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A Political Discourse Analysis of the Semiology of Image: A Case of the Readout of King Abdullah II of Jordan Meeting with President Donald J. Trump of the USA

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Abstract:

This study examines the semiology of the image in the readout of King Abdullah II of Jordan meeting with President Donald J. Trump of the United States of America. This mixed-method study included 3 speakers and 70 questions, 30 sentences, 10 entities, and 5 topics. The researcher used textual analysis as the study instrument of the study. The researcher adopted Halliday's functional socio-semiotic theory of language (2004) and Kress and van Leeuwen's (2006) semiotic approaches to image analysis. The findings of the study showed that an image has the power to reflect future happenings. It shows the story of actions and arouses the emotions of the audience, by which the feelings of the individual can be discussed either in terms of sadness or support for a particular political point or vice versa. This study recommends that further research studies be conducted in this context to examine the semiotics of ideas, information, and personality.

Keywords: semiology, image, King Abdullah II, Jordan, USA, Donald Trump, Discourse Analysis.

تحليل خطاب سياسي لسيمائية الصورة في لقاء الملك عبد الله الثاني ملك الأردن مع الرئيس دونالد جيه ترامب رئيس الولايات المتحدة الأمريكية

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قسم اللغة الإنجليزية وادابها - جامعة مؤتة

المخلص:

كلمة هدفت هذه الدراسة الى تحليل سيميائية الصورة في لقاء الملك عبد الله الثاني ملك الأردن مع دونالد جيه ترامب رئيس الولايات المتحدة الأمريكية. تضمنت هذه الدراسة الكمية - النوعية 3 متحدثين و70 سؤالاً و30 جملة و10 كيانات و5 مواضيع. استخدم الباحث التحليل النصي كأداة للدراسة. تبني الباحث نظرية (Halliday et al., 2004) الوظيفية الاجتماعية و النظرية السيميائية للغة والنهج السيميائي (Kress and van Leeuwen, 2006) لتحليل الصور. أظهرت نتائج الدراسة أن الصورة لديها القدرة على عكس الأحداث المستقبلية و قادرة على ان تُظهر قصة الأفعال وتحريك مشاعر الجمهور و التأثير على ردود افعالهم، والتي يمكن من خلالها مناقشة مشاعر الفرد إما من حيث الحزن أو الدعم لنقطة سياسية معينة أو العكس. توصي هذه الدراسة بإجراء المزيد من الدراسات البحثية في هذا السياق لفحص سيميائية الأفكار والمعلومات والشخصية. الكلمات المفتاحية: السيميائية، الصورة، الملك عبد الله الثاني، الأردن، الولايات المتحدة الأمريكية، دونالد ترامب، تحليل خطاب.

Introduction

Image as a sign is a significant expressive tool and means of communication that has a profound effect on the recipient. There is no difference in that sense from the rest of the tools of symbolic representation that one uses in his/her life to reach a specific goal or express a social, political, economic, religious, educational, or historical message (Behnke, 2016) to reveal it as tamed reality and direct the speaker according to the prior ideological or political objective that represents a specific political program taken from social, cultural and political setting of the nation: the most significant components involved in that image to shape its semantic worlds. The semiology that the image seeks is based on previous knowledge of the nation's ambitions and aspirations (Farkas & Bene, 2020).

The semiology of the image in political discourse intends to resurrect these aspirations, embody them in reality, activate them within society, spread them through personal representation from its original structure, and insert them within another structure that gives it certain privacy and enriches its followers so that it influences its recipients and convinces them to join its ranks and engage in its project that it seeks to embody in the real world (Brands et al., 2021). This may be achieved through communication amongst recipients or senders, whether through expression, vision, or body, that is, through his/her gestures, his/her look, in which all their organs could be transformed into vehicles for communication. It is the dynamism of suggestion and the ability to transfer the organ and sense from their utilitarian dimension to what constitutes and keeps meanings fun and persuasive, where the image replaces the word (Lilleker, 2020). Therefore, it is not satisfied with the clear image of reality, but complements it and exposes what is hidden within it. The image not only sends reality, nor reproduce it again, but it also works to cover up its deficiency. It is an incarceration of creative forces that internalize objects, beings in their shapes and colors (Cardo, 2020). The image does not speak but controls emotions more than concepts. Concepts are a verbal matter whose purpose is to blind the eye to experiences and limit its adventures. As for the image, it is a depiction that is based only on the specificity of sight; thus, it is classified among the expressive forms that generate foundations, emotions, and repercussions. Image is a means of stimulating the recipient and placing him within its ranks (Carpinella & Bauer, 2021).

Semiotic Discourse:

Semiotic discourses are important tools in the representation of national, regional, and international causes. Semiology has developed to be a cultural technique for delivering national and international thoughts and claiming national rights. Semiotic discourses play a significant role in representing the daily sorrow and misery of oppressed nations, revealing actions and restructuring them (Amer, 2018). Semiotic representations as depicted in this research show realism, intensity, and stark sensation, which play a role in expressively including the spectator and eliciting strong emotive reactions (Cross, 2006). Images that act as national and international signs are therefore important as they construct explanatory perceptive outlines. They energize the national fight for freedom of land, independence, and autonomy. Thus, visual demonstrations of the nation, whether actual or fictional, establish an important part of pro-independence discourses and autonomist descriptions. The purpose of such demonstrations is to reiterate the harmony of the nation and offer the concept of nationhood a better nearness (Baron, 1997).

Semiotic representations of the nation create a main defense in the fight for national freedom. They support the mobility of people behind a nationalist objective and create their communal identity. Their effect is considered influential as they play a significant role in the creation of ideologically grounded political representations of the domestic "in-group" and in hardening a national description that remains to be sanctioned and raised, particularly during war times and

crises. In addition, they involve socio-cognitive purposes in that they inspire a practice of modeling joint awareness and recreating the communal knowledge of displacing and shifting (Amer, 2018). Further, semiology can communicate the notion of nationalism beyond knowledgeable grounds and confirm the participation of more viewers, engaging and getting out to the well-educated as well as the uneducated; thus, they could be more influential or real than verbal images. Nationalist semiology, thus, contributes to the creation of a logical communal and, therefore, national identity and the development of national self-government (Baron, 1997).

Gaza District in Semiotic Discourse

A long time ago, Israelis determinedly attempted to eradicate people from Palestine in general and the Gaza District in particular. They have informally and non-discursively tried to wipe out the physical and ethnic topography and human demography of the Gaza District, making via different approaches of ethnic purging a transformation of Mandatory Gaza (Walsh, 2009). This novel realism, or the wiping or replacement of the Gaza District off the map and the continuous endeavors of the new tendency to replace the people of Gaza, has stemmed from the development of certain major political presidential themes' conflict. Thus, the nationalism and internationalism of people in the Gaza District and Palestine are determined by the close interweaving of the contemporary truth and the involvement of lack, diffusion, scatter, and replacement of most residents in Gaza since Israel's establishment in 1948 on their territory (Amer, 2020).

Such sentimental national refrains are set verbally, visually, and occasionally or inter-semiotically by Palestinian leaders and Arab nationalist presidents, and then by international policy-makers, and are essential to the Palestinian national cause, identity, and prospective ambitions and determination for return (Economou, 2009). These national subjects, semiotically and in various situations multimodally signified, have developed to be part-for-whole metonyms and then visual representations of Gaza District replacement and destruction, helping to continue in the communal national and international consciousness and the world memories of devastation and deprivation, the Right to fight against replacement, and confrontation and commitment, amongst others.

Through time, the creation of presidential political images that represent different aspects of the Gaza people's replacement question has multiplied, causing a great collection of iconography of the devastated Gaza. This excess in pictorial demonstrations, though, has not been attended by the production of visual research that systematically examines such semiology of images from a political discourse analysis perspective. While there has been much research that analyzes verbal discourse on the Palestine cause in general, none of them attempted to politically examine the semiology of the image of the readout of King Abdullah II of Jordan meeting with President Donald J. Trump of USA to show his position from the replacement of people from Gaza district to neighboring countries. However, viewing past literature can rapidly expose a lack of semiotic research relating to this theme. This scarcity in semiotic research on the role of semiology of image discourse in the replacement of people from Gaza or the national cleansing of the district provided the impetus for the present study.

Statement of the Study

Much research has been conducted to analyze the semiotic resources of Palestine's visual representation, but none of them attempted to reveal the political presidential semiotic defense using

social media images, such as that of King Abdullah II's readout with President Trump to defend his idea against the replacement of Palestinians from the Gaza district. That is, it is problematic for the international community to construct meaningful messages and effective impressions about a cause of ideology in political interaction without reference to presidential conflict such as the readout between King Abdullah and Trump, which is part of the larger political discourses within which the national and international community's culture and the broader Middle Eastern cultures are entangled.

Study Objectives

This study intends to achieve the following objectives.

1. To examine the way King Abdullah II of Jordan and President Donald J. Trump of the United States of America strategically use social media images for self-representation during press conferences through media images to defend their idea regarding the replacement of Palestinians from the Gaza district.
2. To develop an inclusive comprehension of King Abdullah II of Jordan and President Trump's visual political interaction dynamics within the Arab world, Middle Eastern, and International milieu, to investigate the nuanced predicament of political ideology with this aspect of political interaction.

Study Questions

This research addresses the following study questions.

1. How did King Abdullah II of Jordan and President Donald J. Trump of the United States of America strategically use social media images for self-representation during press conferences through media images to defend their idea regarding the replacement of Palestinians from the Gaza district?
2. To what extent did King Abdullah II and President Trump develop an inclusive understanding of visual political interaction dynamics within the Arab world, Middle Eastern, and International milieu to investigate the nuanced predicament of political ideology with this aspect of political interaction?

Methodology

This qualitative study, which is based on the principles of social semiotic analysis, examined the readout of King Abdullah II of Jordan's meeting with President Donald J. Trump of the United States of America through media images by news reporters worldwide, investigating the nuanced predicament of political ideology with this aspect of political interaction. The political semiology is embedded in selected images from the 2025 readout of King Abdullah II's meeting with U.S. President Donald Trump.

The study mainly studied the political semiology of the image selected using purposive sampling, which mainly shows the rejection of President Trump's plan for the replacement of Palestinians in Gaza as depicted in the readout during his meeting with King Abdullah II on 11th /2/2025. The study included a sample of 3 speakers (King Abdullah, Question/Media Presenter, and Trump) and 70 questions, 30 sentences, 10 entities (president, challenges, Gaza City, great leader, honor, Mr. President, Palestinians, something, United States, president), and 4 topics (politics, war, peace, conflict) with a total of 7 profile images with no moderation (the speech appeared on: <https://rollcall.com/factbase/trump/transcript/donald-trump-remarks-bilat-king-abdullah-ii-jordan-white-house-february-11-2025>).

The researcher used media news images, including Al Jazeera, CNN, Reuters, CBS News,

and Shutterstock news. Specifically, the media images were collected by way of downloading them from the sites. These images were then kept in Microsoft Word (MS) for further analysis. The images were elicited during the aforementioned time because it was supposed that by that period, politicians, world leaders, viewers, and news reporters had to upload pictures for decisions and reactions of public opinions that officially started on 11th /2/2025. Although it was no longer a lively profile image, media news affordances permitted the investigator to retrieve them. The researcher adopted Halliday's functional socio-semiotic theory of language (2004) and Kress and van Leeuwen's (2006) semiotic approaches to image analysis. While the image was the main emphasis of the analysis, textual structures finalized the investigation. They propose that semiotic images/texts are properties for converting clarifications of knowledge and ratifying practices of common interaction; and so correspondingly function, as a semiotic approach of interaction, three levels of senses where three elements of syntax function instantaneously: representation, interaction, and composition synonymous with Halliday's ideational, interpersonal, and textual metafunctions, correspondingly.

Restating the above-mentioned discourse, this research uses Kress and van Leeuwen's (2006) sign Interpretation theory and Kress and van Leeuwen's visual design grammar which are measures of the semiotics image analysis which are (1) action processes; (2) reactional processes; (3) speech processes and mental processes; and (4) conversion processes). Semiotics offers a method to understand the manifold meaning strata found in visual interaction (Danesi, 2007), and social semiotics is its subdivision that inspects the way signs play an important role in making meaning in society (Aiello, 2006). The two approaches to image analysis were applied for this research because they support one another. Whereas Kress and van Leeuwen's technique explains the images' construction and syntax, Kress and van Leeuwen's (2006) method moves a step further, giving a contextual (cultural) description that allows meaning-making. This research uses this framework for the examination of various outstanding images and reproductions that are operated as symbols for the rebuff of Gaza's people's displacement from their district or cleansing them ethnically.

Data Collection: The Replacement of People from the Gaza District

This descriptive-analytical research considers the following reading, interpreting, and visual discourse where the semiology of images is observed and dealt with as social-situation, politically activated, and visually established, organized messages, open to basic analysis (Kress and van Leeuwen, 2006). This research intended to examine such semiology of images encrypted in five popular iconic presidential images selected purposively from the readout of King Abdullah II of Jordan meeting with President Donald J. Trump of the USA on 11th /Feb/2025, based on their:

- Political relevance to the Gaza relocation proposal.
- Prominence in international media coverage;
- Visual clarity in representing ideological stances.

These are "rebuffing" metonyms that have developed to be symbols of rebuffing President Trump's decision to remove the Gaza people from their district. Therefore, the collection of these images, in particular, was facilitated by their representative setting, on the one hand, and the significance of the themes of predominant Gazan national subjects as they represent the rejection of King Abdullah II to Trump's decision, on the other.

This pictorial data was taken from Al Jazeera, CNN, Reuters, CBS News, and Shutterstock news on 11th /Feb/2025. The images were retrieved directly from official media websites. They are used in the paper where each image is accompanied by metadata showing the source and publication date. The researcher was not concerned with the representativeness of those images, but rather with seeing their iconological meaning and the socio-political discourse contribution they show as a

socially constructed method of discourse in ideology reconstructing significant national themes such as the replacement of people from Gaza and ethnic cleansing of its people, and intensifying discourse against it. The objective why the researcher in eliciting such data from these media channels is the comprehensive setting and international charm of the records. The five images chosen are captured by International magazines, therefore making stable views. These images completely involve visual grammar and multimodal. They have verbal components. Only the English language is used in the supplementary verbal manuscripts. This highlights the intrinsic multimodality of all interactions and that monomodal interaction is rare.

Data Analysis and Findings

The study used Halliday's functional socio-semiotic theory of language (2004) and Kress and van Leeuwen's (2006) semiotic approaches to image exploration because it can be successfully implemented as an instrument for transferring images into visible minute fragments to understand their senses (Thuy, 2017). The study intended to examine and define the constructions of semiotic data chosen to understand the types of senses they connect and how. Some of the semiotics /pictures chosen are multimodal demonstrations. They are images that represent other semiotic components, such as spoken symbols. Those other components or symbols were also examined. The analysis is guided by:

- Halliday's (2004) Functional Grammar focuses on ideational, interpersonal, and textual metafunctions in visual communication.
- Kress and van Leeuwen's (2006) Visual Grammar focuses on the concepts of *representational*, *interactive*, and *compositional* meanings, as well as actional, reactional, and symbolic processes in images.

The Analysis Steps

To achieve the objectives of the study, the researcher adopted and adapted the following analysis steps:

1. Descriptive annotation of each image (visual elements, composition, setting).
2. Semiotic coding using Kress and van Leeuwen (2006) coding, including:
 - *Representational structures* (e.g., actional or symbolic processes),
 - *Interactive meanings* (e.g., gaze, distance, perspective),
 - *Compositional features* (e.g., salience, framing, information value).
3. Interpretation of ideological positioning using Halliday's metafunctions and cross-referencing with the political context of the event.
4. The thematic grouping of findings into recurring semiotic patterns (e.g., resistance, solidarity, aggression).

The image is one of the means of communication adopted by recent media reporters and politicians in the readout of King Abdullah II of Jordan meeting with President Donald J. Trump of the USA on 11th /Feb/2025 to discuss the issue of Gaza and convey their contemporary political thought in addressing its audience and working to convince it of its ideas and orientations to win it over and mobilize it on its side to achieve its goals as depicted in Image.1.



Image 1: King Abdullah II of Jordan meeting with President Trump of the USA

On the other hand, the image of semiology was used to influence others' political thoughts and intended plans by forming doubt about them, based on real or false arguments, as candidate Donald Trump did when, he unveiled his plan to encourage the migration of Palestinians from Gaza to Jordan and Egypt, hinting that he would consider halting aid to both countries if they refused to cooperate.



February 5 White House news conference with Benjamin Netanyahu

"I also strongly believe that the Gaza Strip, which has been a symbol of death and destruction... The US will take over the Gaza Strip and we will do a job with it too."

"As far as Gaza is concerned, we'll do what is necessary. If it's necessary, we'll do that. We're going to take over that piece that we're going to develop it."



February 9 On board Air Force One en route to New Orleans

"I'm committed to buying and owning Gaza. As far as us rebuilding it, we may give it to other states in the Middle East to build sections of it, other people may do it, through our auspices. But we're committed to owning it, taking it, and making sure that Hamas doesn't move back."



February 11 Oval office news conference with Jordan's King Abdullah II

"We're not going to buy anything. We're going to have it [Gaza] and we're going to keep it and we're going to make sure that there's going to be peace and there's not going to be any problem. And nobody's going to question it and we're going to run it very properly. And eventually, we'll have economic development at a very large scale, maybe the largest scale on that site."

Image 2: Trump Plan Declaration OF Taking the Gaza Strip

Donald Trump is described as a protectionist of trade and a populist leader, who believes that the US should take the Gaza Strip, which is a sign of death and destruction, to make a revolution in the world by using the migration of Palestinians from Gaza to Jordan and Egypt. Communication, in its depiction, is a process of attracting the broadest segments of the community. This is because people live today in the era of post-written culture, the era of the image and vulgar society in which

the image plays a major role in controlling the mind of the spectator and shaping it according to what it deems appropriate from there (Ekman & Widholm, 2017).

The control of the image in its different forms and meanings, starting with the television image via satellite channels, cinematic images, and cartoon films, all the way to images in the fields of electoral and political advertising, such as images of presidential press conferences, meetings, international assemblies, summits, etc. carry important political objectives (Kipkoech, 2023). They reveal the narrative of the candidates and the political discourse that he/she want to transfer to the spectator through the image that articulates his/her political and partisan orientation. This image is an expression of a political drift in its ugliest form and an assault on international law, and cultural, political, social, and religious freedoms, in a society that claims balance and freedom (Geise et al., 2021). This image ignited the reality of social networking in the world, in which a whole nation is forced to be replaced from its motherland because of fighting for its rights and defending its land, a photo that provoked international public opinion, human rights, other protectors of freedom, and democracy in the world.

This image, which was published by international newspapers and satellite channels, had a strong impact on many people. Its impact was more severe on the souls of Arabs, Muslims, and foreign nations, which generated negative reactions among these viewers. It will continue to be a misfortune for them whenever they are conscious of enriching it again, like the deeds of people and terrorist crimes committed across the world, especially if most of the victims the committers are Arabs and Muslims, and this is how the image is exploited politically to a powerful influencer in producing the meaning that the producer seeks to broadcast to persuade and control recipient.



Image 3: Jewish Military Rangers in Palestine

This restriction on Palestinians in the Gaza District and their replacement also had a response among Arabs and Middle Easterners. The Jews who settled in the Palestinian land, killing citizens, mascaras, and military Malesia, imposing their military rules, were narrated on civilian areas against the Palestinian claim of having an independent state and freedom, which is a justified claim as seen in these two images that Western superpower countries often criticized for their support of Israeli military actions in Palestine, particularly destroyed Gaza District as depicted in the image.3.



Image 4: Destructed Gaza District

The reader of this image infers many comments about these societies that claim the evils of humanity and vision, but it applies only to its subjects. When it comes to others, they enact laws that they claim. It contradicts international laws and abuses the rights of these communities for flimsy racist reasons, which means that Freedom in the West is interpreted as cursing their whims and interests. The image was created to reveal these behaviors. Seeking to isolate and marginalize oppression that reflects hatred and press charges against oppressed nations. The image is a brilliant means of revealing the hidden intentions and actions contained in thought. It is a Western phenomenon and appears successively in the various actions taken by the political authorities and some Jewish extremists.

The image plays a major role in shaping public opinion and directing it in a particular direction according to the interests at hand. It is seen by the major industrialized countries that impose their authority on weak people through various means. The multimedia was marketed by the other, who completely concealed the secret of success. Whoever can maneuver the image and control its production and marketing can make it go away and keep the positions in his favor as well as present it in a mode that serves his goals, as viewed in the fall of the statue of the Syrian president by Syrian rebels as an action that shook the Arab conscience and presented the world with a great deal of intelligence and political skill in which the enemy exploited it.

Western political thought (Trump) has exercised its authority and influence on presenting the disguised image of occupied Israel, distracting public opinion. He directed the Western anger at the Palestinian rebellions in a misleading way, which was caused by the Israeli military attack on the Palestinian people and its destruction and devastation. The Westerners, particularly Americans and the occupying Israelis, were able to obscure through images the horror of the war because they had invented the political and media game. The media war was characterized by an unprecedented intensity and flow of images that they wanted to pass on and serve their goals.

The photographer of the West attempted to convey the euphoria of victory of Trump over the Middle Eastern and Arab leaders, particularly Jordan and Egypt, when they tried to push them to accept the replacement of Palestinians from Gaza and migrate them outside their homeland. He showed all his technical energies to achieve success did not only having a field impact but also a historical impact, where the image of destroyed Gaza became the official announcement of Gaza to be transferred into the Riviera of the Middle East as Trump's private property. The image has exposed the cultural portrayal that hides what is presented as being a media nature, which is supposed to be transparent, clear, and not biased towards any party to the conflict, but it gave up the media job to achieve other goals and interests for the Israeli side that produces and markets a particular party according to its political conviction. Thus, the initial significance was the producer of the marketed product, while the final significance was combined between an Arab or Muslim recipient and a Western recipient who sees this downfall as fairness and achievement of justice and democracy, perhaps. This is considered a violation of people's freedom, which is a detriment to their dignity, which was insulted by the tyrant's regime.

The image turned into a spoken language without the need for a written or spoken language, embodying the long-standing hostility between the two civilizations to spread victory among Israelis, and became a witness to the relationship between Western leaders and Arab rulers. In this highly technical way, the West deliberately presented the image of destroyed and devastated Gaza in a deceptive and directive manner, through which Israeli policy is directed towards the Palestinians. Therefore, resistance does not lie in rejection, but rather in recognizing the energies of persuasion, deception, etc., which can only be done by knowing the language of the image. The significance of the image is that it attracts the attention of the viewer, and the sight is of great importance for human feelings and the extent of their understanding, in which words are often unable to convey the content to the reader. It can also be said that the image is presented and created to embellish the text, as it facilitates, beautifies, and shapes the text. Additionally, the image, sometimes, is more eloquent and stronger in meaning compared with the written word: it conveys the event and embodies it as it is. An image often succeeds in confirming information about events that cannot be expressed in written words such as the Gaza replacement and the readout of King Abdullah and Trump's meeting at various political levels, especially the presidential ones, as we see in the Arab-American political conflict or the Palestinian –Israeli clash, as we see the presidential image of King Abdullah II of Jordan (Image.5) debating with president Trump of USA.



Image 5: King Abdullah II of Jordan Debating with President Trump of the USA

Therefore, the image indicates the strength of King Abdullah's popularity and his influence on public opinion, convincing them of his rejection of American Trump's proposal of migrating Palestinians to Jordan and Egypt, which makes people around the world and political leaders convinced of his point paying attention to him, and supporting his cause. A good and well-done image appears to embody a degree of credibility to the viewers. It acts to present an ideal personality, which is the illusion of the viewer making him or her believe what he/she sees is something realistic, and behind this image is the personality that his or her aspirations and embodies the political principles that people believe in and those who are motivated to support it and spread its goals and defend them by all means.

The political image exercises its authority over the viewer to achieve the process of communication in a manner that is good and enriching for the person who has the right image that makes them compatible in body and thought, and works to build confidence between them. An image strongly serves the political and ideological trend to which a person belongs, as it represents a convincing influence for the recipient. Therefore, a close look at the image opens many symbolic revivals that arouse the recipient's intense emotional drive that pushes him to join the ranks of this president and recruits him in the crisis of his political goals. In our world today, the image plays a

major role in moving public opinion and directing it in a specific direction according to a well-thought-out strategy from those with experience in this field. Nowadays, we are living in the age of the image along with the time of words, and the time of image and words together. They became part of us in all walks of life in an unprecedented manner whenever they seemed. The image has opened new horizons before us in defining cultural and political awareness through reconsidering the way of dealing with issues of meaning, since all aspects of a person's daily existence have become the subject of photos.

Presidential meetings, conference press, cultural gatherings, and social and religious rituals are all signs conveyed by images used to communicate with our surroundings. Each of these languages needs to reveal the rules that govern the mode it produces its senses. Hence, the importance of the image lies in creating visual, cultural, and political awareness that serves public opinion and supports a specific idea to reach a great range of viewers in various sectors and sites from different age and cultural levels, finding ourselves facing a large political base of viewers. This makes the message reach the viewer and affects him deeply, addressing the psychosomatic, political, and social aspects. This gives him a sense of feeling that he watches and participates in the event, and makes it happen to develop his talents to advance his country in the great global journey.

Discussion and Recommendations

The image is an expressive and communicative means that humans have adopted since ancient times to embody meanings. It functions in all forms, ideas, and foundations that mix in its depths and connection between communication tools. Recently, politicians have become aware of their influential value and power over the viewer and directing one's eyes, mind, and desire, because of their special attractiveness that makes the viewer see it and get guided by its influence. Thus, politicians have employed the image in their presidential meetings and political affiliations to gain advocates' support worldwide, work on their ideas, and discourage their opponents' thoughts. The results of the study concluded several points:

- The language of an image is well understood by all worldwide, irrespective of their gender, age, race, and cultural background. It is very successful in radical publicity.
- An image addresses the mental setting of a varied audience of different nationalities and knowledge.
- An image is a competent means of communication that supports public views and fights oppression and division between nations because it is a universal language.
- An image is a kind of manifestation that plays the most influential role in capturing the interest of the recipient who is concerned with the content.
- Accepting the potentiality of affecting the soul and helping the recipient decode the image more quickly in terms of its symbols, connotation, and denotation. Thus, it is the image that provides the audience with the feeling that he/she is participating in the event it displays and is influenced by it.
- An image has the power to reflect future happenings. It shows the story of actions and arouses the emotions of the audience, by which the feelings of the individual can be discussed either in terms of sadness or support for a particular political point or vice versa.

Finally, the present study is intended for representation, but not exclusively, because an image has a set of results that it reaches as there are many different purposes that it can play and raise questions about the future that the discerning reader will recognize. This study recommends that prospect research be piloted with a larger corpus of image representations in semiotic political discourse.

Conclusion

This research explained international media image communication worldwide, emphasizing presidential political conflicts, mainly on the Palestinian cause, in which media news reporters visually display international issues on social media networks. Using social semiotic analysis, the research intended to address the question of how political leaders and presidents worldwide strategically used social media images for self-representation during a press conference between King Abdullah II of Jordan meeting President Donald J. Trump of the United States of America through media images by news reporters worldwide. It has been established that international leaders and presidents use different strategies that include apparel as a symbol of interaction to convey information about their political beliefs, opinions, images, and ideas.

These leaders, in addition, implemented textual signs on the image to obtain modality and to point out the most significant features of the image. This is correspondingly completed by the image foregrounding and backgrounding components to produce salience on some image structures. Finally, political leaders used image acts and political distance to connect with politicians public and opinions. Concerning how political ideology is intertwined with image interaction, the research approves the flirtation between politics, interactions, and public opinions; and hypothesizes that international political interaction uses countless visual symbolism to improve political, public, and emotional pleas to exemplify power and leadership qualities. The research includes several restrictions that might form a platform for further analysis. For example, being a qualitative research method that facilitated an in-depth investigation, a small sample size was used. To achieve a more complete acceptance of imagery and political interaction in the international arena, a greater sample size could be useful.

In addition, the research could take advantage of the comparative analysis of relevant international leaders and political issues. Though this was past the scope of this research, a comparative analysis may provide a more all-inclusive image of the connection between the regional, national, and international political and visual representation concerning the Palestinian cause, particularly people in the Gaza district. Moreover, this research is restricted to only one International cause, the replacement of people in Gaza, and although determinations were shown to draw from other international settings, investigating more international political delegates and conflicts would offer a more operational viewpoint to this research's problem. Despite its restrictions, the analysis represents a critical determination in placing the Gaza people's visual political interaction within a broader realm of political connection.

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