Meaning does not have to be rendered in words: Intersemiotic translation in digital religious infographics

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ABSTRACT

Data visualization is becoming widespread nowadays as people grasp images faster than verbal information. Infographics delineate information visually to be easily intelligible to the audience. They are creative discursive spaces where complex information can be disseminated in a variety of contexts. Religious Infographics discourse presents a fertile area of research that is not fully explored in academia. Coined by Jakobson (1959), "intersemiotic translation" refers to the interpretation of linguistic signs through non-verbal resources. This paper applies a qualitative descriptive approach to analyze fifteen religious infographics designed by Yaqeen institution for Islamic research. It applies Lim's (2004) Integrative Multi-semiotic Model (IMM), which encompasses three planes: the expression plane, the content plane, and the context plane, to show how meanings are constructed in digital religious infographics. This study highlights the strategies used in religious infographics to resemiotize original meanings on the three planes. The findings of this paper show that intersemiotic translation is used in digital religious infographics to represent meanings and discuss important topics regarding faith, politics and theology, psychology and mental health, history, family, and community. The study invites further investigation of religious infographics in a more diversified corpus.

Keywords: Data visualization; digital religious infographics; integrative multi-semiotic model; intersemiotic translation

INTRODUCTION

In an image dominated world, visualization is becoming widespread as it makes information accessible and easy to grab for everyone (Dick, 2020; Veszelszki, 2014). Visual information is usually easier to perceive and transfer when compared to the verbal one (Dur, 2014) as it is easier for the brain to remember pictures (Siricharoen, 2015). Information graphics (i.e., infographics) are "multimodal discursive spaces" that combine data with visual information (Piotti & Murphy, 2019; Segel & Heer 2010). They combine data visualization with images and texts to offer visual presentation of difficult information in a simplified way (Krum, 2014; Machin, 2023; Simakova, 2020; Siricharoen, 2015). Infographics represent a "visual approach to deliver abstract, complex, and dense messages in small areas" (Lamb & Johnson, 2014). They visualize ideas and information to deliver the message comprehensively

(Dahmash et al., 2017; Krauss, 2012) (as cited in Maamuujav et. al., 2019, p. 3).

Infographics utilize various semiotic systems and integrate them "to orchestrate the composition process" (Englert et al., 2006, p. 213). They are a popular genre that can disseminate knowledge and information in various contexts (Piotti & Murphy, 2019). The wide circulation of infographics can be noted in various genres such as journalism as well as in educational material and educational resources (Knoll & Fuzer, 2019). This extensive use of visualization makes it vital to understand their meanings (Knoll & Fuzer, 2019). In the new millennium, infographics became a basic source of information as they utilize photos or illustrations which contribute to the increasing readability of texts (Piotti & Murphy 2019). Infographics are audience oriented as they focus on the clarity of the message and the narrative (Dusenberry et al., 2015). As such, infographics are tools that help readers and

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designers to communicate with one another (Cairo, 2013). Due to their popularity, many international organizations such as the World Health Organization, the European Parliament, and Migration & Home Affairs, among others, use infographics to ensure fast dissemination of knowledge (Piotti & Murphy, 2019).

Infographics, an emerging genre of communication, have three characteristics; namely, "visual layout, narrative structure and communicative functions" (Piotti & Murphy, 2019, p. 297). The narrative structure of infographics consists of a three-part structure that starts with the introduction, the key message and ends with a conclusion (Krum, 2014). Siricharoen and Siricharoen (2015) maintain that the three core components of infographics are visual elements, content elements, and knowledge elements, while Golombisky and Hagen (2013) argue that they are five; "headline, chatter, callouts, source line, and by-line" (as cited in Abd Elfattah, 2020, pp. 346, 347). Just like public speaking where the main aim is to inform, entertain or persuade the audience (Dur, 2014), Krum (2014) suggests a taxonomy of infographics that includes five categories; namely, informative, persuasive, advertising, public relations and visual explanations. Among these types, the dominant one is informative infographics (Piotti & Murphy, 2019). Persuasive infographics usually have a call for action such as voting or donating, while PR infographics aim at raising the awareness of the products to gain more audience and improve the brand value (Piotti & Murphy, 2019).

Literature shows the positive effects of using infographics in myriad fields such as science, education, communication, health sector and religion (Alfina et al., 2023; Dahmash et al., 2017; Fauzi et al., 2022; Mundzir et al., 2023; Siricharoen, 2015; Siricharoen & Siricharoen, 2015; Utami & Nadziroh, 2019). The pedagogical aspect of infographics has attracted several scholars who focus on the use of infographics in science classes (Davidson, 2014; Martin & Unsworth, 2023; Unsworth, 2021); or STEM classes (Kos & Sims, 2014); or Jurisprudence (Alfina et al., 2023). Expanding the use of data visualization in education is one way that can contribute to the multidisciplinary design approach that enables students to perceive information (Dur, 2014). Using data visualization is also investigated as infographics deliver complicated messages in a simple way (Otten et al., 2015). Advocating the integration of infographics to enhance L2 writing skills of the students, Maamuujav et al. (2019) study the effect of using infographics in writing classes.

Covid 19 pandemic triggered a flux in the use of infographics and consequently in the academic attention given to them. Some studies tackle infographics used in awareness campaigns about Corona virus (Albufalasa & Gomaa, 2022), while others focus on convincing people to take the vaccine (Baldapan & Talde, 2022; Mohamadpour et al., 2024). Other studies address the resemiotization of verbal and non-verbal elements in medical infographics as well as the vital role they play in disseminating knowledge by activating myriad cognitive skills (Consonni, 2020; Li et al., 2023; Sherif, 2021). Another aspect of medical infographics that is related to health discourse is that which is exploited by food marketers to colonize the idea of "healthy" food (Chen & Eriksson, 2021).

Infographics are used in a variety of genres nowadays (Knoll & Fuzer, 2019) including politics and job applications. In the political field, infographics are used by the European union to deliver messages to European citizens (Cmeciu et al., 2016). Infographics are also used by "far-right activists" to ridicule immigrants and establish a strong national bond among the nation (Doerr, 2017). Veecock (2021) highlights the crucial role played by infographics in the news discourse by investigating the multimodal aspects of the infographics used in the 70th anniversary of China. Furthermore, the multimodal aspects of advertising infographics are investigated to see how messages are encoded (Knoll & Fuzer, 2019). In fact, what attests to the crucial importance of infographics is that employers, nowadays, ask applicants to submit infographic resumes as a powerful medium for job application. To that end, Allaf-Akbary (2023) examines both verbal and non-verbal meta discourse markers in infographic resumes to find out how they are utilized by the applicants to persuade employers.

Even though religious infographics are a relatively new genre that has emerged recently, their use can also be traced in literature. Rahim et al. (2018) conducted a critical review of using infographics in Da'wah (calling for Islam) as a creative method that should be given greater attention by experts. They believe that collaboration should be enhanced between Islamic studies and technology experts to enable an interactive infographic design that is more appealing to the audience. Utami and Nadziroh (2019) deal with the design of augmented reality-based guidebook for Umrah rituals to make it easier for people to understand rituals and enable worshippers to visualize the religious rituals and perform better. Another use of religious infographics emerged during covid 19 pandemic as it was not possible to go on with the traditional ways of Da'wah because all gatherings and activities were suspended. Thus, religious scholars thought of using creative ways to reach out to people on social media websites via infographics (Fauzi et al., 2022). This showed that the use of infographics represented an adequate tool that enabled preachers of Islam to continue the Islamic Da'wah digitally (Fauzi et al., 2022). Religious infographics can also be used as a creative alternative for moderate Islam amid the negative

propaganda of Islamophobic discourses on social media specially Instagram (Dwi Andriani, 2022). Similarly, mediatization of Hadith, a term used to refer to the use of infographics to clarify the meaning of the Hadith, is also investigated by Mundzir et al. (2023) focusing on the role of Infographics in online Da'wah.

Intersemiotic Translation

Coined by Jakobson (1959), "intersemiotic translation" refers to the interpretation of linguistic signs through non-verbal resources. In his typology, Jakobson (1959) mentioned three types of interpreting verbal signs: intralingual, interlingual, and intersemiotic translation. By the first one, he refers to the "translation into other signs of the same language", while the second refers to "translation into another language", and the third refers to "translation from language into another, nonverbal system of symbols" (p. 233). With the current development in our digital world, the definition of "intersemiotic translation" is broadened to encompass non-linguistic resources (Kourdis & Yoka, 2014) (as cited in O'Halloran et al., 2016). Intersemiotic translation is vital in cultural communication, where semiotic resources are utilized to structure reality and reflect "our experience and interpersonal relations through resemiotization processes" (O'Halloran et al., 2016, p. 225). As such, the meaning of a certain text that is encoded by a certain semiotic resource can be "re-encoded, or resemiotized, through another semiotic resource" (O'Halloran et al., 2016, p. 203). Infographics provide examples of integration between language and graphics as both text and graphics are integrated simultaneously and compose a multimodal text together. Intersemiotic translation is a creative spectrum of language practices as it represents a novel form of interpretation that is based on Peirce's model (Aguiar & Queiroz, 2009).

Despite being largely practiced, intersemiotic translation is "virtually unexplored in terms of its conceptual modelling" (Aguiar & Queiroz, 2009, p. 1). Even in the field of literature, the only exception where pictorial elements are examined is children's literature, but other studies deal only with the verbal aspect of literature (Neather, 2014). Developing a theoretical framework for intersemiotic translation is challenging as it is difficult to find "a direct translation" for meanings from two fundamentally different semiotic systems (i.e. verbal and non-verbal) (O'Halloran et al. 2016, p. 201). This inevitably results in "introducing discrepancies" (Iedema, 2003) as it is usually hard to find "a critical and analytical toolbox" (O'Sullivan, 2013, p. 6) that would enable us to theorize the change in meaning that takes place in intersemiotic translation. An attempt is made by O'Halloran et al. (2016) to introduce a multimodal approach to intersemiotic translation that is based on

Halliday's (1978) social semiotics. As defined by Kress and van Leeuwen (2001), multimodality is "the use of several semiotic modes [i.e. resources] in the design of a semiotic product or event" (p. 20).

Since digital media relies heavily on multimodal texts, a shift is made to the visual representation of information (Kress, 1998). Even in academia, monomodality has become less commonly used. In medical research, for instance, there is a tendency to use multimodality and intersemiotic translation (van Leeuwen, 2017). As such, intersemiotic translation contributes to the circulation of ideas in society (O'Halloran et al., 2016). Preference is noted for infographics over verbal abstracts as they boost "information retention" and decrease "cognitive load" (Martin et al., 2019). Visual abstracts use short texts and images along with various colors to present the information in an "appealing manner" (Plastina, 2022). Currently, online medical journals use intersemiotic translation to make it easy to access scientific knowledge (Plastina, 2022).

With the advent of digital communication on the internet, "multimodality has become conspicuous" (O'Sullivan, 2013, p. 2). However, only a few academics "ventured into this field" (Taylor, 2013, p. 98). Borodo (2015) conducted a study analyzing the relationship between the verbal and the non-verbal elements of translated comic books to show how both contribute to meaning-making. He scrutinizes comics at the multimodal level to reach a better understanding of this "unexplored sphere within translation studies" (Borodo, 2015, p. 40).

The literature shows that infographics are dealt with from various aspects, however; the use of intersemiotic translation in digital religious infographics is understudied. None of the previous studies addresses the use of intersemiotic translation in resemiotizing meanings; hence, the need for this study which addresses this gap by analyzing intersemiotic translation in digital religious infographics.

Since religious Infographics discourse presents a fertile area for research that is not fully explored in academia, this study aims to address this gap by applying Lim's (2004) IMM on selected digital religious infographics to address the following questions:
What are the overarching discourses in digital religious infographics?
How meanings expressed in religious infographics are resemiotized on the expression, content and context planes?

METHOD
Research design
This paper applies a qualitative descriptive approach to analyze fifteen religious infographics. It applies Lim's (2004) Integrative Multisemiotic Model

(IMM) which encompasses three planes: namely, the expression, content and context plane. The expression plane examines typology for language, and graphics for images, while the content plane investigates "the lexico-grammatical and discourse semantics strata for language; visual grammar and discourse semantics strata for images". Context plane deals with "(register and genre) where meaning is located within the context of situation and culture" (Lim, 2004, pp. 222, 223). The following figure illustrates Lim's (2004) IMM.

Figure 1
Lim's IMM (Lim, 2004, p. 220).
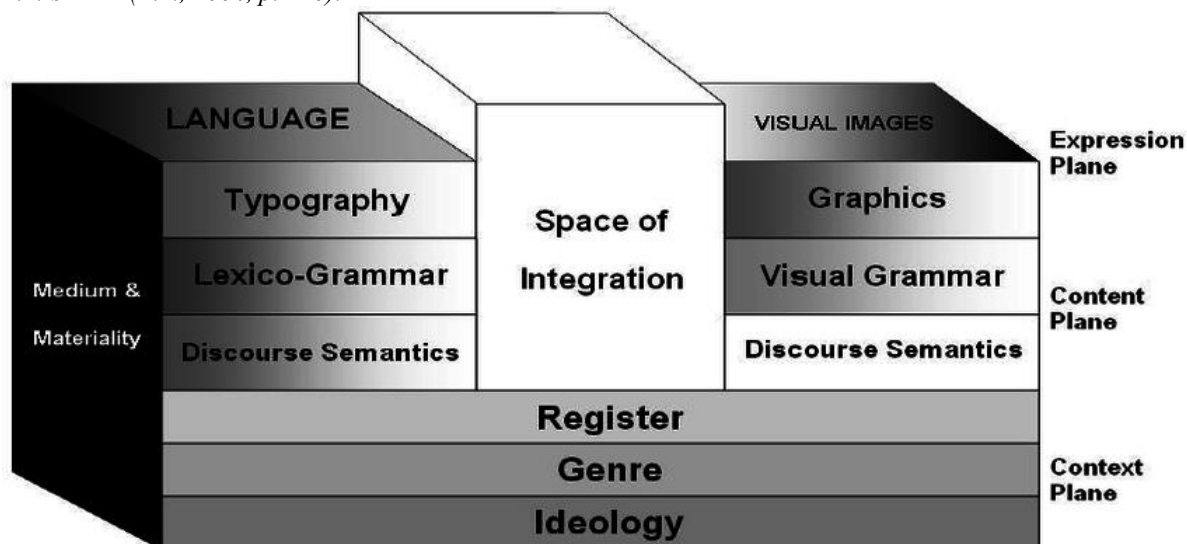
IMM is selected for the analysis of infographics as it provides useful tools for analyzing texts that employ both linguistic and non-linguistic resources and allows for the integration between both verbal and non-verbal levels. Another advantage of selecting IMM is that it offers a "systemic evaluation" of the meaning at varying levels (i.e. planes), making it easy to comprehend the interaction between different modes and modalities.

Data collection
The data of this study consists of fifteen religious infographics designed by the Yaqeen Institute for Islamic Research and posted on their website (see Appendix below). Yaqeen is "a nonprofit organization that aims to excel in Islamic research creatively" (https://yaqeeninstitute.org/). They use innovative formats to appeal to various people all over the world. Their YouTube channel has 1.67 million subscribers, a matter that reflects their excellence and creativity in Da'wah and Islamic Research. The Founder and President of Yaqeen Institute for Islamic Research is Dr. Omar Suleiman who is an Adjunct Professor of Islamic Studies in the Graduate Liberal Studies Program at Southern Methodist University. Despite the fact that Yaqeen infographics are considered long ones, this number is selected to enrich data representation and yield robust results. The selection is based on two conditions: first, all selected infographics fall under the section labeled infographics on the website. They do not serve as an illustration for an article.

Second, the selected infographics are taken from all of the six subsections on the website to ensure that they cover all the subsections that deal with different topics.

Data analysis
The analysis of the selected infographics is conducted in two stages; first, content analysis of the discourses tackled by the infographics is conducted. Then, the infographics are analyzed according to Lim's (2004) IMM to identify how meanings are resemiotized at the expression, content and context planes. At the expression plane, the study investigates how meanings are constructed through "information value, salience and framing" (Kress & van Leeuwen, 1996, p.177). These three systems are applied at the visual and linguistic levels, as illustrated in figure 1. At this plane, this study analyzed the horizontal/vertical format, colors, fonts size and style, visual framing, as well as "intersemiotic parallelism" which refers to a "cohesive relation" that connects "language and images" such as "homospatiality" (Liu & O'Halloran, 2009). The content plane deals with both the lexico-grammar as well as the visual grammar. For the former, the analysis scrutinized patterns of lexical-lexical ties, lexical-visual ties, inter-semiotic collocation, expansion by extension as well as the linguistic strategies employed in the infographics such as nominalization and questions). As for the visual grammar, the analysis deals with images that intersemiotically translate meanings,

entities in the linguistic text that are intersemiotically translated into visual processes and resemiotization of participants. Finally, the context plane deals with the register used in the analyzed corpus and whether it borrows any similar features of other registers or not.

FINDINGS AND DISCUSSION
In this part, the paper discusses the discourses in the data of this study, then investigates the ways in which meanings are resemiotized at the three planes in the multimodal discourse of Yaqeen religious infographics using myriad semiotic resources at both verbal and non-verbal levels.

Yaqeen infographics follow the typical structure of infographics as they start with an introduction, then give the core message and end with a conclusion (Krum, 2014). The overarching discourses in the analyzed religious infographics show a distinctive cluster of themes that address up-to-date issues and deal with some stereotypes about Islam and Muslims (see the appendix). The discourse addresses a variety of themes that resemble the current western discourse and draws attention to issues related to mental health, depression, and trauma. These ailments are linked to the whisperings of Satan to highlight the difference between them and OCD. The analyzed corpus also tackles topics related to the purification of the soul and how to live

by the promise of the Day of Judgement, how to practice contemplation through cognition and how to go through the Journey of Tawakul. Moreover, the idea of difference in opinions as well as culture and identity are also tackled in the analyzed infographics. Posing the question of whether Islam needs renewal or not is also posted by an infographic that answers a lot of questions that may be asked nowadays among the waves of Islamophobia in the West. Furthermore, some of the infographics deal with allegations and misconceptions about Islam such as the myths about Muslim women, abortion, religious minorities under the Islamic Rule, as well as Justice and tolerance in Islam.

The expression plane
The salience of each piece of information is achieved using format, color, choice and size of fonts, framing as well as data visualizations (i.e. using numbers, percentages, etc.). The use of statistics is employed in some of the infographics under analysis to show how objective and authentic the information is. When citing statistics, the infographics adopt a scientific approach to prove that what is displayed is mere facts that are known to everyone. For example, in figure 2, statistics are used to show the predominance of polygamy in various countries all over the world to debunk the misconceptions about Islam.

Figure 2
Example of using statistics and figures in infographics.
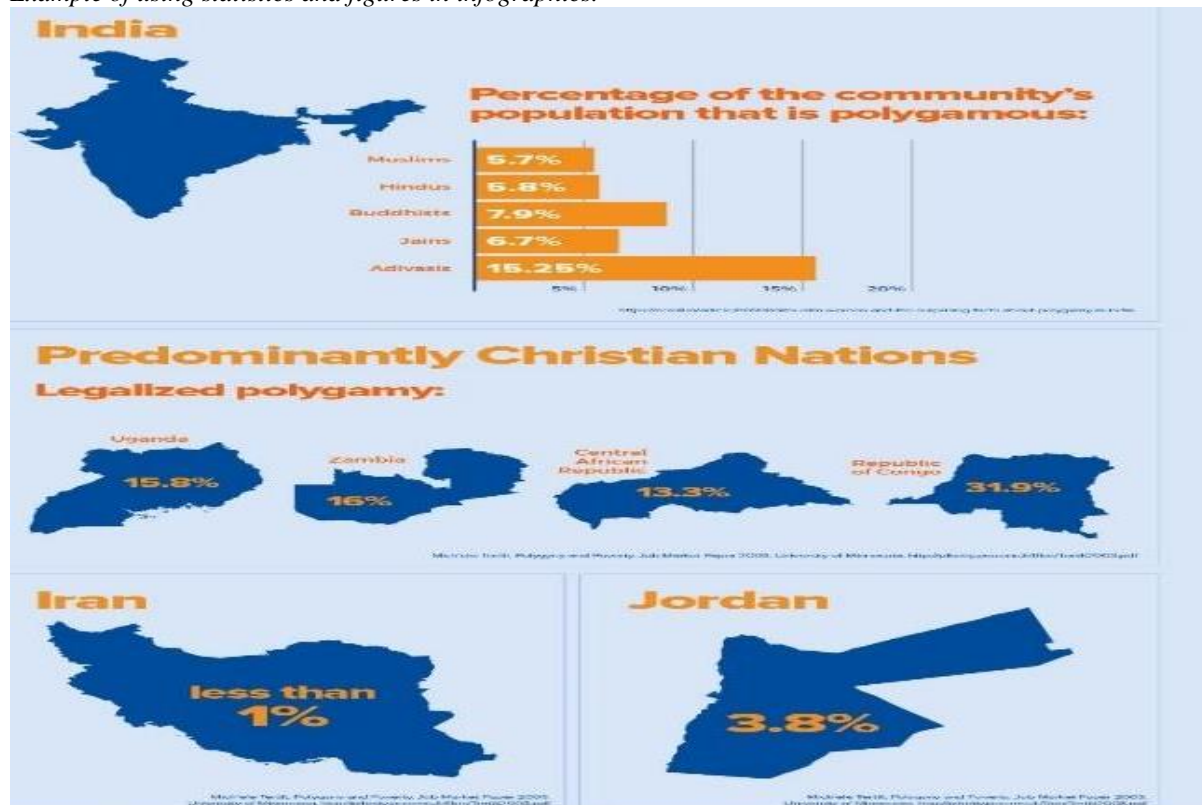
At the semiotic landscape, the value and importance of information can be identified according to the way of arranging elements "along the horizontal and/or vertical axis of compositional zones" (Plastina, 2022, p. 35). At the horizontal axis, 'Given' information is usually situated on the left, but 'new' information is usually placed on the right. At the vertical axis, 'general' information is positioned at the top, but 'specific' information is placed at the 'bottom'. The 'center' is the place where more meaningful information is placed (Plastina, 2022, p. 35). However, "salience" might be achieved regardless of this arrangement by highlighting some parts of the infographics to grab the attention of the audience to them (Kress & van Leeuwen, 1996).

All the infographics under study have a vertical format. The information processing is from top left to bottom right as it follows the western norms of Z-reading pattern (Kress & van Leeuwen, 1996). The narrative pattern moves from the top, then moves to the center and down to the bottom. Sections are visually organized by being divided into subsections that are introduced by images and frames. All the infographics in the analyzed corpus have titles and are introduced by a text on the left section and by headings in the section on the right. Each section displays a certain way of arrangement and has writings that is like book chapters as it has subheadings, followed by other subsections and photos that explain the meaning via intersemiotic translation. Both texts and images function as organizers of the infographics and have various roles that are explained below.

Colors used in the infographics are simplistic and vivid to evoke "a sensory truth criterion" (van Leeuwen, 2011, p. 22). The main three colors used are blue, orange, and white. The blue headlines are used to attract attention against the white background, but when other backgrounds are used such as dark blue or orange, white color is used to provide the necessary contrast. The use of different colors is also employed as a framing device to separate units of information (Kress & van Leeuwen, 2002). Moreover, "color differentiation" is used to signal different content (Kress & van Leeuwen, 2002). For instance, in infographics 3 and 4, colors are used to frame the structural organization of the infographics. Dark blue is used to highlight the title of the infographic on the left and is given salience as it contrasts with the white background. The blue hue suggests scientific reliability (Kress & van Leeuwen, 2002). Dark blue is used as the background color of the infographic while the two other colors "orange" and "light blue" are used to represent "culture" and "Islam" respectively. Color differentiation grabs the attention of the audience and provides salience for the information units that are highlighted by the infographic.

Figure 3
*Example of using colors to frame the structural organization of the infographics*
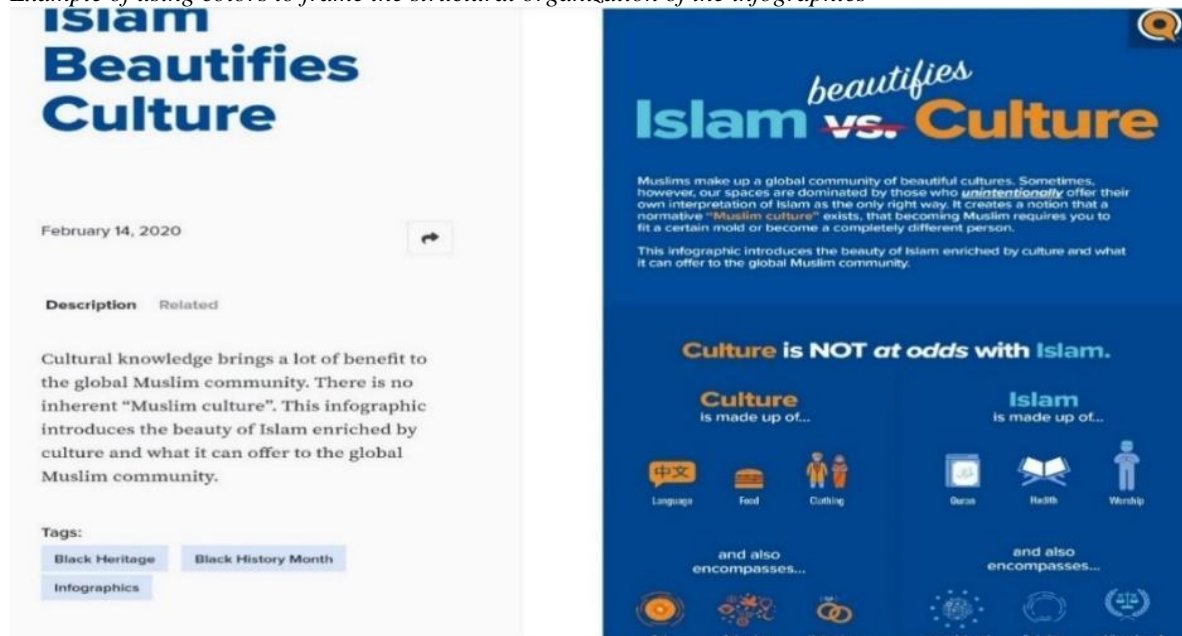
Font style and size are significant in both the expression plane and the context plane. They are used in infographics to highlight the words that mark sections and subsections or that refer to the key message of the infographic. Font style, bold fonts and larger font size are used to highlight the salient "typographical meaning" (van Leeuwen, 2005) of infographic titles. All section headings are

in bold and large font size to give them typographical salience. They are horizontally positioned in the center of the infographic to give them prominence. For instance, all the infographics under analysis use large font size for the headings and section heading to show segregation and differentiation as shown in figure 4 below.

Figure 4
*Example of using colors to frame the structural organization of the infographics*
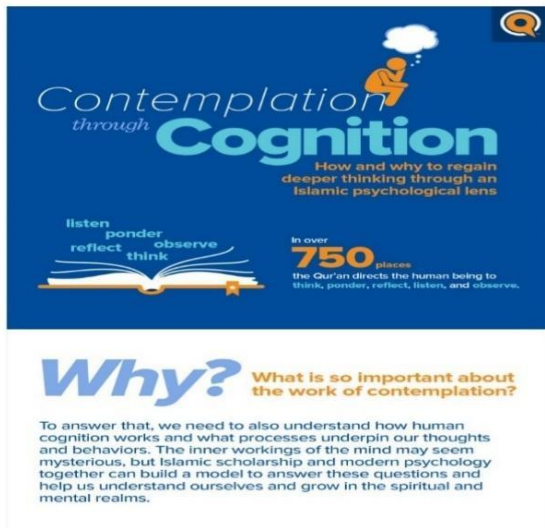
Framing is used to identify units of information and is achieved through empty spaces that indicate "separation", "meaning segregation" or differentiation (van Leeuwen, 2005) as in figure 5.

Figure 5
*Example of using large font size for the headings to show segregation and differentiation*

Framing is also achieved through "discontinuities of color" (Kress & van Leeuwen, 1996, p. 204) as in figure 6. The use of the same color indicates that there is a link and coherence between parts (Ledin & Machin, 2020), while the change of colors indicates that a new piece of information is introduced.

Figure 6
Example of using the discontinuity of color to frame units of information.
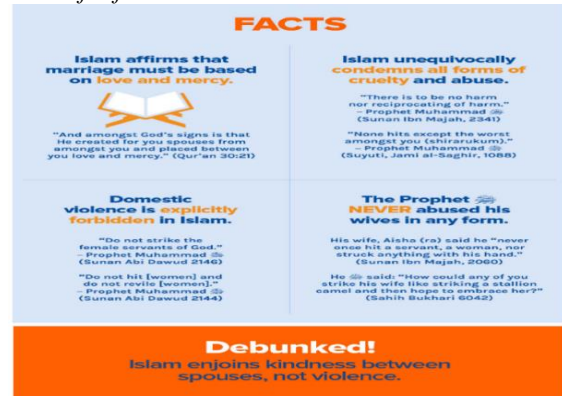
On the other hand, the absence of framing indicates that the information displayed is connected. In figure 6, for instance, all colored blocks of information are separated by empty spaces to highlight distinctiveness. It can be noted that the boxes that separate pieces of information are colored by same dark blue hue background which serve as a semiotic cohesive device that connects all the parts of the infographic as one unit (see figure 7). Although these parts are separated, they are unified by the same general layout, colors and shapes.

Figure 7
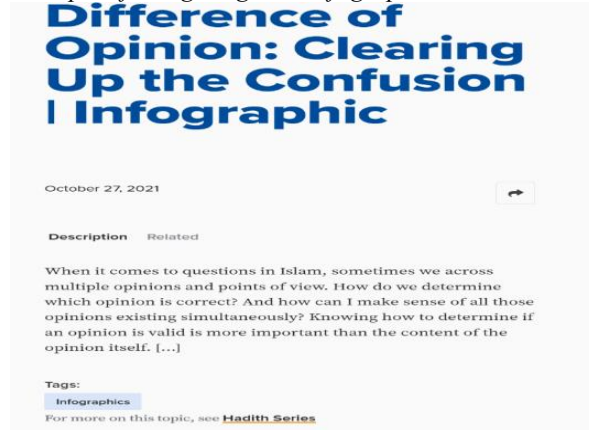*Example of using same color as a semiotic cohesive device.*
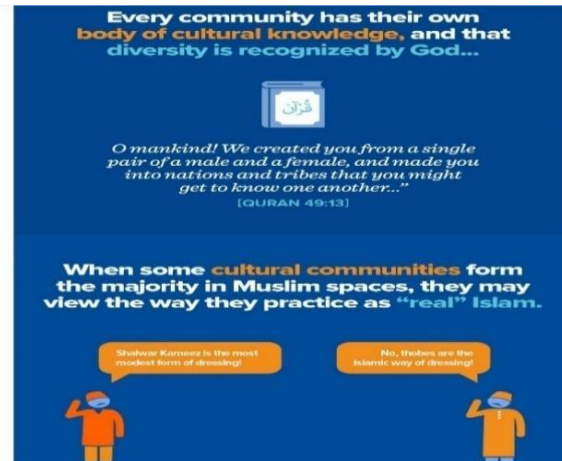
Inter-semiotic parallelism can be found in the analyzed corpus. On the expression plane, homospatiality is an example of such cohesive ties that contribute to meaning making and achieve semantic expansion in texts that are multi-semiotic. An example of Homospatiality can be seen in figures 11 and 12 where the graphics and the typography of the word "whispers" and "debunked" seem to be connected. This intensifies the meaning for the viewers/readers and makes the information memorable.

The content plane

At the lexicogrammar stratum, it can be noted that all analyzed infographics have a headline that is written on the top left part of the infographic. This suggests reading path that is based on English language conventions. The headings of each section and subsections are divided according to themes and

serve as the topic for their parts. The headline on the left is followed by a summary of the infographics labeled as "Description." Under the description, there is a subsection that is labeled "Tags" to give readers the main keywords of the infographic, as shown in Figure 8.

Figure 8

*Example of using "tags" in infographics.*
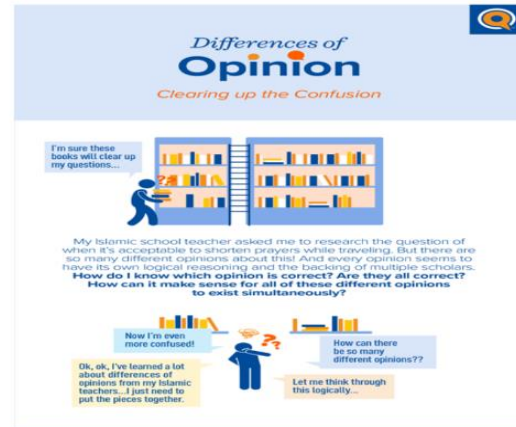
On the right side, the content of the infographic is displayed where there is interplay between the verbal and non-verbal aspects. For example Under each section and sub-subsection, the text presents new information related to the main topic that is accompanied by intersemiotic translation. Patterns of "lexical-lexical" and "lexical-visual' ties are noted in the analyzed corpus. Lexical -lexical ties are achieved through various sense relations such as lexical repetition and synonymy. Lexical repetition is used to reproduce original keywords as in figure 9 where the lexical items "Islam" and "Culture" are repeated all through the infographic. Also, the lexical items "renewal, adaptation, restoration and Tajdeed" are repeated in infographic number 4 (see the appendix).

Lexical-visual ties are abundant in the analyzed corpus. For instance, the heading of the infographic in figure 10 reflects the meaning of the lexical items which read "souls assorted". The visualization of the meaning can be seen in the font used, the style of writing as well as the various colors used to write every single letter in a distinctive way that reflects the distinctive character of each person. Another example is in figure 11 where the meaning of the lexical item debunked which means "to expose falseness" is exemplified through the style of writing. Similarly, in Figure 12, the lexical item "whispers" is visually tied with the meaning through the style of writing the word that visualizes the meaning of whispers.

Figure 9

Example of using lexical repetition
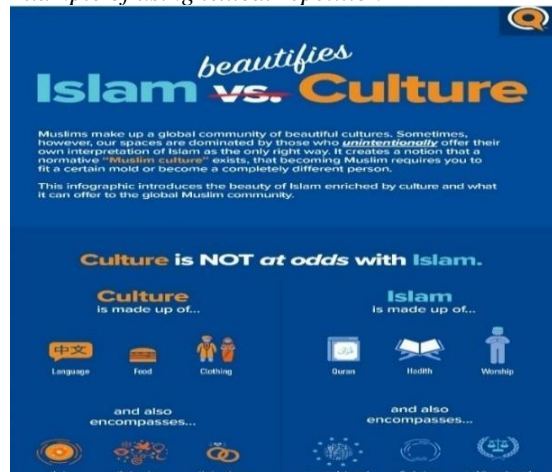
Figure 10

Example of using lexical visual ties

Figure 11

Example of using lexical visual ties

Figure 12

Example of using lexical visual ties

Inter-semiotic collocation (Royce, 1998) (as cited in Liu & O'Halloran 2009) can be noted in the analyzed infographics. For instance, the lexical item "Muslim women" co-occurs with the image of the woman wearing Hijab in Figure 11. This is also applied in Figures 13 and 14 where the lexical item "journey" collocates with the image of the ship and the captain. In figure 13, the lexical item religiosity collocates with the symbol of Islam (i.e. the crescent and the star), while the symbol of the bowl of Hygeia with the serpent of Epidaurus are used to collocate with the lexical item "clinical". Inter-

semiotic collocation helps in construing the meaning expressed by the lexical item (as cited in Liu & O'Halloran, 2009).

Figure 13

Example of inter-semiotic collocation
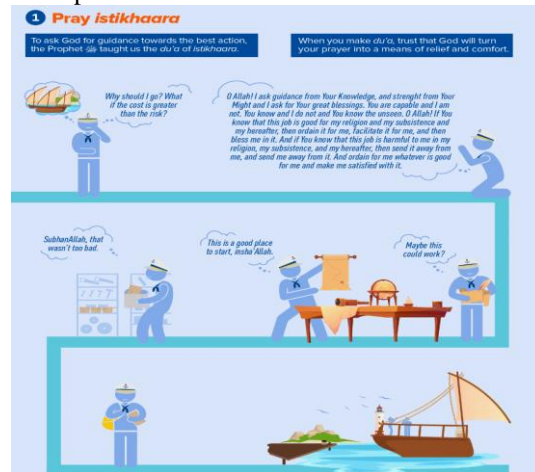
Figure 14

*Example of inter-semiotic collocation*
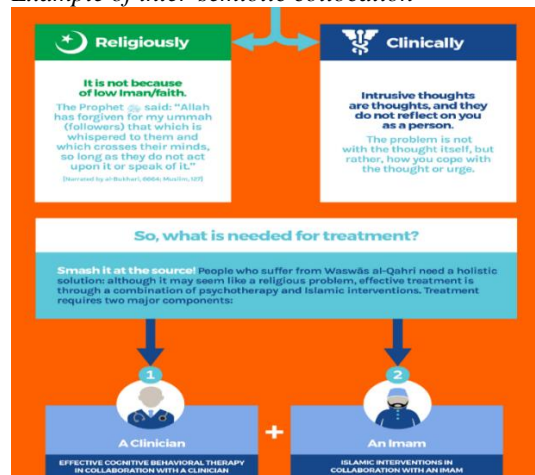
"Expansion by extension" is also employed by variation at the discourse level. For instance, in infographic 5 (see the appendix) content on the 5 myths about Muslim women is divided into five separate "information blocks". The use of the semiotic resources on the expression plane such as the use of frames, fonts, color differentiation among others, add salience to the meanings that the infographic aim to convey. This "intersemiotic additive relations" (Liu & O'Halloran, 2009) can be labelled as "positive addition" (Halliday & Matthiessen, 2004). This strategy makes it easier for the reader to comprehend the infographic as it adds new experiential meaning to the original one.

At the content plane, various linguistic strategies are used to support the narrative structure of Yaqeen digital religious infographics. The predominance of nominalization and interrogatives can be noted. Nominalization is used to signal the textual themes of infographics. Interrogatives are

used extensively to grab the readers' attention and evoke them to think about the question. Using questions creates a kind of dialogue with the readers/viewers and invites them into a direct

dialogue with the infographic. For instance, questions are used in figures 15, 16, 17, 18, 19 and 20. All these figures are in the same infographic that deals with the idea of Islam renewal.
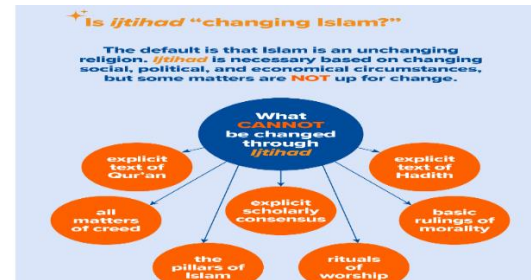
Figure 15
Example of using questions.
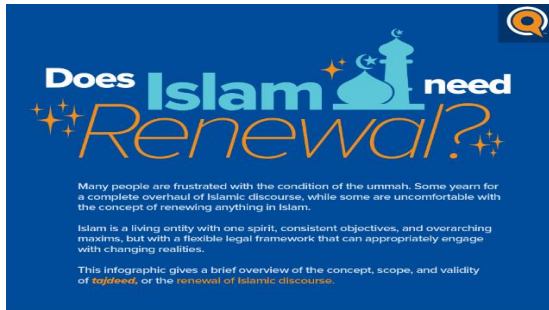
Figure 16
Example of using questions.
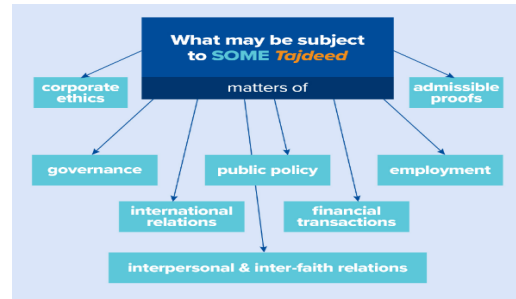
Figure 17
Example of using questions

Figure 18
Example of using questions.

Figure 19
*Example of using questions*

Figure 20
Example of using questions.

As for visual grammar, images are used to achieve various functions in visual communication as they serve as illustrations of concepts and give a summary of the topic of the infographic (Piotti & Murphy, 2019). In the analyzed infographics, "each image resemiotizes some of the information in the written text, reinforcing and highlighting its function as salient new information" (O'Halloran et al., 2016, p. 213). For instance, in figure 21, the concept of "justice" is elaborated by the symbol of the hand that carries the scale as it reinforces the meaning of

the lexical item. Images are used to mediate between written and visual parts that are translated intersemiotically. Likewise, in figure 22, the image of "a man contemplating" while sitting on the lexical item "contemplation" intersemiotically translates the meaning and reinforces it. In figure 23, the "wall" symbolizes the lack of trust that people who face trauma suffer from. As such, it also visualizes the meaning that the infographic alludes to.

Figure 21
Example using images to resemiotise lexical items.
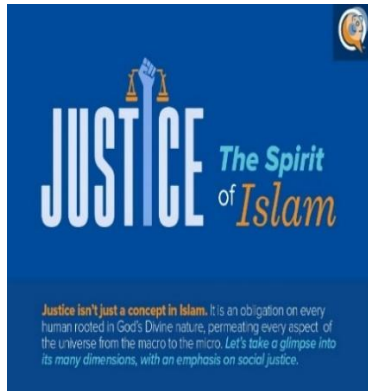
Figure 22
*Example using images to resemiotise lexical items.*

Figure 23
Example using images to resemiotise lexical items.

In the analyzed corpus, the new content on the right has more information value through using images. Such images translate meanings intersemiotically through 'exemplification'. In figure 24, for instance, the lexical item "protected" is elaborated by the three participants encoded in the image on the right. The three represented participants are three people who have icons that denote their religious affiliations. One has the cross to denote Christianity, the other one has the star of David to denote Judaism, while the third one refers to Zoroastrianism.

Figure 24
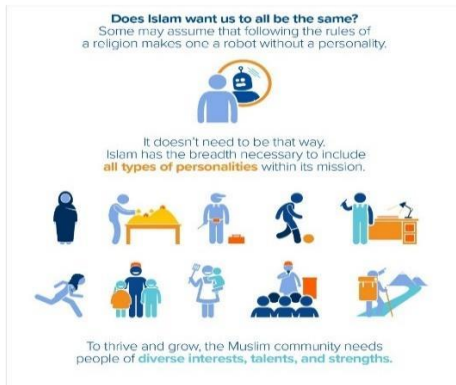*Example of encoding meaning in the represented participants.*
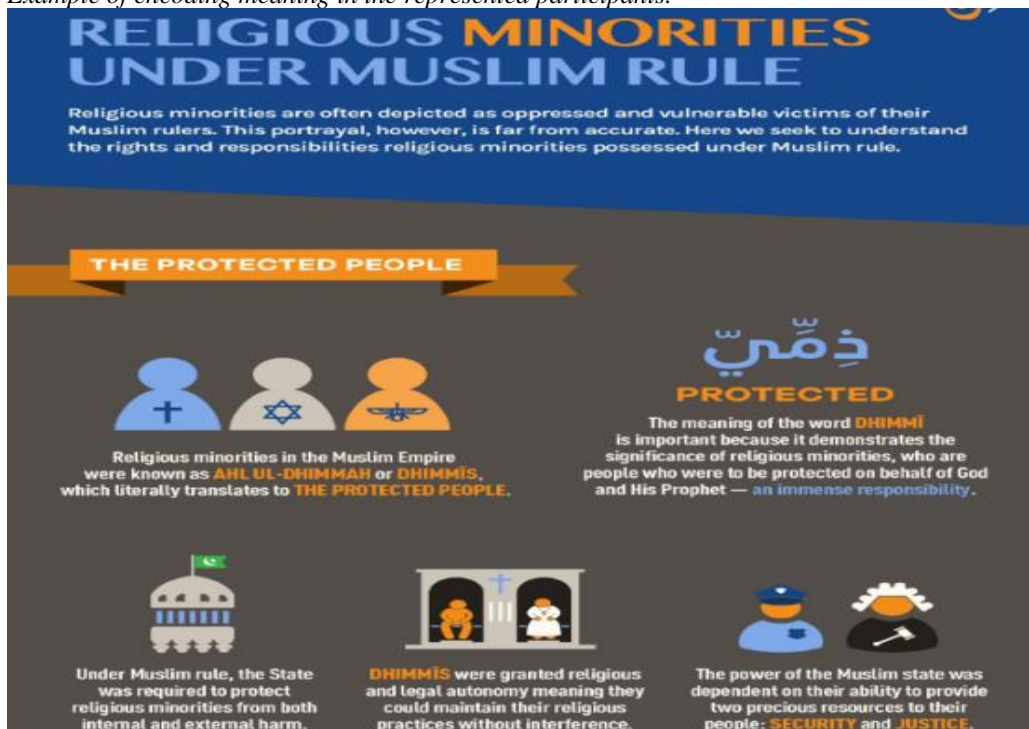
It is important to note that entities in the linguistic text are intersemiotically translated into visual processes to create a visual connection between the verbal and the visual aspects of the infographics. In figure 25, all the personality types are exemplified intersemiotically through the images provided for the participants who show different interests and talents. Likewise, in figure 26, the elements of Islam and culture are all translated intersemiotically to provide visualization of all the concepts. Just like the verbal mechanism of expansion by extension through addition, intersemiotic translation belongs to the system of 'expansion by elaboration'.

Figure 25
Example of translating linguistic texts into visual processes.

Figure 26
Example of Example of translating linguistic texts into visual processes.

Infographics under study resemiotize linguistic participants as visual processes and participants. In figure 27, the various processes that are expressed linguistically are also resemiotized visually. The images show the process of reading the Quran, telling a religious story, praying together, going to religious events together as well as providing rel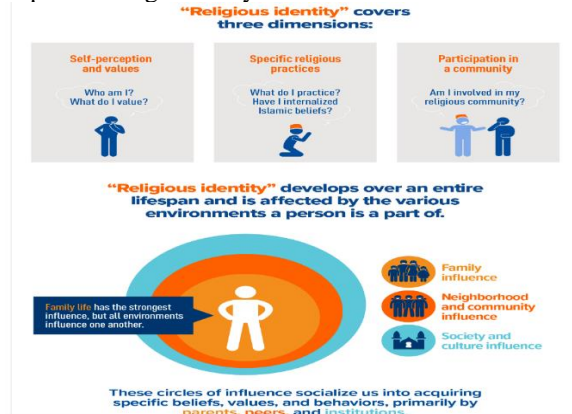igious materials to the kids. Similarly, in figure 28, all the processes expressed linguistically are also resemiotized at the visual level such as the process of socializing with like-minded families, going to Islamic spaces, and enrolling in religious youth groups. To resemiotize the aspects covered by religious identity in figure 29, linguistic participants and processes are all resemiotized as visual processes.

Figure 27
Example of visually resmiotising processes that are expressed linguistically.

Figure 28
Example of visually resmiotising processes that are expressed linguistically.
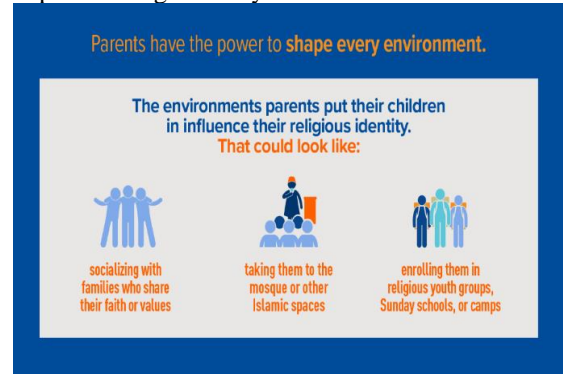

Figure 29
Example of visually resmiotising processes that are expressed linguistically.

The analysis conducted proves that the interplay between linguistic and non-linguistic elements in the analyzed infographics "creates a visual cohesion that makes it easy for the reader to grasp the flow of information" (O'Halloran et al., 2016, p. 213). In fact, both verbal and non-verbal elements of the infographic are vital as the written text is necessary for interpreting the images and images are necessary to visual the text. Without intersemiotic translation, the text would be more abstract and less comprehensible.

The context plane
The analyzed religious infographics show a different register than that of religious articles and sermons where formal register is used. There is a tendency to use a professional "neutral register". However, it can be noted that "fast language" (Giménez Moreno,

2011) is used where verbless clauses can be seen, keywords are used, and low information density can be noted. This shows that language is also simplified to make it more apprehensible for the audience.

The register borrows some aspects of scientific academic writing that relies on citing sources and using statistics. Statistics are employed in some of the infographics under analysis to prove the authenticity of the information. This strategy is used to show that infographics adopt a scientific approach that relies on facts and statistics. Another aspect that is borrowed from the genre of scientific writing is the use of quotations from the Ever-Glorious Quran, the Prophetic Sunnah of the prophet, peace be upon him, his companions as well as the righteous predecessors as can be seen in figures 30, 31, and 32 below.
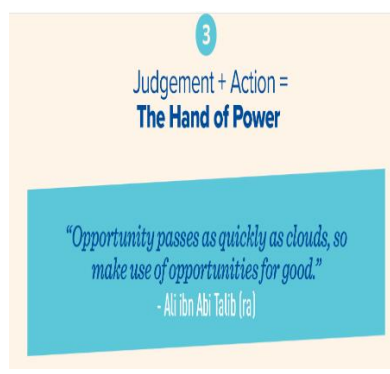
Figure 30
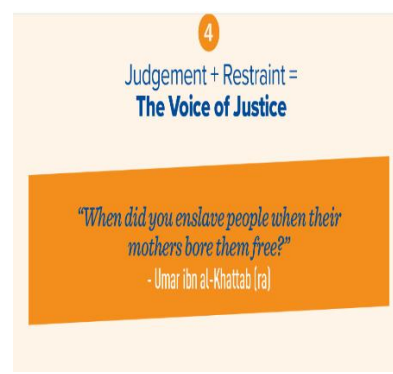*Example of using quotations from the Ever-glorious Quran*

Figure 31
Example of using quotations from the Prophetic Sunnah.

Figure 32
Example of using quotations from the Prophetic Sunnah.

Since the analyzed corpus include digital religious infographics that are posted on the on the internet, the register is merged with "social register" as it relies on non-verbal resources. This is because digital spaces can be regarded as "social open settings" (Giménez Moreno, 2011, p. 18).

CONCLUSION

To conclude, the present study showed that digital religious infographics are creative spaces that make it possible to disseminate complex information in a simplified way that can appeal to people. Yaqeen infographics showed a distinctive cluster of themes that address contemporary issues and deal with misconceptions about Ismal and Muslims. The examples discussed in the corpus illustrate how infographics are used in the religious context to facilitate information transfer and reduce cognitive load.

This study applied Lim's (2004) IMM to show how meanings are resemiotized on the expression, content and context planes. At the expression plane, the study highlighted how meanings are constructed through "information value, salience and framing" at both the verbal and visual levels through utilizing colors, font size and style as well as visual framing among other techniques. At the content plane where the lexico-grammar as well as the visual grammar were investigated, the study identified instances of lexical-lexical ties, lexical-visual ties, inter-semiotic collocation, expansion by extension as well as the use of some linguistic strategies such as nominalization and questions. Regarding visual grammar, the analyzed infographics teem with examples where images intersemiotically translate meanings and/or entities in the linguistic text and participants that are resemiotized. At the context plane, the corpus showed a different register than that of religious articles and sermons where formal register is used. It is noted that there is a tendency to use a professional "neutral register" as well as "fast language" where verbless clauses, and low information density can be noted. The findings of the present paper show that intersemiotic translation is used in digital religious infographics skillfully to represent meanings and discuss important topics. The results of the present study invite further investigation in larger corpora. Studies can be conducted on printed versus digital religious infographics on different websites, or on infographics in other languages to investigate how meanings are rendered through intersemiotic translation and whether the same techniques of data visualization are used or not.

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APPENDIX
Links to the analyzed infographics
1. Souls assorted
https://yaqeeninstitute.org/infographics/souls-assorted-understanding-your-spiritual-personality-infographic
2. Difference of opinion
https://yaqeeninstitute.org/infographics/difference-of-opinion-clearing-up-the-confusion-infographic
3. Living by Judgment Day Promise
https://yaqeeninstitute.org/infographics/living-by-judgment-days-promise-infographic
4. Does Islam need renewal?
https://yaqeeninstitute.org/infographics/does-islam-need-renewal-infographic
5. 5 myths about Muslim women
https://yaqeeninstitute.org/infographics/5-myths-about-women-in-islam-infographic
6. What does Islam say about abortion?
https://yaqeeninstitute.org/infographics/what-does-islam-say-about-abortion-infographic
7. Justice the Spirit of Islam
https://yaqeeninstitute.org/infographics/justice-the-spirit-of-islam
8. Contemplation through cognition
https://yaqeeninstitute.org/infographics/contemplation-through-cognition-infographic
9. Trauma
https://yaqeeninstitute.org/infographics/how-can-i-ever-trust-again-infographic
10. A journey through Tawakul
https://yaqeeninstitute.org/infographics/a-voyage-through-tawakkul-infographic
11. Religious Minority
https://yaqeeninstitute.org/infographics/religious-minorities-under-muslim-rule-infographic
12. Tolerance
https://yaqeeninstitute.org/infographics/tolerance-or-injustice-religious-minorities-infographic
13. Islam Beautifies Culture
https://yaqeeninstitute.org/infographics/islam-beautifies-culture-infographic
14. Yaqeen in Youth
https://yaqeeninstitute.org/infographics/yaqeen-in-youth-what-shapes-muslim-identity-inforgaphic
15. The whispering of Satan
https://yaqeeninstitute.org/infographics/clinicians-imams-and-the-whisperings-of-satan-infographic