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A SEMIOTIC ANALYSIS OF THE "REFLECT YOUR RESPECT" INFOGRAPHIC POSTER FOR THE WORLD CUP QATAR 2022

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language Sciences

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Dedication

To our families and friends,

To Jalil and Salah,

To our classmates,

We dedicate this work

…

Mohammed & Mahfoud

Abstract

This study seeks to explore and understand the diverse interpretations of the infographic poster "ReflectYourRespect", distributed by Qatar in the lead up to the FIFA 2022 World Cup. The poster served as an avenue for the nation to demonstrate and share its cultural and religious values, notwithstanding, it elicited a spectrum of reactions, from affirmation to disapproval due to its prescriptive content. The aim of this study is to unpack the nuanced meanings encoded within the infographic by applying semiotic analysis as content analysis method. A qualitative approach is employed in dissecting the symbolic dimensions of the poster, using two distinctive semiotic frameworks: Charles Sanders Peirce's model, to ascertain the varied types of signs incorporated, and Roland Barthes' model, to delve into the connotations and mythological underpinnings perpetuated through the poster. The finding of this study reveals that the visual elements embedded within the poster might be interpreted differently by the local and the international audience. Yet, the findings also indicate that the infographic was strategically designed to echo the Islamic values which form the backbone of Qatar's religious and cultural landscape.

Keywords: Qatar World Cup 2022; Infographic Poster; Semiotic Analysis; Peirce's Model; Barthes' Model.

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Throughout history, the image has been one of the most prominent means of expression and communication adopted by humans. The historical monuments, and ancient manuscripts show the extent of the impact of images and graphics on the human communication system, as the image is the closest embodiment of meaning.

According to Smith (2018), image is a powerful tool for communication. it can convey complex ideas quickly and effectively, and can be used to evoke emotional responses in viewers. Nowadays, where attention spans are shorter than ever, images are more important than ever as a means of capturing and holding people's attention (Jones, 2020). People are more likely to remember information when it is presented in the form of an image rather than text (Garcia, 2016). This is because images are processed by the brain more quickly and efficiently than text, and more likely to be stored in long-term memory. However, it is worth to mention that not all images are created equal. The context in which an image is presented can greatly affect its meaning and impact (Johnson, 2019). Images can be manipulated or taken out of context, leading to misunderstandings or even deliberate deception.

Images can be used to reinforce cultural beliefs and norms (Gudykunst & Kim, 2017). In many cultures, certain symbols or images are associated with specific values or ideas. For example, in Western culture, the image of the American flag is often used to represent patriotism and national pride (Patriarca, 2015). These images can be used to reinforce cultural beliefs and expectations, and to communicate these beliefs to others. By using images that are familiar and meaningful to a particular culture, communicators can create a sense of unity and shared understanding among members of that culture (Gudykunst & Kim, 2017).

However, not all members of a particular culture may interpret images in the same way. Different individuals may have different associations or interpretations of a particular image based on their personal experiences and perspectives (McCloud, 1993).

In order to overcome this confusion, semiotics plays the role to identify the image's different interpretations. According to Bal (1994), semiotics involves the study of signs and their meanings, and it can be used to analyze all types of visual images, including paintings, photographs, and films. By breaking down an image into its constituent signs and examining the relationships between these signs, we can gain a deeper understanding of the image's meaning and the cultural context in which it was produced.

Global events such as the Olympic Games and the World Cup can provide an opportunity to identify and present cultural beliefs (Mascarenhas, 2017). These events bring together people from different cultures and backgrounds, creating a platform for cultural exchange and understanding. Through these events, host countries have the opportunity to showcase their cultural beliefs and values to a global audience. For example, during the 2016 Olympic Games in Rio de Janeiro, Brazil highlighted its love for samba music and dance, as well as its passion for soccer (Girginov, 2016). However, these events can also perpetuate stereotypes and cultural misunderstandings if not presented carefully. It's important to approach these events with a sensitivity to cultural differences and to avoid using cultural traditions and symbols for commercial or political gain (Mascarenhas, 2017).

2. Statement of the Problem

In contemporary times, sport has grown into a social, cultural, financial, and political spectacle that commands attention. This has happened as every aspect of society is involved, coinciding with a surge in the consumption of sports media. Consequently, public awareness has risen, leading to the development of a set of ethics among participants that extends beyond the noble aim and delves into personal aspirations.

In this regard, the 2022 FIFA World Cup, organized by Qatar, provided a unique opportunity for the country to showcase its cultural beliefs and values to a global audience. Qatar used the tournament to promote its traditional customs and practices, as well as its commitment to environmental sustainability. The tournament also served as a platform for promoting cultural exchange and understanding, and for celebrating the diversity of the world's cultures.

In connection to this, a remarkable feature of the World Cup in Qatar was the distribution of an infographic poster named "Reflect Your Respect" by a social media campaign carries the same name aimed to promote respect and tolerance in society. It was seriously active before and during the event through its activities on twitter and Instagram. The infographic poster contains a list of instructions oriented to the audience aims to identify the Qatari culture and highlight the restricted behaviors to avoid during the event.

The poster widely spread in social media via the hashtag "#ReflectYourRespect". People's reactions differ between positive and negative and the poster was heavily criticized because of the message it carries. Therefore, our main concern in this study is to identify the possible meanings contained in the poster based on semiotic analysis.

3. Research Questions and assumptions

3.1. Research Questions

1. What visual elements are used in the "ReflectYourRespect" infographic poster?

2. What cultural references are used in the infographic poster "ReflectYourRespect", and how do they reinforce the Qatari cultural beliefs?

3. What is the role of the linguistic signs used in the infographic poster?

4. What is the intended implicit meaning embedded in the infographic poster"?

3.2. Assumptions

- The use of the prohibition sign and the red colour in the infographic poster indicates that the behavior is prohibited.

- The organization that created the infographic poster has a goal of promoting the Qatari culture, and the visual elements are chosen to reflect this mission.

- The semiotic analysis of the infographic poster can provide a deeper understanding of the visual message.

- The linguistic signs used color in the infographic poster serves the purposes of anchoring or completing the meaning presented in the visual signs.

4. Aims and significance of the study

4.1. Aims of the Study

- To understand how the visual elements in the infographic poster communicate the message.

- To identify the semiotic codes used in the infographic poster and their contribution to the overall meaning.

- To analyze the use of color, typography, symbols, and icons in the infographic poster and their role in conveying the message.

- To explore how cultural references are used in the infographic poster to communicate the message.

- To determine the effectiveness of the infographic poster in promoting the message to a diverse audience.

- To assess the impact of the semiotic analysis on our understanding of the visual message of the infographic poster and its potential to improve the communication of the message.

- To evaluate the extent to which the semiotic choices made in the infographic poster reflect the intended meaning.

- To provide insights and recommendations for improving the design and effectiveness of future initiatives.

4.2. Significance of the Study

4.2.1. Communication effectiveness: Understanding the semiotic codes used in the infographic poster can provide insights into how visual elements are used to convey a message. This can lead to more effective communication strategies in the future.

4.2.2. Cultural sensitivity: Analyzing the cultural references used in the infographic poster can help identify how different cultures interpret and respond to visual elements. This can help to ensure that future campaigns are culturally sensitive and inclusive.

4.2.3. Target audience: Examining the semiotic choices made in the infographic poster can provide insights into the target audience and how the visual elements were designed to appeal to them. This can help future campaigns to tailor their visual elements to better reach their target audience.

4.2.4. Academic contributions: This study can contribute to the academic literature on semiotic analysis, visual communication. It can also provide a basis for further research and discussion on how to use visual communication.

5. Research Methodology

This study has employed a qualitative research design, as it fits more the analysis of the infographic poster both partially and full analysis. The emphasis of qualitative research is on interpreting how individuals derive meanings from their experiences, a principle that is central to this study's design analysis involving textual and visual elements. Consequently, this method is the one deemed appropriate for scrutinizing the poster. Semiotic analysis,

based on Peirce's model, is used to analyse the visual components present in the infographic poster. Barthes's model further aids in uncovering the connotative, denotative, and mythological underpinnings of the infographic poster.

5. Structure of Dissertation

This study is divided into two primary chapters. The first chapter is theoretical and focuses on literature review, while the second chapter is more inclined towards data analysis.

The first chapter has two sections, the first delves into the definition of semiotics, its origins, its ties with other disciplines, and its varied applications. Additionally, we explore the concept of signs, their definitions, types, and major theorists in the field such as Ferdinand Saussure, Charles Sanders Pierce, and Ronald Barthe, emphasizing their contributions to semiotics. The second section, however, concentrates on visual communication and imagery, beginning with their definitions and types. This leads to a focus on different types of images, particularly the internal types, compositions, and functions of infographics.

The second chapter, devoted to the infographic poster analysis, is also segmented into three sections. The first section outlines the research methodology, encompassing the study design, a description of the poster, and data analysis procedures. The second section primarily focuses on the partial and comprehensive analysis of the infographic poster. The final section discusses the research findings, limitations experienced during the study, and subsequent recommendations.

CHAPTER 1: LITERATURE REVIEW

Section one: Introduction to Semiotics and Sign

Semiotics, the study of signs and symbols, has been a significant area of investigation for scholars across various disciplines such as linguistics, anthropology, psychology, and communication studies. As a point in case, our study is at the crossroad of linguistics, semiotics and communication studies. Therefore, in this section, therefore, it is mandatory to provide an introduction to semiotics and its key concepts, exploring the origins and development of the field, the functions of signs, and the major theoretical frameworks that have shaped contemporary scholarship in semiotics.

1. General Background about Semiotics

1.1. Definition of Semiotics

Semiotics is a fundamental concept in understanding how communication works and how we make sense of the world around us. According to Charles Sanders Peirce (2011), the father of modern semiotics, "semiotics is the study of signs and symbols and their interpretation". In simpler terms, semiotics is the study of how meaning is created and communicated through language and other symbolic systems. This includes the study of language, visual symbols, sounds, and even body language. It is also a field of study that explores the ways in which meaning is created and conveyed through signs and symbols (Chandler, 2017). Semiotics main concern is the analysis of signs and their various systems that exist in human communication.

Semiotics is applicable to a wide range of fields, including linguistics, literature, art, and media studies. In the field of visual communication, semiotics plays a crucial role in understanding how meaning is created through images, colors, and other visual elements to understand the systems of signs in visual communication which is essential for effective communication (Kress & van, 2006).

1.2. The Origins of Semiotics

Semiotics traces its roots back to the ancient Greek philosophers such as Plato and Aristotle who were interested in the nature of language and meaning (Eco, 1976). However, Semiotics as a distinct field of study can be traced back to the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce. Saussure (2011) introduced the concept of the "sign" as the fundamental unit of language, consisting of a "signifier" (the sound or written form of a word) and the "signified" (the concept or meaning it represents). Peirce on the other hand, developed a more complex sign model, with three components: the "representamen" (the form the sign takes), the "object" (the referent), and the "interpretant" (the meaning derived from the sign).

These early contributions laid the groundwork for what would become the modern field of semiotics. Over the years, the discipline has been enriched by the insights of numerous scholars, including Roland Barthes, Umberto Eco, and Juri Lotman (Chandler, 2017).

1.3. Semiotics Across Disciplines

Semiotics has been applied to a wide variety of disciplines, reflecting its interdisciplinary nature. Some examples include:

Linguistics: Semiotics has had a profound impact on the study of language, with key concepts such as the sign, signifier, and signified shaping our understanding of how languages work (Saussure, 2011).

Literary Theory: Semioticians such as Roland Barthes (1967) have applied semiotic principles to the analysis of literature, exploring the ways in which texts generate meaning through their use of signs and symbols.

Cultural Studies: Semiotics has been used to analyze various aspects of culture, including advertising, fashion, and media, revealing the complex systems of meaning that underpin these phenomena (Eco, 1976; Williamson, 1978).

Art and Film: Semiotics has also been applied to the study of visual arts and film, with scholars examining the ways in which images and visual narratives convey meaning (Metz, 1974; Panofsky, 1955).

Social Sciences: Researchers in fields such as anthropology, sociology, and psychology have employed semiotic theories to investigate the role of signs and symbols in shaping human behavior and social relations (Levi-Strauss, 1963; Goffman, 1974).

1.4. Applications of semiotics

As a discipline, semiotics can be applied to a wide range of contexts to demonstrate its far-reaching influence on human communication.

1.4.1. Branding and Marketing

Semiotics plays a crucial role in branding and marketing, as the success of a brand is heavily dependent on its ability to convey meanings and evoke emotions in consumers (Cobley, 2010). The use of signs and symbols enables companies to create powerful messages that resonate with their target audience, helping them to establish brand identities and differentiate themselves from competitors (Mick, 2017).

A prime example of semiotics in branding is the iconic Apple logo. The apple symbol, with a bite taken out of it, represents knowledge and innovation, a fitting representation of the company's ethos (Danesi, 2016). Additionally, the use of color in branding, such as the red of Coca-Cola or the blue of Facebook, can evoke specific emotions and associations, further strengthening a brand's identity (Landa, 2019).

1.4.2. Education and Pedagogy

In the field of education and pedagogy, semiotics aids in understanding how meaning is created and shared in learning environments (Schunk, 2016). Educators can apply semiotic principles to design more effective teaching materials and methods, facilitating the learning process for students (Moss, 2018).

For example, semiotics can be used to analyze the effectiveness of visual aids, such as graphs and diagrams, in conveying complex concepts and information (van Leeuwen, 2005). Additionally, semiotics can help educators develop pedagogical techniques that better cater to diverse learning styles and preferences, enabling a more inclusive and effective educational experience (Kress, 2010).

1.4.3. Politics and Mass Media

Politics and mass media are deeply intertwined, with both entities utilizing semiotics to shape public opinion and influence societal discourse (Lakoff, 2008). Political parties and leaders strategically employ signs and symbols to convey their ideologies and values, while mass media outlets use semiotic techniques to frame news stories and guide public perception (Barthes, 1972).

An example of semiotics in politics is the use of slogans and imagery to promote political campaigns. Barack Obama's 2008 presidential campaign slogan, "Yes We Can," along with the iconic "Hope" poster, effectively utilized semiotic elements to evoke a sense of optimism and unity (Chandler, 2017). Similarly, mass media outlets manipulate language and visuals to create specific narratives, influencing public opinion and shaping societal values (Herman & Chomsky, 2002).

Semiotics serves as a powerful tool in understanding human communication across various fields. Its applications in branding and marketing, education and pedagogy, and politics and mass media demonstrate the discipline's versatility and far-reaching influence.

By examining the use of signs and symbols in these contexts, we can develop a deeper understanding of how meanings are created and communicated, ultimately enhancing our ability to engage with the world around us.

2. The Sign

2.1. Definition of Sign

A sign is a thing or object, such as a word, gesture, sound, image, or object, that represents or stands for something else, such as an idea, concept, object, or event. Signs are used to communicate meaning and are a fundamental part of human communication and interaction (Chandler, 2017).

2.1.1. Ferdinand de Saussure's Definition of Sign

According to Saussure (2011), a sign is a combination of a signifier (a sound or word) and a signified (a concept or meaning) that are related arbitrarily, meaning that there is no inherent connection between the sound or word and the concept or meaning it represents. In Saussure's view, language is a system of signs that function through their mutual differences, and meaning arises from the contrasts and differences between signs rather than from any inherent connection between a sign and its referent (Saussure, 2011).

2.1.2. Peirce's Definition of Sign

According to Peirce (1931-1958), a sign is "something which stands to somebody for something in some respect or capacity" (p. 99). Peirce's definition of a sign includes three essential components: the sign itself (which he called the representamen), the object or referent to which the sign refers, and the interpretant, or the person or thing that interprets the sign. Peirce's theory of signs, known as semiotics or "the doctrine of signs," emphasizes the triadic relationship between the sign, the object it refers to, and the interpretant, and the dynamic and context-dependent nature of signification (Peirce, 1931-1958).

2.1.3. Barthe's Definition of Sign

Roland Barthes (1967) defines a sign as "something that points to something else" (p. 9). Barthes emphasizes the arbitrary nature of the sign and its ability to represent or signify a wide range of meanings, depending on the cultural and historical context in which it is used. He also notes the importance of understanding the different layers of meaning that can be conveyed through signs, including their denotative and connotative meanings, as well as their affective and emotional resonances.

2.1.4. Eco's Definition of Sign

Umberto Eco (1976) defines a sign as "anything that can be taken as significantly substituting for something else" (p. 7). Eco emphasizes the role of interpretation in signification, noting that signs are not simply fixed symbols or representations, but rather are open to multiple layers of meaning and interpretation. He also notes the importance of context in shaping the meaning of signs, and highlights the role of cultural and historical factors in the production and interpretation of signs.

2.2. Types of signs

Signs are a fundamental aspect of human communication, allowing us to convey meaning through various symbols and gestures. In this essay, we will explore different types of signs, with references to five scholarly sources.

2.2.1. Iconic Signs

Iconic signs are those that represent their referent through similarity or resemblance. For example, a picture of a tree can be considered an iconic sign, as it resembles the object it represents. Peirce defines iconic signs as signs "whose signification depends upon a quality which the sign possesses, independently of any association" (Peirce, 1931). This means that the meaning of an iconic sign is based on its visual similarity to the object it represents.

2.2.2. Indexical Signs

Indexical signs are those that point to or indicate their referent through a direct physical or causal relationship. For example, smoke can be considered an indexical sign of fire, as it is caused by the fire and points to its presence. Peirce defines indexical signs as signs "whose signification lies in that for which they stand by virtue of a factual connection" (Peirce, 1931). This means that the meaning of an indexical sign is based on its direct relationship to the object it represents.

2.2.3. Symbolic Signs

Symbolic signs are those that represent their referent through convention or agreement. For example, the letters of the alphabet are symbolic signs, as their meaning is based on the agreed-upon conventions of the language in which they are used. Peirce defines symbolic signs as signs "whose signification depends upon a habit or rule" (Peirce, 1931). This means that the meaning of a symbolic sign is based on the shared conventions of the community in which it is used.

2.2.4. Linguistic Signs

Linguistic signs are those that use language to convey meaning. This includes spoken and written language, as well as sign language for the deaf. According to Saussure, linguistic signs consist of a signifier and a signified that are arbitrarily linked together (Saussure, 2011). Linguistic signs are essential for communication and used in all aspects of human life.

2.2.5. Non-linguistic Signs

Non-linguistic signs are those that do not use language to convey meaning. This includes gestures, facial expressions, body language, and other non-linguistic cues. According to Birdwhistell, non-linguistic signs are an important aspect of communication, as they often convey meaning that cannot be expressed through words alone (Birdwhistell,

1952). Non-linguistic signs can be used intentionally or unintentionally and are an important aspect of interpersonal communication.

2.3. Sign in Relation to Context

Signs are fundamental elements of human communication, and their interpretation is shaped by the context in which they are used. The concept of sign in relation to context has been studied extensively in semiotics, which is the study of signs and symbols and their use and interpretation (Saussure, 2011).

One way of understanding signs is through semiotics, which recognizes that signs are not just arbitrary symbols, but are instead rooted in a social and cultural context. According to Peirce, a sign is "something which stands to somebody for something in some respect or capacity" (Peirce, 1931). This definition highlights the importance of context in sign interpretation, as a sign can stand for different things depending on the context in which it is used.

Saussure also emphasized the importance of the signifier and the signified in understanding signs claiming that the relationship between them is not fixed, but is instead shaped by the context in which the sign is used.

The importance of context in sign interpretation is also emphasized in linguistic anthropology. (Duranti, 1997) argues that language is a system of signs that is shaped by the social and cultural context in which it is used. Language is not just a tool for communication, but is also a cultural artifact that reflects the beliefs, values, and practices of a society.

Similarly, in visual communication, the meaning of a sign is shaped by the context in which it is used. Visual signs are always embedded in social and cultural practices, and their meaning is determined by the context in which they are used (Kress & Van Leeuwen, 2006). For example, the color red can signify danger or passion, depending on the context in which it is used.

Signs are not fixed symbols, but are instead shaped by the context in which they are used. The meaning of a sign is determined by the social, cultural, and historical context in which it is used. Therefore, it is important to consider the context in which a sign is used when interpreting its meaning. This understanding of signs in relation to context has important implications for communication, design, and culture.

3. Major Theorists in Semiotics

The field of semiotics enriched by contributions of some of the most influential theorists in semiotics, including Ferdinand de Saussure, known for his foundational contributions to structuralism and linguistics; Charles Sanders Peirce, whose ideas in American pragmatism have been instrumental; and Roland Barthes, who has made significant advancements in the field. Their collective body of work has helped to shape our understanding of how meaning is created, interpreted, and communicated.

3.1. Ferdinand de Saussure

Ferdinand de Saussure (1857–1913), a Swiss linguist and semiotician, is hailed as one of the founding fathers of structuralism and semiotics (Bouissac, 2016). His major works in general linguistics, most notably "Course in General Linguistics," have had a profound influence on numerous disciplines, including anthropology, sociology, psychoanalysis, and literary theory (Thibault, 2011).

3.1.1. Theory of Semiotics

Saussure's semiotics is concerned with signs within social life (Saussure, 2011). He proposed a dyadic model of the sign, consisting of the 'signifier' (the form which the sign takes) and the 'signified' (the concept it represents). According to Saussure, the relationship between the signifier and the signified is arbitrary, indicating that a sign's meaning is not inherent but is constructed and agreed upon socially (Cobley, 2010).

He also introduced the concepts of 'langue' (the underlying system of conventions) and 'parole' (individual speech acts), insisting on the primacy of the social over the individual in language use (Saussure, 2011). This perspective laid the groundwork for structuralism, emphasizing that meaning arises from differences and relations rather than from inherent properties of things (Culler, 1976).

3.1.2. Saussure's Influence on Semiotics

Saussure's theories significantly shaped the trajectory of semiotics. His idea of the arbitrary nature of signs led to the understanding that the meanings of signs are not fixed but can change over time and differ across cultures (Chandler, 2017). Saussure's distinction between 'langue' and 'parole' has also provided a framework for analyzing not just linguistic, but also cultural and social systems, asserting that these systems are governed by structured rules akin to languages (Barthes, 1967).

Structuralism, as influenced by Saussure, provided a lens through which scholars could analyze and interpret cultural phenomena, emphasizing the significance of underlying structures in generating meaning. Saussure's ideas also paved the way for poststructuralist thought, where his emphasis on the relational nature of meaning was expanded to question the stability of structures themselves (Derrida, 1976).

Saussure's legacy continues to resonate within semiotics and beyond, demonstrating the significance of his ideas in shaping our understanding of language, culture, and society.

Ferdinand de Saussure's contributions to semiotics cannot be overstated. His innovative theories of the sign, 'langue' and 'parole', and the arbitrary nature of signification have profoundly influenced a range of disciplines. Despite criticism and further development, Saussure's ideas still form the bedrock of semiotic studies, solidifying his status as a major theorist in the field.

3.2. Charles Sanders Peirce

Charles Sanders Peirce (1839-1914), a significant figure in the field of philosophy, contributed significantly to semiotics, the study of signs and symbols. Peirce's triadic model of semiotics breaks away from the traditional binary model proposed by Ferdinand de Saussure, proposing instead a model comprising the sign, the interpretant, and the object (Atkin, 2010).

3.2.1. Influence on Semiotics

Peirce's triadic model and his categorization of signs have been instrumental in the evolution of semiotics. His model provides a more nuanced understanding of sign processes by considering the interpretant, emphasizing the dynamic nature of meaning-making (Liszka, 1996). Moreover, his categorization of signs as icon, index, and symbol has been widely adopted in semiotic analyses. This has allowed for a more detailed examination of how different types of signs function and interact within various sign systems (Atkin, 2010).

Peirce's semiotics, with its focus on the process of interpretation, has also been influential in the development of pragmatism, a philosophical tradition that considers thought as a tool for problem-solving and action (Murphey, 1993).

3.2.2. Peircean Triadic Model

Peirce's semiotic theory differs from other prominent semiotic models, such as that proposed by Ferdinand de Saussure. Unlike Saussure's dyadic model consisting of a signifier and a signified, Peirce introduced a triadic model of sign relations, encompassing the 'representamen' (the form which the sign takes), an 'interpretant' (the sense made of the sign), and an 'object' (the thing to which the sign refers) (Peirce, 1931–1935, 2.228).

3.2.2.1. The Representamen

The representamen, as Peirce (1998) defines it, is the sign itself as we perceive it. It's the form the sign takes, which can be visual, auditory, tactile, or of any other sensory

modality (p. 101). For example, in written language, words are the representamen. They are the physical entities that carry meaning.

However, the representamen is not just the physical manifestation of a sign; it is also the aspect of the sign that denotes or 'stands for' something (Chandler, 2017). The representamen is the part of the sign that draws our attention and triggers the semiotic process.

3.2.2.2. The Object

The object, according to Peirce (1998), is what the representamen refers to (p. 484). It is the entity in the world to which the sign points. Using the previous example of written language, if the word "apple" is the representamen, then the actual fruit apple is the object.

It's important to note that the object does not need to be physically present for the semiotic process to occur. As long as the representamen can trigger a reference to the object in the mind of the interpreter, the semiotic process can take place (Eco, 1976).

3.2.2.3. The Interpretant

The interpretant, as defined by Peirce (1998), is the meaning or understanding that arises from the interaction between the representamen and the object (p. 484). It is the mental image or concept that is formed in the mind of the interpreter when a sign is perceived.

For example, when we read the word "apple" (representamen), it refers to the fruit (object), and this association provokes the image or concept of an apple in our minds (interpretant).

3.2.2.4. The Process of Semiosis

The process of semiosis is the dynamic interaction between the representamen, object, and interpretant. Every interpretant can, in turn, act as a representamen, leading to the creation of a new interpretant, and so the process of semiosis can continue indefinitely, a concept often referred to as "unlimited semiosis" (Deely, 1990).

Furthermore, the interpretant is not fixed but varies among individuals and contexts, leading to a spectrum of potential meanings for any given sign (Fiske, 1990). This reflects the dynamic and context-dependent nature of semiotic

3.3. Roland Barthes

Roland Barthes (1915–1980), a French literary theorist and philosopher, is renowned for his significant contributions to semiotics, literary theory, and cultural studies. His work, deeply influenced by Ferdinand de Saussure's semiotics, extended the study of signs beyond the realm of linguistics to wider cultural phenomena (Stafford, 1996).

3.3.1. Influence on Semiotics

Barthes's semiotics has been instrumental in the development of the field. His mythologies offered a new way of understanding how signs function in society, not just as conveyors of meaning, but as tools for the perpetuation of ideologies (Chandler, 2017).

Barthes also stressed the role of the reader in the production of meaning. In his later work, he proposed the concept of the 'writerly text', in which the reader becomes an active producer of meaning rather than a passive receiver (Barthes, 1970). This shifted the focus in semiotics from authorial intent to reader interpretation, influencing later reader-response theories and contributing to the development of post-structuralism (Culler, 1982).

3.3.2. Barthes Semiotics

Barthes was particularly interested in how meaning is produced and understood in various cultural practices. Building on Saussure's dyadic sign model (signifier/signified), Barthes introduced the concept of the 'myth', describing it as a secondary semiotic system where the sign (signifier/signified) of the first system becomes the signifier of the second system (Barthes, 1957).

3.3.2.1. The Denotative Meaning

Denotation, as conceptualized by Barthes, refers to the literal or primary meaning of a sign (Barthes, 1967). For example, in the case of a photograph, the denoted message is the literal depiction of the scene, unaffected by personal interpretation or cultural connotations.

Barthes argued that the denotative level of meaning often considered as 'natural' or 'innocent', while it may still be imbued with cultural assumptions and ideologies (Barthes, 1957). This insight has been instrumental in cultural and media studies, encouraging an examination of seemingly objective representations for their underlying connotations.

Barthes's work on denotation, most notably in his book "Mythologies," sheds light on the deceptive simplicity of this concept. By interpreting French popular culture, he demonstrated how denotative meanings can serve to reinforce dominant ideologies, presenting them as self-evident truths (Barthes, 1957).

3.3.2.2. The Connotative Meaning

In Barthes's semiotic framework, connotation represents the secondary associated meanings that surpass a sign's denotative or literal meaning (Barthes, 1967). These connotative meanings are not fixed or universal; instead, they are formed by specific cultural, social, and personal contexts. This complexity of connotation underscores the dynamic nature of signification, revealing that signs do not merely denote 'reality' but actively construct meanings and ideologies (Chandler, 2017).

Connotation refers to the multiplicity of the meaning, it is the reproduction of meaning which is built on denotation For Barthes, 'connotation relies upon the prior existence of denotation; it always works in the borrowed territory of the denoted.

3.3.2.3. Myth

In his work "Mythologies," Barthes analyzed a collection of 'myths' found in everyday life—from wrestling matches to advertisements—and revealed their ideological

underpinnings (Barthes, 1957). For Barthes, myth is a secondary semiotic system: a sign (signifier/signified) of the first order system becomes a mere signifier in the second order system. This signifier, combined with a new signified (an ideological message), forms the sign of the myth (Barthes, 1957).

Myths, according to Barthes, work to naturalize particular values and beliefs, presenting them as self-evident truths rather than cultural constructions (Barthes, 1957). They depoliticize and neutralize the historical, cultural, and ideological origins of the sign, rendering the connotative meaning (the myth) to appear as denotative (Barthes, 1957).

The process of myth creation, or 'mythologization', as Barthes described it, is essentially a form of depoliticization. Myths transform history into nature, disguising the contingent cultural and ideological origins of certain values and beliefs and presenting them as 'natural' or 'common sense' (Barthes, 1957).

Barthes also highlighted the pervasiveness of myth in mass media, from advertising to journalism, arguing that these mediums often disseminate dominant ideologies under the guise of neutrality (Barthes, 1957). By obscuring the cultural and ideological underpinnings of these messages, myths contribute to their preservation and propagation.

Barthes's theory of myth has left an indelible mark on semiotics and cultural studies. His work has provided valuable tools for critiquing cultural products, exposing their ideological function, and revealing the ways they can reinforce power structures (Chandler, 2017).

Even today, Barthes analysis of myth continues to offer critical insights into the study of media and popular culture. As we continue to navigate an ever-increasing landscape of visual and textual signs, Barthes's approach to myth remains an essential tool for uncovering hidden ideologies and resisting the naturalization of cultural norms.

3.3.2.4. Relationship Between Text and Image

Barthes posits two primary modalities for the interaction between text and image: Anchorage and Relay (Barthes, 1977).

Anchorage: This term refers to the process whereby text directs the interpretation of an image. The textual component serves as an interpretive 'anchor', providing a guide to understanding the meanings encapsulated in the image. It carries out an ideological function - it channels the reader's interpretation in a way that aligns with a pre-existing ideology. The text, essentially acting as the linguistic sign, guides the reader towards the intended interpretation of the image's ideological content.

Relay: Unlike anchorage, relay implies a more symbiotic relationship between text and image. In this mode, the text and image do not merely stand in a hierarchical relationship, but mutually inform and enrich each other, creating a more complex, multi-layered message. The understanding of the message is not dictated solely by the text but emerges from the interplay between the text and the image. Thus, the reader gains a more comprehensive understanding by synthesizing the information conveyed by both elements.

Semiotics has an important role in understanding the process of meaning-making and communication. It illuminates the complex web of symbols and signs that human beings use to construct, negotiate, and understand reality. Theorists such as Ferdinand de Saussure and Charles Sanders Peirce played crucial roles in the development of this field, with Saussure emphasizing the arbitrary nature of signs and the distinctions between signifier and signified, and Peirce proposing a triadic model of signs encompassing icons, indexes, and symbols. In essence, semiotics offers us a window into the coded language of cultural and societal values, revealing the subtleties of interpretation that govern our daily lives.

Section Two: Image and Visual Communication

In today's era, where the visual medium reigns supreme, understanding image and visual communication has never been more crucial. This area of study pertains to how meaning is created and conveyed through visual elements—images, symbols, designs, and even color schemes—that surround us in our day-to-day life. From advertising and marketing to social media and graphic design, visual communication serves as a powerful tool for persuasion, information sharing, and cultural expression. As we delve into this section, we will explore the various facets of this compelling field, dissecting the principles behind effective visual communication and the influence it exerts on our perception and interpretation of the world.

1.Visual Communication

Visual communication is a dynamic and versatile field that has a significant impact on our lives. By using images effectively, we can enhance our communication and create meaningful connections with our audiences. It is a powerful tool for conveying information and shaping attitudes and behaviours. According to Sawyer (2018), the use of images, such as photographs and illustrations, can enhance the impact of written and spoken communication by making messages more engaging and memorable. Additionally, charts, graphs, and infographics are effective ways to present complex data in a clear and concise manner (Sawyer, 2018).

The importance of visual communication is evident in various fields, such as advertising, marketing, and education. Kress and van Leeuwen (2006) argue that images play a crucial role in shaping our understanding of the world and influencing our perceptions and beliefs. For example, advertising campaigns often use images to create associations and emotions that are linked to products or services (Kress & van Leeuwen, 2006).

1.1. Definition of Visual communication

Visual communication is a multifaceted and interdisciplinary field that encompasses a wide range of visual media and techniques. According to Chung and Kwon (2019), visual communication involves the use of images, symbols, and text to convey meaning and information. This can include traditional forms of media, such as print and television, as well as newer forms like social media and digital platforms (Chung & Kwon, 2019).

The definition of visual communication is constantly evolving, as new technologies and media emerge. Baxter (2015) argues that visual communication is a dynamic and adaptable field that is responsive to changing social and cultural contexts. For example, the rise of social media has created new opportunities for visual communication, such as the use of memes and GIFs to convey humour and commentary (Baxter, 2015).

Despite its broad scope, visual communication is unified by a common goal: to communicate messages and ideas through visual means (Chung & Kwon, 2019). Whether it is through advertising, graphic design, or other forms of media, visual communication is essential to our understanding of the world around us.

1.2. Importance of visual communication in modern society

Visual communication has become an essential aspect of modern society, and its importance cannot be overstated (Fuchs, 2017). With the rise of social media and other digital platforms, visual content has become the most effective way to capture people's attention and convey complex ideas quickly and effectively (Kress & van Leeuwen, 2018).

One of the primary reasons why visual communication is so important is that it can communicate ideas more quickly and effectively than words alone. Research has shown that people process visual information much faster than written or spoken words (Alvarez & Cavanagh, 2005). This is why many organizations, including businesses, government agencies, and non-profit organizations, use visual content to convey their messages.

Moreover, visual communication can help bridge language barriers and connect people from different cultures and backgrounds. This is because images and other visual elements can be easily understood by people from all over the world, regardless of their language skills (Bryant & Oliver, 2009). In today's globalized world, where communication with people from different countries and cultures is becoming increasingly common, visual communication has become a vital tool for facilitating understanding and creating connections.

1.3. Types of Visual Communication

Visual communication is a broad term that encompasses a wide range of visual media and tools that are used to convey information, ideas, and emotions. Some of the most common types of visual communication include graphics, illustrations, photographs, videos, animations, and infographics (Wells, 2014).

Graphics are a type of visual communication that uses shapes, colors, and other elements to convey information. They are often used in marketing materials, such as advertisements and brochures, to grab the audience's attention and convey important messages (Gobé, 2018).

Illustrations are another type of visual communication that uses images and drawings to convey information. They are often used in books, magazines, and other publications to add visual interest and help explain complex concepts (Cairns, 2017).

Photographs are a popular form of visual communication that uses images to capture a moment in time. They are often used in journalism and advertising to evoke emotions and tell a story (Wells, 2014).

Videos and animations are also popular forms of visual communication that use moving images to convey information. They are often used in marketing and advertising to engage audiences and tell a story (Gobe, 2018).

1.4. Visual Communication channels

Visual communication channels have evolved over the years, extending their reach from television and print media to a variety of digital platforms, including social media, websites, virtual reality, and more. These channels not only deliver information but also shape our social interactions and our perception of reality (Kress & Van Leeuwen, 2006).

1.4.1. Television

Television, since its commercial inception in the early 20th century, has proven to be a powerful visual communication channel. It delivers both visual and audio content, thereby providing a dynamic and immersive storytelling medium. Moreover, television has had significant social impacts, influencing public opinion, shaping cultural norms, and facilitating a shared social experience through real-time broadcasting (Bourdieu, 1998).

1.4.2. Social Media

The advent of the internet and digital technology has given rise to social media platforms that serve as dynamic visual communication channels. These platforms, including Facebook, Instagram, Twitter, and more, offer a unique blend of text, images, and video content, facilitating interactive and participatory communication (Kaplan & Haenlein, 2010). The ability of these platforms to allow user-generated content, real-time information exchange, and worldwide connectivity has revolutionized communication patterns and social behaviours (boyd, 2014).

2.Image

2.1. Definition of Image

The definition of image is complex and multifaceted. While it can be understood as a representation of reality, it is also influenced by cultural and historical meanings, and can be open to multiple interpretations.

According to Sontag (1977), an image is a representation of reality that can be created through various mediums such as photography, painting, or sculpture. She argues that images have the power to shape our perceptions and understanding of the world around us. Furthermore, she believes that the proliferation of images in contemporary society has led to a loss of authenticity and a blurring of the line between reality and representation.

Sontag's definition of image is supported by Berger (1972), who asserts that images are not neutral but are loaded with cultural and historical meanings. He argues that the way we perceive images is influenced by our social, political, and economic context. Therefore, images are not simply passive reflections of reality, but are actively involved in shaping it.

In contrast, Barthes (1977) proposes that images are not fixed meanings but are open to interpretation. He argues that images are polysemic, meaning they have multiple meanings that can be read in different ways depending on the viewer's context and experience. Thus, the meaning of an image is not inherent in the image itself, but is constructed through the viewer's interaction with it.

2.2. Types of Images

Images are an essential part of our daily lives. They convey information, evoke emotions, and provide visual aids for various purposes. Therefore, image have the different types according to its characteristics.

2.2.1. Photographs

Photographs are images captured using a camera. They are considered the most realistic representation of reality because they capture the subject as it is. Photographs can be in black and white or colour and can be manipulated using editing software. They are commonly used in journalism, advertising, and art. According to (Sontag, 1977), photographs are not only a representation of reality but can also shape our perception of it. They can be

used to convey different messages, and the same photograph can have different meanings depending on the context.

2.2.2. Illustrations

Illustrations are images created by hand or using digital software. They are often used in books, magazines, and advertisements. Illustrations can be realistic or abstract and are often used to convey a specific message or idea. Illustrations have the advantage of being able to simplify complex concepts into easy-to-understand visuals. They are also versatile, allowing for a wide range of styles and techniques (Heller, 2015).

2.2.3. Icons

Icons are simple, symbolic images used to represent ideas, objects, or actions. They are often used in user interfaces and logos. Icons are easy to recognize and can convey a lot of information quickly. According to (Lupton, 2014), icons are an essential part of visual communication because they allow for quick and efficient recognition of concepts. They are often used to supplement text and can be an effective way of conveying information in a limited space.

2.2.4. Emojis

Emojis are small, digital images used to express emotions, ideas, or actions in text messages and social media. They are often used to convey tone, emotion, and context. Emojis are a new form of language that is evolving rapidly. They are becoming an essential part of digital communication and used by people of all age categories (Miller, 2016).

2.2.4. Infographics

Infographics are visual representations of data, information, or knowledge that are designed to make complex ideas more accessible and understandable, Infographics, short for 'information graphics', are images that combine text, images, and data to convey information.

They are often used in journalism, marketing, and education. Infographics can be simple or complex, and they are often used to simplify complex data or ideas.

According to (Krum, 2013, p.28), infographics are an effective way of presenting information because they are easy to understand and visually appealing. They can be used to convey complex information in a way that is accessible to a wide audience.

2.2.4.1. Characteristics of Infographics

Infographics effectiveness approved based on certain fundamental characteristics, including visual appeal, clarity, accuracy, relevance, and creativity (Cairo, 2012, p.76).

Visual Appeal: The visual appeal of an infographic is a crucial factor that immediately grabs viewers' attention. This appeal is typically achieved through the use of vibrant colours, engaging graphics, and an overall aesthetically pleasing design (Smiciklas, 2012, p35).

Clarity: An effective infographic is clear and easy to understand. It should be logically structured, with a clear hierarchy of information that guides the viewer through the data or story

Accuracy: The credibility and impact of an infographic depend significantly on the accuracy of the data presented. Misleading or incorrect data can jeopardize the integrity of the infographic and its creator (Cairo, 2012, p.77).

Relevance: The information presented in an infographic should be relevant and meaningful to the intended audience. It must effectively address the viewer's needs, interests, or knowledge gaps to engage them effectively

Creativity: A creative and innovative infographic can stand out among the myriad of visual information encountered daily by viewers. Creativity can be manifested in the unique representation of data, the design, the use of metaphors, or the storytelling approach.

3.2.4.2. Types of Infographics

Infographics come in various forms, each designed to best represent a specific kind of data or to convey a certain type of message (Krum, 2013, pp. 102-106).

Statistical Infographics: Statistical infographics are designed to visualize quantitative data. They use charts, graphs, and other visual aids to highlight patterns, trends, and correlations in the data. These are commonly used in business, economics, and scientific research to present and interpret data.

Timeline Infographics: Timeline infographics illustrate a sequence of events in chronological order. They are useful for visualizing history, project plans, or any information that unfolds over time.

Process Infographics: Process infographics provide a step-by-step guide to a particular process or procedure. These are widely used in manuals, recipe books, and instructional guides to simplify complex procedures.

Comparison Infographics: Comparison infographics are used to contrast two or more items or concepts. These are effective in marketing, decision-making processes, and in educational settings where understanding the differences and similarities between items is crucial.

Hierarchical Infographics: Hierarchical infographics represent information according to levels of importance or organizational structure. These are common in business and management to show organizational structures or ranking systems.

3.2.4.3. Parts of Infographics

Infographics are fundamentally designed to facilitate the comprehension of intricate information through an engaging visual format (Krum, 2013, p. 15). These compelling visuals are composed of several key elements that work in concert to effectively communicate the intended message (Krum, 2013, p. 40).

Visual Elements: Visual elements form the heart of an infographic, attracting the viewer's attention and driving engagement. These include colour schemes, graphics, icons, images, and charts that represent and visualize the data or information.

Content: Content, comprising data or information, is the backbone of an infographic. It should be relevant, accurate, and succinct. The information is often presented in a combination of text, numbers, and graphics.

Knowledge: Knowledge encapsulates the insights or the message the infographic intends to impart to its audience. It reflects the main idea or takeaway that the viewer should derive after engaging with the infographic.

Structure: The structure refers to the logical organization and presentation of the content and visual elements in an infographic. It ensures a coherent flow of information that guides the viewer's journey through the infographic.

Metadata: Metadata comprises the title, sources, references, and any additional information that enhances the credibility and utility of the infographic. It also includes creator credentials, date of creation, and any copyright details.

Image and visual communication, especially through the use of infographics, plays a pivotal role in the way we share, interpret, and understand information in our modern, digitally-oriented society. Infographics, through their synthesis of text, images, and design elements, offer an efficient and compelling method of communication that can transform complex information into easily digestible visual narratives. This form of communication not only enhances comprehension but also encourages engagement, enabling audiences to connect with information in a more profound and memorable way. Therefore, in an increasingly visual-centric world, mastering the art and science of visual communication and infographics is integral to effective communication.

CHAPTER 2: RESEARCH METHODOLOGY AND DATA ANALYSIS

The second chapter offers a comprehensive overview of the main processes discussed in the research methodology. It also includes discussions on data analysis, limitations, and recommendations. These key points are distributed throughout the chapter, which is partitioned into three distinct sections. The first section delves into the main stages of the research methodology. The second section presents the data analysis and discussions. The third section focuses on the findings, limitations, and subsequent recommendations.

Section One: Research Methodology

1. Study Design

The research design for this study involves a qualitative research method, specifically a semiotic analysis. The semiotic analysis involves examining the signs and symbols used in the Reflect your Respect infographic poster for the World Cup Qatar 2022, in order to understand the intended meanings and symbolic messages embedded in the infographic poster.

2.Description of the Infographic Poster

The "Reflect your Respect" campaign spearheaded by the Qatari Center for Voluntary Activities, the Qatari Women Association. The poster was launched as part of the preparations for the World Cup Qatar 2022. The campaign aimed to promote respect, fair play, and tolerance among fans, players, and officials during the tournament.

The campaign featured a series of infographic posters that conveyed the message of respect *(Appendix A, B, C, D)* through a combination of visual and textual elements. The posters used a variety of colors, images, and symbols to convey the message of respect in a simple and powerful way. Each poster focused on a specific aspect of respect, such as respecting the opponent, respecting the rules, respecting the fans, and respecting the game.

The posters also included messages of tolerance and fair play, emphasizing the importance of these values in sports and in life.

The Reflect your Respect infographic poster was widely promoted through social media, and was endorsed by various sports organizations and celebrities. The campaign was well-received by the public and was seen as a positive contribution to the promotion of respect, fair play, and tolerance in sports.

3. Data Collection:

The main content that we analyze in this study is the infographic poster presented by the "Reflect your Respect" campaign which is available on their official page on Instagram and Twitter.

4. Analysis Procedures:

Given our focus on semiotic analysis, a method deeply rooted in content analysis, we employed the models of Charles Sanders Peirce and Roland Barthes to dissect the poster. This involved a visual description of the content to pinpoint the diverse signs embedded within the poster. Furthermore, we endeavored to uncover any underlying meanings that the poster may possess and searched for any mythical or cultural references it may reinforce. In addition, we analyzed the linguistic signs and assessed their role in solidifying or anchoring the various connotative meanings presented in the poster.

In order to prepare the data to be semiotically analyzed we used a graphic design software (Photoshop) to diffuse the poster into the smallest meaningful visual elements. We arranged the elements into tables, providing a brief explanation for each and categorizing them using Pierce model into symbolic, iconic, and linguistic signs. If a visual element corresponds to or mimics real-life objects, it's considered an iconic sign. On the other hand, if

it conveys a conventional symbolic meaning, it's deemed a symbolic sign. Lastly, if it incorporates language elements such as words or phrases, it is regarded as a linguistic sign.

To carry out a thorough analysis, the poster was dissected into four principal components based on its form. The first component consists of the analysis title, while the second encompasses the primary instructions concerning the poster's objective. The third component involves the core content, which includes eight distinct images. The final component features the campaign's affiliation logo. The analysis addresses all these components, with the appropriate analysis model differing based on the complexity of each part. For simpler components, a basic description was used, whereas for more complex ones, Charles Sanders Peirce's and Roland Barthes' models were utilized to decipher the various layers of meaning, moving beyond mere identification of signs.

Section Two: Data Analysis and Discussion

1. Analysis of the visual components

Analysis of the visual components refers to examining each part of the infographic independently, based on Kress and van Lauwren's model (grammar of visual design), aiming to uncover the unique contribution of each to the overall message. It also explores how these distinct components interrelate to collectively generate the cumulative significance of the infographic.

1.1. The Poster's Title

The initial part of the infographic, which represents the title, holds a central position at the top of the poster. Its strategic placement captures the viewer's attention upon first glance, drawing the eye immediately to this focal point of information. The choice of typography for the title is equally noteworthy. It is scripted in a considerably large font size, significantly larger than the surrounding elements, immediately distinguishing itself from the rest of the poster's content. The title's high degree of foregrounding accentuates its

prominence, making it the most instantly recognizable component of the poster. This ensures that regardless of where a viewer's eye might wander, the first element they register is the title, thus underlining the central message or theme of the infographic.

Figure 1

The Poster Title

As the Figure above shows, the linguistic sign is written in two languages, Arabic "قطر ترحب بكم" and English "Qatar welcomes you!" using a big text size to attract the attention of the audience and convey a welcoming message to visitors of Qatar.

The sign uses a combination of visual linguistic elements to communicate its message effectively. The use of Arabic and English languages caters to both the local and international audience. The choice of Arabic language reflects the Linguistic nature of Qatar, while English represents the global scope of the message.

The sign's design is also significant. The use of bold font and red colour in combination with the Arabic and English text, helps to create a visually appealing and attention-grabbing sign. The use of a large size also emphasizes the importance of the message, making it more prominent and visible.

The term "welcomes" in the sign is particularly noteworthy, as it signifies a sense of hospitality and warmth towards visitors. It creates a positive and friendly impression, which is vital in promoting acceptness of foreigns. The use of the word "you" also adds a personal touch to the message, making it more engaging and relatable to the audience.

1.2. The Instruction Text

Figure 2

Instruction Text

The second part stands out as an integral and informative part. This area, neatly positioned at the centre, follows immediately after the title, grabbing attention and guiding the viewer through the content. The purpose of this portion is to lay out the instructional text, a guideline that seeks to advise and educate the audience while also articulating the intent behind the poster's creation.

The language choices and presentation techniques are meticulously crafted. Bilingual communication is employed, with text presented in both English and Arabic, thereby ensuring that the message is widely accessible and comprehensible. The designers opted for a smaller font size to distinguish the instructional text from other sections, while a distinctive red hue helps the text pop and attract attention despite its diminutive size.

The instructional text unfolds in the form of a clear, declarative instruction. This approach seeks to engage the reader directly, serving as a guidepost for them to navigate the core contents of the poster. The text is arranged in four crisp lines, two each in Arabic and English.

The first pair of lines are inscribed in Arabic. They convey a powerful message: " أظهر احترامك لدين وثقافة المجتمع القطري من خلال تجنب هذه السلوكيات", a translation of which reads, "Show your respect to the religion and culture of the Qatari society by avoiding these behaviours." This sentiment encapsulates a poignant appeal to the audience, urging respect for the distinct religious and cultural aspects of the Qatari society.

The third and fourth lines replicate the same message but in English: "Reflect your respect to the religion and culture of Qatari people by avoiding these behaviours." Although the language has shifted, the essence of the message remains untouched, ensuring that its significance is fully appreciated by non-Arabic speakers.

The instructional text serves a dual purpose. On one hand, it introduces the primary concept of the infographic, guiding the audience through its essential narrative. On the other hand, it underscores the purpose of the poster, clarifying its intention and the broader societal message it aims to propagate.

The choice of Arabic and English as the medium of communication is also insightful. Arabic, being the first language of Qatar and a significant cultural component, establishes a familiar and relatable base for the local audience. English, on the other hand, extends the reach of the message, ensuring that it resonates with a wider, global audience. In essence, this use of dual languages guarantees a broad, comprehensive reception for the text and, by extension, for the overarching theme of the poster.

1.3. The Main Content

Figure 3

The Main Content

The third part of the infographic poster forms core of the entire design - the main content. situated in the middle and occupies the largest of the poster's total space. The scale and positioning of this part have been thoughtfully calculated to ensure its dominance and immediate recognition by viewers. Its visual prominence aimed at emphasizing the essence and purpose of the poster.

As it is shown in (Figure 3), the main content consists of eight images; the layout of this part is structured and aesthetically appealing. The designers arranged these images in a geometrically balanced format. The symmetry of the design, with two lines and four rows, offers a visually pleasing experience that is both engaging and accessible for viewers. This symmetrical arrangement makes the poster's core message easy to present.

Each image within this grid arrangement is a complete separate entity in itself, offering a contribution to the overall message. Each of these images features a distinct sign, presenting a set of signs that cater to the diversity of the poster's theme. On the other hand, the images also have some shared signs.

All the images shared three symbolic signs that serve to bolster the conveyed message. Firstly, there's a universally recognized prohibition sign - a circle encased by a diagonal line. This particular symbol is universally understood as a sign of forbidding or disallowing a certain behaviour. Moreover, the image employs the symbolic usage of two colours, red and black. These colours carry their own connotations and are utilized here as symbolic signs, adding another layer of meaning to the image.

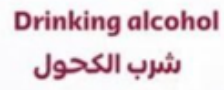### 1.3.1. The first Image (alcohol prohibition)

Figure 4

The first Image: alcohol prohibition

1.3.1.1. Visual Elements Identification

Table 1

First Image Identification of Signs

	Sign 01	Sign 02	Sign 03	Sign 04
Sign			Drinking alcohol شرب الكحول	
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	Bottle and glass	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Signs

Table 1 presents a detailed presentation for the first image, highlighting its use of iconic signs. These are manifested in the form of a bottle and a glass. Iconic signs, by their nature, visually mimic the real-life objects they represent. In this particular instance, the depicted bottle and glass within the image echo their real-world counterparts, reinforcing the authenticity and recognition of these objects within the context of the infographic.

Linguistic Signs

In addition to the aforementioned signs, the first image incorporates linguistic signs presented in two distinct languages, Arabic and English. The Arabic text "شرب الكحول" roughly translates to "drinking alcohol", a sentiment that's echoed in its English counterpart.

1.3.1.2. Visual Elements Analysis

Denotative Meaning

The image presents the following elements: a bottle and a glass in the background, a red circle with a diagonal bar in the foreground, and a linguistic sign "Drinking alcohol" written in Arabic and English at the bottom of the image.

At the denotative level, the image signifies a prohibition of alcohol consumption. The alcohol bottle and wine cup represent alcoholic beverages, while the red circle with the diagonal bar is a universal symbol for "not allowed" or "prohibited." The linguistic sign, written in both Arabic and English, explicitly conveys the message, "Drinking alcohol."

Connotative Meaning

At the connotative level, the image can evoke various associations and connotations, depending on the viewer's cultural background and personal experiences. Some possible connotations include (Blocker et al., 2006):

Health-consciousness: The prohibition of alcohol consumption may suggest a concern for health, as alcohol is known to have negative health effects when consumed excessively.

Morality: In some cultures, and religions, such as Islam, drinking alcohol is considered immoral or forbidden. The use of Arabic language in the image may hint at this connection.

Legal consequences: The prohibition symbol may remind viewers of the legal consequences of consuming alcohol in certain places or situations, such as while driving or in public spaces where alcohol consumption is not allowed.

Mythical Background

There may not be a direct mythical background associated with the image. However, the prohibition of alcohol consumption can be tied to broader cultural or religious beliefs and myths. For example, in Islamic mythology, alcohol is considered "haram" (forbidden) because it is believed to impair one's judgment and ability to fulfil religious duties.

Role of the Linguistic Sign

The linguistic sign "Drinking alcohol" in Arabic and English serves to reinforce and clarify the overall meaning of the image. It eliminates any ambiguity about the subject of the prohibition, ensuring that viewers understand the image's message, regardless of their familiarity with the symbols and cultural context. By providing the text in both Arabic and English, the image expands its reach to a broader audience, as these two languages are widely spoken and understood.

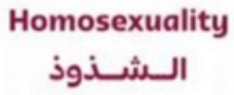### 1.3.2. The Second Image (Disapproval of Homosexuality)

Figure 5

The Second Image: Disapproval of Homosexuality

Homosexuality
الـشـذوذ

1.3.2.1. Semiotic Description of visual Elements

Table 2

Second Image Identification of Signs

	Sign 01	Sign 02	Sign 03	Sign 04
Sign			Homosexuality الـشـذوذ	
Type of Sign	Symbolic	Symbolic	Linguistic	Symbolic
Description	Two male gender symbols	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Symbolic Sign

Alongside the prohibition sign (a circle with a cross) and the symbolic colours, black and red, the second image introduces an additional symbolic element to its design. This added symbol is a pair of intertwined male gender symbols, each signified by a circle with an arrow extending from its edge. This particular representation has traditionally been accepted as a conventional symbol for the male gender.

Linguistic Sign

In addition to the previous symbolic signs the image contains linguistic sign written into languages Arabic and English the Arabic text which literally means abnormality and the English text homosexuality which refers to the quality of the characteristic of being sexually attracted to peoples of the same gender, the

1.3.2.2. Semiotic Analysis of visual Elements

Denotative Meaning

At the most basic level, the image depicts two identical gender symbols (male), which represent same-sex relationships or homosexuality. The red circle with a diagonal bar,

commonly known as the "no" or "prohibition" sign, implies a sense of disapproval or rejection of homosexuality. The linguistic sign at the bottom of the image further clarifies the subject matter by explicitly stating "Homosexuality" in both Arabic and English languages.

Connotative Meaning

The use of the prohibition sign in conjunction with the gender symbols has a set of connotative meanings according to social attitudes and cultural contexts. Some possible connotations include (Meyer, 2003):

Disapproval of Homosexuality: The image may hold a negative view of homosexuality, perceiving it as unnatural or morally wrong. The choice of colours, particularly the use of red, may invoke feelings of anger, danger, or urgency. By employing these visual elements, the image conveys a sense of disapproval or condemnation towards homosexuality.

LGBTQ+ Discrimination: The image may also carry a message of discrimination against homosexuality, and by extension, the LGBTQ+ community. It visually communicates the societal prohibition and negative stance toward same-sex relationships across cultures, as indicated by the multilingual labels.

Mythical Background

The mythical background of the image might be drawn from religious, cultural, or historical sources that have shaped societal attitudes towards homosexuality. For instance, some religious texts and teachings, such as those found in Abrahamic religions (Judaism, Christianity, and Islam), have historically been interpreted as condemning same-sex relationships. These religious beliefs have often been cited as the basis for anti-homosexual sentiments in various societies.

Role of the Linguistic Sign

Generally, the presence of the linguistic sign "Homosexuality" in both Arabic and English serves multiple purposes within the image. First, it acts as an anchor, ensuring that the viewer correctly interprets the visual elements as relating to homosexuality. Second, the use of two languages, particularly Arabic, might suggest that the image is intended for audiences from diverse linguistic and cultural backgrounds, possibly reflecting the global nature of the debate surrounding homosexuality. The linguistic sign also emphasizes the subject matter, reinforcing the image's core message of disapproval or rejection of homosexuality.

Concerning the Arabic label meaning is abroad and can be used to describe anything abnormal why is the English text is precisely described the prohibited act of homosexuality. so, it is recommended to use the expression "الشذوذ الجنسي" in Arabic to be more precise and expressive.

1.3.3. The Third Image (Immodesty)

Figure 6

The Third Image: Immodesty

Immodesty
اللباس المبتذل

1.3.3.1. Semiotic Description of visual Elements

Table 3

Third Image Identification of Signs

	Sign 01	Sign 02	Sign 03	Sign 04
Sign				
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	Exposed legs in a cross-legged pose	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Signs

The image contains a depiction of a woman's legs in a cross-legged position. As per Charles Sanders Pierce's analysis, this sign is identified as iconic, as it closely mirrors the appearance of a woman's legs in real life.

Linguistic Signs

The image presents linguistic signs inscribed in Arabic and English. The Arabic text "اللباس المبتذل" translates to "immodesty," mirroring its English counterpart, thus providing the image with a shared narrative across these distinct languages.

1.3.3.2. Semiotic Analysis of visual Elements

- **Denotative Meaning:**

The denotative meaning of the image is relatively straightforward. The image features a woman's exposed legs in a cross-legged pose, which signifies relaxation, comfort, and perhaps even vulnerability. The red circle with the diagonal bar overlaid on the woman's legs is commonly used as a prohibition sign, indicating that the behaviour or action represented by the image is not allowed or considered inappropriate. The linguistic sign "Immodesty"

written in Arabic and English at the bottom of the image further reinforces this notion of impropriety.

- **Connotative Meanings:**

The connotative meanings of this image are complex and may be interpreted in different ways (Ali, 2005):

Indecency: the image may be seen as provocative or sexually suggestive, with the exposed legs conveying a sense of immodesty or indecency. The linguistic sign "Immodesty" reinforces this interpretation, suggesting that the image is intended to convey a warning against immodest behaviours.

Violation of Modesty Standards: the image may be interpreted as a reflection of cultural or religious values, with the exposed legs and lack of coverage seen as a violation of modesty standards. The inclusion of the linguistic sign "Immodesty" in Arabic suggests that the image is intended for an audience that values modesty and adherence to cultural or religious norms.

Freedom and Comfort: the image also may represent the strict of freedom and comfort, the cross-legged pose in some societies represents relaxing and comfort, the use of prohibition sign could be interpreted as limitation of restriction for this behaviour.

- **Mythical Background:**

The mythical background of this image may vary depending on the cultural or religious context. In many cultures and religions, modesty is a fundamental value that governs behaviour and dress. The image may be seen as a reflection of the importance of modesty in these contexts and a warning against behaviour that violates cultural or religious norms.
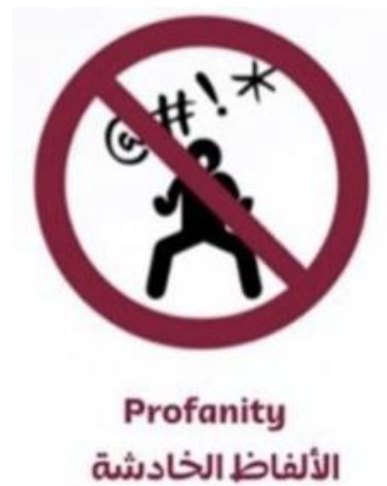
Role of the Linguistic Sign:

The linguistic sign "Immodesty" plays a crucial role in conveying the image's overall meaning. It anchors the meaning by emphasising the importance of modesty and suggests that the image is intended to convey a warning against immodest behaviour. The use of Arabic in addition to English suggests that the image may be targeted towards a specific audience that values modesty and adherence to cultural or religious norms.

1.3.4. The Fourth Image (Profanity)

Figure 7

The Fourth Image: Profanity

1.3.4.1. Semiotic Description of visual Elements

Table 4

Fourth Image Identification of Signs

	Sign 01	**Sign 02**	**Sign 03**	**Sign 04**
Sign				
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	Angry man his mouth opened	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Sign

The fourth graphic, an iconic representation, culminates in the initial symbol as depicted in the preceding table, portraying a furious man with a wide-open mouth, accompanied by arbitrary symbols floating above him. The depiction's similarity to a human in reality renders this iconic sign.

Linguistic Sign

The image also presents a linguistic sign penned in both Arabic and English. The Arabic inscription reads "الألفاظ الخادشة" translating to profanity and inappropriate speech. This meaning is echoed in the English text, mirroring the Arabic interpretation.

1.3.4.2. Semiotic Analysis of visual Elements

Denotative Meaning

The denotative meaning of the image is relatively straightforward. It portrays an angry man with symbols written on top of his head, which could signify that he is producing either inappropriate or unrecognisable speech. The red circle with a diagonal bar signifies prohibition, implying that whatever is being represented in the image is unacceptable or forbidden. The linguistic sign at the bottom of the image further reinforces this notion, indicating that the content is of a profane nature.

Connotative Meanings:

The connotative meanings of the image are more complex and subjective. The angry man in the image could represent a variety of things, such as frustration, rage, or a protest against something. The polysemy of the image could lead to these possible connotations (Levine, 2017).

Respectful Communication: The image might suggest the importance of maintaining respectful and civil discourse in communication, underlining the significance of choosing words carefully.

Social Norms: It might connote societal standards and expectations of appropriate language usage in public or social settings, implying that obscene language can be perceived as disrespectful or offensive.

Morality and Ethics: The image can be interpreted as emphasizing ethical or moral standards about language, suggesting a higher level of decency or morality expected in human interactions.

Mythical Background:

There is no clear mythical background to the image. However, profane behaviours is generally unacceptable, if not completely rejected, across societies and religions worldwide. For instance, Islam underscores the sharing of smiles and kind words among individuals, further discouraging and prohibiting profanity. This abhorrence towards profanity is strengthened by cultural norms and moral principles.

Role of the Linguistic Sign:

The linguistic sign in the image plays a crucial role in the overall meaning. It explicitly indicates that the content is profane, and therefore, unsuitable for some audiences. The linguistic sign anchors the polysemy of the image to the profanity context. The sign also reinforces the red circle with a diagonal bar, suggesting that the content is not only prohibited but also potentially harmful. The use of both Arabic and English in the sign further suggests that the image has a broad audience, with potential viewers from different linguistic backgrounds.

1.3.5. The Fifth Image (Respecting Places of Worship)

Figure 8

The Fifth Image: Respecting Places of Worship

1.3.5.1. Semiotic Description of visual Elements

Table 5

Fifth Image Identification of Signs

	Sign 01	**Sign 02**	**Sign 03**	**Sign 04**
Sign			Not respecting places of worship عدم احترام الأماكن المقدسة	
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	A person laughing and pointing his hand at a mosque	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Sign

The fifth image's iconic signs concluded with a depiction resembling a human standing, laughing, and pointing towards a mosque. According to Pierce, this sign qualifies as iconic due to its accurate representation of a human and a mosque as they appear in reality.

Linguistic Sign

The image also includes a linguistic sign composed in Arabic and English. The Arabic

inscription, " عدم احترام الاماكن المقدسة " represents a disregard for sacred sites. Similarly, the

English text indicates a lack of reverence for places of worship.

1.3.5.2. Semiotic Analysis of visual Elements

Denotative Meaning

The denotative meaning of this image is straightforward. The image shows a person

pointing at a mosque, which suggests disrespect for the place of worship. The red circle with

the diagonal bar emphasizes the prohibition of such behaviours. The linguistic sign at the

bottom of the image explicitly conveys the message of not respecting places of worship.

Therefore, the denotative meaning of this image is a warning against disrespecting religious

institutions.

Connotative Meanings

The connotative meanings of this image are more complex and can be interpreted in

several ways (Hare & Weinstein, 2009). First, the image could be seen as an act of bigotry or

intolerance towards a particular religion or culture. The laughing person may be stereotyping

or ridiculing the Islamic faith, leading to an offensive and disrespectful attitude towards the

mosque.

Second, the image could be interpreted as a critique of religious institutions. The

laughing person may be expressing dissatisfaction with the behaviours or actions of the

mosque and its members. However, this interpretation is unlikely given the clear message of

the linguistic sign at the bottom of the image.

Mythical Background

There may not be a direct mythical background to this image. However, the image's

cultural and historical context may influence its interpretation. In many cultures, places of

worship are considered sacred and are given great reverence. Therefore, any disrespect towards them can be viewed as a violation of sacred values and beliefs.

Role of the Linguistic Sign

The linguistic sign at the bottom of the image plays a critical role in conveying the image's overall meaning. The sign serves as a direct message to the audience, explicitly anchoring the meaning by stating the image's intent. The inclusion of the linguistic sign transforms the image from being an ambiguous act of disrespect to a clear message of warning against disrespecting religious institutions. Thus, the linguistic sign serves as a crucial element in clarifying the image's meaning and intent.

1.3.6. The Sixth Image (Loud Music and Sounds)

Figure 9

The Sixth Image: Loud Music and Sounds

Loud music and sounds
الموسيقى الصاخبة
والأصوات العالية

1.3.6.1. Semiotic Description of visual Elements

Table 6

Sixth Image Identification of Signs

	Sign 01	Sign 02	Sign 03	Sign 04
Sign			Loud music and sounds الموسيقى الصاخبة والأصوات العالية	
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	A man talking on megaphone	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Sign

The image depicts an iconic symbol featuring a standing human speaking into a megaphone. This symbol is considered iconic due to its realistic representation of both the human and the speaker as they appear in real life.

Linguistic Sign

The image also features a linguistic sign, composed in both Arabic and English. The Arabic inscription "الموسيقى الصاخبة والاصوات العالية" translates to loud music and high voices, which is closely pairs to the meaning of the presented English text "loud music and sounds".

1.3.6.2. Semiotic Analysis of visual Elements

Denotative Meaning

The denotative meaning of this image is straightforward. The image shows a person holding a handsfree speaker and producing loud music or sounds. The red circle with the diagonal bar emphasizes the prohibition of such behaviours. The linguistic sign at the bottom of the image explicitly conveys the message of loud music and sounds. Therefore, the denotative meaning of this image is a warning against producing loud music and sounds.

Connotative Meanings

The connotative meanings of this image are more complex and can be interpreted in several ways. First, the image could be seen as an act of disturbance or nuisance to others. The person's open mouth and the handsfree speaker indicate that they are producing loud sounds that may be disturbing to people nearby.

Second, the image could be interpreted as a critique of modern technology and its impact on social interactions. The person's use of a handsfree speaker may be seen as a way of isolating themselves from their surroundings, leading to a breakdown of social connections and interactions.

Mythical Background:

There may not be a direct mythical background to this image. However, the image's cultural and historical context may influence its interpretation. In many cultures, producing loud sounds or music in public spaces is considered inappropriate and can be viewed as a violation of social norms and values.

Role of the Linguistic Sign:

The linguistic sign at the bottom of the image plays a critical role in conveying the image's overall meaning. The sign serves as a direct message to the audience, explicitly anchoring the image's polysemy to a clear fixed meaning stating the image's intent. The inclusion of the linguistic sign transforms the image from being an ambiguous act of disturbance to a clear message of warning against producing loud music and sounds. Thus, the linguistic sign serves as a crucial element in clarifying the image's meaning and intent.

1.3.7. The Seventh Image (Dating)

Figure 10

The Seventh Image: Dating

1.3.7.1. Semiotic Description of visual Elements

Table 7

Seventh Image Identification of Signs

	Sign 01	**Sign 02**	**Sign 03**	**Sign 04**
Sign				
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	Standing male and female with heart in between	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Sign

The seventh image exhibits an iconic sign featuring a man and woman standing close to each other, with a small heart in between. This symbol mirrors the actual presence of men

and women in reality. Nevertheless, the tiny heart between them may serve as a symbolic sign, signifying the relationship between them.

Linguistic Sign

The image also features a multilingual linguistic sign penned in both Arabic and English. The Arabic inscription "العلاقات المحرمة " translates directly to forbidden relationships, while the English text "Dating" refers to romantic interactions between two individuals.

1.3.7.2. Semiotic Analysis of visual Elements

Denotative Meaning

The denotative meaning of this image is a warning against dating. The red circle with the diagonal bar emphasizes the prohibition of such behaviour. The male and female standing next to each other with a heart symbol in between suggests a romantic relationship. Therefore, the denotative meaning of this image is a warning against engaging in romantic relationships or dating.

Connotative Meanings

The connotative meanings of this image are more complex and can be interpreted in several ways (Ali, 2006). First, the image could be seen as a critique of traditional social norms and values that restrict romantic relationships. The heart symbol in between the male and female suggests that they have feelings for each other, and their decision to date or not should not be governed by societal restrictions.

Second, the image could be interpreted as a reflection of contemporary societal values that promote individual freedom and autonomy in choosing romantic partners. The inclusion of the linguistic sign "Dating" suggests that the image is not warning against romantic relationships but rather against the act of dating in a societal context that restricts such behaviour.

Mythical Background

There may not be a direct mythical background to this image. However, the image's cultural and historical context may influence its interpretation. In many cultures and religions, romantic relationships between men and women are governed by traditional norms and values that restrict dating and dictate the terms and conditions of marriage.

Role of the Linguistic Sign

The linguistic sign at the bottom of the image plays a critical role in conveying the image's overall meaning. The sign serves as a direct message to the audience, it anchors the meaning to restrict dating. The inclusion of the linguistic sign "Dating" shifted the image from being an unclear portrayal of a romantic relationship to a clear warning against the act of dating in a societal context that restricts such behaviour.

1.3.8. The Eighth Image (Taking people's Pictures without their Permission)

Figure 11

The Eighth Image: Taking people's Pictures without their Permission

1.3.8.1. Semiotic Description of visual Elements

Table 8

Eighth Image Identification of Signs

	Sign 01	Sign 02	Sign 03	Sign 04
Sign			Taking people's pictur without their permissi تصوير الأشخاص دون إذنهم	
Type of Sign	Iconic	Symbolic	Linguistic	Symbolic
Description	Man half reclining and holding camera	Circle with a diagonal bar	Text written in Arabic and English	Red and Black Colour

Iconic Sign

The image portrays a partially reclining man clutching a camera, serving as an iconic sign due to its realistic representation of both the human figure and the camera as they appear in everyday life.

Linguistic Sign

Besides the symbolic and iconic signs, the image also includes a bilingual sign scripted in English and Arabic. The Arabic inscription "تصوير الاشخاص دون اذنهم" translates to capturing people's photos without their consent, which aligns perfectly with the letteral interpretation of the accompanying English text.

1.3.8.2. Semiotic Analysis of visual Elements

Denotative Meaning

The denotative meaning of this image is a warning against taking people's pictures without their permission. The red circle with the diagonal bar emphasizes the prohibition of such behaviour. The person holding a camera suggests that this image is specifically targeting individuals who take pictures of people without their consent.

Connotative Meanings:

The connotative meanings of this image can be interpreted in different ways. First, the image can be seen as a reminder of the importance of respecting people's privacy and personal space. The linguistic sign "Taking people's Pictures without their Permission" highlights the issue of consent, and the image serves as a visual reminder of the importance of obtaining permission before taking pictures.

Second, the image could be interpreted as a critique of contemporary culture's obsession with documenting and sharing every moment of our lives. The person holding the camera represents the urge to capture every moment, even if it means invading someone's privacy. The red prohibition sign serves as a reminder to slow down and be more mindful of our actions.

Mythical Background

There may not be a direct mythical background to this image. However, the image's cultural and historical context may influence its interpretation. In contemporary society, there is a growing concern about the impact of technology on privacy, and this image can be seen as a reflection of that concern.

Role of the Linguistic Sign:

The linguistic sign at the bottom of the image plays a critical role in anchoring and conveying the image's overall meaning. The sign serves as a direct message to the audience. The inclusion of the linguistic sign "Taking people's Pictures without their Permission" transforms the image from being a simple portrayal of a person holding a camera to a clear

warning against invasive behaviour. Thus, the linguistic sign serves as a crucial element in clarifying the image's meaning and intent.

1.4. The Affiliation Logo

The fourth part of the infographic poster is the affiliation logo. It is situated in the top left corner of the infographic and represent the "reflect your respect" campaign logo.

Figure 12

The affiliation Logo

1.4.4. Visual Elements Identification

This image depicts a vertical red rectangle with the upper-right corner curved, with five white notches at the bottom resembling the fingers of a hand. The logo includes a linguistic sign that reads "Reflect your respect" in Arabic and English.

1.4.2. Visual Elements Analysis

Denotative Meaning:

The denotative meaning of this logo is not immediately apparent. However, the red rectangle and white notches could be interpreted as a simplified representation of a hand or fingers, with the notches representing fingers. This interpretation suggests the significance of hand gestures in communication, however the linguistic text associated with the image straight and clear to transmit a message of showing respect.

Connotative Meanings:

The connotative meanings of this logo can be interpreted in different ways. First, the image could represent the importance of respecting others and oneself. The phrase "Reflect your respect" implies that individuals should consider their actions and attitudes towards others and act with respect.

Second, the logo could be interpreted as a call to action, encouraging individuals to actively demonstrate respect through their actions and behaviours. The inclusion of the hand imagery in the logo emphasizes the physical aspect of respect and suggests that respect is a tangible concept that can be demonstrated through hand gestures and actions.

Mythical Background:

There may not be a mythical background to this logo. However, the image's context may influence its interpretation. Respect is a fundamental value in many cultures, and this logo can be seen as a reflection of the importance of respect in our society.

Role of the Linguistic Sign:

The linguistic sign "Reflect your respect" plays a crucial role in conveying the logo's overall meaning. The phrase plays a role of rely and complete the ambiguous meaning of the other visual signs. It emphasizes the importance of reflecting on one's actions and attitudes towards others and acting with respect. The use of the word "reflect" implies a sense of introspection and suggests that respect is an internal process that requires self-reflection and evaluation.

2. Full Analysis of the Overall Message

Analysis of the overall message refers to examining the infographic poster in its entirety, encompassing all constituent parts. It involves deciphering the denotative meaning conveyed by the infographic and exploring potential connotations it imparts. Additionally, the full analysis delves into the investigation of any underlying mythical or cultural contexts that may be influencing the infographic's message.

Figure 13

Reflect your respect Infographic Poster

2.1. Denotative Meaning

According to Barthe, the denotative meaning express the first level meaning. In this poster, the bilingual text "Qatar welcome" in both Arabic and English is an invitation or a warm greeting for the visitors to the country of Qatar. It suggests that the country is welcoming to visitors from around the world, irrespective of their native language.

The instruction text "reflect your respect to the religion and culture of Qatari people by avoiding these behaviours" serves as a polite request to the visitors, asking them to respect the local customs, religion, and culture. It implies that there are certain behaviours that are considered disrespectful or inappropriate in Qatari culture.

The set of images showing a list of prohibited actions and behaviours outlines a set of specific actions that are considered disrespectful or unacceptable in Qatar. These prohibitions are related to attire, behaviours in public spaces, consumption of certain substances, and other cultural or religious practices. The images serve as a visual guide, helping visitors understand what to avoid doing in order to respect Qatari culture and religion.

Thus, denotatively, the poster is an informational and educational tool aimed at visitors to Qatar, designed to facilitate their understanding and compliance with local customs and norms.

2.2. Connotative Meaning

Connotative meanings are subjective and can vary based on the reader's interpretation, cultural background, personal beliefs, and previous experiences. Here are some possible connotative meanings for this infographic poster:

Identification and reinforcement of the culture and religion of Qatar:

The infographic poster can connote Qatar's strong sense of cultural and religious identity. It highlights the behaviors and actions that are considered appropriate and respectful within the society. It suggests that Qatar is a country that values and upholds its traditions and

norms. By providing clear guidelines, it may also convey that Qatar is proactive in preserving its cultural heritage in the face of growing tourism and globalization. The poster could also indicate a certain level of pride in the nation's customs and traditions, and the desire to share this with visitors.

Restriction of Visitor's Freedom:

On the other hand, the list of prohibited actions and behaviors could also connote a sense of restriction or limitation on visitors' behaviors. It may suggest that Qatar has strict rules for conduct that all visitors are expected to follow, potentially limiting their personal freedoms during their visit. This could be interpreted as an assertion of control, indicating that while Qatar welcomes tourists, it does not compromise on its cultural and religious principles. Depending on the reader's perspective, it might even connote a lack of flexibility or openness to different cultural norms and behaviors.

2.3. Mythical Background

The mythical foundation of this infographic poster is deeply intertwined with the core principles of Islam, which are diligently practiced and maintained within Qatari society. It encapsulates the societal norms and behavioral guidelines defined by Islamic teachings that shape the daily life in Qatar, providing a context for the prohibitions highlighted in the infographic.

Each prohibition depicted in the poster is not an arbitrary rule, but likely has its roots in the Islamic tenets revered by the Qatari society. These prohibitions might encompass aspects such as alcohol consumption, profanity, homosexuality, and more, each steeped in centuries of religious tradition and interpretation.

The poster becomes more than a mere instructional guide; it represents the Qatari identity, firmly grounded in Islamic faith. It underscores the pivotal role that religion plays in

the society and the lives of individuals in Qatar, marking a continuous commitment to adhere to their religious devotion amidst an increasingly global and diverse world.

Moreover, the poster exemplifies the cultural preservation efforts in Qatar. By presenting these prohibitions to visitors, it not only ensures the respectful observance of Qatari norms by the guests but also affirms the country's dedication to safeguarding its cultural and religious heritage. This resonates with the shared responsibility within the Islamic Ummah to uphold and pass on the faith's teachings, further amplifying the importance of these guidelines.

Thus, the poster represents the intersection of religious devotion, cultural preservation, and national identity in Qatari society, all grounded in the enduring traditions and teachings of Islam.

Section Three: The Overall Findings and Recommendations

This section presents the comprehensive findings based on the poster's partial and full analysis. It encapsulates the overall outcomes and findings derived from the analysis of this informational material. Additionally, this section also provides detailed responses to the research questions that were initially posed, thereby encapsulating the major points of discussion from the study.

1.The Overall Findings

In response to the research questions and the resultant elucidation of the analytical findings, the current study highlights the following outcomes:

- The infographic poster utilizes straightforward visual elements, making it reader-friendly through the adoption of a universally recognized set of symbolic and iconic signs (1st Research Question).

- The poster denotated as an informative guide to visitors in Qatar, easing their comprehension of the local traditions and customs (4th Research Question).

- The layout, size and position of the affiliation logo suggests that the poster doesn't aim to serve commercial or branding objectives, but instead, it emphasizes the message it conveys.

- Even though the infographic poster was created during the World Cup Qatar 2022 preparations and under the pretext of the same event, it doesn't bear any signs connecting it to the sporting occasion.

- The dual language usage, Arabic for the local audience and English for international visitors, widens the reach scope of the infographic's message.

- The content of the infographic poster is strictly based on Islamic religious guidelines and is designed to serve the same goals (2nd Research Question).

- For the most of the poster's content images the text plays the role of anchoring the meaning of the image, except for the affiliation logo it relies and complete the meaning (3rd Research Question).

2. Limitations

Along this research, we faced several challenges, which are as follows:

- While there are guidelines for conducting a semiotic analysis, there isn't a universally agreed-upon method. Different researchers might employ different techniques, which could lead to different results.

- The process of diffusing the infographic poster to the smallest meaningful visual elements was difficult regarding our skills in graphic design

- Infographics are often designed with a specific purpose or message in mind, which might bias the representation of information. This can influence the semiotic analysis, potentially leading to biased or incomplete conclusions.

3. Recommendations

- Infographics are simple and effective visual communication forms so it is highly recommended to use them in representing information for a large scope of audience

- Performing a semiotic analysis for the visual communication content provides preliminary prediction on the audience perception for this content,

- The use of the iconic signs provides more recognizable messages and using the text further reinforce the meaning

GENERAL CONCLUSION

This research has provided a comprehensive semiotic analysis of the infographic poster titled "Reflect Your Respect" for the World Cup Qatar 2022, utilizing Peirce's model to identify signs and visual elements and Roland Barthes' model to uncover the connotation meanings, denotation meanings, and mythical backgrounds, along with the relationship between text and image. The outcome of this inquiry offers valuable insight into how semiotics can be effectively utilized to decode and interpret complex visual messages.

The semiotic analysis, taking into consideration both denotative and connotative meanings, revealed that the infographic was designed in a way that presents and transmits its message successfully. The elements within the infographic effectively demonstrated their intent, clearly representing the ideas they were designed to convey. The use of Peirce's semiotic model was instrumental in dissecting the intricate layers of these visual elements, exploring their dynamic interrelationships and the roles they play in reinforcing the infographic's overall message.

Moreover, Barthes' model allowed for the illumination of the underlying mythical backgrounds and narratives contained within the infographic. This analysis underscored the infographic's intricate weaving of cultural elements, particularly emphasizing Islamic norms and Qatari traditions, in the context of a global event like the World Cup.

It was observed that the infographic's structure and presentation closely followed Islamic rules, consequently fortifying the Qatari culture's representation within a global framework. This correlation between the cultural context and the design elements emphasizes the infographic's purpose, underlining the value of respect and consideration for local customs during the World Cup.

This study has not only demonstrated the depth and breadth of meanings that can be extracted from an infographic but also emphasized the important role that semiotic analysis

plays in understanding visual communication, particularly in cultural and event contexts. It underlines the significance of semiotics as a powerful tool in extracting meaningful interpretations that go beyond the surface level.

The effective use of semiotics, with a blend of Peirce's and Barthes' models, has allowed for a deeper understanding of the "Reflect Your Respect" infographic. Through this lens, the research reveals the infographic's successful attempt in conveying its message and reinforcing Qatari culture and Islamic rules. This finding points towards the potency of semiotics in illuminating the depth and layers of meanings in visual communication, indicating its immense value in the field of research and design, especially in culturally significant contexts such as the World Cup Qatar 2022.

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APPENDECIES

Appendix A

Appendix B

Appendix C

Appendix D

Résumé

Cette étude vise à explorer et à comprendre les diverses interprétations de l'affiche infographique "ReflectYourRespect", distribuée par le Qatar à l'approche de la Coupe du Monde de la FIFA 2022. L'affiche a servi de moyen à la nation de démontrer et de partager ses valeurs culturelles et religieuses, mais elle a suscité un éventail de réactions, allant de l'affirmation à la désapprobation en raison de son contenu normatif.

Le but de cette étude est de déballer les significations nuancées encodées dans l'infographie en appliquant l'analyse sémiotique comme méthode d'analyse de contenu. Une approche qualitative est employée pour disséquer les dimensions symboliques de l'affiche, en utilisant deux cadres sémiotiques distincts : le modèle de Charles Sanders Peirce, pour déterminer les types variés de signes incorporés, et le modèle de Roland Barthes, pour approfondir les connotations et les fondements mythologiques perpétués à travers l'affiche.

Les résultats de cette étude indiquent que l'infographie a été stratégiquement conçue pour faire écho aux valeurs islamiques qui forment l'épine dorsale du paysage religieux et culturel du Qatar. En outre, l'analyse révèle que les éléments visuels intégrés à l'affiche transmettent avec succès le message souhaité aux publics locaux et internationaux.

Mots-clés : Coupe du monde Qatar 2022 ; Affiche infographique ; analyse sémiotique ; modèle de Peirce ; Modèle de Barthes.

الملخص

تهدف هذه الدراسة إلى تحليل وفهم المعاني المختلفة لملصق إنفوغرافيك بعنوان "ReflectYourRespect"، الذي إعتمدته قطر في كأس العالم لكرة القدم 2022. كان الملصق بمثابة وسيلة لإظهار ومشاركة عاداتها وثقافتهاوقيمها الدينية، لكن الملصق أثار مجموعة من ردود الفعل من التأكيد إلى الرفض بسبب محتواه.

تهدف الدراسة إلى تفكيك المعاني الدقيقة المشفرة في الملصق الإنفوغرافي من خلال تطبيق التحليل السيميائي كطريقة لتحليل المحتوى. حيث تم استخدام مقاربة نوعية لتحليل الأبعاد الرمزية للملصق ، باستخدام نموذجين للتحليل السيميائي: نموذج تشارلز ساندرز بيرس ، للتعرف على الرموز البصرية المستخدمة في الملصق ، ونموذج رولاند بارث، لاستكشاف الرسائل الضمنية والخلفية الثقافية المراد مشاركتها خلال الملصق.

تشير نتائج هذه الدراسة إلى أن الملصق الإنفوغرافي مصمم بشكل استراتيجي بحيث يعكس القيم الإسلامية التي تشكل العمود الفقري للمشهد الديني والثقافي في قطر. بالإضافة إلى ذلك ، يكشف التحليل السيميائي أن العناصر المرئية المدمجة في الملصق تنقل الرسالة المطلوبة بنجاح إلى الجماهير المحلية والدولية.

الكلمات المفتاحية: كأس العالم قطر 2022 ؛ ملصق انفوجرافيك؛ التحليل السيميائي؛ نموذج بيرس؛ نموذج بارث.