



## Multi-Modal Critical Discourse Analysis of Anti-Islam Posters

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### ABSTRACT

In this study, the Roland Barthes model was used to examine anti-Islamic posters. The study's most distinctive language features were connotations and denotations. The study's methodology involved using Roland Barthes' model as a guide and doing a qualitative analysis using it. Both the Kress and van Leeuwen (2006) model of visual analysis and the Roland Barthes (1974) model are used to conduct a qualitative analysis of the study's data. Data analysis and the construction of vivid descriptions are used to carry out the qualitative method. Textual analysis on the first level and visual analysis on the second level would be the two main levels of data analysis. The multimodal analysis is an additional level of analysis that combines the results of the first two levels into a final product. The study's posters are vehemently critical of Islam and were created by anti-Islamic artists. The survey discovered: 1. The Western world believes that Islam spreads terror and should therefore be banned. 2. The posters under examination provide the finest representation of islamophobia. 3. Violence against Muslims could result from the hatred of Islam that has been acquired by the Western world. 4. The creators of every poster under study appear to be hostile to Islam. 5. One may say that the study's image connotation and meaning are complementary because they don't diverge much.

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## INTRODUCTION

Literally translated as "fear and horror of Islam," islamophobia is. Islamophobia, then, is the pathological and unfounded fear of Islam. It is a misplaced fear stemming from stereotypes that link Muslims and terrorism, and the belief that this faith is founded on violence and hatred (Islamic Human Rights Commissions, 2020). Many people believe that Islamophobia and current terrorist incidents are intimately related, yet Western philosophers and anthropologists show that the term "anti-Islam" is considerably older than that and had its roots much before it was used in Western media (Alder & Robinson, 2019: 56).

Islamophobia underwent a new phase during the twentieth century, particularly after the events of September 11, 2001, in the United States of America. The political language and hate speech of many Western politicians, particularly those on the right wing, are to blame for this new phase or transition of hostility toward Islam and Muslims. Without even attempting to differentiate between Islam, Islamic movements, and extremism, many Western politicians and media outlets are not hesitant to criticize Islam. They believe that Islam serves as the foundation (or "power cell") for extremism, which in turn fuels terrorism and violent crime in Western nations (European Monitoring Centre, 2006).

A theory of human interaction known as multimodal discourse analysis (Norris 2004) uses a variety of analytical techniques to conduct an empirical investigation of human communication. Applied linguistics, anthropological linguistics, sociolinguistics, discourse analysis, and socio-cultural psychology are all related fields that study multimodal communication (Goffman 1963; Gumperz 1982; Tannen 1984; Schiffrin 1987; Hamilton 1998, Judith & Guity 1999), but social semiotics has a more direct influence (van Leeuwen 1999; Kress 2000; Kress and Van Leeuwen 1998).

Different semiotic modes in conversation are referred to as multi-modal semiotic analysis. Its goal is to connect written and visual components to create a cohesive discourse. It should be remembered that textual structure is not only realized by written elements but is also realized at the level of a clause and at the level of discourse by layout, color, and font. Discourse studies' newest, fastest-growing subfield is multimodal discourse. Since the 1990s, it has been frequently utilized in the West as a research analytical framework (Wei, 2015).

There is a growing understanding that meaning is not confined to language alone in this age of multimedia. As a result of the co-deployment of semiotic resources, including sounds, gestures, and visual images, meaning can be conveyed in our multimodal world (Baldry, 2000; Kress and Van Leeuwen, 2001; Kress, 2003). The examination of the chosen anti-Islamic cartoons and posters uses multi-modal discourse, an emerging area of discourse analysis and study, as a key analytical framework. The integrative multi-semiotic model (IMM), put forth by Lim (2002), is employed in this article to analyze several anti-Islamic cartoons and posters.

An effective analytical technique for a cartoon or poster that combines language (written discourse) and image (visual discourse) is Lim's (2002)

framework. The chosen information includes current anti-Islamic caricatures and posters. The French satirical publication Charlie Hebdo and other anti-Islamic websites will be the main topics of discussion.

## **LITERATURE REVIEW**

### **Statement of the Problem**

Speaking, writing, or viewing racial speech can contribute to violence and hostility between Muslims and their countrymen on the one hand, and discrimination and injustice against Muslims in western countries on the other.

Recent anti-Islamic campaigns, particularly in western nations, have evolved into anti-Islamic imagery. The French satirical publication Charlie Hebdo and other anti-Islamic posters serve as examples of this visual anti-Islamic propaganda. Because individuals are more likely to watch and listen than read through lengthy passages of textual discourse, visual discourse is more effective in illustrating global, political, and social problems or crises (Ahmad, 1996: 45).

Discourse that is racially charged is a problem that could have unfavorable effects in the future. Previous research in this area did not fully address all language objectives or provide comprehensive answers to all linguistic queries pertaining to anti-Islamic posters. This study's goal is to address both the verbal and visual aspects of anti-Islamic cartoons.

### **Significance of the Study**

Ideology, visual rhetoric (cartoons and posters), and multi-modal discourse analysis are all well-explained theoretically in the study. Therefore, the study is useful for individuals who analyze critical discourse, own media outlets, and research media, press, linguistics, and politics. The study also addresses Islamophobia, which is not only a troubling and significant issue but also a disastrous one that can have negative and evil implications in the present and the future. The research therefore emphasizes the need for people to cohabit in peace and harmony rather than engaging in racial discourse. Then, both our children and we will live in a better world.

### **Research Questions**

1. How is anti-Islamic sentiment depicted adversely visually?
2. Does violence, prejudice, and marginalization of Muslims in western nations result from such bad representation?
3. Is this disparaging portrayal of Islam motivated by politics and ideology, or not?
4. What do the anti-Islamic posters under investigation mean?
5. What messages do the anti-Islamic posters under investigation convey?
6. How do gaze, social distance, and mode of expression play a part in expressing animosity toward Islam?

### **Hypotheses of the Study**

1. The visual rhetorical cartoons and posters that were chosen portray Islam as a bad religion.
2. This inaccurate portrayal of Islam raises the risk of violence, prejudice, and marginalization of Muslim brothers in western nations.

3. The derogatory portrayal of Islam in the posters under investigation is motivated by politics and ideologies.
4. The main message conveyed by these posters is hatred and a poor portrayal of Islam.
5. The most defining meaning of these posters is rejecting Islam.
6. The gaze, social distance, and modality all convey the Western world's unfavorable perception of Islam.

#### **Aims of the Study**

1. Showcasing the derogatory use of visual rhetoric against Islam and Muslims.
2. Demonstrating the link between political ideology and visual rhetoric (cartoons and posters).
3. Demonstrating that discourse against Islam can undoubtedly result in racial hatred, bloodshed, and the marginalization of Muslims in Western nations.
4. Determining the meaning of the anti-Islamic posters under investigation.
5. Learning the meanings associated with the study posters.
6. Demonstrating how viewers use the gaze, social distance, and modality to express animosity toward Muslims.

#### **Limitations of the Study**

Finding the samples for the study was a challenge for the researcher because many sites do not allow the publication of topics like the one the current study is trying to address.

#### **Theoretical Framework**

Alphonse Dieta and Suleiman ibn Ibrahim most likely first used the term "Islamophobia" in their 1918 biography of the Prophet of Islam (Ezzerhouni, 2010: 87). Another theory claims that the phrase first appeared in the website's American magazine in 1981. Some argue that the term "Islamophobia" first appeared in the English language in Edward Said's 1985 article "Re-reading Oriental Beliefs" (Ezzerhouni, 2010: 54).

There have been various attempts to define Islamophobia, but this has proven to be impossible due to the variety of manifestations that it takes. Instead, based on how they understand the term, each person has provided a meaning that is unique. According to Daniel (1999: 113), it is brought up.

According to the Oxford English Dictionary, the term "Islamophobia" is a neologism that was coined by combining Islam and the Greek suffix "-phobia," which is used to generate nouns in English that have the connotation of "fear of" or "aversion to" ("Oxford English Dictionary: Islamophobia").

The working definition provided by the University of California, Berkeley's Islamophobia Research & Documentation Project is as follows: "Islamophobia is a manufactured fear or prejudice fuelled by the current Eurocentric and Orientalist global power system. It is meant to counteract a real or imagined Muslim danger (Muslim or otherwise) by maintaining and deepening existing inequalities in economic, political, social, and cultural ties and justifying the use of violence as a form of "civilizational rehab" of the target populations. Islamophobia reinstates and upholds a global racial system that upholds and expands disparities in the distribution of resources. Defining "Islamophobia," Center for Race & Gender, University of California, Berkeley.

Research & Documentation Project on Slamophobia. The original version was preserved on March 9, 2017, as of May 15, 2018.

Islamophobia is the hate, hostility, or prejudice against Muslims. A categorization, exclusion, restriction, preference, or discrimination against Muslims that prevents them from having their human rights and fundamental freedoms respected in the political, economic, social, cultural, or other spheres of public life is included in this definition.

According to the definitions, Islamophobia is an unreasonable and unjustified fear of, prejudice towards, discrimination against, and hatred of Muslims that hurts Muslims' daily life (John, 1998: 85).

The Commission, which was founded in the UK in 1999, released a report on Islamophobia that accurately captured the extremist perspectives on the issue that are included in the report titled "Manifestations of Islamophobia" (Tuzcu, 2017).

### **Political Posters**

Political posters have been around longer than most, as we've already mentioned. Influential and potent designs were requested by the populace. The UK government successfully distributed patriotic posters to recruit thousands of troops during the wars with the use of poster printing (Alder & Robinson, 2019).

With just one poster, they were able to recruit more than two hundred thousand volunteers because the poster's depiction of Lord Kitchener was so inspiring. Although posters may not be used for political reasons in the modern world, they are still a successful strategy in several Asian nations (Kuttig, 2020).

### **Model of Analysis**

Two models are adopted in this study; they are the following:

#### 1. Roland Barthes' Model

Two types of signified, a denotative signified and a connotative signified, are analytically distinguished. In semiotics, the terms denotation and connotation are used to define the connection between the signifier and its signified. Meaning includes both connotation and denotation (Barthes, 1974: 80). Connotation and denotation are key concepts in the fields of semiotics, structuralism, Marxism, cultural studies, and all branches of literary and cultural theory. Denotation is the term for a sign's fundamental signification, reference, or simple, definitional meaning (ibid). Connotation, which refers to a multitude of related significations, including sociocultural and "personal" meanings (ideological, emotional, etc.) of the signs, is the dictionary's attempt to communicate the denotative meaning of linguistic signals. According to Barthes (1974: 89), these are typically related to the interpreter's class, age, gender, and race. The definitional, "literal," "obvious," or "commonsense" interpretation of a sign is commonly referred to as denotation. In the case of linguistic signs, the dictionary attempts to provide the denotative meaning. The denotation of a representational image, according to art historian Erwin Panofsky, is what all viewers, regardless of culture or time period, would interpret it to be depicting (Panofsky 1970a, 51-3). every viewer? Even such an expression raises questions. This most likely excludes individuals like very young children or those who are

believed to be insane. However, if the phrase really means to be "culturally well-adjusted," it is already culturally specific, which takes us into the area of connotation. The term "connotation" refers to the societal and "personal" associations (ideological, emotional, etc.) of the sign. Class, age, gender, ethnicity, and other aspects of the interpreter are regularly taken into consideration. Compared to denotations, connotations of signs are more "polysemic," or open to interpretation. Denotation is sometimes thought of as a digital code, whereas connotation is sometimes thought of as an analog code (Wilden 1987, 224). Since Saussure's concept of the sign valued denotation over connotation, it was left to other theorists, most notably Roland Barthes himself, to offer an explanation of this key part of meaning (Barthes 1967, 89ff). In his works "The Photographic Message" (1961) and "The Rhetoric of the Image" (1964), Barthes argued that connotation and denotation in photography can be (analytically) distinguished from one another. Barthes (1977, pp. 15–31, 32–51). According to Fiske (Fiske 1982, 91), denotation is what is photographed, while connotation is how it is shot. However, with photography, denotation prevails over connotation. The image appears to be a "natural sign" made without the use of a code, and the signifier and signified in the image seem to be almost identical. We shall return to this argument when we analyze codes, but initially Barthes argued that a code could only be understood at a level higher than the "literal" level of denotation, that of connotation. Barthes had shifted his thinking on this subject by 1973. According to Barthes' analysis of the realist literary work, "denotation is not the first meaning, but pretends to be so; under this illusion, it is ultimately no more than the last of the connotations (the one that appears to both establish and close the reading), the superior myth by which the text pretends to return to the nature of language, to language as nature" (Barthes 1974, 9). In essence, connotation generates the illusion of denotation.

Thus, denotation is really another name for connotation, as stated by Barthes in 1974. From this perspective, denotation may be seen as a naturalization process rather than as having a more "natural" meaning than connotation. Such a process creates the enormous delusion that denotation has a completely literal, universal meaning that is not at all ideological, and that those connotations that are most obvious to certain interpreters are equally "natural." According to an Althusserian theory, as we first learn denotations, we are simultaneously situating ourselves inside ideologies by taking in prevailing connotations (Silverman 1983, 30). Although theorists may find it analytically advantageous to distinguish between connotation and denotation, this distinction cannot be made with any degree of clarity in reality. Most semioticians maintain that no sign is entirely denotative, that is, free of connotation. According to Valentin Voloshinov, "referential meaning is sculpted by judgment... meaning is always infused with value judgement" (Voloshinov 1973, 105). As a result, denotation and connotation cannot be completely distinguished. It is impossible to give a description that is impartial, objective, and devoid of judgment. According to David Mick and Laura Politi, considering comprehension and interpretation as one concept is the same as

deciding not to make a distinction between denotation and connotation. (1989, 85; Mick & Politi).

## 2. Kress and Van Leeuwen's (2006) Model of Visual Analysis

Kress and van Leeuwen concentrate on the second-dimensional interaction between interactive participants, image producers, and viewers. In order to visually encode social meanings in the photos, the producers take advantage of factors such as the participants' "gaze," their "distance" from the viewer, and the "angle" at which the viewer is watching the participants.

### a. Gaze

Kress and van Leeuwen (2006:119) distinguish two separate gaze phenomena based on the type of connection that forms between the participants in the displayed image and the viewers. Participants in a fictional relationship known as "demand" stare at the viewers; in this scenario, the participants appear to be requesting something from the viewers. When the participants do not instantly turn to face the audience, it is referred to as a "offer" in the second scenario. They argue that this occurs when the participants are presented to the audience as impersonal, imponderable sources of knowledge, as if they were samples in the case of a program.

### b. Social Distance

The distance between the people in the image and the viewers can be used to depict many types of relationships. How near they feel to one another depends on how far apart they are from one another. Images can make viewers feel as though they were family or friends when the distance between participants and watchers is not too big (Ibid).

### c. Angle

Kress and van Leeuwen distinguish between angles that are horizontal and those that are vertical. The first is determined by the relationship between the front planes of the participants represented and the front plane of the producer picture. The front corner shows the participants' involvement, while the bevel corner denotes their distance, and the angle communicates how closely picture creators and viewers empathize with those participants. The vertical angle and capacity are connected. When seen from a lofty perspective, the participant appears to be strong. The participant can be considered to be the stronger party in this interaction when viewed from a low perspective. If the image is at eye level, neither higher nor lower, the relationship is considered to be equal.

## Data Collection and Description

Twenty cartoons that are anti-Islam are included in the study's chosen samples, which were gathered from various websites online but the main websites are these.

1. <https://www.businessinsider.com/afp-anti-muslim-poster-clouds-swiss>.
2. <https://www.morocoworldnews.com/2015/04/157409/campaign-ridiculing-anti-muslim-posters-debuts-nyc-subway>
3. <https://globalnews.ca/news/2982973/40-disturbing-anti-muslim-posters-spur-outpouring-of-support-at-university-of-calgary/>

4. <https://www.businessinsider.com/afp-anti-muslim-poster-clouds-swiss-citizenship-vote-2017-2>

Each of the selected cartoons, produced by various cartoonists, embodies the designer's philosophy. A couple of the selected samples are posted online without mentioning the creator.

## METHODOLOGY

### Method and Level of Analysis

According to the previously described Roland Parthes model (1974), the study's data is examined qualitatively. Data analysis and the construction of vivid descriptions are used to carry out the qualitative method. Textual analysis on the first level and visual analysis on the second level would be the two main levels of data analysis. The multimodal analysis is a subsequent level of analysis that combines the results of the two studies and merges the first two levels into the final product. The study's posters are vehemently critical of Islam and were created by anti-Islamic artists.

## RESULT AND DISCUSSION

### Data Analysis

This picture is taken from this site: <https://www.businessinsider.com/afp-anti-muslim-poster-clouds-swiss>



Figure 1. Anti Muslim Poster Clouds Swiss

#### a. Denotation

This one contains two pictures. They are the same. Consequently, the idea is emphasized. The two photos categorically and openly attack Islam and Muslims in particular. In these images, a Muslim woman can be seen wearing an abaya (a type of clothing worn by Muslim women that covers the entire body) and a black scarf. She also covers her face with a veil. Behind her is a Swiss flag with many black Islamic minarets.

b. Connotation

In French, the expression "Stop, Oui à l'interdiction des minarets" is also used. This expression means "stop, yes to the ban on minarets." The fact that the woman is pictured wearing these specific clothes makes it obvious that Islam is a harmful faith. They aim to demonstrate the limitations imposed by Islam on Muslims, particularly women. They think that Islam has restricted and erected impediments to their freedom. They are not compelled to grant them every want. This impression is strengthened by the dark color of the clothing, which evokes tyranny, gloom, and sorrow. Muslims' lives are made miserable and gloomy by the persecution of Islam. They become confused as a result. A blatant indication that Islam is spreading over Western nations is the Switzerland flag, which is covered in black Islamic minarets. This is a highly negative and awful symbol. They believe that following Islam will limit their freedom. They become highly constrained as a result. They are not allowed to do as they choose, and the minarets' dark color makes it clear that Islam brings bloodshed, violence, and prejudice to western nations. The French term makes the needs of Westerners clear. They do not want Islam to exist in their nation. To support their demands to eradicate Islam and Muslims, the word "STOP" is printed in large black letters, while the word "OUI" is written in the red big form to clarify their point of view toward Islam. This French expression conveys an explicit message that Islam is a negative religion.

c. Gaze

The subject's expression conveys the viewers' disapproval of them through their gaze. This unfavorable look serves as a mirror for its readers' emotions.

d. Social Distance

The image conveys a distinct and significant social gap between the viewers and the objects and people in the image.

e. Modality

The image's colors, topic, and design reflect the viewers' unfavorable perception of Islam and Muslims.

This picture is taken from this site: <https://www.businessinsider.com/afp-anti-muslim-poster-clouds-swiss>

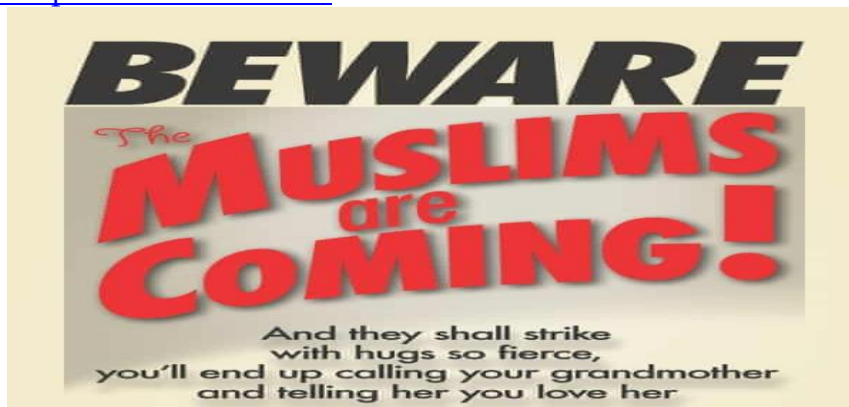


Figure 2. Poster

a. Denotation

In this image, the warning "Beware, the Islamists are coming!" is quite evident. Although this piece of art doesn't include any examples to back up its arguments, it aggressively condemns Islam and Muslims. This comment is seen as a clear warning or cautionary signal to all Western countries. They believe that Islam is a completely different religion in terms of moral principles and cultural norms. It is a dangerous type of religion. It brings ruin, death, and anarchy. Even though there is just one expression, it is written in two colors.

b. Connotation

This image has a nuanced and inferred value as a result of the words. Each color stands for a distinct meaning. They wrote the word "Beware" in black to demonstrate that Western nations should exercise caution around Islam and Muslims since they are evil and destructive. The West should be cautious while dealing with Islam since it will complicate their lives. That will restrict how far they can move. Western countries should be cautious since the color black evokes sadness and melancholy. "The Muslims are coming!" is completed with the remaining text in red. This color denotes blood, danger, and natural disasters. Thus, it completes and strengthens the notion that Islam is a bad faith. The color red stands for Muslims' love of bloodshed, carnage, and murder. They are really dangerous individuals; thus, Western nations should exercise caution. The continuous tense used in this term indicates that Muslims pose an ongoing threat to Western nations; hence, caution and thoughtful decision-making are advised.

c. Gaze

Through the context of the image, the subject's glance conveys the viewers' disapproval of them. The feelings of individuals who are looking at it are reflected in this unfavorable gaze.

d. Social Distance

The picture portrays a clear and noticeable social divide between the viewers and all the things and people in it.

e. The Modality

The image's concept, colors, and design all play into viewers' negative opinions about Islam and Muslims.

This picture is taken from this site: <https://www.businessinsider.com/afp-anti-muslim-poster-clouds-swiss>



Figure 3. Poster

a. Denotation

This image presents a convincing argument against Islam. This image depicts a group of individuals demonstrating against Islam. They are carrying posters. These posters make the demands clear. There are pictures of mosques that are Islamic with the notice "No mosques here" printed next to them in English.

b. Connotation

Such posters clearly express the views of Western countries, especially the British National Party. They voice criticisms of Islam and Muslims as a whole. In their country, they do not want any mosques that practice Islam. They object to Muslims congregating in mosques to pray because they consider Islam to be a violent, xenophobic, disorderly, and hindrance-causing religion. The widespread perception in Western countries is that when Muslims gather in mosques, they debate their ideas, plot heinous crimes like bombings and killings to overthrow their governments, and impose restrictions on their freedom to keep it out of their reach.

c. Gaze

The spectators' gaze indicates that they are disapprovingly observing the individual in the picture. The audience's feelings are reflected in this unfavorable gaze.

d. Social Distance

The picture shows a clear and noticeable social distance between the viewers and the things and people in it.

e. The Modality

The colors, subject matter, and design of the image convey the viewers' unfavorable opinion of Islam and Muslims.



Figure 4. Poster

a. Denotation

This picture makes a strong case against Islam. A group of people is shown in this picture protesting Islam. They have posters with them. These posters clearly state the demands. There are images of Islamic mosques with the English statement "No mosques here" printed next to them.

b. Connotation

This visual text unambiguously conveys the opinions of Western nations, particularly the British National Party. They express disapproval of Islam and Muslims in general. They do not want any mosques that practice Islam in their nation. For the reason that they view Islam as a violent, xenophobic, chaotic, and hindrance-causing religion, they are against Muslims gathering to pray in mosques. In Western nations, there is a common misconception that when Muslims congregate in mosques, they discuss their beliefs, plan horrible crimes like bombings and killings to topple their governments.

c. Gaze

The look of the onlookers suggests that they are disapprovingly eyeing the person in the image. This negative stare reflects the emotions of the viewer.

d. Social Distance

The image demonstrates a definite and discernible social distance between the viewers and the objects and subjects in it.

e. The Modality

The image's colors, theme, and design express the viewers' unfavorable perception of Islam and Muslims.



Figure 5. Poster

a. Denotation

This picture denotes that Muslims are cowards. This is clear in the words written on the wall. The writer of these words feels so and wants to convey this feeling to the readers from Muslims.

b. Connotations

These harsh words convey the worldview to the Muslims. They are coward in their eyes. They cannot argue; they can argue through war and terror. This is the bad opinion against Islam and Muslims.

c. Gaze

The look of the onlookers suggests that they are disapprovingly eyeing the person in the image. This negative stare reflects the emotions of the viewer.

d. A Social Distance

The image clearly and conspicuously illustrates the viewers' social distance from the objects and subjects depicted.

e. The modality

The colors, concept, and style of the image convey the viewers' negative opinion of Islam and Muslims.



Figure 7. Poster

a. Denotation

The poster denotes that the designer of it refuses the idea of having any place for Muslims in their area. This is clear in the refusal to increase the number of mosques there.

b. Connotation

Even though these sentences are succinct and to the point, they send a powerful and important message. They are viewed as a complete and comprehensive rejection of Islam in Western countries. rejection of mosques as places of worship and of Islamic law in its entirety. In Western countries, Islam is seen as a strict and austere religion. It adheres to rigorous laws and sharia. They believe that Islam will force them to adhere to its rules.

c. Gaze

The subject's expression conveys the viewers' disapproval of them through their gaze. This unfavorable look serves as a mirror for its readers' emotions.

d. Social Isolation

The image conveys a distinct and significant social gap between the viewers and the objects and people in the image.

e. Modality

The image's colors, topic, and design reflect the viewers' unfavorable perception of Islam and Muslims.



Figure 8. Poster

a. Denotation

The poster denotes the refusal of Islam as a whole because it means harshness and terror for the designers.

b. Connotation

The refusal of this religion comes because of the deeds of some of its followers. The West does not refuse Islam in itself, but they refuse the bad deeds of the people who regard themselves as Muslims.

c. Gaze

The subject's gaze conveys the viewers' displeasure with them through the context of the image. This negative stare reflects the emotions of those who are looking at it.

d. Social Estrangement

The image conveys a distinct and significant social gap between all objects and people in the image and the viewers.

e. Modality

The colors and design of the image reflect viewers' unfavorable view of Islam as a religion.

## CONCLUSIONS AND RECOMMENDATIONS

The study has come up with the following conclusions:

1. Islam, according to the Western world, ought to be outlawed since it is linked to terrorism. The study's initial goal is accomplished by this discovery.

2. The best examples of islamophobia are the posters that are being examined. The second goal of the investigation is accomplished by this discovery.
3. Hatred of Islam that the Western world has adopted may lead to violence against Muslims. This outcome accomplishes the third goal of the current investigation.
4. The images' content suggests that each poster under investigation is anti-Islamic. The fourth goal of the study is accomplished by this finding.
5. Given that there is little difference between the image's connotation and meaning, it may be said that they are complementary.
6. The individuals in the picture are looking at the spectator with an anti-Islamic gaze. This result partially satisfies the study's final objective.

### **FURTHER STUDY**

This research still has limitations, so further research on this topic is still needed.

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