

**Investigating Anti-Feminist Stereotyping Memes on
Facebook: Multimodal Discourse Analysis Study
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Abstract

This study examines thirty anti-feminist memes publicly shared on Facebook. The memes were sourced from three explicitly anti-feminist pages, with ten memes selected from each. The research seeks to answer three key questions: (1) How do digital technologies impact the communication of new ideologies? (2) How do internet memes verbally and non-verbally communicate agendas against feminism? and (3) How far does multimodality provide a theoretical framework for decoding the inherent ideologies of new internet campaigns? Using Kress and van Leeuwen's (2006) multimodal analysis model, the study investigates the representational, interactive, and compositional aspects of these memes. By addressing a research gap in the study of anti-feminist discourse, this work aims to provide deeper insights into how stereotypes against feminism are constructed and propagated online. The findings highlight five recurring stereotypes about feminists and feminism. The most prominent themes are (1) feminists are contradictory, (2) defining feminism, and (3) describing feminists. Less frequent themes include (4) feminists are sexist and (5) feminists' alleged usage of rape. For the memes' reactions analysis, findings indicate high audience approval of anti-feminist memes (95-100% positive reactions), suggesting extensive ideological alignment with their content. This study underscores the role of multimodality in unveiling the ideological implications of internet memes, contributing to a broader understanding of digital discourse and its societal impact.

Keywords: digital technology, web technology, internet memes, multimodality, digital anti-feminist campaigning

المستخلص

يهدف البحث إلى دراسة وتحليل الميمات التي تتسم بالتمهيط المناهض للنسوية على فيسبوك. حيث تحقق هذه الورقة البحثية في كيفية تصوير مناهضة النسوية في الميمات على منصة التواصل الاجتماعي فيسبوك، كما تستكشف ماهية الصور النمطية التي تعكسها هذه الميمات. ويهدف البحث أيضاً إلى التعرف على العناصر اللفظية وغير اللفظية المستخدمة في إنشاء هذه الميمات متعددة الصيغ، بالإضافة إلى تحديد وسائل التواصل المستخدمة في صياغة هذه الميمات. إن الميمات المختارة تم نشرها ومشاركتها علناً على فيسبوك في ثلاث صفحات تعرف نفسها بأنها مناهضة للنسوية من خلال أسماء الصفحات نفسها. وقد تم اختيار عشر ميمات من كل صفحة. العينة الإجمالية التي تفحصها هذه الدراسة تتكون من ثلاثين ميمًا من نوعية ميمات الإنترنت الماكرو، والتي تتميز بكونها صورة واحدة (بيانية أو فوتوغرافية) مصحوبة بتعليق نصي. كما حدد الباحث المنهجية التي اعتمد عليها في التحليل، وهي نموذج كريس وفان لوين (2006) لتحليل الجوانب الثلاثة للميم: الوظائف التمثيلية والتركيبية والشخصية. وقد تم اختيار أدوات محددة للتحليل مستمدة من هذا النموذج. وبسبب النقص في الأبحاث المتعلقة بالميمات المناهضة للنسوية، يُأمل أن يسهم هذا البحث في سد الفجوة في هذا المجال من مجالات البحث. توصلت نتائج هذا البحث إلى النتائج التالية: تتبنى الميمات التي تم التحقيق فيها العديد من المفاهيم الخاطئة حول النسوية، والتي تغذي الخطاب المناهض لها. هذه المفاهيم الخاطئة تُنشئ قوالب نمطية عن النسوية. تنقسم الميمات إلى خمسة مواضيع: النسويات متناقضات، والنسويات متحيزات جنسياً، وتعريف النسوية، ووصف النسويات، واستخدام النسويات المزعوم للاغتصاب. وقد تبين أن أكثر الموضوعات شيوعاً بين الميمات هي أن النسويات متناقضات، وتعريف النسوية، ووصف النسويات، في حين أن أقل موضوع مستخدم هو النسويات متحيزات جنسياً واستخدام النسويات المزعوم للاغتصاب.

الكلمات المفتاحية: التكنولوجيا الرقمية، شبكة الإنترنت، ميمات الإنترنت، الوسائط المتعددة، الحملات الرقمية المناهضة للنسوية

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1. Introduction

Internet memes have become a significant element of digital culture, gaining meaning and function through their widespread sharing among individuals. Internet scholar Milner (2016) asserts that it is now difficult to imagine a notable moment in pop culture or politics without a constellation of mediated remix, play, and commentary emerging around it. Similarly, digital culture scholar Shifman (2013) contends that today's world operates under a hyper-memetic logic, where memes are created for nearly every major public event, reflecting their omnipresence in the digital age.

Beyond their role as humorous or entertaining artifacts, internet memes are increasingly viewed in internet and cultural studies as media objects with distinct characteristics and associated practices (Miltner, 2017). While memes share commonalities with Dawkinsian memes—spreading via processes of competition, selection, and imitation—Shifman (2013) emphasizes the critical role of human agency. He defines internet memes as pieces of popular culture shared, imitated, and adapted by individual users, thereby fostering a shared cultural experience.

The rise of information technologies has introduced visual communication as a dominant mode, replacing or complementing traditional forms of print-based communication. Digital media technologies, particularly those driven by web technology and social media platforms, have revolutionized the dissemination of ideas. Social media, in particular, combines visual and verbal elements, with a pronounced emphasis on visual content, marking it as a key component of visual cultural production. This interplay between visual and verbal modes is studied through the framework of multimodality, a concept rooted in social semiotics.

Building on the foundational work of Kress and van Leeuwen (1996), multimodality has been used to analyze various forms of media, from print advertisements to contemporary digital outputs. However, a gap

exists in the application of multimodality to emerging digital phenomena like internet memes, which function as powerful tools for spreading ideologies. This shift from traditional to digital media necessitates a reassessment of multimodal frameworks to account for the nuanced ways in which visual and verbal elements work together in memes to communicate ideas.

This study bridges this gap by exploring how internet memes, as multimodal constructions, communicate anti-feminist agendas. Specifically, it investigates how digital technologies shape the transmission of new ideologies, how memes use verbal and non-verbal elements to disseminate messages opposing feminism, and how multimodality provides a theoretical lens for decoding the underlying ideologies within contemporary digital campaigns.

The study attempts to answer the following questions:

1. How do digital technologies impact the communication of new ideologies?
2. How do internet memes verbally and non-verbally communicate agendas against feminism?
3. How far does multimodality provide a theoretical framework for decoding the inherent ideologies of new internet campaigns?

2. Literature Review

This review employs Kress and van Leeuwen's (2006) model as the theoretical framework for analyzing internet memes in businesses, highlighting its relevance and integration into the study of visual semiotics.

2.1 Kress and Van Leeuwen's (2006) Model

Kress and van Leeuwen's (2006) visual semiotic theory is arguably the most well-known theoretical framework for investigating images. According to Kress and van Leeuwen, images have grammar structures that can be examined for meaning, just like language does, in line with the systemic functional approach to language of Halliday and Hasan (1985). This paper uses the theoretical framework provided by Kress and van Leeuwen (2006) to examine the visual grammar of thirty internet memes. The three evaluation key points are based on Halliday's (1978) claim that all semiotic modes, including visual design, have three main functions. The first two points examine the ideational and interpersonal purposes of the images, respectively, while the third point looks at how these two purposes affect how the images are communicated and how they serve their intended purpose.

The contribution of Michael Halliday to social semiotics and its impact on Kress and van Leeuwen's theoretical framework will be briefly discussed in the section that follows. Kress and van Leeuwen's (2006) framework for visual communication is based on linguist Michael Halliday's seminal work (1978). According to Halliday's theory in his book "Language as Social Semiotic," language is a semiotic system that uses semiotic resources to produce meaning. He said that language is organized into three simultaneous configurations, each of which stands for a different function, or "metafunction," in meaning-making. The ideational function, which conveys the speaker's perception of the outside world, is the first metafunction in Halliday's (1985) systemic functional framework. Language's role in interpersonal communication is its second metafunction. It conveys how relationships and personal identities play a part in interpersonal interactions. The textual metafunction, which links clauses into complete, cohesive texts, is the third. According to Jewitt and Oyama (2001), this metafunction "brings together the individual bits of representation and interaction into the kind of wholes we recognize as specific kinds of texts or communicative events" (p. 140).

As part of their theoretical framework for semiotic analysis, Kress and van Leeuwen (2006) incorporate Halliday's (1985) ideas and hold that visual design, like all semiotic modes, meets these three metafunctions. Despite being comprehensive, Jewitt and Oyama (2001) state that the framework is a descriptive one that "does not provide all that is required for the sociological interpretation of images" (p. 154). According to them, "it can never be more than one component of an interdisciplinary equation that also needs to include pertinent theories and histories" (p. 138). A brief breakdown of the framework's elements that are pertinent to the analysis in this paper is given in the following sections.

2.2 Previous Studies

The fourth wave of feminism emerged in 2012, focusing on rape culture, body shaming, and sexual harassment. Utilizing social media to bring these issues to light and address them was a crucial element. With the rise of this wave, feminists and anti-feminists used internet memes to communicate their ideology. Emma A. Jane (2014) defined "e-bile" as the term used to describe anti-feminism and online misogyny directed at specific women. This includes online criticism, abuse, venom, trolling, and cyberbullying. This type of chauvinism manifests itself on many different digital platforms, and Jane notes that the dissemination of e-bile has reduced the inclusiveness and decency of online places by

normalizing hostile and abusive conversation in which victims are condemned for being insecure and without humor.

Two examples of internet misogyny are summarized by Eugenia Siapera (2019). The first is referred to as attacks on powerful women in the male-dominated fields of technology, video games, and politics to quiet and exclude them through doxing (a form of internet harassment that publicly publishes someone's personal information). The second is exemplified by humorous memes, sardonic remarks, and abbreviations akin to those found in Urban Dictionary, and it's described as "a constant undercurrent of 'banal' everyday misogynism" (Siapera, 2019, p. 26). It presents feminists as extreme, immature, or irrational and perpetuates derogatory and sexualized depictions of women in terms of their appearance, intelligence, or "promiscuity" (Ging et al., 2020).

While such banal misogyny might not be as obvious as assaults and threats towards well-known women, it should still be understood as an important dynamic of online misogyny that runs the risk of becoming accepted in mainstream culture. It is crucial to recognize the significant contribution that digital technology has made to the spread of anti-feminist beliefs. The contemporary growth of abusive language is referred to by Emma A. Jane (2016) as "rapenglish," which has been enlarged and visualized by, for example, photo-shopping images, cyberstalking, and making revenge porn. Additionally, Debbie Ging (2019) mentions instances of the Red Pill "philosophy" spreading quickly across several channels, including the UK website AngryHarry and specialized subreddits (subcategories within Reddit). Similarly, pick-up artists, men's rights advocates, and "men going their own way" (MGTOW) all gave their support to Gamergate (Ging, 2019).

These examples highlight the distinction between the new groups, which rely on "personalized content sharing across media networks," and the pre-internet, issue-driven men's rights groups, which advocated collective action (Ging, 2019, p. 47). According to Sarah Banet-Weiser and Kate M. Miltner (2016), this subjective and emotional form of politics is "a networked misogyny" that enables misogynist expression to spread quickly from various locations while adhering to hegemonic institutions. More crucially, Banet-Weiser (2018) and Siapera (2019) highlight how anti-feminism and misogyny in the West serve to advance alt-right political agendas and conventional conservative beliefs (pro-life, sexual abstinence). The argument that feminists have damaged society and that men have been "injured by women" is how Banet-Weiser (2018) sums up the thinking behind anti-feminism and misogyny. To "save" men

from a made-up problem, anti-feminists and misogynists demand that women and feminists restore male potential and the patriarchy (Anderson, 2014).

To sum up, online discourse weaponization against feminists appears clearly on social media platforms. As there are pages on Facebook named “anti-feminist” and “anti-feminism,” such as the three pages from which this study has its sample materials. Here, internet memes are used as a tool for them to spread their ideology.

3. Methodology

This study employs multimodal discourse analysis as the primary approach to investigate anti-feminist stereotyping memes on Facebook and address the research questions. The analysis focuses on the three meta-semiotic aspects of memes—representational, compositional, and interpersonal metafunctions. According to this model, images have grammar structures that can be analyzed for meaning in ways similar to language. Specific analytical tools from these metafunctions were selected for their efficiency in analyzing the thirty chosen memes.

3.1 Tools of Analysis

The tools of analysis follow Kress and van Leeuwen’s (2006) model, which incorporates three main metafunctions: representational, interpersonal, and compositional.

3.1.1 Representational Metafunction

The representational metafunction explores the relationship between external and internal worlds, focusing on conceptual and narrative processes. Conceptual processes depict participants in terms of class, structure, or meaning, while narrative processes describe unfolding actions and events. Narrative processes involve participants creating vectors through eye lines or gestures, where the actor generates the vector and the goal is the participant receiving it. A reactional process occurs when a participant’s gaze forms a vector directed at an object, leading to a reaction.

In contrast, conceptual processes are static and involve the representation of generalized participants, such as scientific diagrams or charts. Symbolic processes focus on defining the identity or significance of a represented participant, where the “carrier” denotes the overall structure and the “symbolic attribute” represents the participant’s identity. Exaggerated size, color, and other symbolic attributes are key elements of representation. In these images, participants are often shown in static poses rather than being involved in active actions.

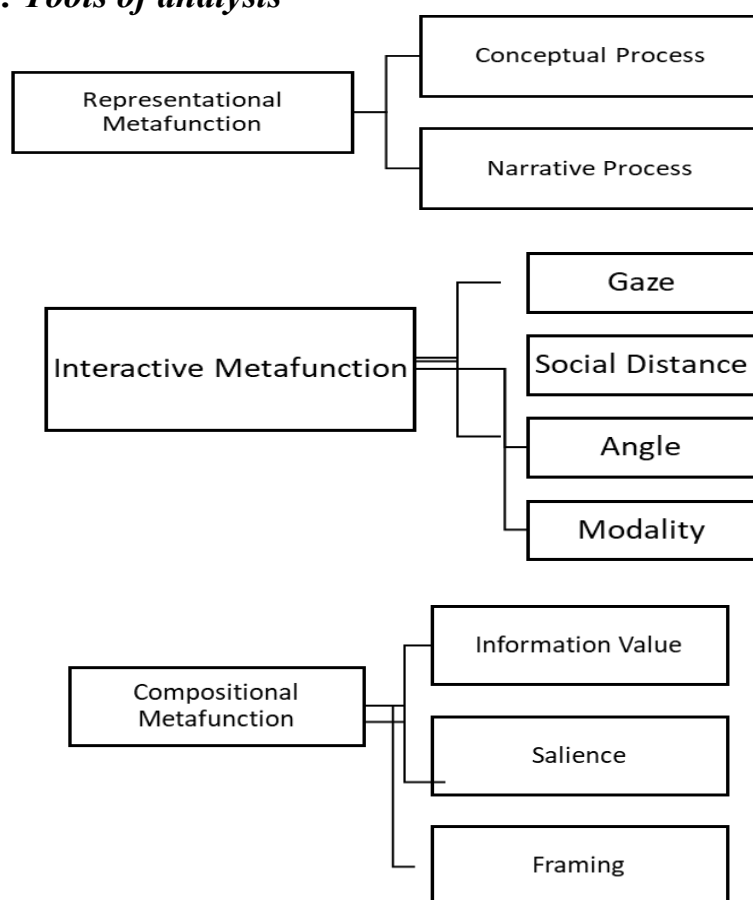
3.1.2 Interactive Metafunction

This metafunction examines the interaction between the creator and the viewer, focusing on how visual elements encode social meanings. These include the gaze of the identified participant, social distance, angle, and modality. Each of these aspects is applied to each meme to explore their role in meaning-making.

3.1.3 Compositional Metafunction

The compositional metafunction analyzes an image's information value, salience, and framing. Information value concerns the placement of an image within the context of the text, while salience refers to how visual elements capture attention through means like color, font size, and bolding. Kress and van Leeuwen (2006) suggest that images placed at the top or bottom of a horizontal axis are interpreted as ideal or actual, while those placed centrally represent the mediator. Framing refers to the message context that shapes the viewer's interpretation of the image. An illustration of the tools of analysis is provided in **Figure 1**.

Figure 1: Tools of analysis



3.2 Procedure of Analysis

This study examines thirty memes selected from three Facebook pages that explicitly identify themselves as anti-feminist. As such, the memes in this study align with the anti-feminist ideology promoted by these pages. The analysis followed a manual process, beginning with the collection of memes from these pages one by one. The memes were then analyzed using specific tools selected from Kress and van Leeuwen's (2006) model of analysis.

3.3 Corpus Description

The focus of the study is on analyzing anti-feminist stereotyping memes posted on three public Facebook pages, each identifying as anti-feminist in their names. Ten memes were selected from each page, all of which are commonly found on social media platforms, where individuals freely express personal beliefs and ideologies. Such pages often use names that reflect their content, similar to the ones from which the memes in this study were sourced. Memes have become a popular means of conveying opinions and promoting ideologies, often going viral and spreading rapidly across social media.

The selected pages for this study are 1) "Anti-Feminism," with 64,378 likes at the time of data collection, 2) "Anti Feminism," with 17,158 likes, and 3) "Anti-Feminist Memes," with 1,679 likes. All thirty memes are image-macro internet memes, which combine a graphic image or photograph with a text caption. The study only includes materials that share this common form (i.e., both an image and text). The memes were collected by saving the image files from the Facebook pages and were posted between 2015 and 2021. The selection was based on the most recent memes available on each page.

Social media platforms often face reports from users who disagree with controversial posts, and pages with posts deemed offensive may be flagged for violating community standards, particularly regarding hate speech. These reports can lead to the removal of memes, temporary bans on pages, or, in cases of repeated violations, deletion of entire pages. This context is relevant as it highlights how social media platforms like Facebook deal with contentious content.

1. Analysis and Discussion

A total of thirty image macro internet memes is the whole sample that this study examines. Image macro internet memes are featured as an image (a graphic image or a photograph) accompanied by a text caption and are analyzed. The three meta-semiotic aspects of the Memes are the representational, compositional, and interpersonal metafunctions. These

three aspects are dynamically related, and together they formulate the meaning and ideological function of the visual image. The following memes adopt several misconceptions about feminism and feminists, which feed into the antifeminist discourse. These misconceptions establish stereotypes about feminism in Western culture. The stereotypes are divided into five, which are feminists are contradictory, feminists are sexist, defining feminism, describing feminists, and feminists' alleged usage of rape. These stereotypes are discussed in the following paragraphs as well as examples of each one.

4.1 Feminists Are Contradictory

One of the most common misconceptions feminists have is that they are contradictory and they want their version of equality. A version that comes with only rights and no responsibilities. As it appears in this meme, the girl says that she believes in gender equality, and when “him” splits the bill, she acts surprised, as illustrated in the image below the texts. This meme shows the contradiction that feminists have in example 1.

Example 1: *Sample Data Theme One*

Her: I believe in gender equality.
Him: *splits the bill*
Her:



It appears in this meme as if it is a conversation between a man and a woman followed by an image. She says, “I believe in gender equality.” Then he says, “Split the bill.” After that, her reaction to his words is demonstrated by the following image, which consists of three figures with the same angrily surprised face. The investigation of this meme will center on the representational metafunction, which transmits the speaker's point of view on the outside world and tries to express the linkages between the exterior and the inner within the human self. This component also includes the creative and narrative procedures that went into creating this meme. The conceptual and narrative processes of this meme are explained in the following table (Table 1):

TABLE 1. *The Conceptual and Narrative Processes*

Conceptual Process	Narrative Process
<p>There are two types of participants in this meme:</p> <ol style="list-style-type: none"> 1. People, places, and things in texts and images. <ul style="list-style-type: none"> A. In this meme, there are three figures with the same face as well as "him, her" in the text. B. The place of the meme's occurrence looks like a street. C. The things or objects in this meme are not clear because the background is blurred. 2. The interactive participants are the reader or the viewer of the meme and the writer of the meme, also called "memer." 	<p>This meme is a conversation between a man and a woman followed by an image. She expresses her opinion that she believes in gender equality, and when the man wants to split the bill, she reacts angrily surprised, which is explained by the picture attached to the conversation. However, there is no reply in the image or the text, making the reactor function in this meme invisible. This dynamic process is intended to portray undetected activities and events, developing processes, and ephemeral spatial configurations. The displayed actors in a picture are linked together in a narrative process via a line made from fragments from the image. The three figures with the same angrily surprised face produce the vectors acting as the "actor" in this scenario since they create the vector.</p>

Communication between the meme's creator and the viewer is a part of the interactive metafunction. The image is visually encoded according to the participant's gaze, angle point, closeness to the observer, and social meanings. This is shown as follows (Table 2):

TABLE 2. *The Interactive Metafunction*

The Gaze	The Participant's Distance from the Viewer	The Viewer's Angle Point	The Modality Markers
<p>The participant's gaze demands something from the viewer. In this meme, it appears that the writer of this meme demands the viewer to see the contradiction of this woman, as she believes in gender equality and at the same time gets</p>	<p>The second structure focuses on the various links that the proximity of a participant to a spectator can provide. Different fields of vision in images affect social bonds. The fact that the head and shoulders are visible</p>	<p>The angle or point of view is a third structure that creates links between the observer and the recognized players. It reveals a person's level of engagement or disengagement. Like in this meme, the observer notices the contradiction of</p>	<ol style="list-style-type: none"> 1. Color saturation: It gives the maximum scale value because of the full-color saturation. 2. Color differentiation: It gives the maximum scale value because of the fully diverse range of colors.

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The Gaze	The Participant's Distance from the Viewer	The Viewer's Angle Point	The Modality Markers
angrily surprised when the man asks her to split the bill.	in this meme suggests a deep personal relationship.	this woman, as she believes in gender equality and at the same time gets angrily surprised when the man asks her to split the bill. Without a response being shown.	<p>3. Color modulation: it gives the minimum scale value because It is a plain and unmodulated color.</p> <p>4. Contextualization: It gives the minimum scale value because of the absence of background.</p> <p>5. Representation: it gives the maximum scale value because of the maximal representation of detail of participants.</p> <p>6. Depth: It gives the maximum scale value because of the deep perspective.</p> <p>7. Illumination: It gives the minimum scale value because of the absence of light and shade.</p> <p>8. Brightness: It gives the maximum scale value because of the maximal degrees of brightness.</p>

For the compositional metafunction, it appears how the representational and interactive aspects are made to connect and how they are merged into a meaningful whole. Three sentences make up this meme: "Her: I believe in gender equality," "Him: Split the bill," and "Her." Combining these words with an image of three figures all sporting an angry, surprised expression, the woman's response to the man's suggestion is depicted, illustrating the contradiction between the woman's belief in gender equality and her angry reaction when he asks her to split the bill. The compositional metafunction of this meme is explained in the following table (Table 3):

TABLE 3. *The Compositional Metafunction*

Framing	Information Value/Positioning	Salience
The framing is strong as it indicates a connection with the image. In this meme, the wording is like a dialogue between “him” and “her.” In this dialogue, “her” states that she believes in gender equality, and when “him” splits the bill, she acts surprised, as illustrated in the image below the texts. This meme shows the contradiction that feminists have.	The positioning of the text says a lot about its importance and the information value embodied in it. Here in this meme, the information is placed at the top of the image. Therefore, it is rendered ideal and of high value.	All the texts in this meme are capitalized and written in large font, which indicates high salience. This high salience emphasizes the contradiction a feminist has, as she believes in gender equality and refuses to split the bill.

4.2 Feminists Are Sexist

There are several memes that describe feminists as sexist. This meme spotlights the contradiction that feminists have as they ignore all male viewpoints while at the same time arguing that all men are sexist (Example 1):

Example 1: *Sample Data Theme Two*



There is a female in this meme who seems unconcerned. The sentence "argues that all men are sexist" is capitalized at the top of this image, and the line "ignores all male viewpoints on subject matter" is capitalized at the bottom. The representational metafunction, which expresses the speaker's viewpoint on the outside world and aims to articulate the

relationships between the inner and outside parts of the human self, will be the main focus of this meme's inquiry. The narrative and creative processes used to create this meme are also included in this component. The conceptual and narrative processes of this meme are explained in the following table (Table 4):

TABLE 4. The Conceptual and Narrative Processes

Conceptual Process	Narrative Process
<p>There are two types of participants in this meme:</p> <ol style="list-style-type: none"> 1. People, places, and things in texts and images. <p>In this meme, there is the girl in the image and “men” in the text.</p> <p>The place of the meme’s occurrence is indoors.</p> <p>C. The things or objects in this meme are limited to the background behind the girl in the image.</p> <ol style="list-style-type: none"> 2. The interactive participants are the reader or the viewer of the meme and the writer of the meme, also called “memer.” 	<p>This dynamic process is intended to portray undetected activities and events, developing processes, and ephemeral spatial configurations. The displayed actors in a picture are linked together in a narrative process via a line made from fragments from the image. The girl in the image that produced the vectors acts as the "actor" in this scenario since she creates the vector. When the lines “argues that all men are sexist” and “ignores all male viewpoints on subject matter” are accompanied together with the image, it presents the contradiction between the lines as how they argue that they consider all men to be sexist, and at the same time, they ignore all male viewpoints on a subject matter. The attached image of the girl who does not care clarifies that she does not care about this contradiction and goes on with it. However, there is no reply in the image or the text, making the reactor function in this meme invisible.</p>

The interactive metafunction of the meme includes communication between the meme's originator and the person viewing it. According to Kress and van Leeuwen (2006), social meanings are visually encoded into images depending on the participant's gaze, their proximity to the observer, and their angle point. It is shown as follows (Table 5):

TABLE 5. The Interactive Metafunction

The Gaze	The Participant's Distance from the Viewer	The Viewer's Angle Point	The Modality Markers
<p>The participant's gaze demands something from the viewer, demands to see the contradiction between the lines as to how they argue</p>	<p>The second structure focuses on the various links that the proximity of a participant to a spectator can provide. Different</p>	<p>The angle or point of view is a third structure that creates links between the observer and the recognized actors. It reveals a person's</p>	<ol style="list-style-type: none"> 1. Color saturation: It gives the maximum scale value because of the full-color saturation. 2. Color differentiation: It

that they consider all men to be sexist, and at the same time they ignore all male viewpoints on a subject matter.	fields of vision in images affect social bonds. The fact that the head and shoulders are visible in this meme suggests a close personal relationship.	level of engagement or disengagement. Like in this meme, the observer notices the girl's attitude without a response being shown.	<p>gives the maximum scale value because of the fully diverse range of colors.</p> <p>3. Color modulation: It gives the minimum scale value because it is a plain and unmodulated color.</p> <p>4. Contextualization: It gives the minimum scale value because of the absence of background.</p> <p>5. Representation: It gives the maximum scale value because of the maximal representation of detail of participants.</p> <p>6. Depth: It gives the maximum scale value because of the deep perspective.</p> <p>7. Illumination: It gives the maximum scale value because of the full representation of light and shade.</p> <p>8. Brightness: It gives the maximum scale value because of the maximal degrees of brightness.</p>
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The Compositional Metafunction

The main areas of concern in this case are the composition of the whole, how the representational and interactive aspects are made to relate to one another, and how they are incorporated into a meaningful whole. "Argues that all men are sexist" is capitalized in the top portion of this meme's language, which is broken into two sections. Additionally, a sentence with the capital letters "ignores all male viewpoints on subject

matter" is written at the bottom of the photograph. Combining these phrases with the accompanying image highlights the inconsistency between the statements, showing how they claim that all men are sexist while simultaneously ignoring all male perspectives on a topic. The girl in the accompanying image demonstrates that she is unconcerned about the paradox and is continuing with her life. The compositional metafunction of this meme is explained in the following table (Table 6):

TABLE 6. *The Compositional Metafunction*

Framing	Information Value/Positioning	Salience
The framing is strong, as it indicates a connection with the image. In this meme, the texts show the contradiction that the feminists have as they ignore all male viewpoints and at the same time argue that all men are sexist. Writing this accompanied by an image of a girl who turns her face as if she does not care illustrates the contented message.	The positioning of the text says a lot about its importance and adds a lot to the information value. Here in this meme, the information is placed at the top and the bottom of the image. Therefore, it is rendered as ideal and real, respectively, and of high value.	All the texts in this meme are capitalized, bolded, and written in large font, which indicates high salience. This emphasizes the embodied message, as there is a contradiction, and they ignore it, which is illustrated by the look on the girl's face too.

4.3 Defining Feminism

The following meme pictures feminism in several misconceptions and stereotypes. As in this meme, there is a comparison between how people see feminism versus what it is. Society sees feminism as it frees women from their shackles, while it cuts a man's throat instead of cutting shackles (Example 1):

Example 1: *Sample Data Theme Three*



This meme is divided into two parts. The first one consists of the phrase “what society think feminism is” and under this phrase, there is a woman’s figure holding the Venus symbol for female, by which she is cutting the shackle tied to her leg. The second one consists of the phrase “what feminism actually is now,” and under this phrase, there is a woman’s figure holding the Venus symbol, and with which she is cutting off a man’s head. The representational metafunction, which communicates the speaker's point of view on the outside world and aims to express the linkages between the outside and the inner within the human self, will be the focus of the inquiry into this meme. The conceptual and narrative processes that develop this meme are also a part of this component. The conceptual and narrative processes of this meme are explained in the following table (Table 7):

TABLE 7. *The Conceptual and Narrative Processes*

Conceptual Process	Narrative Process
<p>There are two types of participants in this meme:</p> <ol style="list-style-type: none"> 1. People, places, and things in texts and images. <p>In this meme, there are drawn figures of a man and two women.</p> <p>The place of the meme’s occurrence cannot be specified.</p> <p>C. The things or objects in this meme are limited to the Venus symbol for females, the shackle, and the base of a tree under the man’s figurehead.</p> <ol style="list-style-type: none"> 2. The interactive participants are the reader or the viewer of the meme and the writer of the meme, also called “memer.” 	<p>This dynamic process aims to represent hidden processes, evolving processes, and spatial configurations. A line constructed from image fragments connects the actors shown in a photograph in a narrative process. The vectors are created by the two women's and man's drawn figures. In this situation, they play the role of the "actor" by constructing the vector. The woman’s figure holding the Venus symbol for female, and by which she is cutting the shackle tied to her leg when it is accompanied by the one in the second part who holds the Venus symbol, and by which she is cutting a man’s head, makes a comparison between how people see feminism versus what it is. Society perceives feminism as it frees women from their shackles, while it cuts a man’s throat instead of cutting shackles. However, there is no reply in the image or the text, making the reactor function in this meme invisible.</p>

Communication between the creator of the meme and the person viewing it is a part of the interactive metafunction. Depending on the gaze

of the identified participant, the participant's proximity to the spectator, and the viewer's angle point, social meanings are visually encoded into images. This can be seen as follows (Table 8):

TABLE 8. *The Interactive Metafunction*

The Gaze	The Participant's Distance from the Viewer	The Viewer's Angle Point	The Modality Markers
The participant's gaze demands something from the viewer, demands the viewer to compare how society sees feminism as it frees women from their shackles while it cuts a man's throat instead of cutting shackles.	The second structure focuses on the various links that the proximity of a participant to a spectator can provide. Different fields of vision in images affect social bonds. The fact that the whole figures are visible in this meme suggests a far social relationship.	The angle or point of view is a third structure that creates links between the observer and the recognized actors. It reveals a person's level of engagement or disengagement. Like in this meme, the observer views the drawn figures without a response being shown.	<p>1. Color saturation: It gives the minimum scale value because it is black and white.</p> <p>2. Color differentiation: It gives the minimum scale value because it is monochrome.</p> <p>3. Color modulation: it gives the minimum scale value because It is a plain and unmodulated color.</p> <p>4. Contextualization: It gives the minimum scale value because of the absence of background.</p> <p>5. Representation: It gives the maximum scale value because of the maximal</p>

			<p>representation of detail of participants.</p> <p>6. Depth: It gives the minimum scale value because of the absence of depth.</p> <p>7. Illumination: It gives the maximum scale value because of the full representation of light and shade.</p> <p>8. Brightness: It gives the minimum scale value because it has two brightness values of the same color.</p>
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The Compositional Metafunction

In this instance, "the composition of the whole, the way the representational and interactive elements are made to relate to one another, and the way they are integrated into a meaningful whole" are the primary areas of concern. This meme's wording is divided into two parts: the first one is "what society think feminism is," and under this phrase, there is a woman's figure holding the Venus symbol for female, by which she is cutting the shackle tied to her leg. The second one consists of the phrase "what feminism actually is now," and under this phrase, there is a woman's figure holding the Venus symbol, by which she is cutting a man's head. A comparison is drawn between how people perceive feminism and what it is, between the woman's figure holding the Venus symbol for female, by which she is cutting the shackle tied to her leg, and the one in the second part holding the Venus symbol, by which she is cutting off a man's head. Feminism is viewed by society as a movement that frees women from their chains rather than what it is: slashing a man's throat. The compositional metafunction of this meme is explained in the following table (Table 9):

TABLE 9. *The Compositional Metafunction*

Framing	Information Value/Positioning	Salience
The framing is strong as it indicates a connection with the image. It is used as a description below the figure to shed light on its message.	The positioning of the text says a lot about the information value. Here in this meme, the texts are on the top, so the information value is rendered as ideal and of high value.	The texts are black and bolded, which indicates high salience. Moreover, the font size is large in the meme, which indicates high salience. This high salience emphasizes the message contained within the texts.

4.4 Describing Feminists

In the following memes, there are several stereotypes attributed to feminists as to what they look like and how they think. Like in this meme, here there is an image of an angry woman, and the above phrase simply says that this is what a feminist looks like (Example 1):

Example 1: *Sample Data Theme Four*



In this meme, there is a girl who looks angry fighting with someone. In this image, at the top, there is a capitalized phrase: “this is.” Also, at the bottom of this image, there is a line capitalized and written: “what a feminist looks like.” The representational metafunction, which communicates the speaker's point of view on the outside world and aims to express the linkages between the outside and the inner within the human self, will be the focus of the inquiry into this meme. The conceptual and narrative processes that went into developing this meme are also a part of this component. The conceptual and narrative processes of this meme are explained in the following table (Table 10):

TABLE 10. *The Conceptual and Narrative Processes*

Conceptual Process	Narrative Process
<p>There are two types of participants in this meme:</p> <p>1. People, places, and things in texts and images.</p> <p>In this meme, there is the girl in the image; moreover, the word “a feminist” is in the text.</p> <p>The place of the meme’s occurrence is a place outdoors.</p> <p>C. The things or objects in this meme are limited to the background behind the girl in the image.</p> <p>2. The interactive participants are the reader or the viewer of the meme and the writer of the meme, also called “memer.”</p>	<p>This dynamic process is intended to portray undetected activities and events, developing processes, and ephemeral spatial configurations. The displayed actors in a picture are linked together in a narrative process via a line made from fragments from the image. The girl who is fighting in the image that produced the vectors. The girl acts as the "actor" in this scenario since she creates the vector. When the lines “this is” and “what a feminist looks like “are accompanied by the image, it presents a feminist as someone who is angrily fighting, just like the girl in the image. However, there is no reply in the image or the text, making the reactor function in this meme invisible.</p>

The meme's interactive metafunction involves the creator and the viewer communicating with each other. Depending on the participant's gaze, angle point, and proximity to the observer, social meanings are visually encoded into images. This appears as follows (Table 11):

TABLE 11. *The Interactive Metafunction*

The Gaze	The Participant's Distance from the Viewer	The Viewer's Angle Point	The Modality Markers
<p>The participant's gaze demands something from the viewer; it demands to see a feminist as someone who is angrily fighting just like the girl in the image.</p>	<p>The second structure focuses on the various links that the proximity of a participant to a spectator can provide. Different fields of vision in images affect social bonds. The fact that the head and shoulders are visible in this meme</p>	<p>The angle or point of view is a third structure that creates links between the observer and the recognized actors. It reveals a person's level of engagement or disengagement. Like in this meme, the observer notices the girl fighting without a response</p>	<p>1. Color saturation: It gives the maximum scale value because of the full-color saturation.</p> <p>2. Color differentiation: It gives the maximum scale value because of the fully diverse range of colors.</p> <p>3. Color modulation:</p>

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	suggests a close personal relationship.	being shown.	<p>It gives the minimum scale value because it is a plain and unmodulated color.</p> <p>4. Contextualization: It gives the minimum scale value because of the absence of background.</p> <p>5. Representation: It gives the maximum scale value because of the maximal representation of detail of participants.</p> <p>6. Depth: It gives the maximum scale value because of the deep perspective.</p> <p>7. Illumination: It gives the maximum scale value because of the full representation of light and shade.</p> <p>8. Brightness: It gives the maximum scale value because of the maximal degrees of brightness.</p>
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The Compositional Metafunction

The main areas of concern in this case are the composition of the whole, how the representational and interactive aspects are made to relate to one another, and how they are incorporated into a meaningful whole. The text of this meme is separated into two sections. At the top, the phrase "this is" is capitalized. What a feminist looks like is also printed in capital letters at the bottom of the photograph. Together, these sentences and the picture depict a feminist as someone who is irately fighting, much like the girl in the picture. The compositional metafunction of this meme is explained in the following table (Table 12):

TABLE 12. *The Compositional Metafunction*

Framing	Information Value/Positioning	Salience
The framing is strong as it indicates a connection with the image. In this meme, the wording presents an image of an angry girl while writing “This is what a feminist looks like” to indicate that this is how feminists are angrily fighting all the time.	The positioning of the text indicates its importance and adds a lot to the information value. Here in this meme, the information is placed at the top and the bottom of the horizontal axis. Therefore, it is rendered as ideal and real, respectively, and of high value.	All the texts in this meme are capitalized, bolded, and written in large font, which indicates high salience. That emphasizes the embodied message that this is what a feminist looks like as an angry fighter.

4.5 Memes’ Reactions Analysis

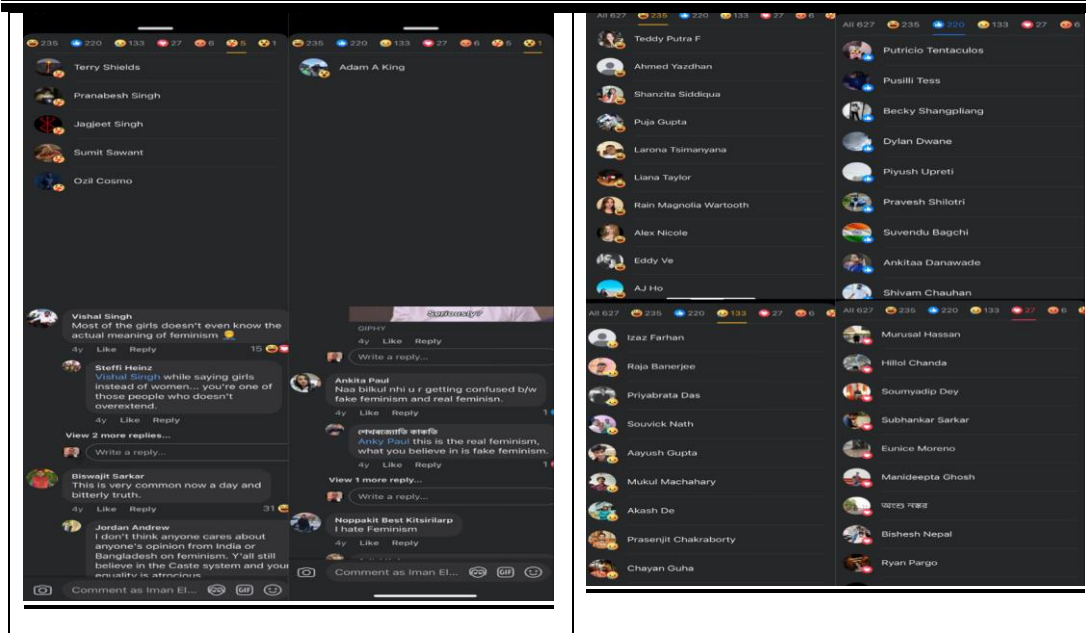
In this section, the researcher analyzes the reactions and the comments on each meme and provides a quantitative and qualitative analysis of the positive, negative, neutral, and irrelevant reactions toward the memes that still exist on Facebook. The found memes are 11 memes; a sample of the memes with their comments is shown below, followed by an analysis of one selected meme for each theme as a sample.

Example 1: *Sample of Memes’ Reactions Analysis*



Reactions to this Meme

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This meme comprises 627 reactions. This meme is divided into two parts. The first one consists of the phrase “what society think feminism is” and under this phrase, there is a woman’s figure holding the Venus symbol for female, by which she is cutting the shackle tied to her leg. The second one consists of the phrase “what feminism actually is now,” and under this phrase, there is a woman’s figure holding the Venus symbol, with which she is cutting off a man’s head. The viewer perspective in this meme is found through the reactions and the comments. Most of the reactions are positive, as follows: 235 viewers found this meme funny and reacted “haha,” 220 viewers reacted with “like,” 27 reacted with “love,” 6 who reacted with “care” and 1 reacted with “wow.” For the viewers who disagree, there are 133 who reacted with “sad” and 6 reacted with “angry.” Most of the reactions are from male viewers, as shown in the reactions’ list. For the comments, most of the comments agree with the meme as the sample shown above, except a few, such as the girl who commented on the meme confused between real feminism and fake feminism. As explained by the counts above, all the viewers support the meme idea, as they see feminism as a weapon on men’s throats.

5. Conclusion

The conclusions drawn from this study show the sociolinguistic effect of social media platforms on concepts like anti-feminism being disseminated. Socioculturally, it is clear that memes are utilized on social media to spread ideologies, alongside individual creativity. From modality analysis, this study provides a linguistic checklist of common verbal and nonverbal anti-feminist structures being employed on

Facebook. Linguists and researchers in the field can use this most effectively.

The second research topic focuses on the role of digital technology in the diffusion of new ideologies, specifically anti-feminism. These websites produce these memes that express explicitly anti-feminist ideologies and via memes propagate and spread them. There are diverse views presented in these depictions regarding feminism, ranging from the perception that it overturns social order to equating feminism with Nazism to framing it as a means of persecution of men. This richness in view only indicates how complex the anti-feminist narrative is that is so strongly on its way via social media presently. Moreover, the feminists in such memes have been depicted as contradictory—anti-sexist but sexist. They show feminists warping equality, holding men responsible for problems, and employing feminism as a means of deflecting blame. Such are the ways by which such memes perform the function of carriers of the transmission and expression of ideologies as they are strongly shaped by larger anti-feminist discourses within Western countries.

The second research topic examines the visual and semiotic ways in which internet memes transmit anti-feminist viewpoints. The analysis identifies how these memes build multimodal texts in the integration of verbal and nonverbal components. Under compositional metafunction, the verbal aspect typically exists in the form of capitalized sentence statements that express the thesis of the meme. Complemented with images, these statements add meaning to the memes and support anti-feminist assumptions. To understand the non-verbal components, the representational and interactive metafunctions were utilized. Whereas the interactive metafunction looks at how visual elements like gaze, angle, and distance factor into the attributed meaning, representational processes look at how the players are presented through processes of concepts and narratives.

The study points out how every meme illustrates anti-feminist ideologies by taking these factors into perspective. To the third research question, concerning the discourse of multimodality in exposing the underlying ideologies of modern online campaigns, it was clear that the memes in question are potent carriers of discourse of anti-feminist ideologies. With the aid of simplistic and direct multimodal configurations, the memes reach a broad base of audience with the objective of spreading anti-feminist ideologies across Facebook. Through multimodal discourse analysis, the study reveals the hidden anti-feminist messages embedded in the memes.

As nearly all of the responses fall under the "positive" category and as there are no neutral and negative responses, the reactions data unmistakably shows a trend of highly positive audience reaction to the memes. The vast majority of memes caused reactions but did not start conversations, as evidenced by the zero or nearly zero comments on most posts. Meme 5 is a strong exception, however, as evidenced by its record-setting number of reactions (627) and comments (191), which suggest it started conversations or strongly affected viewers while still maintaining an overwhelmingly positive tenor (620 positive to 6 negative reactions). The highest difference between Meme 5 and the rest—which received less than 200 reactions and next to no comments—illustrates how the overwhelming majority of content performed as predicted when it comes to being positive but failed to perform as predicted when it comes to driving meaningful engagement.

This shows that although the memes are more than well-liked, they almost never do anything to induce meaningful audience participation beyond reaction. The virtual lack of negative or neutral postings suggests an extremely satisfied audience, yet the fact that most postings remain uncommented poses the challenge of how to translate passive positive responses into more active participation. As the outlier performance of Meme 5 provides useful lessons on what can encourage more significant audience involvement, it is worth closer examination of its context or content. Because of the obvious ideological lean of the selected Facebook pages, bias was built into the study, which was a significant problem. The three pages that were studied, all of which claimed to be anti-feminist, logically created a set of memes that uphold a particular, biased version of feminism. Instead of showing a more general assessment of the larger collection of feminist and anti-feminist discourse on Facebook, this material's intrinsic ideological bias can distort the assessment and confine the outcome to a single anti-feminist discourse. The type of pages being monitored also affected which memes were chosen.

The administrators of pages that choose the memes are already disseminating anti-feminist ideologies themselves. Therefore, the sample may not reflect the overall diversity of meme conversation in social media but does provide some indication of how feminism is presented here. Further, Facebook would remove memes posted on such pages due to its proactive content filtering and reporting system, which could affect the availability of study samples. Facebook's policy on content moderation was the main limitation of this study. The individuals who do

not agree with the posts will most probably report the chosen pages in this research because they identify themselves as anti-feminist.

In the event that Facebook considers these reports legitimate, it can remove some of the memes or suspend the pages temporarily. Because the memes can be removed or destroyed in the process of the research, this reduces the number of available memes to be analyzed significantly. Furthermore, it is challenging to achieve a consistent and consistent sample to be studied due to the varying availability of anti-feminist Facebook pages, which can dilute the overall completeness of the study and the replicability of its findings. High ethical concerns arise in researching content that is particularly struggling with harmful ideas such as that presented in anti-feminist discourse in these memes.

The potential harm caused by interacting with, evaluating, and sharing such material is one of the primary concerns. There is an ethical imperative to see that the research will not inadvertently participate in the spread of pernicious thought because it can sensationalize hate speech and perhaps solidify the very thought it is intended to research. In order to overcome this challenge, the materials must be handled carefully such that offensive words and stereotypes are critiqued critically and placed in the proper context without advocating or excusing such information. The risk of causing harm when interpreting and classifying hate speech-related memes is another ethical challenge.

Such memes falling under hate speech against women (or any other demographic) may be taken down based on Facebook's community standards. The categorization of such memes as a valid academic research process and the implications of researching possibly harmful or objectionable material provide an ethical dilemma. But this research ensures that these memes are discussed from the perspective of scholars, seeing them as components within the broader anti-feminist discourse that is prevalent on social media platforms and not as representative of genuine beliefs.

In conclusion, while the research offers insightful information about how anti-feminist views are shared via memes, consideration must be given to the constraints that result from the ideological bias of the chosen pages, the possibility that the memes will vanish as a result of the content policies implemented by Facebook, and the ethical concerns of analyzing potentially dangerous material. These restrictions demonstrate the difficulty in analyzing digital content and underscore the need for more research to surmount these challenges, perhaps by widening the sample or taking venues for analysis less ideologically lean and diverse.

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