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A SEMIOTIC ANALYSIS OF INTERNET POLITICAL COMIC MEMES

A THESIS
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تحليل سيمائي للميمات السياسية الهزلية على الانترنيت

رسالة قدمتها

الى مجلس كلية التربية للعلوم الانسانية / جامعة بابل

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المستخلص

تهدف هذه الدراسة الى التحقق من كيفية انتاج المعنى في الميمات السياسية الهزلية على الانترنت بوسائل سيمائية مختلفة. تبحث هذه الدراسة الوسائل السيمائية في هذه الميمات كما وانها تهدف الى (1) اكتشاف الوظائف المختلقة للميمات السياسية الهزلية على الانترنت،(2) تحديد الأساليب السيمائية ودلالاتها في الميمات السياسية الأمريكية الهزلية على الانترنت،(3) معرفة اللون المهيمن المستخدم في الميمات السياسية الهزلية على الانترنت،(4) تعيين وضائف النص المستخدم في هذه الميمات،(5) التحقق من النوع الاكثر استخداما من اللقطات وحركات الكاميرا في الصور المتحركة (الفيديو).

تفترض الدراسة التالي: (1) الوظائف المختلقة للميمات السياسية الهزلية على الانترنت هي رموز للنقد والسخرية و التهكم والمحاكاة والتسلية،(2) الصور و الالوان و الإيماءات اللغوية و حركة الاشخاص و انواع اللقطات هي الوسائل السيمائية المستخدمة في الميمات السياسية الهزلية على الانترنت والتي لها اهمية كبيرة، (3)اللون الاسود هو اللون المهيمن في الميمات السياسية الهزلية على الانترنت، (4) تحديد وتطوير التفسير هي الوظائف الرئيسية للنصوص في الميمات السياسية الهزلية على الانترنت، (5)اللقطة القريبة وحركة الكاميرا التي تدور عموديا وافقيا هما اكثر استخداما في الصور المتحركة (الفيديو).

تحتوي عينة التحليل على اثنتا عشر من الميمات السياسية الهزلية على الانترنت حول ترامب والمختارة ما بين 2016 و2020. ست منها صور ذات عبارات والست الأخرى هي فيديوهات، كلا منها تحلل سيمائيا من خلال نموذج طورته هذه الدراسة لهذا الغرض. عالجت هذه الدراسة النتائج النوعية للتحليل إحصائيا للتحقق من الفرضيات المذكورة اعلاه. اظهرت النتائج صحة الفرضيات الاولى والثالثة والخامسة وفندت النظريات الثانية و الرابعة.

الاستنتاجات الرئيسية لهذه الدراسة هي (1) استخدام وسائل سيمائية متنوعه في الميمات السياسية الهزلية على الانترنت كالصور و الالوان و الدلائل اللغوية و اللقطات المتنوعة وحركات المشاركين، تنشا الدلالة اللغوية لتحديد وتطوير معنى الميمات على الأنترنت كما انها تستخدم لجذب انتباه المشاهد و تحافظ على القيمة الجمالية للمحتوى، (3) للألوان تأثير كبير في التواصل عن

طريق الميمات حيث انها تستخدم: للتأثير على مزاج المشاهد، اضافة معنى في التواصل ، تدل على اشياء معينة و فئات خاصة من الناس وافكار عامة.

تتكون الدراسة من خمسة فصول. يعرض الفصل الأول المشكلة و الاهداف والفرضيات والحدود والإجراءات وقيمة هذه الدراسة. يقدم الفصل الثاني الاطار النظري للدراسة بما في ذلك مناقشة المجالات المتعلقة بعلم السيمائيات و نظرياته و سيمائيات الاعلام و التواصل المرئي و التواصل السياسي و الاشارات و الرموز وانواع الميمات على الانترنت. يطور الفصل الثالث نموذجا للتحليل. ويعنى الفصل الرابع بالتحليل النوعي والكمي للبيانات المختارة. يلخص الفصل الخامس الاستنتاجات ويقدم التوصيات والاقتراحات لمزيد من العمل البحثي.

بسم الله الرحمن الرحيم

وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا (٢) وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ وَمَنْ يَتَوَكَّلْ عَلَى اللَّهِ فَهُوَ حَسْبُهُ إِنَّ اللَّهَ بَالِغُ أَمْرِه قَدْ جَعَلَ اللَّهُ لِكُلِّ شَيْءٍ قَدْرًا (٣)

صدق الله العلي العظيم

(الطلاق: 2-3)

In the name of Allah , the Merciful, the Gracious

And for those who fear God, He prepares a way out, and He provides for him from he never imagine. And if any one puts his trust in God, sufficient is for him. For God will surely accomplish His purpose: verily, for all things has God appointed a due proportion.

Allah is Truthful

(Talaq:2 -3)

(Ali, Y. 2001)

THE SUPERVISOR'S DECLARATION

I certify that this thesis which is entitled "A Semiotic Analysis of Internet Political Comic Memes", written by Duaa Aayid has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon in Partial Fulfillment of the Requirements for the Master Degree in Education / English Language / Linguistics.

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Date: / /2022

In view of the available recommendation, I forward this thesis for debate by the examining committee.

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Date: / / 2021

THE EXAMINING COMMITTEE'S DECLARATION

We certify that we have read this thesis (A Semiotic Analysis of Internet Political Comic Memes) written by Duaa Aayid and, as Examining Committee, we examined the student in its content, and in our opinion it is adequate as a thesis for Master degree in Education / English Language / Linguistics.

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Date: / /

To my family

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Abstract

This study aims to investigate how meaning is created in internet political comic memes by the combination of different semiotic modes. More specifically, it investigates the semiotic resources in such memes and it aims at: (1) finding out the functions of internet political comic memes; (2) pinpointing the semiotic modes and what they signify in American internet political comic memes; (3) exploring the dominant colour utilized in internet political comic memes; (4) identifying functions of the text used in such memes; (5) investigating the frequently used type of shot and camera movement in moving images (video).

The main hypotheses of the study are: (1) the main functions of internet political comic memes are criticism , sarcasm ,irony, parody, and entertainment; (2) images, colours, linguistic sign, the participant's motions, types of shot are the semiotic modes employed in internet political comic memes that have certain significance; (3) black colour is the dominant colour in internet political comic memes; (4) anchorage and relay are the functions of the text in internet political comic memes; (5) close shots and pan camera movement are frequently used in moving images (gif or video).

The sample of analysis consists of twelve internet political comic memes about Trump which are chosen between 2016 and 2020. Six of them are image macros and the other six are videos, all of which are analysed semiotically through a model designed for this purpose. The results of the

semiotic analysis are statistically treated to verify the above hypotheses. The results of the analysis show that the first, third, fifth, and fifth hypotheses are verified; whereas the second and fourth hypotheses are refuted.

The main conclusions of the study are :(1) different semiotic modes are employed in internet political comic memes, such as images, colours, linguistic signs, various shots , and types of the participant's motions; (2) linguistic sign is found to limit and advance the meaning of internet memes and it is also used to attract the viewers' attention and preserves the aesthetic value of the content; (3) colours are found to have a great influence in memetic communication. It can be used to influence mood of the viewer, add meaning to communication, denote specific things or classes of people, and more general ideas.

The study falls into five chapters. Chapter One introduces the problem, aims, hypotheses, procedures, limits, and value of the study. Chapter Two presents a theoretical background for the study discussing some related domains such as semiotics, theories of semiotics, media semiotics and notions such as visual communication and political communication, signs and codes, multimodality, memes. Internet memes, and types of internet memes. Chapter Three develops the model of analysis. Chapter Four is concerned with the qualitative and quantitative analysis of the selected data. Chapter Five sums up conclusions and introduce recommendations and suggestions for further research works.

List of Abbreviations

IM……………...........Image Macro

V……………………..Video

Th…………………….Theme

Gif…………………….Graphic Interchange Format

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Chapter One

Introduction

1.0 Introductory Remarks

This chapter introduces the concept of meme and suggests a set of questions and aims to be answered throughout this study. Corresponding hypotheses are claimed as tentative answers to the presented questions throughout a series of procedures. Finally, it sheds the light on the expected value of this study to the field of semiotics and other fields.

1.1 The Problem

Meme is a unit of cultural information spread by imitation. The term *meme* (from the Greek *mimema*, meaning "imitated") was introduced in 1976 by Richard Dawkins, indicating the different types of information (ideas, habits, figures) that spread multiply and change in the environment of human culture. According to Dawkins (1976: 192) memes have three key characteristics: fidelity, fecundity, and longevity.

Internet memes is a recent phenomenon which refers to the most popular, often funny, concepts that are transmitted online. Memes may be in the form of text, news, but they are usually video, photo or imitation content. In the emergence of visual forms of communication on the internet, memes are the most prominent forms because of its humorous content. They can transmit complicated messages that often have denotative or connotative meaning (web1).

Shifman (2014: 41) defines internet memes as "a group of digital items sharing common characteristics of content, form, and stance, which were

created with awareness of each other, and were circulated, imitated, and/or transformed via the internet by many users".

Umberto Eco (1976: 6) states that "semiotics concerns everything that can be perceived as a sign." Signs constitute printed and spoken words, images, sounds, gestures, and objects. Individuals interpret signs as "signifying something."

In addition, semiotics examines how people form perceptions that are products of the surrounding culture in which respondents live and participate. Culture, as far as semiotics is concerned, is the way people communicate, both consciously and unconsciously, through cultural aspects, such as visual images and language (Lawes, 2002: 1-10).

Broadly speaking, semiotics is the study of cultural signs and symbols, and semiotic analysis is a deeper look into the unconscious cultural patterns that shape consumer behaviour and response to textual messages, thematic content and video imagery. Semiotic analysis looks beyond the surface of the message, studying verbal signs as well as visual and auditory ones, thus revealing more deeply the underlying structures of meaning, and helping to understand which elements are responsible for creating corresponding effects. We examine things that are standing for something else and looking after the idea of how we communicate. Understanding how meaning is created through communication is important.

 Describing the visual elements of internet political comic memes is complex and difficult. Many studies of political memes do separate their components and concentrate on one or few and ignore the others. There are also studies which describe the text of political memes without paying attention to the image. Still studies in the field of semiotics do not cover some linguistic aspects. As far as the researcher could investigate, there are no studies investigating how meaning is created by the combination of different semiotic modes in the internet political comic memes. Still the topic of the internet

political comic memes has not been dealt with comprehensively from semiotic perspective. The present study attempts to fill this gap. Hence, it highlights the semiotic analysis of internet political comic memes.

Based on this, the present study is an attempt to analyze the internet political comic memes semiotically. In order to carry out the study, the following questions are to be raised:

1) What are the semiotic modes utilized in Internet political comic memes?
2) What are the dominant colours utilized in Internet political comic memes?
3) What are the functions of the text used in these memes?
4) What are the widely used type of shot and camera movement in moving images (gif or video)?
5) What are the functions of internet political comic memes?

1.2 The Aims

The present study aims at:

1) Pinpointing the semiotic modes and what are signified in American internet political comic memes.
2) Exploring the dominant colour utilized in internet comic memes.
3) Identifying functions of the text used in these memes.
4) Investigating the widely used type of shot and camera movement in moving images (gif or video).
5) Finding out the functions of internet political comic memes.

1.3 The Hypotheses

It is hypothesized that:

1) Images, colours, linguistic sign, the participant's motions, types of shot are the semiotic modes employed in internet political comic memes that have certain significance.

2) Black colour is the dominant colour in internet political comic memes.

3) Anchorage and relay are the functions of the text in internet political comic memes.

4) Close shots and pan camera movement are widely used in moving images (gif or video).

5) The main functions of internet political comic memes are criticism, sarcasm, irony, parody, and entertainment.

1.4   The Procedures

The procedure used in this study can be summarized as follows:

1. The study will provide a theoretical background on the semiotic approach and some semiotic notions that are related to the aims of the study.

2. Collecting data about internet political comic memes.

3. Designing an eclectic model of analysis based on Kress and Van Leeuwen (2006), Barthes's (1977), Berger's (1991), and Dain's (2002) models.

4. Analyzing the data both qualitatively and quantitatively, then discussing the findings of the analysis.

5. Presenting the conclusions, recommendations, and suggestions for further studies.

1. 5 The Limits

The present study is limited to the semiotic analysis of internet political comic memes. The sample of the study will be limited to twelve political comic

memes about Trump. All are taken from the internet to cover the period from 2016 to 2020 after the American presidential election. The model in the current study is an eclectic one. It is concerned with analyzing internet political comic memes using the visual analysis.

1.6 The Value

The value of this study lies in the importance in interpreting and analyzing any internet memes. This study gives a benefit to semioticians (the researchers who are interested in semiotics) and postgraduate students. Moreover, due to its significance, the study will have indirect educational implication, particularly at the college level, where semiotics and its methods receive no attention at Departments of English.

Chapter Two

Theoretical Background

2.0 Introductory Remarks

This chapter tackles the main concepts in the thesis. It, first, defines semiotics and sheds light on its main principles and the topics that can be studied and analysed from a semiotic perspective. Then, it defines memes, how they emerge, their comparison with genes and what can be considered a meme according to scholars. It also explains 'internet memes', when they emerge and their categories and types. Finally, it illustrates political memes with a reference to memes and semiotics and previous studies.

2.1 Defining Semiotics

The study of semiotics promotes an organized understanding of how meanings are expressed and perceived. Rather than focusing exclusively on the intended meanings accessible to the knowledgeable interpreter, semiotics gives a systematic framework for knowing how signs function to produce meanings (Gaines, 2010: 7).

Semiotics is a field developed in response to the works of Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce. Saussure asserts, as quoted by Danesi (2004: 3), the terms "semiotics" and "semiology" are derived from the Greek language "semeion" meaning a sign. Semiology would explain what constitutes signs and how they are governed by laws, Saussure (cited in Chandler, 2007: 16) states that semiotics examines the role of signs in social life. On the other hand, the American Philosopher Peirce

believes that a sign is something that signifies something to someone in some way or capacity (Sobure,2009: 41).

Semiotics and Semiology are terms used interchangeably to describe the same area. Pierce coined the term semiotics, derived from de Saussure's semiology. To eliminate ambiguity and maintain consistency, this study uses the term semiotics throughout its pages.

For Roman Jakobson (1968: 698) semiotics 'deals with those general principles which underlie the structure of all signs whatever and with the character of their utilization within messages, as well as with the specifics of the various sign systems and of the diverse messages using those different kinds of signs'.

Elaborating on the issue of semiotics, Eco states that:

Semiotics is concerned with everything that can be taken as a sign. A sign is everything that can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands for it. Thus semiotics is in principle the discipline studying everything which can be used in order to lie (Eco, 1976: 7).

According to Barthes (1986: 9), any image, word, gesture, musical sound, or other object can be a sign, regardless of its substance, because semiotics seeks to encompass any system of signs. Thus, semiotics has a significant impact on communication, particularly visual communication since in interaction human may make some sign and give them some descriptions. So everything in this world is viewed as a sign.

To summarize, Berger (2004: 16) states the major semiotics-related concepts as follows: semiotics is concerned with how meaning is made and communicated in texts as well as it focuses on textual signs, and the importance

of the relationships between signs. Signs are considered to be composites of signifiers and signified. He states that texts are comparable to speech in that they imply grammars or languages that make them meaningful. Codes and conventions help us interpret signs and actions in a narrative.

Preucel (2006: 5) defines semiotics as a multidisciplinary and international science devoted to the study of humans' natural potential for producing and comprehending signs. Thus, semiotics is concerned with the sign systems and modalities of representation that humans employ to communicate their emotions, thoughts, and life experiences. Today, many forms of semiotic analysis are widely employed in a wide variety of disciplines, including anthropology, architecture, art, communications, cultural studies, education, linguistics, literature, political science, sociology, and psychology (Preucel,2006: 5) .

Preucel claims that semiotics views all facets of a culture as signs, including language, body language, conduct, and hair style. Signs, which are employed to express human thought, information, and command, as well as appraisal, enable us to investigate and comprehend one another in this world. Semiotics teaches us how to communicate effectively. Additionally, it assists in explaining the habits and norms that govern all components of our communication environment. Language, whether spoken or written, images, and films are all examples of things that have numerous variations that must be explained (2006: 5).

According to Cobley (2010: 16), semiotics is the study of signs in the world. Many different things are studied, but the study of linguistic signs is just one of them. It covers all of the ways people use a system. There is a thing (the sign) that tells someone what it means. It's not just language that Saussure talks about in his book. For example, Saussure talks about things like photographs that have meanings for someone. Because language is the most important and

widespread way people communicate, semiotics looks at how language works as the model for all other ways people communicate.

Semiotics may be best thought of as a way of looking at how people make meaning from a certain point of view. So far, there aren't any widely agreed-upon theoretical assumptions, models, or empirical methods in it. It has been mostly theoretical, and many of its theorists have tried to figure out its scope and general rules (Chandler, 2007: 3).

Sobur in Gumono (2017: 79) assert that semiotics is a science or discipline of sign analysis.

Semiotics, as defined by Gillian Rose, is a theoretical framework for understanding how "images make meanings head on." This differs to Compositional Interpretation as it is less, of a descriptive analysis and more a deconstruction of an image and its relationship to a broader context (Rose, 2016: 106).

Rose (2016 :110) claims how "the most fundamental part of mainstream semiology is the sign, and how this can be further broken down into two key elements. The signified; the concept behind the object within the image. The signifier; the image or sound attached to that signified. In one image a singular visual element can represent more than one sign, and the context of the image would need to be considered, as well as how text is positioned on the advertisement".

From several definitions above, it can be concluded that semiotics is a study about signs. Semiotics is a science or method to analyze signs. Then, all of the things in this world are signs, and although there are some things that have no intrinsic meaning, they can be sings if we invest them with meaning. In general terms, semiotics implies the study of how the meanings are created, conveyed and communicated by verbal and non-verbal means (signs and signs system) within cultural and social domains.

Semiotics observes all aspects in a culture as a sign for example, language, body language, behavior, hair style, colours and so on. Signs which are used to convey human mind, information, and command along with appraisal, make us possible to explore the perception and comprehension each other in this world. Semiotics helps us to know and understand how to make communication. It also helps to explain the habits and rules in all elements in our communications environment. Spoken or written language, pictures, movies are the things that have many variations to be explained.

At this point, it is essential to introduce a brief definition of sign. Depending on Lester's (2003) definition, "any physical representation is a sign if it has meaning beyond the object itself" (p. 52), it can be concluded that everything can be a sign as long as it stands for something and conveys a message that an individual or a group can comprehend.

Thus, in this chapter, the following sub-sections show and explain a brief history of semiotics, including who played a role in the field's formation and development. They also show and explain basic terms and concepts that are important for conducting semiotic analyses of memes.

2.2 Old and Modern Semiotics

Although semiotics, which is the study of signs and signs systems, is thought to be a new field. Semiotics' core ideas and concepts date back to the time of antiquity. Indeed, ancient philosophers, like Plato and Augustine, had a profound interest in signs, and how they produce and communicate meanings. As early as 397 C.E., Augustine, a Roman linguist and philosopher, proposed studying signs, emphasizing the fact that the vast majority of globally recognized entities may communicate via a variety of non-verbal techniques. Additionally, Augustine saw signs as "link between nature and culture", and even the term semiotics is based on the Greek word 'semeion', meaning 'sign' (Lester,2003 :53).

Clarke (1990) in Precuel (2006: 6) argues that semiotic concerns have occupied scholars since ancient times. Plato, for instance, asserts that verbal signs are merely partial representations of the true essence of things, as the realm of thoughts exists independently of their reproduction with words. Aristotle identifies the linguistic sign's instrumental nature, saying that human intellect is facilitated by the use of signs and that spoken words serve as symbols for mental experiences. The Stoics (members of the stoic school of philosophy that maintains that a wise man should be free of passion) differentiate the thing that signifies (*semeion*) from the thing that is signified (*semeionomenon*). The former is immaterial and unconnected to the existent thing.

The principles of sign and meaning are considered essential to logic by medieval scholars such as William of Ockham (Tabarroni,1989). By establishing the concept of presumption, Ockham reinterpreted the sign. This reinterpretation enables him to reinterpret classic ontological issues such as the number of categories and the ontological state of relations as semantic concerns.

John Locke, who popularized the name "semiotics" from the Greek, was the first scholar to introduce semiotics as a scientific discipline (Preucel,2006: 5).

Nonetheless, while various theories on the nature and communicative qualities of signs have existed since ancient times, semiotics in its modern form emerged around the end of the 19th century and the beginning of the 20th century, with the works of Swiss linguist de Saussure and American philosopher C. S. Peirce. In particular, Saussure's (1916) classification of the sign into two major constituents, 'signifier' and 'signified', as well as Peirce's classification of signs as 'iconic', 'indexical', and 'symbolic', are critical elements that help pave the way for current semiotics (Berger, 2004: 3-4).

As a result, the works of Saussure and Peirce have inspired a large number of subsequent contributors and developers in the discipline, including U. Eco, R. Barthes, A. Berger, C. Morris, T. Sebeok, and the like. For the purpose of this study, however, the review will be focused mainly on the works of Saussure, Peirce, and Barthes, as well as, too many works of developers will be illustrated.

2.2.1 Saussure's Semiology: Signifier and Signified

Saussure introduced a number of concepts that were important in the creation and development of semiotics and semiotic analyses in the modern sense. As a linguist, Saussure (1916) was primarily concerned with linguistic signs, implying a broader study of linguistics. To begin with, Saussure distinguished between 'langue' (language) and 'parole' or, simply, speech (Leeds-Hurwitz, 1993: 8). As such, language represents a full system, a comprehensive and all-inclusive structure, whereas parole can refer to one's writing or use of the word. Thus, parole is an integral part of the language. With regard to semiotics, the term language is used to describe all kinds of communication systems, both verbal and nonverbal. It can be used as a metaphor to describe all kinds of communication systems, both verbal and nonverbal.

Saussure's concept of duality, encapsulated within a sign, is another important contribution. Specifically, according to Saussure's original definition, each sign consists of two complimentary components, termed 'signifier' and 'signified.' (Leeds-Hurwitz, 1993: 23). As a result, signifier refers to the explicit, physical part of a sign; it is the material thing that is present when people are communicating. On the other hand, signified is an implicit aspect of the sign. In Saussure's terms, signifier is a 'sound-image' of the sign, while signified refers to its 'concept'. As a consequence, Saussure's model demonstrates that sign

functions through the interaction of signifier and signified, while the relationships between these two parts are 'arbitrary,' implying that there is no logic in the relationships between signifier and signified (Berger, 2004).

The signified is a schema, not something to which the sign refers. Therefore, signified is not the object but it is mental representation of the object. Saussure states signified mental nature as a concept.

Lastly, it is important to mention another important thought, introduced by Saussure, which implies that relationships of oppositions are fundamental in relations of concepts and production of meaning (Leeds-Hurwitz, 1993; Berger, 2004; Chandler, 2013). In other words, rather than their content, meanings of concepts are construed through their oppositional, binary relationship to other parts and terms within a system.

2.2.2 Peirce's Semiotics: Classification of Signs

Peirce, like Saussure, proposed a division of the signs, but in a different method. While Saussure's model is based on the dual nature of the sign (signifier and signified), Peirce's model is built upon a triadic division into the 'representatum' (or a sign), the 'object', and the 'interpretant' (Leeds-Hurwitz, 1993; Berger, 2004). The first component of the mode 'the representatum' stands for the same idea as signifier in Saussure's terms. The object and the' interpretant', therefore, refer to the two aspects of signified. Specifically, the object is an entity, referred to by representatum; while the' interpretant' is the "the meaning conveyed by the 'representatum' about the object whatever was not previously known about that object but here conveyed" (Leeds-Hurwitz, 1993: 23).
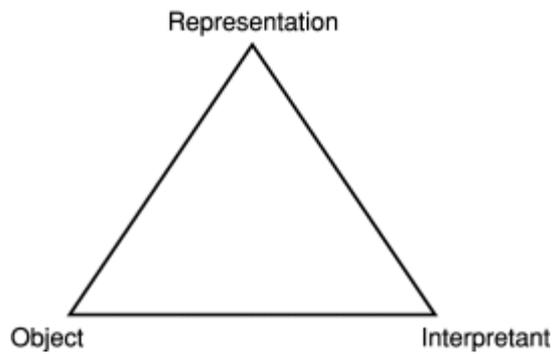
Figure (1) : Pierce's Triadic model

At this point, it is important to stress that, despite the changes in terminology, on closer inspection both models (Saussurian and Pierceian) are fundamentally similar at its basis. Pierce's typology of signs is another important contribution. In reality, Pierce established over 66 different types of signs, three of which are particularly prominent and significant today. Pierce defines three types of signs: the 'icon,' the "index," and the "symbol." Each of these signs can be defined in following way:

1) 'Icon': a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it), being similar in possessing some of its qualities (Chandler, 2013: 27). A photograph is a good example as it certainly resembles whatever it depicts.

2) 'Index': a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified, this link can be observed or inferred (Chandler, 2013: 27). A good example is using an image of smoke to indicate fire.

3) 'Symbol': a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional, so that the relationship must be learnt (Chandler, 2013: 27). Numbers and alphabets are good examples there is nothing inherent in the number nine 9 to indicates what represents. It must be culturally learned.

According to the definitions above, it is clear that relationships between the signifier and the signified are the most important parts of each category. Leeds-Hurwitz (1993: 23) defines these relationships in a simple way for an icon as the relation of "similarity or resemblance"; for an index it is the relation of "contiguity or connection"; while for symbol it is the relation of "arbitrariness".

Peirce used the term *Synechism*, meaning continuous, to emphasize the significance of continuity in a semiotic theory. As one becomes conscious of them, signs express a meaning. "The communicative act is the continuous cycle between expression, perception, interpretation. The signifying capacity, the continuum between human consciousness and the world of intelligible things." Thus, continuity is a function of semiotics (Gaines, 2010: 128).

2.2.3 Barthes's Semiotics: Three Orders of Signification

In Preucel (2006: 5), Barthes expanded Saussure's semiological study of cultural activities by publishing on a range of subjects, including literature, art, music, and fashion.

In general, Barthes was particularly interested in reading and understanding everyday life and popular culture through the use of semiotics, as well as analyzing and decoding signs in a wide range of fields (e.g. photography, advertising, fashion, etc.). The ideas and concepts created by Roland Barthes make a significant contribution to the study of modern semiotics. Among his key contributions are the concepts of three distinct levels of signification, labeled 'connotative' (or connotation), 'denotative' (or denotation), and 'mythical' (or myth) (Chandler, 2013: 92).

Thus, the mechanism and functioning of the three orders of signification emphasize polysemy of signs. In other words, while a sign may appear to signify one thing, at the same time it can underlay a range of meanings.

Consequently, connotation might vary depending on the form of a signifier, but the signified remains the same. It is crucial to note, however, that no rigorous and unambiguous separation exists between the established orders of signification. However, a degree of differentiation is possible through the use of the following concepts:

1) **Denotative Order**: denotation is frequently referred to as the "literal or explicit meanings of words and other phenomena" (Berger, 2004: 17). Thus, the first order of signification is mainly representational.

2) **Connotative Order**: connotation comprises historical, emotional and symbolic values that form cultural meanings, being connected to the components of various forms of communication. Thus, the second order involves 'expressive values' connected to the signs (Chandler, 2013: 92).

3) **Mythical Order (Myth)**: The sign in the third order implies various cultural concepts, which reflect a specific perspective on the world (Chandler, 2013: 92).

Myths aid in the recognition, organization, and conceptualization of distinct cultural experiences in a semiotic sense. As a result, myth, according to Barthes, plays a crucial part in the naturalization of cultural constructs, causing them to appear normal, natural, and every day. Moreover, myths can obscure how signs and sign systems, as well as codes, function ideologically. As defined by Chandler (2013: 94), "The semiotic analysis of cultural myths involves an attempt to deconstruct the ways in which codes operate within particular popular texts or genres, with the goal of revealing how certain values, attitudes and beliefs are supported whilst others are suppressed".

2.3 Modern Semiotics

In the last decade, semiotics has witnessed a substantial development. The area has evolved away from the study of sign systems and their

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classification toward the study of the modes of production of signals and meanings as they are enacted in social practice. This new method has been named "social semiotics" or "sociosemiotics" (Preucel, 2006: 6).

Social semiotics focuses on how humans make sense of the world through verbal, visual, bodily, and other forms of communication, and how they work together. As Thibault (1991) argues that the basic premise is that meanings are made by construing semiotic relations among patterned meaning relations, social practices, and the physical-material processes which social practices organize and entrain in social semiotics. In social semiotics, the basic logic is that of contextualization. No semiotic form, material entity or event, text, or action has meaning in and of itself (Preucel, 2006: 8).

The meanings are made by and through the social practices that make sense of the relationships between material processes and social actions. Every community has predictable and recurring patterns of meaning-making. Thus, these patterns are characteristic of that community and contribute to its definition and formation, as well as its differentiation from other communities.

The most significant distinction between semioticians and social semioticians is how the sign is created. Even though all semioticians study signs, they are very different in how they think about signs. Generally, all semioticians use dyadic models of the sign, but social semioticians are not so sure about them. They use modified dyadic models or triadic models instead. (Hodge and Kress, 1988: 7).

Following Halliday (1978: 192) who claims that signifying systems are not a collection of rules but rather a "resource for producing meanings," social semioticians prefer to refer to resources rather than signs. These resources include the actions and objects we use to communicate, whether they are done physiologically with our vocal apparatus, muscles used to make facial expressions, gestures, and so on, or through technology with pen, ink, paper,

computers, fabrics, scissors, and sewing machines. They can also be done through the use of technology (Leeuwen, 2005: 3).

2.4 Signs and Codes in Semiotics

A sign is defined by Peirce in Sobur (2016: 41) as "something which stands to somebody for something in some respect or capacity". These signs may contain sounds, words, and anything else that can serve as a guide during the communication process, such as a house, shirt, or any other symbol with meaning. Sign studies have developed into a prominent subject of study in linguistics and literature.

In general terms, Semiotics is frequently characterized as "the study of signs." As a result, signs are crucial to semiotics and can be viewed as a fundamental 'building component' of semiotic theory. It is crucial to gain an understanding of its definition and how it functions inside a signifying system.

The term "sign" can be defined in numerous ways. Eco (1976: 6) defines sign as "everything that, on the grounds of a previously established social convention, can be taken as something standing for something else". Chandler (2013: 16) maintains that a sign is 'a recognizable combination of signifier with a particular signified'. Thus, sign is rather an active entity, which is functioning in order to generate and convey meanings.

Sign may generate either single or multiple meanings, depending on its place within signifying system and its interrelationship with other elements of the system and it can take many different forms, the most common of which is a word that usually represents an idea, concept, or entity.

It is crucial to notice at this point that signs rarely occur in isolation, but rather as part of groups and systems that are arranged according to a certain set of rules. These groups of signs are referred to as 'codes' in semiotic terminology. Notably, the concept of code is central to the framework of this research, as the major aim of the study is to examine representation of powerful, humorous,

political relationship through elaboration of semiotic codes comprised within the context of selected internet memes. Therefore, it is crucial to review key code-related terms, concepts and notions.

The concept of semiotic code entails two concepts: the grouping of signs and the rules that govern their structure. As a result, in order to convey meaning, signs are grouped together based on where they should be placed in the system. This emphasizes the interrelationship of the signs, rather than the relationships between the signs and their signifiers. The rules of organization of signs, on the other hand, lay out the various ways in which people might use signs to express and exchange meanings with one another (Leeds-Hurwitz, 1993: 51).

In this regard, Chandler (2007: 35) claims that "codes organize signs into meaningful systems which correlate signifiers and signified. Codes transcend single texts, linking them together in an interpretative framework". Chandler (2007) defines codes as 'interpretive frameworks', utilized by producers and interpreters of the text likewise. Indeed, in order to construct a text, signs are chosen and integrated into the system using appropriate common codes. As a result, while reading the text, signs are understood in connection to the codes that appear to be the most appropriate for the situation.

In general, there is a range of code classification systems. Nevertheless, Chandler's (2007) code groups appear to be the most appropriate in light of the theoretical framework of this study. As a result, Chandler (2007: 12) classifies codes into three groups:

1) Social Codes:

- verbal language (e.g. phonological, syntactical);

- bodily codes (e.g. bodily contact, proximity);

- commodity codes (e.g. fashions);

- behavioral codes (e.g. rituals);

2) Textual (Representational) Codes:

- scientific codes;

-aesthetic codes;

-genre, rhetorical and stylistic codes;

-mass media codes;

3) Interpretative Codes:

-perceptual codes;

-ideological codes;

Furthermore, Chandler (2007) emphasizes that, in a broader sense, all semiotic codes can be regarded as 'social,' and all codes can be regarded as ideological. Besides, Chandler (2007) asserts that in order to interpret three types of codes, one must acquire three types of knowledge: 'social knowledge,' 'textual knowledge,' and 'modality knowledge.'

As a last idea in this section, it is important to know that all codes have a set of features in common. These are the features that Leeds-Hurwitz (1993: 53) illustrates them.

1) Codes consist of a collection of units organized in paradigms from which a single unit is picked.

2) Syntagmatically, these components are integrated to form a message or text.

3) Codes provide meaning based on its users' agreement and shared cultural experiences.

4) Codes are capable of being transmitted using the proper mode of communication.

5) Codes can be used to classify, organize, and comprehend information, as well as to transfer or communicate it.

6) By their very nature, codes are rife with holes and inconsistencies and are constantly evolving.

To summarize, understanding the key elements of codes is critical in semiotic analyses, since the code provides a framework for understanding the usage and functioning of signs in semiotics. In terms of semiotic analyses of memes texts and the role of codes, it must be emphasized that, as Chandler (2007: 26) puts it, "all representations are systems of signs: they signify rather than 'represent', and they do so with primary reference to codes rather than to 'reality'".

2.5 Media Semiotics

Focusing on the media helps us understand how communication works in the real world and how to make sure that we get the information right and understand it well (Gaines, 2010: 137).

The objective of semiotics is to study the production and comprehension of signs and sign systems as they manifest themselves across cultures, contexts, media, channels of communication, and even species of particular interest to the present topic is the study of how signs and their utilization in textual forms by the mass media shape social processes or perhaps mirror them. This branch of semiotics has come to be known broadly as *media semiotics*, aiming to explore at a deeper level the implicit or unconscious, signifying structures and practices present in mass media content. As an analytical and conceptual framework, it has proven itself to be particularly well suited to deciphering media effects on cultural trends and on how meaning systems inherent in human codes are transformed for various purposes by the media (Danesi, 2015: 285).

The fundamental approach in media semiotics is to investigate how cultural meanings encoded by media texts (programs, spectacles, and so on) are adopted, adapted for specific purposes, and then redistributed throughout the culture. Although the scientific analysis of the mass media and its impacts on people and culture stretch back at least to the late 1930s in fields such as

psychology and sociology, a full-fledged media semiotics did not arise until the late1950s.

It has developed into a significant enterprise both within semiotics and in other domains as a conceptual and notional methodological tool. As with the other branches of the field, media semiotics draws on insights and results from related domains to decode the modes implicit in "mediated signification," as media-based and media-delivered meanings are frequently referred to (Danesi, 2015: 285).

By the early 2000s, media semiotics had carved out a significant niche for itself across the academic landscape. Its concepts are now used to study television, radio, the internet, video games, social media (such as Facebook), text messaging, and other forms of media as a major framework within general media studies.

The importance of technology and globalization in signification processes are two elements that have an impact on media semiotics and media studies in general. The relationship between technological advancement, social evolution, and the media is undoubtedly strong (Danesi, 2015: 491).

Codes are sign systems, groups of signs that cohere in predetermined patterns. Three general characteristics describe codes and their relationship to media. The first one is known as representationality, while simply means that codes are used to stand for(represent) something new or routine. Furthermore, the representation will differ depending on the medium. Given the visual nature of the television medium, news on television will be more visual and condensed than news in print, which will be less condensed, allowing for more reflection on content. The second feature is *interpretability* which means that messages can be correctly decoded only by those who are familiar with the codes used to create them (or which underlie them). Contextualization, the third feature, suggests that the context in which a message occurs has an effect on its interpretation (Danesi, 2015: 285).

In general, media semiotics is concerned with the meaning structures inherent in media and how these structures change through time as a result of technological and societal developments. It elucidates meanings in media texts by the use of a number of concepts, including opposition theory, code, text, iconicity, interpretant, and deconstruction. It has established a lexicon and manual of concepts that enables analysts from diverse disciplines to extrapolate relevant findings and hypotheses from media analysis.

On the one hand, studying media culture semiotically is primarily an exercise in deciphering the psychological reasons behind the success of such things as sports spectacles, hula hoops, recipes, posters, vehicles, songs, dances, television shows, and clothing trends.

However, it is fundamentally the same method applied by literary critics to the study of literary materials, which is a positive development. Media semioticians, like literary critics, identify and deconstruct the numerous genres that make up their subject matter, as well as investigate the nature of the audiences for each of these genres (Danesi, 2015: 499).

The appeal of an interdisciplinary study is that it allows for a wide range of interpretations of a text or spectacle. Because of this freedom to interpretation, there is no single overarching semiotic theory of media culture. However, numerous semiotic theories and methodologies are already being applied to the study of digital media, particularly social media such as Facebook and Twitter (Danesi, 2015).

The structure of media texts, as well as the nature of their contents, as well as their psychological functions, are increasingly being explored under the microscope of media semiotics, which is becoming more sophisticated. Internet has already established itself as the major venue for executing innovative types of media semiotics. The internet has already resulted in a rethinking of the author and reader roles in a text.

Popular culture is now taking on a literal meaning as readers interact with authors, academics, artists, and others in order to determine how they will be informed, engaged, or entertained. A particular area of interest is the way in which new technologies are reshaping codes and old sign systems. Miniaturization is a prominent element of online communication, as seen by the constant generation of compressed forms (word and phrase abbreviations, acronyms, etc.) in the language used in chat rooms and other virtual linguistic communities. As indicated at the outset of this section, media semiotics can provide significant insights into the link between technology and culture in a way that no other study can, arguably more so than any other discipline.

It is concluded that the notion that mass media culture is harmful to human beings ignores not only history, but also the fact that people can distinguish between different levels of culture. This is where media semiotics has proven to be most useful.

2.6 Visual Communication

Communication is the act of delivering information by means of signals. As stated by Wilson (1979), communication can be characterized as occurring "whenever the behavior of one individual (the sender) influences the behavior of another individual (the receiver)." When communicating, a code, which is a set of symbols that is shared by everyone, is used.

In communication theory, the development of symbolic and non-symbolic feedback mechanisms, as well as their integration into human communication, are taken into consideration by the developmental interactionist theory (Buck 1994). Despite the fact that language is a uniquely human trait, diverse points of view are based on different nonverbal behaviors and the context of a given circumstance. Nonverbal communication between members of a social

community that is sent with purpose and used on a regular basis is generally perceived as purposeful (Burgoon, Buller, & Woodall, 1996).

The message, the setting or the environment, and the counterpart all influence how well a communication is received. A positive contribution to understanding can be made by creating a mutually harmonious atmosphere, but a negative contribution to understanding can be made by disturbing the relationship. In the world of communication, a signal is a unique and original element that we detect through our senses of sight, hearing, touch, and scent.

The use of signals is mostly dependent on knowledge and empathy. Empathy is associated with observing and listening abilities. A signal is composed of three components: the signal itself, the object to which the signal refers, and the signal interpreter. The signal is critical in establishing communication between sender and receiver. We utilize body language without even realizing it, and we are continuously perceiving and interpreting the body language of those around us. Information is given by the use of a twisting hand, body position, a kick with the leg, and facial expressions, such as a twinkle in the eyes, among other means (Mandal, 2014: 3).

It cannot be ignored in discussions about visual communication that knowledge of codes and a grasp of semiotic resources enable message recipients to comprehend the signs that comprise the visual message. Additionally, both codes and semiotic resources as they relate to social environment are inextricably linked to culture. When discussing codes or semiotic resources, it is common to hear references to the cultural context of the debate. Culture along with environment are interdependent basic components of communication, which in this case comes in the form of memes.

Furthermore, the presence of cultural context aids in the identification of specific meaning that would otherwise go unrecognized or misunderstood if one

were not familiar with the conventions, rituals, customs, or symbols that are characteristic of a given society (Kinga Kowalewska, 2015: 3).

Figure (2) shows two public 'exit' signs that use a type of visual image known as isotype. Otto Von Neurath (1937, 1948), a Viennese philosopher and social scientist, devised an isotype system to convey information to the general public, but the visual realization of these informational meaning possibilities differs between cultures.
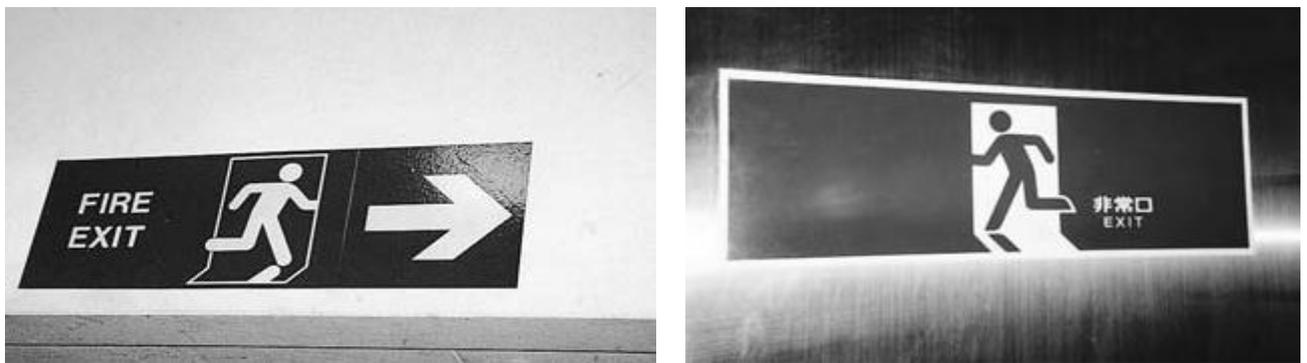
Figure (2): British and Japanese 'exit this way' Signs (Jewitt, 2001: 155)

Even though both signs in Figure (2) convey the same message ('exit this way,') their visual directionality is distinct. The orientation of the human figure in the British example (first image) is to the right, whereas in the Japanese example, it is to the left but this indicates a difference in visual directional cues that is culturally distinct from the British example (Jewitt, 2001: 155).

Martin and Felizitas (2006: 74) claim that, "visual communication includes: signs, symbols, art, typography, drawing, graphic design, illustration, colour and electronic resources". It is entirely dependent on vision. It investigates the notion that a visual message accompanied by words has great potential to educate, educate, and persuade a person. To summarize, visual communication conveys information in a variety of visual formats. There are numerous ways to visually communicate information, including signs, symbols,

gestures, body language, facial expressions, video, and photographs. These are all critical components of visual communication.

2.5.1 Visual Communication and Political Communication

Experimental research in political communication has found that ''a single photograph can have a clear impact on voters' judgments regarding a candidate's congressional demeanor, competence, leadership ability, attractiveness, likeableness, and integrity'' (Rosenberg,etal, 1986: 123). The language of images delivers impressions to viewers rapidly and memorably in a fashion that is easily understood. As Blair (1996: 23) points out, ''the visual component of movies, television programs and commercial and political advertising, are enormously powerful influences on attitudes and beliefs''.

Every visual element in advertisements, speeches, press conferences, and other means of communication is carefully managed. Image consultants advise candidates on what colour clothing to wear and who to photograph with (Hendrix, 2001: 45).

The ability of visual communication to transmit flavors, colours, images, and movements is what gives it its power. Similarly, empirical studies have discovered that (1) people believe what they see more than what they read or hear, (2) when visual and verbal messages are in conflict, viewers have difficulty remembering the verbal information, and (3) visual messages override other messages when processed simultaneously (Shea & Burton, 2001).

Patrick Halley (2002: 19), a media advisor to Hillary Clinton, discusses how politicians employ visual images to convey their story and communicate their message ''Ours is a very visual business, and it's driven by the television set, the most powerful weapon in politics.''

Visual symbols can serve as evidence for verbal arguments, as contextual cues for cognitive elaboration, or as arguments themselves through association, connotation, and juxtaposition. The image maker attempts to assert power over

the politician's clothing and face expression, as well as the lighting, setting, and backdrop in the visual frame. Photographers and videographers are restricted to camera angles chosen by the campaign at media events. Newsmakers have no influence over the media's coverage decisions, They have a great deal of control in the visual presentation of their message on media, and journalists are under constant pressure to provide viewers with aesthetically arresting and emotionally moving visuals (Irby, 2004: 42).

Today's political communication is visual in nature; visuals take priority over words and text (Grabe & Bucy, 2009).

Visual symbols have long been an integral part of political communication, and their significance has grown as media has become the primary source of political information. Politicians recognize the importance of visual aids and devote as much time and effort to creating good images as they do to producing great catch phrases. With this in mind, visual pictures play an important part in creating political images (Schill, 2012: 1) .

Visuals are processed more quickly and efficiently by audiences than written text, and visuals hold more information than other symbol forms. Additionally, images are more remembered and aid in information recall, especially when they contain dramatic or innovative information (Schill, 2012: 5).

Visual symbols, according to our current understanding, serve a variety of critical functions in politics: they serve as arguments, set the agenda, dramatize policy, aid in emotional appeals, help build the candidate's image, foster identification, connect to societal symbols, transport the audience, and add ambiguity (Schill, 2012: 6) .

The most important function of images in political communication is that they can have rhetorical impact and make persuasive arguments to viewers. Associations, causal links, contrasts, parallels, and generalizations can all be suggested by juxtaposing images. Images do not work on their own; rather, they

draw on the audience's prior cultural and historical knowledge, and they are usually used in conjunction with linguistic or textual arguments .

2.6 Multimodality

Multimodality theory claims to be a social theory of communication, and several of its prominent defenders have been advocates of the broader area of 'social semiotics.' (Hodge & Kress, 1988).

Social semiotics did try to be different from other approaches to semiotics by focusing on how people use language in the real world, rather than the abstract system or grammar that underlies it. This method drew on "systemic functional linguistics" (especially the work of Halliday, 1994) rather than the structural linguistics of de Saussure (1995 [1916]).

In experimental psychology, the focus lies on the relation between various perceptual modes (Calvert et al. ,2004). In conversation analysis, an approach has been developed to examines speech, gestures, facial expression, proxemics, and eye gaze behavior as part of embodied multimodal interactions between participants (Deppermann& Linke, 2010).

Kay O'Halloran (2012: 16) asserts the importance of examining both intrasemiosis as the specific semiotic potential of each mode (determined by the sign types and the conventions for their use), and intersemiosis, which investigates the influence of modes on other co-occurring modes in theory as well as in analysis.

Semiotics has long held the belief that general principles and patterns may be recognized across modes, codes, and media. However, much of the attention to multimodality in new media has focused on a limited set of oppositions: print texts vs. electronic screens, language vs. the visual, and

critique vs. design. Multimodality has been viewed primarily as a matter of artifact production rather than process involvement, of representational forms rather than embedded sociocultural practices (Hengst, 2010: 5).

While texts on multimodality have contributed insightful perspectives and observations, they have tended to focus on multimodal objects rather than multimodal action as a contextual activity. Attention to multimodal production and reception is limited; analysis of 'reading,' for example, does not examine the concrete practices of readers but rather infers these processes from the objects. Kress's *Literacy in the New Media Age* (2003) is an example of a key text that fits this pattern (Hengst, 2010: 5).

Currently, multimodality examines a variety of theoretical perspectives that focus on a variety of elements, issues, and text types, such as social semiotics, multimodal discourse analysis , mediated discourse analysis, multimodal film analysis , and multi-modal grammar (Fricke, 2012: 275).

Understanding how semiotic modes interact in multimodal texts is critical for multimodality research. In multimodality research, semiotic effects restricted to one semiotic mode are some-times called "intrasemiosis", whereas relations between modes are termed "interse-miosis" or "intermodality" (Siefkes, 2015: 113).

There are currently two alternative interpretations of the word "mode" that are in common usage :

(1) Multimodal texts and artifacts which combine the use of various *semiotic modes* such as language, images, gesture, typography, graphics, icons, or sound. Used in this sense, mode corresponds closely to the more traditional semiotic notions of "code" or "sign system". The common misconceptions concerning these words should be corrected: sign systems are not merely collections of expression-meaning pairings. Such an understanding would be a grave misrepresentation of Saussure's terminology, which stresses the fact that signifier and signified are sub-stances only formed by the respective other

dimensions. A sign system is rather a set of resources that often belongs to a specific sign type and for which combination or application rules exist.

(2) Semiotic modes are communicated by a variety of perceptual (sensory) modes, including visual, auditory, haptic, olfactory, and gustatory perception (Siefkes, 2015: 113).

Communication, from this point of view, was not just the expression of an abstract system or grammar, but was also a part of a social group. Yet, it is not clear if "social" semiotics or multimodality theory has ever been free of the formalism of structuralist semiotics. As a social theory, it often seems to do little more than point out the social dimensions of meaning-making.

2.7 Memes

The way we use the word "meme" in popular culture and media studies may lead us to believe that they are internet-only phenomena. This is not the case. The use of the term "meme" in many disciplinary discourses has taken it a long way from its origins (Burman, 2012: 5).

The concept originates in sociobiology, where Dawkins (1989) first introduced it in The Selfish Gene (1976). He explains why he desired a term analogous to "gene" to describe the evolution of cultural phenomena, which, he argues, are subject to the same Darwinian natural selection laws as genes. For him, a meme is a unit of cultural transmission, or a unit of imitation. 'Mimeme' comes from a suitable Greek root, but he wants a monosyllable that sounds a bit like 'gene'. It could alternatively be thought of as being related to 'memory' or to the French word meme. Examples of memes are tunes, ideas, catch-phrases, clothes fashions, ways of making pots or building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperm or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation. If

a scientist hears, or reads about, a good idea, he passes it on to his colleagues and students. He mentions it in his articles and lectures. If the idea catches on, it can be said to propagate itself, spreading from brain to brain (p. 192).

Dawkins (1976) aims to demonstrate that replication occurs not only at the genetic level, when genes are passed down from one generation to the next through sexual reproduction, but also at the cultural level, when humans replicate ideas, behaviors, and other characteristics through cultural transmission, or 'memes.' Genetic as well as cultural evolution are thus present, with organisms and ideas changing over time to become more suitable with their surrounding environment and culture. As has already been stated, genes are copied and transported from one body to another. Mutation can occur during the process of replication in order to make the organism more adaptable to its environment and thus more likely to survive. Similarly, memes are subject to the same restrictions. Memes, conversely, survive in the process of constant replication and transformation.

Blackmore (1999: 43) defines meme as "instruction for carrying out behaviour, stored in brains (or other objects) and passed on by imitation". She further states that memes are defined in the dictionary as "an element of culture that may be considered to be passed on by non- genetic means, especially imitation, a meme is whatever it is that is passed on by imitation". Memes, she states, are our thoughts or ideas that are transmitted by television, radio, film, and photography, as well as through people's behaviors and technological items, as well as through newspapers and books. Only successful memes are those that are successfully transmitted and replicated from brain to brain.

Memes' survival value is based on three characteristics: longevity, fecundity, and copying-fidelity. The first is not as important for memes as it is for genes, states Dawkins (1989). Some memes last for a short time, while

others last for a long time. This depends on how memes make people think. The second characteristic, fecundity, is also known as richness or productivity. If a large proportion of a population accepts a meme, it is said to be fecund. For example, if a scientific notion is accepted by a large number of scientists and is cited frequently in scientific journals, it will survive and spread. The final and most important characteristic of successful memes is their "copying-fidelity". This characteristic cannot be reached in genetic transmission because, for example, every time a scientist hears an idea and passes it on to somebody else, he is likely to change it somewhat, meme transmission is subject to continuous mutation, and also to blending (Dawkins,1989: 194- 195).

According to Dawkin's definition, all language and communication are memetic, which is commonly understood by people who work with the concept of the meme as a replicator of culture.

The psychologist, Henry Plotkin, defines meme as "the unit of cultural heredity analogues to the gene. It is the internal representation of knowledge". He claims that the psychological definition of memes highlights the comparison between genes and memes, claiming that while the former is responsible for eye colour, blood type, skin colour, and other biological characteristics (affecting a person), the latter impacts one's behavior. He goes on to say that memes, under this view, do not exist in culture but rather in human minds. (Brodie, 1996: 28).

Brodie (1996: 36) focuses on the idea of "the virus of the mind," which he defines as something out in the world that infects people with memes. Those meme influence the infected people's behavior so that they help perpetuate and spread the virus.

Augner (2002) describes memes as a virus. So he follows Dawkin's steps that back its source to biology and by this way he is memetic because he takes the same idea and develops it .

Aunger (2002) introduces a similar idea. According to him memes, like viruses, are parasites because they make use of another organism's physical, chemical, and mental processes for their own transmission. Furthermore, both memes and viruses undergo vigorous competition for survival. Additionally, memes like viruses in the sense that memes must overcome those memes previously existing in a host's mind and then induce her to transmit the meme to new potential hosts (17–18).

In short, people do not have ideas; ideas have us. We are hosts to parasites feeding on our brains that cause us to behave in ways beneficial to them, not us.

Memes, in this context, are not only units of cultural creation, but also broader modes of human knowledge, such as names, relationship patterns, societal ideals, traffic light decisions, and information about nearby planets and solar systems (Blackmore, 1999). This definition supports Dawkins' (1999) assertion that memes travel through time and transfer ideas across generations, but it falls short of defining exactly what a meme is.

Relatedly, Shifman (2014: 38) defines memes from the perspective of three approaches; mentalist driven, behaviour-driven and inclusive. The first approach, which is supported to Richard Dawkins, Daniel Dennett, and Aaron Lynch, differentiates between memes and memes vehicles. Memes "are ideas or pieces of information that reside in the brain. They are complex ones such as ideas of the alphabet". Memes are resembled via multiple vehicles; rituals, texts, images, texts, artefacts. " Memes are idea complexes and meme vehicles are their tangible expression".

In contradistinction to the mentalist driven approach, behaviour-driven approach does not consider memes as ideas. Rather, memes are behaviours and artefacts and thus memes are described as inseparable; "the meme has no existence outside the events, practices, and texts in which it appears" memes are

thus experienced as "encoded information". Since memes are tangible expression, they and their diffusion and evolution can be studied empirically (Shifman, 2014: 48).

Shifman (2014: 48) adds that the third approach, namely the inclusive approach, sees memes as anything that can be transmitted via imitation.

According to his approach, Shifman (2014: 40) believes that there are three cultural components people may tend to mimic: content, form, and stance. Content means the content of a text and the ideas and ideologies that it conveys. The second component is the form which refers to the physical aspect of a meme "it includes both visual/ audible dimensions specific to certain texts". The third component "stance" refers to the "ways in which addressers position themselves in relation to the text, its linguistic codes, addresses, and other potential speakers". Stance is memetic in the sense that when a person re-creates a text, s/he can imitate a position that they find fascinating. Stance is of three sub-dimensions; participation structures, Keying, and communicative functions.

To conclude, this study defines the meme as an idea, behavior, or style that spreads from person to person within a culture, often with the aim of conveying a particular phenomenon, theme, or meaning represented by the meme. A meme acts as a unit for carrying cultural ideas, symbols, or practices, that can be transmitted from one mind to another through writing, speech, gestures, rituals, or other imitable phenomena with a mimicked theme. Supporters of memes consider them as cultural analogues to genes in that they self-replicate, mutate, and respond to selective pressures.

2.8 Internet Memes

2.8.1 Definition, Origin, and Evolvement

The newest types of media have established internet memes. Such technologies integrate most, possibly all, of the key attributes that seem to distinguish new media artefacts, such as participation, self-organization, free labour, amateur culture, networks, and even virality. Along with the popularity of internet memes, social media is ubiquitous across a variety of technological devices, including computers, mobile phones, televisions, tablets, and watches, as well as any other device that can be reshaped by internet mobile technology. The widespread use of social media, across a variety of platforms and personal devices, has contributed to the concept of universality that is characteristic of memes.

In an earlier study on internet memes, Giselinde Kuipers (2005: 70-80) described memes as a new genre of cut and paste jokes that are enmeshed in popular culture, parodying, mimicking and recycling different elements from it. Similarly, Knobel and Lankshear (2007: 199) describe memes as a rapid uptake and spread of a particular idea that is presented as a text, image, or other kinds of cultural artefacts. According to these definitions, memes rely on a variety of cultural behaviors, including an individual's inventiveness, as well as the juxtaposition of pictures, words, or footage to emphasize their message.

In the real world, meme is called "idea", but most people call it as meme. In a short explanation internet meme is meme which spreads in internet via social media, blog, e-mail, and so on (Richard, 2012: 4-5).

The term internet meme has been extensively used to describe the spread of content such as jokes, photos, news or videos from one person to another via social spaces on the internet (Shifman, 2013: 40).

Remixing is another method of memetic repackaging that has grown in popularity as a result of digital technology. The abundance of user-friendly applications, combined with high-speed internet, enables users to simultaneously download, rework, and distribute content across multiple platforms (Lessig, 2008; Jenkins, 2006). As a result, the term 'meme' may be appropriate for describing today's plethora of remixes on the internet, as the meme concept, according to Shifman (2013), is flexible, in that it can be used as a cultural tool to illustrate a range of communicative expressions, from blatant copying to creative imitation.

Ryan Milner (2013) believes that online memes are a sort of vernacular creativity , that balances the new and the expected. That is, the formation of meaning through memes depends on the balance of 'fixity' and 'novelty'. The fixity refers to our pre-patterned knowledge generated from our vernacular senses ideology, language and trends that we are already familiar with, while the novelty refers to the meaning we are striving to construct.

internet memes, in the most common contemporary rendition, are "multimodal artefacts remixed by countless participants, employing popular culture for public commentary" (Milner, 2013: 23-57). The bulk of memes on the internet these days, according to Börzsei (2013), is a representation of visual culture: a meme can be composed of a still image, an image with a phrase, a GIF (Graphics Interchange Format, an animated image), or a video; it may contain a punch line (aphorism quotes, movie catchphrases or any witty slogans) or make a statement without added text .

This study adopts the definition of the internet meme proposed by Wiggins (2019: 11) who believes that it is a remixed, iterated message that can be rapidly diffused by members of participatory digital culture for the purpose of satire, parody, critique, or other discursive activities, he adds that it is a more specific term for the various iterations it represents, such as image macro memes, GIFs, hash tags, video memes, and the like.

2.8.2 Characteristics of Internet Memes

Knobel and Lankshear's (2007) assert that an internet meme should be incomplete; the inherently deficient nature of a memetic statement encourages users to solve the puzzle, assign missing meanings, or engage in creative dialogue by altering or judging other people's memes. Their view is correspondent with Shifman's view. Simple and emotive imagery creates an emotional response and arouses the audience's curiosity (Milner, 2013: 76)

What makes memes appeal to various digital audience is their styles of humor, from irony and sarcasm to parody and humorous jokes (Knobel & Lankshear, 2007).

Although Shifman (2011) asserts that the most effective memes are characterized by their simplicity, it is necessary to investigate whether this 'simplicity' implies blandness or sophistication. On the one hand, poorly done videos or collages that celebrate the amateur character of production are likely to generate a high number of user-generated responses. On the other hand, meme makers can employ more silly and allegoric humor by creating complicated symbolic texts that need a greater level of consciousness or knowledge on the part of the audience (Shifman, 2011: 18).

Websites such as YouTube, and meme communities on Facebook, are saturated with imitations of some kind, where any video or image that generates a certain amount of exposure will be shared and emulated (Davison, 2012).

The most evident characteristic of an internet meme (also called online memes) is that they are spread via means of imitation. The act of mimicking someone is not new in popular culture, but the engagement of impersonating others is being amplified on the internet, turning into a highly visible practise (Shifman, 2013).

They typify the mix of seriousness and banality, comedy and kitsch, or pathos and bathos that are associated with these communities and with internet culture at large. Internet memes are typically humorous. They frequently appear

impenetrably strange to outsiders, but their impenetrability is frequently the joke for those who are in on it. They can be political in that they overtly thematize politics, but they can also be mobilized (Douglas,2014: 314-339).

Shifman (2014: 99) states that memes are considered as genre. Orlikowski and Yates (1994, 542) define 'genres' as "socially recognized types of communicative action such as memos, meetings, and training seminars enacted by members of a community to realize particular social purposes". By regarding internet memes as genres, it is concluded that various types of internet memes have commonly shared characteristics and/or structures. Features of memes enable them to be easily and clearly recognizable.

The internet meme genre depends on 'what Jean Burgess describes as "vernacular creativity": every day innovative and artistic practices that can be carried out by simple production means' (Shifman, 2014: 99).

Shifman (2014, 100) argues that creating memes is easy since specialized websites offer templates that almost everyone can operate. However, "creating and understanding memes requires sophisticated 'meme literacy' ". Different genres of memes demand various levels of literacy.

According to Denisova (2019: 10) internet memes can be used for variety of purposes including meaning-making, emotion-sharing and attention-grabbing in the oversaturated internet environment. Users take advantage of them to remark on or discuss a wide range of topics, ranging from the personal to the societal. A meme is an imitable text that internet users take, adjust and distribute in the digital domain. The initial text maybe a hash tag, an expressive image with a tag line, a catchy tweet, an interesting comment, a YouTube video (any digital unit of expression), as long as it conveys certain meaning or emotion and encourages others to either add something to the content or shape, makes a meme prototype.

Denisova (2019: 11) adds that memes enable people to express their points of view and ideas immediately by depending on the context: "memes are

intrinsically connected with context". Memes are comparable to words in that they are empty and have no fixed meaning; instead, their meaning is created from their use in context, with internet users filling memes with meanings and sensations. For example, Pepe the frog previously resembles a feel-good and relaxed vibe. There are no rules on how or when to use it and it conveys nothing. Internet users attach various emotional and effective meanings to it. It, therefore, transformed from an empty to an expressive meme. This transformation is achieved via negotiation and communication among international internet users.

Due to the increased accessibility of the internet and graphics editing software, Denisova (2019) argues that memes become popular during the 1990s-2000s. Memes are dispersed via blogs, forums, microblogs, and social networks so that their exchange is not limited to particular platforms. Netizens[1] use the language of the internet to "interpret the news, debate on social issues and campaign for various causes". In addition, memes have various social function, social norms and values. When netizens like or dislike a meme, they accept or reject these values and norms. They have various function : entertainment or humor ,informative, advertising and political (Milosavljević, 2020: 5)

2.8.3 Differences between Memes and Internet Memes

Internet memes differ from memes in a set of aspects like their formation and spread, therefore Wiggins (2019) considers the association between memes and internet memes as dubious. In this regard, Dawkins (2013) argues that internet meme is a "hijacking of the original term" . The basic concept of the meme has altered and evolved in a different path. internet memes are modified deliberately by human creativity instead of altering by random chance, before spreading by a form of Darwinian selection. In the hijacked version, mutations

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[1])People who use the Internet which comes from net + citizens

are planned, not random, with the full awareness of the one performing the mutation.

Wiggins (2019: 9) emphasizes the differences between memes and internet memes. The former is culturally based; all aspects of culture that can be transmitted via imitation are memes. Memes are the cultural equivalent and/or corollary of genes. He elaborates that relying on Dawkins' concept of a meme does not help to discuss how internet memes are used to criticize a politician, express sarcasm or irony, or parody an entertainer. Dawkins sees that human experience is of two different but related modes; genes which, through selection, replication, etc., carry information that is passed on to the next generation for survival and evolution of organisms and memes which can be imitated and transmitted among people if it has characteristics that enable it to be reducible and knowable.

Moreover, memes demand neither mutual legibility of language, nor mediated forms of communication such as electronic or digital. On the contrary, one needs to know how media and its communicative tools are important in the creation and transmission of memes in order to understand internet memes and their uses in online spheres. Wiggins (2019: 11) sheds light on the importance of mutual intelligibility of language to understand a given internet meme, stating that "with regard to politically charged or socially polarizing issues, an individual requires an understanding of the context of the referent in order for the internet meme to achieve salience". Sometimes, one does not need to have a knowledge of a specific cultural context nor does he need to have mutual intelligibility of culture to understand a meme.

2.8.4 Types of Internet Memes

Perhaps the format of contemporary digital media provides the ideal balance for memes to flourish. The technology required to generate and transmit

memes is straightforward and does not require a high level of technological understanding or the purchase of expensive software, as the majority of it is freely available. The only requirement for participants is in knowing where to download the tools and where to share the content (Douglas, Nick,2014: 314-339).

There are two dominant types of internet memes, a parody video or videos (henceforth V) and an image macro (henceforth IM) (Shifman, 2013). Memetic V are distinguished from viral V in that the latter spreads and retains its original form, whereas memetic V elicit a distinct type of engagement, one in which V are imitated, remixed, and recirculated (Shifman, 2011).

According to Milner (2016: 28), IMs are staple images, and they mostly craft their point by overlaying a quip on a single still image. Referring to the blend between expectation and experience, Shifman (2014: 112) describes the humor of IMs as incongruity. The majority of IMs are of low quality and are shared mostly on discussion forums and through status updates on social networking platforms such as Facebook, Twitter, Tumblr, and Instagram, as well as collaborative networks such as 4chan, Reddit, and Know Your Meme. While these communities are independent, they are still connected in some way because most contemporary net users have accounts on more than one network (e.g. Facebook and Twitter), and when they are sharing content across multiple networks at the same time, it allows the meme to spread at a higher frequency (Douglas, 2014).

The success and duration of IMs are also contingent on how they are appropriated and reappropriated, and, as a result of their cultural recognizability, they acquire new meanings and significance through time as they are expanded and mutated (Knobel & Lankshear, 2007; Shifman, 2014; Milner, 2016).

Typically, IMs are composed of easily identifiable photographs, such as those of popular figures or historical events, superimposed with captions that are intended to be witty or humorous (Aldin Rastić, 2014: 5).

A parody V makes fun of something by creating a comically exaggerated version of it. Social platforms like You tube and Instagram are filled with such creative content. It gives the person a unique opportunity to show his/her talent in front of everyone with the help of these tools. The most important thing in the case of parody V is there is no requirement of professional editing knowledge to make the creative Vs.

Figure (3): Example of IM (web 2)

Both memetic V and IMs lure user engagement through imitation or remixing.

Shifman adds that there are types of internet memes (2014: 100-112):

1. *Reaction Photoshops* : This kind of memes consists of images that are designed in response to memetic photos. Memetic photos are defined as photographs that give rise to extra creative reactions. Since the 2000s, Editing software and Adobe photoshop play an integral role in creating

internet humor. Here is an examples from popular reaction photoshop taken from *9gag.com.*

Figure (4): Titanic Adidas logo (web 2)

2. ***Photo Fads*** includes photos of people who imitate actions and objects in separate settings usually to post them on the internet. For example, 'owling' is a photo fad where a person sitting in a perched position and looking into the distance to imitate an owl.

3. ***Flash Mob*** which emerges as internet phenomena in 2003 where a group of strangers gather in one place and suddenly perform a certain action which is, then, photographed and uploaded on YouTube Channels. Examples are zombie walks.

4. ***Lipsynch*** (or lip-dub) V "are clips in which an individual or group is seen matching their lip movements to a popular song" (Shifman, 2014: 105). Before the 1970s, it is technically used in musical performances and cinema where the audience is supposed not to see any mismatching between voice and body. This genre is traced back to Dennis Potter's TV series *Pennies from Heaven* (1978). The series shows a 1930s salesman who avoided the anguish of his life by escaping, via lipsynch, to the magical world of music. Lipsynch is of two types; bedroom and collective lip dubs. The former refers to a small number of participants who match their lips movement with a song in front of their webcams and it takes place in private households. It can be produced easily and it also shows the talent of individuals. The latter takes place in public spaces

and multiple participants are involved in it; "They are often created as an organizational effort, featured in spaces such as university campuses, offices, or army bases, and filmed in one continuous camera shot" (Shifman, 2014: 107).

5. *Misheard Lyrics* which are Vs where the editor employs amusing mistranslations of spoken sounds: "These are done by transcribing what the words sound like (that is, their phonetics), regardless of their true meaning" (Shifman, 2014: 108).

6. *Recut Trailers* which refers to a fake, not real movie that is generated by an internet user by remixing and reediting of film footage; "in many cases, it displaces the original film's genre with an utterly different one, creating "new" movies" (Shifman, 2014: 109).

7. *LOL Cats* which refers to IM; a photo with overlaid text. The text or the caption, here, is misspelled to describe the situation that the image shows. Its name is an example of acronym LOL (laughing out loud). They are used to maintain social boundaries, express feelings, and state of mind.

8. *Stock Character Macros (advice animal)* which is derived from one meme namely "advice dog". This meme resembles a photo of a puppy's face placed on a background with a multicolor rainbow. A dog here offers a piece of advice to anyone who asks for it. This genre is called "advice animal" but it does not necessarily offer an advice. Shifman (2014: 112) adds "memes belonging to this family do share two features: they use IMs, and they build on a set of stock characters that represent stereotypical behaviors".

One of the best meme hubs *knowyourmeme.com* defines this group of memes as a type of IM series featuring animals of some kind (including humans) that are accompanied by captioned text to represent a character trait or an archetype that fits the role of a "stock character ".

Many animals appear in this group of memes. Probably the best known among them are "Actual Advice Mallard", "Insanity Wolf", "Foul Bachelor Frog", "Socially Awkward Penguin" and "Confession Bear". Actual Advice

Mallard is an advice animal meme in form of a photograph of a male duck used with captions which serve as a guideline how to solve problems or act in different daily situations. The first know Actual Advice Mallard was released in 2011on Reddit and did not get so much attention. However, just days after its release meme hubs were flooded with this beautiful duck. Here is a notable example:
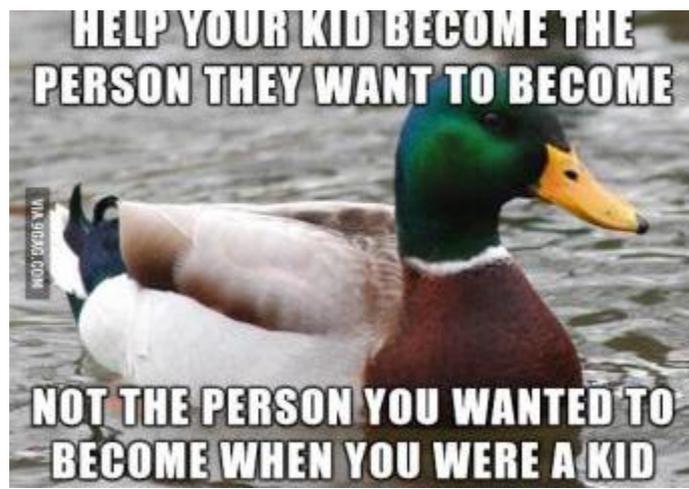
Figure (5) : How to Help Your Kid (web3)

9. *Rage Comics* which includes amateur-looking comics and it resembles rage face where each is associated with a particular behaviour. This genre emerges in 2008 with four comics that are devoted to the stories of a character named " the Rage Guy" who is often involved in situations that causes him to scream in anger. Many characters emerge following the success of rage faces comics like *Troll Face* , *Poker Face* and *Y U NO Guy.*

Figure (6) : 9GAG, Y U NO Take My Fat Instead? (web 3)

Creating rage comics requires the user to be aware of the codes and norms developed in the meme subculture: one needs to be knowledgeable about a large number of characters and the appropriate social ways of employing them.

We have seen from the examples that memes possess a special kind of humor which require a wider understanding of global events and social interactions. In other words, people who do not spend a lot of time on the internet are likely not to understand the joke behind rage comics. Nevertheless, rage comics and other memes will continue their expansion and reach even greater numbers of netizens because they are simple in form and available on various meme hubs.

2.9 Memes and Semiotics

The main role of semiotics is to understand how signs produce other signs that determine meanings that translate into the actions of interpreters and also to study the relationships between signs and the objects, ideas, events, and meanings that they stand for. Semiotics is descriptive, but it does not resolve the issues communicated by the subject of its observations. Rather, semiotics can illuminate the processes that communicate and produce meanings, describe the

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limits of knowledge expressed through certain processes, and facilitate critical discourse about the certainty of what can be known (Gaines, 2010: 7) .

A meme is a sign without triadic nature, according to Kull, however both terms [memes and signs] denote almost the same thing (Kull, 2000: 115). Relatedly, Deacon (1999: 2) states: A meme is a sign: some physical object that, due to some distinguishing characteristic, can be selected by an interpretive process within a larger system for the purpose of representing something else, conveying information into that system, and reorganizing it in relation to that something else.

The assumption of these statements is immediate: signs make up texts, and texts are modelled or translated but are not passed on from person to person via copying. "Copying", writes Kull (2000: 109) "is a deterministic process, [whereas] translating is an interpretational process".

Using a similar strategy with regard to internet memes, Shifman (2014: 354) argues how "Meme genres are operative signs: textual categories that are designed as invitations for (creative) action". Hence, when talking about the 'replication' of internet memes, 'translation' is a more appropriate analytical model than 'copying' as it gives more room to account for the creativity embedded in the development of internet memes. So, dropping memetics' jargon and adopting a systemic-semiotic perspective on digital culture instead allows us to consider internet memes as systems of signs that are subject to translation.

In her comparison between viral and internet memes, Shifman makes a reference to the connection between semiotics and memes. In her analysis of a series of YouTube V, Shifman (2011) lightly distinguishes between *viral* and what she terms *memetic* Vs. She demarcates *viral* as "a clip that spreads to the masses via digital word of mouth mechanisms without significant change " (2011: 190).

Shifman asserts, with memetic V, that "a different structure of participation" incorporates "two main mechanisms in relating to the 'original' memetic V", namely imitation and remix (Shifman, 2011: 190).

Further Varis and Blommaert (2015: 35–36) understand Shifman's (2011) argument as emphasizing "the absence of signification change to the sign itself to distinguish virality from 'memicity': memes, as opposed to viral signs, would involve changes to the sign itself". In this regard, Varis and Blommaert understand internet memes as *signs*, which in semiotics is the quality of a thing to communicate meaning.

As elaborated in Chapter Two the definition of semiotician Umberto Eco, the sign is "produced with *the intention of* communication, that is, in order to transmit one's representation or inner state to another being" (1984: 16). The main idea of Varis and Blommaert is that when considering activities associated with social semiotics , the distinction between *viral* and *memetic* is less tenable than Jenkins or Shifman has considered.

The researcher wants to draw two points out of this brief engagement. First, the internet meme has a history. There's an obvious component to this history that most engagements with the internet meme are compelled to note, if only in passing: this history begins with Dawkins' approach to evolutionary biology. The less obvious component is that this history develops into distinct disciplinary domains as it's taken up by a succession of scholars working in different domains of knowledge. For intermediate-phase media theorists, the meme concept is not specific to particular media, but describes the dynamics of media that proliferate. For more recent media scholars, the concept finds its articulation in online culture, presenting itself readymade and ready to use. These media scholars do not typically refer to the media theorists that precede them, instead outlining a lineage that leads from Dawkins straight to online culture.

Second the concept of the internet meme that is in common currency, both online and in academic literature, is informed by a number of distinct epistemological assumptions. These assumptions concern not only what media do, but how they can be understood in their plurality.

2.10 Political Memes

Users create memes in order to influence other users; in many circumstances, the mobilization of internet memes enables people to bring attention to issues and points of view that are typically ignored by the mainstream public domain (Lessig, 2004: 70-71).

Memes have matured into the elements of commonly understood Web narratives (Burgess, 2006), and their role expanded from entertainment tools to the means of political and social commentary. In recent years, social media users have been employing this language of the internet communication to interpret the news, debate on social issues and campaign for significant causes. This approach to politics reflects his own position as an anonymous individual and provides a sense of engagement (Plevriti, 2014: 41).

In conversations and disputes, users use memes as symbolic rhetorical arguments. Memes are used by social network users to connect, co-create, and collaborate (Gauntlett, 2011; Meikle, 2014, 2010), which offers up new avenues for political debate online. Memes are a creative way of spreading ideas and bringing attention to a certain subject.

Politically engaged users exploit internet memes as discursive weapons in power battles, assisting in steering the conversation in a particular direction (Metahaven, 2013).

Citizens make aesthetic, cultural, and ideological choices through political memes; their choices contribute to the development of free expression in cyberspace. Although memes can be immensely biased in their depictions of reality and references to various concepts and persons, they assist individuals in

expressing their viewpoints and promoting a freeing communication environment free of monopolies, state pressure, and traditional media formats. (Metahaven, 2013).

Esteves and Meikle (2015: 565) point to the remarkable aptitude of memes to cross not only the boundaries of digital, but contexts and narratives.

Anushka Kulkarni (2017) believes that modern memes are used as an active tool of political propaganda. She states that in every political campaign there are paid bloggers and internet users who have the task that trough to memes and visual humor define internet content to the interests of the party that they were hired. She adds that meme can become a symbol of criticism or glorification of a particular political movement or figure (Kulkarni, 2017: 14). This type of activity is regarded a valid social media campaign, and its popularity reflects the nature of society and the significance of memes in it. According to some scholars, memes can evolve into a type of official political communication, and to a degree, this mode of internet communication can be assigned a reversing role (Figure 4) in the 2016 United Stated presidential election between Hillary Clinton and Donald Trump (Olsen, 2018, Martinez-Rolan, 2016). Memes have become the fast food of modern politics.

Figure (7) : Example of Meme with a Political Function(web4)

While political memes frequently resemble those with a strictly entertaining function, any political overtones or references, whether in the text or visual component of the meme, plainly classify them as political. Respecting the determination of the author and his intentions, the origin of the political meme is often very difficult to determine, therefore the division on the political memes as a means of propaganda or act of political criticism and participation in practice almost impossible (Ross, Rivers, 2017). These two types of memes are almost always, according to their functions, defined only as political (Milosavljević, 2020: 6).

Memes can be used to insult, hurt, innuce communicate. Memes can be illocutive acts. In the past, many members of different political parties all over the world try to ‚ban' memes, but in actual fact, they often want to criminalize "spreading images that infringe the honor of a person" , "Internet humiliation" , insulting politicians or "‚disparaging' pictures" (web5).

In this case the meme is merely a semiotic vehicle to deliver the critical message. Nonetheless, it is a rare phenomenon for political parties and leaders to attempt to ban a certain form of text. There have always been attempts to ban specific content or thoughts, but never an entire category of texts. This encourages the assumption, that the internet meme has some special, yet to define features, which make it semiotically interesting. What makes an internet meme interesting is its illocutive power. Memes can be used to criticize governments. The meme is a funny, easy digestible text, which can be understand by most of the audience, instead of boring, in many cases not very accessible political satire. Furthermore, it is very easy to share memes or artefacts with meme potential, so everyone can participate very easily in the discourse. The fact, that such simple, semiotic constructs like memes can even be a target, puts them in a great tradition of banned media.

A meme is unrelated with any particular organization or community; it carries no intrinsic political or cultural connotations beyond the promise of

pleasure. Memes are voids or layouts that may be filled with meaning or comments by anyone. Memes' autonomous and non-aligned nature contributes to their perceived independence from elites and power holders. Memes are a product of the new democratizing media ecology (Milner,2016: 11), which enables everyone to communicate their thoughts with a wide group.

Both the government and opposition use memes to compete for the audience's attention (Volchek & Sindelar, 2015), and this trend is clearly reflected in democratic and non-democratic regimes. For instance, a recent analysis of Azerbaijan's social media revealed that the generation and transmission of memes has become an integral aspect of the authoritarian government's communication strategy .

After the 2016 American political election, the political influence of online communication and memes entered the national and global consciousness. Whereas the online right praised "meme-magic" to explain their victory, the liberal side mobilized against what they regarded as a Russian meme army presenting an existential threat to American democracy(Jacob. ,2018: 223).

One of the distinctive ways memes are used by people is to remark on current events and political issues. In memes, digital publics appropriate imagery from television shows and paraphrase traditional news and politicians' and opinion-leaders' utterances. Frequently, these shareable pieces provide new light on an event or a political declaration, recontextualizing it and explaining its social and political consequences (Denisova, 2019: 23).

However, the use of memes by the internet public in criticizing politics is a more frequent and more interesting visual phenomenon of online political communication . This style of communication is ideal for the distribution and dissemination of political opinions in the public realm of the internet due to its decentralized, yet appealing nature. Most of the time, it is about parodying and

changing the context of a speech or position in order for a political professional to appear amusing and frivolous (Chagas, Freire, Rios, Magalhaes, 2019).

Utilizing memes in political visual communication can be viewed from two perspectives. On the one hand, there are significant numbers of memes that are created by internet users, which humorously or critically express their attitudes towards political phenomena, ideas and figures. On the other hand, this form of expression is used, similar to traditional advertising, for the sake of promoting political figures and ideas (Milosavljević, 2020: 5).

Publics employ memes to discuss the news and express their comment and opinion on the important events and speeches, When commenting on or reinforcing messages from the media.

In sum, these distinguishing characteristics of internet memes make them an effective tool for political persuasion. They may be extremely biased in their depictions of reality and their references to various concepts and people, but they assist individuals in articulating their views and dropping a highly visible sparking mindbomb of doubt, sarcasm, or intervention in the mainstream interpretation that can aid in changing minds.

2.11 Previous Studies

The study of semiotics and memes has been done by many researchers. There are many objects that researchers used to complete their thesis, they are:

1. Sopianah (2010). This study starts from the writer's interest about advertisement which is aired on television especially Susu Bendera advertisement in Ramadan edition. The creativity of advertising media in conveying the message and product is a packet which has a purpose to celebrate Ramadan month and marketing their product. The problems stated in this study are: (1) What is denotative-connotative meaning and myth in Susu Bendera

advertising Ramadan edition on television seen by Barthes" perspective? (2) What is the message contained in Susu Bendera advertising Ramadan 1430 H on television? This study uses qualitative approach. This study uses semiotics theory to analyze Susu Bendera advertising on television. Semiotics analysis is a way or method to analyze and give meanings on the signs which is contained in one packet of message symbols or text. From the problems which are stated above, this study gets the result that Susu Bendera advertising Ramadan themed *saling menguatkan saat puasa* is meant by the writer that drinking a glass of Susu Bendera milk could make Indonesian family fast strong like an image posted by the model in this advertisement. This study contributed as the reference for the researcher in doing this study.

2. Laksono (2016) analyzes meme in website online. This study focuses on *Troll Football*. Based on its name, it talks about football. Regarding to the statement in the problem of the study, it focuses on denotative and connotative meaning in meme *Troll Football* by applying Barthes" theory. This study uses descriptive-qualitative method. The purpose of this study is to explain that a sign consists of signifier - signified, and denotation - connotation in meme *Troll Football*. The implementation of descriptive method is done by using survey technique, case study, comparative study, time and motion study, behavior analysis, and documentary analysis. In posting Troll Football based on this study, it is divided into the Signifier and Signified. In this study, meme Football Trolls was analyzed by Semiotics. Laksono also finds denotative and connotative meanings in Trolls Soccer posts. Denotative meaning has a close relationship with markers and marked. Therefore, in this study Laksono finds all the denotative meanings contained in the soccer Troll meme. This study contributes as the reference for the researcher in doing this study.

3. Putra (2017) also proposes two problems in his study, they are: (1) What is the signifiers and signified of the *memes* used in memecenter.com? (2) What is

the function and the description of the *memes* used in the post? This study utilizes a descriptive qualitative method. The data is analyzed based on three theories; the theory of semiotics by Saussure, theory of signs by Pierce, and the S-P-E-A-K-I-N-G model from Hymes. First, this study aims to find out the signifiers and signified of the *memes* using the Saussure"s theory. Second to find out the function of the memes and how the memes described the current situation when they are used in the post based on theory proposed by Pierce and Hymes. The four *memes* used in this study are "Oh God" meme, "Poker face" meme, "Forever alone" meme, and "Fuu" meme. Each meme has different signifier from each other, and the signified is different from each other and there is no meme which has the same signified. The main conclusion of this study is that different memes have different functions, and they could also describe the current situation when they are used in the post.

Chapter Three

Developing The Model of Analysis

3.0 Introductory Remarks

The model in this study is an developed one. It consists of two parts .The first one is concerned with analyzing IMs while the second one is concerned with Vs. The models that are used for analysing IMs is Kress and van Leewen's (2006) and Barthes's (1977) models, while the models that are used for Vs are Barthes's (1977), Berger's (1991), and Dain's (2002) models.

3.1 Image Macro

Kress and van Leeuwen (2006) have developed a systematic method for 'reading' or describing the 'grammar' of visual images or the way in which image elements are combined into meaningful wholes, depending on de Saussure (1916) and Barthes's (1977) models mentioned in Chapter Two. Expanding Halliday's social semiotic view of language to encompass the mode of visual communication, Kress and van Leeuwen (2006) propose that all images fulfill Halliday's three major functions through the following patterns:

1) Patterns of representation: These correspond to Halliday's 'ideational' meta-function and refer to the visual resources for the representation of interactions and conceptual relations between the people, places and things depicted in the image.

2) Patterns of interaction: These correspond to Halliday's 'interpersonal' meta-function and refer to the resources, which construct relationships between the viewer, the image producer and the people represented in the image.

3) Patterns of composition: These correspond to Halliday's 'textual' meta-function and refer to how patterns of representation and interaction cohere into meaningful wholes. For the purpose of this research, the analysis will focus on the last two patterns. In addition, Barthes's (1977) theory is used to analyze linguistic messages.

3.1.1 Patterns of Interaction

According to the framework IMs contain two kinds of participants, represented and interactive, who communicate with each other through the IM. In other words, the image-maker and the image-viewer. Relations are represented between these participants, thus suggesting the viewers' attitude towards what is being represented. The semiotic resources related to gaze, social distance, horizontal angles and vertical angles are how these relations are communicated.

3.1.1.1 The Image Act and The Gaze

Some IM show participants looking directly at the viewer while others do not. Following Halliday (1985), Kress and van Leeuwen (2006) refer to images in which the participants make 'eye contact' with the viewer as 'demand' images in that by directly 'addressing' the viewer, the represented participants symbolically 'demand' something from the interactive participant, that the viewer enter into some kind of imaginary relation with them. This relation can be achieved by other gestures, for instance by the facial expression of the represented participants. They may smile, in which case the viewer is asked to enter into a relation of social affinity with them; they may stare at the viewer with cold disdain, in which case the viewer is asked to relate to them, perhaps, as an inferior

relates to a superior; they may seductively pout at the viewer, in which case the viewer is asked to desire them. By contrast, other images address the viewer indirectly. In these IMs, the participants do not make eye contact and, instead, they become the object of the viewer's gaze. Again, following Halliday (1985), Kress and van Leeuwen (2006) call this kind of image an 'offer': the participants are 'offered' to the viewer "as items of information, objects of contemplation, impersonally, as though they were specimens in a display case" (116).

3.1.1.2 Social Distance and Size of the Frame

Just as images can depict a 'demand' or an 'offer' relation based on the direction of the represented participant's gaze, they can depict social relations based on represented distances between the participant and the viewer. As Kress and van Leeuwen note, "In everyday interaction, social relations determine the distance (literally and figuratively) we keep from one another" (2006: 124). These social distances are translated into the image by choices in size of the frame. To help classify these distances, a scheme is adopted from Edward Hall (1966) and borrowed from the language of film and television. The classification of social distance is shown in Table 1 below.

Table (1) : Framing and Social Distance

Field of Vision Kress and van Leeuwen (2006: 125)	Hall's Social Distance (1966: 110-120)	Size of Frame Kress and van Leeuwen (2006: 124)
Face or head only	Intimate distance	Very close shot
Head and shoulders	Close personal distance	Close shot
Waist up	Far personal distance	Medium close shot
Whole figure	Close social distance	Medium long shot
Whole figure with space around it	Far social distance	Long shot
Torso of at least 4-5 people	Public distance	Very long shot

3.1.1.3 Horizontal Angle

The horizontal angle is another means for representing symbolic social relations between the viewer and represented participants. The horizontal angle is a function of the relationship between the frontal plane of the interactive participants and the frontal plane of the represented participants: the two can either be aligned with one another or diverge from one another, forming an oblique angle. Kress and van Leeuwen (2006: 136) explain it in the following terms: The frontal angle says, as it were, 'What you see here is part of our world, something we are involved with.' The oblique angle indicates, 'What you see here is *not* part of our world; it is *their* world, something *we* are not involved with'.

In other words, the frontal angle represents maximum involvement: the viewer is directly confronted with what is in the IM. Depicted from an oblique angle, the viewer literally and figuratively remains on the sidelines; they are detached from who or what they see.

3.1.1.4 Vertical Angle

The final visual resource used to represent interactive relations between viewer and participant is that of the vertical angle. If a person is seen from a high angle, then the viewer has symbolic power over the represented participant. If the represented participant is seen from a low angle, then it is the represented participant who has symbolic power over the viewer. Finally, if the participant is at eye-level, then there is a relation of symbolic equality and there is no power difference involved (Kress and van Leeuwen 2006: 140).

3.1.2 Patterns of Composition

They include three resources of compositional meaning: information value; framing; and salience and modality. The compositional structures discussed below can also be applied to the layout of composite texts such as magazine pages, illustrated books, and so on.

3.1.2.1 Framing

The term 'framing' indicates that elements of a composition can either be given separate identities or represented as belonging together. In other words, framing 'connects' or 'disconnects' elements. Disconnection can be created in many ways, through frame lines (which may be thick or thin: there are degrees of framing), through space between elements, also through contrasts of colour or form, or any other visual feature, in short, through any form of discontinuity, disconnection or contrast that can be visually signified. A connection can be achieved in exactly the opposite way, through similarities and rhymes of colour and form, through vectors that connect elements, and of course, through the absence of frame lines or space between elements (Kress &Leeuwen,2006: 149). In every case,

the discontinuity or continuity between elements in a sense expresses what it is; that is, the elements are separated or made to belong together.

3.1.2.2 Information Value

Information values are realized by the placement of the elements of a composition. The idea is that the role of any particular element in the whole will depend on whether it is placed on the left or on the right, in the center or the margin, or in the upper or the lower part of the IM space or page. Kress (2010: 33) states that sign placement is functionally dominant in carrying the image's major 'informational load'. Hence, it may have different impacts on the reader. It can be divided as the following:

1- **Given and new:** According to Kress and van Leeuwen (2006), left-right placement creates a 'given-new' structure. The elements placed on the left are presented as 'given', the elements placed on the right as 'new'. For something to be 'given' means that it is presented as something the viewer or reader already knows, as a familiar and agreed departure point for the message. For something to be 'new' means that it is presented as something not yet known and not yet already agreed upon by the viewer or reader, hence as something to which the viewer or reader must pay special attention. Therefore, the 'new' is problematic, contestable, the information 'at issue', while the 'given' is presented as commonsensical and self-evident. Again, this is a meaning potential that will get more specific contours in specific images (179).

2- **Ideal and Real:** If some of the constituent elements are placed on top and others at the bottom, then what is placed on top is presented as what Kress and van Leeuwen (2006) call the

'ideal' and what is placed at the bottom as the 'real'. For something to be 'ideal' means that it is presented as the idealized or generalized essence of the information, usually also as its ideologically most salient part. The 'real' is then opposed to this in that it is its meaning potential to present more 'down to earth information'. According to the context this can become more specific information (for example, details), more practically oriented information (for example, practical consequences, directions for action) or more real information (for example, photographs as documentary evidence) (186).

3.1.2.3 Salience

Kress and van Leeuwen (2006: 201) use the term 'salience' to indicate that some elements can be made more eye-catching than others. This again can be made in many different ways, through size, through colour contrasts (for instance, the contrast between soft and strongly statured colours), tonal contrast (for instance, borders between white and black), in short, through anything that can make a given element stand out from its surroundings. Even the type and size of the font (in IMs) are used to attract the viewer's attention.

3.1.3 Visual Modality

Kress and van Leeuwen (2006: 89) state that visuals can be either of high or low modality. High modality in visuals means that things or people look 'realistic'. Low modality means that things or people look unrealistic.

3.1.4 Linguistic Code

In images that contain text, words are necessary to see or experience an Image. Without using language, one could not identify even the identity of what an IM contained, as Derrida argues (1981: 30).

According to Barthes (1977), the functions of text (linguistic message) concerning imagery are anchorage and relay. Where there is text and image , then, the function of the text is first to anchor the meaning of the image and second to advance the action or scene appearing in the image. Because all images have many potential interpretations, they are 'polysemous' in Barthes's terms (1977: 39), and thus many possible meanings, the text functions to limit those interpretations, to fix the meaning.

There are two forms of anchorage, both of which 'fix' or limit meaning. The first operates on the denotative level and limits denotative meaning. It usually takes the form of the text simply naming or identifying what is in the image, and Barthes (1977) calls it the 'denominative' function. The second form of anchorage ('proper') operates on the connotative level and serves to settle or stop the 'drifting' of connotative meaning. On this level, anchorage prevents the proliferation of connotations, limiting or guiding the interpreter towards one preferred connotative meaning rather than another.

Barthes (1977: 41) says that this text function is found in comics and cartoons where the text functions to 'advance the action'. The text within or above the image in a comic or cartoon is to move the story on to help proceedings.

Without language, the image would not be experienced in any meaningful or communicable way and could, therefore, hardly be described as an experience at all (Barnard,2002: 45).

3.1.5 Colours

In general, being a very powerful element within visual communication, colour presents a variety of symbolic qualities. Thus, applying various colours and colour combinations may reinforce or even change the intended message and meaning of the image. Indeed, even though there is a subjective aspect to colour perception, it still can communicate universal concepts. According to Birren (1989), colour symbolism is majorly connected to cultural practices and experiences by attaching certain qualities to colour through the chain of associations with certain objects and ideas.

Colours have an important role in creating the meaning of these memes, especially in terms of emotions and feelings. In art, the symbolic use of colour is considered an important event. According to Darmaprawira (2002: 45-49), IM colours have some symbolic value in general, including:

Red: Of all the colours, red is the colour of the strongest and most interesting, aggressive symbol of the primitive. This colour is associated with blood, anger, brave, sex, danger, strength, virility, love, and happiness.

Purplish red: red-purple colour has anything noble, grand, rich, proud (arrogant), and impressive.

Purple: This colour symbolizes cool, negative, backward, similar to blue sink and solemn, moody character and has given up. This colour symbolizes mourning, contemplative, sacred, religious symbol.

Blue: Refers to cool, passive, quiet, and peaceful. It is a dazzling colour, that stands for spiritual, monotheistic, and lonely. Blue is a colour perspective that draws us to solitude, cool, separate and create distance. Blue symbolizes the sanctity of hope and peace.

Green: Symbolizes contemplation, faith (religion) and immortality. Also, it reveals freshness, raw, young, immature, growth and hope, rebirth and fertility. The negative side of the green is not a favorite of children, the colour associated disease, hatred, venom and jealousy.

Yellow: Symbolizes enjoyment, agility, and intellectual well explain the glory of love as well as a deep understanding of the relationships between people.

White: Having a positive character, stimulating, bright, light and simple, it also symbolizes purity, innocent, and honesty.

Gray: It symbolizes calmness, polite and modesty. Also symbolizes intelligence, but has a negative symbol of doubt. Symbolizes neutral nature mediator in the conflict.

Black: Symbolizes darkness and the absence of light, it signifies the dark forces, the symbol of mystery (or evil), and the night's colour. It is also denoted as colour destruction or mistake. Black can also indicate a firm stance, formal, robust structure.

Moreover, Mas Dian, in his book *"The Effect of Color in Feng Shui"*, published in 2002, suggested that colours have a characteristic trait that expressly affects a person's psychic and can provide a variety of inspirations that evoke emotion. He also outlined that the language of colour has a different meaning, such as, among others, (Dian, 2002: 1-2):

Pink: Describing feminine, soft, beautiful, and romantic.

Red: Deciphering energetic, powerful, dynamic, active, and heat.

Creamr: symbolizes gentle, classic, exclusive, neutral, warm, and sweet.

Orange colour: describes carefree, popular, loud, bright, hot, and passionate.

Pale Yellow: represents nature chirpy, sunny, warm, soft, pretty, and sweet.

Light Green: describes fresh, happy, cheerful, and growth.

Green colour: describes classical, cool, worldly, exclusive, and quiet.

Light Blue colour: symbolizes calm, clean, cool, peaceful, gentle, and relaxed.

Blue colour: describes classical, strong, confident, calm, and professional.

White colour: describes nature, quiet, pure, clean, chaste, classical, sheen, and grief.

Black colour: symbolizes the nature of classical, elegant, mystical, powerful, tough, sexy, and dramatic.

Silver colour: describes an exclusive or expensive, elegant, classic, and cool.

Gold Colour: symbolizes the impression of energetic, powerful, dynamic, active, and heat.

3.2 Videos

Roland Barthes' (1977) logical semiotic framework will be used. Roland Barthes' thought, the *"theoretical container"*, will become the stepping stone of the analysis in the present study, while other theories (such as the theoretical development of symbolic interactionism specified by Arthur Asa Berger on the concretization of signifier and signified concerning camera movement and shots, Mass's thought about colours) will become the "analytical knife". Therefore, the starting point in this research is the "Connotative Signified".

In other words, it will use the Semiotic Thought of Roland Barthes as the *"Theoretical Container"*, combined with the thoughts from Arthur Asa Berger (Concreteness of the Signifier and Signified) to analyse shots and camera movement, Mass's thoughts to analyse colours.

3.2.1.Shot

Shot is a consecutive series of pictures that constitutes unit of action in a film. Technically, shot is happened when a cameraman holds record button until he holds the record button again, which means recording only one take. A type of shot is also needed to analyse film or V clips. Type of shot means a technique while an image or V is shot by a camera (Satya, 2018: 34). There are four types of shot :

A. **Long shot:** A shot with a far range and shows all areas of event location. Long shot is used to explain to the viewers all the scene elements. Object and background will be visible (Satya, 2018: 34).

B. **Medium Shot:** A shot displays the main object larger and more dominant. The human object is displayed from the waist up to the head. The background still looks comparable to the main object (Satya, 2018: 34).

C. **Full Shot**: A full shot, wide shot, or long shot captures one or more characters or subjects from top to bottom to focus on the character's appearance or movement. Examples include characters riding horses or walking down the street(Satya, 2018: 34).

D. **Close up:** This technique can show facial expressions with clear and detailed gestures (web 5).

The following table shows Berger`s (1991) thought of shot interpretation:

Table (2) : Types of Shot (Berger,1991: 27)

Signifier of shot	Definition	Signified (meaning)
Close up	Only the face	Intimacy
Medium Shot	Nearly the Entire Body	Personal relationships
Long Shot	Setting and characters	Context, scope, distance
Full Shot	The whole body	Public personal relationships

3.2.2. Camera Work and Editing Techniques

A camera movement refers to how a camera shifts to visually narrate and shape a viewer's perspective of a scene. Since the camera is an audience's eyes on a story, camera movements can make scenes more interesting, add a natural element to scenes, and mimic human movement. The particular movement of a camera can serve several purposes: Influencing audiences' emotional reactions, directing audiences' attention:

1. Dolly: With this camera movement, the cameraman moves the camera toward or away from a subject, often placing it on a track or motorized vehicle. When you "dolly in," the camera moves toward the subject, whereas when you "dolly out," the camera moves backwards and away from the subject. Placing it on a stable track can help you move the camera with a fluid range of motion. This type of camera movement is often used to focus on a character when they're lost in thought or come to a sudden realization.

2. Pan: When you pan, you're moving your camera from left to right or vice versa, all while keeping the camera's base fixated on a certain point.

Though you're not moving the camera, you're changing the direction it's facing and capturing a panoramic view. This movement uses a continuous shot to show the audience what you can't fit in a single frame.

Panning can help you establish the location of a scene or let you follow a moving character. Panning can also help you reveal things that were previously off-screen. For example, if there's an uninvited guest in a party scene, you can build up the tension while you pan to reveal their presence instead of using a fast cut (web 6).

3. The Fade In/Fade Out: this kind is useful for introducing and removing animated elements. For example, you can apply the Fade In/Fade Out behaviour to text that moves across the screen to make it fade into existence, then fade away at the end of its duration (web 7).

4. Wipe: a wipe is a type of film transition where one shot replaces another by travelling from one side of the frame to another or with a special shape. Wipe transitions are great for grabbing your viewers' attention, but they can quickly become overwhelming if used too much (web 8) .

5. Cut: In film and V, a cut indicates that one clip ends and another begins. For example, say you have a wide shot clip of a horse running and a close up clip of a woman's eyes watching. The "cut" would occur when the first shot ends and is followed by the second shot (web 9) .

The following table shows Berger's (1991) interpretation of camera movements:

Table (3) : Camera Work (Berger, 1991: 41)

Signifier	Definition	Signified
Pan down	Camera pointing down	Power, authority
Pan Up	Camera pointing upwards	Weakness, diminution
Dolly In	The camera moves forwards and backwards	Observation, focus
Fade In	Images look at a blank screen	Beginning
Fade Out	Images on the screen to be lost	Closure (ending)
Cut	Move from one image to Another	continuation, interesting
Wipe	Erased from the screen image	"Determination" conclusion

3.2.3. Colours

Concerning the symbolic values of colours that are illustrated previously in the image analysis (3.1.5), they are, in fact, applicable to the V analysis. Those values are classified in terms of Dain and Darmaprawira 's (2002) thoughts.

3.2.4. Motion

Since it is central to human cognition and experience, motion has attracted a great deal of attention in several cognitive frameworks,

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currently among them: Fillmore, (1968) Jackendoff (1983 and 1990), Radden (1988), and Talmy (1975, 1985, and 1996).

The term *motion* is defined as ''nothing else than a series of consecutive changes in the relationship of location holding between a given object and its domain.'' (Rudzka-Ostyn, 1988: 517). In other words, it is the sequential change from place A at a given time to place B at certain subsequent time. Fillmore (1968) explains this change in terms of Source- Path-Goal structure. However, these three elements correlate the locational structure of a scene and thus with the stationary schematic constructions. On the other hand, Talmy (1975) suggests the formula of *Figure-Move-Path-Ground* to study motion. According to him, figure refers to a moving entity; path to the spatial relation between figure and ground; and ground indicates the ending point where the figure arrives at.

The terms *motion* and *movement* are not similarly used. Motion is conceived of as a translocation, that is, it used to describe the physical change (or transfer) of location from source to destination; while movement describes the physical form of motion. As a result, we term the ways in which motion is processed as 'motion', and its formal description as 'movement'.

3.2.4.1 Forms of The Participant's Motion

This section is concerned with the physical forms of motion. In fact, with the diversity of actions, the forms of motion vary. Classifying motion on the basis of its form and direction is not an easy matter. Flexibility of moving entities can make thousands of different forms of movements. But it may be possible to group all these movements under the main forms which are the basis for all movements. Therefore, the current study classifies the forms of movement into three main types:

1. **Verticality** is concerned with the vertical axis of movement. It is classified according to the upward or downward movements of entities, and it is of two types. First, *up-down ,* Second, *bottom-up*

2. **Horizontality** relates to the horizontal axis of movement. It can be categorized into three types.

• **Directional movement** movement which occurs when the moving entity moves in a particular direction. It, in turn, is divided into four groups: *Left-right, forward-backward, Converging- Diverging,* and *arrival-departure*.

• **Non-directional movement** movement which occurs when there is no definite direction of movement. It consists of four types. First, *cyclic movement* is the movement that has a random, irregular pattern, meaning that it has no specific direction. Second, *frictional movement* which is the resisting force that results from rubbing one object against another. Third, *gathering-spreading movement*. Fourth, *obstructive movement* which hinders the progression of the mover.

3. **Trajectory** is the curved movement of the object. This form combines vertical and horizontal movements.
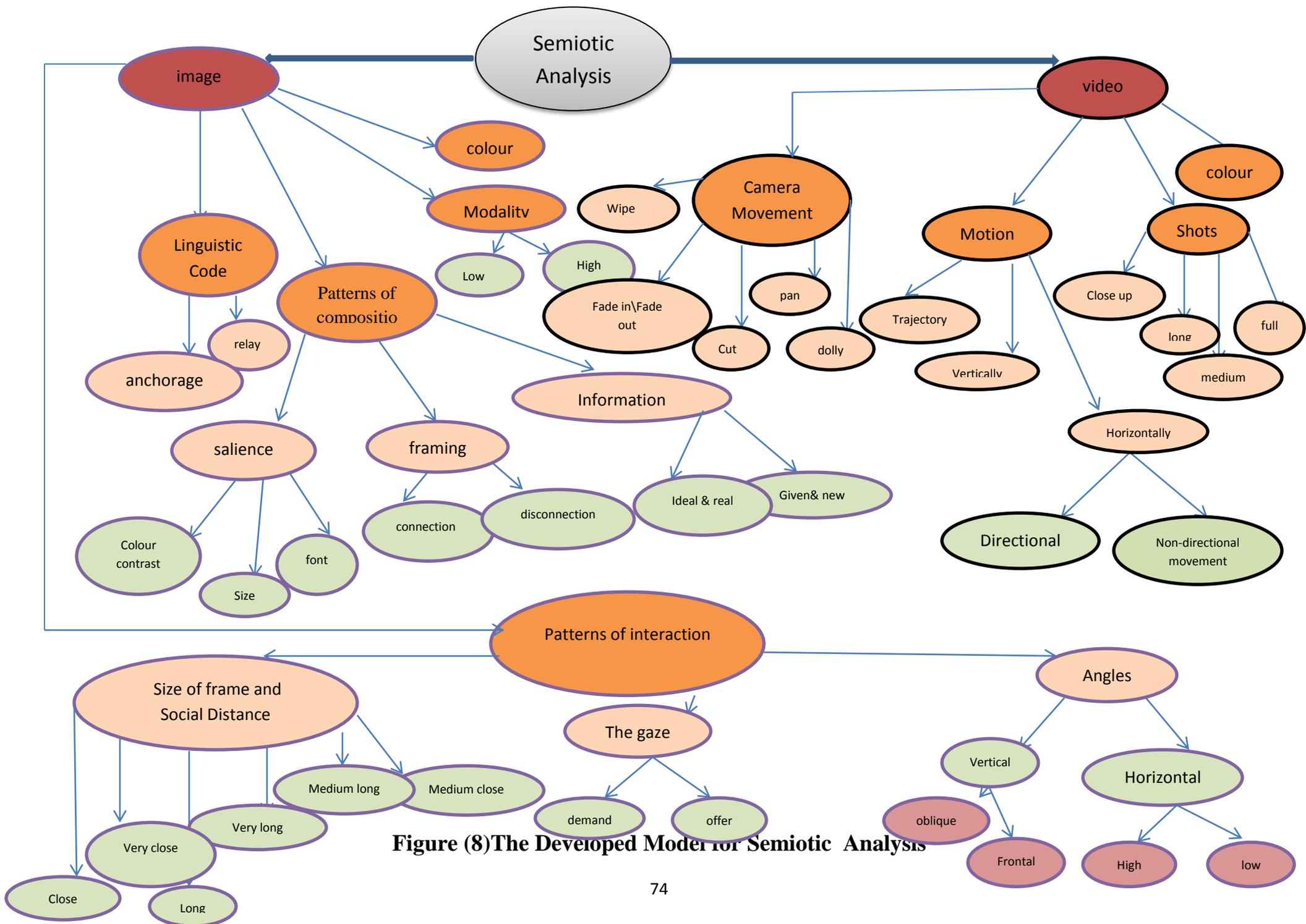
Figure (8)The Developed Model for Semiotic Analysis

Chapter four

Data and Analysis

4.0 Introductory Remarks

This chapter is devoted to the practical part of this study. It is concerned with data collection, description, and analysis. The collected data is analysed semiotically in accordance with the model developed in Chapter Three of this study. On the basis of such analysis, the findings achieved are introduced, discussed in detail in line with the questions, aims, and hypotheses stated in Chapter One.

4.1 Data Description

This study is design to analyze Internet political comic memes semiotically. To do this, twelve memes that mimic Trump during his election and after the presidency taking off (2016-2020) have been selected intentionally. The selected memes are of two types: IMs and Vs. Each two images representing one theme while each V represents a theme. The selected data are all available on the Internet in a form of images and V (moving images) that contain semiotic features, so that, they are selected from visual data source. They are selected primarily from *know your meme* web in addition to Google, Tweeter, and YouTube.

4.2 Data Collection

The study depends on the following criteria in choosing the memes:

1. To choose the sample of analysis, the process of data selection begins with observing data accurately and thoroughly.

2. Determining on the two types of memes studied in this work, which are IMs and Vs.

3. Selecting comic memes about Trump during and after election (2016-2020) intentionally.

4. The selected memes are categorized according to the patterns that are discussed in Chapter Three.

5. In the process of selecting these memes, the linguistic and the visual modes are taken into account.

4.3 Method of Analysis

A mixed-method study (both qualitative and quantitative) is designed to analyse the chosen data. The qualitative part of the current study involves the analysis of twelve memes: six IMs and six Vs using the eclectic mode. It describes each semiotic mode utilized in the selected memes qualitatively. The quantitative part involves the statistical results of each mode got from the selected memes. The statistical results will provide precise information on the most frequently used modes to produce the semiotic resources in these memes, so as to support the qualitative analysis and help validate or refute the hypotheses set in Chapter One.

4.4 The Qualitative Data Analysis

4.4.1 Image Macro

4.4.1.1 The Analysis of IM (1)

 A. Overview

In this meme Trump seems angry because of a phone call. He tries to pressure Georgia's Republican secretary of state to find him enough votes to overturn the presidential election and vaguely threatened him with a criminal offense during a telephone call, according to an audio recording of the conversation the origin of this meme in *meme center.com.*
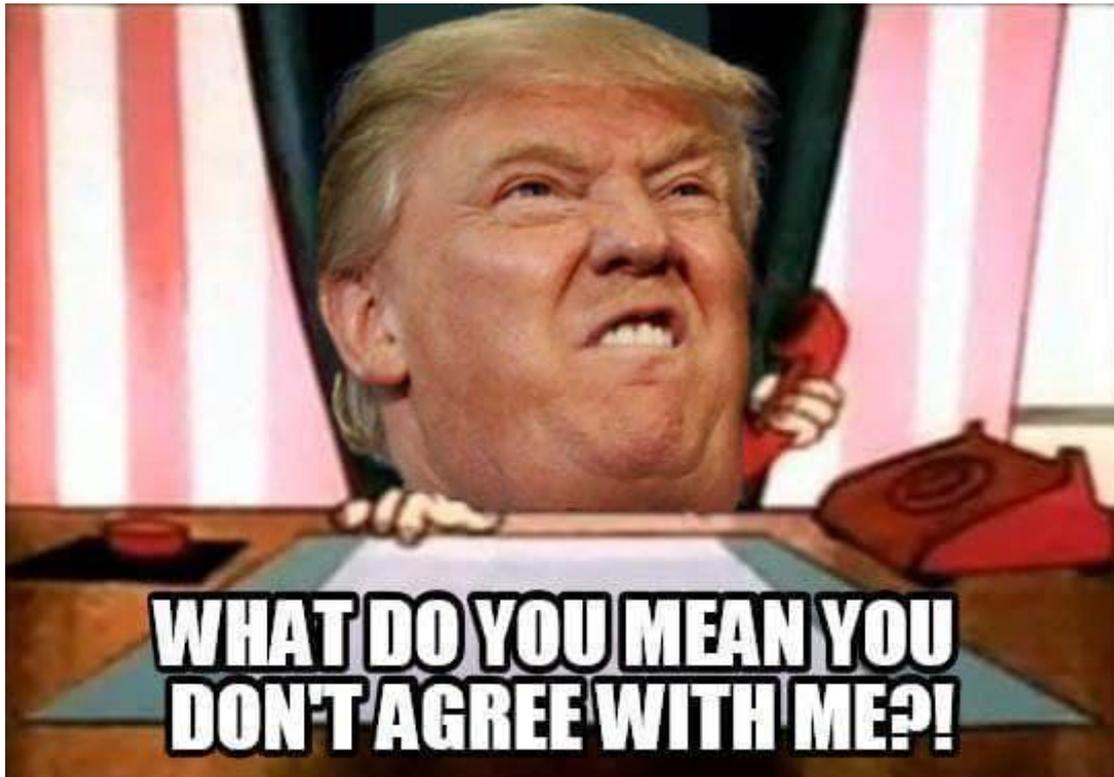
Figure (9): Trump's Call (web 10)

B. The Image Act and The Gaze

In this meme Trump does not look directly at the viewer which implies that this IM is an offer image where the represented participant is offered to the viewer for detached observation. The gaze, along with facial expression, indicate that there is no contact between the participant and the viewer. His facial expression, for instance, his eyes, his mouth and teeth indicate that he is very angry and does not accept any disagreement. If we, as viewers, concentrate on his hands we can find

them too small because at that time people make fun of the small size of his hands in comparison with his body and head .

(C) Social Distance

In this IM Trump's head only appears which indicates an intimate distance between the participant and the viewer. The shot used in this image is very close shot. The creator of the meme wants to amuse the viewer by showing the great difference between his head's size and his hands.

(D) Horizontal angle

The viewer is involved in this meme and he is not detached from who or what he see. So that, it is a frontal angle that is utilized here.

(E) Vertical Angle

Image of Trump in this meme is photographed from high angle. Trump is depicted as dwarf looking at a giant. Since Trump is seen from a high angle, then the viewer has symbolic power over the represented participant.

(F) Framing

The Connection between Trump and other objects is established from the purview of framing. There is no separation lines between the images of chair, table, phone and Trump. Small spaces of red and white colours are behind him. These colours symbolize the American flag that gives him power and superiority.

(G) Information Value

1. The telephone is placed on the right which means that this element is ' new'. This element represents the source of information with which

Trump argues. On the left is the button which is something 'given' to the viewer.

2. Trump's face is the idealized essence of information since it is placed at the top of the image, 'ideal'. The writing is the 'real' since it contains more specific information and replaces at the bottom of the image.

(H) Salience

The most salient element in this meme is Trump's head due to its size. This suggests that such meme intends to make the viewer notice the huge size of his head. Contrast in colour is another salient element, for instance, the chair's colour is black while the sheet's colour is white, the phone's colour is red and a part of the table is light blue. The font is printed with white colour and large size. The white colour is used to attract the reader's attention, while the large size means he is shouted angrily.

(I) linguistic Code

The text appears with large font and white colour to be one of the salient elements in the image. Its function is anchorage. It has the responsibility of directing the focus on a specific meaning among multiple ones. It has a 'denominative' function since it represents what is in the image.

(J) Visual Modality

This image contains a realistic photo of a human, who is Trump. Therefore, it has a high modality in terms of using images.

(K) Colours

The three primary colours in this meme are red, white, and black. They are repeated in more than one object. While the brown and light blue

colours are not primary. The red colour in the background and in the phone indicates strength and anger, while the black colour is the symbol of mystery (or evil). The white colour in this context indicates his grief of the disagreement with him. In addition, the contrast of colours, white and black and light blue and red, are used as salient elements.

4.4.1.2 The Analysis of IM (2)

(A) Overview

This meme refers to claims that former President Donald Trump illegally disposed of Presidential records in a variety of ways, reportedly including eating them and flushing them down the toilet. The claims have come from numerous sources, though Trump denies the rumors.

Figure (10) : Eating The Presidential Records (web 2)

(B) The Image Act and the Gaze

The participant does not look directly at the receivers. As a result, contact is not established. These kinds of IMs address receivers indirectly. It is a meme with 'offer' because it offers the represented participant to the viewer as items of information and objects of observation. His eyes are closed which indicate his loss of self-compassion. His pouch is designed with a large size which indicates that he has eaten something (document).

(C) Social Distance

Close distance (very close shot) is used in this IM. Such distance shows the head of the participant along with his shoulders in order to make his facial expressions (which are important here) clear. This close distance makes an intimate relation between the image and the viewer.

(D) Horizontal Angle

Since the oblique angle is used in this IM, so we (the viewers) are not involved with the participants. We are aligned with them. What we see here is not part of our world.

(E) Vertical Angle

Trump image is photographed from a high angle which means that he has no symbolic power over receivers. Because the IM is at eye level, then the point of view is one of equality and there is no power difference involved. Therefore, this meme has high angle without exercising power over receivers.

(F) Framing

No significant 'disconnection' is observed between Trump, writing, and the microphone image from the purview of framing. There is no separation between them through frame lines or pictorial framing devices. All elements are integrated so that connection is achieved.

(G) Information Value

1. The microphone is put on the right while writing is put on the left. This implies that the 'given',' new' structure is applied in this meme. What is put on the left (writing) is 'given' which means familiar to the viewer, as a part of the culture. The microphone is 'new', which refers to the message Trump wants to deliver.

2. 'Ideal' and 'Real' are not applied here.

(H) Salience

The most salient elements in this IM are Trump's pouch and the arrow referring to it. The author's use of contracted colours, red and blue, white and black, in this meme and his use of shading add to its salience.

(I) linguistic Code

The function of the text in this meme is 'anchorage' that is used to fix the meaning. In specific, the text has a ' connotative ' function that leads the interpretation of the viewer. The text is integrated with the visual resources to send the message which focuses on Trump's hiding of the records.

(J) Visual Modality

This meme contains realistic photos of human image and the microphone. Hence, they have high modality in terms of using images. The background sign of people's shadow has low modality.

(K) Colour

The light blue colour of Trump's jacket and shading is dominant here. It represents calmness of Trump because he disposes of presidential records. His tie is coloured with red because red is an emotionally intense colour which attracts the receiver's attention. It has very high visibility and brings image to the focus. Whereas the colour of the shirt is white to express completion and perfection. The microphone is black which denotes strength and authority. Colours with facial expressions and other visual resources are integrated to communicate the message correctly.

4.4.1.3 The Analysis of IM (3)

(A) Overview

Donald Trump's Wall appears in this meme which refers to a campaign promise made by Republican Presidential nominee of the 2016 United States Presidential Election. Donald Trump wants to build a wall on the border between the United States and Mexico in order to keep Mexicans out of the country.

Figure (11) : Trump as a Super Hero (web 2)

(B) The Image Act and the Gaze

The gaze of the participants is directed away from the viewer, therefore, the viewer observes them in a detached way. So that, it is an offer gaze. In this IM we (as viewers) see Trump in a clown theater looking at the audience mockingly, his facial expressions help in expressing his poutiness from them.

(C) Social Distance

The image is depicted in a long medium because it shows the full figure of Trump and spider man with a space around them. It has a far social distance, therefore, it does not make a relatively intimate relation between the participants and the viewer. The creator of this meme is showing Trump closer than spider man to engage with him as if he is the super hero who removes spider man away.

(D) Horizontal Angle

The angle utilized in this image is a frontal one because the photographer situates himself in front of the participants. The viewers are involved with the participants.

(E) Vertical Angle

Trump is photographed from a low angle and closer than spider mam which make him look powerful and having symbolic power over receivers. At the same time spider is photographed from a high angle being at reach and at the command of the viewer. If a person is seen from a high angle, then the viewer will have symbolic power over the represented participant.

(F) Framing

Connection is established in this image, in the sense that both of the participants are heroes (similar in form), no empty space or frame lines between them.

(G) Information Value

1. Trump 's figure of the wall is put on the left which means that it is a 'given' information because most people know his opinion of the immigration of Mexico and his plan to build that funny wall. While spider man is represented here as a 'new' because of his fear and obedience, although he is a superhero.

2. At the upper part of the image is Trump's speech which represents the generalized essence of information 'ideal' which represents description to the wall. At the lower part of the image is the word' bump' which is written in blue colour and big size that reflects the clashing between them.

(H) Salience

Trump's body (in form of a wall) is the most significant element in this image due to its size. The contrast in colours (blue and red, white and black) is another salience element. The clown's hat of spider man hooks the viewer's attention through its several strong colour. Trump and spider

man appear in a circus show and all the surrounding elements suggest that they are in a circus show which gives context rhythm and balance.

(I) Linguistic Code

The writing in this IM is 'rely' that is used to advance the action. The text above the image is utilized to move the story on and to help proceedings. While the writing in the lower part of the image (BUMP) is utilized to fix meaning, so it has an 'anchorage' function.

(J) Visual Modality

This meme contains unrealistic photo of Trump and spider man. Trump 's body is represented here as a wall and spider man represented as a clown. So that this meme has a low modality.

(K) Colours

Four elements in this meme are coloured with blue, so that this colour is the dominant one. It symbolizes the sanctity of hope, especially Trump 's hope in building such a wall. The ground is represented here with green colour which indicates fertility and hope. Red colour of spider man's clothes suggests courage and strength. It has a very high visibility and brings text and images to the foreground. The text is written inside a white spot to have light and bright. Trump's speech is written with black colour which reflects his power and toughness. Finally, Trump's hair and the wall are coloured with orange which represents popularity of the two elements.

4.4.1.4 The Analysis of IM (4)

(A) Overview

The following meme shows Trump's ambition in building the wall which is going to be built between the United States and Mexico in order to keep Mexicans out of the country.

Figure (12) : Trump's Wall (web 2)

(B) The Image Act and the Gaze

In this meme there is a contact between the participant and the viewer because Trump looks directly at the viewer. It implies that this image is an offer image where the represented participant is offered to the viewer for detached observation.

(C) Social Distance

In this meme, Trump's head and shoulders only are shown which means that there is close personal distance between the viewer and the participant. This meme is shown at close shot.

(D) Horizontal Angle

The involvement between the viewer and the participant comes back to many reasons in this meme, such as the close distance, the 'offer' gaze, and finally the frontal angle that is utilized in this IM.

(E) Vertical Angle

Low angles generally give an impression of superiority, exaltation, and triumph. In this meme, the president is depicted as exercising symbolic power on viewers. Low angle shows the power of the represented participants in memes over viewers.

(F) Framing

There is no significant 'disconnection' observed between the president and the wall image from the purview of framing. There is no separation between these two images through frame lines or graphic framing devices. Also, there is no frame lines between verbal and nonverbal signs. The more the elements of the spatial composition are connected, the more they are presented as belonging together, as a single unit of information.

(G) Information Value

1. What is 'given' to the viewer is Trump's figure, therefore, it is placed on the left, because, he is an element of familiarity. The sentence *"the wall is coming"* is Trump's promise which is regarded as 'New' to the receivers.

2. This meme displays an Ideal-Real composition. The top part of it which is the ' Ideal part 'consists of the picture of the president, who is an

ideal for people because he is famous. The Real part is the image of the wall at the bottom of the meme.

(H) Salience

A large section is dedicated to verbal signs. This suggests that this is the central means of conveying information. It is written with a large font and bold words " **WALL, COMING**" in order to draw the receiver's attention. The contracted colours (white and black) are another significant elements that reflect salience. Another significant salience element is the placement of the writing on the right hand. English runs from left to tight so Americans viewers will be attracted by such replacement.

(I) Linguistic Code

The text: "**THE WALL IS COMING** " stands boldly with capital letters at the left side of the meme to drew the receivers' attention and make them curious about what this text means primarily. Its function is to advance the action appearing in the image, so it has a 'relay' function.

(J) Visual Modality

This meme contains realistic photo of human image. Hence, they have high modality in terms of using images.

(K) Colour

The background of the image and the wall at the bottom are coloured with light blue which represents calmness, relaxed, and confident. The font and Trump's shirt are appeared with a white colour that signifies quiet and safety. His hair and the ground are represented with brown that

suggests purity. His tie is red that associates with strength and happiness in building such a wall.

4.4.1.5 The Analysis of IM (5)

(A) Overview

This meme is emerged as a sequence of Trump's decision about the Mexican immigration. This statue has stood for more than a century as a symbol of America's openness to immigrants, including poor ones.
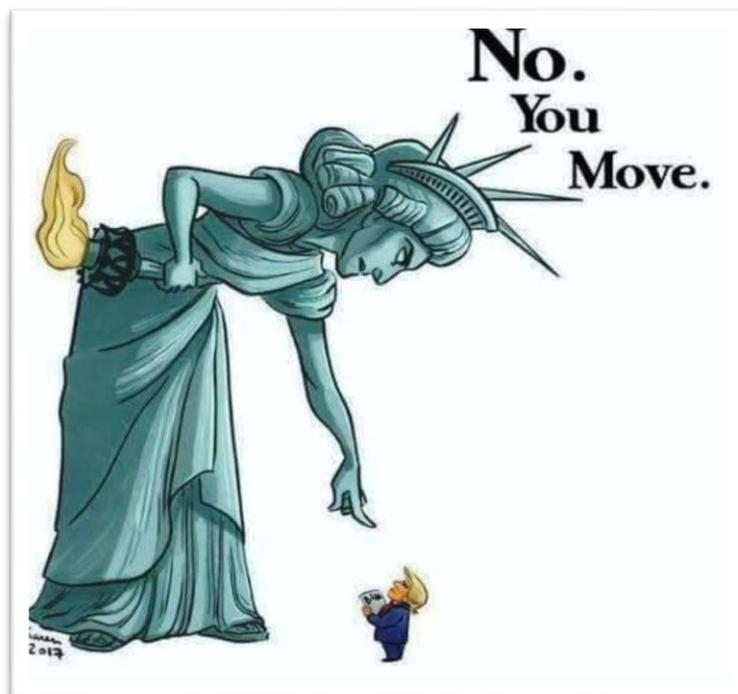

Figure (13) : Freedom Violation (web 10)

(B) Image Act and the Gaze

The contact between the participants themselves is established since both figures look directly to each other. On the other hand the contact between the participants and the viewer is not observed, so it is a 'demand' image.

(C) Social Distance

The IM is depicted with a long shot since the two participants appear with a full body with a space surrounded them which indicates far social distance. Trump's appearance in a small size does not make a relatively intimate relation between him and the viewer. The image of the status is shown at close distance as if the viewer is engaged and familiar with it.

(D) Horizontal Angle

The two participants are photographed from an oblique angle, therefore, viewers literally and figuratively remain on the sidelines; they are detached from who or what they see.

(E) Vertical Angle

The status is photographed from a low angle which makes it having symbolic power on the viewers. On the other hand Trump is depicted from a high angle, then the viewer has a symbolic power over the represented participant.

 (F) Framing

The' disconnection ' is not observed between the participants from the preview of framing. There is no separation between these two images through frame lines. Also, there is no frame lines between verbal and nonverbal signs.

(G) Information Value

1. People are familiar with liberty status, it is a part of their culture, and Trump. Hence, they are put on the left of the image ,'given'. On the right hand of the image is the text which has a great importance to fix the meaning and limit the interpretation.

2. This meme displays an Ideal-Real composition. The top right of the image, the Ideal part, consists of imperative sentence and the statue's

head is replaced at the center of the image. While tiny Trump is put at the bottom of the image, the real part, looking at the liberty status who orders him to move away from her country.

(H) Salience

On the first look at this image, the viewer will notice the contrast in size between Trump and the liberty statue. Trump appears in a small size to employ his position in the society and his attempts to steal people's liberty. This idea is illustrated by the speech directed to Trump with the statues figure pointed at him. Contrast in colours is another salience element that attracts the viewer's attention, for instance, the writing is black while the background is white. The word **"NO"** is written with a large font to hook the viewer's eye and to express the total rejection of his policy. The way any language is written surely influence how its users look at and see things; English runs from left to right, so such writing on the right hand will attract the Americans viewers.

(I) Linguistic Code

The text is written in black colour organized with bolding. It consists of three capital and bold words: **NO. You Move.** It is placed at the top right in order to draw the receiver's attention. This will consequently lead the receivers to limit their interpretation of this meme and expect what is coming (Trump's moving). Hence, the functions of the text anchorage and rely at the same time. The connection between the picture and the text directs the readers towards correct understanding of the meme.

(J) Visual Modality

This meme contains unrealistic photo of nonhuman images. It has a photo of the liberty status pointing to Trump who appears here in a form of dwarf. It has low a modality since it has nonrealistic photo that does not exist in the around areas.

(K) Colour

White and turquoise are the two dominant colours in this meme. White describes the quiet, pure, clean, and calmness, while turquoise expresses serenity and peace of mind, as well as to mental clarity (web11). Trump's clothes are in blue which suggests loneliness and professional. The flame and Trump's hair are yellow that suggests deep understanding of the relationships between people.

4.4.1.6 The Analysis of IM (6)

(A) Overview

This IM indicates that Trump damages democracy of America by breaking the democratic norms, changing in laws, and cheating in many things.

Figure (14) : Breaking the Democratic Norms (web 12)

(B) The Image Act and the Gaze

When participants look directly at viewers, it means that there is a connection between participants and receivers. In this meme, Trump is not looking directly at the receivers, so that the connection is not established. This kind of image is an 'offer' that offers an item of information to the viewer. This can be achieved through other facial expressions, for instance, raising his eyebrow and his mouth movement as a way of expressing his dissatisfaction of his beat.

(C) Social Distance

The American president is depicted in a personal way. The photographer shows the head and the top part of the his body. It is all what the receivers could see about him. This means that there is an intimate relation between the IM and receivers. The image of Trump is shown at close personal distance. This meme is shown as if the viewer is engaged and familiar with it.

(D) Horizontal Angle

Trump is depicted in this meme from a frontal angle and this angle represents maximum involvement: the viewer is directly confronted with what is in the picture.

(E) Vertical Angle

In this meme, the image of the Trump is photographed at equal part and the president is shown as having no power over receivers. As a result, if the IM is at eye level, there is no power difference involved.

(F) Framing

'Connection' is established in this meme from the purview of framing through the absence of frame lines between its elements and through similarities and rhymes of colour.

(G) Information Value

1. 'Given' and 'New' is not observed in this meme

2. This meme displays an Ideal-Real composition. The top part of the meme which is the ' Ideal part 'consists of the text that is an ideal for people because it is famous. The Real part is the image of the microphone and the lower text which gives details about the meme.

(C) Salience

In this meme the most significant part that catch the viewer's eye is the text. It is written in a white large font to distinguish it from other visual devices. The clear blue of the sky is another salient element that gives calmness and tranquility to the viewer.

(I) Linguistic Code

This IM has many possible meanings, the text functions to limit those interpretations, to fix the denotative meaning. It has an 'anchorage' function as well as 'rely' function since it is used to advance the action (Trump is fired). The text is written in a large and bold font to be the most attractive element in this meme.

(J) Visual Modality

High modality in visuals means that things or people look realistic; the way they would look if one saw them in real life. This meme contains

realistic photos of human image (Trump) and the image of the microphone. Hence, they have high modality in terms of using images.

(K) Colour

Trump is wearing blue and white in this IM. White is used here ironically because it is associated with light, goodness, innocence, purity. As opposed to black, white usually has a positive connotation. Blue suggests strong, confident, and professional. The background is coloured with light blue which indicates calm, peaceful, and relaxed that are related to democracy.

4.4.2 Video Analysis
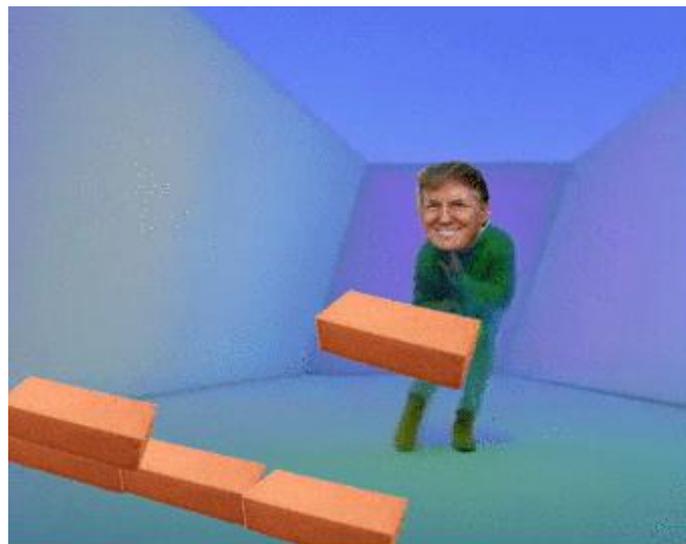
4.4.2.1 The Analysis of V (1)

Figure (15) :The Happy Builder (web 2)

(1) Shot

In this V the shot used is a long shot in which Trump's body totally appears with a wide space around him. This kind of shot indicates a far relationship between the viewer and the participant and it enables viewers to observe everything around the participant which may lead their interpretation of the meme. This type of shot helps to realize the context

in which the participant appears since it shows the whole body of the participant and the wide space around him.

(2) Camera Work

There are more than two shots in this V in which one shot ends and the other one begins. So that the camera uses the 'cut' movement which signifies continuity and progress. Since it is a comic meme, this camera technique is used to amuse the receiver as well as to get interest in what they have watched.

(3) Form of the participant's motion

Trump is moving horizontally in this V. His movement is directional which occurs when the moving entity moves in a particular direction. He is moving *forward-backward* throwing bricks one after the other as if he is dancing as an expression of his enjoyment to build the wall which prevents immigrates to enter America.

(4) Colour

In the first shot Trump is wearing clothes with blue colour and his hair is yellow. Blue in this meme signifies Trump as cool, passive, and quiet person because he is happy with his project of building a wall. Blue is a colour perspective that draws us to solitude, cool, separate and create distance. While yellow indicates enjoyment, agility, and intellectual well. In the second shot Trump appears wearing green clothes and his hair is brown which functions as a warm neutral. Green reveals freshness, raw, hope, rebirth and fertility. The bricks he throws are orange and this colour describes carefree, and popular.

4.4.2.2 The Analysis of V(2)

Figure (16) : The Practitioner Builder (web 2)

(1) Shot

This meme is photographed with a medium shot since Trump 's body nearly appears with the upper part of his body including his hands (using them in building). Such kinds of shots indicate a personal relationship between the viewer and the participant. Hence, he appears in this V as a mason wearing a suit work with a big smile on his face that expresses his happiness and enjoyment about this wall. He has a great ambition for building such a wall to the extent that he continues while it is raining with clear pleasure on his face.

(2) Camera Work

In this meme camera moves from one side of the frame to another using 'wipe' technique in order to attract the viewer's attention. Such movement makes the viewer concludes the end of the event or the action.

(3) Form of the Participant's Motion

Trump moves horizontally in this meme. He moves from left to right repeatedly in a rhythmical way. So that the participant's movement is 'directional', *Left-right.*

(4) Colour

Blue is the dominant colour in this meme, Trump's suit, the background, building materials and bricks are blue. Blue is a strong colour which symbolizes power and authority. It is the colour of confidence and proficiency. His shirt is in a white colour which symbolized bright, light and honesty. Pale yellow is the colour of Trump's hair in this meme which associates with nature and this is clear in the atmosphere of raining.

4.4.2.3 The Analysis of V(3)

Figure (17) : Trump' Thunderbolt (web 13)

(1) Shot

Viewers can see what Trump does with the things around him such as crowd and background. The author wants to focus on Trump and what

he does. The frame focuses on the man as a main object. His head and the upper part of his body are appeared with the space around him, as a result the long shot is utilized here. This shot helps viewers to realize the context as well as scope of what they are watching.

(2) Camera Work

Since the camera is an audience's eyes on a story, camera movements can make scenes more interesting. This kind of camera work is '*The Fade In/Fade Out*'. This kind is useful for introducing and removing animated elements. It refers to the beginning and the end of the scene.

(3) Form of the Participant's Motion

In this V Trump appears in a comic way, his body is shaking because of the lightning strike. His body is vibrated while his hands is moving up and down. So, there are two kinds of movements in this meme. The first one is 'non-directional movement' particularly *frictional movement* which is associated with Trump's body, the second one is *directional movement* specifically *arrival-departure* and it is reflected in his hand movement. Those movements are utilized to make fun of him since it is a comic meme.

(4) Colour

The primary colours in this meme are blue (jacket), red (tie), and white (shirt). Blue is a colour perspective that draws us to solitude, cool, separate and create distance. Red is the colour of the strongest, it is used to stimulate people to make quick decisions. The blue colour is connected with relaxation. This is consistent with the view that red is an exciting colour, whereas blue is relaxing. In some context white colour is used to express grief.

4.4.2.4 The Analysis of V (4)

The following web compresses twelve memes, the researcher will use three of them in the following analyses and she will write the exact minute in which the V starts.

Figure (18): Trump's Misspelling Tweet (covfefe) (web 14)

 (1) Shot

This meme starts at one minute and nineteen seconds (1.19) . It makes humor of Trump's misspelling word "covfefe" in one of his tweets during the first year in the government. Viewers can see what he does with the main expressions clearly, this type of shots is a medium shot that shows his head and shoulder. It indicates a personal relationship between the viewer and the participant.

(2) Camera Work

The camera moves, in this V, in a 'dolly' way, it moves toward or away from the participant. In this V the camera moves in two directions : "dolly in" the camera moves toward the subject, "dolly out" the camera moves backwards and away from the participant. This type of camera movement is often used to focus on characters when they are lost in thought or come to a sudden realization.

(3) Form of the Participant's Movement

The 'directional movement': *forward-backward* is applied in this meme. Trump moves forward with a big smile on his face and returns back with a clear pleasure on his facial expressions. The author (meme's creator) makes humor of Trump by introducing him in such dancing movement.

 (4) Colour

White and brown are the two dominant colours in this meme. White is associated with simplicity, pure, and nature. The background is coloured in brown which is a humble colour that functions as a warm neutral, providing an earthly balance for more vibrant tones and this is reflected in Trump's dance (web15).

4.4.2.5. The Analysis of V(5)

Figure (19) : Trump's Towels (web 14)

(1) Shot

This meme starts at one minute and forty eight seconds (1.48). The whole body appears, Trump holds towels in his hands and throwing them in the basketball goal. Those towels symbolize the presidential documents that are hidden in a toilet by Trump. Since the whole body appears, a full continuous shot is utilized here. It suggests a public relationship that are familiar to the viewer.

(2) Camera Work

Observing this V accurately, we will notice that the camera moves from right to left so that the 'panning' movement is used in this meme. It helps viewers to establish the location of a scene or to follow a moving character. Panning also helps to reveal things that were previously off-screen. It reveals power and authority of the character.

(3) Form of the Participant's Movement

Trump jumps in a vertical movement carrying towels in his hands and throwing them in the goal. He is moving from bottom to up, therefore the form of movement in this meme is 'vertically', *bottom-up.*

(4) Colour

Trump wears a dress of basketball player. His dress is coloured with white and red while his towel is in green and white. White suggests stardom and sheen because he is introduced here as a professional player with a black skin. The author wants to declare that Trump is professional in cheating his people. He is represented with black skin because most professional basketball players are black. Black symbolizes power and firm stance. Red indicates proud (arrogant), and impressive.

4.4.2.6. The Analysis of V(6)

Figure (20) : Trump's Signature (web 14)

(1) Shot

Three shots appear in this V, all of them show the entire body of the participant (Trump) with a space around him. It is 'Medium shot' that focuses on the act of the characters and signifies a personal relationship.

This meme makes fun of Trump's executive order signings. It starts at four minutes and ten seconds (4.10) in which Trump is showing his signature to photographers and the audience.

(2) Camera Work

The photographer moves camera in a 'pan' movement in which it is moved from left to right while keeping the camera's base fixated on a certain point. The photographer uses a continuous shot to show the audience what they cannot fit in a single frame. It also helps the viewer to establish the location of a scene and follow a moving character.

(3) Form of the Participant's Movement

Trump moves 'horizontally' in this meme, he tries to show his signings to the audience and to the camera using directional movement from left to right. The author tries to mimic him by making photo shop to his signature replacing it by a draw with writing in a black colour.

(4) Colour

Contracted colours (black and white) are utilized in this meme as a way of attracting the viewer's attention. Trump's jacket is coloured in black which suggests power and mystery. It often denotes as colour of destruction or mistake. Black can also indicate a firm stance, formal, robust structure. White (his shirt) symbolizes simplicity and honesty. Light blue (of his tie) associates with calm and gentle and peace. Chair and table are coloured in brown which is a humble colour that functions as a warm neutral (web 15).

4.5 Quantitative Analysis

This section is devoted to the quantitative analysis in order to statistically support the findings of the qualitative analysis that is presented in the previous section. This analysis employs the percentages and the frequencies that are used to describe the data in a meaningful way. The statistical analysis is used to test and evaluate the hypotheses of the current study that are set in the introduction of this study. In the IMs analysis each two themes (T) compress two memes, the first theme concerns Trump's cheat, the second one concerns Trump's wall, and the last one is concerned with people refusal to him.

4.5.1 Image Macro Analysis

This section is devoted to the statistical analysis of IM. According to the model of analysis, three elements will be tackled: image (patterns of interaction and composition), linguistic Code , and colour. This verifies the first part of the first hypothesis: image, linguistic Code, and colours are the semiotic modes employed in IM.

The statistical analysis of the data shown in Table (4) below reveals that the two kinds of gaze are used in the IM: 'Offer' and 'Demand' with a percentage of (83.34%) and (16.66%) respectively, which means that 'Offer' has the highest percentage which offers to the viewer to inter an imaginary relationship with the participant shown in the IMs.

Table (4) : The Gaze

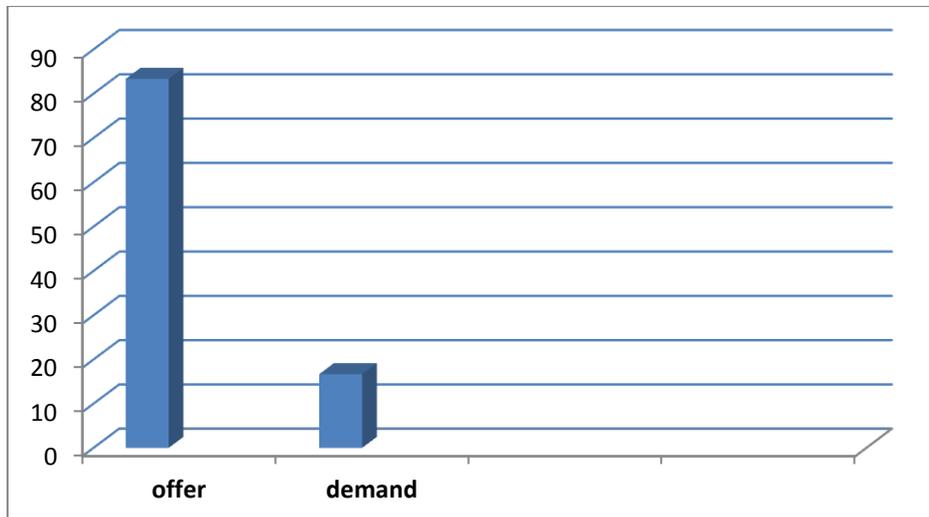| IM		Th No.1	Th No.2	Th No.3	Frq	Per.
The gaze	Offer	2	2	1	5	83.34%
	Demand	0	0	1	1	16.66%
Total		2	2	2	6	100%

Figure (21) : The Gaze

Concerning social distance, the results shown in Table (5) below reveal that only three types of social distances used in IM which are: very close shot, medium close shot, and medium long shot, having the following percentages respectively (33.34%), (50%), (16.66%). It seems that medium close shot has the highest percentage since it reflects far personal distance between the viewer and the participant.

Table (5) : Social Distance

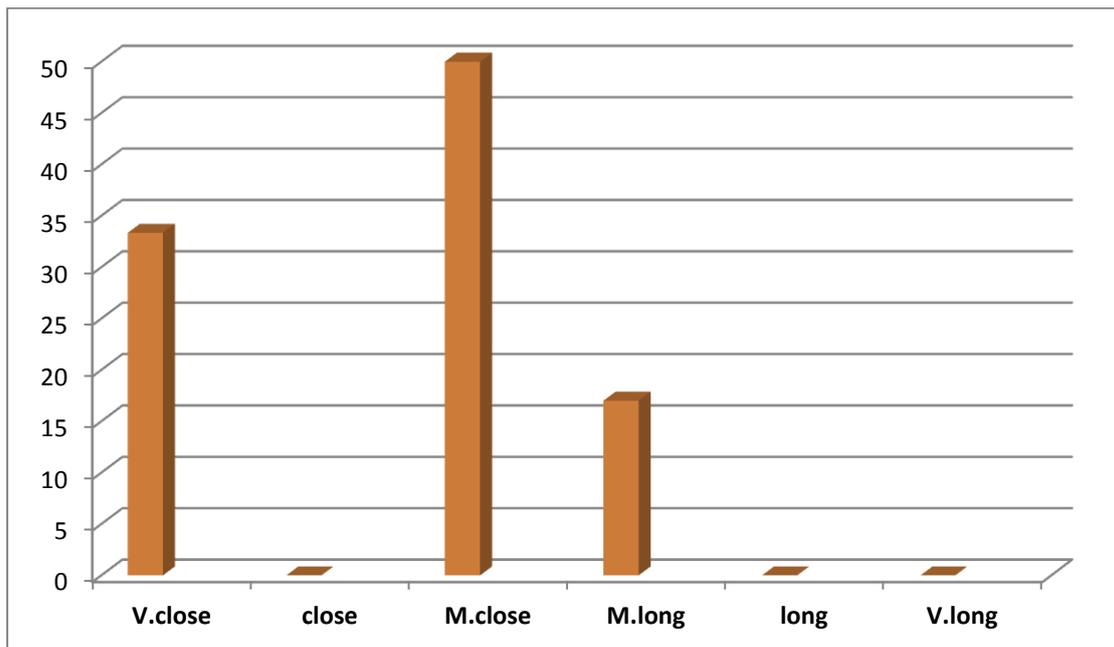| IM		Th No.1	Th No.2	Th No.3	Frq	Per.
Social Distance	Very close shot	2	0	0	2	33.34%
	Close shot	0	0	0	0	0%
	Medium close shot	0	2	1	3	50%
	Medium long shot	0	0	1	1	16.66%
	Long shot	0	0	0	0	0%
	Very long shot	0	0	0	0	0%
Total		2	2	2	6	100%

Figure (22) : Social Distance

In Table (6) below the two kinds of angles are shown: horizontal angle with its subtypes (frontal and oblique) and vertical angles with its sub types (high and low). In terms of occupations, frontal angle scores percentage of (66.67%) while oblique angle receives a percentage of (33.33%) which leads to the conclusion that frontal angle is used more than oblique one because it indicates that the viewer is directly confronted with what is in the image. On the other hand, low angle comes with the percentage of (66.67%) while the high angle comes with the percentage of (33.33%), so the results show the frequent use of low angle that mirrors the symbolic power of the participant over the viewer.

Table (6) : Angles

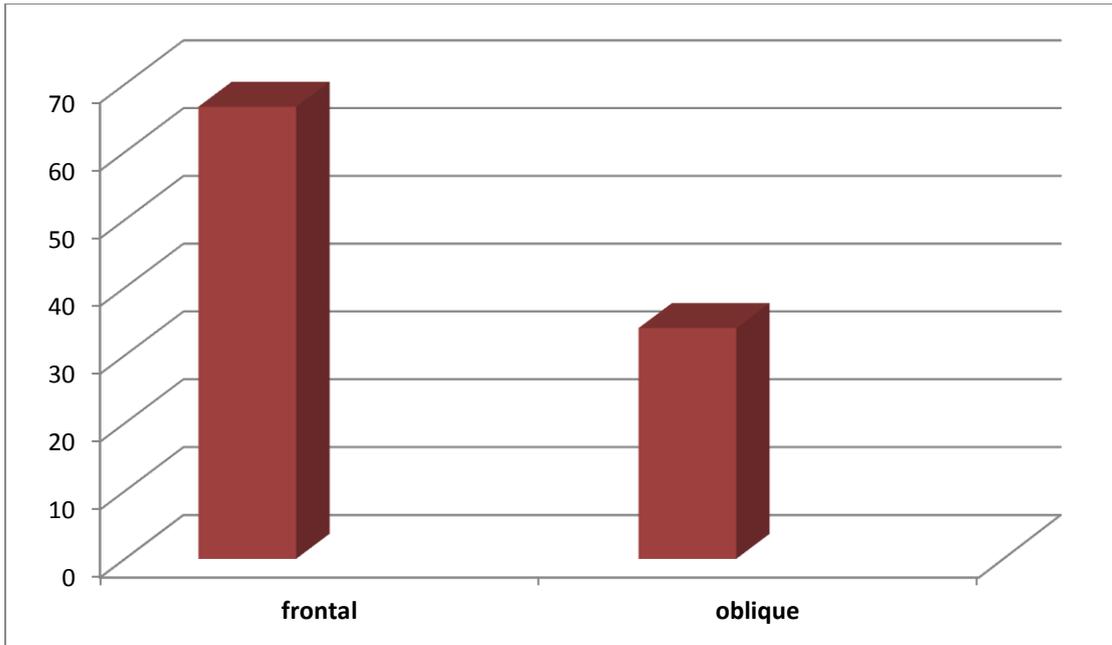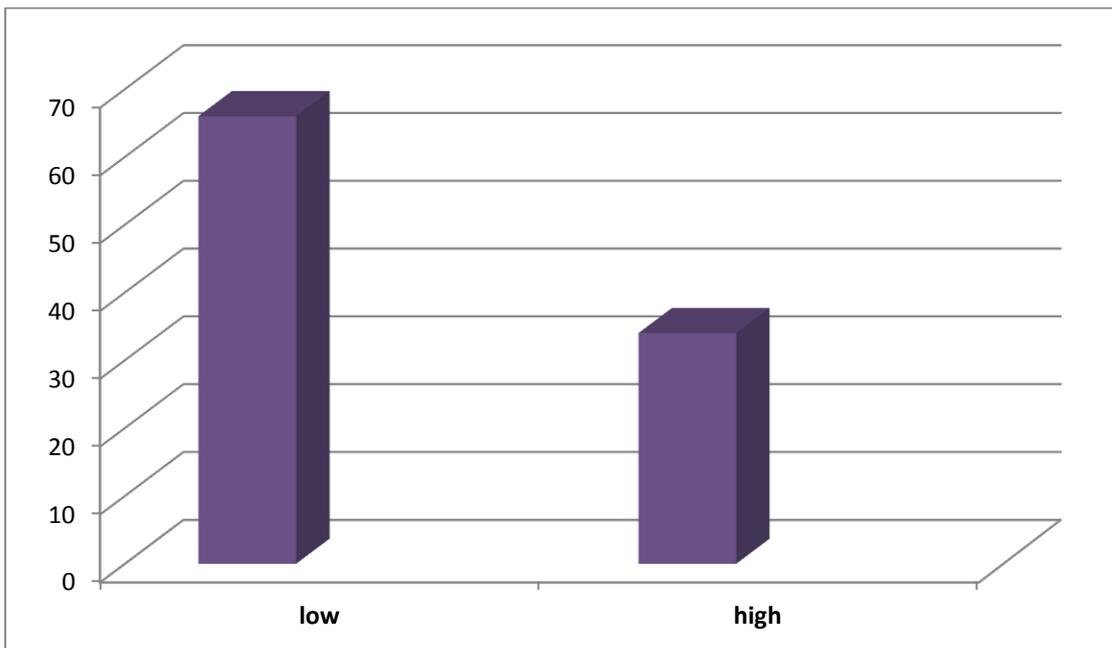| IM		Th No.1	Th No.2	Th No.3	Frq	Per.
a. Horizontal Angle	Frontal	1	2	1	4	66.67%
	Oblique	1	0	1	2	33.33%
Total			2	2	2	6	100%
b. Vertical Angle	High	1	0	1	2	33.33%
	Low	1	2	1	4	66.67%
Total		2	2	2	6	100%

Figure (23) : Horizontal Angle

Figure (24) : Vertical Angle

Concerning framing, connection dominates the percentage, it receives (100%) of the percentage as shown in Table (7) below. Such absence of disconnection reveals the fact that all the semiotic elements are related to each other and connect. This justify the problem of this

study which emphasizes the idea that meaning is created by the combination of different semiotic modes in Internet political comic memes.

Table (7) : Framing

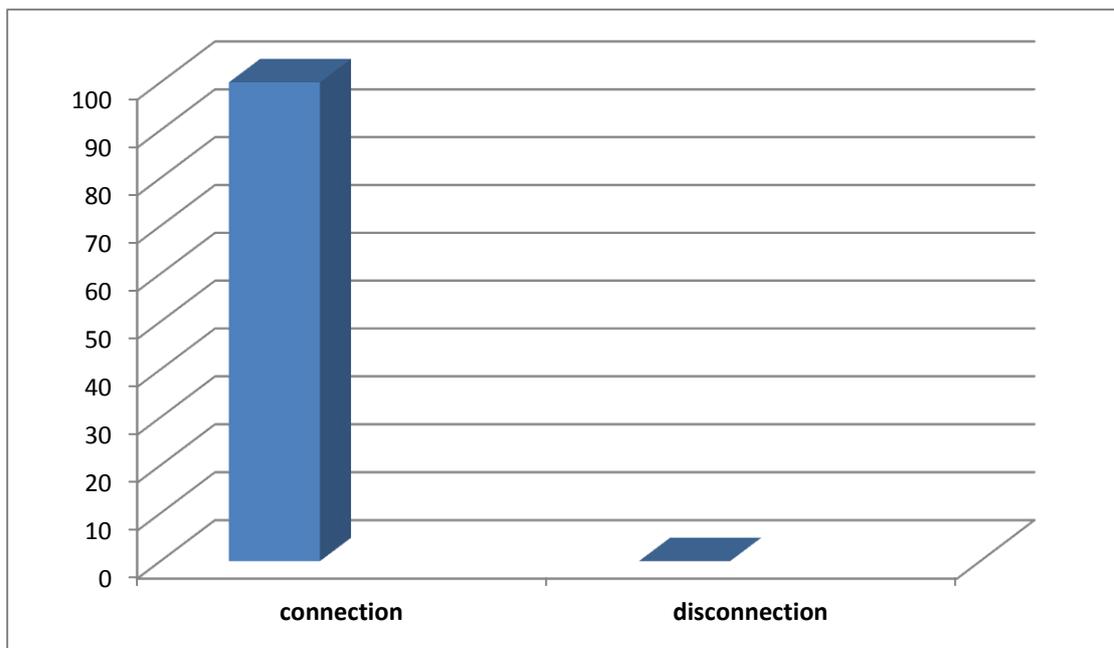| IM		Th No.1	Th No.2	Th No.3	Frq	Per.
Framing	Connection	2	2	2	6	100%
	disconnection	0	0	0	0	0%
Total		2	2	2	6	100%

Figure (25) : Framing

In relation to information value the results in Table (8) indicates the equal use of the two structures in IM, each one has (50%) of the percentage.

Table (8) : Information Value

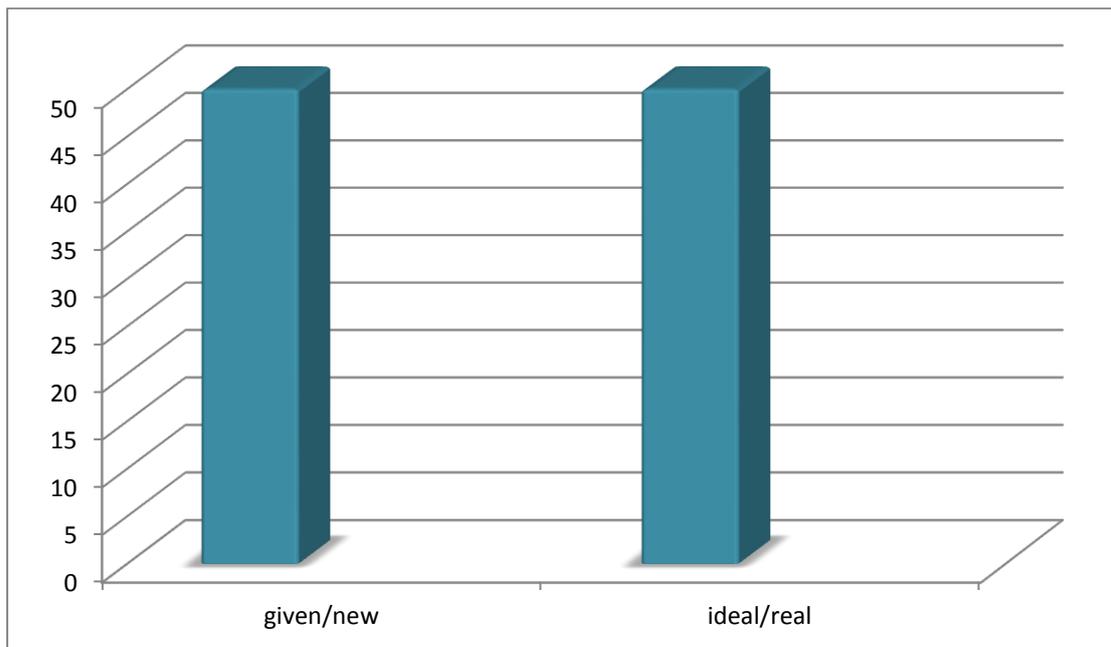| IM		Th No.1	Th No.2	Th No.3	Frq	Per.
Information Value	a. Given New	2	2	1	5	50%
	b. Ideal Real	1	2	2	5	50%
Total		3	4	3	10	100%

Figure (26) : Information Value

With regard to salience, the statistical analysis in Table (10) below indicates that subcategories have the following percentages: colour contrast (42.86%), size (28.57%), and font (28.57%). With reference to colour contrast, the analysis specifies the high use of it that is used to capture the viewer's attention.

Table (9) : Salience

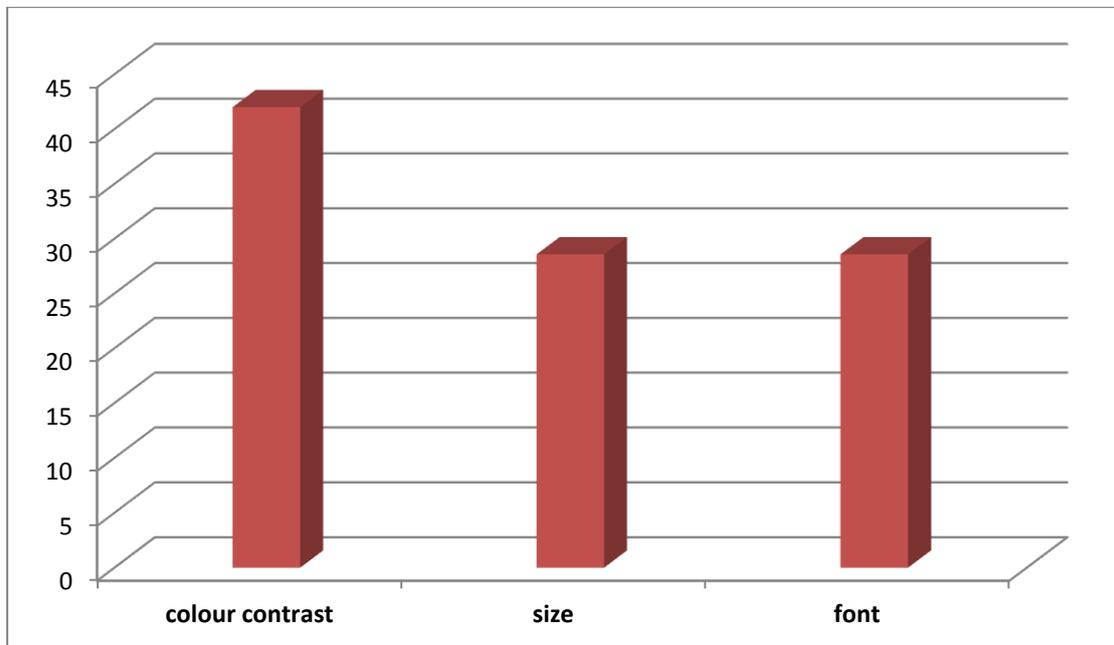| Image		Th No.1	Th No.2	Th No.2	Frq	Per.
Salience	Colour Contrast	2	2	2	6	42.86%
	Size	2	1	1	4	28.57%
	Font	1	1	2	4	28.57%
Total		5	4	5	14	100%

Figure (27) : Salience

With respect to modality, the statistical analysis in Table (10) below reveals the equal use of high and low modality in IM memes. Such memes use realistic as well as unrealistic participant, things, and people.

Table (10) : Visual Modality

Image		Th No.1	Th No.2	Th No.3	Frq	Per.
Visual Modality	High	2	1	1	4	66.67%
	Low	0	1	1	2	33.33%
Total		2	2	2	6	100%

Figure (28) : Visual Modality
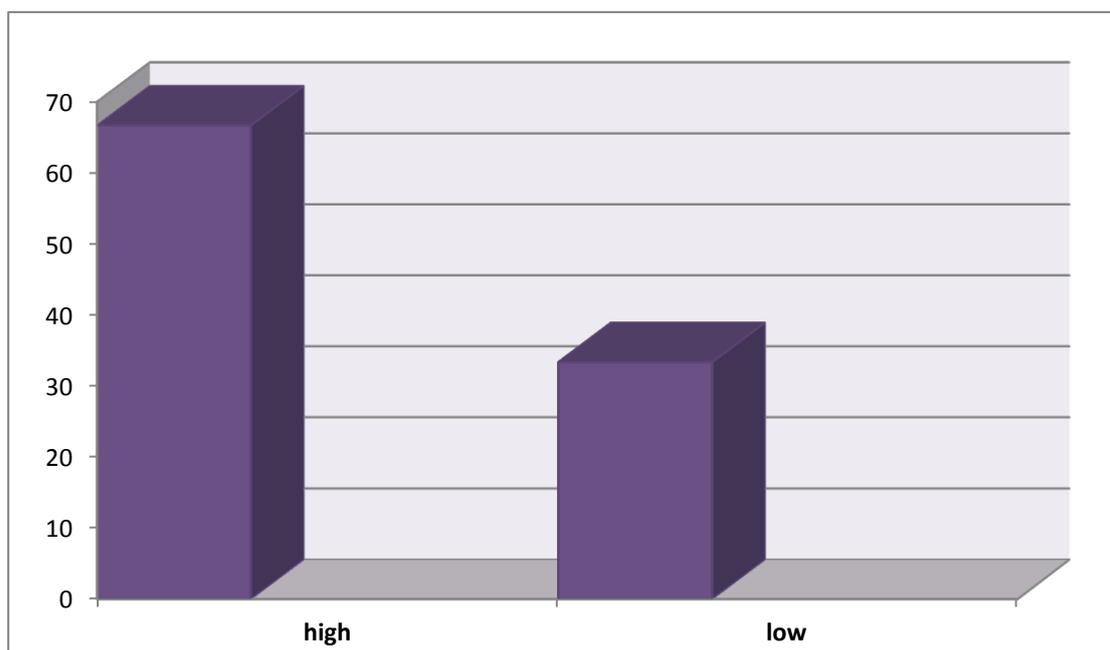
For linguistic message, it has the following functions: anchorage and relay and this verifies the third hypothesis in Chapter One. They have the following percentages respectively (57.14%) and (42.86%), the percentage of the anchorage is the highest one, as shown below in Table (11), since it is used to limit or lead the interpretations of the viewers as well as fix the meaning of the meme.

Table (11) : Linguistic Code (message)

Linguistic Code		Th No.1	Th No.2	Th No.3	Frq	Per.
Linguistic Code	Anchorage	2	0	2	4	57.14%
	Relay	0	2	1	3	42.86%
Total		2	2	3	7	100%
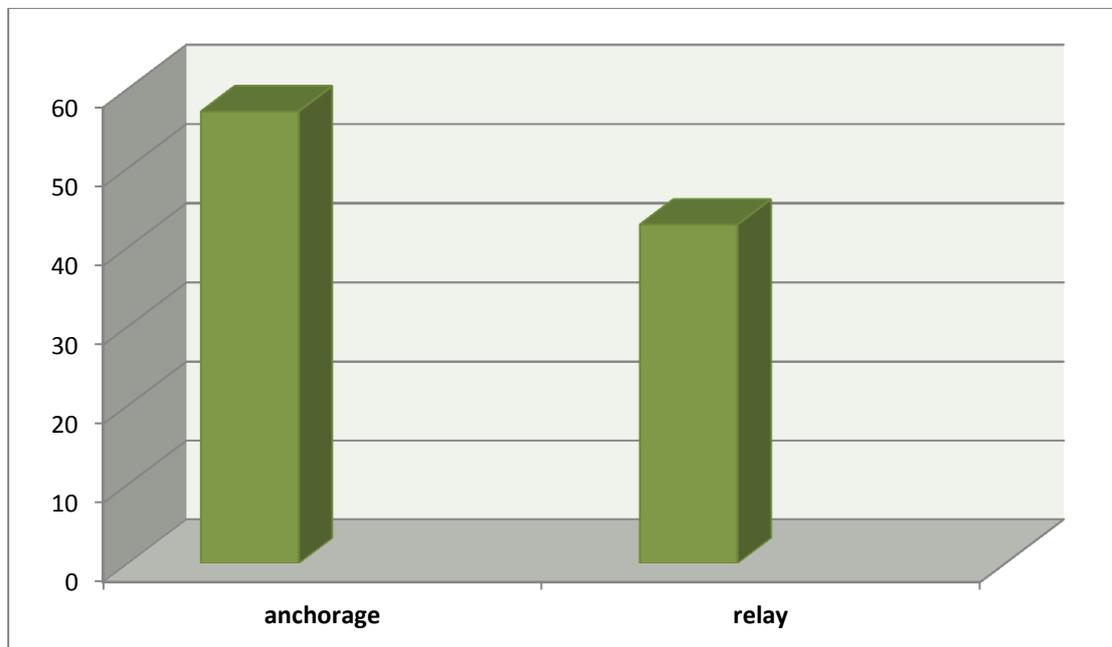
Figure (29) : Linguistic Code

The statistical analysis in Table (12) below shows the percentages of colours: red (17%), light blue (4.26%), blue (19%), orange (2.12%), green (2.12%), yellow (6.38%), turquoise (2.12%), white (19%), and black (17%). Blue and white have the highest percentages among other colours since the blue colour is a symbol of power and professional and white colour represents grief. Other colours, such as light blue, pale yellow, grey, and cream, are never used in such memes.

Table (12) : IM's Colours

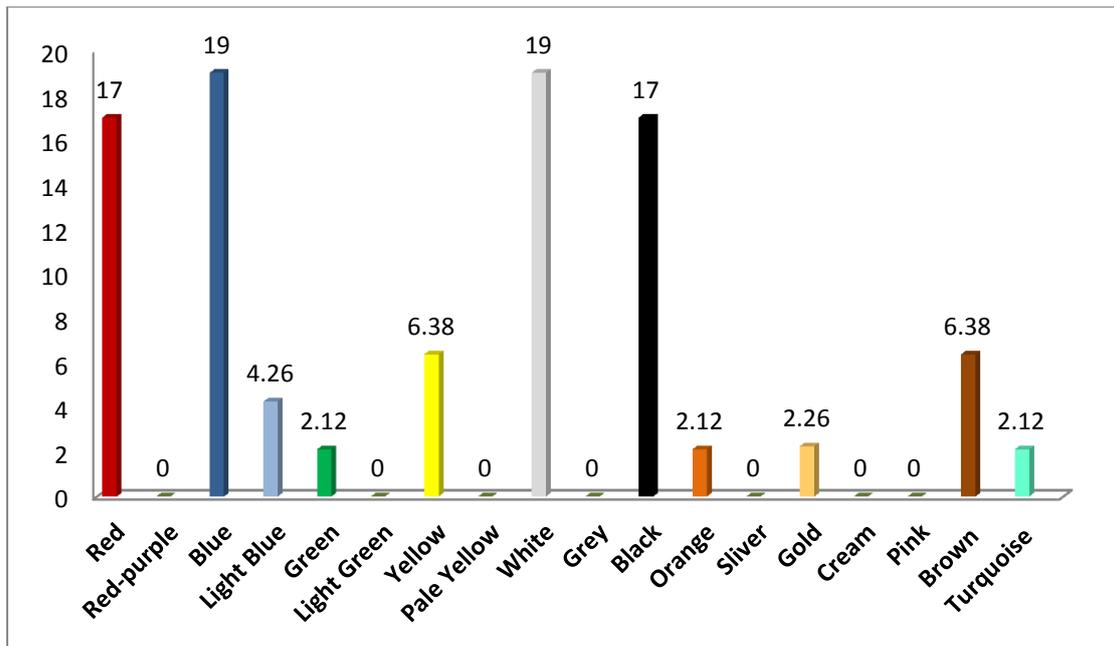| Colours	Th No.1	Th No.2	Th No.3	Frq	Per.
Red	5	3	0	8	17%
Red-purple	0	0	0	0	0%
Blue	0	6	3	9	19%
Light Blue	1	0	1	2	4.26%
Green	0	1	0	1	2.12%
Light Green	0	0	0	0	0%
Yellow	0	2	1	3	6.38%
Pale Yellow	0	0	0	0	0%
White	3	3	3	9	19%
Grey	0	0	0	0	0%
Black	4	3	1	8	17%
Orange	0	1	0	1	2.12%
Sliver	0	0	0	0	0%
Gold	2	0	0	2	4.26%
Cream	0	0	0	0	0%
Pink	0	0	0	0	0%
Brown	1	2	0	3	6.38%
Turquoise	0	0	1	1	2.12%
Total	16	21	10	47	100%

Figure (30) : IM's Colours

4.5.2 Video Analysis

This section is devoted to the statistical analysis of videos that are analyzed according to the types of shots, camera work, and motions. This verifies the second part of the first hypothesis.

Concerning shots, the statistical results shown in Table (13) below reveal that four kinds of shots utilized in videos which are: close-up, medium, long, and full shot, having the following percentages respectively: (0%), (50%), (33.34%), and (16.66%). These results indicate that medium shot is used more than other kinds of shots, it shows nearly the entire body of the participants with their facial expressions to enable viewers interpret the message correctly and to make interaction between the participants and the viewers.

Table (13) : Shots

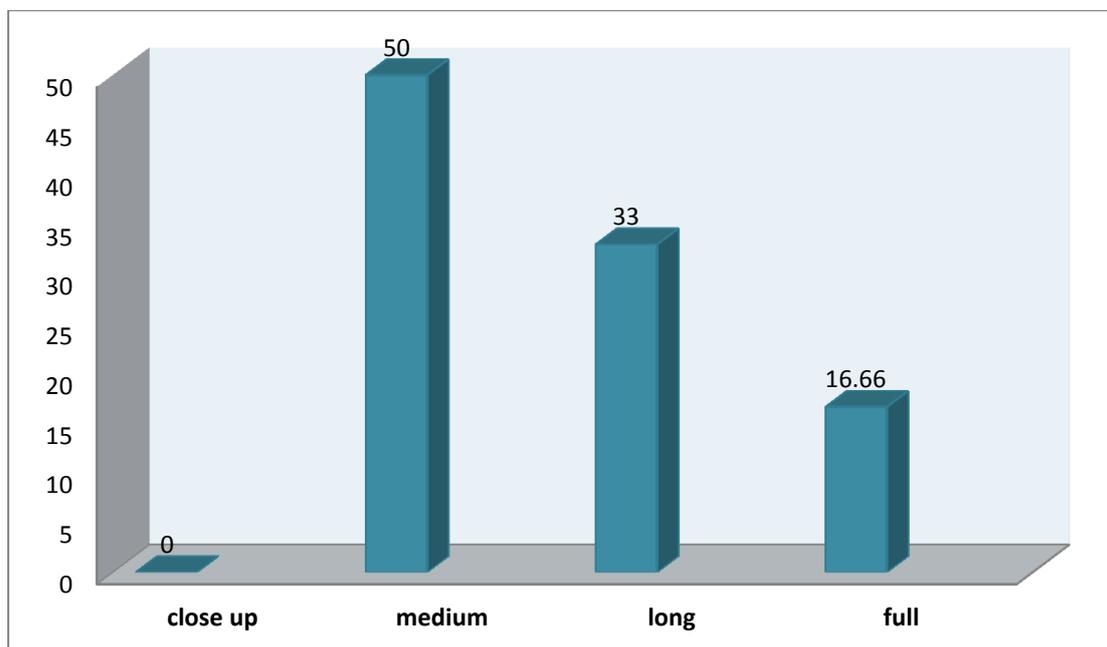| Video		V No.1	V No.2	V No.3	V No.4	V No.5	V No.6	Frq	Per.
Shots	Close up	0	0	0	0	0	0	0	0%
	Medium Shot	0	1	0	1	0	1	3	50%
	Long Shot	1	0	1	0	0	0	2	33.34%
	Full Shot	0	0	0	0	1	0	1	16.66%
Total		1	1	1	1	1	1	6	100%

Figure (31) : Types of Shots

All kinds of camera movements are nearly used as shown in the statistical results in Table (14) below. Each one of them have its special characteristic as illustrated in Chapter Three. In general, they have

serve several purposes : Influencing audiences' emotional reactions, directing audience's attention, and controlling reveals.

Table (14) : Camera Work

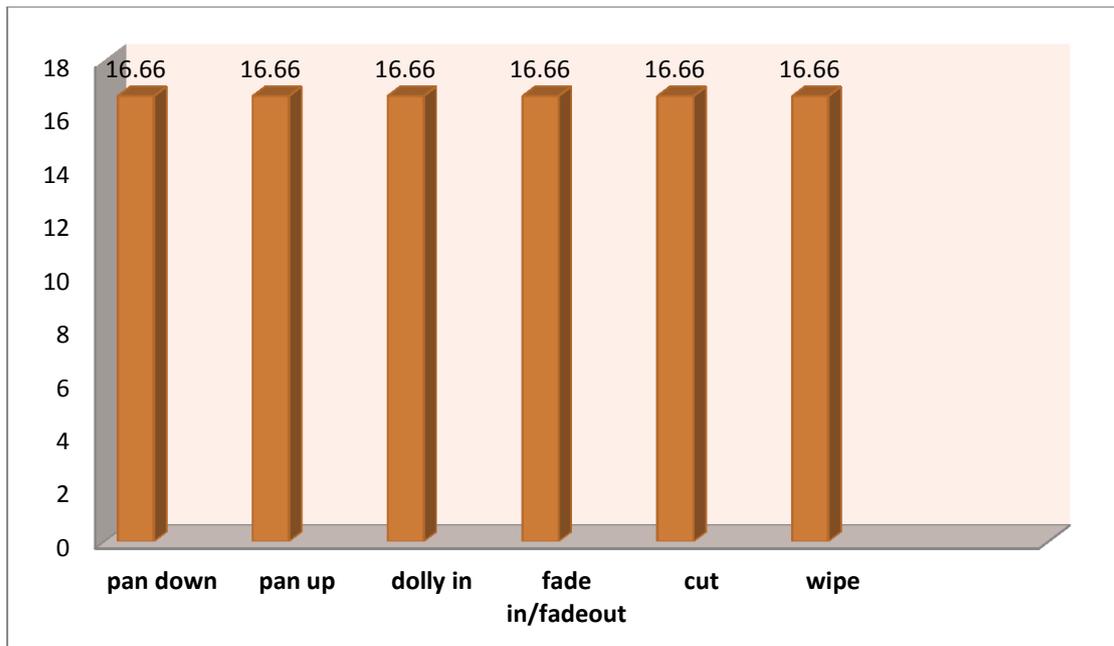| V		V No.1	V No.2	V No.3	V No.4	V No.5	V No.6	Frq	Per.
Camera Work	Pan down	0	0	0	0	1	0	1	16.66%
	Pan Up	0	0	0	0	0	1	1	16.66%
	Dolly In	0	0	0	1	0	0	1	16.66%
	Fade In/ Fade out	0	0	1	0	0	0	1	16.66%
	Cut	1	0	0	0	0	0	1	16.66%
	Wipe	0	1	0	0	0	0	1	16.66%
Total		1	1	1	1	1	1	6	100%

Figure (32) : Camera Work

The following Table (15) shows the statistical analysis of the participant's movements which are vertically, horizontally, and trajectory. The first two types are only used with the percentages (17%) concerning bottom-up, (66%) for directional, and (17%) for non-directional one. This indicates that the horizontal movement specifically the directional one has the highest percentage in which the participant moves in a particular directions and this adds to V comic and entertainment atmospheres.

Table (15) : Motions

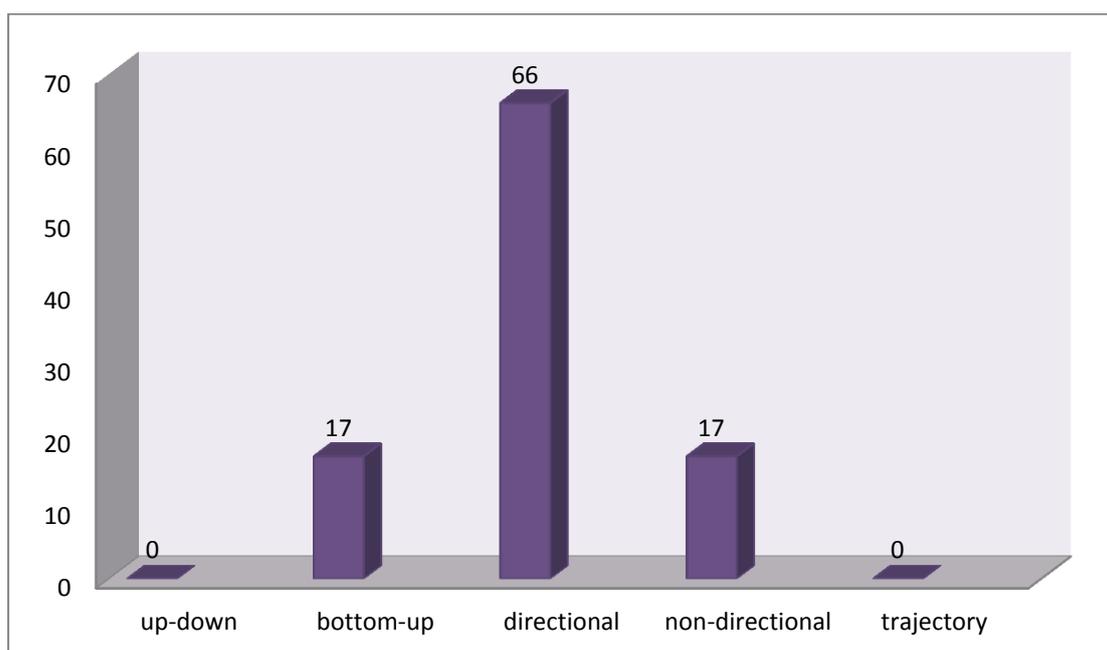| V			V No.1	V No.2	V No.3	V No.4	V No.5	V No.6	Frq	Per.
Motion	Verticality	Up-Down	0	0	0	0	0	0	0	0%
		Bottom- up					1		1	17%
	Horizontality	Directional	1	1		1		1	4	66%
		Non-directional	0	0	1	0	0	0	1	17%
	Trajectory		0	0	0	0	0	0	0	0%
Total			1	1	1	1	1	1	6	100 %

Figure (33) : Motions

The statistical analysis in Table (16) below shows the percentages of colours: red (7.14%), blue (21%), light blue (3.57%), green (7.14%), yellow (3.57%), pale yellow (3.57%), white (21%), orange (3057%), brown (18%) and black (11%). Blue and white have the highest

percentages, this is not verified the second hypothesis: black colour is the dominant colour, among other colours since the blue colour is a symbol of power and professional and white colour represents grief. Other colours are never used in such memes.

Table (16) : V's Colours

Colours	V No.1	V No.2	V No.3	V No.4	V No.5	V No.6	Frq	Per.
Red	0	0	1	0	1	0	2	7.14%
Purplish Red	0	0	0	0	0	0	0	0%
Blue	2	1	1	2	0	0	6	21%
Light Blue	0	0	0	0	0	1	1	3.57%
Green	1	0	0	0	1	0	2	7.14%
Light Green	0	0	0	0	0	0	0	0%
Yellow	1	0	0	0	0	0	1	3.57%
Pale Yellow	0	1	0	0	0	0	1	3.57%
White	0	1	1	1	2	1	6	21%
Grey	0	0	0	0	0	0	0	0%
Black	0	0	0	0	2	1	3	11%
Orange	1	0	0	0	0	0	1	3.57%
Sliver	0	0	0	0	0	0	0	0%
Gold	0	0	0	0	0	0	0	0%
Cream	0	0	0	0	0	0	0	0%

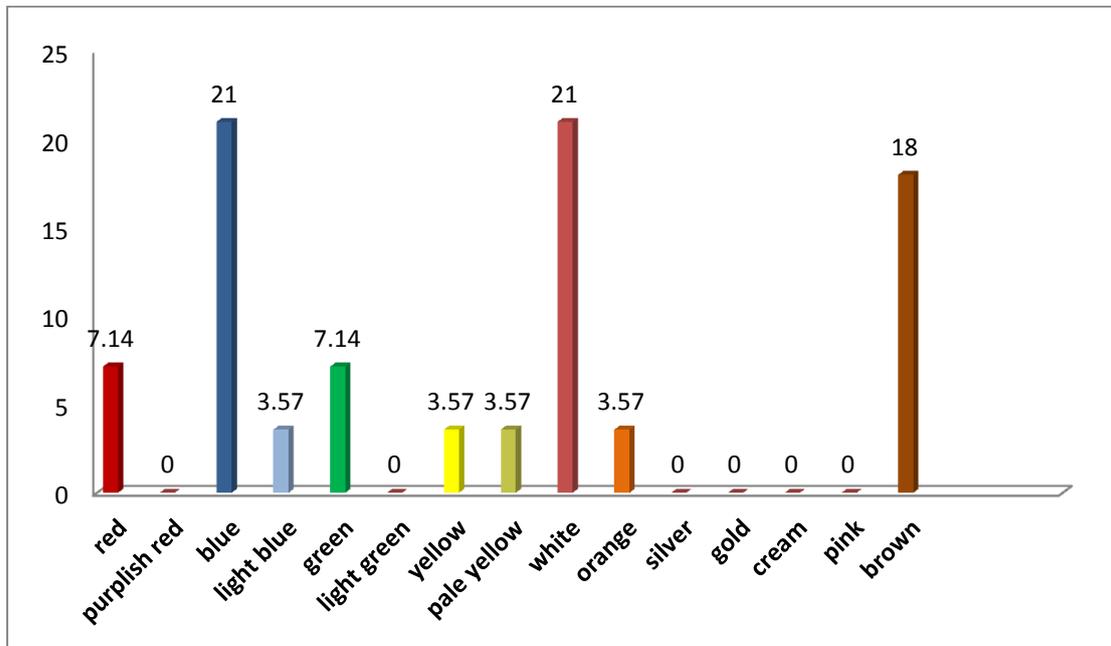|								
Pink	0	0	0	0	0	0	0	0%
Brown	1	0	0	2	0	2	5	18%
Total	6	3	3	5	6	5	28	100%

Figure (34) : V's Colours

4.6 Hypotheses Verification

Earlier, in this chapter, three of the hypotheses which are introduced in (1.3) are verified, two are refuted as presented in different sections. This section aims at briefly bringing all the hypotheses together to be easily checked as shown in the following points:

1. The first hypothesis which states "Images, colours, linguistic Code, the participant's motions, types of shot are the semiotic modes employed in Internet political comic memes that have certain significance" is verified because the analysis shows that the twelve memes have the mentioned semiotic modes.

2. The second hypothesis which indicates "Black colour is the dominant colour in Internet political comic memes" is refuted as shown in table (12) and (16) along with Figures (29) and (33).

3. The third hypothesis which reads " Anchorage and relay are the functions of the text in Internet political comic memes" is verified as authenticated in Table (11) and Figure (28).

4. The fourth hypothesis which states "Close shots and pan camera movement are widely used in moving images (gif or video)" is refuted as explicated in Tables (13) and (14) and Figures (30) and (31).

5. The fifth hypothesis which reads "The main functions of Internet political comic memes are criticism, sarcasm, irony, parody, and entertainment" is verified depending on the qualitative analysis.

Chapter Five

Conclusions, Recommendations, and Suggestions

5.0 Introductory Remarks

This chapter is devoted to presenting the final outcomes of this study: it puts forward the conclusions arrived by the researcher; proposes related recommendations; and suggests tittles for further research.

5.1 Conclusions

The phenomenon of Internet memes is very widespread in the visual society of the 21st century. Relative to popularity, it is common that every meme communicates about and relating to the standard of everyday things common to all cultures around the world, which is why every user of the global Internet society can identify with them. Based on the findings of the research, it can be concluded as follows:

1) Different memes have different forms. Memes appear in several forms, where created in different contexts. Because of the growing power of visual communication, they are used in political communication as symbols of criticism, parody, and irony. Those who use moving images and IM to display their messages can convey more information and message varieties. The only constant feature of the most numerous memes and most popular, is that they are mostly aimed to entertain. Developments in semiotics suggest that memes should be considered as signs (Deacon, 1999; Kull, 2000), an observation which in turn suggests that it would be useful to think of Internet memes as sign systems that are subject to interpretations.

2) Different semiotic modes are employed in Internet political comic memes, such as images, colours, linguistic signs, various shots, and types of

the participant's motions. Each one of them have different interpretation and meaning according to the context in which they are occurred.

4) Concerning patterns of interaction and patterns of composition, data analysis gives the following conclusions:

a. In Internet political comic memes, the participant addresses the viewer indirectly and instead, they become the object of the viewer's gaze.

b. Regarding social distance and angles, it has found that the viewer is a part of what he sees and the represented participant has symbolic power over the viewer.

c. The study founds that unrealistic participant, thing, and people are used in selected internet political comic memes to represent the idea to the viewer.

d. The study has proved the presence of unity between elements of image, "connection", as well as "given- new" structure which refers to the placement of the sign on the left or right.

5) Linguistic sign plays a vital role in visual communication as it is employed to provide attractive appearance and preserves the aesthetic value of the content. It is used to limit and advance the meaning of Internet memes and it is also used to attract the viewers' attention and preserves the aesthetic value of the content. According to the findings, the anchorage in Internet political meme is used to limit the interpretations of the viewer denotatively and connotatively and make the message more comprehensible.

6) Colours are found to have a great influence in memetic communication. It can be used to influence the mood of the viewer, add meaning to communication, denote specific things or classes of people, and more general ideas. In this study, it is found that colours describe strong,

confident, and professional are extensively used as well as those that describes nature, classical, sheen, and grief.

7) In relation to shot and camera's movement, it is found that shot that helps viewers to see the participant's facial expressions clearly and interpret the meme accurately is widely used. The camera's movement, that is used to direct the viewer's attention in a single frame is the frequently used.

8) Visual and linguistic modes are meaningful semiotic systems. In a multimodal text, the visual mode is not an autonomous entity that operates independently of the verbal mode (i.e., language); these two different semiotic modes share common grounds, which vary between one culture and another. This enables one to perceive visual semiotics in parallel to language rather than treating them as separate entities.

5.2 Recommendations

As a result of the findings and conclusions reached in the current study, the following recommendations can be offered:

1. By the widespread of Internet and the easiness of transmitting Internet memes, the researcher recommends that semioticians and netizens use them as a visual means of communication which convey different messages that cannot be delivered by language alone.

2. For linguists, memes can be a useful tool in learning and teaching Iraqi EFL students since it makes the idea clear and more comprehensible by using a data show to make things more realistic and attached.

3. In tests, human's brain recall (remember) images in its details more than writings, so that memes can be an influential means for memorizing.

4. Since memes are basically used to entertain the viewers as well as to inform them, they can be a successful means in teaching and learning students of Iraqi EFL.

5.3 Suggestions for Further Studies

The following are suggestions for furthest studies, based on the theoretical and practical findings and results obtained in the present study:

1. A Pragmatic Study of Internet Comic Memes.

2. A Discourse Analysis Study of Internet Political Comic Memes.

3. A Semiotic Study of Functions of Internet Comic Memes.

4. A pragmatic study of Internet memes.

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List of Figures

A Semiotic Approach to Some Internet Political Comic Memes

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Abstract

This paper aims to investigate how meaning is created by the combination of different semiotic modes in some Internet political comic memes. More specifically, it investigates the semiotic resources in Trump's memes during and after the elections of 2016 by using an eclectic model based on Kress and Leewen's(2006) and Dian's (2002) models. The paper analyses four Internet political comic memes semiotically. The findings shows that different forms, functions and semiotic modes are employed in Internet political comic memes, such as images, colours, various shots, and types of the camera's movements.

 Key Words:

Semiotics, Internet memes, patterns of interactions, patterns of compositions.

1) Overview

Wiggins (2019,11) defines Internet meme as a remixed, iterated message that can be rapidly diffused by members of participatory digital culture for the purpose of satire, parody, critique, or other

discursive activities, he adds that it is a more specific term for the various iterations it represents, such as image macro memes, GIFs, hash tags, video memes, and the like.

Describing Internet political comic memes visual elements is complex and difficult. Many studies of political memes do separate their components and concentrate on one or few and ignore the others. There are also studies which describe the text of political memes without paying attention to the image. The main problem in such a study is investigating how meaning is created by the combination of different semiotic modes in these memes. This paper aims at: Figuring out the different semiotic types of memes; Finding out the functions of Internet political comic memes; Pinpointing the roles of contextual clues on Internet political comic memes; Figuring out what semiotic modes signify in American Internet political comic memes.

2. literature Review

2.1 Theories Related to Image Macros Analysis

Kress and van Leeuwen (2006) have developed a systematic method for 'reading' or describing the 'grammar' of visual images or the way in which image elements are combined into meaningful wholes. Expanding Halliday's social semiotic view of language to encompass the mode of visual communication, Kress and van Leeuwen (ibid) propose that all images fulfill Halliday's three major functions through the following patterns: patterns of representation, patterns of interaction, and patterns of composition. For the purpose of this paper,

the analysis will focus on the last two patterns. In addition, Dain and Darmaprawira 's (2002) model to analyze colours (See Figure 1).
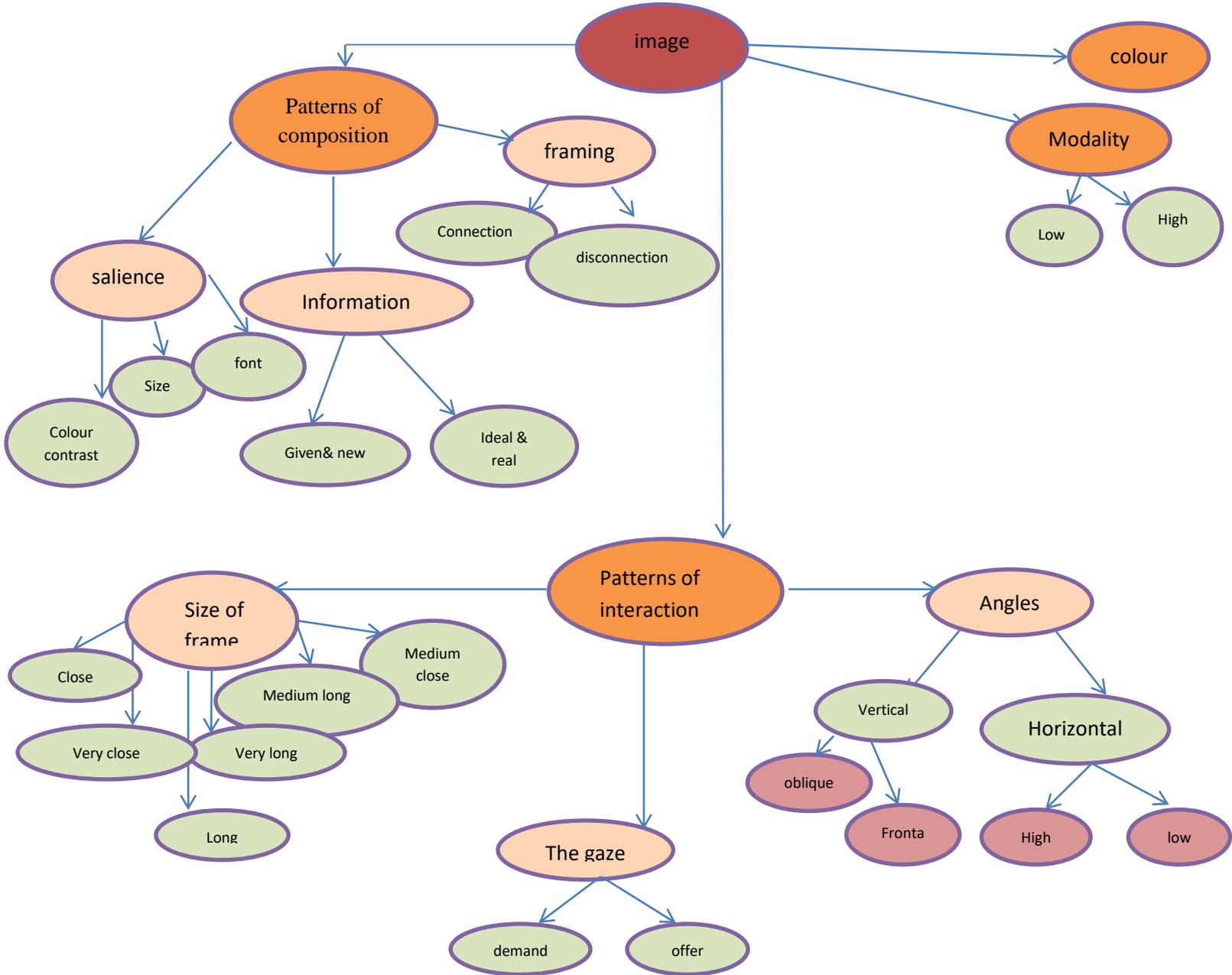
Figure (1): The Model of Image Analysis

2.1.1 Patterns of Interaction

Images involve two kinds of participants, represented participants and interactive participants. Relations are represented between these participants, thus suggesting the viewers' attitude towards what is being represented. The semiotic resources related to gaze, social distance, horizontal angles and vertical angles are how these relations are communicated.

2.1.1.1 The Image Act and The Gaze

Kress and van Leeuwen (2006) refer to images in which the participants make 'eye contact' with the viewer as 'demand' images in that by directly 'addressing' the viewer, the represented participants symbolically 'demand' something from the interactive participant, that the viewer enter into some kind of imaginary relation with them. By contrast, other images address the viewer indirectly. In these pictures, the participants do not make eye contact and, instead, they become the object of the viewer's gaze. Kress and van Leeuwen (2006) call this kind of image an 'offer' (116).

2.1.1.2 Social Distance

Kress and van Leeuwen note, "In everyday interaction, social relations determine the distance (literally and figuratively) we keep from one another" (2006: 124). These social distances are translated into the image by choices in size of the frame. To help classify these distances, a scheme is adopted from Edward Hall (1966) and borrowed from the language of film and television. The classification of social distance is shown in Table 1 below.

Table (1): Framing and Social Distance

Hall's Social Distance (1966: 110-120)	Field of Vision Kress and van Leeuwen (2006:125)	Size of Frame Kress and van Leeuwen(2006: 124)
Intimate distance	Face or head only	Very close shot
Close personal distance	Head and shoulders	Close shot
Far personal distance	Waist up	Medium close shot
Close social distance	Whole figure	Medium long shot
Far social distance	Whole figure with space around it	Long shot
Public distance	Torso of at least 4-5 people	Very long shot

2.1.1.3 Horizontal Angle

The horizontal angle is a function of the relationship between the frontal plane of the interactive participants and the frontal plane of the

represented participants: the two can either be aligned with one another or diverge from one another, forming an oblique angle. Kress and van Leeuwen (2006,136) explain it in the following terms: The frontal angle says, as it were, 'What you see here is part of our world, something we are involved with.' The oblique angle indicates, 'What you see here is *not* part of our world; it is *their* world, something *we* are not involved with'.

2.1.1.4 Vertical Angle

If a person is seen from a high angle, then the viewer has symbolic power over the represented participant. If the represented participant is seen from a low angle, then it is the represented participant who has symbolic power over the viewer. Finally, if the participant is at eye-level, then there is a relation of symbolic equality and there is no power difference involved (Kress and van Leeuwen 2006: 140).

2.1.2 Patterns of Composition

They include three resources of compositional meaning: information value; framing; and salience and modality.

2.1.2.1 Framing

The term 'framing' indicates that elements of a composition can either be given separate identities or represented as belonging together. In other words, framing 'connects' or 'disconnects' elements. Disconnection can be created in many ways, through frame lines ,through space between elements, also through contrasts of colour or

form, or any other visual feature. A connection can be achieved in exactly the opposite way, through similarities and rhymes of colour and form, through vectors that connect elements (Kress and Leeuwen,2006: 149).

2.1.2.2 Information value

Information values are realized by the placement of the elements of a composition. The idea is that the role of any particular element in the whole will depend on whether it is placed on the left or on the right (a 'given-new' structure), or in the upper or the lower (an 'ideal-real' structure) part of the picture space or page (Kress and van Leeuwen 2006: 179-186) **.**

2.1.2.3 Salience

Kress and van Leeuwen (2006,201) use the term 'salience' to indicate that some elements can be made more eye-catching than others. This again can be made through anything that can make a given element stand out from its surroundings.

2.1.3 Visual Modality

Kress and van Leeuwen (2006: 89) state that visuals can be either high modality or low modality. High modality in visuals means that things or people look 'realistic', the way they would look if one. Low modality means that things or people look unrealistic.

2.1.4 Colours

In general, being a very powerful element within visual communication, colour presents a variety of symbolic qualities. Thus, applying various colours and colour combinations may reinforce or even change the intended message and meaning of the image. Indeed, even though there is a subjective aspect to colour perception, it still can communicate universal concepts. According to Darmaprawira (2002: 45-49) , picture colours have some symbolic value in general. Those values are classified in terms of Dain and Darmaprawira 's (2002) thoughts.

2.2 Theories Related to Video Analysis

The Semiotic Thought of Roland Barthes as the *"Theoretical Container"*, will be used combined with the thoughts from Arthur Asa Berger (Concreteness of the Signifier and Signified) to analyse shots and camera movement , Mass's thoughts to analyse colours (See Figure 2 below).
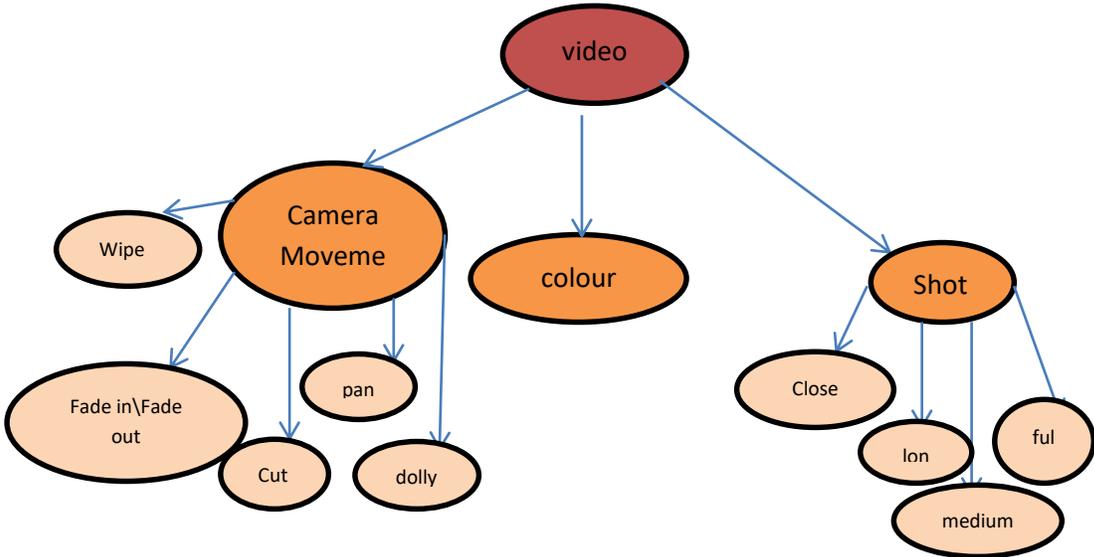
Figure (2) : The Model of Video Analysis

2.2.1 Shot

Shot is a consecutive series of pictures that constitutes unit of action in a film. Technically, shot is happened when a cameraman holds record button until he holds the record button again, which means recording only one take. A type of shot is also needed to analyse film or video clips. Type of shot means a technique while an image or video is shoted by a camera (Satya 2018, 34).

The following table shows Berger`s (1991) thought of shot interpretation.

Table (2) : Types of shot (Berger, 1991: 27)

Signifier of shot	Definition	Signified (meaning)
Close up	Only the face	Intimacy
Medium Shot	Nearly the Entire Body	Personal relationships
Long Shot	Setting and characters	Context, scope, distance
Full Shot	The whole body	Public personal relationships

2.2.2 Camera Work and Editing Techniques

A camera movement refers to how a camera shifts to visually narrate and shape a viewer's perspective of a scene. Since the camera is

an audience's eyes on a story, camera movements can make scenes more interesting, add a natural element to scenes, and mimic human movement. The particular movement of a camera can serve several purposes: Influencing audiences' emotional reactions, directing audiences' attention.

The following table shows Berger's (1991) interpretation of camera movements

Table (3): Camera Work (Berger, 1991: 41)

Signifier	Definition	Signified
Pan down	Camera pointing down	Power, authority
Pan Up	Camera pointing upwards	Weakness, diminution
Dolly In	The camera moves forwards and backwards	Observation, focus
Fade In	Images look at a blank screen	Beginning
Fade Out	Images on the screen to be lost	Closure (ending)
Cut	Move from one image to Another	continuation, interesting
Wipe	Erased from the screen image	"Determination" conclusion

2.2.3 Colours

Concerning the symbolic values of colours are illustrated previously in the image analysis (3.2.1.5), they are, in fact, applicable to the video analysis. Those values are classified in terms of Dain and Darmaprawira 's (2002) thoughts.

3) Methodology

The present paper is limited to the semiotic analysis of Internet political comic memes. It provides a theoretical background on the semiotic approach and some semiotic notions that are related to the aims of the study. The chosen data will be limited to four political comic memes about Trump after the 2016 American political election to 2020: two image macros (See Appendex1) and two videos. Those images are related to Trump's cheating in the elections, while the videos tackle the issue of the wall and the immigration from Mexico. The qualitative approach is utilized in this paper for to analyze the selected data in detail to discover the different semiotic modes that are used to create meninges in such data.

The model of the current paper is an eclectic one. It is concerned with analyzing Internet political comic memes using the visual analysis adopted by Kress and Van Leeuwen in their book ***Reading Images: The Grammar of Visual Design*** (2006), and Berger's (1991), Barthes's(1977) and Darmaprawira and Dain's (2002) models.

3.1 The Analysis of Image Macro (1)

3.1.1 The Image Act and The Gaze

In this meme (See Appendix) Trump does not look directly at the viewer which implies that this image is an offer image where the represented participant is offered to the viewer for detached observation. The gaze , along with facial expression, indicates that there is no contact between the participant and the viewer. His facial expression, for instance, his eyes, his mouth and teeth indicate that he is very angry and does not accept any disagreement. If we, as viewers, concentrate on his hands we can find them too small because at that time people make fun of the small size of his hands in comparison with his body and head .

3.1.2 Social distance

In this image the head of Trump is only appeared which indicates an intimate distance between the participant and the viewer. The shot used in this image is very close shot . The creator of the meme wants to amuse the viewer by showing the great difference between his head's size and his hands.

3.1.3 Horizontal angle

The viewer is involved in this meme and he is not detached from who or what he see. So that, it is a frontal angle that is utilized here.

3.1.4 Vertical angle

Image of Trump in this meme is photographed from low angle. Low angles generally give an impression of superiority, exaltation, triumph, and power on viewer.

3.1.5 Framing

Connection between Trump and other objects is established from the purview of framing. There is no separation lines between the images of chair, table, phone and Trump. Small spaces of red and white colours are behind him. These colours are symbolized the American flag that gives him power and superiority.

3.1.6 Information Value

1. The telephone is placed on the right which means that this element is ' new'. This element represents the source of information with which trump is argued. On the left is the button which something 'given' to the viewer.

2. Trump's face is the idealized essence of information since it replaces at the top of the image, 'ideal'. The writing is the 'real' since it contains more specific information and replaces at the bottom of the image.

3.1.7 Salience

The most salient element in this meme is Trump's head due to its size. This suggests that such meme attempts to make the viewer notice the attractive size of his head. Contrast in colour is another salient element ,for instance ,the chair's colour is black while the sheet's colour is white ,the phone's colour is red and a part of the

table is light blue. The font is printed with white colour and large size to attract the reader's attention.

3.1.8 Visual Modality

This image contains a realistic photo of human ,who is Trump. Therefore, it has high modality in term of using images.

3.1.9 Colours

The three primary colours in this meme are red, white, and black. They are repeated in more than one object. While the brown and light blue colours are not primary. The red colour in the background and in the phone indicates strength and angry, while black colour is the symbol of mystery(or evil). White colour in this context indicates his grief of the disagreement with him. His hair is represented with golden colour which suggests power and activity. In addition, the contrast of colours ,white and black and light blue and red, are used as salient elements.

3.2 The Analysis of Image Macro (2)

3.2.1 The Image Act and Contact

The participant (See Appendix) does not look directly at the receivers. As a result, contact may not be established. These kinds of pictures address receivers indirectly. It is a meme with 'offer' because it offers the represented participant to the viewer as items of information and objects of observation. His eyes are closed which indicate his loss

of self-compassion. His pouch is designed with a large size which indicates that he is eating something (document) .

3.2.2 Social Distance

Close distance (very close shot) is used in this meme . Such distance shows the head of the participant along with his shoulders in order to make his facial expressions (which are important here) clear. This close distance make an intimate relation between the image and the viewer.

3.2.3 Horizontal Angle

Since the oblique angle is used in this image, so we (the viewers) are not involved with the participants. We are aligned with them. What we see here is 'not part of our world'.

3.2.4 Vertical Angle

Trump's image is photographed from a high angle, as having no symbolic power over receivers. Because the picture is at eye level, then the point of view is one of equality and there is no power difference involved. Therefore, this meme has high angle without exercising power over receivers.

3.2.5 Framing

No significant 'disconnection' is observed between Trump , writing, and the microphone image from the purview of framing. There is no separation between them through frame lines or pictorial framing devices. All elements are integrated so that connection is achieved.

3.2.6 Information Value

1. The microphone is put on the right while writing is put on the left. This implies that the 'given' ,'new' structure is applied in this meme . What is put on the left (writing) is 'given' which means familiar to the viewer , as part of the culture. The microphone is 'new', the message Trump wants to deliver.

2. Ideal and Real are not applied here.

3.2.7 Salience

The most salient elements in this image are Trump's pouch and the arrow referring to it. The author's use of contracted colours, red and blue ,white and black, in this meme and his use of shading add to its salience.

3.2.8 Visual Modality

This meme contains realistic photos of human image and the microphone. Hence, they have high modality in terms of using images. The background sign of people's shadow has low modality.

3.2.9 Colour

The light blue colour of Trump's jacket and shading is dominant here. It represents calmness of Trump because he disposes of presidential records. His tie is coloured by red because red is an

emotionally intense colour which attracts the receiver's attention. It has very high visibility and brings image to the focus. Whereas the colour of the shirt is white to express completion and perfection. The microphone is black which denotes strength and authority. Colours with facial expressions and other visual resources are integrated to communicate the message correctly.

3.3 The Analysis of Video (1)

3.3.1 Shot

This meme (See Appendix) is photographed with a medium shot since Trump 's body is nearly appeared, the upper part of his body including his hands using them in building. Such kinds of shots indicate a personal relationship between the viewer and the participant. Hence, he appears in this video as a mason wearing a suit work with a big smile on his face that expresses his happiness and enjoyment about this wall. He has a great ambition for building such a wall to the extent that he continues while it is raining with clear pleasure on his face.

3.3.2 Camera Work

In this meme camera moves from one side of the frame to another using 'wipe' technique in order to attract the viewer's attention. Such movement makes the viewer concludes the end of the event or the action.

 3.2.3 Colour

Blue is the dominant colour in this meme, Trump's suit, the background, building materials and bricks are blue. Blue is a strong

colour which symbolize power and authority. It is the colour of confidence and proficiency. His shirt is in a white colour which symbolized bright, light and honesty. Pale yellow is the colour of Trump's hair in this meme which associates with nature and this is clear in the atmosphere of raining.

3.4 The Analysis of Video (2)

3.4.1 Shot

   In this video (See Appendix) the shot used is a long shot in which Trump 's body is totally appeared with a wide space around him. This kind of shot indicates a far relationship between the viewer and the participant and it enables viewers to observe everything around the participant which may lead their interpretation of the meme. This type of shot helps to realize the context in which the participant is appeared.

3.4.2 Camera Work

    There are more two shots in this video in which one shot is ends and the other one begins. So that the camera uses the 'cut' movement which signifies continuity and progress. Since it is a comic meme this camera technique is used to amuse the receiver as well as to get interest of what they have watched.

 3.4.3 Colour

    In the first shot Trump is wearing clothes in blue colour and his hair is yellow. Blue in this meme signifies Trump as cool, passive, and quiet person because he is happy with his project of building a wall.

Blue is a colour perspective that draws us to solitude, cool, separate and create distance. While yellow indicates enjoyment, agility, and intellectual well. In the second shot Trump appears wearing green clothes and his hair is brown. Green reveals freshness, raw, hope, rebirth and fertility. The bricks he throws are orange and this colour describes carefree, and popular.

4) Results and Discussion

From the above analysis, the researcher can find that Internet memes have different forms and functions. Two types are analysed in this paper which are image macro and video. Different semiotic modes are employed in Internet political comic memes, such as images, colours, various shots , and types of the camera's motions. All those modes are combined together to create meanings and deliver the message correctly. With respect to modality, the analysis of image macros reveals the high use of high modality in which realistic participant, things, and people are used. In this paper, it is found that blue colour is the most dominant colour. Blue is a strong colour which symbolizes power and authority of Trump. It is the colour of confidence and proficiency. It is found that contrast in colours (for salience) is utilized widely in image macros in order to hook the viewer's attention. Close and intimate distances are used widely in image macros as patterns of interaction and composition. This close distance makes an intimate relation between the image and the viewer. Offer gaze is used widely in those memes where the represented participant is offered to the viewer for detached observation. In relation to shot and camera's movement, it is found that long, medium shot is utilized in video memes. This shot

helps viewers to realize the context as well as the scope of what they are watching. Cut and wipe movements are utilized in videos memes. The camera uses the 'cut' movement which signifies continuity and progress. Since it is a comic meme, this camera technique is used to amuse the receiver as well as to get interest in what they have watched. 'Wipe' technique is used in order to attract the viewer's attention. Such movement makes the viewer concludes the end of the event or the action.

5) Conclusions

The main conclusions of this paper are (1) Internet memes have different forms and functions; (2) different semiotic modes are employed in Internet political comic memes, such as images, colours, various shots, and modality; (3) colours are found to have a great influence in memetic communication. It can be used to influence mood of the viewer, add meaning to communication, denote specific things or classes of people, and more general ideas, it is found that colours describe strong, confident, and professional are extensively used as well as those that describes nature, classical, sheen, and grief; (4) In addition to entertainment, they can also be informative, and because of the growing power of visual communication, they are also used in political communication as symbols of criticism, parody, and irony; (5) Concerning patterns of interaction and patterns of composition, data analysis gives the following conclusions: realistic participant, thing, and people are used in Internet political comic memes to represent the idea to the viewer; the presence of unity between elements of image, "connection", as well as "given- new" structure which refers to the

placement of the sign on the left or right; the represented participant is offered to the viewer for detached observation; (6) In relation to shot and camera's movement, it is found that shot that helps viewers to see the participant's facial expressions clearly and interpret the meme accurately is widely used. The camera's movement, that is used to direct the viewer's attention in a single frame is frequently used in video memes.

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Internet Sources

www.Knowyourmeme.com

Appendix

Image Macro (1)

www.Knowyourmeme.com

Image Macro(2)

Document Pouch

https://knowyourmeme.com/photos/2308826-donald-trump-eating-flushing-classified-documents-rumor

Video (1)

https://knowyourmeme.com/photos/1094352-donald-trumps-wall

Video(2)

https://knowyourmeme.com/photos/1051483-donald-trumps-wall