

# Visual Representation of Selected Malaysian Political Trolling on Social Media: Disclose the Ideology and Power

Nurulhasanah Abdul Rahman

Political Sciences Section, School of Distance Education, Universiti Sains Malaysia, Penang, Malaysia

Darwalis Sazan

University Courses Section, School of Distance Education, Universiti Sains Malaysia, Penang, Malaysia

Md Zahril Nizam Md Yusoff

Faculty of Languages and Communication, Universiti Pendidikan Sultan Idris, Perak, Malaysia

Muhamad Fadzllah Hj. Zaini

Faculty of Languages and Communication, Universiti Pendidikan Sultan Idris, Perak, Malaysia

Nasir Razzaq

Department of English Linguistics, Lahore Leads University, Lahore, Pakistan

**Abstract**—The visual variety involving internet political trolling in Malaysia also adds to and impacts the audience's awareness of this resource. The existence of internet trolling encourages the audience's openness to give diverse responses and perceptions in politics in Malaysia. Thus, these responses and views will have a big impact on anything that is depicted visually, especially on social media. This study examines the ideology and power behind visual internet trolling on social media. For this purpose, the research methodology applies a qualitative approach based on visual content. Social media such as Twitter is used as the medium and unit of analysis of this study in visual sources. Adaptation of the theory uses Fairclough's (1995) critical discourse analysis and Visual Semiotics Theory by Kress and van Leeuwen (1996) in studying selected visual trolling. By using a combination and adaptation of these theories, visual ideology, and power can be best unraveled. The results of the study found that the visual production of Malaysian politicians' trolling aims to have an impact on the audience's attitude through the ideology and power that is visualized in Malaysian politics. The visual ideological and power construction of trolling also successfully creates an alternative for the audience to express their perceptions and rights, namely the right of expression which underlies to support or criticize Malaysian politics. This study provides knowledge and understanding about the ideology and power behind visual trolling in the Malaysian political context.

**Index Terms**—visual trolling, politics, social media, critical discourse analysis

## I. INTRODUCTION

Visual trolling in politics refers to the deliberate use of images or visual elements to provoke, ridicule, or critique political figures, ideologies, or movements. This form of political trolling or commentary heavily relies on mediums such as memes, cartoons, or edited photos to convey its messages. The significance of visual trolling lies in its ability to disseminate political commentary or criticism rapidly and effectively through easily shareable and visually appealing content (Fichman & McClelland, 2021). In the current era, dominated by social media, visual trolling has become increasingly prevalent as a means for individuals or groups to voice their opinions or grievances regarding political issues or figures. Visual trolling can be formed of memes, cartoons, edited photographs, and so on. These are widely circulated images accompanied by humorous or satirical text, often used to comment on political events or personalities (Todd & Melancon, 2019). In addition, trolling has transitioned from being a peripheral activity on the internet to becoming a focal point in academic and media discussions surrounding topics such as free speech, harassment, racism, and politics. This information can be manipulated and shared widely on social media platforms to convey specific messages or viewpoints.

With this globalization, the world is in a current of sophistication that can be explored and utilized by all levels of society. One of the sophistications that all the world's communities have is the global communication network system using the internet (Ramcharan, 2013). The development and use of the Internet have expanded according to the Malaysian Multimedia Communications Commission; the number of Internet users in 2023 involving Malaysians is estimated at 33.47 million people (SKMM, 2023). In this regard, the diversity of platforms used by Malaysians is seen

as one of the factors why discussions and disagreements involving political issues exist, so it is not surprising if visuals involving political provocations are presented on social media. According to Zulkifli et al. (2018), the Internet has emerged as a hub for discussions and avenues to reveal political scandals, especially those related to corruption, in Malaysia. As a result, this has led to an increasing number of Malaysians engaged in accessing online platforms to gather information about political communication.

Nowadays, social media offers convenient and swift entry to platforms where trolling frequently takes place. Users can promptly join and engage in online discussions across various platforms such as Twitter, Facebook, Instagram, Blog, and so on. Users could interact within online communities sharing similar interests and perspectives, including those utilizing trolling as a means of self-expression or conveying political viewpoints. This accessibility means that anyone with internet connectivity can contribute to the creation of political content, resulting in a diverse range of political viewpoints expressed through visual trolling. This social media empowers users to actively participate in content creation and distribution, including trolling (Savage, 2019). This empowerment enables users to contribute to shaping political narratives or influencing public sentiment.

However, some social media platforms permit users to maintain anonymity or utilize pseudonymous accounts linked with situational elements such as mood, the context of the discussion, and feelings of anonymity (Cheng et al., 2017). Nitschinsk et al. (2022) action commonly seeks to incite or irritate other users for one's amusement. Besides that, trolling on social media also can swiftly shape public opinion, as provocative or contentious messages often garner attention and spread rapidly, creating the illusion of widespread acceptance or prevalence. Recognizing this behavior known as "trolling" required familiarity with the norms particular to these websites to differentiate between genuine and insincere, or authentic and deceptive, interactions (Herring, 1999). Hence, the utilization of social media plays a pivotal role in fortifying political visual trolling by expediting content proliferation, facilitating wider engagement, and reinforcing political opinion divergence.

Utilizing social media for trolling may yield adverse outcomes, such as disseminating misinformation or causing harm to individuals or specific communities. Therefore, exercising prudence and accountability in social media usage is paramount. Within this context, even though social media mostly has a negative impact however political visual material such as viral posts have the potential to swiftly shape public opinion and attract broad attention that can examine the audience's actions towards the featured visuals. Ortiz (2020) explained that some trolls can give a brief perception of the audience in sarcastic critique, uncovering hypocrisy, ineptitude, or corruption within political establishments.

The focal point of this study is to discover the ideology and power in the visual representation of selected Malaysian political trolling. Overall, visual trolling plays a significant role in contemporary political discourse by providing a platform for individuals or groups to express dissent, question authority, and engage in political trolling through visual means.

## II. LITERATURE REVIEW

### Trolling, Ideology, and Power in Political Visual

Alternatively, visual trolling can be misleading (Rill & Cardiel, 2013). In this context, 'trolling' serves as a negative action to evoke emotional responses from readers on a particular issue, as well as to create conflicts and manipulate perceptions. Many trolling forms in Malaysia take on negative visuals, such as impressions of the trolling individuals. Matthes et al. (2011) asserted that negative emotions linger in the audience's minds regarding the visual influence of individuals who are the subject of trolling, in addition to observing the political inclinations of individuals, whether consciously or unconsciously.

Bishop (2014) explored developing a scale or framework to gauge the severity or impact of trolling in these communities, including the behavior of the community toward trolling. This finding explains the nature, impact, and management of trolling. Despite attempts to regulate them, various types of messages such as satire, impolite remarks, and unpopular viewpoints will persist on the Internet. This study underscores the importance of acknowledging the power of societal tolerance for differences, which has remained relatively unchanged over millennia, implying that significant evolutionary or environmental shifts may be necessary to alter human action trolling.

Local research, by Junaidi et al. (2015), focuses on the intersection of visual and political impact. It investigates the by-election campaign and manifesto within the Kajang State Assembly, alongside scrutinizing respondents' influence on political party selection through social media usage. This study also focused on its agenda and ideology for the Malaysian election in Kajang state. The research reveals that social media utilization, coupled with persuasive and cynical visual forms and rhetorical elements, can shape public perception. Meanwhile, Coles and West (2016) study how participants in online forums conceptualize and grasp the concept of trolling. This indicates that the common belief of trolls can be easily recognized, pinpointing them is often more complex than perceived. Furthermore, the research underscores the inherent contradictions in users' descriptions of trolling, as views on its nature and acceptability differ greatly among individuals toward its agenda.

Yildiz and Smets (2019) stated that the phenomenon of internet trolling within authoritarian regimes, with a specific focus on Twitter usage by both regime supporters and 'Ak trolls. The research involves conducting a qualitative content analysis of tweets posted by these two groups, to understand the nature, strategies, and objectives of trolling within the

framework of 'networked' authoritarianism. The study reveals distinct patterns of trolling conduct displayed by both regime supporters as the main ideology and 'Ak trolls' on Twitter, encompassing typical strategies, linguistic patterns, and targets influencing the production of this visual trolling. This research offers insights into the dynamics of internet trolling within authoritarian regimes, shedding light on its role in shaping online discourse, quelling dissent, and upholding regime authority.

Power and ideology through visual trolling is a method for individuals or collectives to establish authority or supremacy by manipulating information, whereas ideology stems from ideological convictions or agendas. In this context, ideology built-in political visuals act as a message spreader in shaping the audience's influence on what is seen and voiced (Brian, 2003). This is seen as social criticism in highlighting an injustice directly or indirectly funnily or critically. Forms of provocation through the manipulation of the audience's mind can produce an effective ideological secretion (Orwicz, 2019). For example, the visual figure of a political leader is seen as a power in influencing actions, behavior, decisions, and so on.

Next, Linvill and Warren (2020) study the ideological phenomenon of targeted disinformation campaigns carried out on the Twitter platform. It delves into the characteristics of disinformation content, the tactics utilized to amplify its dissemination, and the potential ramifications on public discourse and perception. This finding utilized the operational methods of troll factories, patterns, and strategies used to disseminate disinformation on Twitter that impacts public discourse and perception. Xenia and Marton (2020) also observed that political trolling denies their support for a particular party or political figure because knowledgeable audiences tend to view issues more positively, as claimed by Zulkifli et al. (2018). Political trolling is closely linked to audience knowledge and the impact of this trolling. Nitschinsk et al. (2023) currently study trolling within the framework of functionalism, a sociological theory that perceives society as a complex system comprising interconnected elements working together to uphold stability and balance. This study finds the development of norms, sanctions, and strategies for managing trolling within these communities. A functionalist approach to online trolling aims to comprehend the role of trolling within the broader social system, considering its functions, effects, and implications for maintaining social order and stability in online environments. At the same time, Fichman and Akter (2023) explained in their study the trolling behavior aimed at Republicans and Democrats in politics, along with a shift from foreign-based trolling to domestic trolling. The results indicate an uneven distribution of trolling, with one political party experiencing more frequent change in the source of trolling activities, shifting from foreign entities to domestic actors within the same political arena.

As described, studies involving the analysis of visual ideology and power, especially internet trolling in social media, are rarely highlighted by local researchers in visual analysis but they carried out the visual data in the newspaper. Besides Junaidi et al. (2015) among the local studies found involving internet trolling is the study by Zulkifli et al. (2018). This study found that visuals in internet trolling, namely on Facebook, are seen as a medium to identify the audience's response to trolling and the study can see the audience's openness in expressing views as a current trend of change. However, the form of power and ideology in this study are not discussed and its visuals are not as their focus. Hence, this study will be focused on the ideology and power of Malaysian political trolling on social media.

### III. METHODOLOGY

A total of 4 visual data from visual trolling were used for analysis. This research aims to investigate the ideology and power of visual representation of Malaysian political trolling on social media. A qualitative method is applied. The below subsections offer detailed descriptions of the population and method.

#### A. Study Contexts

This data involves selected visual trolling data from Twitter. This data was obtained through the Twitter website or 'X'. The researcher will obtain data based on famous troll accounts on Twitter, namely Fahmi Reza's account @kuasiswa, known as a Malaysian political graphic artist. The data was selected from Reza's Twitter because of his proficiency in crafting political graphics that deliver impactful messages. Fahmi Reza possesses the knowledge and abilities necessary to adeptly communicate intricate political matters using visual methods. This renders an asset for individuals interested in visually engaging with Malaysian political trolling.

#### B. Sample

Regarding the sample, the selection of this data is based on the high tweets, quotes, and likes on Twitter. The number of likes that many visual trolling receive is seen as an advantage in analyzing the visual due to social influence such as netizens. Four selected visual data involve the data from 2022 and 2023. Therefore, during this period many issues can be related to the individual in the visual given that the visual trolling that is highlighted occurs when matters related to individuals are very hot highlighted in the mass media and platform media. This visual will influence the audience with the current situation. Additionally, this data can be considered as new political visual trolling data.

#### C. Data Generation and Analysis

Data in this study were analyzed by adapting and combining Critical Discourse Analysis (CDA) by Fairclough (1995) and Visual Semiotics Theory by Kress and van Leeuwen (1996) to describe the visual content and ideology in four visual data. The four data were deemed relevant to the objectives of the study. Therefore, analyzing this data includes

critical discourse analysis involving text, discourse, and sociocultural aspects, and visual involving the ideational and interpersonal. The concept of Fairclough's theory explains the power, ideology, discursive practice, and sociocultural analysis of how discourse mirrors and perpetuates broader social structures and power dynamics, contributing to the maintenance or transformation of social norms and practices. In this context of analysis, the researchers limit to the macro and micro practices aspects that offer an encompassing perspective on discourse patterns, overarching themes, and societal ramifications. Meanwhile, micro focuses on precise linguistic attributes, interactions, and subtleties. The concept of visual semiotics theory by Kress and van Leeuwen (1996) will adapt Ideational refers to the interpretation of symbols in the physical world through narrative and conceptual frameworks. Interpersonal entails discerning the connections among symbols and the individuals or groups who create and receive them. Textual involves examining the visual elements within an image to categorize and analyze participants, objects, locations, or individuals within a particular context. The combination of both theories will allow the investigation and exploration of the ideology and power in visual and textual of the Malaysian political visual trolling holistically.

#### IV. RESULT AND DISCUSSION

The results of the study show that four selected political trolling internet visuals on the social media Twitter 'X' Malaysia show that there is an ideology and power construction available behind the visuals. Each featured visual forms a certain perspective based on what the visual characteristics want to present to the audience. Four visual analyses show the construction of ideology and power through hidden visuals which are visual trolling (1) Visual of Pakatan Harapan and Perikatan Nasional's Political Party, (2) Visual of Parti Islam Se-Malaysia (PAS) Political Trolling, (3) Visual of Zahid Hamidi Political Trolling and (4) Visual of Ex and Current Malaysian Prime Minister Political Trolling. The analysis of each visual trolling is explained below:

##### A. Visual Analysis of Political Trolling 1

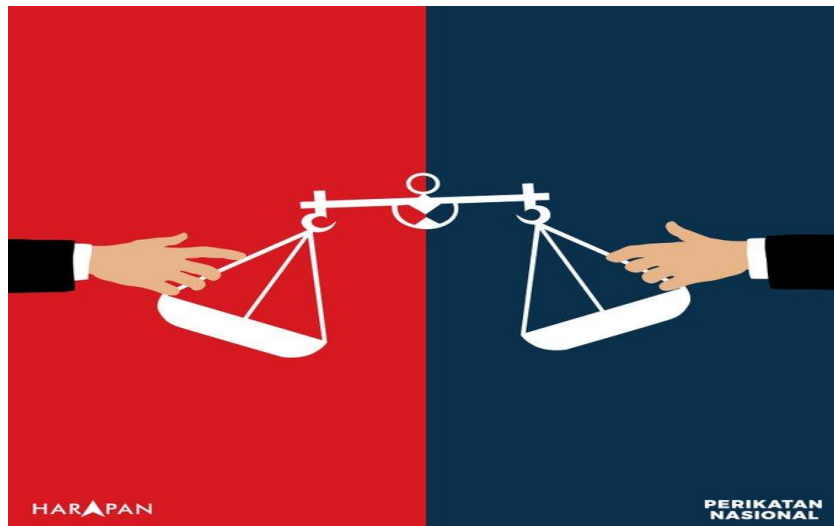


Figure 1. Visual of Pakatan Harapan and Perikatan Nasional's Political Party (Fahmi Reza on X, twitter.com)

TABLE 1  
THE STRUCTURE OF DISCOURSE IN VISUAL TROLLING 1

Structure in Discourse	Discourse Representation	Visual Element in Discourse
<b>Macro structure</b>	<b>Theme</b> Themes are conveyed through visual discourse.	<b>Topic</b> The visual discourse of the same injustice in both political parties in Malaysia is between Pakatan Harapan (PH) and Perikatan Nasional (PH).
	<b>Schematic</b> Discourse formation of the visuals.	<b>Scheme</b> 1. Visual discourse text: Pakatan Harapan and Perikatan Nasional. 2. There is a problem when the government is biased and the same as other governments. 3. Assuming agreed between two parties and not wanting to give in. 4. Conflicts between the two parties.
<b>Micro structure</b>	<b>Semantics</b> Meaning in visual discourse.  <b>Syntactic Normalization</b>	<b>Visual Background</b> 1. Shows dissatisfaction with the attitude of members of their respective political parties. 2. PH and PN representation based on words and colors. 3. Balance scale. 4. Two hands hold the balance scale and one of it not strongly hold the balance scale. <b>Visual Meaning in The Text</b> 1. The audience is seen as the best judges in choosing a political party between Pakatan Harapan (PH) and Perikatan Nasional (PH). <b>Presupposition</b> 1. Highlighting the influence of PH and PN on determining the results of political events. Single sentence. Pakatan Harapan and Perikatan Nasional.

As highlighted in Figure and Table 1, the representation of the government Political Party and the Opposition Party, namely Pakatan Harapan (PH) and Perikatan Nasional (PN), is depicted. The visual trolling recognition involving these two parties is depicted in two different colors, representing each political party, along with the name of the party in the visual. The red color in the visual represents PH with the rocket symbol logo in the word 'Harapan', while the blue color represents PN. Besides the color difference, there's a balance scale placed in the middle of the image between the two hands representing each political party. Additionally, two hands are depicted clinging to a balance scale, representing equal action.

In this case, the connectedness of this visual trolling can be explained further with the theme and topic revolving around the portrayal of injustice within Malaysian political parties, specifically Pakatan Harapan (PH) and Perikatan Nasional (PN). The visual discourse aims to highlight similarities in injustice between these parties. The background of the visual indicates dissatisfaction with the actions of political party members. Upon closer inspection, the two hands holding the balance scale represent the pact of hope, which does not fully balance the scale, indicating a reluctance to be fully involved in the other's situation.

Furthermore, PH appears to be submitting to or conceding to an enduring and excessively reliant grip or sway, contrary to what would be expected. This implies a situation where the party feels obligated to adhere to demands or appeals due to the potency of the influence exerted by another party, individual, or external factor. Thus, it conveys a notion of surrendering control or autonomy to an external force. Moreover, this visual was shared on Twitter two days after the election, effectively conveying their platform, policies, and vision to the public, ensuring that their goals, plans, and values are communicated clearly and resonate with voters. The visual also highlights a positive narrative surrounding enacting beneficial change compared to the previous administration.

The visual discourse likely represents a critical viewpoint on Malaysia's political scene, particularly addressing issues like injustice, bias, greed, and intra-party conflict. This suggests an underlying ideological stance on transparency, accountability, and fairness in governance. By spotlighting injustices within political entities like Pakatan Harapan (PH) and Perikatan Nasional (PN), it aligns with an ideological position that condemns corrupt or unethical conduct in politics, aiming to promote values associated with good governance and social justice.

Regarding power, the visual discourse likely mirrors power struggles among various political factions or parties. The portrayal of conflicts between PH and PN hints at underlying power dynamics and competition for political clout. Additionally, it may seek to empower the audience by portraying them as influential decision-makers capable of shaping political outcomes.

Moreover, by presenting the audience as influential decision-makers capable of shaping political outcomes, the discourse may seek to empower viewers and challenge the authority of political elites. This suggests a shift in power dynamics where the audience is positioned as catalysts for change, capable of holding political parties accountable.

In summary, the visual discourse critiques established power structures, advocating for societal transformation, and urging viewers to actively participate in political processes. It embodies an ideological standpoint prioritizing

transparency, accountability, and citizen engagement in governance while challenging the authority of political elites. As a result, this Figure 1 discourse appears to be driven by a critical stance towards political injustices and power imbalances, aiming to inform, persuade, or mobilize the audience towards a particular ideological perspective or political action.

B. Visual Analysis of Political Trolling 2



Figure 2. Visual of Parti Islam Se-Malaysia (PAS) Political Trolling (Fahmi Reza on X, twitter.com)

TABLE 2  
THE STRUCTURE OF DISCOURSE IN VISUAL TROLLING 2

Structure in Discourse	Discourse Representation	Visual Element in Discourse
<b>Macro structure</b>	<b>Theme</b> Themes are conveyed through visual discourse.	<b>Topic</b> The perception of Abdul Hadi Awang as the President of Parti Islam Se-Malaysia (PAS) political party towards the Democratic Action Party (DAP) in the political arena.
	<b>Schematic</b> Discourse formation of the visuals.	<b>Scheme</b> 1. Awang's leadership will succeed in governing the country.
<b>Micro structure</b>	<b>Semantics</b> Meaning in visual discourse.	<b>Visual Background</b> 1. Shows dissatisfaction with DAP. 2. The visual of the PAS flag. 3. Visual discourse text: 'Parti Islam Se-Malaysia (PAS)', 'Pejabat Agong (All-Malaysia Islamic Party (PAS)', 'Office politics'. 4. 'No. Pendaftaran – 355 Padang Merbok' (Registration number – Padang Merbok) 5. 'MINDA PRESIDEN PAS' (The mind of PAS President). 6. 'DAP' words occupy the visual. 7. Abdul Hadi Awang's image and position in PAS.
	<b>Syntactic Normalization</b>	<b>Visual Meaning in The Text</b> 1. Reveal the perception of the President (PAS) towards a different political party especially a different race. <b>Presupposition</b> 1. PAS stands out as the sole political party that upholds fairness, excellence, and adherence to religious principles. Single sentence. President of PAS Abdul Hadi Awang.

Furthermore, Figure 2 illustrates the overall visual representation of the PAS political party led by Abdul Hadi Awang as president. This visual discourse revolves around Abdul Hadi Awang's perception of the DAP within the political landscape, particularly from the perspective of his role as the President of PAS. The PAS flag depicted in the visual signifies the identity and importance of PAS in the political arena. Additionally, this visual trolling showcases the message or critique of the political entity. Political ideologies, values, and affiliations can be encapsulated based on the

potent symbols of the political party flag, making it a strategic way to optimize the impact, lucidity, and emotional resonance of the trolling message associated with the targeted political entity.

The visual discourse text includes Jawi writing translated as 'Parti Islam Se-Malaysia (PAS)', 'Pejabat Agong' (Office politics), 'Nombor Pendaftaran' (Registration number – 355 Padang Merbok), 'MINDA PRESIDEN PAS (The mind of PAS President)', 'DAP' words occupying the visual, and lastly, the image of PAS president and position. These elements indicate its ideology and power to the audience who view this visual. The Jawi writing symbolizes cultural and religious identity within Malaysia that aligns with Abdul Hadi Awang's image, conveying an affiliation with Islam and Malay heritage while evoking sentiments of tradition, genuineness, and piety. This juxtaposition reflects the intricate linguistic landscape of Malaysia and the calculated communication strategies employed by political figures. The office politics and registration number on Padang Merbok explain the stronghold of political party officials in Padang Merbok, Kuala Lumpur. The depiction of the PAS president's mind and the 'DAP' words reveals Abdul Hadi Awang's perception of DAP from a political viewpoint, representing contrasting ideological and sociopolitical forces within Malaysian politics.

Based on this visual trolling context, the theme aims to communicate a message concerning the relationship between PAS and DAP, focusing on the viewpoints and interactions of Abdul Hadi Awang towards the DAP party. It delves into how the president of PAS perceives and engages with DAP, shedding light on potential conflicts or disagreements between the two political entities. The presence of PAS flags in the visual background signifies dissatisfaction with DAP, indicating negative sentiments towards the party within the visual discourse. The discourse aims to elucidate Abdul Hadi Awang's perspective on DAP, particularly concerning their statements or actions, highlighting ideological and power contrasts between the two parties.

The visual discourse likely embodies an ideological standpoint aligned with PAS's political agenda and objectives. It may illustrate power dynamics within the Malaysian political realm, particularly concerning the relationship between PAS and DAP. By spotlighting Abdul Hadi Awang's stance on DAP and accentuating dissatisfaction with the party, the visual discourse aims to craft a narrative that positions PAS as a principled and morally upright political force. In essence, visuals reveal the interplay between ideology and power dynamics within Malaysia's political sphere, underscoring disparities between PAS and DAP while shedding light on power struggles and aiming to bolster support for PAS and influence public perceptions. The discussion on this visual trolling regarding Abdul Hadi Awang's perspective on DAP signifies ideological positions and power struggles within Malaysia's political landscape, aiming to communicate ideas about PAS's relationship with DAP while revealing deeper insights into semiotics, socio-political interactions, and cultural subtleties.

### C. Visual Analysis of Political Trolling 3

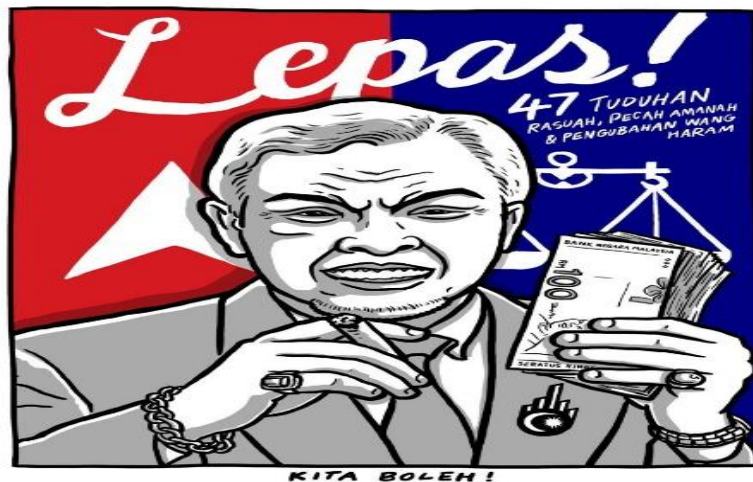


Figure 3. Visual of Zahid Hamidi Political Trolling (Fahmi Reza on X, twitter.com)



D. Visual Analysis of Political Trolling 4








	<b>“Bangsa Malaysia”</b> Wawasan 2020	<b>FAILED</b>
	<b>“Islam Hadhari”</b>	<b>FAILED</b>
	<b>“1Malaysia”</b>	<b>FAILED</b>
	<b>“Malaysia Baharu”</b>	<b>FAILED</b>
	<b>“Malaysia Prihatin”</b>	<b>FAILED</b>
	<b>“Keluarga Malaysia”</b>	<b>FAILED</b>
	<b>“Malaysia Madani”</b>	<p>A akan berjaya                      B akan gagal                      C tak tahu                      D just another empty government slogan</p>

Figure 4. Visual of Ex-Prime Minister and Current Prime Minister of Malaysia Political Trolling (Fahmi Reza on X, twitter.com)

TABLE 4  
 THE STRUCTURE OF DISCOURSE IN VISUAL TROLLING 4

Structure in Discourse	Discourse Representation	Visual Element in Discourse
<b>Macro structure</b>	<b>Theme</b> Themes are conveyed through visual discourse.	<b>Topic</b> Perception of the failed leadership among the former Prime Minister and prediction of the new Prime Minister of Malaysia.
	<b>Schematic</b> Discourse formation of the visuals.	<b>Scheme</b> 1. A sarcastic and trolling image of the former Prime Minister and the new Prime Minister of Malaysia based on the failed promised slogan and current slogan with the option ‘A akan berjaya (will succeed), ‘B akan gagal (will fail)’, ‘C tak tahu (don’t know) and ‘Just another empty government slogan’.
<b>Micro structure</b>	<b>Semantics</b> Meaning in visual discourse.	<p><b>Visual Background</b></p> <ol style="list-style-type: none"> <li>The image of fourth ex-Prime Minister Dr. Mahathir Mohamad with the slogan of “Bangsa Malaysia” (Malaysia Nation), Wawasan 2020 (Vision of 2020), Failed.</li> <li>The image of fifth ex-Prime Minister Abdullah Ahmad Badawi with the slogan of “Islam Hadhari”, Failed.</li> <li>The image of sixth ex-Prime Minister Najib Razak with the slogan of “1 Malaysia”, Failed.</li> <li>The image of seventh ex-Prime Minister Dr. Mahathir Mohamad with the slogan of “Malaysia Baharu” (A new Malaysia), Failed.</li> <li>The image of eighth ex-Prime Minister Muhyiddin Yassin with the slogan of “Malaysia Prihatin” (Malaysia concern), Failed.</li> <li>The image of ninth ex-Prime Minister Ismail Sabri Yaakob with the slogan of “Keluarga Malaysia” (Malaysia Family), Failed.</li> <li>The image of the tenth current Prime Minister Anwar Ibrahim with the slogan of “Malaysia Madani”, with the option of A, B, C and D which are the option ‘A akan berjaya (will succeed), ‘B akan gagal (will fail)’, ‘C tak tahu (don’t know) and ‘Just another empty government slogan’.</li> </ol> <p><b>Visual Meaning in The Text</b></p> <ol style="list-style-type: none"> <li>Slogans by leaders do not prove excellence but instead show failure.</li> </ol> <p><b>Presupposition</b></p> <ol style="list-style-type: none"> <li>All former ex-prime ministers could not prove good leadership meanwhile current Prime Minister’s leadership is still under scrutiny.</li> </ol> <p>Complex sentences.</p>
	<b>Syntactic</b>	

Figure 4 depicts a visual trolling featuring the ex-Prime Ministers and the current Prime Minister, highlighting each former prime minister's slogan. The visuals showcase images of former Prime Ministers alongside their slogans, all labeled as "failed." The inclusion of the current Prime Minister, Anwar Ibrahim, with his slogan 'Malaysia Madani,' signifies an ongoing evaluation of his leadership, allowing individuals to freely express their opinions and sentiments about political leadership.

The first cartoon image of the fourth ex-Prime Minister, Dr. Mahathir Mohamad, shows a provocative gesture with the middle finger, conveying feelings of anger or rebellion towards a person or entity. The slogan 'Bangsa Malaysia' (Malaysia Nation) and 'Wawasan 2020' (Vision of 2020) are labeled as "Failed." The slogan "Bangsa Malaysia" embodies a vision of inclusivity and unity among Malaysia's diverse ethnic and cultural groups. However, the 'failed' label signifies a critical appraisal of Mahathir's leadership and policy effectiveness, suggesting that the envisioned national unity and development objectives were not achieved during his tenure. Similarly, the initiative "Hadari Islam" led by Abdullah Ahmad Badawi is labeled as a failure, symbolized by a cartoon of Abdullah Ahmad Badawi sleeping soundly. This symbolizes inefficiency or inadequacy, reflecting negatively on their ability to advocate for the interests of their constituents effectively.

The cartoon image of Najib Razak depicts him as a clown, indicating foolishness or incompetence, with the slogan '1 Malaysia' labeled as a failure. The humor element in the image affects the audience's perception with the failure reflection of Najib Razak's leadership. Another cartoon visual of Mahathir Mohamad portrays a serious facial expression, reflecting disappointment and frustration, with the slogan 'Malaysia Baharu' labeled as a failure. This suggests dissatisfaction with the political commitments made under the initiative.

The cartoon image of Muhyiddin Yassin shows uneasiness and discomfort, indicating personal dissatisfaction, with the slogan 'Malaysia Prihatin' labeled as a failure. This reflects disillusionment with its outcomes as a failure to prioritize Malaysian concerns effectively. The cartoon visual trolling of Ismail Sabri Yaakob features a yellow face and hands associated with the 'I don't care' and 'I don't know' attitude, with the slogan 'Keluarga Malaysia' labeled as a failure. This signifies a lack of seriousness and commitment to delivering on the promises associated with the initiative.

Overall, the visual trolling critiques the previous failed government and suggests a conspiracy between the current Prime Minister, Anwar Ibrahim, and Zahid Hamidi to form a new government under the Madani government. However, the evaluation of the Madani government's ability is still ongoing, with options provided for the audience to make a definitive judgment about its prospects. This serves as a commentary on the credibility, actions, and rhetoric of political leaders.

#### V. CONCLUSION

Previous research has demonstrated that social media platforms play a crucial role in uncovering the underlying ideology and power dynamics inherent in visual trolling. Visual trolling serves as a potent tool for critiquing past leadership, scrutinizing current initiatives, and shaping public discourse and perception, aligning with findings from earlier studies. The context in which visual trolling occurs is pivotal in influencing audience opinions on political figures and their leadership qualities. Platforms like Twitter have emerged as prominent arenas for political expression and engagement, facilitated by features such as hashtags that enable the widespread dissemination of visual trolling and associated issues on a global scale. This dissemination of information through visual trolling serves as a mechanism for holding politicians accountable for their actions and decisions. By humorously or satirically highlighting their shortcomings or failures, visual trolling pressures politicians to address concerns and enhance their performance.

Moreover, visual trolling indirectly fosters trust among audiences regarding the political issues it raises, whether by affirming or questioning them. It also contributes to public awareness of political matters and personalities, while simultaneously critiquing power structures within society by challenging authority and exposing inconsistencies or injustices in governance. This enhances its impact and resonance in shaping public opinion. However, it's important to note that the reception of visual trolling can vary widely among individuals, with factors such as facial expressions, symbols, colors, language usage, and slogans all contributing to its overall ideology and power.

Therefore, this research holds significance in uncovering the fundamental ideologies and power dynamics of Malaysian politics, as well as shedding light on the identities of politicians portrayed in visual trolling. Future studies could explore additional aspects of visual trolling, such as its relationship with hashtags, comparisons between local and global visual trolling, and other avenues that yield new insights into this phenomenon.

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**Nurulhasanah Abdul Rahman** is currently serving as a lecturer of the Political Science Section at the School of Distance Education at Universiti Sains Malaysia.

Her areas of expertise include Public Administration, Public Policy, Policy Studies, Policy Transfer, Government, and Social Science.

She obtained her Doctor of Philosophy (Ph.D.) in Public Policy from Universiti Sains Malaysia (2018-2021) specializing in Management and Public Policy.

Her research interests are in public administration & public policy, policy studies, policy transfer, government, social sciences, qualitative research, and Open and Distance Learning (ODL).



**Darwalis Sazan** holds a Ph.D. and MA from Universiti Sains Malaysia, Malaysia. She graduated from Universiti Sains Malaysia (USM) with a Ph.D. and MA in Malay Linguistics.

She has been teaching at Beijing Foreign Studies University (BFSU) as a Linguistics Malay Lecturer. Currently, she is a senior lecturer in the University Courses Section, School of Distance Education at Universiti Sains Malaysia.

Her research focuses on discourse analysis, critical discourse analysis (CDA), media discourse, phonetics, phonology, semantics, and Open and Distance Learning (ODL).

Dr. Sazan has published in academic journals and presented her research at national and international conferences.



**Md Zahril Nizam Md Yusoff** is a lecturer from the Faculty of Languages and Communication, Universiti Pendidikan Sultan Idris (UPSI), Tanjung Malim, Perak, Malaysia.

He obtained his Ph.D. and MA from Universiti Sains Malaysia in Malay Linguistics and his BA from Universiti Kebangsaan Malaysia (UKM) in Malay Linguistics.

His major research interests lie in the areas of discourse analysis, critical discourse analysis, forensic linguistics involving verbal communication in criminal cases, and so on.

He was also appointed as Editor-In-Chief of the Journal Persuratan Melayu of Budiman Writers Association of Malaysia.



**Muhamad Fadzllah Haji Zaini** is a senior lecturer at Universiti Pendidikan Sultan Idris (UPSI), Tanjung Malim, Perak, Malaysia.

He graduated with his Ph.D. and MA and Universiti Pendidikan Sultan Idris (UPSI), Universiti Kebangsaan Malaysia (UKM) social sciences specializing in Malay Linguistics.

He specialized in corpus linguistics and statistic corpus linguistics that apply a variety of data sources. He also has published in various journals at national and international levels such as Elsevier, GEMA online, and so on. He is also a module developer in Malay linguistics that emphasizes corpus linguistics besides securing a research grant at the university and national levels.



**Nasir Razzaq** currently serves as the founder and Managing Editor of Xpertno International Journal of Interdisciplinary Research. Additionally, he holds the position of CEO at Expert Novice Group, a social enterprise advocating for education, health, and culture in Pakistan and all over the world.

He also serves as the Chief Advisory Member of FMPAC, supporting and representing the fertilizer industry in Pakistan. His academic contributions include presenting and publishing more than fifteen research papers and articles at prestigious international conferences and journals.

His teaching experience in English Language and linguistics at Lahore Leads University enriched his journey, driven by an unwavering passion for language and its multifaceted applications.