

Media Coverage of Israeli Air Strikes and Aftermaths in Palestine: A Visual Semiotic Analysis

¹Musarrat Azher, ²Taila Jawad, ³Faheem Arshad

¹Professor, Department of English, Government Sadiq College Women University, Bahawalpur,

²Visiting Lecturer, Department of English, Government Sadiq College Women University, Bahawalpur

³Lecturer, Department of English, University of Sargodha

Corresponding Author:

Musarrat Azher

musarrat.azher@gscwu.edu.pk

Abstract

This study compares the way Pakistani and American print media visually portray the aftermaths of Israeli airstrikes on Gaza during the months of June and July 2024, the time characterized by the intense bombardment by the Israeli air force. By employing Kress and Leeuwen's (2006) framework of visual semiotics and Martin & White's (2005) Appraisal Theory of Emotions, this study particularly focuses on the interactional markers exploited in the images to highlight their emotional appeal and impact on the audience in shaping their ideological stance. The data comprise 100 images from Dawn and The Guardian as representative print media of Pakistan and the United States of America as respective allies and anti-groups of the Israel-Palestine War. The images are categorized as portrayals of deaths/mourning, destruction of infrastructure, displacement, starvation, and military actions in Gaza. The frequency of visual portrayal of these categories and the use of interactional (gaze, distance, modality, and camera angle) and emotional strategies (affect, judgement, and appreciation) by these newspapers reveal that Dawn newspaper covers more about displacement, deaths, and diseases, mainly showing humans as victims of violence and crises, triggering more emotional engagement of the audience. The Guardian highlights scale and damage through landscapes of ruin, stressing the materialistic damage mixed with humanitarian crises, and also highlighting some military actions. The study contributes to multimodal discourse analysis and highlights the hidden ideologies and political agendas in the visual portrayal of the Israel-Palestine war.

Keywords: *Visual Semiotic analysis, Appraisal Theory, Palestine-Israel conflict, Pakistani and American Print media, Ideology*

1. Introduction

The Palestine-Israel conflict has remained one of the unresolvable geopolitical issues over decades. The unending struggle for land, identity, and power not only characterizes the region, but also leaves a deep impact on global political scenario. In this scenario, media in all its forms has played a significant role in shaping alignments and ideologies on the one hand and invoking emotional engagements on the other. Media owns the privilege of portraying this issue through both textual

and visual means and successfully creating prospective biasness or neutrality among the global audience.

Multiple studies have investigated media portrayal of Israel-Palestine War in view of the comparison between the Pro-Israel and Pro-Palestinian countries. These studies have highlighted how international media has shaped and determined public opinion and ideological bias on the calamities of Palestinian people. Some of the studies have particularly focused the coverage of Israel-Palestine war on the western and Arab media as allies to the respective confronting nations to explore their visual and textual strategies to shape public opinion. For example, Sarwar et al, (2023) investigated the representation of Israel-Palestine Issue on BBC and Al-Jazeera to contrast how media from a Muslim and a Non-Muslim country visually depicted the War ; Ali et al, (2022) explored how BBC, France2, Voice of America, and Al Jazeera voiced their stance in favor or against Israel ; Elmasry et al. (2013) explored the way the dysphemistic terms are employed in Western media to determine public perspective about Palestinian people; Rababah & Hamdan (2019) compared different rhetorical strategies used by Israeli President and Abbas in their United Nations speeches to reveal legitimization tactics. Ali et al, (2022) investigate how the world most recognized news channels portrayed the Israel-Palestine conflict during October 7–November 2023 in their news reports. The investigation concluded that Al Jazeera offered more “impartial and balanced coverage of both Israel and Palestine. BBC, France24, and VOA, on the other hand, showed a propensity to present their news in a way that was more favorable to Israel and more disparaging of Palestine” (p. 1212). Haleema (2025) highlighted how global media particularly the Guardian from UK, USA Today from United States of America, the Dawn from Pakistan, Al Jazeera English from Qatar, The Indian Express from India, and Hürriyet Daily News from Turkey frequently exhibit power imbalance and political exploitation by suppressing Palestinian geopolitical stance and voices to the background; Degaf, (2025) highlighted how “the Guardian has emphasized the humanitarian impacts and used euphemistic terms, while The Jakarta Post highlighted reactive actions and employed a more direct tone” (p.119). While others have explored the issue from localized perspective. For example, Wahyudi and Irham (2012) explored the localized narrative of Indonesian media by analyzing the political discourse strategies; Markkula, (2025) analyzed American media portrayal of the issue. Researchers have compared stories published in global media outlets and highlighted how disputed narratives and power relations play

their roles in shaping global perspective about the war. Abu-Laban (2010), for example, highlighted the way racial politics plays its part in the news coverage of western media, generally justifying Israeli brutality and marginalizing Palestinians.

Likewise, studies have focused on multiple issues related to Israel-Palestine war, including how media narratives shape public opinion and impact global political policy and international relations. For example, Abu-Laban (2010) investigated how media portrayal of the Israel-Palestine war reflects racial politics through the legitimization of Israeli actions and marginalization of Palestinians people. Elmasry et al. (2013) investigated how the use of derogatory expression in shaping public perception against Palestinian people; Herfroy Mischler (2020) highlighted the way international and local pro-Israel narrative is promoted in media, Qawariq (2020) examined the use of boundary expressions and fringe ideologies in different news websites of Palestine. Wahyudi and Irham (2012) explored multiple political discourse strategies exploited by news reporters in Indonesian media, providing an idea about more confined narratives; Hamdan (2019) compared different declamatory strategies in United Nation speeches by Netanyahu and Abbas to uncover their legitimization maneuver. Moreover, Ozohu-Suleiman & Ishak (2012) examined the discursive strategies used by Southeast Asian media to align with regional political solidarities.

This study highlights the way Pakistani and American print media visually portrays the Israeli air Strikes and their aftermaths in Palestine during 2022 by examining the visuals and the associated captions through Kress and Leeuwen's (2006) framework of visual semiotics and Martin & White's (2005) Appraisal Theory of Emotions. Through a multimodal discourse analysis and emotional framework, the investigation seeks to uncover the unspoken ideological positions and power dynamics entrenched in the newspaper's reportage of Israel-Palestine war. War owes an extended and intricate background. Millions of people were shot dead or and those remaining were expelled from their own hard built homes and thrown out of their estates by Zionist military personnel over the years, after the British government approved the establishment of a Jewish state in Palestine. Two options remained for Palestinians, no life or shelter-less paralyzed life. The situation becomes worse during 2021-2025, as the Israel made continuous bombardment and The Health Ministry records show that 41,534 were killed and 87828 injured since October 2023

(Aljazeera,). It was also reported that Israeli military actions exterminated almost 8,413 buildings owned by Palestinian people and uprooted more than 12,491 people by this time period. During 2024, the situation worsened, when Israeli defense force (IDF) bombarded villages, residential buildings in cities (displacing hundreds of thousands of Palestinians), hundreds of schools (used as shelters e.g., Al-Awda School), designated “Safe Zones”, camps, and hospitals denying Palestinians any safe place to access (BBC.) and banning progress for decades in future. The major targets were AlMawarsi (a fertile area for agriculture in Gaza) and Khan Younis (a major city), Gaza City and Deir el-Balah during the months of June and July 2024. “Israeli strikes demolished much of Gaza’s remaining civilian infrastructure, displacing again hundreds of thousands of Palestinians, and worsening the already dire humanitarian situation” Aljazeera, 29 July 2024). Keeping in view this alarming situation, this study aims to highlight the way Pakistani and American print media visually portray the aftermaths of Israeli airstrikes on Gaza during the months of June and July 2024, the time characterized by the intense bombardment by Israeli air force and answers the following research questions:

1. How do Pakistani and American print media employ the interactional markers to highlight aftermaths of Israeli airstrikes on Gaza during June and July 2024?
2. How do Pakistani and American print media employ emotional strategies of affect, judgment, and appreciation to highlight aftermaths of Israeli air strikes on Gaza during June and July 2024?
3. How do these interactional and emotional strategies impact the ideology and emotional perspectives of global readers?

2. Theoretical Framework

This paper employs Kress and van Leeuwen’s model (2006) of visual social semiotics and Appraisal Theory (Martin & White, 2005) to critically analyses how newspapers use interactional strategies and relate them with emotional markers to influence and shape ideological perspectives and manipulate emotional engagements. The visual social semiotics is based on the three meta functions of Halliday & Matthiessen 2013; 1994, and are extended and named as Representation, Interaction and Composition. Whereas Appraisal Theory (Martin & White, 2005) is concerned with locating emotional embedding through different subsystems of Affect, Judgment, and Appreciation.

2.1 Visual Social Semiotics

Visual social semiotics is based on three meta functions which visuals can perform to influence the readers. These meta functions are named as Representation, Interaction and Composition and are briefly discussed here. This paper utilizes the interactional part of the theory.

2.1.1 Representation

The first meta function is concerned about the way experiences are encoded visually through narrative and conceptual structures. Narrative structures unfold the transition processes and focus on the movements and events. The narrative structures also uncover transitory spatial procedures of change and preparations and are based on two participants. The primary participant is a portrayed element which forms a slanted line and specifies directivity, called vector (Kress & van Leeuwen 2006: p. 59), whereas, the secondary participants, also called circumstances, consist of the actor, the goal or the carrier and the attribute, and saver/receiver. Conceptual structures, according to Kress & Leeuwen (2006), are based on the participants with reference to their class, structure or meaning. The conceptual structures are bifurcated into analytical and symbolical classification.

2.1.2 Interaction

The interactive meta function talks about the interactive patterns among the participants or how media texts connect to their audience. The connection is developed through gaze, social distance, angle and modality as they are used in images and are directed at the viewer. The gaze determines demand or offers. Social distance is connected to the sizes of frame, equally applicable to humans, objects, buildings and landscape. Shots taken from short distances create intimacy while the wider and those taken from distance indicate large scale information. Direct gazes create an interaction, may it be connection or confrontation, with the viewer. Interaction strategies help researchers in the assessment of media text the way they are in resonance with the audience to assess how media texts can resonate with audiences, possibly touching the public approaches and perspectives about the conflict (Fahmy, 2025).

2.1.3 Composition

This meta function states that composition is connected to “the way in which representations and communicative acts adhere into the kind of expressive whole we call ‘text’” (Kress & van Leeuwen 1996: p.181). A combination of three important systems makes the meaning, namely: information value, salience, and framing. Salience refers to something that is made more prominent. Framing is connected with the separation of different elements and their boundaries and borders and spatial arrangements. These schemes are used to construct meanings through combinations and/or juxtapositions of elements within a media text. Salience decides the prominence within a frame in the sense of foreground from decoding perspective. Framing is used for the separation or combination of multiple elements including borders, lines, or effective spatial arrangements. The way these elements are placed on a certain layout refers to information value (Kress and van Leeuwen, 2006).

Table 1: List of Interactional markers used

Interactional markers	Functions
Gaze	Demand/Offer
Social distance	Intimate, Personal, Social, Impersonal
Camera angle	High, Eye-level, Low
Modality	Realistic or Credible, high, or low

2.2 Emotions

The Appraisal Theory proposes that emotions are connected to the way people think and respond to different situations. The main idea of the theory is that one situation can cause different ways of thinking and can lead to different feelings. For example, anger and fear are triggered by different situations. Using the emotional ideas from Appraisal Theory (Martin & White, 2005) can help analyze headlines and visuals better. This approach allows us to look closely at how emotions (Affect), opinions about people’s actions (Judgment), and evaluations of things and situations (Appreciation) are arranged in the text and images.

Table 2: List of Appraisal emotions used

Subsystems	Functions
Affect	Expressions of emotion
Judgment	Evaluations of people's behavior
Appreciation	Evaluations of things, situations, or phenomena

3. Data Collection and Analysis

The data comprise of the images of aftermaths of Israeli air strikes published in the Dawn (Pakistan) and the Guardian (USA) during the months of June and July 2024. This data was compiled from the documentation sections of the two newspapers. One hundred images were downloaded and categorized as portrayals of deaths/ mourning, starvation, destruction of infrastructure, displacement, and military actions in Gaza. The images were selected according to clear criteria that they had to be directly related to the Gaza conflict, air strikes and they had to visually depict the identified thematic categories. These images were further annotated for the interactional markers and emotional appeal. Most of the images on displacement also qualified for destruction, so they were considered for both categories. These images carry editorial weight, as they are purposely selected to balance or support the headline story. For making the flow of analysis consistent, the same rules were used when explaining every image. The depth of the study was upheld by following well-known semiotic principles, which helped make the analyses clearer and less subjective.

4. Results

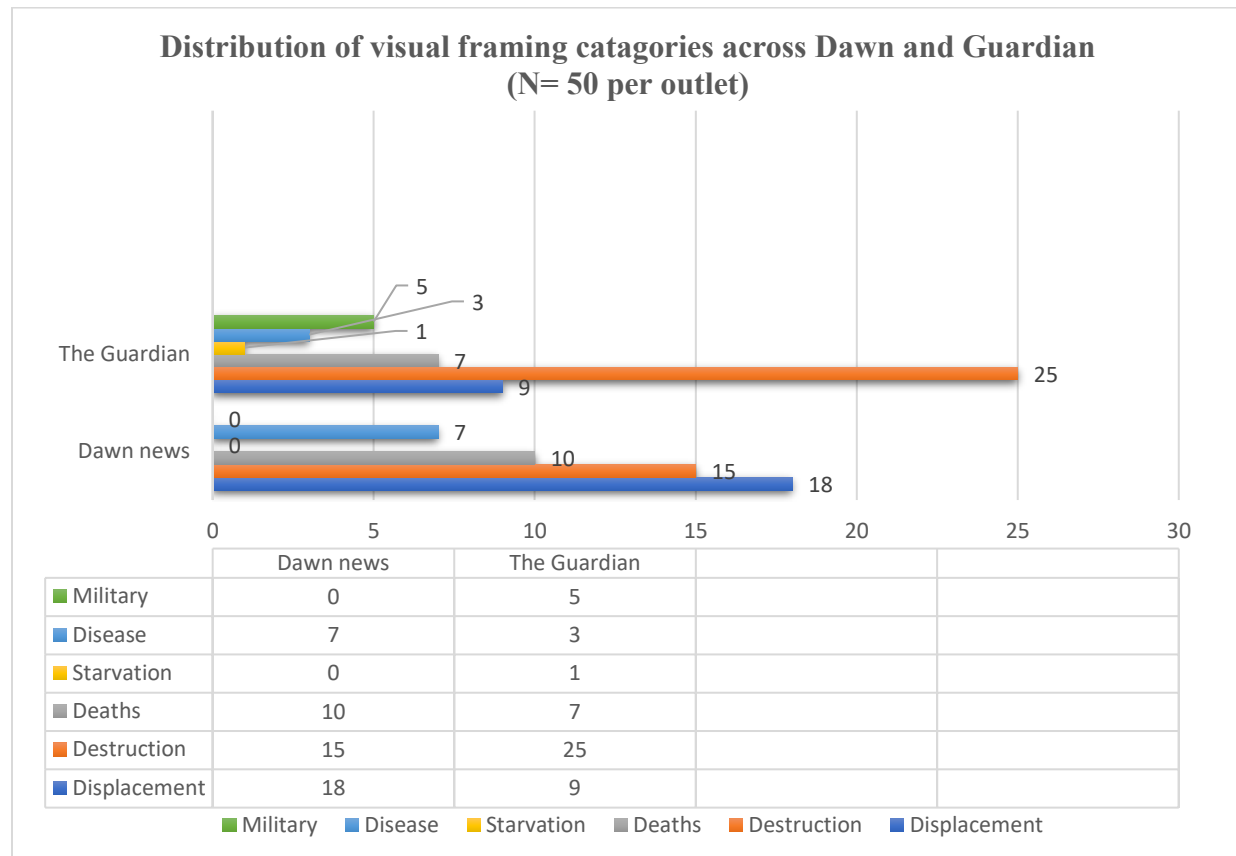


Figure 1 Visual Portrayal of Aftermaths across Categories in the Dawn and the Guardian

Note: The results of visual portrayal of categories across two leading newspapers reveal that both newspapers mainly focus on the issues of human displacement, destruction, and deaths, though with varying frequency of portrayal of these issues. The Guardian gives 50 % of the total highlights to the issue of destruction of infrastructure as compared to other categories. Whereas Dawn gives more importance to the displacement of people of Gaza by giving 36% of the total highlights to this issue, followed by portrayal of destruction (30 %) and deaths (20 %) as compared to other categories. The Dawn news remains silent on starvation and military actions, whereas the Guardian gives a minimal place to these issues. The results indicate that the Dawn news covers more about human suffering by highlighting displacement, deaths and diseases, whereas the Guardian focuses on lesser human side and more on infrastructure. By doing so, Dawn news's emotional appeal becomes much greater than the Guardian newspaper.

5. Analysis And Discussion

This section mainly discusses the way interactional and emotional markers are used to highlight the aftermaths in terms of destruction, displacement, and deaths in the two newspapers and the way they are exploited to emotionally appeal to the readers.

5.1 Dawn News

Portrayal of Destruction

Image 1:



“A Palestinian woman bakes unleavened bread in a makeshift oven while sitting on the rubble of buildings destroyed in the Israeli bombardment, as some residents return to the city of Khan Yunis, on Sunday.” —AFP

Interaction and Emotion

The image 1 portrays the result of an Israeli bombardment on Gaza, presenting a vast sight of collapsed buildings. Humans can be seen in this image as a woman makes food on a makeshift stove while a few people sit around her, the children also play in the background. No individual makes eye contact with the camera. This presence of a central human subject yet no eye contact supports Kress and van Leeuwen’s (2006) concept of the offer image, where the onlooker is not openly spoken through gaze, but as an alternative, asked to witness the scene as an entity of observation. The absence of eye contact from any human makes an impersonal and detached contact, emphasizing the awareness of the ruin as a truthful record rather than an expressive plea.

The camera's high angle places the viewer as a spectator, neither central nor passive in relation to the scene, while emphasizes attention on the difficult facts of the rubble. By emphasizing a broader setting, the image guides the observer's attention to the wreckage and structural destruction as well as human crisis, controlling understanding through physical signal and a clear human description. The conscious choices to capture long distance engage the viewer into the aftermaths logically rather than emotionally. The long shot image represents the acute level of destruction whereas, the high modality draws the focus of the reader on wreckage, visible texture of ruin, and use of natural colors. This creates a sense of trustworthiness and reinforces the impression of realistic and unavoidable destruction.

In terms of emotional appeal, this picture shows humans among the destroyed buildings. A place where people once lived, laughed, and loved, now destroyed. This thought itself can cause affect and raise an expression of emotion in the viewers. Besides that, a few individuals sitting in the rubble, trying to belong is not a joyful site to see. This can be taken in terms of judgment. Evaluations of these people's behaviors are miserable, as demonstrated through the state of the place they are in. The broader angled background of devastation of the entire area raises concerns and anxiety in viewers. Ideologically, this framing highlights material ruin and human displacement and homelessness, which portrays Palestinians as victims of violence and crisis. By eliminating agents of violence and highlighting the victims of violence instead, the image proposes a humanitarian story that forefronts victimhood and rejects lawfulness to the occupier's military actions.

Image 2:



“A Palestinian woman holds her daughter as she walks past the rubble of houses destroyed during the Israeli military offensive, in Khan Yunis, southern Gaza Strip, on Wednesday”. —Reuters

Interaction and Emotion

The image 2 shows a personal shot of a mother holding her child and other residents in the background trying to escape after an Israeli strike striving for survival. The gaze is not directed at the camera, so it is an offer, seeking empathy from the readers. The social distance is personal, showing clear individual forms and interactions. The eye-level camera maintains neutrality in portraying humans, objects, buildings, and overall scenery. The aftermaths of the airstrike are quite evident and evoke the emotional engagement of the viewer. The high modality is used to make the focus clear, detailing debris, and representing the war truthfully. The natural tones of the image highlight the documented nature and add into the reliability and benevolent framing of the image.

Emotional engagement of the viewer is invoked through affect by portraying people in distress and pain. The mother tightly holding her child can be seen as fighting a battle with the repugnance of war. People shot from a distant background are in dire need of help and evoke a sense of empathy and helplessness in the viewers. In terms of judgment, people are struggling to escape the distressful situation. The destruction of the houses and buildings has left the air polluted and suffocated. On the level of appreciation, it is evident that the portrayed phenomenon is highly

painful and beyond human managing capacity. From an ideological position, the picture encourages a humanitarian narrative that emphasizes assistance and solidarity as forms of resistance. By redefining Palestinians as caring communities i.e., mother and daughter, rather than as aggressors, it helps viewers recognize their moral value.

Portrayal of Displacement

Image 3:



“Five killed in Israeli strike on Gaza camp”

Interaction and Emotion

Image 3 invokes an emotional connection showing groups of displaced families, especially children in a chaotic place. The indirect gaze is an offer. It highlights the way children and families are on the road, generating a sense of empathy in the viewer. The humanized close and personal social distance creates a level of intimacy between the viewer and those captured in the photograph. The image also marks the perception of viewers by eliciting the audience to closely see what a humanitarian crisis is. The range of emotions lets the viewer understand the trauma people are going through. The presentation of homeless children and families evokes empathy and concern. The eye level camera with close-ups and long shots of shelter less families carrying their essential belongings and guiding their young children highlights their helplessness and resilience. This

scene induces deep sorrow, empathy, and compassion in viewers. This image has high modality, with strong details, natural lighting, and sharp contrast that highlights the children and families. The practicality makes the humanitarian crisis appear true and instant, reinforcing the sense of resolve.

In terms of affect, the signs of signs of fatigue, strain, and anxiety are visible in the facial expressions and body language of the people, as they carry their belongings and children, and steering a crowded space. The facial expressions of some individuals particularly the woman exhibit signs of doubt about safety and end goal. In view of judgment, the image portrays the military violence as civilians, particularly women and children continue with heroic light fighting hardships with quiet strength. The victims are represented as strong and inventive, carrying basics on bicycles, motorbikes, and in their hands. This leaves a message of resilience and advises ability to suffer hardships. The men leading families show concern and willpower to guard and provide for their loved ones. As far as appreciation is concerned, the image itself carries a severe truth: a crowded street, darkened by dust and endurance, missing ease, or order. The movement of people pushing forward, carrying loads advises a narrative of dislocation and fight. By emphasizing women and children, this picture advances an ideology of moral urgency and innocence. It places Palestinians in a humanitarian discourse in which surviving becomes a political protest the aggression and suffering is shared by all.

Image 4:



“A PALESTINIAN woman wails as people gather following an Israeli air strike on a UN school sheltering displaced people in Nuseirat area of central Gaza Strip, on Sunday”. —Reuters

Interaction and Emotion

The four strategies of interaction are used quite effectively in this image to engage the viewer. The indirect Gaze is an offer. A mourning woman is focused, urged for intimacy. The pain visible through her body language can be watched. The circled hands are raised in the air, and the open mouth is hung in agony and grief. This exhibits the rawness of feeling and engages the viewer in the same feeling of pain and grief. The men around her offer steady gestures of support and mourning. The Social distance is intimate and personal as every detail of every individual can be seen. The Camera angle is Eye-level. It is a close shot which humanizes the people in the image. High modality is noticeable in the intense show of tears, motions, and bodily aspects. The sharp realism confirms grief, making the suffering not only symbolic but provable.

In terms of emotions, the image can be studied as it shows a woman mourning, while men surround her to support. Affect is created through the expression of emotions. Her crying face exhibits her emotional toll and acute pain and distress. People surrounding the women seem to be solacing her, but they themselves manifest shared grief and add into the communal tragedy. The image shows judgment and evaluates the people's behavior around her (Martin & White, 2005). Ordinary people as victims of Israeli forces are framed in the image. Appreciation can be seen as we infer that violence though physical, impacts on human psyche, families have to pay the price, while societies carry the trauma for generations. Woman manifests the pain of death and mourning. The ideological framing hypothesizes Palestinians as a grieving community bound by loss. It legitimizes aggression by showing its societal penalties, forcing viewers toward a moral stance against violence.

Portrayal of Deaths/Mourning

Image 5:



“PALESTINIAN relatives grieve over the body of 20-year-old Ibrahim Hamza Zaqeq, the day after he was hit by a strike during an incursion by the Israeli army into the village of Beit Ummar in the occupied West Bank, on Saturday.” —AFP

Interaction and Emotion

Image 5 is a close-up. It gives a minute detail of all those portrayed in the frame. The image shows a woman raising her arm in agony and grief as if calling upon the injustice, and another bending over a body wrapped in shroud. There are many women in this image, however no one is making eye contact with the cameras. The absence of direct gaze makes it an offer. The indirect gaze creates a visual form of indirect address and offers information. The indirect gaze and acute visibility of emotions demand the viewer to enter a relation of social empathy and identification. The Social distance of the people in the image is evident. The distance is personal, allowing the viewer to see clear details of the individual's posture, expressions, and clothing. The camera is angled slightly at an eye level, looking down, subtly highlighting vulnerability. The medium-to-high modality of this image is noticeable in its color practicality and sharp detail of both people

and surroundings. The recognizable human gestures and environment make the scene seem painful and dependable.

In terms of emotions, affect is visible through the expressions of pain on the individuals' faces and their actions. The woman raising her arms and wailing, another hugging a dead body, while several other crying shows the acute distress and agony. In terms of judgment, evaluations of people's behavior can be seen as every individual is in anguish. In terms of appreciation the situation can be evaluated as incredibly stressful and frightening. The aftermath of a strike killed an innocent man, makes it hazardous and frightening. The picture spreads a message of resiliency and group solidarity by portraying Palestinians as innocent victims and mourners rather than terrorists. Instead of using violence to define Palestinian identity, it emphasizes humanity and survival.

5.2 The Guardian

Portrayal of Destructions

Image 6:



"Slowly but surely, Israel tightens its grip on Gaza's lifeline to Egypt." **Michaelson, R.**

Interaction and Emotion

Image 6 reflects an effective use of interactional markers. The gaze seems direct as an apparent soldier, sitting in the center of a destroyed building seems to be looking at the camera, so it is a

demand. The demand indicates an individual being stuck and helpless. Graphically showcased obstacles and constraints draw empathy from the viewer for the trapped ones. The image works as an emotional trigger. The soldier's tightened clutch on the weapon reflects a way to entrapment. The visual adds to the story of brutal oppression and shabbiness. The Camera angle is slightly eye level, and long shot, which gives an appearance of dominance and control (Kress & Leeuwen, 2006). The Social distance is intimate and personal. The image is dark and emphasizes the barriers faced by the people on both sides. The image highlights how the political manipulation of the matter affects millions of people. The high modality is obvious in the sharp details of the soldier, weapon, and background ruins. The clearness and lighting intensify the sense of realism, lending integrity to the scene of control and constraint.

In view of emotional involvement, affect can be seen through the depiction of checkpoints caused in destruction. The individual stuck in the situation seems to be checked and controlled. Judgment can be seen as the figure staged in the image can be seen treacherous and corrupt. Wearing a military uniform signifies authority and control. The soldier can be seen as hostile and dangerous. Appreciation evaluates things, situations, or phenomena (Martin 2006) so, the picture positions Israeli forces as agents of control and power to portray Palestinian civilians as victim of brutality and violence. An ideology of control and surveillance is replicated by the armed Israeli soldier in a destroyed environment. It presents Israel as the governing authority and portrays Palestinians as being subject to control and limitations.

Image 7:



*“Smoke billowing during Israeli military operations in Rafah, in the southern Gaza Strip, amid the ongoing conflict between Israel and the Palestinian militant group Hamas.” **Bashar Taleb***

Interaction and Emotion

This image portrays a large-scale destruction and devastation which deeply engages the viewers. The viewers can sense the risk and threat in the rise of smoke and debris. The emotional engagement of the viewer evokes their sympathy as they focus on the huge infrastructure turned into ashes and smoke. Humans are not present, so no gaze to make offer or demand. The social distance is impersonal, showing the scale of devastation. The camera angle appears high, possibly to emphasize the towering remains and smoke. The exclusion of humans as victims of violence lets the viewers visualize the disastrous and chaotic outcomes which will follow the incident. The photo's stark realism almost forces viewers into the immediacy of the situation. The modality is high, with accurate depiction of smoke clouds, wrecked structures, and sharp environmental details. This creates trust on account of large-scale destruction, though the lack of people makes it less emotional instantly.

In terms of emotion, the image presents destruction and pandemonium, no human beings are seen. An image devoid of people directs the focus of attention to chaos and violence as the consequence

of the devastation affecting emotional concerns in the viewers. The smoke of burned-out buildings evokes empathy and symbolizes the huge loss of the non- battling people. The smoke clouds represent a view of continuous battle, a sight of the massive destruction of infrastructure including houses, hospitals, residential colonies reinforce the stance that territory does not ensure safety. The destruction of buildings other than hospitals, clinics, and shelters hints at a methodical targeting of essential infrastructure, reinforcing the narrative that the territory does not offer safe spaces. This can be seen as appreciation. No Judgment can be seen as there are no humans in the image so evaluation of people's behavior cannot be done. One can assume that the community of people belonging to this particular place will definitely be miserable and dejected following the evident destruction of the place. The picture promotes the idea that Gaza is a devastated place by removing people and highlighting the ruins. By portraying the conflict as an inevitable catastrophe, this depersonalized representation transfers the blame away from the aggressors.

Portrayal of Displacement

Image 8:



“The street was a pool of blood’: Gaza witnesses one of most violent weeks for first months of war. Tantesh, Younis, & Burke”.

Interaction and Emotion

The specific use of interaction strategies demands call for a strong and intense response from the audience. The viewers are urged to feel the pain of an alone woman, who has lost everything. A panoramic destruction view of buildings and rubble, with only one person in frame. This is an offer. The woman seems to be in distress and crying. Sitting on the cardboard box. She looks as though she had lost a loved one in a recent air strike. The social distance is impersonal as the camera is trying to capture the destruction around her as well. The angle is leveled, adding dramatic emphasis to the devastation the woman has endured. It is a long shot. The image drags the viewers into the intimate, and the image pulls the viewers into the intimate, smothering space of the griever to make them feel grief. The image has marked visual intensity which is further aggravated with evocative and camera angle. The caption of the image is an effort to trigger surprise and sympathy. Overall, the image appeals to the viewers more on emotional rather the analytical grounds. The depiction of collective grief reminds the viewer of the large-scale grief and destruction of communities as a whole. The modality is high because of its evident details in rubble, environment, and body language. The image's realism tells a documented tone, making the grief and destruction appear certain.

In terms of emotion, affect can be seen as the grieving woman sitting alone. The agony of her expressions, eyes filled with tears, an exhausted body posture loudly speaks of the loss she has born on the verge of war. The whole picture speaks of the loss of loved ones and acute emotional pain. This is an expression of emotion. The judgment can be interpreted as her helpless stare and destitute behavior, as it is the evaluations of people's behavior (Martin 2006). The image portrays personal and collective loss as a consequence of war and appeals for togetherness of those who survive of brutality. There is no depiction of military forces or weapons in the picture, transferring the focus from the battlers to the pain of non-battlers. This is appreciation as it evaluates the situation and phenomena. (White 2006). This picture represents the collective tragedy of Palestinian suffering. By emphasizing grief over political narratives, it rejects militarized justifications and upholds an ideology of innocence and humanitarian outrage.

Image 9:



“Palestinians ride a cart past near buildings destroyed during previous Israeli bombardments in Khan Younis in the southern Gaza Strip”. Eyad Baba

Interaction and Emotion

The image portrays a ruined building following a strike, with some individuals crossing the rubble on a cart. None of the people are looking directly at the camera, representing an offer rather than a demand in terms of gaze. According to Kress and van Leeuwen (2006), an offer locates the viewer as a witness rather than a member, giving the showed individuals as topics of review rather than direct contact. The distance in the shot is social, as the camera frames humans from a reasonable range, allowing the viewer to visibly observe both their bodily existence and the nearby context of destruction.

The camera is located at an eye level, making what Kress and van Leeuwen (2006) defined as a witness-like viewpoint. Such placement often suggests a witness-like viewpoint, saying that the viewer is in a location to take in the full scale of the damage. This perspective exhibits human suffering with large scale environmental demolition letting the viewer the feel the agony of human suffering and a broader governmental existence. The movement of people adds to the story of

resilience and survival. The high modality and detailed depiction of destruction are testimonials of constant violence.

The emotional appeal works through effect by depicting people moving from their homes with their essentials and belongings on a cart. Judgment is visible through their distressed behavior. Appreciation is depicted through the depiction of an incredibly traumatic situation. The image portrays Palestinians as survivors of disaster and shown as resilient capable of navigating through devastation. The image is more about Palestinians ideology of endurance and silent suffering.

Portrayal of Deaths

Image 10:



“US medics who volunteered in Gaza demand arms embargo over ‘unbearable cruelty’ inflicted by Israel air Strick.” McGreal, C.

Interaction and Emotion

The image employs multiple interactional markers for effective audience engagement. The indirect gaze is an offer and gives the impression of closeness. The image instills the feelings of acute pain and sorrow to join the ferocious journey of the medics which they are seen going through. The medic apparent resolve signifies that they protest and respond to the brutality. The image attracts the viewer through close personal social distance. Emotional focus on medics is an endeavor to

highlight the tragedy and seriousness of the situation. The underlying perspective of the photo suggests that the viewer holds the position of a bystander experiencing a level of intimacy with those captured in the frame. The straight camera angle and the closely shot image capture the calamity in a perfect manner. The shot is taken from a comparatively balanced tallness which is equalized with human position. This humanized orientation lets the viewers position themselves within the frame and as supporters of the lead cause. This image conveys high modality, with clearly visible faces, uniforms, and body language. Its realism adds weight to the medics' experts as trustworthy witnesses, firming the ideological call for responsibility. In terms of emotions, the image portrays medics extremely high above humanity and depict them as heroes.

Affect can be seen as the medic's express emotions of distress. The medics are portrayed as resolute humans standing firm and upraised in the crisis. Judgment is depicted in the evaluation of medic's behavior (Martin 2006). They proudly convey a message to the viewers that they practice their profession beyond personal pain, lending credibility to their profession. In terms of appreciation, the situation or phenomena is portrayed as a peaceful protest. The overall impact of the image creates a distressed and painful environment, making violence as a humanitarian catastrophe. The medics can be seen as witness to brutality which they plead to end and call for justice and peace. The appeal triggers empathy in viewers and invites them to believe in the medics as credible witnesses to the murders of humans. The ideology behind the image is to legitimize the sufferings and pain of Palestinian people and to appeal international community to investigate the disaster that demands accountability.

6. Conclusion

This study shows that both Pakistani and American print media highlighted the aftermaths of Israeli airstrikes on Palestinian people by visually portraying crisis as human displacement, destruction of infrastructure, deaths, starvation, and military actions. The Pakistani print media as being Palestinian ally highlights human misery using the high angle camera images of displacement, destruction and deaths. The Dawn creates a narrative of compassion and pity, connecting the audience with the dilemma of people of Palestine. The Guardian uses images of destruction, broken structures, smoke, ruins, and military more frequently as compared to deaths

and displacements that contextualize the conflict as a materialistic tragedy rather than a humanitarian crisis.

The use of interactional markers (Kress and van Leeuwen, 2006) further explains these differences. Dawn often uses offer images, with personal distances, eye-level camera angles and high modality to get sympathy, targeting the audience as concerned viewers rather than having a direct contribution. The Guardian also makes use of offer images, medium to wide distances, and high modality, thus asking for a justly important request from its readers. From the viewpoint of Appraisal Theory (Martin & White, 2005), these examples show how newspapers use Affect, Judgment and Appreciation to redefine beliefs as a part of their introduction to audience. Therefore, emotional and ethical investment are grounded in the interactional use of images and to evoke specific feelings and a targeted opinion from the readers. Dawn harps on human suffering while the Guardian focuses on destruction and human suffering followed by some images of military. These assortments confirm the point that visuals are not illogical but help as an important ideological purpose. Dawn portrays Palestinians as defenseless and powerless victims of a humanitarian crisis, while the Guardian moves the attention to destruction and underlines the conflict as destructional rather than personal and calls for moral responsibility, also highlighting military action. Therefore, images serve as political tools that defend some chronicles while silencing others. The findings somehow support Ali et al, (2022), in claiming the biased stance of western media in portraying Israel-Palestine conflict in their news articles.

Usually, visual framing in print media is neither unbiased nor without meaning. Instead, it is a thought-out process that shapes how conflicts are understood. Finally, the study achieves that visual framing in print media is a thoughtful act of guiding public insight of resistance, aggression, and victimhood within the conflict.

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