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NEGLECTING COVID-19 RELATED SOPS IN PUBLIC MEETINGS: A
MULTIMODAL ANALYSIS OF COVID-19 RELATED POLITICAL
CARTOONS PUBLISHED IN PAKISTANI ENGLISH NEWSPAPERS

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ABSTRACT

The study investigates the COVID-19 related language of fear and apprehension in a Pakistani newspaper's political drawings. These cartoons are a powerful way to visualize any current and critical situation as one picture tells the whole story. Cartoonists' drawings are also used to convey a specific meaning behind visual elements. The current research is on Corona virus, which has a worldwide impact on health, and it is evident from the way that newspapers report this epidemic through political cartoons. Data are collected from the English national newspaper 'The Dawn.' The research method is qualitative. This paper adopted a multimodal semiotic analysis approach (Machin, 2007) next to Van Leeuwen's draft repetition (2008) and Fairclough's (2003) graphic and linguistic analysis of Corona virus related political cartoons. Images represent and link to convey a specific meaning in terms of social and historical contexts. Research shows that these political images spread fear and mental illness to people. However, they also mocked and criticized the official authorities for ignoring the COVID-19 SOPs at public meetings and expressed fear of the spread of cases again in the second wave, as they did not make wise decisions while controlling this epidemic.

INTRODUCTION:

The goal of the current research is a semiotic analysis of COVID-19 related political cartoons that neglected the COVID-19 related precaution of WHO during elections of Gilgit Baltistan and PDM meetings published in national newspapers. Corona virus 2019 was a pandemic for the whole world. Corona virus first case was detected in December 2019 in Wuhan city of China and unfolds worldwide once the planet Health Organization declared COVID-19 a virus. The COVID-19 referred to as the corona virus epidemic, could be a progressive pandemic of corona virus 2019 caused by acute metastasis infections corona virus two (Iqbal et al., 2020). It had been 1st known in December 2019 in Wuhan city of China. The United Nations agency proclaimed the eruption of the general public Health Emergency of International Concern in January 2020 and also the epidemic in March 2020. As of 8 January 2021, over eighty-eight million cases have been confirmed, and over 2.59 million individuals have died of COVID-19. The symptoms of COVID-19 very wide, starting from delicate to severe malady. The main source of spreading the virus is the air when a person comes near to other peoples without wear a face mask and sneeze openly without covering their mouth. It leaves associate infected person respiratory, coughing, sneezing, or talking and so enters another person through his or her mouth, nose, and eyes. It may also unfold to contaminated areas. Individuals keep infected for up to 2 weeks and became the source virus spreading even if they do not expose any symptoms of corona virus.

Under such circumstances, it is applicable to observe the impacts of social media and electronic media on human intelligence and behavior. There is no denying that several questions are currently being raised on how the wants in the community answer the dynamic crisis? How can non-profit foundations, charities, and social justice advocates emerge from the epidemic? What are a number of the insights and skills that society will bring to bear the challenges that the world community faces today? How can structures manage probably harmful situations to fund their activities? Furthermore, a lot of significance, how the media and newspapers represent and organize the implications of the Corona Virus epidemic. It is a newly developed area of research within the interest of various investigators.

WHO's Precaution Related COVID-19:

World Health Organization provided these preventive measures including social abstinence, public coverage, ventilation, filtering of air, hand washing, mouth covering when sneezing or coughing, disinfection in the area, and monitoring and isolation from exposed or infected people. Many synthetic drugs are still being distributed. Current treatment focuses on addressing symptoms whereas work continues to develop therapeutic medication. Subsequently, authorities around the world have responded with restrictions on tourism, road closures, workplace hazards, and the closure of facilities. Many sites also work to increase the capacity to test and track infected contacts.

Press and electronic media including social media as well as Facebook, Twitter, Instagram all around the world have been spreading awareness with the same

sense and provide instruction for control of the novel Corona Virus (COVID-19) epidemic. The horrors and devastation caused by the Corona virus since the start of December 2019 in several parts of the globe create a lens of uncertainty, chaos, and social unrest as journalists, economists, politicians, and lecturers look at the globe and continue to make images of communities during and after the first wave of the Corona virus epidemic. Newspapers depicted a sort of fearful visual Discourse in COVID-19 affected countries. In some ways, the world is constructed on the fearful discussion of millions of articles published in major newspapers. Journalists have reported on the way of life, politics, economics, sports, showbiz, health, etc on COVID-19 (Rafi, 2020).

Written And Graphical Discourse

Morgan (2010) says that written and visual both part of constitute discourse. The word 'discourse' in a real sense implies contention (Baig et al., 2020; Akhter et al., 2020). As per Hovav and Levin (2001), interpretive talk is ordinarily utilized sort of talk in scholarly, legitimate and press works. Initially, the talk was related to oral and written use of language however the progress of natural science within the eighteenth century, knowledge of science was represented a lot through linguistic and visual codes. Jenks (1995) and Rorty (1979) state that understanding of discourse users increments through the visual portrayal of written and semiotic Discourse. The talk about medium to boot depends smartly on visual or philosophical doctrine portrayals of traditional and bad-to-the-bone problems. Albers (2007) states visual photos whenever examined whereas following the procedures of written discourse examination may be referred to as visual discourse Analysis (VDA). According to Rafi, (2020) Newspapers portrayed COVID-19 related political cartoons and a sort of fearful visual Discourse in COVID-19 affected countries.

Political Images and Caricature:

According to the Oxford Advanced lexicon, a cartoon implies that 'a laughable painting in a newspaper or a magazine, particularly one that deals with politics or events at intervals the news.' A caricature is a kind of painting in a realistic and non-realistic design. The conception depends on the time of life, and additionally, the cartoon was portrayed as 'the first painting of art as well as the painting of fresco, tapestry, or another type of painting'. At intervals in the nineteenth century, starting with the magazine enter 1843, the cartoon began to raise - humorously at the start - photos of jokes in magazines and newspapers. At the beginning of the 20th century, it began to point animated films that seemed like written cartoons. A political cartoon, a type of editing cartoon, is a painting with images of public images, expressing the artist's point of view. The creative artist writes and makes such caricature drawing in the newspaper is called the editor of an editorial cartoon. Political cartoons usually incorporate inventive, hyperbole and exaggerated skills to question the authorities and to acknowledge corruption, political violence and alternative social ills.

Research Questions

This research answered the following question:

- How the language of COVID-19 is portrayed in political cartoons in Pakistani newspapers?
- What visual elements are used to describe the fear of COVID-19 in political cartoons of the Pakistani newspapers?
- What type of ideology was used to stop neglecting the SOPs in COVID-19 political cartoons of Pakistani newspapers?

LITERATURE REVIEW:

Researchers have reviewed the literature on the topic by reading more published articles. They have realized that political leaders are deliberately ignoring the Novel virus COVID-19 in their public meetings. Therefore, researchers analyzed the political cartoons published in Pakistani newspapers about neglecting COVID-19 related SOP's.

Corona virus was 1st detected in December 2019 in Wuhan, China. Therefore, scientists and researchers began to find the sources and clues of the novel COVID nineteen, while Prof. Yong-Zhen Zhang and his team wrote his 1st article on COVID-19 in January 2020 (WHO, 2020). Moreover, they declared that the virus has unfolded chop-chop in China inside a month. For the most part, thanks to first January as a result of it is when the best human population is often found among the Chinese people (Wu et al., 2020). However, it's too early to expect the individuals affected as a result of now, it has uncontrolled to an outsized extent worldwide. China, despite its origins, has controlled it in massive quantities; however, it will come at any time in time because it continues to be within the world. Within four months, it has reached quite 216 countries, territories, or areas (WHO, 2020). The vaccine cures the virus at low levels of development and still, it comes out in its final state, the world is in danger. The primary supply of the transmission of COVID-19 is that the mobilization and movement of folks due to having an effect-owned person will affect many others whom he/she meets or fulfill any of the conditions mentioned at the start of physical contact. However, several countries, as well as China and Asian nation, have closed all countries, some have created it too young, and a few area units taking their time for the decision. To date, over 5.2 million folks are affected, and over 337736 folks have died (WHO, 2020, May 25). However, the increasing range of cases of corona-affected patients is not over nevertheless.

Shaikh et al. (2013) was brought off on Pakistani newspaper cartoon shows while using a Quanto-subjective method of irrational research. The use of children's political programs as resources was particularly important during the 2013 political race. Estimates of the influence experienced by artists viewed by citizens were also considered. Experiments found that all effective strategies, for example, images, misconduct, distortion, naming, and relationships, are used by Pakistani media outlets in the publication of cartoon shows.

Sani and Jar'aduwa (2014) researched wallpapers' development using illustrative imagery in Nigerian paper cartoon illustrations to convince and touch famous experiments. The experiment used a point of reflection ingenuity and a minimalist approach to investigating cartoon drawings depicting convincing presentations. Experiments recommended that visual simulation

was a subtle and sensual way of speaking that solidified users' brains abruptly over its oral image. The investigation findings suggested that visual representation could be appropriately used to make writing a means of disliking social, political, and financial abuses to promote social justice.

Hussain and Li (2016) investigated the utilization of Pakistani newspaper cartoons to set national interest agendas. The study dispensed content analysis for the classification of themes of cartoons. The qualitative approach was adopted for the semiotic analysis of comics. The study findings discovered that regarding seventieth of cartoon themes focused on substantive issues.

El-Falaky (2019) evaluated some editorial cartoons selected by Al-Ahram, associate degree associate Egyptian newspaper, throughout 2011 and conjointly the 2013 Public Revolutions. The study found but visual footage was deliberately created to talk and propagate ideologies, principles, and identities within Egypt's official medium. The study relied upon Kress and van Leeuwen's (2006) framework of Visual synchronic linguistics. The study unconcealed the political, social, and cultural surroundings in Egypt at the time of unrest. The article is incontestable that official newspapers inscribed their political and intellectual stances to their audience through a multimodal approach.

Machin and Mayr (2012:18) state: "Language shapes and maintains a society's ideals and values; it may serve to form and legitimize sure quite social observe." A language could be a device that helps folks to exist during this world. It's a communicative tool to urge folks connected to the universe because it reduces the gap between people's minds. One vocalization is loaded with implicit and specific that means. Language could also be accessible. However, it's not an easy game of words for political leaders. Accessible utterances of leaders have at heart hidden ideologies explored and analyzed applying different discourse analysis theories. One statement will be interpreted in numerous ways that. Crucial discourse analysis encompasses a vital role in analyzing political Discourse because it understands the hidden meanings of vocalization. It provides most prospects of any prevalence because it involves an association between a text's structure and its affair (Fairclough, 1993).

Jabeen, S., & Ahmad, N. (2018) have investigated the ideological representations of Pak-US relations in political cartoons revealed in Pakistani Urdu and English newspapers. Newspapers' linguistic and semiotic representations of Pak-US relations are ideologically loaded and used within the construction and philosophical theory of the realities of post 9/11 state of affairs in a very desired means. The analysis uses a multimodal vital discourse approach (Machin, 2007) at the side of Van Leeuwen's approach for draft repetition (2008) and Fairclough's (2003) framework for graphical and linguistic analyses of the political cartoons to reveal the hidden ideologies. The visual and linguistic analyses of the political cartoons pay careful attention to however discourses are chosen so visually and lingually to market explicit interests and ideologies that form the public's perception of the fact.

METHODOLOGY

This paper adopts a multimodal semiotic analysis framework (Machin, 2007) beside Van Leeuwen's approach for draft repetition (2008) and Fairclough's (2003) framework for graphical and linguistic analyses of the political cartoons relating to neglecting the precaution of COVID-19 by PDM congress in political cartoons. The paper aims to focus on what folks do with philosophical doctrine resources and what they use them for. This analysis decodes the linguistic and ism discourses of political cartoons written inside the Pakistani English Dawn newspaper to reveal the hidden ideologies. Still, the communicators opt for and elect the philosophical system resources that propagate their desired meanings. We've collected information from the next Pakistani English newspaper.

English Newspaper

i. Dawn

This newspaper designated on the premise of the following criteria:

- a- Wide circulation of those newspapers
- b- Most readership
- c- Recent and well-reputed
- d- Daily newspapers
- e- Press a political cartoon daily.

Selection Of Data for Analysis

We have designated political cartoons from the higher than mentioned newspapers showing throughout 1 November 2020 to 30 November 2020. It's necessary to notice that political activity was at its peak once political cartoons were extracted before neglect the precaution regarding COVID-19 in PDM public conferences.

Framework:

To investigate the analysis queries, multimodal essential discourse analysis is utilized to research the data. The study uses a multimodal necessary discourse approach (Machin, 2007) besides Van Leeuwen's framework for draft repetition (2008) and Fairclough's (2003) framework for visual and linguistic analyses of the political cartoons regarding the philosophic representations to neglected the precaution of COVID-19 in PDM public conferences. The study collectively attracts Leeuwen's (1996, 2008) framework for illustrating social actors, which offers a category of over-determination. It tells but the participant's area unit given physically overdetermined to talk specific ideology and collectively for the recontextualization of social applications. Machin's (2007) multimodal essential discourse modal provides a toolkit to research the philosophical system resources like persons, settings, objects and poses. What meanings the particular signs carry? But signs area units utilized together to achieve set aims? The aim is to reveal what representations area unit gifts in political cartoons expressly and implicitly. Drawing on Machin's (2007), the subsequent square measure the necessary carriers of connotation in political cartoons:

Participants

Here, we tend to concentrate on the depiction of individuals in political cartoons. Conjointly necessary is what folks square measure delineated as doing. Machin (2007, p. 109-123) says 'analyzing the precise details of actions in written or speech will reveal a lot of delicate messages regarding the manner folks square measure delineate as having power or as being passive.... applying this to pictures provides the plan relating to neglected the precaution of COVID-19 in PDM public conferences.

Settings

Settings are the necessary carrier of connotations. Per Machin (2007), 'settings area units won't connote discourses and their values, identities, and actions. Settings, varieties of people, and places can each connote whole sequences of activity.

Poses

Poses play their half in connoting the means from the specific Discourse. 'Poses are a visual resource which will be used for his or her, which means potential. We should pay cautious attention to these when we want to assimilate what sorts of people are delineated within the image' (Machin, 2007: 31).

Objects

Here, the researchers have involved the ideas and values communicated by objects and, therefore, the manner they delineate. What Discourse do they frame? Machin (2007) objects being the mandatory carrier of connotation transport meanings that connote the particular context and add combination with completely various visual resources to clear the intentions.

We follow (Machin, 2007) framework for all aspects of the study of social actors except where we tend to insert Van Leeuwen's (1996) heaps of specific categories to analyze the overdetermined choices of the social actors. Photos at intervals, the political cartoons do not appear natural or authentic instead, they are modified or overdetermined in terms of look, look and physique. To analyze this, we've used Van Leeuwen's illustration of social actors (1996) that contains a category 'overdetermination.' overdetermination is completed within the image to specific views that cannot be same squarely because of political or completely different censorship. Van Leeuwen (1996) refers to the exaggeration of confident choices as overdetermination.

Our second method tool is recontextualization. The term refers to semiotical resources for indicating political cartoons reconstruct Discourse from the events that draw on them. We all know that discourses square measure multi-layered and embedded in social practices that they recrecontextualize this paper. Political cartoons recontextualize the political things or events that transpire once neglecting the COVID-19 related precaution of the planet health Organization in PDM public conferences. 'Recontextualisation will exclude a

number of the observed participants they recontextualize' (Leeuwen, 2008: 8). They, therefore, act within the interest of these World Health Organization need to disperse explicit ideologies and viewpoints to hunt advantages. Therefore, during this read, semiotic resources square measure the vehicle of communication, or perhaps of persuasion, however square measure means that of social construction (Machin and Abousnoug, 2010: 29).

Semiotic Analysis of Political Cartoons on The Theme of Covid-19

In this section, political cartoons looking at the neglecting COVID-19 related SOPs in PDM public meetings in Pakistan are analyzed. It is essential to see how this is visually represented, by what types of actions, people, settings, and things occur when the social process is repeated. Investigators have taken five political cartoons from English newspapers reporting on the problems ignoring world health organization awareness of COVID-19 by political leaders at their PDM public meetings in Pakistan.

Participants

The most common social actors in the cartoons are the political leaders of the different political parties in Pakistan, a symbol of the Corona virus released by the WHO, and the Pakistani society. Their presentations are used to incorporate specific ideas, identities, policies, politics, and certain beliefs. In many speeches, an active role is assigned to COVID-19 and a non-functional role in Pakistani society. In terms of transformation and performance in which participants are involved, it reflects Corona Virus's sign activated concerning visual processes. The COVID-19 mark is always shown as superior and the community is inferior in front of the Corona Virus. The representation reflects the negative stance of PDM political leaders regarding WHO's monitoring of COVID-19. On the other hand, the Pakistani public who participates in PDM public meetings is represented as ineffective and has failed to accept all orders.



Figure 1 Taken from Daily “DAWN” Dated: 5 November 2020

In figure 1, three men are running, and the Corona virus is behind the men with a great Dracula shape. Cartoonist shows men are coming down from slop type height corona is behind the three men with a smile and long teeth like Dracula in the form of a football. The first man shows a sign of stopping with both hands at the end of the path and the other two men run fast because COVID-19 is behind. Sign of Corona virus is laughing at men and look toward us with sharp teeth. COVID-19 is a pandemic all world has closed for more than two months in Lockdown. Pakistan and other countries got control of COVID-19 to cease through Lockdown. Pakistan was one among other countries that gained control of COVID-19 in their countries with WHO's precaution in a short time. Our government says that we have to need to follow the instruction of the world health organization; otherwise, we will fell in COVID-19 again, but our political leaders are neglect the precaution of the world health organization. The second wave of COVID-19 is continuing in Pakistan ceases to increase daily. The cartoonist shows that the second wave is more dangerous than the first wave and we should strictly follow the precautions of WHO.

In figure 1 cartoonist represent the ideology about COVID-19 with the Dracula shape corona virus. We save at our home and outside of the house when we shall meet our friends without a mask, and we will call COVID-19. Three men are trying to protect themselves from corona, but the corona is coming fast from the height. Corona Virus is represented as Dracula, along with his sharp and long teeth. It's a purposeful mocking smile on his face and an eagle eye on three men's try to save from the virus. During this image, there's a proposal gaze as nobody features a direct gaze towards audiences. Each people have a horizontal angle of interaction, whereas the Corona virus vivid eyes have an angle on each participant. The gaze of the Corona virus shows cunningness and boldness. In contrast, each people's horizontal look describes that they're less assured and not having a transparent vision of their surroundings, which shows the running men. Specific posture vogue connotes differing types of people consistent with their social roles (Machin, 2007). Conclusion: there's inelasticity in each participants' posture, which shows their capability and stubborn nature.



Figure 2 Taken from Daily “DAWN” Dated: 10 November 2020

Setting:

A setting is an area unit that means potential and connotes discourses and their values, identities, and ideas (Machin, 2010). The common feature detected in these all cartoon is that the use of the haphazardly black lines background. The backgrounds area unit is either eliminated and extra space and prominence are given to the participants and props or solely many hints area unit given. The haphazardly black lines painted the background have the result of drawing the viewer's attention to the foreground. The pictures area unit decontextualized shows that they're symbolic instead of a documentary. This enables that the meanings area unit is done through actors, props, and linguistic captions. It attracts attention far from the setting to the participants' thoughts and provides a personal transportation angle to the topic.

The entire interaction area unit is shown in haphazard lines behind the corona's image for decay setting, like figures one, 2, 3, 4 and five illustrate these options. These settings show the depression, unhappiness, and hopelessness of the world before COVID-19. The black haphazardly lines behind and beside of corona virus image suggest the complexness of the case. It makes the entire scene helpless, hopeless, and depressing before COVID-19. It's joined to one thing unknown and unseen that at a similar time looks scary and threatening. It additionally symbolizes mystery.

In figure 2, seven men of different ages are stand without the mask and social distance; they are neglecting the precaution of Covid-19. A signboard is fell beside their in-brake condition and the word SOPs is mention on that signboard. A signboard indicates Pakistani public corona's condition is a pandemic disease all world is suffering in this situation, including Pakistan and vaccine is not invention till now many countries have tried to make the vaccine but could not get success. Sop's is one method to protect themselves from Covid-19, but Pakistani political leaders and the public neglecting these sops. All worlds have been closed for three months due to COVID-19. All men gaze at the lion with the head of corona sign and feeling fear to corona with long and sharp Dracula teeth. All men were shocked to see the loin with corona and Dracula's head because they were neglecting sops provided by the world health organization. Eight participants are shown in figure 2. A loin cartoon image with Corona virus is looking toward the other seven participants with an anxious gaze. The participants are in front of loin with corona virus image they ignored the SOPs. Loin image with corona virus head has a direct look towards the participants, and it demands its participants to interact directly with him. According to Machin (2007), the participant has a demand. The gaze is providing viewers to demand one thing. It's bolder and friend than represent images during which the participant doesn't have a right away gaze towards viewers. All participants stand fearfulness and look toward coronavirus Dracula loin because they are without wear mask and have ignored the precaution of COVID-19. The signboard of SOPs is fallen on earth besides the participants.

According to Machin and Mayr (2012), there's no neutral language, which continuously connotes a particular means. Coronavirus is implicitly and expressly delineated as a devil that's unable to be controlled through these

political cartoons, and its inflicting worry, despair, mental disease, health problems, and economic condition. These editorial cartoons implicitly criticize the official authority's failure to refer an accountable and wise call to facilitate their folks to come back up with this COVID-19 plague.



Figure 3 Taken from Daily “Dawn” Dated: 20 November 2020

In figure 3, cartoonists show five participants—four participants political leaders and one man with a head of a corona virus image. Political leaders are wearing formal national dres' shalwar, kameez and waistcoat, and shoes. They are stands in lines without the mask and social distance and violating the precaution of COVID-19. Words Political rallies are writing above the heads of four political participants. According to Machin (2007), new images do not represent a specific moment in time or an event but represent a concept or concept. In the cartoon above, the images illustrate political rallies in violation of COVID-19 surveillance in Pakistan. Political leaders stand without a mask to cover and the first participant with a garland in their hands is a visual perception of the theme 'all is well in love and war.' Corona virus is coming towards political rallies and political leaders are ready for the reception of the Corona virus. Corona virus is giving a smile with long and sharp Dracula teeth and gaze towards political rallies. Political leaders are inviting to Corona virus in political rallies neglect the precautions of COVID-19.

The cartoonists represent political rallies' ideology through cartoons in Pakistan because political leaders are inviting Corona virus in rallies neglects the precaution. Political rallies are a crowd of peoples without wearing the mask and social distance. In figure 3, cartoonists show political leaders call Corona virus in their political congresses and are ready for a reception for Corona virus with a garland and want to wear a Garland on the Corona virus's neck. Black random lines show fear beside the head of the corona virus image. Black random lines represent fear and destructions due to COVID-19. These particular have shown in all figures with the sign of Corona virus. Corona virus has

destroyed the world economy. These lines show the superiority of Corona virus over the world.

Poses

Poses can be powerful and express broad ideas, values , and identities (Barthes, 1973). The role of the characters in the cartoon is systematically used to give specific meanings. For example, in Figure 3, political leaders' position is shown in the shape and position of their hands. The first participant is ready to say that he is welcome to the Corona virus at political rallies in Pakistan. A political leader is prepared to embrace the Corona virus. The Corona virus is smiling towards political rallies. The cartoonist shows the corona's shape in a fun mode. In Figure 2, seven participants stand in a frightening position and are terrified to see a lion. A lion with a corona head is looking at participants in a strong position. The cartoonist expresses the state of concern of participants who ignore the monitoring of COVID-19. The cartoonist represents ideas for fear of the Corona virus in the form of a sculpture. The lion is also looking at participants who aggressively ignore the awareness of COVID-19. In figures 1 and 4, the Corona virus is active. In figure 1, the Corona virus looks at him in an aggressive shape and shows his sharp and long teeth in Dracula. The fourth picture of the Corona virus exhibits friendly spirits at public meetings by tractor because political leaders ignore COVID-19 vigilance in their PDM public meetings. In all figures, cartoonists represent an image of Corona virus as superior posture all over the world.

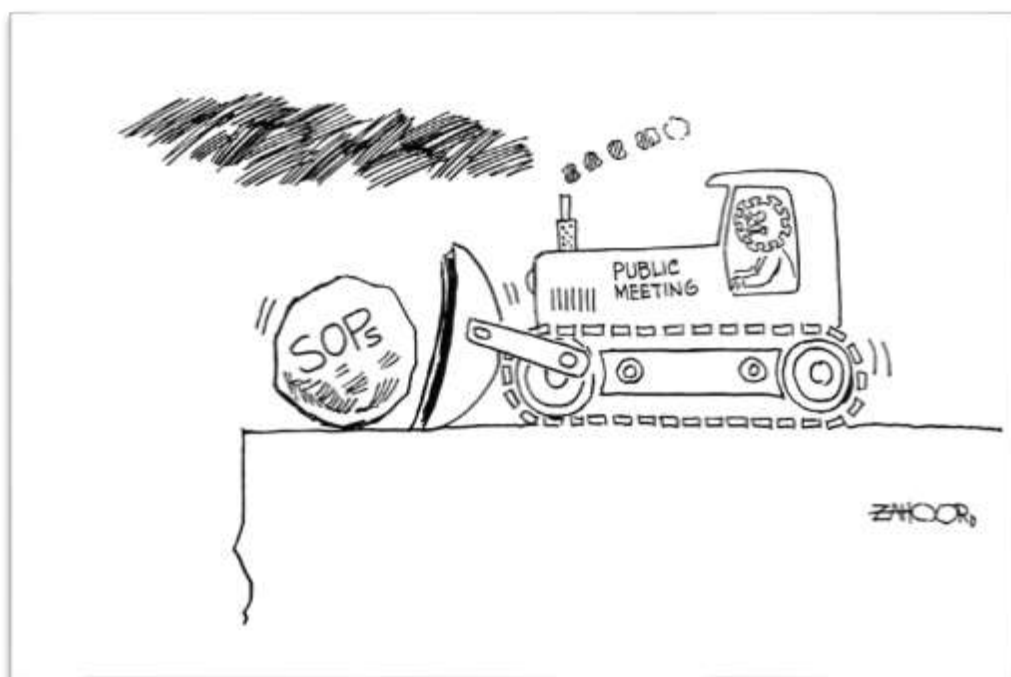


Figure 4 Taken from Daily “Dawn” Dated: 28 November 2020

In figure 4 single participant is involved in the working process of drive a bulldozer with the image of Corona virus. In a visual analysis, participants and objects' large or small size present a significant meaning (Machin, 2007). The

large size of Corona virus SOPs explains that it is a substantial issue in the current situation as it causes excellent flexibility everywhere. Also in the picture is a tractor with the words "PUBLIC MEETINGS" in large letters. Word "SOPs" is written in front of a bulldozer's front blade in the shape of a circle ball. All worlds have become helpless in front of the Corona virus. Corona virus, with Dracula sharp and long teeth, drive the bulldozer and throw away the SOPs in the whole with the bulldozer front blade's help. Cartoonist represents an ideology of fear and destruction about COVID-19. Bulldozer is a sign of public meetings of political leaders and shows authority and power. In figure 4, the bulldozer connotes the symbol of strength and pollutes the air and environment with smoke. Cartoonists write words on bulldozer "PUBLIC MEETING" corona virus is operating a bulldozer to spread fear in public of COVID-19 and push the SOPs in a big hole beneath the surface of the earth with the front blade of a bulldozer. Bulldozer is also a sign of power, fear, destruction, and air pollution with dirty black smoke.

The participant's facial expressions, behavior, character, and body posture also connotes his specific background (Machin, 2007). In figure 4, the bulldozer represents the PDM public meetings that are a cause of spreads the second wave of Corona virus in Pakistan. Political leaders and the public are neglecting the SOPs in public meetings and make the cause of the reach of corona cases again in Pakistan. This image shows authorities of Pakistan are ignoring and SOPs of COVID-19 for their benefits. PDM leaders have wanted the power and trying to blackmail the present government in the second wave of COVID-19 in Pakistan because they think the government will accept their agreements due to fear of spread corona cases in Pakistan.

Objects

Objects convey concepts and values. In step with Machin and Mayr (2012), every item ought to be thought-about within the things' analysis. Within the cartoon, a range of objects like a tractor, a construction, a rolling stone of SOPs, and a lion with a corona image. However, props aren't solely wont to integrate settings, conjointly the kind of activities within which participants are concerned. People who watch the cartoon can also refer to the participants' costumes as political leaders wearing shalwar Qamez and a waistcoat that points to other things like hair and beard. These are all adjectives of a specific type of person, very subtle, playful, and playful. An object bulldozer denotes sacrifice, mobility, power for a particular purpose. Also noteworthy is the loin with the Corona virus's image and Dracula's long and sharp teeth in Figure 2, which are used to illustrate the COVID-19 fear of this condition. It can be seen that the leg is bloodier to the animal and the Corona virus is more dangerous than the loin. The Corona virus in humans creates an essential social distance in public places and uses random black lines to spread fear and destruction. The smoke of bulldozer is also connate the fear because pollution is hazardous for the human being. Black smoke is a sign of fire and destruction.

CONCLUSION

Current research investigates how the language of the COVID-19 related political cartoons represented in print media creates, expresses, and spreads fear

of the general public and global economic crisis throughout the world. Significant political cartoons were deliberately selected and taken from Dawn newspaper for review from November 1, 2020, to November 30, 2020. Fairclough's (2003), Machin's multimodal analysis (2007) is adapted to the analysis of COVID-19 related political cartoons. The graphic and unspecified visual elements are portrayed in political cartoons describing Corona virus's fear and the uncontrolled state, creating uncertain conditions for the present and the future. Political cartoons have a very different and distinct style of conveying a message to their viewers through visual communication (El Refaie, 2009). According to the interview, the findings reveal that COVID-19 is a significant threat to national and international progress and creates a tense situation for both individuals and the general public. Corona virus political cartoons portray the state of affairs in the country between government officials and their failure to control the epidemic through decisions. As a result, this is increasing day by day. Political cartoons' visual characteristics also expose intractable problems in the economy, national progress, political and social destruction among government officials and workers. Opposition leaders are blackmailing the current government with the shield of COVID-19. PDM wants to take benefits through this situation and neglect the COVID-19 related SOPs in their public meetings. They think the government cannot control the economic crisis and have failed to get control over COVID-19. The government will resign to their seats and on the other hand in the United States is also suffering in this situation. PDM is taking benefit to this situation and blackmails the PTI administration. Cartoonists use different objects and pose for spreading fear of COVID-19 and stopping neglecting the precaution of COVID-19 in public meetings. Cartoonists portray various visual elements in print media to spread fear of COVID-19 and prevent the neglect of SOPs in public meetings

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