



**A CRITICAL DISCOURSI
SOCIO-COGNITIVE APPROACH
TO CONTENT ANALYSIS OF
CONTEMPORARY STILL
IMAGES REGARDING
ISLAMOPHOBIA**

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Date: 15/06/2017

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ABSTRACT

The events in New York on September the 11th 2001 have no precedents in modern history. These attacks embody a global geo-political tension between western and Muslim countries, so a plausible clash of civilizations can eventually occur. Moreover, the militarization of public areas, the increase of border controls and the hostility against Muslim population generally crystallises in an islamophobic global concern. Thus, using images as investigative data and a discursive method I analyse and compare the hegemonic and the alternative discourses regarding islamophobia. Results do determine how hegemonic discourses foster engagement and involvement with spectators appealing to western values like democracy and freedom by focusing on social features. Alternative discourses create this engagement through feelings, emotions and a reflexive perspective upon this social fact by targeting subjects' cognitive brains structures.

KEY WORDS: islamophobia, discourse, images, content analysis, Islam terror, terrorism

ABSTRACT

Los acontecimientos de Nueva York el 11 de septiembre del 2001 no tienen precedents en la historia moderna. Los ataques encarnan las tensiones geo-políticas entre países musulmanes y occidentales evidenciando un plausible choque de civilizaciones. Además la militarización de los espacios públicos, el incremento de los controles fronterizos y la hostilidad generalizada hacia la población musulmana cristaliza en una preocupación islamofóbica global. Así, utilizando imágenes como datos de investigación y un método discursivo analizo y comparo los discursos hegemónico y alternativo en relación a la islamofobia. Los resultados determinan cómo el discurso hegemónico promueve el compromiso y la implicación de los espectadores apelando a valores occidentales como la libertad y la democracia centrándose en aspectos sociales. El discurso alternativo crea el compromiso con los espectadores mediante emociones, sentimientos y una perspectiva reflexiva sobre este hecho social centrándose en la estructura cognitiva de los sujetos.

PALABRAS CLAVE: islamofobia, discurso, imágenes, análisis de contenido, terror islámico, terrorismo

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“Le masque est pourtant la région difficile de la Photographie. La société, semble-t-il, se méfie du sens pur: elle veut du sens, mais elle veut en même temps que ce sens soit entouré d’un bruit (comme on dit en cybernétique) qui le fasse moins aigu. Aussi la photo dont le sens (je ne dis pas l’effet) est trop impressionnant, est vite détournée; on la consomme esthétiquement, non politiquement”.
(1980:61)

ROLAND BARTHES
La chambre claire

I. INTRODUCTION

It must be a weird feeling or sensation to pop up into a bus and yet feel fear to realise that a left over bag is under a sit. It is a strange sensation too for instance to run a marathon within a multitude on a sunny Sunday morning in Paris or Berlin and check all over for someone or something looking suspicious. It is also bizarre to walk on the street and do not feel comfortable passing by a Muslim person. Panic and anxiety regarding these scenarios becomes a common thing those days among people worldwide. The fact that someone can immolate him/her self makes all citizens in the globe aware. This is so because: *“los humanos estamos dotados de una psicología intuitiva, o folk psychology, que nos permite navegar con facilidad por la vida social, de modo que podemos atribuir estados mentales intencionales a los demás y hacer predicciones e inferencias muy fiables sobre su comportamiento.”* (Mundó, 2006:265) There is a lot of literature about what happens nowadays in the world concerning global security and Islamic terror. There are discourses focusing on terror attacks in order to justify and legitimize war. There are discourses focusing in religion and culture. In this Treball Final de Grau (TFG) I would like to understand and analyse how discourses are built through images to explain the relationship between several social scenarios or realities such as Islam, terror attacks, freedom, democracy and clash of civilizations among others. Thus, from a sociological perspective (but also from a linguistic and a cognitive one) discourses help social scientists understand how, when and why certain social realities interact. They help to understand interactions through power relations and interests. These are ideological and self-interested interactions. The coming pages try to stress the need as social scientist to seek for the source of these interactions through a social, a linguistic and a cognitive approach using critical discourse analysis (CDA) for it. I choose this discursive linguistic tool because it allows me to analyse the content of still images through the mentioned approaches.

When it comes to personal interests I mostly focus on different manifestations of power relations among social groups and the tools they have to impose their values and norms. Using images to accomplish my purpose I choose the work of two artists such as Banksy and Ai Wiewie to analyse islamophobia through their alternative discourses in comparison to the hegemonic one. By doing so I expect to find out additional narratives that reveal other epistemological forms to enlighten about this concrete social reality. Thus, and although CDA has its limitations, such as my own interests as a researcher or my own values and prejudices, it permits me construct an objective analytical model. Consequently, I try to challenge the hegemonic western discourse with some further questions related to terror and Islam. In my opinion, critical analysis of social phenomenon is crucial to increase people's living standards on the one hand and to better understand social interactions and power relations on the other. Questions linked to the three perspectives I am using such as

how does a collective imaginary condition certain social realities such as this one regarding Islam (cognitive perspective), why alternative discourses find so much difficulties to spread (linguistic perspective) or can civil society overcome hegemonic discourses with its own resistance mechanisms (social perspective) help me to advance in this journey. To do so, I talk first about a new order of terror and the emergence of certain islamophobic discourses. Then I focus on different analytical approaches to continue with the methods I use to analyse still images that are representative of both alternative discourses and the hegemonic one. After the comparative analysis between images that reinforce the hegemonic discourse and the alternative one I drop some conclusions and a final discussion with several open questions that should lead to further research.

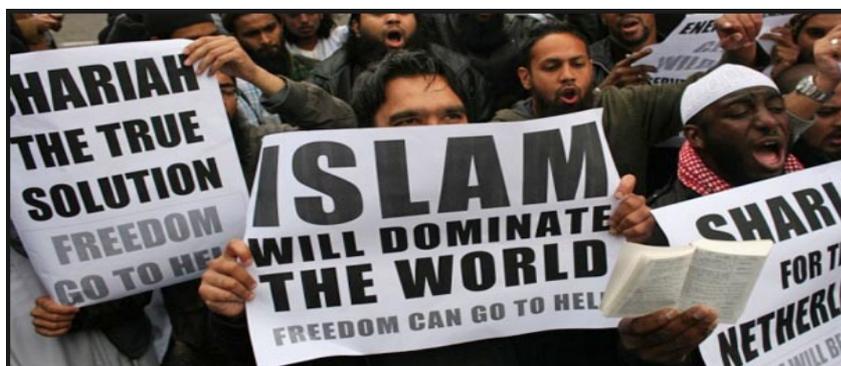
1. Terror over the world. A new global order

The events on the eleventh September 2001 in New York City constitute one of the most relevant acts in latest decades worldwide. Its impact not only on American citizens, but most of all, over the Muslim community within the United States has little precedents in modern contemporary history. However, the impact of what the American Government (and all mass media platforms worldwide including the U.S) categorizes as terror attacks spreads through the whole globe in such a particular way. This is a way that submits population to fear and to global insecurity. It submits populace in a non-ending and permanent risk. As Beck stresses this is a characteristic from contemporary societies that are under constant risk due to political, economical or environmental issues among others. (Beck, 2009) Thus, this impact crystallizes in different socio-political, economic and cultural challenges. Challenges such as increase of border controls, increase of refugees flows running away from hot geo-political war spots and terror attacks in several European, American and Middle East countries for instance. As a consequence of all this, the militarization of public spaces in some capitals around the world and several on-going wars in the Middle East (but also in other scenarios) are various examples of this crystallization and its impact not only over Muslim population but also over all citizens on earth. Although the impact at the politico-institutional or governmental and economic level is vast, my interest is rather to analyse how these terror attacks create a generalized islamophobic feeling that help to sprawl a global common hegemonic discourse against Muslim population. I do think it is important to analyse critically this scenario as far as it has a massive impact on citizens worldwide, mainly Muslims but not exclusively. This is a turning point in modern history and I do reconaissance a critical reflection and analysis is pertinent and needed.

What Image 1 illustrates is what the hegemonic discourse about Islam and Muslim population spreads nowadays among western societies. It displays what is inside most western people's minds. This is fear and alarm over Muslims. This image displays and

represents somehow the western global and shared imaginary over Islamic citizens worldwide. It is a declaration of intentions from governments and mass media operators. It is a social positioning. This is one of the strongest mechanisms political and social elites have to impose a global imaginary about any social reality. They use mass media apparatuses like newspapers, radio and TV programs and news to reach the maximum audience. Nowadays Internet helps these elites even more in their commitment. This latest is not the ultimate tool for these social elites, however. Internet also opens a door to dissent as people have also access to other discourses that are not shown through the ancient mechanisms. Thus, Internet can be a useful tool when it comes to spread alternative discourses to challenge the hegemonic one. As pointed above, for me to use a critical discourse analysis to examine the hegemonic western discourse is the main motivation for this research. According to my personal interest in CDA, I think this TFG can help me to better understand this analytical tool and improve its application in such social reality. Moreover, as a social scientific analyst I rather confront hegemonic discourses that pushes people to follow them in their own benefit that support them. It is mandatory under my own perspective to be critical with the way reality is constructed and explained. This is why in my opinion we have to give voice to other discourses besides the hegemonic one. This is to have other discourses from other actors involved in any constructed social reality.

Image 1: Terror worldwide



Source: Worldnetdaily.com, May 20, 2014

A constructed reality means that interactions between different actors (either politic, economic or social) construct or built the reality we live in and at the same time give sense or meaning to it. (Berger & Luckmann, 1967). Thus, reality is constructed through power relations among these actors articulated through different discourses and rhetoric. (Potter, 1996). This is to seek a holistic polyhedral view about a concrete issue. This is to look for an inclusive construction of this shared reality. However, this is not to find the truth about a concrete social fact (Durkheim, 1982) but rather to better understand the whole picture having as much perspectives as possible. In this case I want to understand how CDA on

images can help to explain how islamophobia coming from discourses from the 9-11 can be challenged and reoriented. Thus, I would like to deconstruct the hegemonic discourse with alternative one(s) and make it coexist with them to show a more comprehensive explanation of this social reality. Hence, an alternative discourse (or discourses) has to somehow emerge. By doing so other alternative actors and arguments can (and must) also appear. This is then the most challenging part of this work, to make other discourse to flourish and grow. Furthermore, and as van Dijk argues:

*El ACD también centra su atención en la forma en la que los grupos dominados se resisten y oponen discursivamente a dicha dominación. (...) Aquéllos involucrados en el ACD, explícitamente toman posición y hacen énfasis en que los especialistas deberían así, de forma más general, reconocer e implementar sus responsabilidades sociales y usar su conocimiento y perspectivas para oponerse a aquéllos que abusan del poder, en solidaridad con aquellos que sufren dicha forma de dominación. Para estar en capacidad de lograr tan ambiciosas metas socio-políticas, el ACD es, tal vez, la más compleja de todas las sub-disciplinas del estudio del discurso, ya que el ACD debería no sólo ser capaz de describir adecuadamente las estructuras y estrategias de cualquier tipo de discurso y relacionar éstas con los contextos cognitivo, social, político y cultural, sino que también debería, al mismo tiempo, formular una crítica bien fundamentada y con posibles alternativas. Esto significa que el ACD es, también, esencialmente multidisciplinario.*¹ (2004: 8)

This quote shows another important aspect of CDA that cannot be denied for the purpose of this analysis. It shows the connection between discourses and power. Between discourses and domination. This power and domination comes from social actors like governments, mass media corporations and social elites that hold the mechanisms to spread discourses through contemporary societies as there is a strong consolidated link then between discourse and power (van Dijk, 2004). Then, the questions here are: what visual tools discourse can use to be spread? Is there any common shared arena for both discourse and power to coexist? Is that a global rule? That is, is this relationship the same worldwide? Yet to answer these questions I need to argue some more points. However, and to link these questions of power and domination to the topic I also think islamophobia in all its representations (such as war of terror and clash of civilizations) is at the core of international geo-political relations, and political strategies such as public policies and national and international security agendas for instance. Therefore it becomes an interesting and fertile sociological phenomena to explore. There is a massive awareness in western countries' citizens regarding this reality. There is a lot of money and resources (public and private) invested to fight terrorism. Islamic terrorism. The key thing here is the association people in western developed countries do between Islam as a cultural entity and as a religious practice for instance and Islam as terrorism, however. The association we do with someone's religion and Terror. The association we establish between a targeted social group and destruction.

¹ Note that I will keep original language on quotes and citations through the whole paper

Moreover, this is why I think this phenomenon has also a social and cultural impact within western societies. These societies must deal with it in an integrated and comprehensive way. These societies can just achieve this purpose if they seek for alternative discourses to the hegemonic one. They must find discourses that are able to capture different perspectives of the same social reality. They must find a way to legitimize and spread alternative discourses if they want to overcome the present threatening and insecure global scenario.

1.1 Discourses after 9-11. Hegemonic vs. alternative

As far as discourses that emerge on the 9-11 attacks from the U.S government and mass media from western countries do focus mostly on terror attacks, Iraq, Afghanistan and tyranny, but also they do focus on democracy, freedom and international security, there is too a sort of a tacit agreement among these countries and media corporations regarding these discourses and the topics within them. I call these main discourses the hegemonic ones. Hegemony has to do with ideology, culture and agency on the one hand and the fact that there is consent of intellectual and moral leadership (Gramsci, 1971) on the other. In this case this discourse stands for patriotism, freedom, democracy and national-global security. This is how through this discourse and these concepts the United States (but also by other western countries) handle international geo-politics according to power relations and on-going wars worldwide. This discourse stands also for Islam, terror, dictatorship, insecurity, threat and fear. This scenario corresponds to a globalized arena where hot spots like Israel and Palestine in the Middle East but also France, the U.K or Germany among others in Europe are connected through international relations (either politic or economic) where national interests and security are at stake. Moreover, and at the top of everything, there is a spread lay knowledge associating this globalized terror to Islam not just as a community but also as a religion. This is, there is a shared imaginary among western citizens that think or associate Islam as a religion to terror. This actually is the main impact on Muslim population of the hegemonic discourse. Although it is a fact that ISIS and the Islamic State, under this hegemonic perspective and description, are radicalized Muslims, the connection or link established with its religion and terror is damaging citizens worldwide generally, and the whole Muslim community particularly. The fact that we, as western inhabitants, have this pernicious imaginary embedded nowadays in our everyday life regarding Muslim population is the principal achievement of powerful elites and their spread visual discursive tools. Each arena reinforces the others. This means for instance that the economic, the social and the political elites work somehow together in order to maintain the status quo on the one hand but at the same time they have the strength to introduce in this ontology significant changes that target a given social group, in this case Muslims, to generate another ontological social reality. This lay knowledge is a global shared collective

imaginary on western countries that stands for Islam (at a whole) as a mean and dangerous religion and social group. It is an imaginary that focuses on “the other” as a threatening subject. It is the western penalization of Muslims worldwide.

Image 2: Islam terror or Islamic Terrorism



Source: The Volcano of Islamic Terrorism. American Centre for Democracy, January 10, 2016

Image 2 shows how this imaginary is constructed by western countries (the U.S in this case) and spread through mass media apparatuses like internet, news papers, TV and so forth. This image illustrates also how the general imaginary does not differentiate between radical and no radical fractions of Islam. This is to say that they are “all the same”. Actually it is also a fact that this imaginary is not just the consequence of the September 11th 2001 attacks on the Twin Towers. There are also the attacks in Charlie Hebdo in Paris, the attacks in Brussels, in Berlin, the one in Stockholm this year and those yet to come, help construct the main discourse and construct a whole story telling or narrative. A paradoxical example of this imaginary is the Guantanamo Bay. In Image 3 there are several Muslims head covered controlled by the American Army. This is a curious case where the Western imaginary goes beyond legislation and reason. This is so because a lot of prisoners in Guantanamo are confined there with no previous trial, nor with any iota of the international human rights protection. Although there are organizations that look after human rights to be implemented and strongly censure it, like NATO or the International Human Rights Tribunal among others for instance, Guantanamo Bay has the consent of these institutions and a lot of American (but also western countries) citizens that support Guantanamo Bay and think it is desirable institution for society. That is how this collective imaginary works. It is so embedded in people’s minds, that although we support and fight for human rights, Muslims as they are hazardous, do not deserve the same treatment according to this principal than other citizens. They have loose this right due to their terror actions. This scenario shows a dichotomy between the good and the bad. Between what has to be and what hasn’t. Under these premises it is such a normative hegemonic discourse explained by the simple double

categorization of: us, and “the other”. Us understood as the good, the desirable and “the other” as the threat and the undesirable. Thus, I think it is productive and pertinent (under a sociological perspective) to break with this tendency to dichotomise social reality in order to better explain and understand it. It is desirable to seek other ways to categorize social phenomena. To do so, we need to overcome this social dichotomy that seems to be established in social science in general and social discourses in particular. Dichotomize reality is to miss information that’s in between these two categories. Only when this purpose is achieved, as social scientists, we will be able to produce and deliver alternatives explanations over the “same reality”, and specifically to the problem of islamophobia.

Image 3: Guantanamo Bay prisoners



Source: NBC News. Reuters file January 11, 2002

The main objective of this paper is therefore to examine the hegemonic and the alternative discourse (or discourses) regarding islamophobia through still images using the CDA as analytical tool. By doing so I do not expect to benefit or damage any social group or institution. I rather would like to offer a critical view of this global situation that has an impact on all citizens in the planet. In my opinion constructive criticism is the main tool that academia and social scientist can use to show and prevent against power and domination. It does not matter weather this power and domination is economic, political, social or even cultural as all manifestations of power are embedded in everyone’s everyday life. Therefore, to show and fight this domination, and to seek for alternatives to it, CDA is a tool that has to be at the core of any social discipline. Besides, and by doing so (this is legitimizing alternative discourses) we empower discourses of social, political and economic groups that would not be taken into account otherwise. Additionally, I would like to analyse this phenomenon through a selection of several still images using visual data as representative items of an islamophobic context. There are tones of different sources of information. There is a constant flow of news, images and texts worldwide. There is a basic idea behind this new social exchanging phenomenon. Constant flows are a characteristic of modern societies. This

is what Bauman call “liquid society”. According to the author, nowadays “liquid” forms of communication and social relations are at the core of contemporary societies. (Bauman, 2001) As far as we are immersed in an informational, technological and communicative era (Castells, 1996) it is in my opinion pertinent to use images to analyse any social reality. I think so because nowadays images are easily accessible via Internet (but not exclusively), they can be transferred really fast from one side of the world to the other and they capture a precise instant of a concrete reality. Images are somehow in this sense a democratic artefact. As Martin points out:

By democratization, I simply meant the growing willingness to take seriously as objects of scholarly inquiry all manifestations of our visual environment and experience, not only those that were deliberately created for aesthetic effects or have been reinterpreted in formalist terms (as was the case with, say, so-called ‘primitive’ ethnographic objects by aesthetic modernists) and also: Insofar as we live in a culture whose technological advances abet the production and dissemination of such images at a hitherto unimagined level, it is necessary to focus on how they work and what they do, rather than move past them too quickly to the ideas they represent or the reality they purport to depict. (Martin, 2002:88)

Moreover, still images offer a different kind of communicative scenario that permits to talk without taboo of certain ideological positions. This is there is no linguistic (or spoken) aspect on them. Besides: “The social and the political character that the usage of images takes on in modern society becomes evident when it comes to visual representations of relational entities.” (Schmid, 2012:82) Furthermore, they do suggest a reflective dialog with oneself. This is why I choose to analyse images instead of proper written or spoken discourses, because images encourage a discourse with ones owns fears, prejudices and feelings. Is pertinent to note here also that:

Making sense of visual experience demands no less a willingness to tolerate different, sometimes complementary and sometimes contradictory, approaches. Certain questions are perhaps more fruitfully addressed by one approach than another, but we can always think of new questions that demand fresh analytical tools. (ibid, p. 90)

There is also another fact here. This is, there is a turn of semiotics from linguistic to visual in order to achieve a hypothetic “photographic language” (Calabrese, 2012). Thus: *“en lugar de orientar el análisis semiótico hacia la búsqueda de un hipotético “lenguaje fotográfico”, es preferible estudiar el funcionamiento de “textos fotográficos”, es decir, de las fotos entendidas como textos.”* (ibid. p. 3) I chose this quote because I treat images under this perspective. I treat images as text. However, images can be also public representations of a concrete social reality. Public representations have also their own characteristics: *“Cada representación pública puede interpretarse, entonces, como una materialización objetiva y externa al sujeto de una representación mental – de alguna manera toda representación*

pública es el resultado de una representación mental o la causa de ella". (Castro Nogueira, 2008:111) This is important because when one stares an image there is a discourse with one's own values. We interpret images on the basis of our pre-established mental representations. There is a discourse with one's own history. With one's own emotions. To face an image, and to attach meaning to it, is to face oneself reality. Although subjects thus build its own sense of islamophobia, at this point, and to make sure that readers as social actors understand what islamophobia is under my perspective in this case, I need to make my own definition of this social construct. Although most people's lay knowledge about islamophobia stands for actions (either institutional or individual) against the Muslim community, this is, direct forward movements or actions against them like violent assaults on the street, insults to the Muslim community and small actions like aggressive looks or verbal attacks among other manifestations as shown in Image 4, I rather focus in a more subtle or sophisticated and integrated holistic entry. It is not just physical actions but rather attitudinal ones that involve ways of thinking, moral values and beliefs. It is institutional discrimination towards Muslim population.

Image 4: Graffiti "Muslims go home"



Source: barenakedislam.com

It is an unconscious way of acting and thinking without questioning why do we as western societies behave and think like this. It is the crystallization of a powerful ideology and an absorbable and gobbling up capitalist culture. Islamophobia is a behavioural pattern. It is also a way of understanding life and culture. All these characteristics together are what I understand as islamophobia in present western societies. Islamophobia is both, and institutional and a social (or collective) and a subjective cognitive construct. It is not an ontological reality. It is rather an epistemic artefact. Accordingly, I understand islamophobia as any social reality that involve at the same time the social, the linguistic and the cognitive

arenas. In relation to CDA this hegemonic discourse focuses on singular and complex realities. It is singular because it focuses on particular aspects of islamophobia, and it is complex because it uses all representations of the three arenas. I would like to note also something here. This is, the interrelation or connection these three arenas have and share. Most images embed all arenas at the same time. This makes it difficult for researchers and social scientist to classify them exhaustively within one and only arena. However, for this analysis I would try to be selective and precise so each image is properly classified. Thus, in the social arena there is or must be western ideology and institutionalized power relations of domination. This is, western armies must safe all of us from the threat and fear of Muslim attacks in an insecure World for instance as Image 5 displays.

Image 5: Social arena: NATO Connected Forces Initiatives



Source: nato.int Connected Forces Initiative (CFI) June 22, 2016

This image also shows the commitment of international western organizations and institutions to overcome this global peril. The questions here are, however: why do we really need to be saved from Muslims and how? Are NATO and other supranational organizations the best options to achieve this purpose? Do they safeguard people's interests or do they safeguard the states ones? Are states interests the same as citizens ones? In this image soldiers appear to be the saviours of western civilization against Islamic global threat. Thus, the Army forces are then legitimized by states, but also by citizens worldwide, to fight, kill and destroy any sign of resistance to re-establish their own (and therefore ours) wellbeing. Military forces seem then to be enough to defeat this global hazard. No need for consensus or dialog apparently is required. Brutal state legitimized force against terror is the answer. These premises have a pernicious connotation in my opinion. It leaves out of the equation the organized individual or civil action. If as a civil member someone wants to do something about it, he or she has to join military forces as far as just government army can eventually

overcome and end up with this globalized issue. No individual actions are contemplated here. It seems then that subject's willingness to locally manage islamophobia is useless. Within the linguistic arena it has to have embedded the hegemonic discourse in any of its forms. The hegemonic discourse within democratic western countries stands mostly for democracy and freedom. There is a discourse about freedom for people to choose, this is freedom of choice. Freedom to choose what we want and what we deny. There is another one focused on freedom for citizens to move around. This is what the Schengen agreement for instance supports or stands for. Other discourses concentrate on freedom of speech. Freedom of speech becomes then one the most valued linguistic, political and social standards in democratic nations. The attacks on Charlie Hebdo January the 7th 2015 are a direct bullet to this achievement. Islam terror hits and challenges one of the most crucial aspects of freedom democratic states.

Image 6: Linguistic arena: Western freedom of speech



Source: cbsnews.com, January 12, 2015

Nevertheless, is freedom of speech an open field with no fences? Does it have to have limits in order to protect “the other” freedom? This is a tricky scenario within democracies all over as far as there is a non-ending discussion about it, and no one has an ultimate answer to it. It seems clear that freedom of speech has to be defended over any circumstances. Yet, can it be used as an excuse to declare war? Is it a sufficient argument for it? Freedom of speech must be certainly protected within all societies. However, it must also be well defined and preserved from misusing. An appropriate use of this right is mandatory if respect for “the other” has to become also a key element in contemporary western societies. Regarding the cognitive arena the hegemonic discourse has to involve prejudices and moral values, this is to say feelings and emotions. When it comes to this arena, it is

important to remind that each singular human being has its own perception about social facts and realities. Although we can converge certainly in several global shared meanings of social life and moral values, each of us understands and explains the same facts differently. One social fact that is often used by the hegemonic discourse regarding Islam is gender and the need to save Muslim women from Islamic radical regimes for instance.

Image 7: Cognitive arena: Politics and Society



Source: Vridar. Musings on biblical studies, politics, religion, ethics, human nature, tidbits from science. March 27, 2017

This is the main argument of Laura Bush² when she tries to legitimate the military attacks on Iraq and Afghanistan after the 11-S. But once again, and as Abu-Lughod argues, do Muslim women really want to be saved? In her article, she stresses how from this western hegemonic perspective of gender Muslim women must be saved from the Taliban regime as Laura Bush argues. There are cultural facets that prove the opposite, however. Muslim women do not want to be like western women. Nor want them to look or live like them. Muslim women argue that they will fight for their rights, and that those are in part common to other women worldwide facing patriarchy, but at the same time with their particular cultural values different from the western perspective that confounds Muslim with Arab women due to a classification of cultures. Accordingly, they defend their culture and values over the western oppression. (Abu-Lughod, 2002) Image 7 demonstrates how the hegemonic discourse uses gender as an artefact to justify its supremacy over other discourses on the one hand and to defend western feminine values over other cultural ones on the other. This image also reveals how hegemonic discourse attempts to target any sort of social reality or social group (women in this case) in order to grow and extent itself. Moreover, it accentuates and legitimizes westerns' feminine point of view over the others. Hence these three different arenas combine several necessary aspects of the hegemonic discourse in order to generate a shared global imaginary over Islam and Muslim population.

² To check Laura Bush speech go to the annex

This is “the other” (Muslims) is a global threat to democracy, freedom (of speech in this case but not only) and also in terms of gender regarding women (although other social groups like homosexuals can be also under threat over these premises).

The definitive way out to this menace from the state perspective is constant surveillance of public spaces, international institutional geo-political pressure and war on terror globally. Conversely, civil society has this scenario embedded. This is precisely what the hegemonic imaginary does. It transfers the state and elitist imaginary down to the ground of social action, representation and interaction. Thus, civil society acts accordingly to this “imposed” imaginary reinforcing the hegemonic discourse and giving meaning to it. The social arena or apparatus is the imaginary that has to be enforced. This social apparatus uses the linguistic arena and its mechanisms to spread all over and leverages the cognitive one to implement a sophisticated cognitive conceptual frame in citizen’s brains to accomplish its purpose against Islam and Muslim population that are targeted as the undesirable social group capable to destroy coexistence among human beings on earth. This is why these three arenas or perspectives must be combined together in order to fully analyse islamophobia and the impact that this construct has on people’s lives.

Image 8: Unwelcome Intervention



Source: The World of Banksy Art A collection of news, knowledge, and miscellaneous Banksy art madness. October 11, 2012

After the presentation of what a hegemonic discourse stands for, I would like to talk about what an alternative discourse means for this analysis. When it comes to define alternative discourses I do not want to follow or focus in any standardized conceptual definition, nor establish any sophisticated criteria to identify and analyse it. I rather point here that alternative discourses are all these narratives that are critique with the hegemonic one. They are all these discourses that include different social actors within their narrative. Alternative discourses images then are those that do not show values and beliefs that governments, mass media and social elites promote, but rather values and beliefs that targeted groups by these elites stimulate. This is, alternative discourses include in their

narrative aspects and facets of a certain social phenomenon, islamophobia in this case, that are not represented in the hegemonic one. Thus, the first thing I have to do is present the images that correspond to the alternative discourses I choose for my analysis. I first introduce the two selected images (or graffiti) from British artist Banksy and then the two from Chinese artist Ai Weiwei. So, Banksy's graffiti (or Image 8) illustrates a painting on the wall that separates Israel from Palestine on the Palestinian side. The second graffiti or image is Image 9. It shows a group of black pigeons and a green lonely parakeet. On the other side there are the pictures from Weiwei. Accordingly, Image 10 displays how the artist covers the columns of the Konzerthaus of Berlin with red-orange refugees life vests. The last image from the Chinese artist, Image 11, presents the artist emulating three years old Syrian kid Aylan Kurdi found death on the Mediterranean Turkish beach. Selected images display as mentioned above different angles of this social reality. Both artists' pieces are analysed through conceptual metaphors regarding its content analysis.

Image 9: Pigeons and parakeet



Source: BBC News, U.K. October 1, 2016

Image 10: Salvaged Refugee Life Vests at the Konzerthaus Berlin



Source: Colossal. February 16, 2016

It is important to note here also that not everything that is critique with the hegemonic discourse or any narrative that explains islamophobia differently are alternative discourses in the sense that I would like to apply here. This is, I understand as alternative discourse a narrative that it must be critique (in a constructive way) with the hegemonic one but at the same time it has to be inclusive (this is for target groups and for mainstream citizens) and it has to foster some sort of values on the one hand and possible solutions to the phenomenon its narrative its against on the other. I make this point here because there are others discourses that are also critique with the hegemonic one but I do not consider them alternative. I am talking about discourses coming from extreme right wing parties or different kinds of sects for instance. Extreme right parties can be critique (or not) with hegemonic discourses but they are not inclusive with targeted social groups. This is why I do not include them as alternative for this study. Additionally, they strengthen hegemonic values in a radical way rather than challenge them.

Image 11: Artist lays on the beach



Source: WideWalls.

II. THEORETICAL FRAMEWORK

For the purpose of this study I would like to focus on three different theoretical approaches to this social reality. This is, I would like to argue first about a sociological approach of social construction and power relations upon Foucault's work and Berger and Luckmann adding the concept of deconstruction from Derrida. For the second one I focus on linguistic theories from van Dijk, Wodak and Potter. The third approach is based on cognitive literature of Ferrés i Prats and again Ruth Wodak. Wodak's perspective that help us understand mental processes of cognition when it comes to analyse social phenomena (essentially using images) as she links CDA to cognitive brain structures. I choose to operate with these three different theoretical approaches because it gives a better comprehensive and holistic analysis of this social reality. Moreover, I would like to give some sense and logic to this

theoretical framework. Thus, there is another author I would like to mention here, however. I do not frame him in any of the three theoretical frameworks as he could easily be in all of them. I am talking about George Lakoff and the approach he develops regarding conceptual metaphors. Conceptual metaphors can be used either in a social way as a way to explain social reality, or it can also be used as a linguistic tool for poetry for instance, or even more as a cognitive mental instrument when we need to conceptualize and understand complex social realities. Thus, I argue about this author at the end of the three perspectives. Islamophobia is not just an empirical and observable social fact in terms of racism and xenophobia or borders control, nor is it just a discourse on TV or a written column on The Washington Post. Islamophobia is also a way of thinking, understanding, and interpret cognitively. So it is a construction with its institutional and personal accommodation. It is something socially constructed. It is a social phenomenon that has institutional and personal impact in the way we define “the other”. How we do position ourselves. Has to do with our own epistemological discourse. Thus, the triangulation of these theoretical approaches offers a strong analytical tool³ and it helps to develop my analysis. I would like to point something at this moment. Although I use different theoretical backgrounds here I would like to note that any of them holds the key to a total and absolute truth. In a discursive analysis perspective Heracleous points that: “It is not the role of the analyst to judge whether stories are true or false, or have a factual basis, but rather to pay attention to the various interpretations, inter- relations, constructions, and renditions of stories by different actors.” (Heracleous, 2006:46) This is important for the analysis of the hegemonic discourse because all approaches (either social, linguistic or cognitive) offer strong and useful tools of analysis although they all have also weak theoretical and methodological points to take into account (although I will not focus on these weaknesses now as it is not the aim of my analysis). It is also important for the alternative discourses, however. It is important because Heracleous quote takes into account “stories by different actors” which is what alternative discourses try to include. There is also the approximation to truth from Foucault that has to do also with context where these premises are constructed. That is why, and according to Potter:

One way of classifying Foucault is a sociologist and historian of knowledge (...) He is free to focus on the production of knowledge through institutions (...) and on what that knowledge is used for, without being side-tracked by the participants’ concern as to whether the knowledge is true or not. To emphasize this he uses the striking metaphor of regimes of truth, which encourages us to see truth as related to a specific social organization, moreover one which is likely to be hierarchical, potentially oppressive, and subject to radical change in coups d’état and revolutions. (Potter, 1996:86)

³ Although I focus mostly on the social approach, I use a linguistic discursive technique to analyse images and a cognitive approach to point some interesting aspects and to be able to do a better and more global analysis. Thus, I think it is mandatory to introduce all three theoretical approaches.

2. Contextualization of images

The first thing I would like to introduce here is a broad context of chosen images. To do so I pick up several authors in order to fully contextualize the economic, political and social scenario where selected images are produced. These authors are Inglehart and Putnam on the political arena, Huntington on the social (or cultural) one, and Wallerstein on the economic one. There is a previous step to take into account, however. This step is mandatory to understand the link between all perspectives. I am talking about the work of Harold Garfinkel. This author is important because it is transversal to all of them as his theory on ethnomethodology can successfully apply to the rest of authors. This is why I think a small reflexion about his work is helpful for the whole understanding of this social phenomenon analysis. Thus, when I do the analysis of content of selected images I can somehow relate content and context in order to achieve a holistic and fruitful explanation.

Consequently, the first author I would like to talk about is Garfinkel. Harold Garfinkel uses its concept of ethnomethodology to challenge social reality from a methodological and theoretical perspective. In this sense, it is a perfect approach that can be linked to CDA as far as both analytical tools are critique with social phenomenon. Although Garfinkel work and theorization on ethnomethodology is vast and complex, the main idea I would like to highlight from the author is quite simple. This is that he goes beyond any social theory and method and bases its work on the everyday life personal experiences (Garfinkel, 1967). This is key for this study regarding islamophobia. It is so because I focus my research on the basis of the way subjects perceive and generate islamophobia “practices”⁴ based on personal everyday life experiences or contact with this social phenomena. Moreover, Garfinkel uses the concept of indexicality to point out the importance of context when it comes to classify and describe social reality (Garfinkel, 1967). This is a significant element because the method I use for the analysis focuses on the way subjects perceives images (this has to do with both content analysis and context). In sum, I use this methodological approach because it points out the prominence of subjects’ personal experiences in everyday life and the importance of context regarding these experiences.

As far as I also would like to explain the political context of these images I need to introduce here the work of Inglehart about post-materialists societies and the theory of social capital of Putnam. According to the first author modern societies (western countries basically) foster secular and self-expression values rather than religious/traditional and material ones (Inglehart, 1977). This is a main difference between western countries and Muslim countries where religion is still the main political and social organizational feature. Putnam on the other hand focuses on how social capital impacts in societies in terms of

⁴ Here I use the term “practices” for any material or immaterial representation of the global shared imaginary of islamophobia.

democracy, governability, and political participation of civil society. This is how civil society at its whole (but also increase institutional quality) can achieve better political standards of democracy (Putnam, 1993). What is key from both authors is the fact that certain values attached to individuals reflect on how civil society interacts with political institutions. This is important to create and spread any shared imaginary among citizens over values such as trust, confidence and tolerance for instance. These values foster liberal democracies and individualism among western societies. In relation to my analysis of islamophobic images it is important to understand how these images impact in this globalized imaginary over Muslim population in terms of trust, freedom, democracy, and tolerance for instance.

In relation to the social analysis I concentrate on the work of Huntington and the relationship between culture and what the author calls “clash of civilizations”. The first thing I would like to do then is to define civilization. According to the author:

A civilization is a cultural entity. Villages, regions, ethnic groups, nationalities, religious groups, all have distinct cultures at different levels of cultural heterogeneity. The culture of a village in southern Italy may be different from that of a village in northern Italy, but both will share in a common Italian culture that distinguishes them from German villages. European communities, in turn, will share cultural features that distinguish them from Arab or Chinese communities. Arabs, Chinese and Westerners, however, are not part of any broader cultural entity. They constitute civilizations. A civilization is thus the highest cultural grouping of people and the broadest level of cultural identity people have short of that which distinguishes humans from other species. It is defined both by common objective elements, such as language, history, religion, customs, institutions, and by the subjective self-identification of people. (Huntington, 1993:23-24).

This is a precise and useful definition for my analysis as it takes into account variables such as religion, institutions, and subjective self-identification of people within a certain culture or civilization that are at stake when it comes to analyse islamophobia. Moreover, it allows me to understand the use of “clash of civilizations” used by the hegemonic discourse as it well distinguishes the category “us” from the category “them” or “the other”.

The last arena I would like to explore is the economic one. To do so I focus on Wallerstein’s world system theory. The author argues how global production, trade, and consumption shapes a sort of system where there is a core, a semi-periphery, and a periphery united by economic activities. Thus, countries that belong to the group known as developed countries are at the core of this system. Developing countries are at the semi-periphery and under developed countries are at the periphery of it. (Wallerstein, 1974) What is an important aspect to consider here to understand how islamophobia functions in developed or western countries is the relation between the economic structure and migration flows. Thus, the economic relation between developed countries (western) and under developed ones (mostly African and South Western Asian) is key when it comes to analyse the synergies of how islamophobia and the global imaginary regarding Muslims as a

threat to western citizens jobs is created. Consequently, this approach is useful as it connects two geopolitical areas worldwide greatly confronted on the one hand and it reinforces the islamophobic feeling among core countries on the other.

Acknowledging the previous points, there is a connection among all of them as they all take into account the interaction between subjects and structures. This is Inglehart and Putnam stresses the interaction between citizens and the political structure. Huntington argues about the relation between the social or cultural structure and the impact that it has among what the author calls different civilizations, the Muslim and the western in this case. On the economic structure Wallerstein establishes a great connection not just regarding production and consumption systems but also establishes a method or theory that connects to Huntington's approach on civilizations as core corresponds to western countries and periphery to a lot of Muslims ones. Thus, all approaches are connected through several aspects within the different structures.

2.1 Sociological approach

As Berger and Luckmann argue, society is basically socially constructed (Berger & Luckmann, 1967). This is, we give meaning to the world outside. We create concepts to define this reality. There is a social construction not just at the epistemological level but also (and mostly according to these authors) at the ontological one. Ontology of the world is inside the subject's mental representations. Thus, the world that's "outside" the individual is constructed by itself. And it gets its meaning also from the subjects. Subjects give meaning to reality. Subjects give meaning to their relationships with other subjects and with the relationship with the environment they live in. In other words, this is to give meaning to social facts. Individuals create social facts. There is a constant interaction between subjects and social facts. But the question here is: what a social fact is? Is that a sort of concept that has to do with subjects alone? Or has it to do also with social structures? Has it to do with both or with any? To better understand what a social fact is the definition of Durkheim here is needed. Thus, according to the author:

they consist of manners of acting, thinking and feeling external to the individual, which are invested with a coercive power by virtue of which they exercise control over him. Consequently, since they consist of representations and actions, they cannot be confused with organic phenomena, nor with psychical phenomena, which have no existence save in and through the individual consciousness. Thus they constitute a new species and to them must be exclusively assigned the term social. It is appropriate, since it is clear that, not having the individual as their substratum, they can have none other than society, either political society in its entirety or one of the partial groups that it includes - religious denominations, political and literary schools, occupational corporations, etc. Moreover, it is for such as these alone that the term is fitting, for the word 'social' has the sole meaning of designating those phenomena which fall into none of the

categories of facts already constituted and labelled. They are consequently the proper field of sociology. It is true that this word 'constraint', in terms of which we define them, is in danger of infuriating those who zealously uphold out-and-out individualism. Since they maintain that the individual is completely autonomous, it seems to them that he is diminished every time he is made aware that he is not dependent on himself alone. Yet since it is indisputable today that most of our ideas and tendencies are not developed by ourselves, but come to us from outside, they can only penetrate us by imposing themselves upon us. This is all that our definition implies. Moreover, we know that all social constraints do not necessarily exclude the individual personality. (Durkheim, 1982:52)

In this quote there are the basic elements of this analysis regarding and understanding images as a social fact in such holistic and structural way. Thus, there is an image that has power relations embedded such as political or religious aspects (social). The most important aspect here is that these social facts happen to be “outside” the individual. At his point, and although these two theoretical perspectives seem to be contradictory (as Berger and Luckmann stand for an individual ontology of social reality and Durkheim stands for a social ontology out of the subject) I need to find a common arena of both perspectives for my analysis to work. I mostly understand from this contradiction that subjects and structures (social, politic or economic) are part of the same social reality. There is no need to undermine one over the other. Both actors interact each other in such a complex and particular manner. Individuals interact with the structure constantly. However, this interaction is framed by the structure. Structures limit individual action although it does not determine it. Discourses are present in both social actors equally. However, and regarding images that represent the alternative discourse, instead of fostering just subjects’ awareness about this concrete social phenomenon, **I argue that beyond the individual, alternative discourses foster both communal (regarding subjects grouped together) and social (regarding an organized civil society) awareness about islamophobia (hypothesis 1).** That is why alternative discourses through images impact the individual but not the subject alone but the group of subjects. Moreover, it would be not enough to focus the analysis just on one or the other. This would potentially leave out of the analysis important aspects of it. That’s the reason why again this quote is pertinent because as Durkheim also stresses at the end of it: “we know that all social constraints do not necessarily exclude the individual personality.” (*ibid* p. 2) This is an open door the author leaves for subjects to be individually included in what a social fact is, is the one I use to analyse these images under both theoretical approaches. Images are then for me the interaction of what happens within and outside the social structure that foster the construction of it (the image) and the subject interacting with it and most importantly giving meaning to it. To separate both perspectives plays against any intent of a broad holistic explanation. Acknowledging that, **I state that hegemonic discourses foster a strong engagement and involvement with spectators regarding islamophobia (hypothesis 2).**

Another sociological theoretical approach I would like to focus on is the one Foucault has over power relations. I chose that approach because power relations are also important to understand how discourses sprawl among societies, especially when it comes to analyse hegemonic discourses. Foucault uses the panopticon concept of Jeremy Bentham to illustrate a form of control and power that can govern everything from its privileged position (Foucault, 1976). I take into account these elements of control and power of the panopticon concept for my purposes. In my opinion there is a basic but crucial idea behind this panopticon. That idea is: there is an “eye” that is able to see basically “everything”. That happens from a concrete position, and I would also add, at certain level. I would like to use this idea but I need to turn it up side down a little bit to achieve my goal here and be able to explain myself. Thus, this is, to twist it so that, if there is an “eye” that can see “everything”, there must be also an “everything” at the same level (but not necessarily) and from another position that can see this “eye”⁵. Thus, my point is to consider the “eye” as a social phenomenon, and therefore stands in my study for the still images, and also to consider the “everything” as the individual or spectators in this case. At this point I would like to argue also about the directionality of the interaction between image and spectator. For me a still image has a bidirectional panopticon effect. This is, it has the capacity to project (has the control) what’s inside the “eye” or in this case the image on the one hand, and the ability to penetrate through sight (has the power) into individuals brains on the other. There is an important (and apparently contradictory) fundamental difference in this bidirectional line. What the “eye” projects within the image has to do also with social construction. What penetrates in the “everything” (spectator) from the “eye” has to do too with the subject’s cognition. So there are two different levels of analysis here embedded on the “eye” or still image. One level refers to the field of constructionism and social sciences and the other level refers to the cognitivist sciences one. From the perspective of the “everything” or spectator it also exists this bidirectional characteristic. It does also respond to the same logic. This is, while what the individual observes in the image has to do with its cognitive physiological capabilities to watch through its eyes (has the control) and what’s inside its mind has to do with processes of socialization (has the power). Moreover, and as a social constructed entity the spectator’s mind is embedded with values, prejudices, emotions and so forth⁶.

⁵ Although Foucault (and also Bentham) argue about how the panopticon (the “eye”) is placed above “everything”, I consider this position not as relevant as they do. I do not consider either if the “eye” is really there to control or not (this is also a key aspect of the panopticon concept). However, what I do consider key and important for my analysis is not the fact that the “eye” is above “everything” or the fact that the “eye” is there or not, but the fact that both actors (“eye” and “everything”) interact in a common shared arena. The original idea cannot be understood either unless there is a shared arena between these two actors. This is that the watchman or police officer can not “control” or “watch” prisoners unless they are in the same place (the same penitentiary institution for instance). Although nowadays new technologies have overcome this scenario, the original idea does not consider it so I will not either.

⁶ I want to note also here that I do not analyse the role of the autor of the image. This is, I do not take into account the intentionality of the artist (or the meaning he or she wants to give to it) when it comes to establish a theoretical and methodological tool of analysis. My purpose here is to contribute as said to the theoretical and methodological sphere of social, cognitive and discursive science.

However, is this control and power the same in both cases? I would argue that it is not. It is not because although an image is a polysemic artefact, this characteristic must come from the “everything” or spectator⁷ that stares the image. Thus, and although an image has already an attributed attached meaning by its author, the “everything” has to give the ultimate and own meaning to the “eye” through its own self, cognition, life experience and context. This is that according to power and control the subject has the first and the image has the last. On the one hand the image has the control due to its still presentation, or put it in other words, an image is what it is and it shows what it shows, it does not change with place, context or moment in time. On the other the individual has the power because at the end of the day is the one constructing meaning out of the image. Within this scenario, what prevails then, control over power, power over control? Is there any option for both to have equal weight in this relation? To answer this question I have to go back to Foucault and the way this author understands power. Apart of the panopticon entry Foucault develops another one that focuses on power as a net or web, what he calls “maillles de pouvoir”⁸ (Foucault, 1978). This is a relational concept of power that helps me to put my argument together. This is so because as every relational relationship, it is context dependent. Moreover: *“La teoría de Foucault echa abajo la simple división, mencionada anteriormente, entre las formas de poder autoritario o coercitivo, ya que se entiende que el poder se encuentra en todas las relaciones sociales y no es algo que ejerzan únicamente los grupos dominantes”*. (Giddens, 2009:1044)

Thus, and going back to the question, both interact in a way that both exercise control and power one over the other. This is, depending on the context sometimes the image’s control prevails over the subject’s power and the other way around, it can be that the atomized power of the individual is stronger than the image’s control depending on the context and the relational situation. I want to illustrate this reflexion with some examples. In the Nazi Germany the image and the presence of the swastika have power enough over the German citizens (as its symbolic artefact) to control their behaviour and make them act accordingly to a collective institutionalized shared meaning of the swastika. The same happens with an image of Jesus Christ in a church where it controls people’s behaviour and make them cross themselves when entering the Church (although there are churches without images, in the Protestantism and Islam for instance). On the other side the subject’s power is stronger than the image’s control when for instance when someone is swimming in a beach where there is a forbidden sign to swim. It occurs also when a gay couple kisses in front of any religious representation that denies its existence as homosexuals or in front of a

⁷ I borrow this concept of spectator from Roland Barthes

⁸ This relational concept refers to mechanisms of social control. This is, there are mechanisms of power that are transferred from the state (political apparatus) to the economic and the social apparatus that control people’s behaviour. This concept is important because it shows the interrelationship between these actors when it comes to understand how control mechanisms work.

radical violent social group like football hooligans for instance. This is when individual power is stronger than the organizational one.

The last approach I would like to use here is the Derrida's one regarding its main academic contribution. I want to talk about deconstruction. This concept is useful here because it opens a door for analysing and criticizing hegemonic discourses (whatever form they have) through subject's cognitive structures within a concrete reality. Deconstruction is then a powerful device to analyse social facts (such as images in this case). Thus, and as Krieger stresses:

La deconstrucción exige la fragmentación de textos y, en ella, el filósofo detecta los fenómenos marginales, anteriormente reprimidos por un discurso hegemónico (Krieger, 2004:180) and: El deconstructivismo, que exige lecturas subversivas y no dogmáticas de los textos (de todo tipo), es un acto de descentralización, una disolución radical de todos los reclamos de "verdad" absoluta, homogénea y hegemónica. moreover: reconocemos en la obra de Derrida el muy valioso principio académico de la contradicción razonable como motor de la cognición. (ibid. p. 182)

I use deconstruction here due to its critical approach but also, and most importantly, because it is a constant questioning of the object of study. According to Krieger:

la obra filosófica de Derrida exige acercamientos críticos y creativos, no afirmativos o esquemáticos (ibid. p. 187) and: El análisis deconstructivista, uno entre muchos modelos epistemológicos actuales, cobra su fuerza gracias a una tradición occidental: la pregunta (p. 188) However: según la lógica inherente del deconstructivismo, este término también debería someterse al análisis deconstructivista para no convertirse en un nuevo instrumento del poder discursivo centralizado. (ibid. p. 187)

This means that deconstruction (but also constructionism and panopticon) has to be put under question and under critique constantly. This is important because as CDA, deconstruction help me contextualize my analysis. Moreover, it is important to note that alternative discourses are a way to deconstruct hegemonic ones. This is so because alternative discourses seek what is behind the hegemonic ones in order to establish other variables when it comes to explain social facts or realities. I find in deconstruction then a strong and controversial link between the sociological, the linguistic and the cognitive approaches. There is a connection then between these three approaches and the concept of deconstruction.

2.2 Linguistic approach

According to this approach there are several authors or perspectives that I would like to talk about. Thus, I identify here mainly the theoretical works of van Dijk and Wodak & Meyer, but also I want to consider the work of Potter and Castells. I start with the latest because it has a

direct connection to the sociological approach. Thus, there is a basic idea in Jonathan Potter's book. That is that reality is represented and constructed by discourses and rhetoric. Although the author is quite critique about the way reality is constructed by subjects and their discourses (according to self-interests and power relations among other aspects), it is clear that subjects give meaning to reality through elaborated concepts and articulated discourses that define this reality (Potter, 1996). There is also another fact here, however. While these discourses give sense to reality, reality gives also sense to these discourses. There is a link between these two interrelated synergies. This is so because discourses cannot be understood without a concrete context. In fact, if we pretend to transfer a discourse from one context to another, probably the discourse will not have the same interpretation or meaning. This is why then **I assert that alternative discourses (or images representing them in this case) are rather informative assets or tools than normative ones (hypothesis 3)**, as they can just inform in a determined context. Thus, and as far as they are information linked, the context where this information is generated and spread is key for the analysis. This is why Potter stresses the importance of the context when analysing social reality through a discursive paradigm. Especially when it comes to ethnomethodology. The author quotes the father of ethnomethodology, Harold Garfinkel. The author argues:

Harold Garfinkel (1967) developed the same theme in somewhat different directions. One of the basic objectives of his program for ethnomethodology was to study the methods that people used to produce descriptions of the social world which seem rational, appropriate and justifiable. (Potter, 1996:42) and continues: it is important to note that when ethnomethodologists talk of "occasion" and "context" they are meaning more than gross institutional features of the setting of talk (...) they are highlighting the specifics of the interaction in which the participants are engaged. So to say an utterance is "occasioned" is to say that is fitted to a sequence of talk, which is part of a broader social setting. (*ibid* p. 43)

I pick up this quote because it connects discourse, ethnomethodology and context. Within this perspective, Wodak has also something to say:

Por un lado, las determinaciones situacionales, institucionales y sociales configuran los discursos y les afectan, y por otro, los discursos influyen tanto en las acciones y los procesos sociales y políticos de carácter discursivo como en los de carácter no discursivo. En otras palabras, en tanto que prácticas sociales lingüísticas, pueden considerarse como elementos que constituyen prácticas sociales discursivas y no discursivas, y, al mismo tiempo, como elementos constituidos por ellas. (Wodak, 2003:104-105)

Thus, I can use this bridge that both Potter and Wodak construct between the linguistic approach to fact construction and its relation to the sociological approach to carry on with my analysis.

The other theoretical approach I stress here is the one from Teun van Dijk on the one hand and Ruth Wodak on the other, both regarding CDA. I put these two authors together here because although as I just said they both focus on critical discourse analysis, I choose one different perspective of each other. I start with Wodak and its historical approach to CDA and continue with van Dijk and the relation between discourse and power (or domination). Moreover, I use also another characteristic of CDA that also van Dijk and Wodak stresses. This is its multidisciplinary facet. In this particular case the relationship between discourse and cognition. On a wide definition of CDA Fairclough:

De este modo la LC y el ACD pueden definirse como disciplinas que fundamentalmente se ocupan de analizar, ya sean éstas opacas o transparentes, las relaciones de dominación, discriminación, poder y control (...) la LC y el ACD tartan de evitar el postulado de una simple relación determinista entre los textos y lo social. Teniendo en cuenta las intuiciones de que el discurso se estructura por dominancia, de que todo discurso es un objeto históricamente producido e interpretado, esto es, que se halla situado en el tiempo y en el espacio (...). (Wodak & Meyer, 2003:19-20 quote: Fairclough y Kress, 1993:4 y sigs.) Also: El enfoque histórico del discurso, vinculado al ACD, sigue la orientación sociofilosófica de la teoría crítica. En este sentido, opera mediante un complejo concepto de crítica social que incluye al menos tres aspectos interrelacionados, dos de los cuales se hallan principalmente conexos con la dimensión cognitiva, mientras que el tercero lo está con la dimensión de la acción. (Wodak & Meyer, 2003:103)

In both quotes there is the historical aspect of CDA. This is, according to Wodak & Meyer, an important feature on CDA, but she also mentions already the notion of power. Under van Dijk's perspective:

Encontramos dos relaciones básicas entre el poder y el discurso: una es el poder de controlar el discurso y otra el poder del discurso para controlar las mentes de las personas. (...) En lugar del poder como la fuerza para controlar las acciones de las personas, el poder moderno es, esencialmente, poder discursivo. (van Dijk, 2004:10)

The author notes here another important aspect of CDA. This is the subject's mind. Thus, and as mentioned above van Dijk stresses:

Dada mi orientación multidisciplinaria, la etiqueta general que a veces utilizo para poner en práctica mi forma de hacer ACD es la de análisis discursivo <sociocognitivo>. (...) yo valoro la fundamental importancia del estudio de la cognición (y no solo el de la sociedad) en el análisis crítico del discurso, en la comunicación y en la interacción. (Wodak & Meyer, 2003:145)

As van Dijk, Ruth Wodak also connects CDA with cognition. On her article "Mediation between discourse and society: assessing cognitive approaches to CDA" Wodak discusses about this interaction and how:

A theoretical foundation capable of reconciling sociological, cognitive and linguistic categories (mediation) is therefore obviously required". (ibid p. 181) Moreover: "Throughout history communication and information have been fundamental sources of power and counter-power, of domination and social change. This is because the fundamental battle being fought in society is the battle over the minds of the people. The way people think determines the fate of norms and values on which societies are constructed. (Castells, 2007:238)

Castells argues also about the connection between power, politics, and images. Thus:

the media are not the holders of power, but they constitute by and large the space where power is decided. In our society, politics is dependent on media politics. The language of media has its rules. It is largely built around images, not necessarily visual, but images. The most powerful message is a simple message attached to an image. (ibid, 2007:242)

To summarise the linguistic approach I would like just to note how Potter through ethnomethodology and Wodak using CDA establish a relation between the sociological perspective (essentially the constructivist one) and the linguistic one. This can be argued as every linguistic asset, this is discourses in any of its forms (this also includes images in this analysis) are social and therefore context related. This is depends on social constrains and it is historically developed. Discourses are contingent to social reality. Moreover, and as Castells notes there is a connection between power and the way people think. Furthermore, and as van Dijk points discourse and power come also together. There is no way that a discourse spreads without a powerful source. Finally the last, but obviously not least, aspect I would like to mention here is the one that connects CDA and cognitive science. Thus, there is here a holistic approach to social phenomena and reality that can help to achieve a more complex analysis. However, the last approach has to be argued in order to fully understand the whole analytical instrument I want to use for my analysis.

2.3 Cognitive approach

As the aim of this TFG is to basically focus in the socio-cognitive approach to analyse still images using the CDA technique or method, it is pertinent to explain it. Thus, to stress my point here I focus on the work of Ferrés I Prats on the one hand and also on the analysis of Wodak, van Dijk and Norman Fairclough regarding CDA and cognition on the other. I take this approach into account due to its relevant paper when it comes to analyse images. This is so because what we see (at the cognitive level) and the way we react to it (concrete actions) is conditioned by the subconscious and is emotionally expressed (Ferrés i Prats, 2014). There is also the fact that certain images are attached to certain emotions so when the subject faces a still image it reacts emotionally in the direction this emotion is attached to this image or reality. (ibid, 2014) Moreover, there is a mechanism (through the memory brain

structure) that every time a spectator faces an image (or an scenario similar to it) the memory circuit recalls the same feeling or emotion that the spectator experiences the first time he or she interacted this social fact or reality. (*ibid.* 2014) This is an important point for my research here as images related to islamophobia probably make subjects react emotionally according to their own experiences with Islamic inputs (not necessarily a direct personal contact) and according to the previous argument. Thus, this is the way we face or interpret still images cognitively. Psychological sociologists define this emotional reaction as prejudice. Prejudices, beliefs, memories, fantasies or stereotypes are embedded in racist, xenophobic, homophobic or sexist discourses among others. (Wodak, 2006) There are historical roots when it comes to understand the frame in which this interaction between cognition and emotion, and how it is embedded in this concrete system of belief. (*ibid.*, 2006) This is a significant point because of the implications or impact that prejudices have among Muslim population within western societies due to the hegemonic discourse is notable. However, the point here is not to use cognitive arguments to legitimate either the hegemonic or the alternative discourse but rather to understand how cognitive mental structures also impact the way we construct reality through discourses. These discourses bring different kinds of information also. At the cognitive level not all information present within a discourse is captured. Our brains select from the information available the one that is more relevant to understand a social phenomenon. This is why **I state that hegemonic discourses (islamophobic images here) display and construct neat and clear meaningful units (hypothesis 4)** so spectators capture and retain what hegemonic discourse selects as important. At this point I want to introduce the other three perspectives regarding cognition and CDA using the analyses of Wodak, Fairclough and van Dijk.

To stress how CDA links to cognitive science and images (which are at the core of this analysis) I want to quote what van Dijk stresses regarding both topics. This is:

(...) <discurso> se utiliza en el amplio sentido de <acontecimiento comunicativo>, lo que incluye la interacción conversacional, los textos escritos y también los gestos asociados, el diseño de la portada, la disposición tipográfica, las imágenes y cualquier otra dimensión o significación semiótica o multimedia. De manera similar, aquí <cognición> implica tanto la cognición personal como la cognición social, las creencias y los objetivos, así como las valoraciones y las emociones, junto con cualquier otra estructura, representación o proceso <mental> o <memorístico> que haya intervenido en el discurso y en la interacción. (Wodak & Meyer, 2003:146)

La estructura de las situaciones sociales es especialmente relevante, como hemos visto más arriba, para una teoría del contexto. El discurso se define con frecuencia como un acontecimiento comunicativo que sucede en una situación social, presenta un escenario, tiene participantes que desempeñan distintos roles, determina unas acciones, etcétera. Hemos visto que esas características situacionales sólo son relevantes para el discurso cuando se hallan encarnadas en representaciones mentales, es decir, convertidas en modelos contextuales. En otras palabras, puede que tengamos una teoría de las situaciones sociales para explicar los conceptos, pero, de nuevo,

necesitamos la interfaz cognitiva para transformarlos en las <estructuras de relevancia> que llamamos contextos. (ibid, 2003:171)

These quotes express the importance of context and the way context and discourse are related to cognition and therefore mental representations, emotions and actions-reactions (interaction). This is, contextual models or contexts. Thus:

Los contextos no son un tipo de realidad social ‘objetiva’ o una situación social ‘real’ sino constructos subjetivos de lo que ahora es relevante en dichas situaciones sociales. En psicología cognitiva estas construcciones subjetivas de situaciones o eventos se denominan modelos mentales.” (...) Los modelos mentales especiales que construimos de nuestras experiencias comunicativas se llamarán modelos de contexto o simplemente contextos. En otras palabras, los contextos son representaciones mentales de alguna clase. (...) En el ACD necesitamos ser mucho más específicos respect a dicho control mental; es decir, necesitamos una teoría detallada de las formas en las que se comprende el discurso y se guarda en la memoria y cómo algunas propiedades de dicha representación mental podrían influir en nuestras creencias. (van Dijk, 2004:13-14)

There is also Fairclough linking CDA, discourse and social practices. However, this author introduces another concept to this equation. This is, semiosis. As mentioned before images are a poly-semiotic artefact. Putting all these things together Fairclough:

(...) la semiosis entendida como parte irreductible de los procesos sociales materiales. La semiosis incluye todas las formas de creación de significado – las imágenes visuales, el lenguaje corporal y también el lenguaje. (...) El ACD es el análisis de las relaciones entre la semiosis (incluido el lenguaje) y otros elementos de las prácticas sociales. (Wodak & Meyer, 2003:180-181)

It is clear by now that if I would like to analyse the content of contemporary images regarding islamophobia I have to pay attention to all these aspects. This is, I have to understand the connection or the relationship between the social, the linguistic and the cognitive features of this social reality. There is another vital point here that needs to be argued to fully understand this complex web of interactions, however. These are metaphors. Unless I also consider the way conceptual metaphors help us understand how subjects perceive, analyse and explain social reality through this sophisticated social, linguistic and cognitive process, I cannot carry on with my purpose. It is also important to consider conceptual metaphors as a social construct that also has to do with cognition, language and context.

2.4 Lakoff and the Metaphor

To illustrate how metaphors, or rather conceptual metaphors, work I base my theoretical approach on Lakoff’s theories. Although I do not want to argue this framework as much as the other three (as metaphor is not the main frame I work with), I would like to mention its

most important characteristic as I analyse alternative discourse images (Images 8, 9, 10, and 11) under this perspective or paradigm. There is a connection between conceptual models (or frames according to Lakoff), the unconscious (or subconscious as Ferrés i Prats stresses), language and the way we explain and create social phenomenon. Frames are symbolic ambits that deliberately exert selective influence over subject's perception of meaning they attribute to concepts they use. Moreover: *"Cada marco conceptual define el problema a su manera y, por lo tanto, define las soluciones necesarias para solucionar tal problema."* (Lakoff, 2007) This quote has huge implications when it comes to solve a social problem. It is so because by defining the problem (and not mentioning certain aspects that could eventually also be part of it) we already state possible solutions. Thus, if hegemonic discourse targets national and international security in relation to islamophobia as a main threat, possible solutions to it must come also from the security arena. Metaphors also have appraising charge, favour certain interpretations, and modify our perception of the world we live in (Lakoff, 2011). Therefore we accept concepts that are presented under certain cognitive frames with no questioning. This is a cognitive bias. Thus, conceptual frames that are linked to the cognitive unconscious show up through concepts (and therefore language). In order to change them (conceptual frames) it is mandatory to change the way we talk (ibid, 2011). I need to make my point here in order to understand why I introduce such as basic frame. This is because here what I understand as: "change the way we talk" is precisely to express things or reality differently. This is in my analysis to use images instead of words and written texts, but also to challenge hegemonic discourses with alternatives ones.

Moreover, by using images I pretend to introduce another language that can be used to analyse social phenomena through CDA so subjects are able to change their conceptual frames, and by doing so overcome the powerful strength of the hegemonic discourse regarding islamophobia, being conceptual metaphors useful and necessary for this purpose. Metaphors then have a main characteristic. This is, they establish a connection of meaning between two different domains. One domain is (or it was) real (source domain) and physic, and the other one is the one we use to make the connection with the latest ("bull's eye" domain) and it is basically conceptual. By doing so we give or attribute meaning to the second domain in relation to the first one (Lakoff and Johnson, 1980). This characteristic of metaphors is crucial to understand how certain realities are socially constructed. They are abstract forms that permit us understand complex realities. Moreover, conceptual metaphors help us create new social phenomenon and structure realities composed by several fragments (ibid, 1980). In a descriptive way we learn conceptual metaphors, this is why history and traditions are also key to understand how metaphors work. Thus, by generating a new domain that represents a new social phenomenon we want to target, we just need to correlate this new domain with an established one. This established domain is already one that citizens, within a concrete and determined context, understand, share and

attribute the same meaning. (ibid, 1980) When a shared collective meaningful domain does correlate with a new social reality through another constructed domain, both social realities can be explained and understood equally. Accordingly, if social, political and economic elites relate Islam and the hegemonic discourse regarding islamophobia (new domain) with other established domains such as terrorism and religion (real domains), the collective imaginary (people worldwide) associates therefore terror to Islam. Once this association is done it is pretty tough to re-establish it cognitively with another domain. Putting all this together and as Lakoff points out:

La neurociencia nos dice que cada uno de nuestros conceptos – los conceptos que estructuran nuestro modo de pensar a largo plazo – están incrustados en las sinapsis de nuestro cerebro. Los conceptos no son cosas que pueden cambiarse simplemente porque alguien nos cuente un hecho. Los hechos se nos pueden mostrar, pero, para que nosotros podamos darle sentido, tienen que encajar con lo que está ya en las sinapsis del cerebro. (Lakoff, 2011)

This is important also because either consciously or unconsciously this correlation among domains also have an impact in our feelings and emotions (Ferrés i Prats, 2014). When an emotion is associated or inferred to a certain domain, any reference to it evokes this feeling (ibid. 2014). Thus, the combination of all these four approaches is key to analyse islamophobia and to understand how this social fact spreads among and within societies.

III. METHODOLOGY

There are several methodologies to analyse discourses. Among all of them I rather choose qualitative data. Within this kind of data I also narrow the options to visual data. This visual data are still contemporary images regarding islamophobia. Thus, there are six images. Two correspond to the hegemonic discourse and four to the alternative one (two graffiti from Banksy and two pictures from Weiwei) all six related to islamophobia that I would like to analyse. The analysis then is to compare some images that stand for the hegemonic discourse (images from 5 to 7) with the chosen ones (8, 9, 10 and 11) representative for the alternatives ones. Moreover, and although I chose these images because each of them represents a specific reality, they also have several common characteristics. Subsequently, and for the content analysis, I focus on a couple of analytical methodological articles such as the one from Wang (and metaphor) and the one from Harrison based on Kress and van Leeuwen theory of visual analysis. Although I analyse Banksy and Weiwei's images through the metaphoric perspective of Wang, for my analysis I combine both authors' method in order to have a stronger, more powerful and holistic methodology. I pick up also two different kinds of images to analyse also if there is any difference between graffiti and

picture or still image when it comes to this matter. Last two authors develop their framework on the basis of social semiotics. According to this quote of Lemke:

Social semiotics is a synthesis of several modern approaches to the study of social meaning and social action. One of them, obviously is semiotics itself: the study of our social resources for communicating meanings... Formal semiotics is mainly interested in the systematic study of the systems of signs themselves. Social semiotics includes formal semiotics and it goes on to ask how people use signs to construct the life of a community. (1990:183) (Harrison, 2003:48)

Additionally, Wang also argues about social semiotics and it links it to CDA. Thus:

Based on social semiotics, VG [visual grammar], relevant theories in CDA, (...) a tri-module theoretical framework is constructed. The critical visual analysis framework consists in three interrelated layers: social semiotics constitutes the theoretical foundation for integrating the analytical tools of multimodal studies, and CDA on the intermediate level, while at the implementation level the critical visual analysis methodology consists of three modules: discursive narrative, visual intertextual, and critical visual metaphoric analysis. (Wang, 2014:267)

Social semiotics is then a key factor to analyse images from a critical perspective. However:

Semiotics does not simply focus on a scientific reading: it is also regarded as an activity concerned with meaning, signification, and the manufacture of meaning. And: Semiotic approaches concentrate on the articulation of meaning rather than the meanings themselves. They attempt to expose the processes of meaning production. Thus, they are theories of signification that are focused on the form of the content. (Batu, 2012:465 & 468)

This is why I focus on a contextualized content analysis. So, the first method is the one from Wang. The author argues about the use of critical visual metaphor analysis using Lakoff and Johnson theoretical approach. As far as I use Wang's approach to critical visual analysis through conceptual metaphors, I concentrate on the part of his work regarding this concrete scenario. Thus, and as far as:

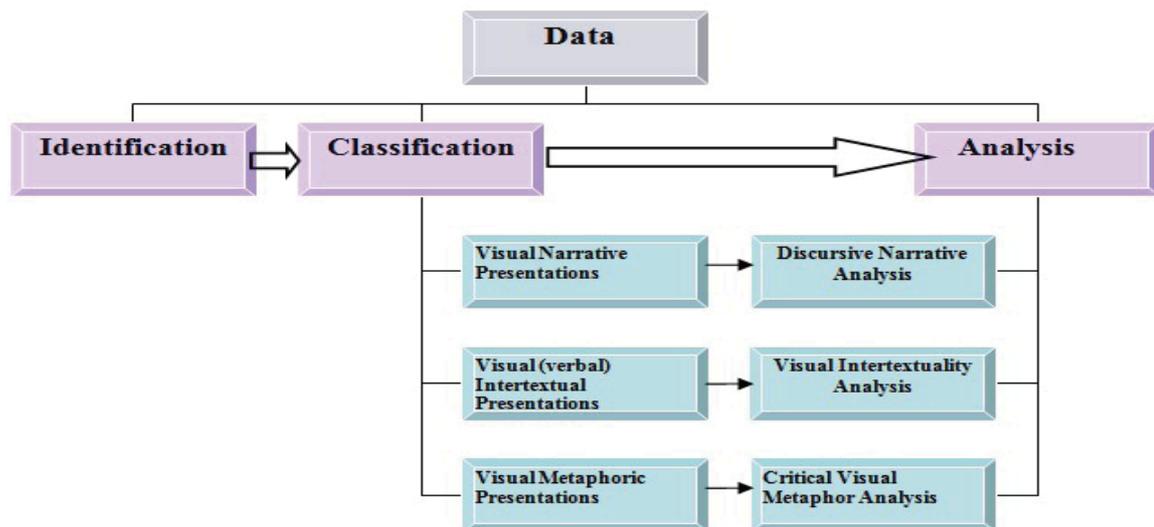
The article has attempted to establish a critical visual analysis approach. Such an approach is holistic, in that it covers a wide range of visual genres categorised in accordance with how visual semiosis is presented, thus it can be adapted to a variety of visual corpuses. Although at a preliminary stage of development, all modules within the analytical framework as a whole can be used to analyse examples or can be employed in empirical studies. The approach is mapped out in three steps. (Wang, 2014:280)

There is another key element here that Kress and van Leeuwen stress and has to be combined with this last one. Thus, and if I do understand graffiti as a pictorial represented structure then:

Pictorial structures do not simply reproduce the structures of “reality”. On the contrary, they produce images of reality which are bound up with the interests of the social institutions within which the pictures are produced, circulated and read. They are ideological. Pictorial structures are never merely formal: they have a deeply important semantic dimension. (Kress & van Leeuwen, 2006:45)

Figure 1 shows the analytical approach the author defends to analyse images through a critical visual approach. Figure 2 displays a broader approach of the critical visual analysis. I reproduce both figures because they are accurate and precise enough to understand the whole process of analysis. I do not use the whole figure in any of both cases for my analysis but rather a part of it. I use the part or the branch that refers to discursive narrative analysis and the one of critical visual metaphor analysis in the case of the figure 2 (which comes from the previous figure 1).

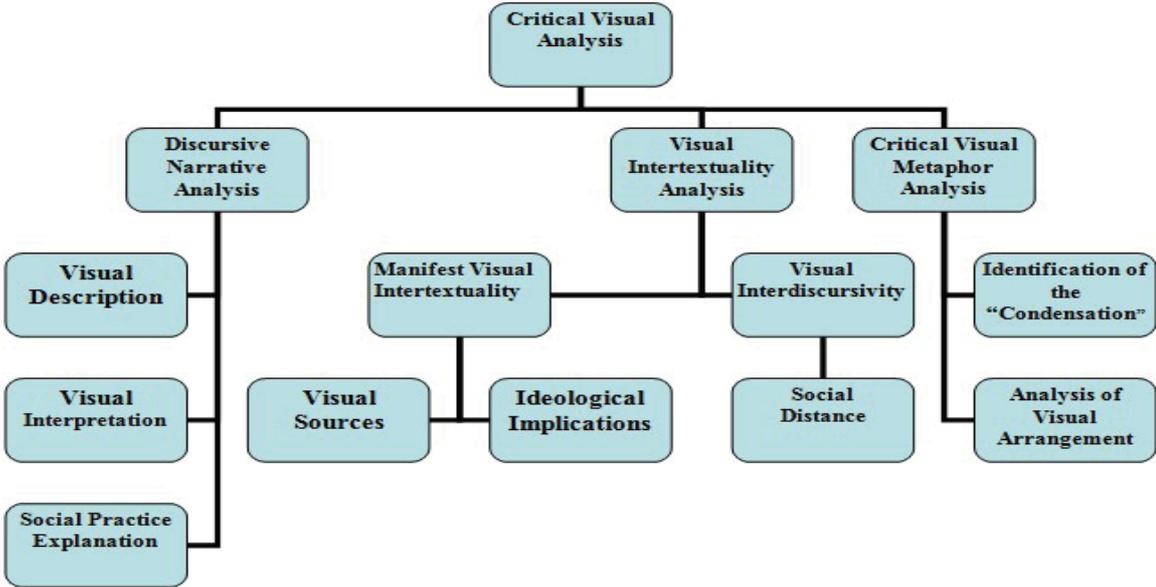
Figure 1. Critical visual content analysis approach



Source: Criticising images: critical discourse analysis of visual semiosis in picture news. Wang 2014

Thus, first I do a visual description of each image to be able to do a visual interpretation of it and at the end a social explanation. On the other side I identify and analyse the visual arrangement of metaphors. Both analyses help me understand the work of Banksy and Weiwei and to analyse it from a critical holistic perspective. According to the author: “In visual description and interpretation, the linguistic features and the method of encoding are discussed in detail. In this section, taking the macro-social context into consideration, the focus is on how the ideology in the pictures is legitimised as ‘common sense’.” (Wang 2014:274) In this case the author stresses as “common sense” what I previously name to be “lay knowledge”, this is the imaginary people has over a concrete social reality that is shared and generated by everyday experiences.

Figure 2. The critical content visual analysis stage



Source: Criticising images: critical discourse analysis of visual semiosis in picture news. Wang 2014

Table 1 presents the visual description dimensions. There are three: the representational structure, the interactive meaning and the compositional system. Thus, the representational structure refers to visual process that fulfil narrative and conceptual functions in the image. Here there is the action process that depicts an action on the part of the participant or toward a goal. The relational process portrays an action of “seeing” or a social phenomenon. The speech process shows the action of talk or interactive conversation and finally the symbolic process relates to certain cultural context. An analytical indicator is also within this dimension. There is also the interactive meaning that is “*the interpersonal side of visual communication*”, and it includes different angles, perspectives or distances and the modality of the image. The last one is the compositional system that stands for “*the way in which the picture is composed*”. This is framing, top/bottom perspective or the system of the image among others. The last aspect on the visual description is the salience. It refers to “the arrangement of bright colours and the size of the representation.” (Wang, 2014:270)

Following first Wang’s methodology, first there is a visual description based on the representational structure of the image. This is what subjects can see in the images. Then there are several interactive meanings, where the subject or the spectator interacts with what is represented within the image, and finally the compositional system of the concrete or selected images⁹. As far as the model I use to analyse these images is a blend of both

⁹ Harrison also presents these three groups of indicators but names them differently. According to the author there is the representational metafunction (representational structure), the interpersonal metafunctions (interactive meanings) and the compositional metafunction (compositional system).

Wang and Harrison’s methods, now for the last methodological content approach I proceed to use the one from Harrison to apply the author’s definitions of these concrete indicators. Thus, the representational structure (or metafunction) has five indicators that help to analyse the visual description, the interactive meanings (or metafunction) has five more indicators. Finally the compositional system (or metafunction) has nine indicators.

Table 1. Content visual description dimensions

	Image 5	Image 6	Image 7	Image 8	Image 9	Image 10	Image 11
REPRESENTATIONAL STRUCTURE							
Action Process							
Reactional Process							
Speech Process							
Symbolic Process							
Analitical							
INTERACTIVE MEANINGS							
Contact							
Social Distance and Intimacy							
Horizontal Angle							
Vertical Angle							
Modality							
COMPOSITIONAL SYSTEM							
Top							
Bottom							
Left							
Right							
Center							
Margin							
Salience							
Framing							
System							

Source: Self-elaborate table based on Wang & Harrison’s method and indicators

Figure 3 illustrates the representational structure indicators definitions. I choose to analyse the speech and symbolic process indicators plus the analytical one. Figure 4 shows the interactive meanings ones. From this figure I pick up all of them except the one that refers to the modality of the image. Finally, from Figure 5 that displays the compositional system indicators I would like to analyse again all indicators within the table but the framing and the system ones. Moreover, I would like to quote Kress and van Leeuwen in order to clarify this relationship between what is represented within the image and the spectator. Thus:

images involve two kinds of participants, represented participants (the people, the places and things depicted in images), and interactive participants (the people who communicate with each other through images, the producers and viewers of images), and three kinds of relations: (1) relations between represented participants; (2) relations between interactive and represented participants (the interactive participants’ attitudes towards the represented participants); and (3)

relations between interactive participants (the things interactive participants do to or for each other through images). (Kress & van Leeuwen, 2006:119)

Figure 3. Representational structure indicators definitions

REPRESENTATIONAL STRUCTURE	
Action process	Narrative created through vectors like bodies, weapons or roads
Reactional process	Narrative created by eyelines between represented participants
Speech process	Narrative created through voice/read acting of the participants
Symbolic process	Narrative created by the attributed meaning of represented participants
Analytical	Narrative created upon a "part-whole" structure, where "whole" is a Carrier and "parts" are attributes

Source: Self-elaborate table based on Harrison's definitions of indicators

Figure 4. Interactive meanings indicators definitions

INTERACTIVE MEANINGS	
Contact	Demand: represented participants look direct to the viewer. Strong engagement Offer: represented participants look out the image or at something within it. Weak engagement
Social Distance and Intimacy	Intimate distance: the head and the face only are represented in the image Close personal distance: The head and shoulders are represented in the image Far personal distance: represented in image from the waist up Close social distance: the whole figure is represented in the image Far social distance: The whole figure with space around it is represented in the image Public distance: torsos of several people are represented in the image
Horizontal Angle	Frontal angle: participants frontally presented to the viewer. Strong involvement Oblique angle: participants presented obliquely to the viewer. Weak involvement
Vertical Angle	High angle: represented person looking "up". Less power in relation to viewer Medium angle: represented person looking "horizontally". Equal power in relation to viewer Low angle: represented person looking "down". More power in relation to viewer
Modality	High modality: full color or represented back-ground Low modality: black and white or no back-ground represented

Source: Self-elaborate table based on Harrison's definitions of indicators

To summarise the methodological section these indicators are the ones I use for the content analysis of selected images. This analysis focuses on visual aspects such as how the narrative of represented persons or participants (RP) is created, the interaction between RP and the subjects or spectators staring at those images, the colours and the angles of them and how the RP are placed within the images among others. Therefore, and for the coming pages I first focus on Wang and Harrison's methods on content analysis. As mentioned above for the contextualization of images I focus on Garfinkel's ethnomethodology approach to social analysis in a broad way. With this broad methodology, used as a critical one here, I focus the analysis on the economic, politic and social context of the images. Thus, and

regarding the economic arena it is important to talk about capitalism, its globalized expansion and the impact it has on the periphery of the global production system (Wallerstein, 1974) to understand the synergy of this process of islamophobia worldwide. The politic arena is examined in terms of democracy and freedom through the concept of social capital based on people’s trust on each other and on institutions and post-materialist and secular values.

Figure 5. Compositional system indicators definitions

COMPOSITIONAL SYSTEM	
Top	Represented person on the top of the image means "ideal" (emotive, what it should be...)
Bottom	Represented person below the image means "real" (factual, informative, practical...)
Left	Represented person on the left of the image means "given knowledge" (familiar, common sense...)
Right	Represented person on the right on the image means "new knowledge" (an issue, a problem...)*
Center	Represented person in the center of the image means "nucleous of information"
Margin	Represented person in the margin of the image means "subservient information"
Salience	Size: The larger the represented person the greater the salience Sharpness of focus: Out-of-focus represented person have less salience Tonal contrast: Areas of high tonal contrast have greater salience Color contrast: Strongly saturated colors have greater salience than soft colors Foreground/Background: A represented person on the foreground has greater salience
Framing	Framelines: The lines within the image divide or hold together the represented person Pictorial framing devices: The stronger the lines around the image the greather the connection
System	Deep perspective means "high modality" No perspective means "low modality" Full representation of light and shade means "high modality" Absence of light and shade means "low modality"

Source: Self-elaborate table based on Harrison’s definitions of indicators
 *This value is based on how we read in Western cultures (from left to right). It doesn’t necessarily apply to cultures that read from right to left or in columns.

In order to accomplish this analysis I focus on the work of Putman on the one hand and Inglehart on the other. The social one focuses on culture and what is known as clash of civilizations. This one is related to the previous two as each civilization (or specific culture) has its own ontological economy and political system in spite of sharing a global interactional arena. For the social analysis I use the theoretical background of Huntington and its cultural approach. Moreover, I would like to analyse how these latest indicators are represented and observed in concrete actions of subject’s everyday life experiences, activities and behaviour attitudes in general when it comes to evaluate the impact of hegemonic discourses in these actions, and when it comes to islamophobic images in particular.

IV. ANALYSES AND INTERPRETATION OF RESULTS

To proceed with the analysis I focus on the content one. I apply Table 2 indicators in Images 5, 6, and 7 that represent the social, the linguistic, and the cognitive arenas respectively in

relation to the hegemonic discourse and Images 8, 9, 10, and 11 as representative of the alternative ones. As far as I use a method that concentrates on indicators that refer to “participants” within the image, to say people or subjects represented, I choose images (most of them) where human beings are represented in some way¹⁰. Although this analysis is visual, is it mandatory as it is the first contact subjects have with one image. The first thing we see is the first thing we absorb. After I try to contextualize all aspects within all images to put them together in order to bring a more solid, comprehensive and holistic explanation.

4. Content analysis

As already mentioned, selected images as representative for the hegemonic discourse are these of NATO military forces on the social arena, the one from Charlie Hebdo’s cover as the representative of the linguistic one, and the one from the cognitive arena which is the gender one relating women, terror and Islam. Thus, Table 2 displays the content analysis results for these three representing images of the hegemonic discourse related to islamophobia according to Wang and Harrison indicators. Although I analyse all images separately, there are two indicators that I would like to analyse within all images at the same time. These indicators are the vertical angle and the salience of each image. I pick up these two indicators to analyse selected images together because its relation to power in the first case, and the capacity to capture the spectator’s thoughtfulness of what is represented on the second one.

4.1. Hegemonic discourse images content analysis

To analyse the hegemonic discourse images I choose several indicators (in my opinion the most important ones) among all of represented in Table 2. Thus, the first image I do analyse is Image 5. This image displays several men staring ahead that belong to a global unified army organized by the NATO. According to selected representational indicators this image represents a symbolic process of international security where soldiers are the carriers of meaning within it, where no speech process is reflected. What is important to note from soldiers is that all of them are Caucasian and male walking ahead. This action of men moving forward within the image evokes the unstoppable on-going process of western societies to overcome Muslim terror. That is, there is a concern according to the hegemonic discourse regarding islamophobia where this social phenomenon is a global hazard that has to be abolished by a global unified military cooperation among western societies. Therefore, soldiers are the key element to combat for democracy and freedom.

¹⁰ There are just two images that have no human representation. They are the one from Banksy (Image 9) and the one from Weiwei (Image 10).

Table 2. Content visual description indicators for hegemonic discourse images

	Image 5	Image 6	Image 7
REPRESENTATIONAL STRUCTURE			
Action Process	soldiers	Muslim cartoon	three half naked women
Reactional Process	army men walking staring forward	Muslim staring forward	two women staring forward
Speech Process	-	Tout est pardonné/Je suis Charlie	Arab women against islamism/freedom for women
Symbolic Process	security	threat	defiance
Analytical	men are carriers	Muslim cartoon is carrier	women are carriers
INTERACTIVE MEANINGS			
Contact	demand	demand	demand *
Social Distance and Intimacy	far social distance	far personal distance	public distance
Horizontal Angle	frontal	frontal	frontal
Vertical Angle	medium	medium	medium
Modality	high	high	high
COMPOSITIONAL SYSTEM			
Top	-	-	-
Bottom	real	real	real
Left	-	-	-
Right	new **	new **	new **
Centre	nucleus information	nucleus information	nucleus information
Margin	-	-	-
Saliency	great	great	great
Framing	holding lines & great connection	holding lines & great connection	dividing lines & weak connection
System	high/high	low/low	high/low

Source: Self-elaborate table based on Wang's method & Harrison's definitions of indicators

* It is demand because there are two out of the three women looking forward

** It is new in all cases because although the represented participants are not on the right of the image, they do actually represent an issue or problem

This image thus, shows the only and more powerful systemic solution to this threat. There are other elements in this image, however. These are the helicopter behind soldiers and the weapons carried by them. These attributes represent the technological (and also knowledge related) aspect of the global intervention against the Islamic menace on the political arena, but also the need to foster military research and investment on the economic one. This is to create a global imaginary where civil society legitimizes the government expenditure on the military budget and the militarization of public spaces on the social arena that will contain subject's feelings of fear and will help to restore security within western cities. The price civil society must pay for this surveillance is loose of freedom within public spaces.

From the interactive indicators there is a demand of contact with the spectator from a far social distance with a frontal angle of the image. These indicators denote the commitment and the effort from the hegemonic discourse perspective to interact intensively and directly with spectators worldwide. Soldiers appear to be walking on an open field so the image achieves a sense attached to it of a real scenario. It shows a plausible reality that can eventually happen. It also offers an important sense of community and cohesion among western countries. Moreover, this creates on spectators a friendly presence of the army in general and a desirable presence of soldiers in particular. When it comes to

the angles of the image the frontal one generates a robust involvement where soldiers are considered “one of us” from spectators point of view. By doing so, both perspectives accomplish a strong and solid engagement between action and actors represented within the image on the one hand, and between the civil society and what is visually represented on the other. Here again the context gives sense to this image. This is so because a globalized world needs global structures (in this case political/military) to fight against Islamic terror. Moreover, a globalized western culture has also to protect its most consolidated values of freedom and democracy over tyranny and dictatorship established in several Muslim countries such as Iraq and Afghanistan (back in 2001) or Syria nowadays among others.



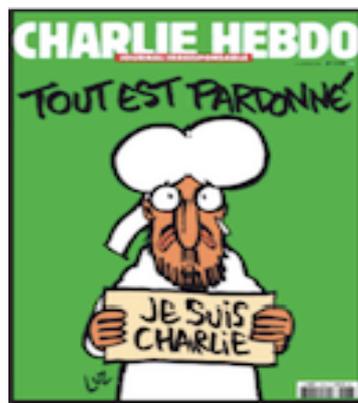
In relation to the compositional system selected indicators stand for a real and new bottom-right composition respectively combined with a centred informational nucleus one. According to this concrete composition of the image, being real means it is an informative and factual proposal the use of military forces to fight Islamic terrorism. From the spectators point of view this informative realness is seen as a reflexion of a problem on the one hand, but as the solution to it on the other. Thus, it is understood as the consequence of a global peril and at the same time as the answer to contest it. That is actually what being new means, that the image refers to a problem, and in this case to a solution too (in this situation both categories coexist within the same image, although it is not necessary to be like that). Another aspect of this real-new composition with information centred among the soldiers indicates also that not just the military apparatus is important to defeat Islamic terror but individuals have to foster also this initiative by giving social support to soldiers and maintaining this support as long as the global threat persists. This is significant because islamophobia, as the way I define it here, is a social phenomenon that can take multiple forms so it can be potentially complex to establish when this global menace is over.

To put all indicators from Image 5 together it is notable that the hegemonic discourse regarding islamophobia focuses on the impact and on the interaction between the image itself and spectators. By doing so it achieves to install a deep and strong commitment among the civil society with military forces and military interventions within and among Muslim

countries. It also achieves a neat and clear message that stands for the understanding of Muslims or “the other” as a global threat that has to be overcome by the cooperation among western countries. Moreover, this image reinforces the western values of freedom and democracy that need to be preserved. It strengthens the need for a global apparatus to assure subject’s wellbeing and safety among western countries worldwide. Thus, this image evokes powerful engagement between spectators and the image itself. This engagement has to do with the processes embedded within the image. Additionally, and as representative of the social arena (that includes the political and the economic ones) this image represents a global political and social institutionalized agreement among western countries to defeat Islam terrorism.

Image 6, that is the cover of the Charlie Hebdo French magazine the day after the attacks against itself, displays the image of a Muslim person looking straight to spectators where the representational structure shows how the speech process is represented by a cardboard with a written text: Je suis Charlie (I am Charlie) and another text above him that says: Tout est pardonné (it is all forgiven). Moreover, threat is the symbolic process of the image. The Muslim person represented within it carries the meaning. Both texts within the image are attributes. As an attribute is important because “Je suis Charlie” becomes a global sentence worldwide. A lot of citizens among western countries take this sentence as a sort of mantra that runs into demonstrations against Islam terrorism and in Facebook and Instagram profiles of people worldwide. There is a global empathy with the situation of the French sarcastic magazine. This empathy can be explained because the attacks occur under European ground. There is not the same civil society’s response when these attacks happen in a country outside Europe, however. Thus, the symbolic threat represented is not just a threat to western countries. It is a menace to a main western value. That is, a menace to freedom of speech. Although this peril comes from the Muslim population, this cartoon asks for forgiveness as the text above shows. However, is this really an image that seeks forgiveness? The cartoon represents a repentant crying Muslim person regretting from its own culture and accepting western values over its own ones (which in my opinion is not a real scenario but plausible of being analysed). This corresponds to the second attribute of this cover that is: “Tout est pardonné”. That one is also important because it illustrates under the hegemonic perspective the need for Muslims to forgive all what happens against western population. This is a passive and submissive position from the Muslim represented person to the western community. It evokes the supremacy of western values over Muslim ones. It focuses the attention of terrorism just on one side of the phenomenon, on the side of Muslims. They are the ones perpetrating the attacks and the ones saying that is all forgiven. But, what should be forgiven from Muslims to western citizens? All attacks from western governments to Muslim countries should be forgiven? Although it seems to be contradictory ad-hoc, it makes much sense in my opinion. It makes sense because it

indicates how French culture functions. It shows the process of cultural assimilation that both the French government and the French western society foster. By saying that Muslims forgive western governments of what they do over Muslim populations worldwide, the represented person within the image accepts on the one hand that the root of this social phenomenon can be related to western countries, but on the other hand it assumes that this fact can be forgiven. What would be the reading and understanding, however, of this attribute if the person who states: "Tout est pardonné" is not the represented Muslim but the magazine itself? In this case the analysis is quite different. The analysis under this perspective is that western societies can forgive Muslim population of their terror attacks if they accept western values and rules (as the other text does). Although the perspective is different, what it reflects is again the French assimilation process. So either way the western conception of the world is placed above the Muslim one. There is a dialogical battle here.



According to the interactive meanings indicators in Table 2 there is also a demand of contact with spectators from a far personal distance and a frontal horizontal angle. Although as in Image 5 both share the same contact demand, which creates a great level of engagement between the represented participant and the spectator, the latest generates more involvement with spectators due to its personal distance in comparison with the social one from the previous one. Thus, the represented sad crying Muslim induces us to think of all this Muslim population that, like western citizens, is also against Muslim terror. So, this image has a double-edged sword message embedded. On the one hand the message of Muslims against terror implies the renounce to its own cultural values (assimilation) but on the other the magazine blames also Muslim community for the attacks. There is a feeling of empathy with Muslims and at the same time a feeling of guilt and blame against them. The interaction then with spectators is, due to the angle and the contact, a strong and solid one. Additionally, it reinforces the western perspective over this social fact. In the same argumentative line, this represented Muslim can be seen as a friend and as an enemy or "one of them". This ambiguous reading of this image makes it more complex than the previous one. As far as this Image 6 represents the linguistic arena I would like to talk about

freedom of speech and the texts within the image. I do think as spectator that although freedom of speech must be kept under safe premises, there is a need also to review this principle to achieve a linguistic harmony among cultures and civilizations.

Regarding the compositional aspect of Image 6 there is centred information with a real and new bottom-right order. As in Image 5 the real-new composition stands in the spectators eyes for a real and factual issue. However, the text at the top of the image inspires the emotive global imaginary of western citizens to forgive Muslim population on the one hand and also the imaginary of Muslims to forgive western governments from their actions within Muslim territories (although again this version can be exposed, it is not plausible in my opinion). This is why again this image is more complex than the previous one as it can be interpreted in several ways or perspectives. My choice here is to understand both, the represented person as a repentant Muslim and the text as an acquiescent and patronizing one from the magazine representing western values.

To conclude with Image 6 I remind the main aspects of the previous lines. This is a more complex image that shows the Muslim global threat to western values in general and to freedom of speech in particular, creating engagement and involvement with spectators and playing with the catholic principal of forgiveness. It produces a common and global imaginary over Muslims as a civilization that has to be assimilated in order to be able to coexist with other cultures within a western territory. Moreover, it displays a Muslim person pretending to be "one of us" with the text: "Je suis Charlie" while at the same time in fact the other text: "Tout est pardonné" blames this Muslim subject from the terror attacks giving to the magazine, and therefore to western societies, the power of forgiveness and mercifulness over other civilizations. Thus, the linguistic tool here establishes a paradox between both texts. This fact has no impact on the hegemonic discourse, however. It has no impact because at the end of the day the final understanding of the whole picture is that Muslims must feel sorry for what they do and western civilization is ready to forgive as long as Muslims assimilate to western values.

The last image representing the hegemonic discourse is Image 7. In this case the image represents the cognitive arena of the hegemonic discourse. This image, like the previous one, has both represented participants and text. Represented participants are three half naked women. There is one at the back of the image looking out the scene and two at the front staring spectators. If I check the representational indicators there is a symbolic process related to defiance where the three women are the carriers of meaning on the one hand, and there is also a speech process embedded on the other. This speech process is represented by the texts: "Arab women against Islamism" and "freedom for women". This defiance represents and comes from another key aspect of the hegemonic discourse regarding islamophobia. If the two previous images where related to international security the first one and to western values the second, this third image is related to gender.

Gender is used by the hegemonic discourse as a weapon against Islamic terrorism. Women thus, embody within its flesh western powerful structures and values such as freedom, democracy and equity among others. Going back to the indicators, and to start with the represented text, I would like to stress how the message of this text it does not just belong to Arab or Islamic women but to all women on earth, especially the one that refers to “Freedom for women”. It is pertinent here to note that the text implies something else. It does imply that western women are already free under this hegemonic perspective. Another aspect is that these women look like Arab women, although I could not fully assert they are. The image also has a loutish attitude, almost insurgent. This is how the hegemonic discourse empowers women against Islamists. This is important from a cognitive approach because what we see in this image are strong, determinate, and brave women ready, organized and prepared to fight for their rights. This has a direct impact on the way western societies identify gender within Islamic countries.



The interactive indicators stand for a contact of demand framed within a public distance and a frontal angle in relation to the spectator. Like the previous images this one creates a deep and strong engagement with spectators. By doing so the hegemonic discourse pre-manufactures western citizens cognitive brains structures and therefore conceptual frames that condition the way a concrete social phenomenon is understood among western countries on the one hand and the feelings attached to this phenomenon on the other. Moreover, it evokes involvement between western women and Arab women as they both must still fight against patriarchy. In this sense, this image has a powerful cognitive and emotional response from female spectators. This is so due to the personal identification with a lot of women with these social realities over the globe. Accordingly, women are undermined under men generally. Besides this fact, and although Image 7 displays a frontal angle, it could eventually be difficult for certain men of determined cultures to identify with this social fact. However, most women would do identify themselves with the message as the frontal angle and the contact demand foster this engagement. The public distance of the image that could eventually detached the engagement or the involvement of spectators does not reach to this point by the fact that it captures spectators’ attention due to the naked bodies and covered heads. That makes the whole thing attractive and curious at the

eye. Thus, this image (like the other two) interacts with spectators in such an intimate and close manner.

The last indicators I comment from images that correspond to the hegemonic discourse are those from the compositional system. This system has the nucleus information centred and it displays a real-new event. Like also the previous images it is real because it presents women as problematic groups for Islamists so there is an issue here, and new because it is in fact treated as a problem. The point here is the text of the image. It is written from a western source and for a western audience or spectators. Therefore, the message could eventually not be understood for other cultures where writing is from right to left or in a bottom-top system. Note also that the three women represented within this image are the informative nucleus of it. However, and because they have the written message on them, the text becomes here also the informative nucleus of the image. Thus, there are two complementary nucleus of information reinforcing one each other.

To recall what Image 7 tell us about the cognitive arena of islamophobia I argue that although women worldwide fight and defend their rights equally against patriarchy, Arab and Muslim women have their own specific battle against Islamism. The hegemonic discourse therefore takes advantage of this gender perspective and uses it for its own purposes. These purposes are the approach from Arab women to western women values and practices. This creates a bigger and stronger feeling of empathy from western women (and western societies) in relation to Muslims ones that are perceived as weak and oppressed by the radical Islamic regime. Hegemonic discourse then uses women as a weapon against islamophobia where their body represents the field of this battle.

There are still a couple of indicators that I would like to explore. These indicators are the vertical angle and the salience of the three images. I analyse them all together as they all have or share the same value for each one. This is, Image 5, 6 and 7 have great salience and medium vertical angle. This is significant in my opinion because these indicators are related to the three arenas I am working on, the social, the linguistic, and the cognitive one. The way salience work to capture our attention (cognitive frames) and the way power is represented and transferred to spectators within these images (social and linguistic) in relation to the vertical angle can potentially determine the impact of the hegemonic discourse among western citizens. Accordingly, all three images use the medium vertical angle. This constructs a solid flat horizontal bridge between the image and spectators that redistributes equally the power between the two actors involved. This fact has also a direct impact on spectators' cognition of the images and it reinforces the hegemonic discourse within the social and linguistic arenas as it makes spectators feel like they are also part of the solution. This distribution of power where there is no hierarchy empowers spectators to empathize with this social fact and foster them to join and reproduce the hegemonic discourse with no ontological or epistemological questioning. There is the salience also. Salience is especially

important because is the one that makes spectators stare an image. As far as the three of them have great salience, I choose just two to exemplify the impact of it on spectators. I pick up Image 6, the one with the Muslim character, and Image 7, the one with half naked women. Image 6 has a Muslim character (it could be a Prophet) dressed in white and with a green background. Colours for instance are key within this image. They are key because in western societies green stands for hope. On the other hand white dress stands in western countries as a pure colour. It stands for the colour of peace. It is not the same within Muslim societies, however. The white colour is closer to death than to peace. It is also the colour of the Muslim martyrs. So, here again, the hegemonic discourse, through the producer of the image, plays with this clash of civilizations by the intentional and deliberate use of colours. The impact of this among spectators is that they can get confused for this apparently contradictory information. The same happens with both texts within the image. Thick lines and clear neat spelling help to transfer the message. In the same approximation Image 7 has great salience. In this case what salience first captures spectators' attention is the fact that these women are half naked on the one hand, and the fact that the text is on them and covers almost the whole chest and belly of represented figures on the other. This again has double lecture. From the western perspective it is a sign of freedom and female liberation the fact that women in western societies (not in all, however) are better off than in Muslim ones so they can show what they want and behave how they choose. It is a completely different history from the Muslim perception. Muslim population (either men or women) perceive this image as an offence to women moral values and principals. They see the objectification of western women under the economic capitalist regime and the complete lost of moral values in comparison to the Muslims ones.

After analysing selected indicators of images representing the three arenas of the hegemonic discourse I would like to highlight the most important points and contextualize them in the present social, politic, and economic conjuncture. Thus, all images have represented participants that carry the meaning of what is embodied. They all demand contact and have frontal-medium angles within a great salience and a centred nucleus information. Besides they all represent a new-real problematic or social phenomenon. Therefore, all images create a strong and solid involvement and engagement with spectators. Moreover, images stand for three of the most treasured values of western countries. That is, international security against terrorism, freedom (of speech in this case) and democracy on the basis of human rights and equity (gender here). These are three pillars of western societies that need to be protected from the Islam menace all over the planet. That's the main argument that the hegemonic discourse fosters and constructs within the social, the linguistic, and the cognitive arenas. Additionally, the three selected images evoke a robust attachment and a solid commitment between the image itself and spectators. So, when the hegemonic discourse is able to impact through images the

cognitive structure of civil society with a concrete message regarding islamophobia the first thing that occurs is the growing and spread of a globalized feeling against this community due to its constant threat to mentioned western values. Once minds are set, the linguistic arena shapes the message of the hegemonic discourse that ends up constructing a contingent social phenomenon that western civil society supports and is willing to hear (or see in this case). Presented images' indicators correlate with this sequence as each indicator strengthens the others. The three arenas must work together accordingly to the hegemonic discourse needs. This crystallizes in militarized urban public spaces to defend civil society from terrorist attacks, never ending borders controls in order to maintain migration flows from Muslim countries controlled. These migrant flows correspond to the impact of transnational corporations activities in terms of foreign direct investment (also known as land grabbing) for instance within these Muslim countries mostly concentrated in Africa and South-East Asia. It also crystallizes in a global cognitive imaginary among western countries that the Islam and the terror attached to it have to be defeated at any cost. When the hegemonic discourse achieves this point, any action against the Muslim community is already legitimized. Is legitimized by the government as it is a right to protect ourselves from a global peril (social arena), it is legitimized by social elites (like mass media here), that together with the government, have to safeguard and protect freedom of speech, and is legitimized by civil society within the cognitive arena fostering and spreading pernicious feelings and emotions, like a sort of apartheid against the Muslim population worldwide.

4.2. Alternative discourse images content analysis

It is time now to analyse the content of images that correspond to the alternative discourse. First I do analyse Banksy's images or graffiti to follow with Weiwei's ones. In order to keep the analysis coherent, I analyse the same indicators that the ones from the hegemonic discourse. To do so I focus on indicators from Table 3. In this case I also leave the vertical angle and the salience out of the first approach to analyse both images together at the end. Also, like with the images from the hegemonic discourse, I would like to contextualize both graffiti within the social, political and economic spheres to check what is the impact of the present situation on the alternative discourse. First, I would like to shortly introduce both artists first, however. Thus, Banksy is a graffiti artist, film director and activist based in the United Kingdom. He exhibits his art on public surfaces like walls. This is important because he uses public resources to spread its discourse. The controversial aspect of this artist is that no one knows who is he or she. His/her identity is anonymous. This fact provides a mystic feature to this figure. The other one is Ai Weiwei. Weiwei is a 59 years old Chinese artist and also an activist. His work has travelled the globe from the Tate Modern in London to the MoMA in New York. The Beijing National Stadium for the Olympics 2008 is one of his

architectural achievements. The artist is also arrested for the Chinese government back in 2011 for being critique with the Chinese Government¹¹. After this brief but necessary presentation of both artists I proceed with the analysis of the alternative discourse using their pieces of art.

4.2.1 Banksy's images content analysis

The first image or graffiti from this artist is Image 8. This image is placed or drawn at the Israeli West Bank barrier and it shows a hole on the wall that emulates a beach provably in the Caribbean or elsewhere on earth. There are also two kids that represent the painters of the scene. One stands and stares at spectators, the other squats and looks at the standing boy. Moreover, and as Table 3 illustrates, the indicators from the representational structure show a dream or an illusion as the symbolic process within the image, where the two boys are attributes regarding the meaning of it. This is already a difference with previous images where represented participants were always carriers of meaning. Here, in my opinion, the carrier of meaning is the wall itself and the whole graffiti including both kids and the beach, and as far as it is a critique, they do not carry the meaning although they try to give another significance to the main one. To clarify this with an example note that the open blue sky above the image would be also an attribute to the wall because it does not carry the whole meaning but contributes to frame it. Also the fence in front of the wall would be an attribute. Back to the symbolic process indicator it is important to check this dream or illusion emotion or feeling. The artist focuses on the global imaginary that western societies have when it comes to illustrate paradise and wellbeing for instance. Thus, there are palm trees by the beach, a blue sky and a clean ocean. Also the fact that they are kids and no grown up subjects is central. Kids normally, in a cognitive way, let their imagination easily fly away while in adults this practice is more conditioned by socialization processes. Also a kid's brain is more mouldable than the adult's ones. Moreover, to dream and to have illusion for a change is in this case, and according to the graffiti, the most valuable asset human beings have and must keep.



¹¹ To check more about both artists go to the web-graphy below.

In relation to the interactive indicators there is also a demand of contact from a far social distance within a frontal angle. Like the previous images these indicators promote engagement with spectators and involvement with represented participants. In this graffiti engagement and involvement from spectators refer to the symbolic process of the representational structure. This is so due to the cognition and understanding of the image. This is like that because of the metaphoric facet of the image. When it comes to analyse through metaphors there is a crucial point to highlight. This is, there is already an established imaginary between the real domain and the target one. Agreeing with this principle we all have a mind set in relation to metaphors, otherwise we would not be able to use them. If the analysis of the hegemonic discourse focuses on the social structure (that includes the political and the economic ones) and the linguistic and cognitive reinforce the former one, here on the contrary, are the cognitive and the linguistic ones the most important, while the social reinforces the other two. Accordingly, indicators analysed here are (if possible) even more context related as metaphors do not necessary function (or can be transferred) from one culture to another (even within the same country). Therefore, and although the interactive indicators generate engagement and involvement with spectators, the impact of the metaphor goes beyond that.

Table 3. Content visual description indicators for alternative Banksy’s discourse images

	Image 8	Image 9
REPRESENTATIONAL STRUCTURE		
Action Process	boys & wall	pigeons & parakeet
Reactional Process	boys painting staring forward	pigeons staring parakeet
Speech Process	-	Migrants not welcome/go back to africa/keep off our worms
Symbolic Process	dream/illusion	racism
Analitical	child are attributes	pigeons & parakeet are carriers
INTERACTIVE MEANINGS		
Contact	demand	offer *
Social Distance and Intimacy	far social distance	far social distance
Horizontal Angle	frontal	oblique
Vertical Angle	low	high
Modality	high	high/low **
COMPOSITIONAL SYSTEM		
Top	-	ideal
Bottom	real	-
Left	-	given ****
Right	new ***	-
Centre	-	nucleus information
Margin	subservient information	-
Salience	weak	weak
Framing	holding lines & weak connection	dividing lines & weak connection
System	high/high	low/low

Source: Self-elaborate table based on Wang’s method & Harrison’s definitions of indicators

* It is offer because although there is not a human face, the pigeons ant the parakeet are looking at each other within the image

** It is high because of the colours but low because it has no light or shade

*** It is new because although the represented participants are not on the right of the image, they represent an issue or a problem

**** It is given because the represented participants are focused on the left of the image

The last indicators belong to the compositional system. This system includes like the hegemonic discourse the new-real combination. It has a diverse informational relation. This is subservient information because the graffiti is placed at the margin of the image and not on the centre. This new position implies that the information of the graffiti can either complement or contradict the principal information (the hegemonic discourse here). In this circumstance it does contradict and critique the hegemonic discourse related to international security. Although it is subservient information, this graffiti provokes on spectators what its symbolic process evokes. This is, although there is centred information the subservient one is cognitively more intense so its message overtakes the centred one. This is actually how alternative discourses work. They must fight citizens' cognitive minds sets or conceptual frames in order to accomplish its purposes.

Granting that, Image 8 uses the interactive meanings to create engagement and a sort of involvement with spectators. Although it does represent a global issue being the graffiti at the bottom of the image, the main characteristic of it is the symbolic process it has embedded. This process refers to childhood, dreams and illusion. It induces spectators to dream. It encourages random spectators (but also inhabitants within this area) to be brave and challenge this oppressive wall between Israel and Palestine with its main cognitive tool, imagination. This graffiti is an open door to freedom. Again here, like in the hegemonic discourse, western values condition alternative discourses. Furthermore, and being kids the human actors of the graffiti, it is also a call for courage and hope of future generations. That is also a way of challenging hegemonic discourses. To project social phenomenon in the future on the one hand, and to re-educate civil society on early stages of its development where brains are not much set and are capable to absorb other values based on common basic needs on the other.

The second image from Banksy is Image 9. This image holds again a written text. Here spectators can read: "Migrants not welcome", "Go back to Africa", and the last one "Keep of our worms". These are very explicit and specific messages with a very precise target social group, migrants (that are represented by the parakeet). This actually could be the message from the hegemonic discourse regarding islamophobia. Within the representational structure there is in this graffiti a symbolic process of racism where pigeons represent western civil society and the parakeet the targeted migrant group. It is remarkable here that the artist chooses pigeons as the representative for western civil societies and a parakeet to represent migrants. Although pigeons run free, they are dirty mucky filthy birds and full of diseases. A parakeet is a charming clean pretty and noisy little bird even if it lives within a cage. This is not a niggling question here. There is a double interpretation here. On the one side the reading that western civil society is a free one and that migrants must be somehow "enclosed" or "contained" and the fact that they (migrants) are different (this explanation would match with the hegemonic discourse understanding and perception). On the other

side the reading would be another one, however. This alternative reading (or discourse in this matter) would be that western citizens are mean damaging and harmful and that migrants can be exotic, beautiful, kind, and pleasant. This image demonstrates then how “the other” can be someone suitable and desirable to fit in “our” western societies. According to the symbolic process of racism, this image could again reinforce the hegemonic discourse on islamophobia. However, it does not. It does not because, like the previous image, this one has to be understood under the metaphorical paradigm. Although this image explicitly shows a racist scenario, it is a deep and tough critique to racism¹². Here again, the cognitive structures of our brains determine what we see within the image.



The second group of indicators on Table 3 are those related to the interactive meanings. There is the one related to the intimacy of the image, which corresponds to a far social distance. However, I identify here two indicators that represent something different so far. This is the oblique angle and the offer of contact. The oblique angle establishes the dialog between the represented participants (pigeons and the parakeet are looking at each other) rather than between represented participants and spectators. This visual effect produces a sort of detachment from spectators to what is represented within the image. In my opinion this is a crucial point here. I do analyse this detachment not like I do not care about what is within the image but rather this image is wrong and I do not identify with what is within it. It is like the image is something that is there but has nothing to do with me. This is the critical aspect of this image. This is how alternative discourses function. They have a reflexive position so Image 9 has to be analysed using metaphor and critique as main conceptual tools. The other indicator, the offer of contact, indicates or creates less engagement with spectators than the demand of contact because there is no much involvement. That fact makes it also more difficult for this image, as representative for the alternative discourse, to reach its purposes and commit spectators with the message.

The compositional system indicators are centred nucleus information according to the placement of birds. This is pigeons and the parakeet carry the whole message of the

¹² This graffiti was erased by the council because people living in this village thought and understood the message in an opposite way as the one the artista was claiming and complained by saying “that it was too racist to be there”. To see the wall before and after go to the Annex 2.

image together with the written cards pigeons hold. The other two, however, are also different from previous images. In this case there is an ideal-given combination. It is ideal because they are on the top of the image (see Annex 2) and given because the weight falls on pigeons (left of the image) rather than on the parakeet. Thus, and as it is given, it does apply for common sense or lay knowledge. Additionally, being ideal corresponds to the global emotive imaginary regarding islamophobia. This is, in order to understand this alternative discourse, spectators have to challenge their own lay knowledge about islamophobia and re-conduct their feelings and emotions attached to it to combat the impact of the hegemonic one.

To summarize these indicators I would like to say that the only one that both images from Banksy have in common is the one that corresponds to a far social distance. All other indicators are diverse. Therefore, just argue that both images refer to a critique to the hegemonic discourse. Although Image 8 creates a stronger engagement and involvement with spectators than Image 9, both impact the cognitive brain structures from spectators alike. Image 9 reinforces this impact with the use of text. Likewise, both images carry a symbolic message that dissent from those from the hegemonic discourse. Even though the latest symbolic process is racism, it faces it from the opposite perspective to the hegemonic one. On its behalf, Image 8 uses the hegemonic discourse (the Israeli West Bank barrier) and it takes advantage of it in order to place its own discourse on it on the one hand, and to combat the meaning of it on the other. Thus, alternative discourses are built upon the hegemonic one.

Like for the hegemonic analysis I argue now about the vertical angle and the salient of both images. Therefore, and regarding the salient of Image 8 and 9 I stress that both indicators correspond to a weak salient. Although there is colour contrast, either the size of the represented participants, the tonal contrast or the other facets of the image like background or sharpness do not create a great salience. This is why on the overall indicator I argue that in both cases is weak. The other one is the angle related to power. Images from the hegemonic discourse have all medium vertical angle in relation to spectators. According to the alternative discourse Image 8 has a low angle while Image 9 has a high one. A high vertical angle means that represented participants have less power than spectators. On the other side, a low vertical angle stands for a powerful represented participant in relation to spectators. This has a direct and a major impact on spectators. When there is a low vertical angle (Image 8) where represented participants are looking “down” they have more power than spectators. However, this indicator has another reading or interpretation. This is the relationship between represented participants instead of the relationship between represented participants and spectators. From this perspective Image 8 is worth to analyse. Hence, pigeons hold more power than the parakeet in this case. This is so because within the image pigeons are looking down the parakeet so the parakeet from a low angle looking “up”

has less power. This metaphorical represented action here is fundamental due to its social implications. That is the bigger group, the “normal”, the western civil society and so forth has more power than “the other”, the stranger, the immigrant or the refugee or any other minority social group. At the cognitive level the impact of power among social minorities makes it tough to construct a global imaginary where migrants would eventually have the same power than locals for instance. So this is a way to reproduce the status quo of social stratification and inequality. Image 9 on the contrary has a high vertical angle where the two kids are looking “up”. The relationship with spectators is that represented participants have less power than spectators. The two boys placed (or drawn) at the bottom of the image are subordinated to spectators. This implies a vulnerable and fragile position. Being kids this form of embedded patronizing is characteristic from western cultures. Besides, this transfers the responsibility of the action to spectators rather than to represented participants. This is another manner alternative discourse impacts the cognitive brain structure of citizens. In order to combat hegemonic cognitive structures alternative discourses create a sense of responsibility and commitment (and a feeling or emotion attached to this sense) of what is represented within the image. When it comes to analyse the salience of both images I point that in both cases this salience is weak. Only the colour or the tonal contrast could support a great salience but the other features of this indicator do not support it. Consequently, what captures the attention of spectators is not the salience of both images but rather its symbolic process. This is again another strategy from the alternative discourse, to focus on cognitive elements that evoke emotions and feelings rather than just aesthetics elements. However, this does not mean that alternative discourses do not use great salience for its purposes (as can be seen in the next analysis).

Now that all indicators are analysed I focus on the contextualization of both images and highlight the main findings. Image 8 and Image 9 represent two complementary sides of islamophobia nowadays especially on the cognitive and social arenas (including the politic and economic ones). Thus, the Israeli West Bank barrier is a social (or rather geo-political) expression of western hegemony on the Middle East. In relation to the social side of islamophobia the parakeet represents any targeted social group that is discriminated by the civil society in a concrete context. The parakeet within the alternative discourse would stand here for the three women of Image 7 from the hegemonic one where they represent also a discriminated social group. This is what happens with Muslims within western countries for instance. There are small (or big) everyday actions that foster this discriminatory behaviour. There are actions from the civil society (pigeons) and actions from institutions (barrier). As far as the alternative discourse pretends to achieve a cognitive paradigm change, these graffiti invites spectators to a reflexive observation of this social phenomenon (while the hegemonic discourse does not invite to reflexion but rather to follow up with no questioning). Once the alternative discourse reaches the point of reflexion over civil society

the hegemonic understanding of islamophobia starts falling apart, or at least citizens should start questioning it. If it does not reach the reflexive point it occurs what happened with Image 9. This is people do not understand the critical aspect of the graffiti so the council erases it from the wall it has been painted. This illustrates the battle between the hegemonic and the alternative cognitive brains structures. Another key element here is the fact that alternative discourses need a hegemonic one that give sense to it. This is why within the alternative discourse it must be somehow the hegemonic one also represented (while hegemonic does not). It is notable then that alternative discourses use other visual indicators to achieve its goals.

4.2.2. Ai Weiwei's images content analysis

Selected images from this artist are quite different from the previous ones. The core difference is that they are not graffiti but real images. Nevertheless, these images have to be also analysed within the metaphoric paradigm. Table 4 displays the indicators I centre my analysis on. The first image is thus Image 10. Here, and according to the representational structure, there is a symbolic process help and assistance. Using refugees' life vest jackets and placing them at the Konzerthaus of Berlin, the Chinese artist claims an institutional response to this social phenomenon. Again, within this scenario, the alternative discourse pretends to impact citizens' cognitive structures using a diverse way than the British artist. Weiwei seeks through the life vests (that are carriers of the main information) and through the majesty of the Berlin Opera House the engagement and involvement of spectators.

The fact that Weiwei seeks this placement for its art piece is not random at all. Berlin is the capital of the most powerful country nowadays in Europe (an also one of the most influent worldwide). There is also the fact that the artist chooses a building that represents or involves high-class and social elites relationships. That means that there is a sort of a fixed cognitive prejudice with Opera House worldwide. Opera House represents the elites' cultural and even relational scene. Thus, the artist tries to awake and change cognitive brains structures from social elites also and not just from common civil society. Also the columns supporting life vests must be analysed. A column is one of the most solid structures in architecture. They are robust and solid. They are the perfect bases to build upon. So, when the Chinese artist covers these columns he establishes a direct link between a material institutional base (represented by the column) and an ideal or moral social need (represented by the life vests). In my opinion that means that are institutions the ones who has to support the weigh of this social phenomenon. It must be an institutional response to this facet of islamophobia. There are other subservient elements within the image, however. These elements are two marble lions on the front of the Konzerthaus and the adjacent buildings too. There is also a mechanic platform with some employee on it, presumably

working on the art piece. Unfortunately, these subservient elements do not add much meaning or information to the image itself besides some physical and aesthetical arrangement. Thus, and according to this argument the representational structure in this image influences more than the interactive one. This is why in the interactive meanings there are no indicators to analyse.

Table 4. Content visual description indicators for alternative Weiwei’s discourse images

	Image 10	Image 11
REPRESENTATIONAL STRUCTURE		
Action Process	columns	dead body & sea
Reactional Process	-	eyes closed body laying on the ground
Speech Process	-	-
Symbolic Process	help	death
Analytical	life vests are carriers	body is carrier
INTERACTIVE MEANINGS		
Contact	-	-
Social Distance and Intimacy	-	far social distance
Horizontal Angle	-	frontal
Vertical Angle	-	medium
Modality	high	low
COMPOSITIONAL SYSTEM		
Top	ideal	-
Bottom	-	real
Left	-	-
Right	new *	new *
Centre	nucleus information	nucleus information
Margin	-	-
Saliency	great	great
Framing	holding lines & great connection	holding lines & great connection
System	high/high	high/low

Source: Self-elaborate table based on Wang’s method & Harrison’s definitions of indicators

* It is new in both cases because although the represented participants (life vests in Image 10) are not on the right of the image, they represent an issue or problem

The compositional system is key here also with the representational structure. This image refers to an ideal and new social phenomenon where the nucleus information is concentrated on the red-orange life vests. It is an ideal situation because it appeals to emotions and feelings related to the refugees’ situation on the Mediterranean. Almost all western citizens are aware about the humanitarian drama of refugees sinking and dying in the Mediterranean coming from the Middle East and Sub-Saharan Africa. It is also new as it shows the global issue nowadays western societies have with the refugees’ crisis. Also life vests concentrate the whole information of the image. They become the fundamental message of it. The sum of all five indicators on the one hand, and the lack of interactive meanings ones on the other, makes this image a peculiar one. Moreover, the artist uses the prominence of the cognitive aspect of the alternative discourse in the last indicator I have to

talk. However, I analyse the salience of this image (like in the previous analysis) at the end together with Image 11.

To remind the main aspects of Image 10 just note that one first disparity with the rest of images (either from the hegemonic discourse or for the alternative one) is that this image has no interactive meanings indicators to consider. That fact does constitute another characteristic from the alternative discourse. This characteristic is there is no imperative need to establish any contact or any powerful relationship between what is represented within the image and spectators. This is so due to the symbolic attachment of the image on the one hand and the cognitively focused feature of the alternative discourse on the other that have almost the whole meaning of the image. Additionally, the location of the image is also relevant here. The columns of the Konzerthaus Berlin (and the building itself), an emblematic German institution, serve to hold up the refugees' life vests so they become part of the discourse too.



The last image I analyse here is Image 11. That one corresponds to the emulation from the artist of a three years old Syrian kid Aylan Kurdi died in the Mediterranean like other hundreds and hundreds of people escaping from war, hunger and poverty. According to table 4 on the representational structure indicators demonstrate how the body of the artist is the carrier of meaning and the symbolic process embedded within the image is death. This image, from a metaphorical perspective, has an impressive impact on spectators due to its intimate link between the source domain and the targeted one. Weiwei has the same position that the boy when he is found. The image of the little Syrian boy is at the cover of almost every newspaper or magazine all over the globe. TV news shows it also. It seems (apparently) to be an inflexion point within the refugee's crisis. All European Union members take this occurrence as the ultimate and last tragedy they can afford. After this death something must change. Thus, the inert body of the artist is a bullet to citizens' brains cognitive apparatus or structures. Again, alternative discourse images attempt to make people reflect about a concrete social reality, islamophobia and its consequences in this occasion.

The second group of indicators are those from the interactive meanings. Thus, in this image there is con contact although there is a human being on it. It is like that because the

subject has its eyes closed so there is any interaction between the represented person and spectators. There is a frontal horizontal angle within a far social distance. This combination fosters strong engagement with spectators, especially because on the one hand the position of the body evokes on spectators the same feelings that they had with little Aylan Kurdi. On the other hand, all subservient elements within the image (the beach, trees at the back, and the ground itself) recreate a terrific scenario that involves spectators' emotions deeply. By doing so Weiwei emphasizes on the consequences of this global process of migration. The engagement is then fully emotive. Moreover, once the artist reaches the point of emotional engagement it is pretty tough to look out the image itself. This is one of the most relevant images I have picked up for my analysis as it really transports and involves spectators to one of the deepest dimensions of institutional islamophobia. There is a neat clear message behind. The message is: institutional European inaction leads to death.



The last group of indicators are those related to the compositional system. Here the combination of indicators is real and new on the one hand, and the lying body is the nucleus information. Being the artist at the bottom of the image represents a factual and informative scenario that together with the new indicator it refers to an issue (the refugees' crisis). Although the body is the informative nucleus, in this image subservient elements like the sea, the seashore and the trees at the back of it contribute to the whole meaning intensely. That fact, linked to the new indicator, gives spectators a plausible image or scene that identifies and expresses the social and humanitarian drama of this community. Furthermore, the isolation of the artist itself laying face down, in my opinion, is a resigned position. That is Weiwei does not truly think (or at least it is pretty difficult) that the present situation about the refugee crisis is going to change or improve as far as this position incarnates submission and little hope.

All indicators analysed so far from Image 11 prove how the alternative discourse, again, concentrates on the cognitive structures of spectators. Thus, this image displays another facet of islamophobia that has to do with the way institutions deal with this social, political and even economic issue. The image seeks an emotional response from spectators so it impacts western civil society. By doing so, the artist foster a critical social response in terms of civil action and institutional pressure. Furthermore, it shows a real problematic

using the new-real combination of indicators. The fact that the real picture of the dead Syrian boy did run worldwide through newspapers, magazines and TV, so that helps to the full metaphorical understanding of this image. It is also notable the involvement and engagement this image creates with spectators through its emotional aspect.

At this point, and to keep on the structure of the analysis I would like to talk about the other two indicators from both images I have not mentioned yet. These are the vertical angle and the salience. Note first that either Image 10 or Image 11 have the same salience structure. This is, they have both a great salience. In the first case the colour of life vests being orange-red (mostly red) corresponds to the colour of blot. This parallelism and the cognitive association and emotional response to this colour make this feature to become a powerful and central one. The other image does play with the black and white colour combination and degradation to achieve a sort of intense and deep atmosphere on the one hand but also a cold and somehow impersonal one on the other. It is a gloomy social phenomenon under this perspective. Also the lights on the lions and the light between the columns and the building itself operate making the life vests visually even more salience due to the increase of light and tonal contrast. Furthermore, the use of colour in both images gives them a sense of reality that validates the whole message and makes it plausible. When it comes to the vertical angle, Image 10 has no value on this indicator. This is so because there are no represented participants that could establish this angle. On the contrary, Image 11 has a medium vertical angle. That is it evokes an egalitarian powerful relationship between represented the person and spectators so the message, the problem, the solution and spectators are at the same level.

It is time now to contextualize both images from Weiwei in the present social, political and economic conjuncture. As already mentioned, islamophobia has multiple facets. Some of them have to do with the social response to institutional actions. Alternative discourses that come from civil actors (either individual or collective) attempt or try to deconstruct the hegemonic one. Both images are related to the same crystallization of institutionalized islamophobia. Image 10 transfers the civil society' complain regarding the refugees' crisis to the social sphere targeting the cognitive arena. Image 11 is an emergency call to western national and supranational institutions to stop looking away from this humanitarian drama. For western institutions, and to be able to do something about these migrant flows towards western countries, it is mandatory to focus on the roots of this phenomenon. It is mandatory here to understand the economic synergies behind these migrant flows. It is mandatory also to look at the political situation of the countries they come from. Unless there is also a critical approach to both facts, to concentrate on the final consequence (which is migration itself) will be not enough to solve this globalized problem. This requires increasing of alternatives discourses to impact the cognitive arena of this social fact. This requires emotional responses attached to concrete ontological realities such as

that one of islamophobia. While Image 5 from the hegemonic discourse displays the institutional response to these migrant flows, images from Weiwei expect another kind of institutional action.

V. CONCLUSION

After analysing all images representing the hegemonic discourse on the one hand and those from the alternative one on the other, I would like to briefly draw some conclusions. Thus, in relation to the hegemonic discourse data evidences the fact that a great salience and a medium vertical angle (the one related to power) contribute to catch citizens' attention targeting its cognitive brains structures. The way power is embodied and relocated within these images affects the social and the linguistic arenas and determines the impact of the hegemonic discourse among western citizens. This is why the social and the linguistic arenas are key to give meaning to the hegemonic discourse. The use of concepts like threat, global menace, and international security among others become a mantra for social elites through mass media corporations and governments to consolidate the term islamophobia in western societies and populations. Moreover, all images have a demand of contact and a frontal horizontal angle. These two indicators together establish a strong and durable engagement and involvement with spectators, so I can corroborate the second hypothesis. This has a substantial impact on western civil society's global imaginary when it comes to understand what islamophobia is. Accordingly, and focusing on other indicators, Images 5, 6, and 7 have a centred nucleus of information carried by the NATO soldiers, the Muslim cartoon, and the three women respectively. These informational indicators are solid and clear so they confirm the fourth hypothesis. There is also the fact that all images have the real-new combination so islamophobia becomes a plausible and factual social issue. Additionally, the symbolic process of the hegemonic discourse protects and reinforces western values like democracy and freedom and it uses them as a weapon to legitimize the islamophobic discourse itself and to create a global imaginary where "the other" (Muslim population) attempts to these values so they are a constant threat to our western civilization. Under these premises western governments and social elites spread this hegemonic discourse and civil society accepts, supports, and disseminates it with no questioning at all. Thus, all these actions crystallize in the militarization of public spaces and the constant surveillance on the streets for instance. It becomes thus the definitive achievement from western elites to keep citizens controlled. Therefore, the utmost achievement from these elites is to create a cognitive structure that makes western citizens believe and think that these constant monitoring is something necessary and desirable although it comes with a loose of individual and global freedom. This message is so cognitively embedded in western citizens brains that this cognitive structure becomes the main target for alternative discourses.

On the other side data from the alternative discourse suggests according to selected indicators that symbolic processes and the salience of selected images are the ones that capture spectators' attention. The use of metaphors to attack western citizens' cognitive structures is the main weapon alternative discourses use. Thus, Banksy's images focus their impact on its symbolic processes, while Weiwei's ones also incorporate the salience to it. There are other important indicators to take into account, however. These are some of the compositional system. Most images from the alternative discourse respond to the binomial structure real and new which are basically informative structures. As far as this tendency is not found in all of them, I cannot ratify the third hypothesis. Moreover, and analysing the social distance and the vertical angle the engagement and involvement these images generate with spectators cannot be explained through these indicators. This is why I have to refute the first hypothesis. Additionally, none of these images uses the vertical angle (the powerful one) to increase its impact on subject's cognitive structures. Nor do they focus their impact on spectators through the contact indicator, although Banky's Image 8 demands this contact. There is also the fact that alternative discourses invite to a reflexive and critical reading or approach of what they represent. This is an important feature of alternative discourses because as Image 8 exemplifies civil society does not always reach this reflexive and critical constructive point. The main consequence of it is that the message of this alternative discourse is misunderstood. On the contrary, when Weiwei appeals to institutional action regarding the refugees' crisis in Image 10 at the Berlin Opera House using refugees' life vests spectators capture the message instantly. By doing so, alternative discourses pretend to impact western civil society's by targeting cognitive structures to make population understand and analyse islamophobia differently. Thus, and although the interactive meanings indicators are not as robust as those from the hegemonic discourse, the alternative discourse fosters its engagement and involvement with spectators, apart of its symbolic process and its salience, by targeting also the hegemonic discourse as a linguistic tool. That is, alternative discourse is also build upon the hegemonic one and it gets part of its meaning from it.

Main findings from this analysis are then that alternative discourses must target subjects' cognitive brains structures to fight the impact in western societies of the hegemonic one. Moreover, it demonstrates that islamophobia is a polysemic artefact that is social, political and economic context correlated. Thus, international relations such as globalized capitalism, supranational organizations and cultural features impact the global imaginary regarding islamophobia. Selected images also evidence the need for further research that establishes a broad comprehensive view of what civil society and institutions must do in order to overcome this global threat. These images prove something else, however. They assert also the need for a reflexive approach to this social phenomenon rather than just an informative one. Unless western societies are able to critically approach

islamophobia, they will not achieve any pleasant solution for any of the implicated social groups. Both civilizations must use their institutional capabilities and civil society's willingness to come to a better and deeper understanding of each other to reach the point of a peaceful and respectful coexistence.

VI. DISCUSSION

At his point I would just like to suggest some questions that could eventually be developed in further research. Although this content analysis is useful to understand how both hegemonic and alternative discourses impact different aspects of western civil society, there are questions that this content analysis cannot respond. Thus, it would be interesting to better understand how islamophobia spreads through western societies to investigate the mechanisms and methods both discourses use to achieve their purposes. There is also a discussion here about what values must be imposed and by which civilization. In a globalized world processes of cultural assimilation impact almost all western societies. The way governments and social elites deal with this phenomenon determines how civil society accepts and interacts with Muslim (but also other cultural realities) population. Being all human beings, why western values and beliefs are more legitimate than Muslim ones? Who benefits from this confrontation? Do we must accept and take for granted western values without questioning them? Do we as a western society want to feel free or secure? Does islamophobia strengthen our own fears? Do we have to reconsider our own values? To target a concrete social group, Muslims in this case, as the source of our social, political and economic problems is not to face our own weaknesses. To blame "the other" for our incapacity to manage socially and institutionally a globalized multicultural society will not address a solution but rather it will foster social conflict, political divergence, a fight for economic resources, and eventually lead to a globalized war where we all loose. Values such as democracy and freedom are mandatory in future societies. However, other values like empathy, respect and solidarity among civilizations are also fundamental to eventually foster the growth of a globalized civilization where all human beings' wellbeing is at the core of coming societies. In order to achieve this, institutions, civil society, corporations and governments must work together in a sustainable environment where humans and nature in a balanced way coexist.

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7. Web-graphic references

Image 1: Terror worldwide

<http://www.wnd.com/2014/05/new-age-of-terror-islam-metastasizing-worldwide/>

Image 2: Islam terror or Islamic Terrorism

<http://acdemocracy.org/the-volcano-of-islamic-terrorism/#prettyPhoto>

Image 3: Guantanamo Bay prisoners

<http://www.nbcnews.com/news/us-news/will-obama-use-executive-order-close-guantanamo-bay-n524821>

Image 4: Graffiti "Muslims go home"

<http://www.barenakedislam.com/2010/02/13/muslims-go-home-graffitti-spray-painted-on-a-mosque-is-now-a-hate-crime-in-tennessee/>

Image 5: Social arena: NATO Connected Forces Initiatives

http://www.nato.int/cps/en/natohq/topics_98527.htm

Image 6: Linguistic arena: Western freedom of speech

<http://www.cbsnews.com/news/next-charlie-hebdo-cover-unveiled/>

Image 7: Cognitive arena: Politics and Society

<http://vridar.org/category/religion/islam/>

Banksy:

Image 8: Unwelcome Intervention

<http://banksyworld.blogspot.com.es>

Image 9: Pigeons and parakeet

<http://www.bbc.com/news/uk-england-essex-29446232>

<https://en.wikipedia.org/wiki/Banksy>

Ai Weiwei:

Image 10: Life vest at the Koszerthaus Berlin

<http://www.thisiscolossal.com/2016/02/ai-weiwei-konzerthaus-refugee-life-vests/>

Image 11: Artist lays on the beach

<http://www.widewalls.ch/ai-weiwei-syrian-boy-photograph/>

https://en.wikipedia.org/wiki/Ai_Weiwei

VIII. ANNEX

Annex 1: Laura Bush speech

<http://georgewbush-whitehouse.archives.gov/news/releases/2001/11/20011117.html>

Annex 2: Banksy graffiti removed

