Visualizing the Gaza War: Metaphorical Representation of Death in Newspaper Cartoons

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Abstract

In Arab culture, the concept of death is associated with shroud cloth. Thus, a shroud is still a connotation to death. This issue inspired the cartoonists to cue or entity the shroud, in their cartoons, as a body. The present study explores the types of pictorial metaphors used in political cartoons to depict the concept of death. It aims to identify the conceptual metaphors that are manifested as source domains to portray the target domain of death. Twenty Arab cartoons, from Arab newspapers, have been chosen. they deal with the Gaza war that lasted from October 2023 to now. The study adopts Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and Forceville's (1996, 2008) Pictorial Metaphor. The study reveals that several source domains (SHROUD, ARAB HOMELAND MAP, PEACE DOVE, QUESTION MARK, INFINITY SYMBOL, PRESS, METAL LOOP TRACES, MUFFLER, FIVE CIRCLED OLYMIC LOGO, PALM, HAND-RAISING PREYERS, LESS/HIGH TEMPRETURE KNOB SEITCH, WORLD, ISREAL LAND, NOAH PEOPLE ON THE ARK, and FISH SKELETON) were employed to depict the concept of death. The study also showed that the manifested types of pictorial metaphor were hybrid metaphor/MP2, verbo-pictorial metaphor, and contextual metaphor/MP1.

Key words: death; Gaza war; political cartoons; conceptual metaphor; pictorial metaphor

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تصوير حرب غزة: التمثيل المجازي للموت في رسوم الكاريكاتير الصحفية

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ملخص

في الثقافة العربية، يرتبط مفهوم الموت بالكفن. ولذلك، لا يزال الكفن رمزًا للموت. وقد ألهم هذا الأمر رسامي الكاريكاتير لتصوير الكفن في رسوماتهم كجسد. تستكشف هذه الدراسة أنواع الاستعارات التصويرية المستخدمة في رسوم الكاريكاتير السياسية لتصوير مفهوم الموت. وتهدف إلى تحديد الاستعارات المفاهيمية التي تتجلى كمصادر لتصوير الموت. وقد تم اختيار عشرين رسماً كاريكاتيرياً عربياً من صحف عربية، تتناول حرب غزة التي استمرت من أكتوبر 2023 حتى الآن. تعتمد هذه الدراسة نظرية الاستعارة المفاهيمية (CMT) للاكوف وجونسون (1980)، ونظرية الاستعارة التصويرية لفورسفيل (1996، 2008). وتُظهر الدراسة استخدام عدة مصادر (كفن، خريطة الوطن العربي، حمامة السلام، علامة الاستفهام، رمز اللانهاية، الصحافة، آثار حلقات معدنية، كاتم صوت، شعار أولمبي بخمس دوائر، نخلة، صلوات رفع اليد، مفتاح ضبط درجة الحرارة (منخفض/عالي)، العالم، أرض إسرائيل، شعب نوح على الفلك، وهيكل عظمي لسمكة) لتصوير مفهوم

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الموت. كما تُبين الدراسة أن أنواع الاستعارة التصويرية الظاهرة هي: الاستعارة الهجينةMP2/، والاستعارة اللفظية التصويرية، والاستعارة السياقية.MP1/

الكلمات المفتاحية: الموت؛ حرب غزة؛ رسوم كاريكاتورية سياسية؛ استعارة مفاهيمية؛ استعارة تصويرية

1.Introduction

Lakoff and Johnson (1980) claim that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another." The emphasis of Lakoff and Johnson that metaphors are primarily conceptual has not only produced a rich body of work on how structural metaphors help shape our thinking, but it has also given rise to a different types of research. Metaphor must intervene non-verbal modes, if metaphor characterizes thought and action. This insight has resulted in research focusing on creative pictorial/visual metaphor and multimodal metaphor (Forceville, 2013). Pictorial metaphors, as defined by Forceville (2008), are monomodal: their domains, target and source, are entirely rendered in visual terms, as their verbal sisters have a target and source entirely rendered in language. Forceville (2006) distinguishes multimodal from monomodal metaphors.He states that in monomodal type both target and source domains are presented in the same mode, by contrast in multimodal type of metaphors; the target and source domains are represented predominantly or exclusively in different modes. In cartoons, two modes are pertinent only: 'static' visual and written language; this is likely the most common combination of modes (Forceville & van de Laar, 2019). Virág (2020) defined the political cartoon as "a graphic genre appearing in a two-dimensional, static form, made up of visual and/or verbal modes. The political cartoon usually depicts fiction and reality in parallel, making it rich with metaphors. It expresses a critical attitude towards a situation or a person with the help of humorous and ironic devices. "In political cartoons, metaphor is a common and expected device, it is one of the main weapons in the cartoonist's armoury (Gombrich, 1971 cited in El Refaie, 2003). Furthermore, Abdel-Raheem (2021) argued that in political cartoons, as opposite to advertisements, readers and reviewers are supposed to search for critical claims, shameful, and negative towards the politicians or some state of affairs, or any other public figure.

Gaza war, which begun since 2013, has become associated with the concept of death. The concept of death reflects the extent of destruction and killing which befall large numbers of the Palestinian people, especially the period of war against Gaza. This war has captured global and Arab opinion and it has become a matter of journalists and mass media in general, and cartoonists in particular. Cartoonists depicted the extent of destruction and killing through cartoons that refer to death in all its aspects. Cartoonists used diverse social, political, religious, and historical symbols, shapes, and expressions to depict this catastrophe that befall the Palestinian people.

The present study deals with analysis of death-representation in political cartoons. It aims at exploring the conceptual metaphors that are manifested as source domains to portray the concept of death that come in to contact with Palestinian people especially specifically Gaza war.

2. Theoretical framework

This section provides a conceptual overview of the theoretical frameworks and a review of some of the previous studies on the analysis of political cartoons. It also presents a common overview of the conceptual metaphor theory, pictorial metaphor, cartoon, and political cartoons.

2.1 From verbal to pictorial metaphor

Cognitive Metaphor Theory (CMT) states that metaphor plays a main role in conceptualizing the world by human beings, based on this theory. Metaphoricity is primarily a mental process and derivatively a verbal one only. Powerful evaluation of the introducing new ideas or methods, on metaphor, requires taking into account work on non-verbal and multimodal expressing on metaphor (Forceville, 2016). Conceptual metaphor theory, as Lakoff and Johnson (1980) states, is a cognitive process in which humans engage when someone conceptualizes a target domain from a source domain through expressions that mapping between both domains. Forceville (2006) explained briefly what is meant by Lakoff and Johnson's notion "the mind is inherently embodied, reason is shaped by the body," by saying that "human beings find phenomena they can see, hear, feel, taste and/or smell easier to understand and categorize than phenomena they cannot." According to Forceville, it is perceptibility that makes the former phenomena concrete, and that makes the latter abstract is to lack it. Humans systematically comprehend abstract concepts in order to master them in terms of concrete concepts.

The perspective of Lakoff and Johnson's claim (1980), in their influential book *Metaphors We Live by*, that 'metaphor is primarily a matter of thought and action, and only derivatively a matter of language,' paves the way for other media than language to manifest metaphor based on Max Black's (1979) "interaction theory" (Forceville, 1996). On the other hand, Forceville (1996), in his book *Pictorial Metaphor in Advertising*, argued that metaphor can occur in pictures, gestures, sounds and many other modes, he proposed a theoretical framework within which these pictorial metaphors can be analyzed (see Forceville, 2008).

Forceville (1996) distinguished four subtypes of pictorial metaphor; this classification depends on the nature of source domain and target domain; the first subtype is called (*MP1s*) 'pictorial metaphors with one pictorially present term.' In this subtype, the source domain in not depicted, suggested unambiguously by the pictorial context. Disappearance of the source domain is a result of removal of the pictorial context. The second subtype is called (*MP2s*) 'pictorial metaphors with two

pictorially present terms,' in this subtype the parts of both domains are pictorially represented, as a result, a hybrid phenomenon perceived as a single gestalt. In the above two subtypes, the removing of the verbal context does not usually affect the identification of the two terms. The third subtype of pictorial metaphor is pictorial similes, here both domains are pictorially represented in their entirety. If the pictorial context is removed, if present in the first place, it still allows the reader/viewer to identify the two domains. The fourth subtype is verbo-pictorial metaphors (*VPMs*). In this subtype, one of the domains is rendered textually and the other is rendered pictorially. Removal of pictorial context, if present in the first place, does not affect the identification of the two metaphorical domains. The disappearance of one of the domain is a result of eliminating the text. Multimodal metaphor, is defined by Forceville (2008), as "metaphors in which target, source, and/or mappable features are represented or suggested by at least two different sign system (one of which may be language) or modes of perception."

2.3 Political cartoons

Forceville (2024) defined political cartoons as "a political cartoon, consisting of a picture and, optionally, short written narratorial explanatory comments and/or utterances by depicted characters, is expected to provide, in one glance, an evaluation of a specific person or state of affairs in the world that is in the news at the moment of publication." El Refaie (2009) states that the political cartoon constitutes a very specific genre, distinctive styles, with its own history, conventions and communicative purposes. A cartoon is an illustration published in comments or on the editorial pages of a newspaper. Moreover, El Refaie (2009) suggested that political cartoons run on two distinguished levels: cartoons, on the one level, tell an imaginary story about a make-believe world, while cartoons on the second level, refer to real-life events and characters. The relationship is essentially metaphorical between the two levels, mapping properties from a more concrete area of reality onto one that is more abstract. The real and imaginary metaphorical combination is one of the features of cartoons that differentiate them from other newspaper images.

2.4 Previous studies on cartoons

In this section, a researcher will focus on some studies to analyze cartoons using visual/pictorial metaphor.

Jabber (2026) investigated the concept of "Political Closure" of post 2021 Iraqi elections. It explored the verbal, pictorial, and multimodal metaphors of "Political Closure" representation in Iraqi newspaper headlines and political cartoons. The researcher adopted Lakoff and Johnson's (1980) Conceptual Metaphor theory (CMT) and Forceville's (1996, 2008) pictorial metaphor.

Al-Saedi (2025 a, b, c) studied numerous themes of cartoons. These studies shed light on investigation the conceptual metaphors in different socio-political cases and

social media in Iraqi newspaper cartoons. The studies adopted Lakoff and Johnson's (1980) theory, Forceville's (1996) pictorial metaphor, Šorm and Steen's (2018) VISMIP, and Sobrino's (2017) approach.

Al-Dala'ien et al. (2022) adopted a semiotic approach to analyyze political cartoons posted on the official Facebook accounts of two well-known Jordanian cartoonists and to examine the socio-political contexts related to the Russia-Ukraine war.

A study by Abdel-Raheem (2022) used the systematic analysis of multimodal metaphors in a corpus of political cartoons. Another study by Abdel-Raheem (2021) is a sociocognitive study; its purpose is to consider whether (im) politeness notions and frameworks can be usefully extended to the analysis of political cartoons and to investigate the relationship between political cartoon metaphor and multimodal (im)-politeness, and also to distinguish between cartoon polite strategies.

Another study by Liepa, et al. (2021) analyzed and identified the visual and multimodal metaphors encountered in cartoons. The study focused on the European Union matters and to find out if political events are presented in cartoons in English and Latvian on the basis of the same conceptual metaphors.

Laar (2019) analyzed political cartoons that depict Greet Wilders. The study answered the questions on how often is Geert Wilders represented in political cartoons and whether the visual and multimodal metaphors are used in political cartoons.

Virág (2020) adopted Paula Pérez-Sobrino's (2017) multimodal identification procedure to explore the multimodal representations of Hungary in cartoons between 1989 and 1990.

Forceville & van de Moloney et al. (2019) explored how representational processes differentially essentials religious groups. They elucidate the work through an analysis of the depiction of religious markers in Australian Editorial political cartoons. Moreover, Forceville (2016) explored whether it makes sense to postulate that multimodal and pictorial metaphor can be mixed.

Alousque's (2015) study explored the role of text in creating and identifying visual metaphor. This study leads to postulate a metaphoricity scale of the image on the basis of its relationship with text. Another study by Alousque (2014) explored monomodal visual verbo-pictorial metaphors in a corpus of Spanish print political cartoon strips drawn from the popular newspaper *El Pais*. The third study by Alousque (2013) aimed to analyze visual metaphors and metonymies in political cartoons through a small corpus of French cartoons by Plantu published in *Le Monde* newspaper.

3. Methodology

The current study is an attempt to identify the conceptual metaphors that are manifested as a result of correspondence different types of source domains to

understand the concept of death, as a target domain. Twenty cartoons are chosen from Arab newspapers during the Gaza war. The collected cartoons will be analyzed used Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and Forceville's (1996, 2008) Pictorial Metaphor to determine which types of pictorial metaphor are work in with each cartoon. All the verbal and visual details are taken in consideration.

4. Data analysis and results

In this part the collected cartoons will be analyzed using Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and Forceville's (1996, 2008) Pictorial Metaphor.

When we take a look on the first cartoon (Figure 1), by the cartoonist Mohammed Sabaanah, we recall the Quranic verse:

" وَأَوْحَيْنَا إِلَىٰ أُمِّ مُوسَىٰ أَنْ أَرْضِعِيهِ فَإِذَا خِفْتِ عَلَيْهِ فَأَلْقِيهِ فِي ٱلْيَمِّ وَلَا تَخَافِي وَلَا تَحْزَنِيٓ إِنَّا رَآدُّوهُ إِلَيْكِ وَجَاعِلُوهُ مِنَ ٱلْمُرْسَلِينَ" القصص (6)

And we inspired to the mother of Moses, "Suckle him; but when you fear for him, cast him into the river and do not fear and do not grieve. Indeed, we will return him to you and will make him (one) of the messengers." Al-Qasas

We can observe a mother from Gaza with destruction behind here. She looks on an infant in a washtub. The washtub looks like the map of Gaza. It is put in water stream. There are numerous metaphorical conceptualizations from the depiction of the prophet Moses' mother when she put him in a washtub and let the waves of the sea took him away. The lady from Gaza represents Moses' mother where it can be conceptualized GAZA MOTHER IS MOSES' MOTHER.

Figure 1. (Al-Quds Al-Arabi Newspaper)

The infant represents Gaza children who are portrayed as "Moses." Therefore, it is conceptualized as THE GAZA INFANTS ARE MOSES. Then, the washtub is portrayed as the map of Gaza. In this case, it is conceived of the metaphor: A

WASHTUB IS THE MAP OF GAZA. The purpose behind putting Moses in a washtub is the rightness of his mother that her son would be killed by Pharaoh who represents the Israeli military occupation to Gaza. It construes the metaphor THE ISRAELI MILITARY OCCUPTION IS PHARAOH.

The paradox behind recalling this story is that prophet Moses survived and lived. The infant, in the washtub, is covered with shroud as indication to death of Gaza children by the Israeli army. Therefore, it can be conceptualized the metaphor infants with SHROUDS ARE MOSES. Instead of a live body of the infant, it is observed that the infant is covered with a shroud (Muslim Kaffan) as indication to death. In short, it can be conceived the metaphors: A LIVE INFANT IS MOSES, AN INFANT WITH A SHROUD IS DEATH. In this case, the metaphors are recognized as pictorial (MP1)/contextual metaphor due to the depiction of Moses' story from Quran plays a role to shed light on death of Gaza infants by the Israeli army.

The cartoon (Figure 2) depicts, by the cartoonist Emad Hajaj, the map of Arab Homeland to portray the silence of the Arab countries to support Palestinians. He portrays shrouds to designate the map of Arab Homeland. He merges the SHROUD (the target domain) to form the map (the source domain) to mock the role of Arab from the war in Gaza. In this case, it is conceptualized as SHROUDS ARE ARAB HOMELAND MAP. No textual part is observed in the cartoon. Eliminating the visual context does not affect the metaphorical conceptualization. The above metaphor is recognized as a pictorial (MP2)/Hybrid metaphor since it merges the cloth of shrouds (Muslim kaffan) to shape the map of Arab Homeland. Consequently, the cartoonist conveys the death of Arabs to support the Palestinian case.

Figure 2. (Alaraby Al-Jadeed Newspaper)

The cartoon (Figure 3), also by the cartoonist Emad Hajaj, views branches of a tree portrayed as a map of Gaza. On the branch, both a dove of peace and, shroud is fused

in one thing. Two metaphors are conceptualized from this cartoon. That means we have two source domains and two target domains. The first conceptual metaphor is MAP OF GAZA IS A TREE BRANCH. The map is viewed as a graphic design by tree branches to shed light on steadfastness of Gaza in such a way of a tree in its soil. The second metaphor, which is the focus of this cartoon, views peace and death in one entity. Peace is represented by a dove and an olive branch.

Figure 3. (Alaraby Al-Jadeed Newspaper)

However, death is represented by a shroud (Muslim Kaffan) which became common to depict during the war on Gaza. In this case, it is conceptualized A SHROUD IS A PEACE DOVE. Because both the source and target domains are fused together, the metaphor is marked as a pictorial (MP2)/Hybrid metaphor.

In cartoon (Figure 4) by the cartoonist Fahad, it is observed that a number of shrouds (Muslim Kaffan) are put in order to shape a peace dove. The color of the olive branch is orange to indicate that it is a dry branch. An Israeli soldier with weapon looks out at the shape of the peace dove. The cartoon views two terms, they are shrouds as the target domain and a peace dove as a source domain. It can be conceptualized the metaphor SHROUDS ARE A PECE DOVE. It can be construed that peace based on the Israeli ideology means killing all Palestinians in Gaza. Merging shrouds to shape the dove as one entity leads us to recognize the above metaphor as a pictorial (MP2)/hybrid metaphor because both source and target domains are present in the cartoon. There are no verbal texts included in the cartoon.
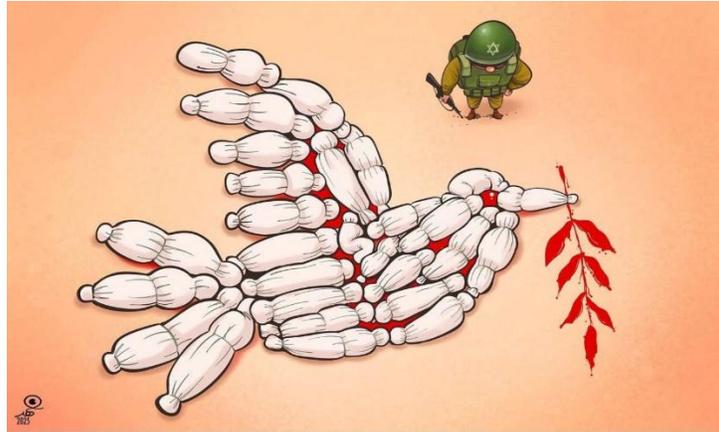
Figure 4. (Al-Quds Al-Arabi Newspaper)

In the cartoon (Figure 5), by Emad Hajaj, the shrouds are designed to look as "a question mark." In visuals, the question mark usually indicates to "unknown." In other words, if consider the unknown is the shrouds, it would be wrong because all the dead bodies are depicted to portray death in Gaza. In addition, if we consider the "unknown" as the criminal, it is also wrong because we know that Israelis kill civilians in Gaza claiming that they are by mistake or they are human shields. Both the victim and criminal are known to the viewers of this cartoon. Then, the question raises itself "what does the question mark stand for/mean?"
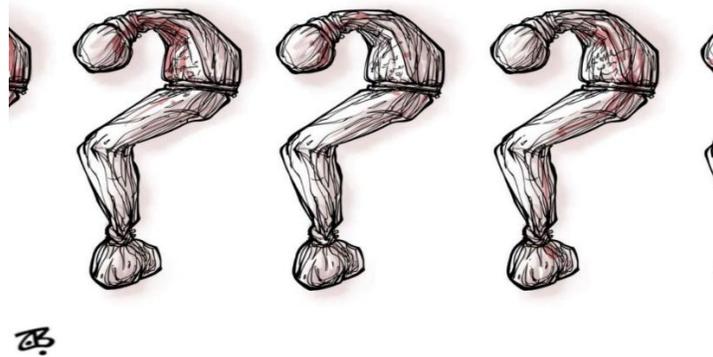

Figure 5. (Alaraby Al-Jadeed Newspaper)

The cartoonist put numerous question marks as an indicator to numerous victims that fall in Gaza because of the war. In other words, he conveys that the question mark is an indicator to tell "when will killing civilians stop?"

In this case, visually, we can observe that there are two terms in this cartoon. The source domain is "THE QUESTION MARK" and the target domain is "SHROUDS." Both are merged together to be one entity. No verbal text is

recognized in this cartoon. Being that both domains are present, the metaphor SHROUDS ARE THE QUESTION MARKS is realized as a pictorial (MP2)/hybrid metaphor.

In the same vein, the cartoon (Figure 6) indicates to the numerous causalities in the war by depicting the infinity symbol. This cartoon views shrouds in the shape of infinity symbol around two eyes. The eyes may refer to the world's vision to the countless victims in Gaza. In this case, it may be conceptualized "THE WORLD'S VISION IS EYES." In this case, Gaza victims are represented by the shrouds which are shaped to be an infinity symbol. Both the source domain "AN INFINITY SYMBOL" and the target domain "SHROUDS" are merged together to be one entity. Therefore, it can be conceptualized the metaphor SHROUDS ARE AN INFINITY SYMBOL. To sum up, this metaphor is also marked as a pictorial (MP2)/hybrid metaphor.
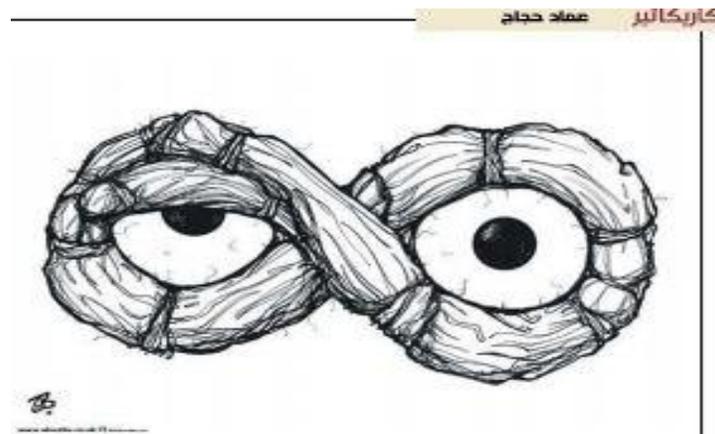

Figure 6. (Alaraby Al-Jadeed Newspaper)

The shrouds are also viewed as a graphic design of the typo pictorial shape of the word "press." In the cartoon (Figure 7), by the cartoonist Mohammed Sabaanah, shed light on press victims by the Israeli occupation. Press reporters are killed during their duty to film the crimes committed by the Israelis in Gaza. The cartoon includes visual and verbal cues to focus on the press victims. The verbal text is "press" in English. It forms the title of the cartoon. Visually, it is shaped with several shrouds of bodies as an indicator to focus on the crimes not just against civilians, but they include press reporters too.

Figure 7. (Al-Quds Al-Arabi Newspaper)

It can be conceptualized the metaphor SHROUDS ARE PRESS, where metonymically, the word press refers to the "REPORTERS". The elimination of the textual part, which is represented by English title of the cartoon, does not affect the metaphorical meaning of the cartoon. The visual design of the word "press" plays a role to merge the target and source domains to be one entity. Conceptually, the current metaphor is marked as a pictorial (MP2)/hybrid metaphor.

The cartoon (Figure 8), by the cartoonist Fahad, is called "Death and Famine in Gaza." It views a destruction where the rest of destroyed city of Gaza. It also shows skulls of humans to represent dead people under the destroyed buildings. In addition, it views missiles in the sky about to fall. In the center of the cartoon, the cartoonist focuses on two things which support the theme of the cartoon.
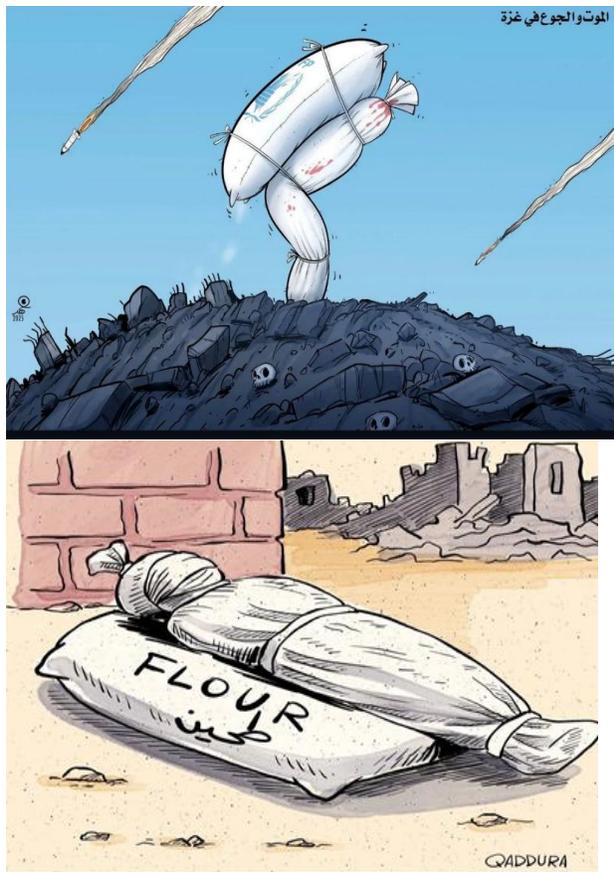
Figure 8.A. (Al-Quds Al-Arabi Newspaper) Figure 8.B. (By the Cartoonist Ahmmed Qaddura)

A shroud (Muslim Kaffan), which represent death, stands and bears a bag of flour, which represented famine, tied with two ropes. The bag of flour metonymically aids that are sent by the other countries. The cartoonist conveys this idea that because the Israeli war, Palestinians get murdered when they go to get aids. Both the visual and verbal cues play a role to conceptualize the metaphors FAMINE IS A BAG OF FLOUR and DEATH IS A SHROUD. If the verbal text, which is represented by the title of the cartoon, is eliminated, it may be conceptualized as pictorial simile (BAG OF FLOUR IS LIKE A SHROUD). However, the verbal context plays a role to construe both FAMINE and DEATH from the visual context. In this case, both metaphors are marked as a verbo-pictorial/multimodal metaphor.

The second cartoon, by the cartoonist Ahmmed Qaddura, portrays a side from the Gaza destruction. On the ground there is a bag of flour. On the bag of flour lays a shroud which represents a dead body of a Palestinian. The cartoon is a cue to the relationship between the life and death and how a Palestinian is fighting for his life to get food. Death can be understood from the more concrete of food/bag of flour. Bag of flour depicts the amount of hunger and pain, Palestinian people gain, which

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lead to death. The word Flour in Arabic and English construes to the place in which a died is buried. Therefore, it can be conceptualized as A BAG OF FLOUR IS A GRAVE and A SHROUD IS A BAG OF FLOUR OR FOOD. The current metaphor is marked as a verbo-pictorial/multimodal metaphor.

In the cartoon, (Figure 9), the cartoonist depicts the metal loop traces on the ground as a direction of the tank. The direction of the Israeli tank, with Israel flag on the top of it, represents the Israel army who perform genocide towards Palstinians people in Gaza.

Figure 9. (Al-Quds Al-Arabi Newspaper)

In this cartoon, a man with big classes on his eyes, is seen standing in front of the shrouds (metal loop traces). The man represents the world media who gives daily details on the Gaza events and the number of victims killed by Israeli army. The cartoonist portrays the world media (personalized as a MAN), who remained spectators while the number of victims increased. Behind the man, the cartoonist portrays the destruction and a number of victims scattered which represented the extent of destruction in Gaza. The speech bubble portrays the world media watching to what happens in Gaza merely providing statistics on the number of victims killed by Israeli army.

The cartoon views two terms, the target Domain is viewed visually as SHROUDS and verbally a title in the cartoons (genocides of the occupation in Gaza), and the METAL LOOP RACES as source domain. In this case, it can be conceptualized: SHROUDS ARE METAL LOOP TRACES. Removal of the verbal cue does not affect the meaning of the metaphor. Another conceptual metaphor can be recognized is THE WORLD MEDIA IS A MAN, and THE WORLD MEDIA IS A SPECTATOR. Consequently, the metaphor is marked as a verbo-pictorial (VPM).

Cultural symbols are included in cartoons to shed light on death. In the cartoon (Figure 10.A and B), by the cartoonists Emad Hajaj, a muffler (Keffiyeh or Ghuterh) is the Arab headdress is used as a symbol to Palestinian resistance and the supporters.
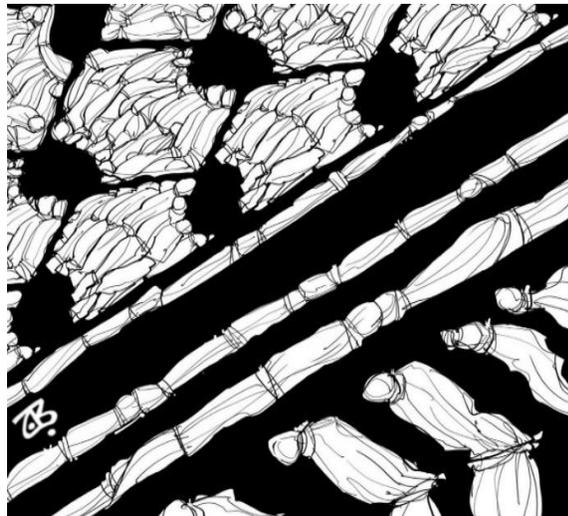

Figure 10. A. (Alaraby Al-Jadeed Newspaper)   Figure 10. B. (By the cartoonists Raed Qatanani)

The cartoonist depicted shrouds to portray death by shaping the shrouds to look like the Arab muffler (Keffiyeh). In this case, the visual context shows the "MUFFLER" as a source domain and the "SHROUDS" as the target domain to construe death to form the Palestinian sacrifice by shedding light on the cultural symbol of Palestine "Muffler/Keffiyeh." In this cartoon, the metaphor SHROUDS ARE AN ARAB MUFFLER/KEFFIYEH is recognized as a pictorial (MP2)/hybrid metaphor because both the source and target domains are present visually and merged to shape one thing which is the Arab headedness keffiyeh.

The trending events enable the cartoonists to depict something to shed light on Death in Gaza. The cartoonist Emad Hajaj depicted "Paris Olympic" Games 2024" to portray the massacre and genocide that is happing in Gaza by the use of the Olympic games logo. In 2024, the Paris Olympic games was the trend event which made media focus on these sports events and ignoring the destruction and death in Gaza.

In the cartoon (Figure 11), the cartoonist used the word "Gaza" instead of Paris. In the Olympic logo, the five circles with five different colors symbolize the five continents, Africa, the Americas, Asia, Europe, and Oceania.

These five circles are shaped to be shrouds as an indicator of death in Gaza. The red color is dropping from the red circle of the shroud. The cartoonist mocks the mass media that is occurring in Gaza. Therefore, the Olympic logo is used as a source domain to the primary subject of this cartoon which is the shrouds as a target domain.

In this case, it can be conceptualized the metaphor FIVE-COLORED SHROUDS ARE THE FIVE-CIRCLED OLYMPIC LOGO.

Figure 11. (Alaraby Al-Jadeed Newspaper)

Moreover, this metaphor may stay ambiguous to the viewer without focusing on the text in the cartoon. Eliminating the text makes the metaphorical meaning ambiguous the of main domains in this cartoon. In this case, we can construe the metaphor GAZA 2024 IS PARIS 2024 as an indicator that the main trending event is Death in Gaza; not the sports event.

The metaphor FIVE-COLORD SHROUDS ARE THE FIVE-CILCLED OLYMPIC LOGO is marked as a pictorial (MP2)/hybrid metaphor due to that both terms (the source and target domains) are merged together as one entity which is the Olympic games logo.

Another depiction to shed light on death in Gaza the depiction of "a stop sign with a hand gesture" in the cartoon (Figure 12). The sign is an open hand with a palm facing forward as an intuitive symbol of stop to tell the drivers to stop or warn to halt. In this cartoon, Emad Hajaj depicts it to portray the world demands to stop war and death in Gaza. The red color is dropping to indicate "BLOOD."

Figure 12. (Alaraby Al-Jadeed Newspaper)

The "hand" is portrayed by shaping several shrouds to make "PALM." In this case, it can be conceptualized the metaphors BLOOD IS RED-COLORED SIGN and SHROUDS ARE A PALM. The visual context plays a role in determining the metaphorical meaning of these two metaphors. Removing it would show shrouds as a palm. Therefore, the context is important in this cartoon. Gathering shrouds replaces the palm. Consequently, the metaphor SHROUDS ARE A PALM is a pictorial (MP1)/ contextual metaphor. The cartoon is understood as "stop Genocide in Gaza." To sum up, it can be conceived of the metaphor STOP GEONCIDE IS A HAND STOP SIGN.

In prayers, a hand raising is a symbol of willingness to receive what someone wants from God. The gesture is visualized in media by the month of Ramadan in the Muslim lunar calendar. It shows the importance of the month and it reminds people of revealing obedience and worship to God. In the cartoon (Figure 13), the cartoonist visualizes the hand-raising prayers to portray the shrouds (Muslim Kaffan) to represent death. The crescent is considered by praying to Gaza in Arabic "Oh, God, grant victory Gaza."

Figure 13. (Al-Quds Al-Arabi Newspaper)

Metaphorically, the target domain is "SHROUDS" which are shaped together to create the source domain (HAND-RAISING PRAYERS) to shed light on prayers to stop war in Gaza; specifically, to stop the genocide to Gaza people. The visual context views the destroyed buildings and it plays a role to determine that prayers for people in Gaza. The elimination of the textual part does not affect understanding the gist of this cartoon. Both the two conceptual domains in the metaphor (SHROUDS ARE HAND-RAISING PRYERS) are viewed to be construed as a pictorial (MP1)/contextual metaphor because instead of observing human palms, gathered shrouds are shaped as hands to shed light on prayers to stop killing people in Gaza.

In the cartoon (Figure 14), the cartoonist depicts "A car dashboard knob switch" to attribute the increased rates of victims in Gaza by the Israeli occupation. The cartoon is entitled "Escalation in Genocide war." Visually, the switch looks the same as the temperature air conditioner in the car. It moves from less to higher rate. Instead of cold or heat selector, the cartoonist replaces it with a shroud covered with blood. It cut to parts to move from least to High. (-) refers to less victims and (+) refers to higher rates of victims. Both symbols are dripping blood from least to more blood. An Israeli-sleeved hand controls the switch. The indicator of the switch is replaced with a missile.

Figure 14. (Alaraby Al-Jadeed Newspaper)

It can be construed that the Israeli escalation increases the rates of death in Gaza into genocide. The hand metonymically indicates to the Israeli military operations in Gaza. Several metaphors are conceptualized from this cartoon. They are A SHROUD IS LESS/HIGH TEMPERATURE KNOB SWITCH, THE SWITCH SELECTOR IS A MISSILE, LESS AND HIGH DEATH RATES ARE MINUS/PLUS SYMBOL, and finally ESCALATION IS A CAR DASHBOARD

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KNOB SWITCH and this metaphor is marked as a verbo-pictorial metaphor. The target domain is cued verbally and the source domain is cued visually.

In the cartoon (Figure 15), by the cartoonist Mohammed Sabaanah, the text plays a role to recognize the metaphorical meaning of the cartoon. The cartoon is called "Her world." The cartoonist views a sad lady hugs a shroud. Usually, the shroud has to be white cloth to wrap a corpse based on the Islamic belief. However, the cartoonist views the shroud to look like the map of the world. It is an indicator that the dead body which belongs to this lady is systematically considered her world. In these words, metonymically, the lady represents the Palestinian lady who is heartbroken for losing one of her family member.

Figure 15. (Al-Quds Al-Arabi Newspaper)

In this case, it is conceptualized the metaphor; A SHROUD IS THE WORLD. This metaphor is marked as a verbo-pictorial metaphor because the target domain is recognized visually and the source domain which is the "SHROUD" is recognized verbally. Eliminating one of the terms would cause misunderstanding of the metaphorical meaning of the cartoon.

The last cartoon (Figure 16), also by the cartoonist Mohammed Sabaanah, attributes the permanence of Israel is based on killing much more Palestinians. The cartoonist views a flag of Israel in a different view. The two blue line which represents the borders of Israel, is replaced with red lines. In between, shrouds of dead children replaces the white color.

Figure 16. (Al-Quds Al-Arabi Newspaper)

It can be construed that the continuity of state of Israel depends on coincide in Gaza. In this case, it can be conceived the metaphors: BLOOD IS RED LINES which is conceptualized instead of BPORDERDS OF ISRAEL ARE BLUE LINES. SHROUDS OF CHILDERN ARE THE ISRAEL LAND. In this case, the gist behind this cartoon is PERMANENCE OF ISRAEL IS GENOCIDAL CONTINUITY. This metaphor is realized as a verbo-pictorial (VPM) metaphor because the target domain is cued verbally and the source domain is cued visually. Both are present in the cartoon.

The cartoon (Figure 17), by the cartoonist Emad Hajaj, reminds us by a Quranic verse:

﴿ وَهِيَ تَجْرِي بِهِمْ فِي مَوْجٍ كَالْجِبَالِ وَنَادَىٰ نُوحٌ ابْنَهُ وَكَانَ فِي مَعْزِلٍ يَا بُنَيَّ ارْكَب مَّعَنَا وَلَا تَكُن مَّعَ الْكَافِرِينَ﴾
"سورة هود"

And it sailed with them through waves like mountains, and Noah called to his son who was apart (from them), "O my son, come abroad with us and be not with the disbelieves." Hūd

The Quranic verse describes the prophet Noah's story when he produced a ship to survive his people from the Flood. Noah called out his people to raid the ark to be alive. The cartoonist portrays a water waves as Noah's Flood. The English words (A-Aqsa Flood) construes to Gaza war which Arab people named it as (Al-Aqsa Flood). This cartoon shows an ark on the sea. The ark sailed in waves like mountains. The body of an ark is look like a map of Gaza; the English word 'Gaza' written on the body of an ark. On the deck of the ark a large number of people are appeared. The cartoonist portrays people in Gaza who are fighting for their life as Noah's people who were trying to survive from the water waves. The cartoonist portrays Gaza people who they killed by Israeli bombing and some of them be under the

destructions as Noah's people who died and jumped in the sea due to water waves. In this case, a number of metaphors can be conceptualized: GAZA MAP IS NOAH ARK, GAZA PEOPLE ARE NOAH PEOPLE, GAZA WAR IS NOAH SAILED ARK, NOAH FLOOD IS AL-AQSA FLOOD, and DEATH ARE NOAH PEOPLE ON THE ARK.

Figure 17. (Alaraby Al-Jadeed Newspaper)

The movements of the waves and the sailing of the ship depict the continuity of people's fight in Gaza. The cartoon, also shows us that one of the people on the ark raises a Palestinian flag. On the other side of the ark a tent is seen which cues to the Palestinian immigrants. The cartoonist, in those sides of cartoon, depict the patriotism and courage of people in Gaza who still fighting in spite of Israel bombing. As a result, a conceptual metaphor can be conceived: PALESTINAIN PEOPLE FIGHTING IS NOAH ARK SAILING. This metaphor is realized as a verbo-pictorial (VPM) metaphor because the target domain, which is "GAZA FLOOD," is cued verbally and the source domain, which is "NOAH ARK" is cued visually.

In the cartoon (Figure 18), by the cartoonist Emad Hajaj, depicts a pig skeleton of fish. The skeleton of the fish consists of SHROUDS which look like bones. The visual context shows skeletons shaped as Gaza map. The target domain "GAZA MAP" is understood "FISH SKELETON" as source domain which are shaped by shrouds as bones. The cartoonist visually depicts the famine in Gaza as FISH DEATH and Gaza siege, which imposed by Israel on the Palestinian people, as FISH SKELETON. The verbal text (Hungry map) construes to the extent of the Gaza people who suffering from hunger during the siege which led to death of many of people especially children. Metaphorically, the target domain is "SHROUDS" which

are shaped together to form the source domain "FISH SKELETON" which shed light on death as a result of Gaza siege. In this case, it can be conceptualized the following metaphors: GAZA HUAGER IS FISH DEATH, GAZA MAP IS FISH SKELETON, GAZA SEIGE IS FISH SKELETON, FISH SKELTON IS SHROUDS, AND SHROUDS ARE FISH SKELETON.
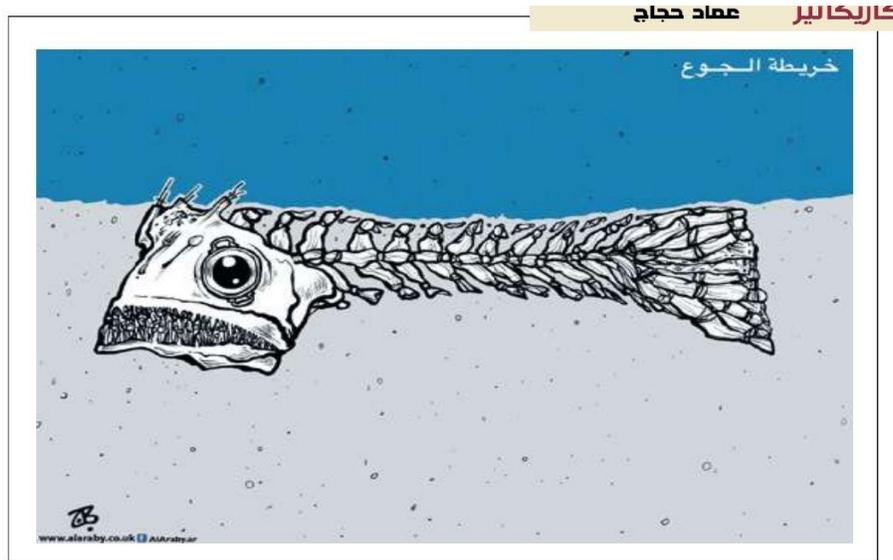

Figure 18. (Alaraby Al-Jadeed Newspaper)

On the skull of the skeleton there is an empty bot and one spoon and fork. In the bottom of the bot an iris is appeared. Through this side of a cartoon, a cartoonist depicts the case of Gaza people who are waiting food and help from the world. The empty bot portrays the Gaza people who are suffering hunger from Israeli siege. Consequently, a metaphor can be conceptualized GAZA FAMINE IS EMPTY FOOD BOT and GAZA WAITING FOOD IS EYE GAZE. If the verbal text, which is represented by the title of the cartoon, is eliminated it may be conceptualized as pictorial metaphor (MP2)/ hybrid metaphor. However, the verbal context plays a role to construe both DEATH and MAP from the visual context. In this case, metaphor GAZA MAP IS FISH SKLETON is marked as a verbo-pictorial (VPM)/multimodal metaphor.

5. Conclusion

World events play an important role in inspiring the cartoonists' minds to shed light and critic the most effective events in the world especially political events. This study has identified the conceptual metaphors that are manifested as source domains to portray the concept of death and has explored the types of pictorial metaphor used in political cartoons. The analytical methods utilized in this paper are Lakoff and Johnson's Conceptual Metaphor Theory (CMT) and Forceville's (1996, 2008)

Pictorial Metaphor. The findings concluded that to cartoonists used numerous source domains to depict the concept of death that related to Gaza war such as; SHROUD, ARAB HOMELAND MAP, PEACE DOVE, QUESTION MARK, INFINITY SYMBOL, PRESS, METAL LOOP TRACES, MUFFLER, FIVE CIRCLED OLYMIC LOGO, PALM, HAND-RAISING PREYERS, LESS/HIGH TEMPRETURE KNOB SEITCH, WORLD, ISREAL LAND, NOAH PEOPLE ON THE ARK, and FISH SKELETON. The findings reflected that there were three kinds of pictorial metaphor manifested through analysis of the cartoons; they are hybrid metaphor (MP2), verbo-pictorial/multimodal metaphor (MP2), and contextual metaphor (MP1). The study concluded that the culture issue of the Arab country affected on the cartoonists mind let them included some of the social and Islamic expressions to depict the concept of death, for instance; Shroud, Muffler, Hand Raising Through Prayer, Keffiyeh. The Profit Moses, and Pharaoh.

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