

A Discourse Analysis of Addustour Newspaper Headlines of COVID-19

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Abstract—The current study makes a media discourse analysis for thirty of Addustour Arabic online newspaper's editorial headlines of COVID-19 in terms of Galperin's (1977) framework of lexical rhetorical devices (metaphor, metonymy, and irony); adopting a descriptive qualitative approach. The idea of metaphor source domain suggested by the conceptual metaphor theory is employed to organize metaphors in groups. The analysis is confined to those articles' headlines written in 2020 and contained one of the words: COVID-19 (coronavirus), the epidemic, and the virus. The frequency of the devices is presented in tables followed by illustrative passages of metaphor domains and metonymy types. The findings of this study are justified depending on the researchers' backgrounds and the nature of the data. The analysis exhibits writers' preference for metaphor rather than metonymy and irony. Both organism and warfare metaphor source domains are extensively employed to express the efforts of medical staff/governments along with the epidemiological and political situations of the world. The great interest in the warfare domain could be explained in light of the effect of Arabic poems taught to students at Jordanian schools and the wars surrounding Jordan. On the other hand, the part to signal the whole metonymical relation appears only once. To avoid legal inquiry, irony is never used.

Index Terms—newspaper headline, editorial article, media discourse analysis, conceptual metaphor, lexical rhetorical device

I. LITERATURE REVIEW

On December 1st, 2019, China witnessed the appearance of one of the worst pandemics ever by recording the first case of the new virus, namely COVID-19. The virus transmission among citizens guided the country to take some resolute actions such as curfews and lockdowns to contain the viral infection. Yet, death and infection rates increased rapidly there and everywhere. The development of virus symptoms among people worldwide led to doubling the deaths in the following two years. The latter led the international pharmaceutical institutions to start their attempts to find a vaccine; depending on the history of similar epidemics. On the other hand, different governments tended to adopt the health protocol followed by China; getting benefits from its successful experience in containing the new virus. The international media, otherwise, played a vital role in spreading awareness among people about ways of preventing viral infection, providing people with the latest developments in the epidemiological situation. In Jordan, the Addustour newspaper took upon itself this task through different types of articles introduced by headlines rich in stylistic devices used to attract readers' attention to this issue and simplify the messages for them.

Recently, the media has received a great status in light of its role in presenting important news and creating public awareness. Wainberg (2015) identifies news as a cognitive, political, social, and emotional mechanism that aims to promote the ideas of different political parties on the one hand; and affect the value system of a given society on the other hand. Tanikawa (2017) represents the newspaper as an informative and analytic tool usually addressed to the public to shape their awareness. McKay (2011, p. 401) uses the phrase (newspaper genre) to refer to the written newspaper's different outcomes: "news stories, feature articles, opinion pieces, editorials, advertisements, etc.". Farrokhi and Nazemi (2015, p. 157) identify editorial articles as "a kind of media discourse, which belongs to a large class of opinion discourse" and tends "to persuade their readers" (160), following different strategies that agree with the languages they speak and the cultures they come from. Tanikawa (2017, p. 3527) points to the space that free-time reference online articles give to writers to express their subjective points of view. Dor (2003, p. 696) defines newspaper headlines as "relevance optimizers... designed to optimize the relevance of their stories for their readers". León (1997) emphasizes that headlines are built following certain structures to help readers recognize the content of articles.

On the other hand, different linguists studied media by following different approaches to media discourse analysis. Blommaert and Bulcaen (2000, pp. 450-451) spotlight that media critical discourse analysis is a "socially conditioned linguistic field recently addressed to deal with different genders' interests in media texts". Van Dijk (1988) follows in his book a descriptive/cognitive approach to explore media discourse at micro and macro linguistic levels, focusing on the phonological-graphical realizations, the morphological structure, the syntactic categories and rules, the semantic meanings, and the pragmatic/cultural features. Otherwise, Carvalho (2000, pp. 21-27) points to the necessity of

investigating media discourse surface structure (article's size, date, and place of publishing), theme (events' interrelation), actors (individuals or institutions quoted in the text), language rhetorical aspects (text's style), discursive strategies (speaker's intervention), ideological standpoints (power reproduction); and synchronic and historical sequence of events. O'Keeffe (2011, p. 441) presents media discourse as "a public, manufactured, on-record, form of interaction" that usually appears "through a broadcast platform, whether spoken or written". McKay (2011, p. 397) says that linguists' recent interest in media has exceeded the lingual dimensions to the social ones of semiotics (studying the sign system, cultural patterns, and textual elements), critical discourse analysis (looking at the language as a social phenomenon), and conversation analysis (investigating the verbal and non-verbal aspects of the social interaction). Farrokhi and Nazemi (2015) adopt a contrastive rhetoric (CR) framework to examine the aesthetic features used by different cultural news discourses to make a comparison.

However, Al-Qazwini (2003) identifies rhetorical language as an esthetic means of expressing thought usually used to enhance communication and obtain a social status within a community. Abdul-Raof (2006, p. 24) emphasizes that rhetoric is "a linguistic mechanism that enables the Arab communicator to express himself or herself through various figures of thought and avoid amphigory". Similarly, Bumenjel (2015) looks at rhetoric as a bank of esthetic and semantic elements that are usually employed by critics and linguists to build trust, attraction, persuasion, or entertainment. In the Arabic language, Al-Sakkaki (1987) establishes three fields of rhetoric: *ʕilmu-ʔalmaʕa:ni* (semantics and pragmatics), *ʕilmu ʔalbaja:n* (figures of speech), and *ʕilmu ʔalbadi:ʕ* (embellishment). Al-Sakkaki (1987) states that (*ʕilmu ʔalbaja:n*) (figures of speech) employs devices like simile (holding an explicit comparison between unrelated things), metonymy (referring to identity by different references), metaphor, and trope (using the language metaphorically and out of ordinary) to attract attention. Abdul-Raof (2006, p. 25) contributes to grouping the most frequent Arabic figures of speech along with clear-cut definitions for simile (using the word (like) to hold a comparison between things), allegory (employing general events and characteristics to present abstract thoughts), and metonymy (replacing certain references with others). In the English language, Leech (1969) assumes two main English rhetorical devices: Schema (changing words' order); and tropes (changing lexical items' usual use). Leech (1969, pp. 150-152) highlights the importance of synecdoche (referring to identity by its part or vice versa), metaphor (transferring the characteristics of one entity to another), and metonymy (using the name of one entity to present another) in transferring literary works' implied messages to readers. Rewiś-Łętkowska (2019, p. 81) points to the idea that "figurative language consists of highly conventionalized linguistic expressions, deeply entrenched and used automatically by the speakers, who do not seem to realize that they use a metaphor". Lakoff and Jonson (1980, p. 456) build their conceptual metaphor theory based on the belief that "metaphorical expressions in everyday language can give us insight into the metaphorical nature of the concepts that structure our everyday activities".

The role of rhetorical devices in creating effective messages led many people to write research papers about them. For example, Torlakova (2014) adopts both approaches of cognitive semantics and critical metaphor to exhibit both the way metaphor is created and the role it plays in presenting effective Arabic political messages. The data of Torlakova's (2014) study consists of several opinion articles published between December 17th, 2010 and August 1st, 2011 on Al-Jazeera.net. The analysis of the data shows how ordinary concepts such as "confined, space, container, fire, heat, spring, weather, wind, dignity, dream, birth, journey, and road" are metaphorically used in cooperation with the cultural background to evoke emotions (Torlakova, 2014, p. 22). Kort (2017) explores metaphor's ideological goals in several English articles written in The New York Times and Al Jazeera English and Arab News to highlight the differences and the similarities. The data of Kort (2017) is analyzed following both conceptual metaphor theory and critical metaphor analysis. The findings exhibit that both NYT and ANM employ metaphor ideologically to represent Americans as powerful and unique. Nevertheless, the image of Arabs differs between the two newspapers since the first presents them as violent; while the second deals with them as powerless. Zibin (2018) tests the effects of both culture and society on the appearance of both metaphor and metonymy in some economic articles chosen from two daily Jordanian newspapers. Precisely, her study considers the ones written before and after the Arab Spring to make a comparison. Zibin's (2018) paper shows that both devices are used as constructive cultural tools. Chronologically, metaphorical expressions found in the articles written after the Arab Spring carry more negative connotations than those written before.

In this paper, the researchers attempt to make a media discourse analysis of thirty editorial articles' headlines extracted from the Arabic online Jordanian mainstream newspaper namely, Addustour (meaning "The Constitution") in light of Galperin's (1977) framework of lexical rhetorical devices (metaphor, metonymy, and irony). Conceptual metaphor is used to group metaphors into domains. However, the choice for this newspaper refers to its early role (1967) in presenting local and international important news to the public on one hand; and its attractive and various sections which satisfy different age and cultural groups' interests on the other hand. According to what is mentioned in Jordan Press Foundation (2009, p. 5), this newspaper is considered "the next most popular publication for male readers". The researchers follow a descriptive qualitative approach to identify the aforementioned rhetorical devices focusing on the background context and that of the researchers.

II. STATEMENT OF THE PROBLEM

This research makes a media discourse analysis of headlines' content. It considers samples of editorial articles' headlines, extracted from Addustour online Jordanian newspaper and concerned with the coronavirus. It attempts to

explain the writers' choices of lexical rhetorical devices when used to attract attention and spread awareness of serious health issues like COVID-19. However, limited studies investigate these esthetic devices in Arabic headlines that share the same task of presenting health issues such as infectious diseases or epidemics. Analyzing the implied message according to the researchers' background and providing justifications for results when possible are the basis of this study.

III. METHODOLOGY

The current study's data consists of thirty editorial articles' headlines published in 2020 and extracted from the Jordanian Arabic online mainstream newspaper, Addustour (The Constitution). Galperin's (1977) lexical rhetorical devices of metaphor, metonymy, and irony are investigated following a descriptive qualitative approach. The conceptual metaphor theory is employed to classify metaphors into domains. Galperin's categorization for metonymy is used to identify its types in the sample. Some Justifications for results are represented based on the researchers' backgrounds and the nature of the data.

IV. RESULTS AND DISCUSSION

TABLE 1
LEXICAL RHETORICAL DEVICES IDENTIFIED IN ADDUSTOUR'S THIRTY EDITORIAL ARTICLES' HEADLINE

The device	No.	%
Metaphor	37	97.4 %
Metonymy	1	2.6 %
The total	38	100%

Table 1 shows that metaphor is extensively used in the thirty editorial articles' headlines accounting for (97.4 %) of the total. Metonymy, however, appears once receiving (2.6 %). In this instance, the writer employs the part to signal the whole metonymical relation, using the parts of the body as references to people who showed different behaviors and attitudes towards the crisis of COVID-19. Unexpectedly, the irony is ignored in this group.

TABLE 2
METAPHOR SOURCE DOMAINS IDENTIFIED IN ADDUSTOUR'S THIRTY EDITORIAL ARTICLES' HEADLINES

Metaphor Source Domains	No.	%
Warfare metaphor	12	32.4 %
Disease metaphor	7	19 %
Nature metaphor	3	8.1 %
Organism metaphor	14	37.8%
Others (trap metaphor)	1	2.7%
The total	37	100%

Table 2 demonstrates the use of five source domains in the editorial type including warfare, disease, nature, organism, and trap ones. Organism metaphor comes in first place in light of the number of occurrences making up (32.4 %), followed by the warfare domain that accounts for (37.8%). Twelve metaphorical images out of the thirty-seven employ words/phrases having to do with wars such as invasion, battle, fighting, white army, besiege, colonel, defeat, and colonization to show the suffering and procedures adopted by governments and people to stop the spread of COVID-19 in 2020. The fourteen examples that adopt the organism source domain, nevertheless, use personification to display the effect of coronavirus on people, the international political system, and governments; comparing COVID-19 to a painter, mortician, murderer, adorer, thief, and cunning person, using the verbs (draw, hammer, assassinate, stole, kidnap, adore, and die), and the adjective (cunning). The new international system, The European Union, the value system, hunger, and the educational institutions, on the other hand, are represented in order as a person that is drawn, a newborn baby, a half-dead person, a person that is assassinated, a silent person, and a person that got back to life. Concerning the disease metaphor source domain which comes third in the list with many incidences (7), words like disease, virus, epidemic, recover from, and wound are employed to represent political and health issues related to the change in the epidemiological situation. In terms of the nature source domain, three writers transfer the deadly effect of both storms and predator's nails to the coronavirus. The mapping in the latter stands for the difficulties and the increase in mortality rate generated by COVID-19 in 2020. Exceptionally, the coronavirus is compared to a trap as a depiction of the economic crisis that the world suffered from in 2020.

A. Metaphor

(a). Warfare Metaphor

1-متى تنتهي غزوة كورونا؟
(Addustour, April 2020)

“mata tantahi yazwatu korona?”

When does the COVID-19 invasion end?

2-معركة "كورونا" الباسلة اما النصر او النصر

(Addustour, March 2020)

“ *maṣṣrakatu korona ḥalba: sila ḥima ḥannaṣru ḥaw ḥannaṣru* ”
COVID-19 valiant battle is only a victory

3 - الزم بيتك لمحاربة كورونا
 (Addustour, April 2020)

“ *ḥilzam bajtaka limuḥa: rabati korona* ”
Stay home to fight COVID-19

4 - الاستثمار في محاربة كورونا
 (Addustour, April 2020)

“ *ḥalḥistiḥma: ru fi: muḥa: rabati korona* ”
Investment in fighting COVID-19

In the previous four headlines, the writers employ the warfare source domain of metaphor; comparing the coronavirus to an invasion ‘*yazwa*’ and a battle ‘*maṣṣraka*’; and the efforts to stop its spread to a fight against an enemy (coronavirus) as metaphorically represented in (3-4). This is due to the great efforts made by soldiers in battles and invasions, and doctors at hospitals to defeat the other parties. Special techniques should be taken into consideration in both situations to achieve the assigned goals and avoid danger. In the case of the new epidemic, governments including the Jordanian one adopted both a curfew to stop the viral infection among people, on the one hand, and investments to compensate for economic losses generated by this curfew, on the other hand. Such strategies are metaphorically depicted in the third and fourth headlines as weapons used to fight COVID-19 (the enemy) since all share the goal of protecting and helping people.

5 - تحية للجيش الابيض في زمن كورونا
 (Addustour, April 2020)

“ *taḥḥjatun lildḥajfi ḥalḥabjadi fi: zamani korona* ”
Greeting to the white army in COVID-19 time

In the previous instance, the medical staff is metaphorically depicted as an army due to the discipline, the large number, and the sacrifices that both present. The volunteer expeditions that the health sector witnessed at the beginning of the COVID-19 crisis led to an unexpected increase in the number of doctors and nurses who helped in encountering danger and containing the epidemic. On the other hand, the obedience that the medical staff showed to the health protocol looks like that of soldiers for the instructions of their leaders.

6 - كورونا يحاصر غزة
 (Addustour, March 2020)

“ *korona juḥa: siru ḥazza* ”
COVID-19 besieges Gaza

In example (6), the writers use the word ‘*juḥa: sir*’ (besiege) to point to restrictions imposed by COVID-19 on people’s movement in the Gaza Strip. The widespread of the virus and the alarming rise in the number of infections in 2020 forced countries to impose curfews and lockdowns. No chances were given for people to escape due to surrounding cases. Metaphorically, this situation may help in conceptualizing this virus as an army that besieges the Gaza Strip as both impedes people’s daily movement and activities.

7 - الجنرال "كورونا"
 (Addustour, October 2020)

“ *ḥaldḥinira: lu korona* ”
The colonel ‘COVID-19’

A situation of despair appeared simultaneously with the spread of COVID-19 in 2020. Global regimes have turned helpless against the unseen virus that swept our world. And a state of passivity dominated the international system. Accordingly, COVID-19 in (7) is metaphorically perceived as a colonel. This metaphor refers to the similarity between the lifestyle and the rules imposed by the virus on our planet and those imposed by army colonels on soldiers. People find themselves in the two cases obligated to adapt to the instructions imposed to avoid legal liability.

8 - لقاح كورونا والاستعمار الوبائي
 (Addustour, December 2020)

“ *Luqa: ḥu korona walḥistiḥma: ru ḥalwaba: ḥju* ”
COVID-19 vaccine and the epidemiological colonization

For (8), COVID-19 is conceptualized as colonization due to the bad long-lasting social, economic, political, and health effects on people. Besides, restrictions were imposed on people’s movements in 2020 by different governments, because

of the epidemic, which looked like those imposed by different colonial movements throughout history on nations. People found themselves in both cases obliged to yield to the rules. Otherwise, they could have been punished.

9 - كورونا ... هل يهزم النظام العالمي الجديد؟
(Addustour, April 2020)

“ *korona hal jahzimu ?alniḏa:ma ?alṣa:lamja ?aldzadi:d ?* ”
Can COVID-19 defeat the new global system?

In (9), the writer reuses the warfare metaphor source domain employed in the headlines above. He metaphorically construes coronavirus as an army that people wonder about its capacity to defeat the new international system based on the strength, obstacles, and challenges both create for others. On the other hand, the symbolic depiction of this system as a person who could be defeated resembles its weakness. Many recent international powers' plans to stop the spread of the new virus have failed, leading to a critical epidemiological situation and protests in different countries all around the world.

(b). *Disease Metaphor*

10 - فيروس الفساد وكورونا
(Addustour, October 2020)

“ *vajru:sa: ?alfasa:di wa korona* ”
COVID-19 and corruption viruses

11 - فيروس عنصرية اليمين الإسرائيلي أخطر من فيروس كورونا
(Addustour, March 2020)

“ *vajru:su ṣunṣurijjati ?aljami:ni ?al?isra:ʔi:liji ?axtaru min vajru:si korona* ”
The Israeli right-wing extremist virus is more dangerous than the coronavirus

12 - وباء التطبيع ووباء كورونا
(Addustour, May 2020)

“ *wabaaʔu ?ataṭbi:ʕi wa wabaaʔu korona* ”
The epidemics of normalization and COVID-19

In examples (10) and (11), both corruption and discrimination are metaphorically represented as ‘*vajru:sa:t*’ viruses that cause infection to others. These two metaphorical images are constructed depending on their dangerous spread across different institutions and sectors and their threat to people. This in turn implies the necessity of taking resolute action by officials against corrupt and racial people and holding trail of them for their bad deeds. For headline (12), normalization is compared to an epidemic as both target weak people across wider areas. While real epidemic affects those with weak immune systems all over the world, normalization aims at those with poor loyalty to their countries. Similar to the aforementioned procedures, stern action has to be also taken to stop their deadly spread.

13 - هل تشفى السلطة الفلسطينية من جرح كورونا؟
(Addustour, May 2020)

“ *hal taṣṣa assultatu ?alfilisti:njatu min dzurhi korona ?* ”
Does the Palestinian Authority heal from the COVID-19 wound?

In (13), the writer compares the Palestinian Authority to a wounded person and the coronavirus to a wound based on the suffering of the first two because of COVID-19 and the wound respectively. Like many cases whose health deteriorated because of their dangerous wounds, the Palestinian health, economic, and political status has become worse due to the new virus. The ability to cause harm to others is a common characteristic.

14 - في العهد الكوروني... تستعيد الارض صحتها!
(Addustour, May 2020)

“ *ʔi: ?alṣahdi ?alko:roni tastaʕi:du ?alʔarḏu ṣihataha* ”
In the COVID-19 era, the earth recovers its health

In this title, the earth is conceptualized as an ill person who is on the road to recovery. In general, the recovery of one's health status donates regaining energy, normal body functions, and ordinary contact with others. Applying this to the headline, the metaphor is constructed based on the decrease in pollution and mortality rates. Restrictions were imposed on people's movement in 2020 restricted their use of means of transportation which led to significantly reduced gas emissions. Thus, the earth has regained its fresh air and normal status.

15 - كورونا سيذهب ومرض الاقتصاد سوف يبقى

(Addustour, April 2020)

“ *korona sajaḍhabu wa maraḍu ḡalḡiqtiṣa:di sawfa jabqa* ”
 COVID-19 will go and **the economy disease** will stay

In example (15), the writer metaphorically presents the economic crisis as a disease ‘*marad*’, implying a negative message since illness affects the body’s normal functioning badly. In the same way, the economic crisis that affected the world in 2020 because of COVID-19 has disrupted commercial activities, resulting in a deterioration in the economic situation of international commercial institutions. Together, both real diseases and the one assumed here need remedial plans.

(c). *Nature Metaphor*

16 - *عاصفة كورونا والاقتصاد العالمي خسائر فادحة وفرص ضئيلة*
 (Addustour, December 2020)

“ *ḡa:sifatu korona walḡiqtiṣa:du ḡalḡa:lamiju xasa:ḡirun fa:diḡatun wa furasun daḡi:latun* ”
COVID-19 storm and the international economy, heavy casualties and few opportunities

In headline (16), the writer presents coronavirus as a storm that threatens humanity due to the human and material losses that could be generated from both. Many people who lived through such crises lost their livelihoods or relatives. On the whole, both COVID-19 and the storm share the ability to eliminate the essential aspects of life; which in turn requires caution and well-planned procedures to offset losses. The international companies collapse occurred in 2020 as a result of the lockdowns and curfews put countries in front of long-term economic crises.

17 - *غزة في قلب العاصفة ومواجهة أزمة كورونا*
 (Addustour, August 2020)

“ *yazza fi: qalbi ḡalḡa:sifati wa muwa:dzahati ḡazmiti korona* ”
Gaza is in the storm center and encounters the crisis of COVID-19

In (17), the writer depicts the difficulties and the extreme danger surrounding The Gaza Strip because of the Israeli occupation and coronavirus as a storm center ‘*qalbi ḡalḡasifati*’ depending on the scientific fact that wind damage reaches its limit in this point. The lack of equipment and beds generated by the restrictions imposed on people there by the Israeli army increased their suffering.

18 - *وإذا الفيروس انشبت اظفارها الفيت كل تميمة لا تنفع*
 (Addustour, April 2020)

“ *waḡiḡa ḡalvajru:su ḡanfabat ḡaḡfa:raha ḡalfajta kula tami:matin la tanfaḡu* ”
When a virus infects cells, no remedy may work

In example (18), the coronavirus is represented as a predator that tears its prey into pieces using its claws. Features regarding the shape and way of attack are transferred from the ferocious animal to the coronavirus. While the former uses its sharp claws to kill the prey, the corona employs the protrusions on its surface to stick to the cell and damage it. In both cases, victims lose their ability to resist and death becomes certain. A large number of people who were affected in 2020 by COVID-19 lost their lives due to the breakdown in their immune systems.

(d). *Organism Metaphor*

19 - *كورونا يرسم ملامح نظام دولي جديد*
 (Addustour, April 2020)

“ *korona jarsumu mala:miha niḡa:min dwaljin dzadi:ḡin* ”
COVID-19 draws the features of a new global system

For instance (19), the writer portrays Coronavirus as a creative painter who can change one’s original facial features. He also conceptualizes the international system as a person’s face which is being drawn. The power of change painter has rhetorically pointed here to the strength of the political changes that the virus made in the priorities of the international system. Saving lives became the main issue. Consequently, countries that succeeded in containing the epidemic like China became eminently the dominant power.

20 - *هل ستدق كورونا المسمر الاخير في نعش الاتحاد الاوروبي؟*
 (Addustour, April 2020)

“ *hal sataduqu korona ḡalmisma:ra ḡalḡaxi:ra fi: naḡfi ḡalḡitiha:di ḡalḡoro:biji ?* ”
Will COVID-19 hammer the last nail into the casket of the European Union?

In title (20), coronavirus is metaphorically compared to a mortician who prepares a casket for The European Union which is construed as a half-dead person. These two images rhetorically portend the close disintegration and end of the union due to the connection of a casket to decay and death. The economic crises and debts that most European countries suffered from COVID-19 in 2020 have prompted many northern countries to satisfy their own needs to the detriment of the southern ones, leading to strained relations.

21 - كورونا اغتالت منظومة القيم
(Addustour, October 2020)

“ *korona ʔiʔta:lat manǧu:mata ʔalqijami* ”
COVID-19 assassinated the system of value

2020 marked several changes in the value system. Self-interest became a priority for the developed societies to the detriment of the developing countries which suffered from several social, economic, health, and political challenges. The absence of this value system is metaphorically portrayed in (21) as a person who is being assassinated by a coronavirus which is perceived as an assassin as a reference to the contribution of the last two in the sudden disappearance of the first ones (the system of value and real victim). Besides, the process of assassination implies the absence of conscience. This appeared in the countries that took COVID-19 as an excuse to satisfy their own needs and ignore those of others.

22 - كورونا سرقت عاما من وقتنا كيف سنعوّضه؟
(Addustour, November 2020)

“ *korona saraqat ʔa:man min waqtina kajfa sanuʔawiduhu ?* ”
COVID-19 stole a year from our time, how can we compensate for it?

The economic crisis was exacerbated to the limit in 2020 due to the increase in poverty and unemployment rates among Jordanian youths. Many Jordanians lost their livelihood resources because of the curfew imposed by the government, a matter that threw heavy burdens on Jordanians and frustrated them. In this headline, the nice moments that people lost because of the economic burdens the virus left on them are metaphorically presented as a thing that was stolen by a coronavirus which is compared to a thief. In both real theft and the one mentioned here, people who are being stolen live with feelings of loss, sadness, and disappointment.

23 - الكورونا تخطف الأعراء
(Addustour, December 2020)

“ *ʔalkorona taxtifu ʔalʔaʕiza:ʔ* ”
COVID-19 kidnaps the dear people

In example (23), coronavirus is perceived as a kidnapper by the association of both with the sudden disappearance or death of others. Lots of people suddenly lost members of their families because of COVID-19 in 2020.

24 - فيروس كورونا يعشق الاحتفالات والاعياد
(Addustour, October 2020)

“ *vajru:su korona jaʕfaqu ʔalʔihtifa:la:ti walʔaʕja:di* ”
Coronavirus adores ceremonies and festivals

In headline (24), coronavirus is metaphorically compared to an adorer (a human being) as both could cause harm to others. Despite the uniqueness of lovers with sincerity, many accidents were recorded all over the world for those who were killed by their beloveds. In the same way, lots of relatives and friends infected with COVID-19 contributed to the death of their beloved as a result of the gatherings in celebration and lovely groupings. In the United States, a birthday party for a teenager led to the infection of 37, the quarantining of 270 of his family, and the death of hundreds of Americans later on. This event led lots of governments including the Jordanian one to impose restrictions on crowds.

25 - متى ستموت كورونا؟
(Addustour, October 2020)

“ *mata satamu:tu korona ?* ”
When will COVID-19 die?

In (25), the writer construes coronavirus as an alive person whose people await his death; using the latter status as a way to express the desire of people for its disappearance from existence. Such a wish reflects hatred and resentment for the hurt that both cause to others. In the case of the new virus, health problems that were generated from its spread created fear among people and countries. The virus showed an extra ability to move and develop. Such abilities are metaphorically implied here through the status of being alive.

26 - فيروس مخادع وخبيث
(Addustour, April 2020)

“ *vajru:sun muxa:diʃun wa xabi:θ* ”
A devious and malicious virus

For instance (26), the coronavirus is metaphorically compared to a cunning person based on the unpredictable behavior of both. In the case of COVID-19, many cases who were infected showed no obvious symptoms. Besides, the way this virus evolved impeded efforts to find a vaccine.

27 - كورونا وفرص ولادة نظام عالمي جديد
(Addustour, June 2020)

“ *korona wa furaʃu wila:dati niða:min ʔa:lamjin dʒadi:din* ”
COVID-19 and the chances for the birth of a new global system

With the appearance of COVID-19 in 2020, the world went through many social, economic, and political changes. One of the most obvious was the disability of the United States of America to control the spread of COVID-19 and meet the urgent needs of the developing countries; in comparison with China which showed a better aptitude in managing the situation and satisfying other countries' health requirements. Such assistance helped the latter gain the trust of the world, a matter that prompted political analysts to expect the appearance of a new international political system led by China. This new political power that is about to appear is metaphorically represented in (27) as a newborn baby since both may conceptualize a new beginning that brings new changes to the lives of others.

28 - الجوع الصامت في زمن كورونا
(Addustour, August 2020)

“ *ʔaldʒu:ʃu ʔaʃsa:mitu fi: zamani korona* ”
The silent hunger in COVID-19 time

For (28), “hunger” is metaphorically perceived as a silent person based on the disability of others to predict the latter's thoughts without observing the results of his actions. Likewise, people cannot discover cases of poverty without seeing obvious evidence that proves the need of poor people for food. Many humble families suffered in silence at the beginning of the economic crisis generated by COVID-19.

(e). *Other Source Domains of Metaphor*

29 - الخروج من فخ كورونا الاقتصادي
(Addustour, April 2020)

“ *ʔalxuru:dʒu min faxxi korona ʔalʔiqtiʃa:dʒi* ”
Getting out of COVID-19 economic trap

The lockdowns that most governments imposed on people because of COVID-19 brought several economic problems. The new virus disorganized demand and supply processes due to its incredible ability to evolve, a matter that weakened the economic status of institutions. Plans formulated by the international economic system became disabled to regain economic prosperity as it was before the appearance of COVID-19. Metaphorically, COVID-19 along with the economic challenges it created in 2020 are represented in (29) through the image of the trap that the world fell into and tried to get out of since both COVID-19 and the trap share the ability to hurt people and impede their normal ability to move and produce. Overall, being trapped implies the message of planned economic collapse. China was one of those countries that were accused of creating COVID-19 in their labs to hit the economies of the opposing countries and weaken them.

B. *Metonymy*

The Part to Signal the Whole

30 - عقول وقلوب ويطون في زمن كورونا
(Addustour, July 2020)

“ *ʃuqu:l wa qulu:b wa butu:n fi: zamani korona* ”
Brains, hearts, and bellies in the time of COVID-19

In example (30), the writer uses the part to signal the whole metonymical relation. Three different parts of the body are used to stand in for three kinds of people who showed different behaviors toward the crisis of COVID-19; each of which carries certain characteristics with different degrees. Based on the normal function of each part: Brain for thinking, heart for feelings, and belly for eating; the word ‘ʃuqu:l’ (brains) is used as a reference to rational, careless, or stupid people; (qulu:b) (hearts) to emotional, normal, or tough individuals; and (butu:n) (bellies) to content or greedy ones.

V. CONCLUSION

Finally, the study exhibits the preference of headlines for the organism and war domains. Mappings generated by war terms conceptualize efforts to stop the viral infection as a battle/a fighting/a war; the Jordanian medical staff as an army; and Corona as an army/enemy. Some editorial writers choose to represent COVID-19 as colonel, its widespread as colonialization and invasions, and staying home and investments as weapons to stop this spread. On the other hand, some samples employ health terms like disease, virus, epidemic, recovery, wound, and recovery to highlight issues related to the new virus. The term 'recovery', for example, is used as a reference to the development of economic and epidemiological situations worldwide. Concerning organism metaphors, the editorial headlines employ personification to compare the coronavirus to a painter, mortician, murderer, adorer, thief, cunning, and bad person. Verbs like draw, hammer, assassinate, steal, kidnap, adore, and die and the adjective (cunning) are used to achieve the target. These images are extended by representing the international system as a person that is drawn, the European Union as a half-dead person, the system of value as a person being assassinated, hunger as a silent person, Jordanian academic institutions as a person that got back to life, and the new international system as a newborn baby. Regarding the nature source domain, findings display that the instances transfer the disastrous effect of storms and predators to the coronavirus to point to the danger accompanied by the spread of the virus. In one of the editorial examples, the coronavirus is conceptualized as a trap to point to the economic deterioration that countries suffered from in 2020. In terms of metonymy, one of the writers used the part to signal the whole metonymical relation. Unexpectedly, Irony is ignored. This ignorance could be justified in light of the writers' desire to ignore legal inquiry.

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