Appendices

Table of Social Semiotics Theory by Gunther Kress and van Leeuwen.

The Representational Metafunction.

Structures	Processes
Narratives: Narrative images allow viewers to create a story about the RPs because the images include vectors of motion.	**Action:** The narrative is created by vectors that can be bodies, limbs, tools, weapons, roads, etc. **Reactional:** The narrative is created by eyelines (acting as vectors) between RPs.
Conceptual: Conceptual images do not include vectors. Rather, RPs tend to be grouped together to present viewers with the "concept" of who or what they represent.	**Classificatory:** RPs as "kind of" something or some group (that is, they are members of the same class). **Analytical:** RPs are displayed in terms of a "part-whole" structure. The "whole" is a Carrier who possesses "parts" called attributes. A pie chart is an analytical image in which the chart is the Carrier and its segments are Attributes. **Symbolic:** RPs are important for what they "mean". Abstract shapes such as triangles, squares, and circles also fall in this category.

Interpersonal Metafunction

Features	Features Processes
Image Act and Gaze: The image act involves the eyeline of the RP(s) in relation to the viewer.	**Demand:** The RP is looking directly at the viewer. A demand generally causes the viewer to feel a strong engagement with the RP. **Offer:** The RP is looking outside the picture or at someone or something within the image. In this case RP becomes an object of contemplation for the viewer, creating less engagement than *demand.*
Social Distance and Intimacy: Social distance is determined by how close RPs in an image appears to the viewer, thereby resulting in feelings of intimacy or distance.	The viewer can see an RP in six different ways. - Intimate distance: The head and face only - Close Personal distance: The head and shoulders - Far personal distance: From the waist up - Close social distance: The whole figure

	• Far social distance: The whole figure with space around it • Public distance: Torsos of several people.
Perspective- The Horizontal Angle and Involvement: This angle refers to the relationship between the position of the RP(S) and the viewer.	• **The frontal angle:** When an RP is presented frontally to the viewer. This angle creates stronger involvement on the part of viewer. It implies that the RP is "one of us". • **The oblique angle:** When an RP is presented obliquely to the viewer. This angle creates greater detachment since it implies that the RP is "one of them".
Perspective- The Vertical Angle and Power: There are two possible vertical-angle relationships. First, the RP(s) and the viewer, and Second, between RPS within an image.	• **High angle:** The RP is"looking up" has less power. • **Medium angle:** The RP "looking horizontally" has equal power. • **Low angle:** The RP "looking up has less power.

Compositional Metafunction

System	Elements
Information Values: The placement of RPs allows them to take on different information roles.	**Left/Right:** RPs on the left side of an image has the value of being "given" knowledge while RPs on the right is "new". **Given** = Familiar, commonsense **New** = an issue, a problem, a solution. **Top/Bottom:** RPs at the top of an image have the value of being "ideal" while RPs below represent the "real" **Ideal** = emotive, imaginary, what might be, often the pictorial elements of an image **Real** = factual, informative, down to earth, practical, often textual elements in an image **Center/Margin:** The RPs in the center provide the nucleus of information to which surrounding

	elements are subservient.
Salience: Salience refers to the ability of an RP to capture the viewer's attention.	• **Size:** The larger the RP, The greater the salience. • **Sharpness of focus:** Out-of-focus RPs has less salience. • **Tonal Contrast**: Areas of high tonal contrast has greater salience. • **Color Contrast:** Strongly saturated colors have greater salience than "soft" colors. • **Foreground/Background**: An RP in the foreground has greater salience than an RP in the Background.
Framing: How RPs are framed affects whether they are seen as connected or separate.	• **Framelines:** The lines within the image that divide RPs or hold them together. • **Pictorial framing devices:** The stronger the lines around the image, the grater the connection.

The Table Analysis of Social Semiotic Theory

Cartoon 1 (ISIS Recruiter, Published December 11 2015)

The Representational Metafunction**.**

Structures	Processes
Narratives:	**Action:** The narrative is created by Donald Trump' signature "Alpha face" expression in an ISIS Recruiter magazine, as if one of the famous people all around ISIS followers. He is also labeled as the Infidel of The Year by the magazine.
Conceptual:	**Symbolic:** RPs are important for what they "mean". Abstract shapes such as triangles, squares, and circles also fall in this category.

Interpersonal Metafunction

Features	Features Processes
Image Act and Gaze:	**Offer:** The Trump figure is not looking to the right side of the picture. This kind of act creates less engagement with the viewer.
Social Distance and Intimacy:	Close Personal distance: The viewer can

	only see the Trump' head and shoulder in the ISIS Recruiter magazine.
Perspective- The Horizontal Angle and Involvement.	**The oblique angle:** When an RP is presented obliquely to the viewer. This angle creates greater detachment since it implies that the RP is "one of them".

Compositional Metafunction

System	Elements
Information Values.	**Center/Margin:** The Magazine with a Trump on its cover is placed in the center of the cartoon holds the nucleus information about the issue.
Salience.	**Tonal Contrast**: The area of ISIS Recruiter magazine has a higher tonal contrast than the background, which makes a greater salience with the viewer.

Cartoon 2 (Internet Access, Published December 18 2015)

The Representational Metafunction.

Structures	Processes
Narratives.	**Action:** The narrative is created by Trump figure with his "Alpha face" ordering the Commander. **Reactional:** The narrative is created by the Commander angry responds toward Trump' order.
Conceptual.	**Classificatory:** The Commander, his employee and the office settings are pictured as if they are belongs to the same group, Office situation group.

Interpersonal Metafunction

Features	Features Processes
Image Act and Gaze.	**Offer:** There is no represented participants looked directly to the viewer. The Trump figure is looking at the Commander and vice versa, while the employees are looking at their own computer.
Social Distance and Intimacy.	**Public distance**: The viewer can see

System	Elements
	torsos of several people in the cartoon.
Perspective- The Horizontal Angle and Involvement.	**The frontal angle:** The pictured is shot in a frontal angle to makes the viewer as if they are in the same room of the Commander and other employee.

Compositional Metafunction

System	Elements
Information Values.	**Top/Bottom:** The Trump figure is placed on the screen monitor at the top of the picture, while the Commander and his employees are placed in the bottom of the picture. According to Kress and van Leeuwen Theory, the Trump figure becomes the **Ideal** while the Commander becomes the **Real.** Rogers pictured Trump as an imaginary act while the Commander is more factual than Trump. The Commander represent the one who did not comply with Trump' perspective toward Islam.
Salience.	**Tonal Contrast**: The area of Office

	setting has more tone than the background, which makes a greater salience to the viewer.

Cartoon 3 (Burkini, Published August 30 2016)

The Representational Metafunction.

Structures	Processes
Narratives.	**Action:** The narrative is created by Trump "Alpha face" figure holding a beach ball with him and also the settings around it, Beach. **Reactional:** The narrative is created by the eye lines of the Muslim women. It shows a worried expression toward Trump figure.
Conceptual.	**Classificatory:** The beach is used to make the viewer see as if the Trump figure and the Muslims women are the same group of the beach group.

Interpersonal Metafunction

Features	Features Processes
Image Act and Gaze.	**Offer:** The RP is looking outside the picture or at someone or something within the image. In this case RP becomes an object of contemplation for the viewer, creating less engagement than *demand*.

Social Distance and Intimacy.	**Far social distance**: The Muslim women and Trump figure are pictured in a full body and there is a space around it.
Perspective- The Horizontal Angle and Involvement.	**The frontal angle:** The cartoon is shot in the frontal angle to make the viewer feels as is they were there.

Compositional Metafunction

System	Elements
Information Values.	**Left/Right:** The Muslim women on the left side of the image is the given knowledge – the Burkini ban issue on France – while the Trump figure on the right is a new issue proposed by the cartoonist.
Salience.	**Tonal Contrast**: The areas of the beach with a Muslim women and Trump standing on it have more tonal than the background. It creates a greater salience with the viewer.

Cartoon 4 (Statue of Islamophobia, Published January 31 2017)

The Representational Metafunction.

Structures	Processes
Narratives.	**Action:** The story is told from the Trump statue and its surroundings.
Conceptual.	**Symbolic:** Rob Rogers changed Lady Liberty statue into a Trump statue as a symbolic meaning to the freedom of America.

Interpersonal Metafunction

Features	Features Processes
Image Act and Gaze.	**Offer:** The Trump statue does not directly to the viewers; moreover it looks to the left side of the cartoon. This act create less engament with the viewer.
Social Distance and Intimacy.	**Far social distance**: The whole Trump statue is pictured in the cartoon.
Perspective- The Vertical Angle and Power.	**Low angle:** Trump statue is shot from the 'ant' eye as if he is the stronger one than

	the viewer.

Compositional Metafunction

System	Elements
Information Values.	**Center/Margin:** The Trump statue is placed in the center of the picture.
Salience.	**Tonal Contrast**: The areas of.Trump statue has more tone than the background which makes a greater salience for the viewer.

The Table Analysis of Nominal Group

Cartoon 1 (ISIS Recruiter, Published December 11 2015)

No.	Clause	Nominal group						
		Deictic	Epithet	Numerative	Head		Qualifier	Classifier
					Proper Noun	Common noun		
1.	ISIS Recruiter				√			
2.	Infidel				√			
3.	of The Year				√			

Cartoon 2 (Internet Access, Published December 18 2015)

No.	Clause	Nominal group						
		Deictic	Epithet	Numerative	Head		Qualifier	Classifier
					Proper Noun	Common noun		
1.	Good		√					
2.	Idea					√		

Cartoon 3 (Burkini, Published August 30 2016)

No.	Clause	Nominal group						
		Deictic	Epithet	Numerative	Head		Qualifier	Classifier
					Proper Noun	Common noun		
1.	Burkini				√			
2.	Trumpkini				√			

Cartoon 4 (Statue of Islamophobia, Published January 31 2017)

No.	Clause	Nominal group						
		Deictic	Epithet	Numerative	Head		Qualifier	Classifier
					Proper Noun	Common noun		
1.	Rich				√			
2.	White				√			
3.	Christian				√			
4.	Your	√						

The Table Analysis of Transitivity System

Cartoon 1 (ISIS Recruiter, Published December 11 2015)

No.	Clause	Processes					
		Material	**Mental**	**Verbal**	**Relational**	**Existential**	**Behavioral**
1.	Who **needs** Time Magazine?!		✓				

Cartoon 2 (Internet Access, Published December 18 2015)

No.	Clause	Processes					
		Material	**Mental**	**Verbal**	**Relational**	**Existential**	**Behavioral**
1.	We **need** to eliminate the Jihadist' Internet Access		✓				
2.	**To eliminate** Jihadists' internet access	✓					
3.	They **can't spread** their poisonous Anti-American propaganda.	✓					

No.	Clause	Material	Mental	Verbal	Relational	Existential	Behavioral
4.	**Shut down Trump's** server!	$\checkmark$					

Cartoon 3 (Burkini, Published August 30 2016)

No.	Clause	Processes					
		Material	Mental	Verbal	Relational	Existential	Behavioral
1.	Which outfit **is** more disturbing?				$\checkmark$		

Cartoon 4 (Statue of Islamophobia, Published January 31 2017)

No.	Clause	Processes					
		Material	Mental	Verbal	Relational	Existential	Behavioral
1.	**Give** me your Rich, your White, your Christian	$\checkmark$					
2.	You **can keep** your huddled masses of Muslims yearning to breathe free	$\checkmark$					