

التصور المجازي لحمامة السلام في رسوم الكاريكاتير الصحفية  
: حرب غزة كدراسة خاصة

**The Metaphorical Conceptualization of Peace**

**Dove in Newspaper**

**Cartoons: Gaza War as a Case Study**

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## المستخلص

تحلل هذه الدراسة مجموعة من رسوم الكاريكاتير السياسية التي انشاها رسامو الكاريكاتير العرب من صحف متنوعة. تهدف الدراسة الحالة الى التحقيق في التصور المجازي لمفهوم حمامة السلام في رسوم الكاريكاتير السياسية ولتحديد ما الذي تسلط عليه الضوء هذه الرسوم. وتحاول الدراسة أيضا تحديد فيما إذا الاستعارات ممثلة في النوع التصوري او متعدد الوسائط. تعتمد الدراسة نظرية الاستعارة المفاهيمية (Lakoff and Johnson (1980 ونموذج الاستعارة التصويرية (Forceville's (1996, 2008). تظهر الدراسة ان مفهوم حمامة السلام يتم تصويره في مواضيع مختلفة. تكشف النتائج ان مفهوم حمامة السلام يتم تصويره في اغلب الأحيان على انه مجال مصدر، ويتم تمثيل الاستعارات بشكل متكرر كاستعارة لفظية تصويرية.

## Abstract

This study analyzes a set of political cartoons created by Arab cartoonists from divers newspapers. The current study aims to investigate the metaphorical representation of the concept of 'Peace Dove' in political cartoons and to identify what the cartoons shed light on. The study, also tries to determine whether the metaphors are represented in pictorial or multimodal genre. It adopts Conceptual Metaphor Theory CMT by Lakoff and Johnson (1980) and Forceville's (1996) Pictorial Metaphor Model. The study shows that the concept of peace dove is visualized in different themes. The results reveal that the concept of peace dove is more often conceptualized as a source domain and the metaphors are represented frequently as a verbo-pictorial metaphor.

## 1.Introduction

The essence of metaphor, as Lakoff and Johnson (1980:5) stipulate, "is understanding and experiencing one kind of thing in terms of another." In other



words, metaphor can be defined as understanding one conceptual domain in terms of another conceptual domain. Considering the conceptual domain is any coherent organization of experiences. In addition to linguistic realization of conceptual metaphors, it can be realized in nonlinguistic ways or other modes of communication. One of the nonlinguistic realization of conceptual metaphors is the cartoon (Forceville, 1996; Forceville, 2006; Kövecses, 2010). Cartoon reflects our daily political and social events in humorous or ironic way (Al-Saedi, 2025 a).

El Refaie (2009:184) defines the political cartoon as “A political cartoon is an illustration, usually in a single panel, published on the editorial or comments pages of a newspaper. Generally, the purpose of a political cartoon is to represent an aspect of social, cultural, or political life in a way that condenses reality and transforms it in a striking, original, and/or humorous way.”

Political cartoons are studied and analyzed using diverse models, one of them is Pictorial Metaphor Theory by Forceville. Pictorial metaphors, as defined by Forceville (2008:6) “are monomodal: their target and source are entirely rendered in visual terms, just as their verbal sisters have a target and source entirely rendered in language.” Forceville (2006, 2008, 2024) defined multimodal metaphors as metaphors whose target, source, and mappable features are suggested or represented by two or more different, one of them may be language, modes of perception.

The purpose of metaphor, in the genre of political cartooning, as argued by Abdel-Raheem (2022), is to explain, persuade, comment, and to simplify an abstract concept easier to grasp, but not just to entertain.

The concept of peace dove has been embedded in Arab culture or thinking as a symbol of peace and love. The concept ‘Peace Dove’ is widely used in political discourse, articles, and sermons as a positive connotation to spread the peace and coexistence among peoples. The concept “Peace Dove” was frequently used in Gaza



war by writers and cartoonists. Cartoonists used this term to depict, from on hand, the ongoing war against the people in Gaza as a symbol of peace that Gaza people yearn for, despite the killing and destruction by Israeli army. On the other hand, this term is depicted to be a tool by Israeli press to mislead the global public opinion and use it as a means of control and to justify the war. For this reason, a researcher uses this concept to find out how it is manifested in selected political cartoons.

The study tries to find answers to the following questions:

1. How was Peace Dove represented in cartoons?
2. Is the concept of Peace Dove conceptualized as a source or target domain?
3. Are the metaphors represented in pictorial or multimodal genre?

## 2. Related literatures

Cognitive metaphor theory states that metaphors play a major role in the process of how human beings conceptualize the world. Therefore, the process of metaphorizing is primarily a mental activity and a verbal one only derivatively. Vigorous evaluation of this trail-blazing idea requires taking into consideration work on non-verbal and multimodal manifestations of metaphor (Forceville, 2016).

Conceptual metaphor theory claims that a conceptual metaphor is the systematic mapping between two different conceptual domains. This theory assumes that surface linguistic expressions of a metaphor emerge from that conceptual mapping. The major principle of CMT is that metaphor, by its very nature, characterizes cognitive/conceptual structure not only affects surface linguistic expressions (Shinohara & Matsunaka, 2009). Lately, some researchers have started to study the conceptual metaphor not only on linguistic one, but on non-verbal and multimodal modes, for example; the cartoons (Forceville, 1994; Forceville, 1996; Forceville, 2006; Kövecses, 2010).



Cartoon is rich origin for the non-verbal representation of metaphors where conceptual metaphors are depicted in literary way (Kövecses, 2010 cited in Al-Saedi, 2025 b). A political cartoon, according to Forceville (2024), consisting of a picture and a short verbal comments written optionally to depict characters. It is expected to provide an evaluation of a certain person or state of affairs in the world. El Refaie (2003) argues that the definition of visual metaphors in light of cognitive terms is not as simple as it seems since the boundaries between the literal and the metaphorical meanings are ambiguous and highly context-dependent. In this case, metaphors must be studied within their socio-political context. Context play a major role in cognitive metaphor theory. Forceville (1996) divided the text-internal elements of context into pictorial and verbal context, whereas text-external factors include expectations, cultural conventions, and genre-attributions.

Schilperoord and Maes (2009) indicated that the features which mapped from the source into the target domain usually have negative connotations since political cartoons are supposed to comment critically on the world. The interpretation of most metaphors since the maple features or actions usually are not explicitly verbalized or signaled in other modes, is a matter of addressee inferring. He needs to combine both intra-textual information and extra-textual knowledge about the sub-culture, the metaphorical discourse at stake functions within which. The freedom of interpretation of mapping features is robustly steered by; firstly, the genre to which the discourse belongs in which the metaphor occurs, and secondly the attitudes, emotions, and attributes adhering conventionally to the source domain in the culture the metaphorical discourse appears within (Forceville, 2024).

El Refaie (2009) states that the political cartoons operate on two levels: the cartoons, in the first level, tell an imaginary story about a make-believe world, while the political cartoons, in the second level, refer to real-life events and characters. The



relationship between them, the two levels of meaning, is essentially metaphorical and to invite people to do mapping of properties from a more tangible area of reality onto more abstract area.

Forceville (1996, 2008) distinguished four types of pictorial/visual metaphors; contextual metaphor (MP1), in this type, the second term is not depicted but suggested by the pictorial context unambiguously. Hybrid metaphor (MP2), the parts of both terms in this type are represented pictorially, resulting in a hybrid phenomenon realized as a single gestalt. Pictorial simile, in this type both terms are pictorially represented in their entirety. Finally, when one term is rendered textually while the other is rendered pictorially; this occurs under the type of verbo-pictorial metaphor (VPM).

The present study sheds light on the types of pictorial metaphors as they manifested in the political cartoons of Gaza war, the study subject.

### **3.Previous studies**

Political cartoons have been analyzed by several scholars using various approaches and theoretical frameworks, these includes; linguistic, semiotic, pragmatic, semantic approaches, for instance; Forceville (2019), Silaški & Đurović (2019), Zhang & Forceville (2020), Abdel-Raheem (2016, 2020, 2021, 2022,), El Refaie (2009), Sani et al. (2012), Alousque (2014, 2020), Lin & Chiang (2015), Virág (2020), Al-Dala'ien et al. (2022), Al-Momani & et al. (2016), Alghezzy (2017), Liepa et al. (2021), Abdulwahid (2022). A study by Jabber (2026 a) shed light on the metaphorical conceptualization of 'Political Closure' in Post-2021 Iraqi Elections as manifested in newspaper headlines and cartoons. Another study by Jabber (2026 b) focused on the metaphorical representation of the concept of 'Death' manifested in political cartoons specifically Gaza war. There are very few studies that have addressed the concept of 'Peace Dove' as one term of conceptual metaphor. This

study sheds light on the metaphorical representation of the concept of Peace Dove in selected political cartoons of Gaza war. It adopts both Conceptual Metaphor Theory (1980) by Lakoff and & Johnson and Forceville's (1996, 2008) Pictorial Metaphor Approach in analyzing the selected political cartoons.

#### 4.Method

The present study analyzes 32 newspaper political cartoons captured from diverse Arab newspapers. The purpose of this paper is to find out the way peace dove represented in political cartoons, to investigate the source and target domains of the concept of peace dove, and to determine the pictorial and multimodality of political cartoons. The selected political cartoons will be analyzed according to Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and Forceville's (1996, 2008) Pictorial Metaphor Theory.

#### 5.Analysis and discussion

The following part will be an analysis and discussion of the selected political cartoons to shed light on the manifestation of 'Peace Dove' metaphor. The researcher will analyze the events of each cartoon and then to show the cross domains mapping to identify which domain that the concept of peace dove is manifested.



Figure 1. Al-Quds Al-Arabi Newspaper, 13 June 2024

The cartoon figure 1., portrays a white dove which represents peace. On the head of the dove there is a hat colored with a U.S. flag. A small paper goes out from inside the dove. On it, Arabic text is written 'Biden's Initiative' and David's star is drawn. There is a wedge tied to a rope and holds the dove. In the cartoon, a verbal text 'Biden's Zionism' is written. The integration of the peace dove with American hat construes that the cartoon is metaphorically interpreted rather than literally. The dove, according to the visual contexts, is not real and this indicates that the peace is not genuine; it is fake.

The cartoonist depicts that the target domain is BIDENS INITIATIVE to peace. The Israel David star is drawn on the paper reflects that this initiative serves Israel's interests. The source domain is conceptualized as AMERICAN PEACE DOVE. The American flagged hat encodes that the initiative is under the American patronage. Furthermore, the image of the peace dove represents the Israel and American desire and not Palestinian needs. In this case, a conceptual metaphor can be represented as BIDEN'S INITIATIVE IS AN AMERICAN PEACE DOVE, and BIDEN'S ZIONISIM IS ISRAELI BIAS. Both metaphors are marked as verbo-pictorial/multimodal metaphor since the target domain is verbalized and the source domain is visualized as Peace Dove.



Figure 2. Al-Quds Al-Arabi Newspaper, 28 November 2024

The cartoon figure 2., by the cartoonist Fahad Bahady, presents Gaza and Lebanon destruction. A billboard, from Lebanon destruction is standing and it holds a Lebanon flag and a verbal text 'Ceasefire.' On the other hand, a billboard is standing on the Gaza destruction and it holds a Palestinian flag with a verbal text 'Fire.' In the sky, a white dove is appeared and it holds a color pencil in its beak. The dove looks as if it has a direction from one place to another. The verbal text 'Peace for Gaza after Lebanon' and the visual context of white dove construes that the target domain is CEASEFIRE. The source domain is depicted visually; it cues to the WHITE DOVE. The cartoonist hopes to see Peace in Gaza after ceasefire in Lebanon. For this reason, it can be conceptualized as; HOPE IN CEASEFIRE IS PEASE DOVE and CEASEFIRE IN GAZA IS CEASEFIRE IN LEBANON. The verbal text 'Peace for Gaza after Lebanon' plays a role to construe the metaphorical concept of Ceasefire from the visual context, therefore, the metaphors are marked as verbo-pictorial/multimodal metaphor.

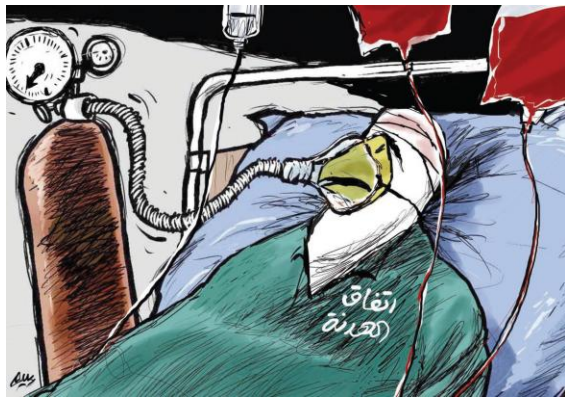


Figure 3. ASharq Al-Awsat Newspaper, 18 August 2024

The cartoon, figure 3, depicts a sick man in the hospital. The head of the man is look like a head of a dove. A dove is personified as sick man. He is headband and two of blood bag and one of feeder bag are attaching to him. The patient (a personified dove) breathes through oxygen mask. On the hospital gown, a verbal text 'Truce Agreement' is written. Metaphorically, the cartoon views the source domain visually

as A SICK PERSON, and the target domain verbally as TRUCE AGREEMENT. As such, a metaphor can be conceptualized A PEACE DOVE IS A PERSON.

The cartoonist portrays the obstacles that stood in the way of the truce through patient's vital signs. Therefore, metaphorically, he construes the obstacles as; blood, intravenous drips, and oxygen patient needs. The cartoonist depicts them as vital substances as obstacles, in this case, a metaphor can be conceptualized: OBSTAGLES ARE VITAL SUBSTANCES. In this case, a conceptual metaphor can be represented: TRUCE AGREEMENT IS A SICK PERSON. Elimination of the verbal text will lead to misunderstanding the gist of the cartoon, therefore, the cartoon is marked as verbo-pictorial metaphor.



Figure 4. The Newarab Newspaper, 25 March 2025

4.The cartoon figure 4, depicts a destruction of Gaza land. A Palestinian child is walking on the ruins destruction barefoot. He wears a Keffuia on his back and holds a dead dove by his hands. In a dove beak, a branch of leaves is appeared. The cartoonist depicts the amount of destruction in Gaza where the fire is covered the buildings.

The cartoon portrays the ceasefire violation by depicting a dead peace dove. Therefore, a conceptual metaphor can be conceptualized: CEASEFIRE VIOLATION IS DEAD PEACE DOVE. The metaphors are viewed to be construed

as a pictorial (MP1)/contextual metaphor because a white dove is a connotation to peace, henceforth, removal of the pictorial context will disappear the second term.



**Figure 5. Al-Bilad Newspaper, 20 August 2024**

5. The cartoon figure 5, by the cartoonist Nawaf AlMulla, depicts a white dove with a branch of leaves wrapped around its body. The cartoon focuses on the 'deal' which ties the peace procedures by depicting a branch of leaves wraps the peace dove. The cartoon views two terms, the first is target domain which is rendered verbally as DEAL and another one is source domain which is rendered visually as PEACE DOVE. In this case, a metaphor can be conceptualized as; DEAL IS PEACE DOVE. The text 'Deal and Peace' portrays that there are some conditions imposed to implement the peace plan. The cartoonist construes that these conditions as a branch wrapped on the body of the dove. Henceforth, a conceptual metaphor can be represented: THE DEAL IS WRAPPED BRANCH. The cartoonist, also construes that these conditions being a deal as obstacles which halted the implementation of the truce. In this case, the following metaphor is conceptualized: OBSTACLES AND RESTERCTIONS ARE WRAPPED BRANCH. However, the verbal context plays a role to describe both DEAL and PEACE from the visual context. Therefore, the metaphors are marked as a verbo-pictorial/multimodal metaphor.



Figure 6. The NewArab, 17 Juneary 2025

The cartoon figure 6, by the cartoonist Emad Hajjaj, depicts a white dove and a part of branch in its beak. The cartoonist portrays that the branch contains of a number of doves one relates to another as chain. Each dove is fired and blood is bleeding from them. The cartoon sheds light on two terms; the target domain as a verbal text which is CEASEFIRE and another is the source domain which is represented visually as PEACE DOVE. In this case, a metaphorical conceptualization is represented: CEASEFIRE IS PEACE DOVE FIRE.

The cartoonist portrays the truce as murdered dove. He represents the dove as an entity or an animal. From this idea, we can understand VIOLATING THE TRUCE through PEACE DOVE; therefore, another metaphor can be conceptualized: VIOLATING THE TRUCE IS A MURDERED PEACE DOVE. If the verbal text, which is represented by the title of the cartoon, is eliminated, it may be conceptualized as pictorial metaphor/MP1. However, the verbal context plays an important role to construe to both terms from the visual context. Forthwith, the metaphors are recognized as verbo-pictorial/multimodal metaphor.



Figure 7. Al-Bilad Newspaper, 30 January 2026

In cartoon figure 7, by the cartoonist Nawaf AlMulla, we observe a figure of man. On his right hand, an Israeli flag is hanging. These signs construes to the Jewish man. The man holds by his left hand a killed dove. From the dove's beak a branch of leaves is appeared. The verbal text 'Peace Initiatives' is written as a title of the cartoon. Two terms, in the cartoon, are recognized; the target domain as PEACE INITIATIVES and the second is the source domain as A PEACE DOVE. The cartoonist portrays how peace initiatives are aborted by Israel through killing a peace dove. Henceforth, a conceptual metaphor is represented as PEACE INITIATIVES ARE PEACE DOVE and ABORTED PEACE INITIATIVES ARE MURDERED PEACE DOVE. In this cartoon, it can be conceived of the personification of a nation 'Israel;' therefore, another conceptual metaphor can be represented A NATION (ISRAEL) IS A PERSON to look like "NETANYAHU." Ignoring the verbal text leads to disappearance of one of the terms, and thus in non-metaphor. Since forth, the metaphors are recognized as verbo-pictorial/multimodal metaphor.



**Figure 8. Al-Bilad Newspaper, 5 April 2025**

In the cartoon figure 8, by the cartoonist Nawaf AlMulla, he sheds light on two entities; a snake and a dove. The cartoonist views a blue snake that is shaped as David star to represent Israel. David stars are spreading on the snake skin. The David-starred snake wraps around the peace dove body and caused death. In the tail of a snake; a branch of leaves is caught. The cartoonist depicts Israel as SNAKE and depicts a snake as a shape of DAVID STAR. In this case, the conceptual metaphors are represented as DAVID STARS ARE ISRAEL and ISREAL IS A SNAKE. He depicts an initiative peace as DOVE and ceasefire violation as MURDERED PEACE DOVE. Consequently, two terms are pictorially represented; the target domain is observed as TURCE INITIUARIVE and the source domain as PEACE DOVE, henceforth; it is represented as a conceptual metaphor: TRUCE INITIATIVE IS PEACE DOVE and VIOLATING THE INITIATIVE IS A MURDERED PEACE DOVE. Since the two terms are pictorially represented in the context of a cartoon, it is marked as pictorial MP2/hybrid.



Figure 9. Al-Quds Al-Arabi, 1July2025

In the cartoon Figure 9., by the cartoonist Fahad Bahady, we observed a dramatic scene. The cartoonist depicts a turtle as a container. He portrays the turtle back as a birdcage where a white dove is caged. In the dove beak a branch is viewed. An iron circular weight is tied to the back leg of the turtle. A David star is observed on the body of the iron weight. The cartoon portrays the turtle moving towards a place which refers to Gaza, an arrow signboard holds the word Gaza in Arabic and English reinforces that. The cartoonist portrays ceasefire negotiations process as a slow turtle's journey and an iron weight ball as Israel's attempt to disrupt or impede the progress of the negotiations process. A peace dove in birdcage is cued as a restricted case. In this case, a conceptual metaphor can be represented as A RESTRICTED CASE IS IMPRISONED PEACE DOVE/ NEGOTIATION PROCESS IS IMPRISONED PEACE DOVE. The verbal text cues the negotiations process as a title of the cartoon to reinforce the core of the cartoon connotation. Two domains are viewed in this cartoon, CEASEFIRE NEGOTIATIONS PROCESS IN GAZA as the target domain, and TURTLE JOURNEY as the source domain. For this reason, the conceptual metaphors can be represented as CEASEFIRE NEGOTIATIONS PROCESS IN GAZA IS A TURTLE JOURNEY and DISRUPTING THE NEGOTIATIONS PROCESS IS AN IRON WEIGHT. Being that the target domain

is cued verbally and the source domain is cued visually, this metaphor is realized as a verbo-pictorial VPM metaphor.



**Figure 10. Al-Bilad, 23 May 2025**

In the cartoon figure 10., by the cartoonist Nawaf AlMulla, a head of a wolf is observed. The wolf's neck is wrapped with blue-colored David stars. From wolf's mouth two feet and one hand with Palestine flag are appeared out. On the wolf's head a died white dove is lying. Branches are stitched from the dove's body and one branch from its beak. The visual context construes that the man, who preyed by wolf, represents PALESTINIAN PEOPLE. The context of the cartoon manifests that ISREAL is realized as target domain whereas WOLF'S HEAD as a source domain. The cartoonist portrays the truce as DIED PEACE DOVE and violation of ceasefire as WOLF BITE. Therefore, several conceptual metaphors can be represented: TRUCE IS PEACE DOVE, ISREAL IS WOLF'S HEAD, PALESTINIAN PEOPLE ARE A PREYED HUMAN BODY, and VIOLATION OF CEASEFIRE IS WOLF'S BITE. The cartoon is recognized as hybrid/MP2 since the context of the cartoon, as Forceville points out (1996), manifests that the two terms are pictorially merged together to represent one gestalt/entity which is ISRAEL, then the pictorial metaphor will be hybrid/MP2.



**Figure 11. The NewArab, 29 October 2025**

In cartoon figure 11., by the cartoonist Emad Hajjaj, the cartoonist depicts an excavator machine. The operator's cab of the machine looks like a man face. The tracks look like a man's body. The cartoonist depicts these two parts of the excavator as Trump personality. The boom of the excavator is depicted as Netanyahu face. On the stick of the machine, the American and Israeli flags are printed. The bucket is depicted as a white dove. Hydraulic cylinder is depicted as a branch. The cartoonist portrays the Netanyahu's trick to deal with Gaza case as a branch which presents a positive impression to the viewer, but behind, it lies a negative connotation that is Israel continues bombing. The excavator seems to destruct Gaza buildings. From the destructions, a panel is appeared, the word 'Gaza' is written on it. The visual context of the cartoon views two domains, GAZA DESTRUCTION as a target domain, and MACHINE OPERATION as a source domain. The visual context, also indicates the following sources domains; OPERATOR'S CAB AND TRACKS, BOOM, HYDRAULIC EXCAVATOR, STICK, BUCKET, and TRICK. From the above depiction, several conceptual metaphors can be realized: OPERATOR'S CAB AND TRACKS ARE TRUMP, NETANYAHU IS BOOM, AMERICAN AND ISREAL OPERATING OF DESTRUCTION IS A MACHINE, PEACE DOVE IS BUCKET, VIOLATING THE TRUCE IS PEACE DOVE and HYDRAULIC CYLINDER IS NETANYAHU TRICK. The metaphors are marked as hybrid metaphor because the

personification of Netanyahu and Trump and objectifying peace dove are merged together to create an entity which is excavator to shed light on tricks of Israel and American to destruct Gaza pretending to reach peace and ceasefire.



Figure 12. Al-Quds Al-Arabi, 17 March 2025

The cartoon figure 12, by the cartoonist Fahad Bahady, shapes an electricity circuit breaker as a head of white dove. He portrays the dove beak as an operating handle. On the operating handle, Netanyahu is lied. The word 'OFF' is appeared on the operating handle as an indicating that the electricity is shutting down. The circuit breaker screw is depicted as a peace dove eye with a drop of tear. Behind a circuit breaker, sky seems dark with stars and a crescent. The verbal text "Gaza Electricity" indicates that the electricity in Gaza is shutting down. The cartoon construes GAZA ELECTRICITY as a target domain and PEACE DOVE as a source domain. The visual context portrays several conceptual metaphors: GAZA ELECTRICITY IS PEACE DOVE, THE ELECTRICITY CIRCUIT BREAKER IS PEACE DOVE, THE OPERATING HANDLE IS A PEACE DOVE BEAK, ELECTRICITY SHUTTING DOWN IS NETANYAHU AS ELECTRICIAN, GAZA SUFFEREING IS CIRCUIT BREAKER SCREW. Forceville (1996) pointed out that if one term is rendered verbally whereas the other is rendered pictorially, the metaphor would be verbo-pictorial/multimodal. This subtype applies to the above cartoon.



**Figure 13. Al-Bilad, 15 November 2024**

The cartoon figure 13, by the cartoonist Nawaf AlMulla, views a white dove standing on the tank's cannon main gun which seems damage. The Israeli flag is viewed on the tank's cannon main gun. In its beak, a dove catches a branch which cued by the cartoonist as a sign for optimism. The cartoon views a destruction of Gaza and a Palestinian flag is standing on it. The cartoonist portrays an optimism through UP and DOWN metaphor, Kövecses (2010) mentions "Upward orientation tends to go together with positive evaluation, while downward orientation with a negative one." The cartoonist indicates that peace which is conceptualized as PEACE DOVE is UPWARD ORIENTAION whereas war, which is conceptualized as a TANK, is DOWNWARD ORIENTATION. The verbal text "The last scene/An Attempt for optimism" reinforces what the visual context construes for. The target domain AN ATTEMPT FOR OPTIMISM is rendered verbally, whereas PEACE DOVE, as a source domain which is rendered visually. As a result, to what the above depiction, the following conceptual metaphors can be represented: AN ATTEMPT FOR OPTIMISM IS PEACE DOVE, PEACE DOVE IS UPWARD ORIENTATION, and WAR/TANK IS DOWNWARD ORIENTATION. The verbal context contributes significantly to construe the two terms; AN ATTEMPT FOR OPTIMISM and PEACE DOVE from the visual context. Therefore, the metaphors are recognized as verbo-pictorial/multimodal metaphor.



Figure 14 a. Asharq Al-Awsat, 18 July 2024

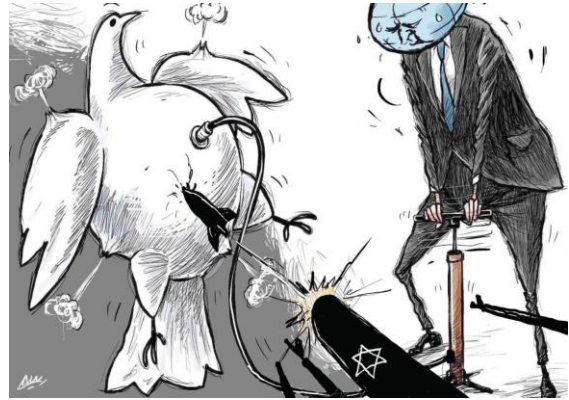


Figure 14 b. Asharq Al-Awsat, 16 May 2024

In the cartoon figure 14 a. and b., the cartoonist depicts Gaza case in the world as a scenario. A body of a man with his head, as a globe, is personified as a man. The cartoonist depicts the truce in Gaza as a dove in the shape of balloon. From other side, the weapon barrels are shooting towards the dove. The cartoonist drew an Israel flag on the weapon barrel to construe the ceasefire violation by Israel. He depicts the world which calls for truce as a man who inflate the balloon in spite of it is perforated. This process reminds us with an Arabic proverb 'ينفخ في قربة مخرومة' 'blowing into a holed water skin bottle.' A water skin bottle is a special kind of canteen made of skin and used by the ancient Arabs to preserve water for drinking. This process portrays the inflation in a balloon as a source domain and an attempt to ceasefire as a target domain. This scenario indicates that as far as the efforts made by the world to ceasefire in Gaza but the truce does not enter into force entirely since the Israel army still bombing Gaza. The visual context depicts the violation of truce as the holes which the air escapes. The verbal text 'Truce' on the body of a dove cues to the peace. The cartoon describes two terms, the target domain 'Truce' which is rendered verbally and 'Peace Dove' as a source domain which is rendered visually. In this case, several conceptual metaphors can be conceived: TURCE IS PEACE DOVE, PEACE DOVE IS A HOLED BALLOON, WORLD IS A MAN, and VIOLATING CEASEFIRE IS HOLES MAKING IN A BALLOON. This metaphor

is realized as verbo-pictorial because the target domain is cued verbally and the source domain is cued visually.



Figure 15 a. The NewArab Newspaper, 22 October 2024



Figure 15 b. Al-Bilad Newspaper ,19 May 2024



Figure 15 c. The NewArab Newspaper, 17 October 2024



Figure 15 d. Al-Bilad Newspaper, 31 July 2025



Figure 15 e. Al-Bilad Newspaper, 25 July 2024

1The cartoon figure 15 a., by the cartoonist Emad Hajjaj, relies on hybrid metaphor through depicting two contradictory aspects, the ‘Tank’ as a sign to war and force,



and another is a 'Dove of Peace' as a sign of peace and safety. The cartoonist portrays the map of Arab Homeland' as 'Tank Tracks Frames' and 'Tank Turret' as a 'Dove of Peace.' From the head of the dove an arrow is emerged, it looks like the main gun in tank and seems the tool which is used by the hunter to kill birds. The visual context portrays the 'Tank Main Gun' as an arrow which killed a dove to construe that Israel has violated the initiatives of peace or ceasefire. Figure 15 b., also portrays an Israeli tank main gun which is penetrated the dove's body. In this case, a conceptual metaphor can be conceptualized; VIOLATING CEASFIRE IS PENTRATED THE PEACE DOVE'S BODY. The Israeli flag is hanging on the dove foot. The cartoonist portrays Arab countries who support Israel as tank tracks which regarded the main device to direct the tank. The cartoon figure 15 a. presents a hybrid metaphor. According to Forceville classification (1996), the MILITARY WEAPONS are rendered as a target domain and it is merged with PEACE DOVE which is rendered as a source domain being an organism. The visual context gives a critical representation in merging force and peace in one entity to enhance viewers to the ideology of Israel to deal with Gaza case being peacekeeper but rather it uses peace as a pretext to continue its policy to destruct Gaza. From the above depictions, the following conceptual metaphors can be realized: MILITARY WEAPONS ARE PEACE DOVE, PEACE DOVE IS TANK TURRET, ARAB HOMELAND IS TANK TRACKS FRAMES, and AN ARROW IS TANK MAIN GUN. Another cartoon15 c., by the cartoonist Emad Hajjaj, shows another depiction, while an Israeli tank is moving, it crushes a dove and a text of UN with its tracks. The cartoonist represents peace dove as the UN and the violating of ceasefire as the direction of the TANK and ceasefire as PEACE DOVE. Two terms are represented differently, the target domain UN which rendered verbally and TANK DIRECTION as a source domain which rendered visually. This depiction indicates the following

conceptual metaphors: UN IS PEACE DOVE, CEASEFIRE IS PEACE DOVE and VIOLATING OF THE CEASEFIRE IS TANK DIRECTION/ISRAELI MILITARY. Because both terms, UN and TANK DIRECTION are rendered differently, the metaphor can be conceptualized as verbo-pictorial/multimodal metaphor.

Figure 15 d., by the cartoonist Nawaf AlMulla, shows a different scenario of violation; an Israeli cannon main gun penetrates the status of liberty and two closed dead dove wings. The cartoon depicts a branch of leaves wrapped around the status of liberty and the dove wings. On the gun muzzle, the cartoonist portrays a balance scale hanging on. The cartoon also depicts the status liberty, the dove, and the balance as justice world peace and cannon main gun as violation of the justice and peace. The visual context views two terms, VIOLATING THE INTERNATIONAL JUSTICE as a target domain and HANGING PEACE DOVE as a source domain. The conceptual metaphor can be represented as follow: VIOLATING THE INTERNATIONAL JUSTICE IS HANGING PEACE DOVE, JUSTICE IS STATUS LIBERTY, PEACE DOVE, AND BALANCE SCALE, and MURDERING PALESTINION PEOPLE IS BALANCE SCALE HANGING. Because both domains are rendered visually, the metaphors are released as pictorial simile. In cartoon Figure 15 e., by the Nawaf AlMulla, the violation of international justice takes another depiction. An Israeli missile is bombing a heap of skulls, a dove, a person, who cashes a balance of his heap, and a book, which represent the international law. The cartoonist depicts a man holding a protest sign, on it, a verbal text 'stop war' is written. Inside a heap, a concrete pillar is upright with a verbal text 'Justice' is written on it. He portrays the violation of the justice through the missile bombardment, which cues to international community through the flags of U.S., Israel, and European Union. Two terms are realized; INTERNATIONAL JUSTICE

as a target domain, which is represented verbally and MURDERED PEACE DOVE as a source domain, which is realized visually. Henceforth, a conceptual metaphor is recognized; INTERNATIONAL JUSTICE IS MURDERED PEACE DOVE and JUSTICE IS INTERNATIONAL LAW/INTERNATIONAL COMMUNITY PERSONIFIED AS A MAN and VIOLATING A JUSTICE IS MISSILE BOMBARDMENT. Because one term is rendered verbally and another is rendered visually, the metaphor is regarded as verbo-pictorial/multimodal metaphor.



**Figure 16. Al-Bilad Newspaper, 30 November 2023**

In cartoon Figure 16, by the cartoonist Nawaf AlMulla, the cartoonist portrays two contradictory aspects, the dove being a symbol of peace, hope, and purity and a tank gun barrel being a symbol of force, threat, and killing. The cartoonist presents two things, one is a dove which cues to an organism and another is tank gun barrel which is a concrete thing. A dove holds a branch in its beak and, it looks at the barrel muzzle. The verbal text 'It's a matter of time' construes that the peace will be achieved soon. The cartoon views two terms, VICTORY/CEASEFIRE, which is recognized verbally, as target domain and PEACE DOVE, which is recognized visually, as source domain.

On the tank gun barrel, David's star is appeared, which represents the Israel army or military forces. It can be conceptualized as; MILITARY FORCES ARE TANK GUN BARREL. The above depiction enhances us to decide the following

conceptual metaphors: VICTORY/CEASFIRE IS PEACE DOVE and HOPE/PURITY IS PEACE DOVE. Because the two domains are rendered in different modes, the metaphors are marked as verbo-pictorial/multimodal.

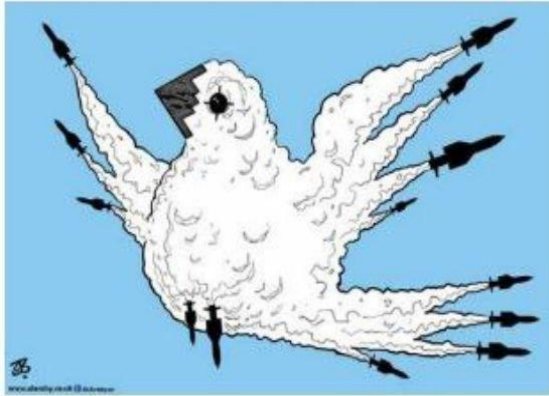


Figure 17. The NewArab, 26 June 2025

Hybird pictorial metaphor is resulted when two terms are pictorially represented and perceived as a single structure. This is what it is observed in cartoon figure 17., by the cartoonist Emad Hajjaj. The cartoonist merged visually a dove with fighter jet to depict two contradictory dimensions; the peace dove and military forces. The cartoonist portrays the dove's beak as B-2 Spirit, it is an American heavy strategic often referred to as a stealth bomber, it is uses low-observable stealth technology to penetrate sophisticated anti-aircraft defenses. He portrays the dove eye as a reticle used to locate objects or to measure scale and guided rocket are launched from all parts of the dove. The visual context represents that the MILITARY FORCES are rendered as a target domain and PEACE DOVE is rendered as a source domain. Therefore, it can be conceptualized the following metaphors: MILITARY FORCES ARE PEACE DOVE, DOVE BEAK IS B-2 SPIRT, and DOVE EYE IS A RETICLE. Since both terms are rendered visually, the metaphors are realized as hybrid metaphor.

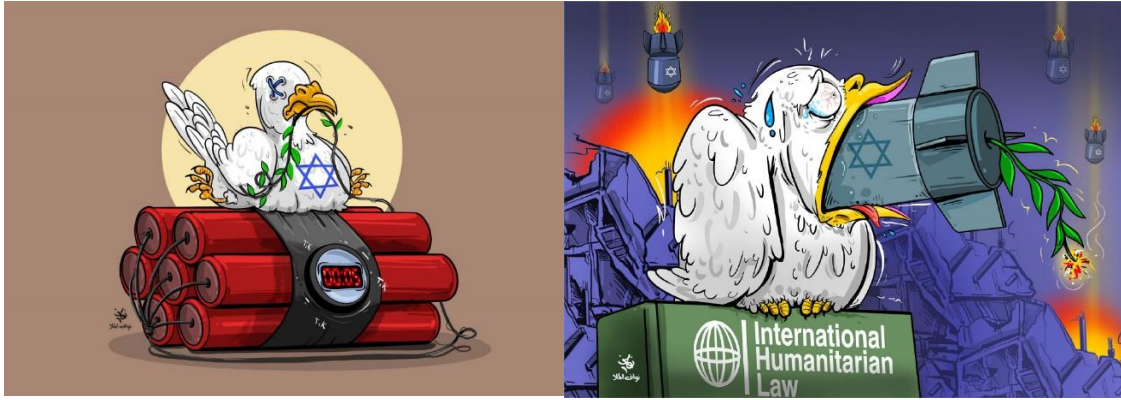


Figure 18 a. Al-Bilad Newspaper, 11 June 2024      Figure 18 b. Al-Bilad Newspaper, 8 December 2023

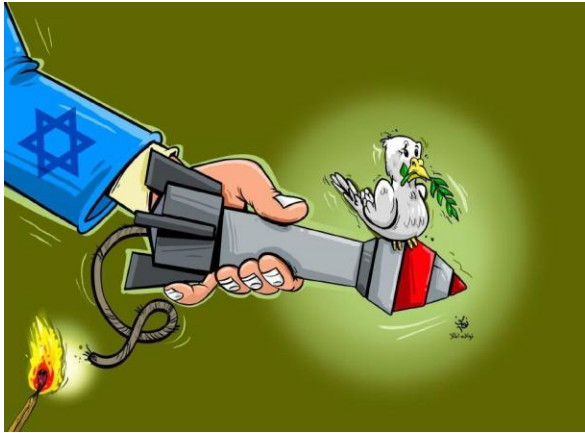


Figure 18 c. Al-Bilad, 20 October 2024

A hybrid metaphor/MP2 is realized in cartoon figure 18 a., by the cartoonist Nawaf AlMulla, where two entities are merged into one entity. The cartoonist merged two contradictory aspects in one entity; a peace and Israel through a dove. The cartoon depicts a dove lying on a bundle of time bomb. He portrays this scenario as someone or something in danger and it construes that the peace is violated or it may end at any moment since the timed explosive rob may bomb. Therefore, a metaphor can be conceptualized as VIOLATING PEACE IS TIME BOMB. The scenario views two terms; ISRAEL as a target domain and PEACE DOVE as a source domain, both terms are recognized visually. For this reason, a conceptual metaphor can be represented; ISRAEL IS PEACE DOVE.



Another cartoon that cues to the explosives is figure 18 b., by the cartoonist Nawaf AlMulla. He portrays the explosives inters the dove's body through its beak. He depicts the Israel's explosives as military army or Israel bombing which still bombs Gaza. He also portrays a dove sitting on a stage and on it a verbal text 'International Humanitarian Law' is written which cues the INTERNATIONAL COURT. The cartoon presents many Israel bombs which are falling on Gaza land. The FUSE of the explosives is depicted as BRANCH which in turns cues to IGNITING THE CRISIS or violating the ceasefire in Gaza. In this case, it can be conceptualized as FUSE IS A BRANCH and IGNITING THE CRICIS IS IGNITING THE FUSE. Two main terms are viewed, the first is the target domain which is rendered verbally as INTERNATIONAL HUMANITARIAN LAW and the other is the source domain which is rendered visually as BOMBING THE PEACE and PEACE is depicted as an animal which is a DOVE. Therefore, the metaphor can be conceptualized as INTERNATIONAL HUMANITARIAN LAW IS BOMBING THE PEACE DOVE. Because both terms are rendered differently, it is marked as verbo-pictorial metaphor/multimodal.

In cartoon Figure 18 c., by the cartoonist Nawaf AlMulla, the explosives are depicted and it is held by a hand which represents Israel, on the warhead a dove is sitting. It holds a branch in its beak which cues the so called peace. Matchstick is going to fire the fuse which construes to the beginning of the military escalation in Gaza. A dove seems gloomy and weak. It shows a negative connotation that there is no peace with military operations. In this cartoon, two terms are viewed visually; the target domain as THE EXLOSIVES and PEACE DOVE as a source domain. The depictions conceptualize the following metaphor: THE EXPLOSIVES ARE PEACE DOVE. Because both terms are visually represented, the metaphor is marked as pictorial simile.



Figure 19 a. A-Quds Al-Arabi Newspaper, 2 September 2024 Figure 19 b. A-Quds Al-Arabi newspaper, 3 October 2025

Forceville (1996) indicates that if the target domain is cued verbally and the source domain is cued visually, the metaphor is realized as verbo-pictorial. This pictorial type applies to the cartoons figure 19 a. and b., by the cartoonist Fahad Bahady. The cartoonist portrays Netanyahu in personality of a primitive man. He pulls, by a branch, an injured dove. The man in figure 19 a. carries, on his shoulder, an Israeli tank and in figure 19 b. carries a hammer handle. The cartoonist portrays Netanyahu as primitive man being a savage human being. The military weapons and terrorist are depicted by TANK and HAMMER HANDLE. The cartoonist, also depicts Itamar Ben-Givv, the Israeli National Security Minister, as HAMMER HEAD. Therefore, several conceptual metaphors can be recognized as NETANYAHU IS A PRIMITIVE MAN, NETANYAHU MILITARY WEAPONS ARE TANK AND HAMMER, and ITAMAR BEN-GIVR IS HAMMER HEAD. In concern of Itamar Ben-Givv metaphor, being a radical Jewish politician hostility towards Arabs, the context plays a role to recognize the metaphor as MP1/contextual metaphor since the hammer head is replaced by Ben-Givv's head. That means, it can be construed that Netanyahu uses Ben-Givv as a hammer to kill Palestinians. In the same vein, instead of hammer, Netanyahu holds an Israeli tank as a connotation to the use military forces to achieve peace in the way he wants. In this case, the metaphor is also a contextual metaphor since Tank which is the target domain replaces a real

hammer which the source domain. In these cartoons, two terms are represented, the target domains as NETANYAHU TERRORIST MENTALITY and PEACE UNDER NETANYAHU which are cued verbally and the source domain INJURED PEACE DOVE which is cued visually. Henceforth, the following metaphor can be conceptualized as NETANYAHU TERRORIST MENTALITY AND PEACE UNDER NETANYAHU ARE AN INJURED PEACE DOVE. Because both terms are rendered differently, the metaphor is marked as verbo-pictorial/multimodal metaphor.



Figure 20. Al-Bilad Newspaper, 4 May 2025

The cartoonist in figure 20., by the cartoonist Nawaf AlMulla, portrays a number of bullets, one of them is big and looks like a missile, on its body David's star is viewed. On the other side, a microphone is held by a dove and a verbal text 'Press' on the body of the microphone is written. In cartoons, the microphone always represents media/press. Both media/press field reporters and people are targeted by the Israeli military forces. They are a lot of reporters were killed by the Israeli forces. Therefore, the cartoonist sheds light on two cases 'Peace' and 'Press.' The bullets are depicted as Israeli army or Israeli military forces that kills Gaza people. The cartoonist depicts that the bullets direction seems to shoot the dove and press. In this case, it can be conceptualized as: BULLETS DIRECTION IS PEACE DOVE

AND PRESS SHOOTING and BULLTS ARE MILITARY FORCES THAT KILL PEOPLE. Two main terms are viewed in this cartoon, the target domain PRESS which is represented verbally and the source domain PEACE DOVE which is represented visually. Henceforth, it can be conceptualized as; PRESS IS PEACE DOVE and REPORTERS ARE PEACE DOVE. Because one term is cued verbally and another is cued visually, the metaphor is recognized as verbo-pictorial/multimodal metaphor.

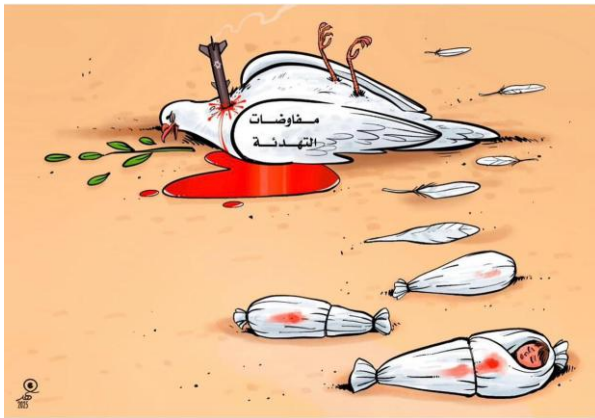


Figure 21. Al-Quds Al-Arabi,13 September 2025

Figure 21., by the cartoonist Fahad Bahady, portrays a dove lying on the ground, a dove seems dead since it was shot by Israeli missile and bleeding. Feathers scattered around the dove and some of the feathers are appeared as bodies. The verbal text 'Ceasefire negotiations' is viewed on the dove's wing. The cartoonist depicts ceasefire negotiations as a murdered dove and the peace is depicted as a fragile and a ruptured object through scattered feathers. The cartoon presents two terms, the first is target domain CEASEFIRE NEGOTIATIONS which cued verbally and another is source domain MURDERED PEACE DOVE which cued visually. In this case, the following conceptual metaphors can be conceptualized: CEASEFIRE NEGOTIATIONS ARE MURDERED PEACE DOVE, DOVE'S FEATHERS ARE PALESTINIAN BODIES, AN ISRAELI MISSILE IS VIOLATING THE TRUCE.

The metaphor is marked as verbo-pictorial/multimodal metaphor because the first domain is rendered verbally and the second domain is rendered visually.



Figure 22. Al-Quds Al-Arabi, 22 July 2025

Figure 22., by the cartoonist Fahad Bahady, portrays Netanyahu's personality who catches a bloodstained knife by his left hand and his right hand opens towards a slaughtered dove. From the dove body, a growing branch is appeared and the leaves of the branch are replaced by the cutting heads. This depiction is marked as MP1 contextual metaphor which can be conceptualized as BRANCH LEAVES ARE CUTTING HEADS and PEACE DOVE IS VICTIM. The cartoonist depicts Netanyahu as a murderer, the bloodstain construes the violence and murder perpetrated by Netanyahu against Gaza people. A dove is depicted as a victim killed by the murderer. The verbal text 'Netanyahu's style of peace' is presented as a title of the cartoon. NETANYAHU'S STYLE OF PEACE is viewed as a target domain which is rendered verbally and MURDERING PEACE DOVE is a source domain which is rendered visually. Several metaphors can be depicted: NETANYAHU'S STYLE OF PEACE IS MURDERING PEACE DOVE and MURDERER IS NETANYAHU. This metaphor is marked as verbo-pictorial because one domain is cued verbally and another is cued visually.



Figure 23. The cartoonist Kamal Sharaf, 25 November 2025

Figure 23., by the cartoonist Kamal Sharaf, portrays Netanyahu in murderer personality. He is in the position to murder the victim by a knife. The knife looks like a missile. It represents Israeli military weapons. Both are merged to be one entity. The place to do the crime is Gaza land, besides the murderer unknown person is appeared, he puts his head into the ground looks like an ostrich. The cartoonist depicts Gaza people as a murdered peace dove blindfold by U.S. flag. In this case, several conceptual metaphors are represented: KINFE IS MISSILE, GAZA PEOPLE ARE MURDERED PEACE DOVE, NETANYAHU IS A MURDERER, ISRAEL MILITARY WEAPONS IS A KNIFE, and GAZA GENOCIDE IS U.S. AND ISRAEL PROCESS. The above depiction is marked as hybrid/MP2 because both terms are pictorially represented. The verbal text ‘Mediators’ written on the bag of unknown man cues to Turkey, Egypt, and Qatar which they represent the role of the mediators. The depiction of an ostrich in Arabic culture shows as escaping from responsibility or be as a spectator. The cartoon’s scenario shows the extermination process which Gaza people exposed to by the Israel forces in front of the mediators. In this cartoon, verbo pictorial metaphor type is represented through two different domains, the MEDIATORS as target domain and an OSRTRICH as a source

domain. therefore, the conceptual metaphors can be represented as MEDIATORS ARE MAN PERSONIFICATION and MEDIATORS ARE AN OSTRICH.



**Figure 24. The cartoonist Nawaf AlMulla, 5 December 2024**

Figure 24., by the cartoonist Nawaf AlMulla, portrays a dove as a container, from its body military weapons are getting out. The cartoon views the initiatives of peace to bear military operations against the Palestinians to accept peace based on the Israeli Rules. The container is managed by an invisible player who manages the war in Gaza. The two terms are PEACE DOVE as a target domain and ISRAELI CONTAINER as a source domain. Henceforth, a conceptual metaphor can be conceptualized as PEACE DOVE IS A CONTAINER, INVISIBLE PLAYERS ARE HAND, WEAPONS ARE THE CONTAINER'S CONTENT and ISRAELI PEACE IS MILITARY OPERATIONS. The metaphor is marked as a contextual metaphor/MP1 because the material of the container must be something, but it is recognized as weapons.

## **6. Conclusion**

Using Conceptual Metaphor theory and Forceville pictorial Model, this paper aimed to investigate the representation of the concept of Peace Dove in political cartoons. The study concluded that Peace Dove was conceptualized in different topics, to sum up; it was conceptualized as state, hope and optimism, a sick person, ceasefire



violation, deal, murdered, prisoner, machine, electricity device, upward orientation metaphor, military weapons, bombing and explosives, injured person, and container. The study also concluded that the Peace Dove has frequently recognized as source domain, in addition; the most type of metaphor used in the selected political cartoons was verbo-pictorial/multimodal metaphor.

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