affect the disappearance of the domains since the SYRINGE represents the VACCINE, which became conventionalized in media. A syringe is fused in a pistol to be one entity. In other words, the target domain is VACCINE and the source domain is A PISTOL. They are fused to shed light on the confrontation of the coronavirus which requires only one weapon (VACCINE). It can be conceptualized the metaphor VACCINE IS A WEAPON (PISTOL). It is marked as a pictorial metaphor (MP2)/ hybrid metaphor since both the domains are present in the visual context.

In the same vein, the cartoon (Figure 12e), which is captioned “vaccination campaign” views the fusion of SYRINGE with the WARPLANE to create the metaphorical conceptualization VACCINE IS A WEAPON (WARPLANE). In this case, it is recognized as a pictorial metaphor (MP2)/ hybrid metaphor.

Both the cartoons (Figure 12g and h) also make the SYRINGE fuse into A CANNON and HORSE to be one entity. In other words, the VACCINE is conceptualized as CANNON/HORSE to fight the pandemic (VACCINE IS CANNON/HORSE). To sum up, in these two cartoons, this metaphor is realized as a pictorial metaphor (MP2)/ hybrid metaphor.

Another portrayal of VACCINE is the depiction of a VIAL in the cartoon (Figure 12f). The vial is portrayed as A ROMAN GLADIATOR who got rid of the CORONAVIRUS. In this case, the target domain, which is the ‘THE VIAL’ is cued visually to the source domain ‘A ROMAN GLADIATOR.’ In this case, it can be conceptualized the metaphor A VIAL IS A ROMAN GLADIATOR. Besides the depiction of THE VIAL as a target domain, it is cued as a source domain to the target domain VACCINE, which is cued verbally to create a multimodal metaphoric chain; it is VACCINE IS A VIAL IS A ROMAN GLADIATOR.

Minefield is the visual context to shed light on the variants of coronavirus pandemic in the cartoon (Figure 12i). The target domain (OMICRON) is cued verbally on the virus symbol, which is merged with a mine to be treated as one entity in which the personified world tries to avoid. The VIRUS SYMBOL is cued as a target domain to the source domain (A MINE). In this case, it is conceived of the metaphor VIRUS SYMBOL IS A MINE. Since the cartoon focuses on the new variant of coronavirus, the textual part (OMICRON) cannot be eliminated from the cartoon. It generates another metaphor to be associated with the above metaphor. In other words, OMICRON is triggered as the target domain to the source domain VIRUS SYMBOL to be marked as a multimodal metaphoric chain which is conceptualized as OMICRON IS VIRUS SYMBOL IS A MINE.

The final cartoon (Figure 12j), in WAR metaphor, focuses on the depiction of the new variant of coronavirus to portray as a fighter. The visual context shows the victory of a man, which represents the medical staff on coronavirus. However, a new fighter appears, who is portrayed as a red personified virus symbol where it replaces a person who wants to fight the medical staff. In this cartoon, the target domain is present. However, the source domain is absent

from the context. It represents a human fighter. In this case, the conceptual metaphor (THE NEW VARIANT OF CORONAVIRUS IS A NEW FIGHTER) is marked as a pictorial metaphor (MP1)/ contextual metaphor because of the absence of the source domain from the visual/ pictorial context.

The cartoon (Figure 13a) views two donor metaphors to one receptor metaphor. Donor metaphors include personifying and animalizing the political situation to look like a beast. It is conceptualized as THE POLITICAL SITUATION IS A BEAST/ PERSON. Another donor metaphor is the personification of coronavirus symbol where it is conceptualized as CORONAVIRUS IS A PERSON. Both are associated to support the verbal text which the Iraqi popular proverb ‘Between Hana and Mana’ to create the receptor metaphor CORONAVIRUS AND THE POLITICAL SITUATION ARE HANA AND MONA. It is marked as a multimodal double-source in target metaphoric amalgam.

In the same vein, the cartoon (Figure 13b) holds the same idea of the cartoon (Figure 13a) except mentioning the new disease, which is literally called ‘BLACK FUNGUS’ instead of the political situation. In this case, it can be conceptualized the metaphor CORONAVIRUS AND THE BLACK FUNGUS ARE HANA AND MANA. To sum up, it is realized as a multimodal double-source in the target metaphoric amalgam.

In addition to the donor metaphors in the above cartoon (Figure 13b), the conceptual metaphor VACCINE IS A SYRINGE is associated to create the same receptor metaphor CORONAVIRUS AND THE BLACK FUNGUS ARE HANA AND MANA.

Based on Forceville’s (1996) model of pictorial metaphor, the cartoons (Figure 14 a – d) view an odd thing present in these cartoons. “The viewer’s expectation departs from seeing a head on the top of a body to an unexpected object which is a building block” (Al-Saedi, 2025a).

In these cartoons, we see a building block instead of a head which is recognized in unambiguously pictorial context. In Al-Saedi’s (2025a) study, the building block views a non-open-minded people who do not have any commitment towards the medical procedures that demand getting infected by the coronavirus pandemic. Based on the Iraqi culture, this type of a person is called “a locked person” to represent a non-open-minded person who always opposes the factual notions. “In a pictorial metaphor only one of the terms is visually represented by the pictorial context; it is the visually represented term that is the metaphor’s primary subject” (Forceville, 1996: 127). The pictorial context of cartoons (Figure 14a – d) trigger the primary term as a building block which replaces the head on the top of a body to tell that people who do not follow the medical instructions are non-open-minded people. In this case, it is conceptualized the metaphor A BUILDING BLOCK IS A HEAD. It is recognized as a pictorial metaphor (MP1)/contextual metaphor since eliminating the text does not affect the metaphorical meaning and the target domain is realized from the pictorial/ visual context.

5. Conclusion:

The current study investigated the metaphorical representation of CORONAVIRUS in the Iraqi newspaper cartoons. On the one hand, it revealed that the concept was represented as a target domain to numerous metaphorical source domains such as ECONOMY, GAME, WAR, EDUCATION, and A NATURAL DISASTER. Moreover, it was a target domain to some unique

source domains in scenarios such as SISYOPHUS PUNISHMENT, HANA AND MANA, and TRUMP. On the other hand, it was treated as a source domain to shed light on sociopolitical cases such as CORRUPTION, POLITICIANS, ELECTIONS, and TRADERS OF CRISES.

These domains played a role to determine the kinds of metaphors. The cartoonists had used numerous verbal and visual cues which determined that there are various multimodal and pictorial/ visual metaphors to discuss the common cases in the society. For example, the collapse of economy because of quarantine and disobeying or refusing to follow the preventative rules to get rid of the pandemic. In addition, the pandemic was functional in formulating new metaphorical concepts such as CORRUPTION PANDEMIC. In contrary, the pandemic was considered as, for example, a battle field in which the WHITE ARMY faced CORONAVIRUS. The study showed different themes and target domains that played a role to show negative and/ or positive connotations by addressing CORONAVIRUS metaphorically. Finally, this study revealed a variety in the kinds of pictorial/ visual and multimodal metaphors in the sampled cartoons from the Iraqi newspapers.

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