Federal Republic of Iraq
Kurdistan Regional Government
Ministry of Higher Education and Scientific Research
Koya University
Faculty of Humanity and Social Sciences
English Department

The Representation of Women in English and Kurdish Media: A Critical-Multimodal Discourse Analysis Approach

*A thesis submitted to
the Faculty of Humanities and Social Sciences at Koya University as a partial fulfillment for the degree of Masters of Arts in English Language and Linguistics*

Mohammed Abdulhameed Kareem

BA in English Language and Literature (2015) at the Faculty of Humanities and Social Sciences- Koya University

Supervised by: Instructor. Elham Majeed Qadir (Phd)

1444 H   **October 2022**   **2722 K**

Supervisor's Approval

I certify that this thesis entitled "**The Representation of Women in English and Kurdish Media: A Critical-Multimodal Discourse Analysis Approach**" has been prepared by **Mohammed Abdulhameed Kareem** under my supervision and has been submitted for the award of the degree of Master of Arts with my approval as a supervisor.

Signature:

Name: **Dr**. **Elham Majeed Qadir**

Academic title:

Academic position: **Koya University**

Date: 30/10/2022

Head of Department Approval

Upon the recommendation of the supervising faculty whose name and signature appears above, I have forwarded this thesis for review by the examining committee.

Signature:

Name:

Academic title:

Academic position: Koya University

Date: / / 2022

Viva Examining Committee Approval

We, the viva examining committee confirm that we have read this thesis as entitled **The Representation of Women in English and Kurdish Media: A Critical-Multimodal Discourse Analysis Approach**. We have examined the student **Mohammed Abdulhameed Kareem** in relation to all aspects of this thesis. In our opinion, it meets the standards of a thesis for the degree of Master of Arts in English language and linguistics.

Signature: Signature:

Name: Name:

Academic title: Academic title:

Academic position: Academic position:

Date: / / 2022   Date: / / 2022

(Chairman)   (Member)

Signature: Signature:

Name: Name:

Academic title: Academic title:

Academic position: Academic position:

Date: / / 2022   Date: / / 2022

(Member)   (Member & Supervisor)

Approved by the Council of the Faculty humanities and social sciences

Signature:

Name:

Academic title:

Academic position:

Date: / / 2020

DEDICATION

- This thesis is dedicated to the soul of my dead father who taught me to be an independent and determined person, and to my mother without whom I would never be able to achieve my objectives and succeed in life.

- My lovely supervisor.

- My brothers, sisters and friends who supported me in my study.

- My colleagues, who helped me and shared their ideas and advice to complete this thesis.

- Whoever reads this thesis.

Acknowledgements

First of all, I'd like to thank Allah, the Almighty, for giving me this golden chance to start MA and giving me the desire to finish this study with great determination.

Throughout my time as her student, Dr. Elham Majeed Qadir has been very kind to me. I would like to extend my deepest gratitude and sincere appreciation to her for her insightful instruction, invaluable comments, constant support, and advice. I've been really fortunate to have a supervisor that cared so much about my study and promptly answered my questions and concerns.

My sincere gratitude also goes to all of my MA instructors who taught me during MA courses: Dr. Elham M. Qadir, Dr. Salah M. Salih, and Dr. Lubna F. Ahmed.

Special and warm thanks go to the Head of English Department-Evening class, Mrs. Arazoo Rashid and the academic staff of English department for their kind support, and encouragement.

My parents and family members deserve special and heartfelt appreciation for their crucial and continuous encouragement and support throughout my life, especially throughout my MA studies.

Last but not least, I feel compelled to take this opportunity to convey my gratitude to all my friends who have supported and inspired me, even if it is just by a single word, especially Mr. Pewist, Karwan, Darya, Miss. Hawzhin, Miss. Zhino and Shoxan Aswad who provided a lot of useful sources for my study in Sweden.

Abstract

Media have the power to shape societies, and influence beliefs, values, and social identities in as much as media discourse is never neutral and constructs certain realities. Strikingly, this occurs not only at the linguistic level but also at the visual level as well due to the multimodal nature of media texts, a fact that has been neglected by much previous work on media discourse. In this respect, previous studies on the representation of women have been too limited in scope in that, as they focused on the linguistic representation, did not result in a holistic picture of how women are represented in the media. More strikingly, no study has addressed this issue in a cross-linguistic context. The present study, therefore, critically investigates the multimodal discourses that underlie the representation of women in English and Kurdish media in order to discover the similarities and differences between the ways in which women are represented in three prominent media genres namely magazine covers, advertisements, and news stories, combining the multimodal discourse analysis with critical discourse analysis in order to find out the ideology representing women in English and Kurdish media.

The present study seeks to answer, these questions: To what extent do linguistic and visual discourses about women in English and Kurdish media conceal underlying ideologies, identities, and values? Where do women stand in English and Kurdish media, and is it well representations, or misrepresentations? Are the verbal and visual representations intersemiotically complementary? Are there similarities or differences between the English and Kurdish media in this respect? Therefore, based on the above questions, the study hypothesizes that; discourses about women in the English and Kurdish media, particularly in the visual mode, are marketed by media corporations or agencies using a variety of semiotic resources to increase their business; women are commodified, materialized, and used as accessories to attract the viewer's attention; women are rarely shown as actually influencing the world. In contrast, their physical attractiveness and seduction are emphasized, reinforcing the conventional idea of female sexuality that signifies their authority in both societies; there is frequently no one-to-one correspondence between the verbal and visual forms.

To verify the hypotheses and analyze the data, an eclectic multi-dimenstional model, based on Kress and van Leeuwen' Visual Grammar (2006); Machin and Mayr's representing social actor as well as social action (2012), is adopted. The data is qualitatively analyzed based on sixteen texts, eight for each language in three different genres in both English and Kurdish media. The study concludes that both the English and Kurdish media, with some differences, misrepresent women in order to get the viewer's attention. In both cases the visual and linguistic representations are not correlated.

List of Figures

List of Tables

List of Abbreviations

CDA	Critical Discourse Analysis
MCDA	Multimodal Critical Discourse Analysis
MDA	Multimodal Discourse Analysis
SFL	Systemic Functional Linguistics
SF-MDA	Systemic Functional Multimodal Discourse Analysis
SFV	Systemic Functional Grammar
RP	Represented Participant

Table of Contents

Chapter One: Introduction

Chapter Two: Theoretical Foundations

Chapter Three: Research Methodology

Chapter Four: Data Analysis

Chapter Five: Conclusions, and Suggestion for Further Research

Chapter one

Introduction

1.0 Preliminary

This study, entitled "The Representation of Women in English and Kurdish Media: A Critical-Multimodal Discourse Analysis Approach," is grounded in multimodal discourse analysis and critically examines the visual and linguistic representation of women in magazine covers, advertisements, and news stories to determine how women are portrayed in these forms of media in both English and Kurdish language in order to discover the similarities and differences between the two languages.

1.1 Statement of The Problem and Research Questions

Due to technological advancements and the relative simplicity of developing and deploying visuals, multimodal texts have begun to appear in mainstream media involving cover magazines, advertisements, and news stories, posing a challenge for discourse analysts who have traditionally worked to decode verbal signs. Therefore, to investigate how hidden ideologies, identities, and values are represented in both verbal and non-verbal discourses, it is necessary to construct a semiotic grammar that is applicable to and sensitive to both visual and verbal discourse and interactions between the texts and the reader. Although, previously several studies in analyzing social semiotics, multimodality, and critical discourse analysis has been carried out separately from different perspectives, there are still some unanswered questions in this field that the present study seeks to answer; including the following:

1. To what extent do written and visual discourses about women in English and Kurdish media conceal underlying ideologies, identities, and values?

2. Where do women stand in English and Kurdish media, and are they well represented, misrepresented?

3. Are the verbal and visual representations intersemiotically complementary?

4. Are there similarities or differences between the English and Kurdish media in this respect?

Accordingly, What is currently missing and seriously needed is the integration of verbal and nonverbal discourses into the critical examination of media genres in order to reveal the ideology, identity, and value underpinnings of visual and textual discourses. The purpose of this study is to combine a critical discourse analysis with a multimodal approach to examine the representation of women in English and Kurdish media.

1.2 The Aim

The aims of the study are two folds:

1. The study aims to highlight the integration of language and other semiotic modes in both English and Kurdish media discourse.
2. Taking for granted the discursive nature of media discourse, it is also concerned with the representation of and constructing reality about women yielding negative inferior picture.

More importantly, at a more practical level, the study is located within a cross-linguistic context seeking to outline the potential similarities and differences the two languages reveal in this respect. Consequently, sensitizing users of English and Kurdish languages in general to the complexities and realities of media discourse with respect to the manifestation and depiction of women in English and Kurdish media is the global aim which the study seeks to pursue.

1.3 Hypotheses

It is hypothesized that :

1. Discourses about women in the English and Kurdish media, particularly in the visual representation, are marketed by media corporations or agencies through various semiotic choices to enhance their business;

2. In both English and Kurdish media, women are commodified, materialized, and also deployed as accessories to spark the viewer's attention;

3. In English as well as Kurdish media women are rarely represented as truly acting upon the world. In lieu, their physical beauty and seduction are foregrounded , reproducing the traditional stereotype of female sexuality which signify their power in the society ; and

4. There is often no one to one relationship between the verbal and the visual representations. In other words, the visual representation does not reflect the verbal: there is no intersemiotic complementarity between the visual and the representations.

1.4 The Procedures

The steps taken can be summed up as follows:

1. An overview of the relevant literature on multimodal, critical discourse analysis, and media and gendered discourses is provided, along with some fundamental theoretical concepts.

2. To effectively meet the study's objective, an eclectic multidimensional model is developed using relevant approaches.

3. Then, the study provides a sufficient analysis of both verbal and nonverbal discourses.

4. After that, the researcher applies the model to sixteen visual data across three genres and eight data for each language , and a summary of the data analysis is provided.

5. The data analysis is followed by contrastive analysis of each model component to identify where the two languages split and where they coincide.

6. The validity of the hypothesis are investigated with respect to the result obtained.

1.5 Data For Analysis

The data for analysis of magazines' cover, advertisements, and news stories are collected during a three months of May to July 2022, electronic and printed data were selected for this study. The data are picked based on captioned images in order to capture the essence of a multimodal phenomena. These magazines, advertisements, and news stories are the most prominent and current in both societies. Six magazine's cover are selected, three for each language. Two Vogue and Allure are selected as electronic online cover magazines for the English data, while two printed Zhin and TV magazines are chosen for the Kurdish data. In addition, three samples of English commercials are taken from online magazines, while three samples of Kurdish advertisements are obtained from social media. Concerning news articles, four data are collected, two for each language, from NBC and Fox News; for Kurdish data, Nasnews and Zhin magazine news are consulted. These qualitatively analyzed samples are indicative of the hundreds of different examples that readers encounter daily.

1.6 The Scope

The investigation of the present study is limited to a multimodal critical discourse approach in representing women in English and Kurdish media. In

doing so the current study uses visual images of English and Kurdish women that are taken from particular popular media. It focuses on the visual and verbal semiotic resources and it is applied to electronic as well as print media.

It is to be noted also the study is the qualitative.

1.7 The Significance of The Study

Language users, linguists, discourse analysts, those who work in social semiotics, journalists, media analysts, sociologists, and feminists should be able to better comprehend the ways in which language and other semiotic resources act at the core of public communication processes in relation to the findings of this study. In addition, the study may prove to be useful for instructors, curriculum developers, and designers, as the analytical tools adopted may be used in classrooms to assist students analyze multimodal combinations of visual pictures and captions. Furthermore, such a study enables future research to analyze multimodal discourse of the various other genres, such as press conference, political interviews, and so on.

Chapter two
Theoretical Foundation

2.0 The preliminary

This chapter started with a review of the research context in terms of giving some theoretical backgrounds on discourse analysis, multimodal, critical discourse, media, gender representation in media, gender discrimination, and gender stereotypes. The term discourse is used in relation to critical discourse analysis and multimodal discourse analysis since it is concerned with social problems and raising awareness of what is occurring in a certain society. Then, the chapter sheds light on the definitions, emergence, basic concepts, and approaches to MDA in which it is defined as the integration of various semiotic modes like spoken, written, body gestures, colors, music, and so on in order to make meaning. Further, the definition, theoretical concepts, approaches to CDA is also discussed in order to find out the hidden ideology behind language and representing social actors, in which the main aim of CDA is to find out the identity, ideology and power behind spoken, written and multimodal modes with combination to multimodal analysis. This discussion is further fortified by elucidating the representational strategies, that's representing social actor as well as social action. The former is demonstrated through the use of verbal choices, such as personalization and impersonalization, suppression, objectivization and so on, they are on the word choices or lexical choices that are linked to the RP. On the other hand, the latter is introduced through the use of verbal processes in the system of transitivity indicating how the syntactic analysis are used to show the which positions or roles the RP takes. This chapter also has highlighted the major theoretical frameworks upon which the following analyses will be based on. After explaining that the media plays a crucial influence in the development of body image and the production of visual images, this chapter explains how

the media may play an important role in establishing gender inequality. Then, the term gender is discussed. Gender is defined as the socially created divide between men and women. As contrast to being innate, it is a practice or activity that an individual engages in. In society, men and women have different responsibilities, and society treats them differently. Further, this chapter has elaborated how women are discriminated against. This is also reinforced by the elaboration of gender stereotypes, in which women are always linked with negative stereotypes through their features, domestic, occupation, and their roles. The following chapter will consider the methods, models, data collection and analysis and how they are used in this study.

2.1 Discourse Theory and Analysis

Finch (2005, p.215) points out that the idea of discourse has become vogue or elastic since it is employed in a variety of contexts, frequently without being defined. According to Baker and Ellece (2011, p.30), who agree with Finch's perspective, discourse is a term with several, interrelated, and frequently ambiguous meanings. Moreover, one of the least defined notions in linguistics that Stubbs (1983, p.12) and Tannen (1989, pp.6-8) claim is discourse. There are a number of academic disciplines involved in understanding discourse, and each of these disciplines is significantly distinct from the others. To determine which of the many meanings of the term is within the scope of this study, it is important to examine how various academics define it.

The term discourse can be thought of as an umbrella term that encompasses various aspects of language organization (Carter, 1982, p.184). Moreover, Discourse analysis focuses on knowledge about language that extends beyond the words, clauses, phrases, and sentences which is required for effective communication. It investigates language patterns across texts and

examines the relationship between language and the social and cultural contexts in which it is used (Paltridge, 2006, p.2).

Discourse, in a traditional sense, was often used to refer to an extended stretch of connected speech or writing, a 'text'. Thus, discourse analysis refers to the examination of an extended text, or type of writing (van Leeuwen, 2005, p.94). Since its introduction in 1950, the term discourse has been deployed in diverse senses. It was first used to show how each unit in a sentence interacts with each other (Patel, 1996, p.12). While functionalists emphasized too much on the connection between language structure and social context (Durrant, 2015, p.1).

On the other hand, critical discourse analysts regard language as a medium of social action in general, and they are interested in carefully investigating hidden power structures and ideologies embedded in language (Johnson, 2020, pp.379-80). Critical discourse analysis (henceforth CDA) clarifies the writer's or speaker's meaning and reveals something hidden from the reader or listener (Knap and Daly, 2011, pp.105-06).

In addition, Foucault's (1972) work which was largely concerned with the transition from old forms of social organization to modern ones, signaled a shift in focus at the time. Foucault's work addressed a number of important terms that were essential to the study at hand, including discourse, power, knowledge, and culture, and was both powerful and controversial. A discourse, according to him, is a collection of assertions that are arranged in a systematic way. Moreover, Foucault (1972) makes an effort to comprehend the link between language, social institutions, subjectivity, and power. Discursive fields, such as law or family, comprise a variety of competing and contradicting discourses that have varied degrees of power to make sense and to and organize social institutions and processes (Pinkus, 1996, p.1).

The present study will adopt definitions that are relevant to critical discourse analysis and multimodal discourse analysis because it is all about social problems and making people aware of what is going on within a particular society.

In this regard, discourse is the use of language in a particular circumstance since different situations need varied uses of language in terms of lexical choices, grammatical structures, and genre. In the current study, discourse is defined as a communicative system that can take linguistic, visual, or multimodal forms and contains the characteristics of a certain genre as well as the surrounding social reality of that genre. Discourse, according to the basic tenets of critical discourse analysis, is a kind of social activity; it is historical, it conducts ideological work and it produces a society and culture (Fairclough, 1995, p.131).

In addition, discourse is the social construction of knowledge about (some aspect of) reality. By 'socially constructed' it means that it has been developed in specific social contexts and in ways that are appropriate to the interests of social actors in these contexts (van Leewuen, 2005, p. 94), whether these contexts are very broad (western Europe) or not (a specific family), explicitly institutionalized (newspaper) or not (dinner-table conversation) (Kress and van Leeuwen , 2001, p.4).

According to Locke (2004, p.14)discourse is " the social process in which texts are embedded". However, texts are defined structure of messages or message traces which are regarded a social unity. Hence texts have a social system of sign that are dynamic, they are both material realization of system of sign and site where change continually takes place.

Fairclough (2003) draws a distinction between what he refers to as 'textually focused discourse analysis' and more social theoretic approaches to

discourse analysis. He does not believe that these two perspectives are mutually incompatible, however, and argues for a discourse analysis that is both linguistic and social in focus (Paltridge, 2012, p.6). Moreover, Fairclough (1995, pp. 54-5) refers to language as discourse. Hence, considering language as social practice means, first and foremost, that it is a form of activity, as linguistic philosophy and pragmatics have acknowledged. Additionally, it suggests that language is a socially and historically situated mode of action, interdependent with other aspects of the social. A dialectical connection is one that is socially formed but also socially shaping or constitutive.

More specifically, Van Leewuen differentiates between the term 'discourse' and the plural 'discourses'. The term 'discourse' is often used to refer to a lengthy stretch of linked speech or writing, referred to as a 'text'. Thus, discourse analysis refers to the examination of a lengthy text or kind of writing. On the other hand, the plural 'discourses' refers to how certain kinds of knowledge are developed based on the goals of social actors within certain social contexts, whether they are big like multinational companies or small, like families, or highly institutionalized like the press, media, and so on (2005, p.94). The basic assumption about 'discourses' are:

1. Discourses are representational resources, knowledge about a certain element of reality that may be drew upon when that feature of reality must be represented. They do not dictate what can be said about a particular element of reality, but they are necessary for representation. They are necessary as frameworks for making sense of the world.

2. Plural discourses exist. There can be multiple discourses, or methods of making sense of the same element of reality, each of

which includes and excludes certain items and serves distinct purposes.

3. The presence of a discourse is established via texts, through what has been spoken or written – and/or represented through other semiotic modes. More precisely, it stems from the resemblance of what is stated and written in many writings regarding the same element of reality. It may rebuild the information that these writings represent on the basis of comparable assertions repeated or paraphrased in other texts and distributed in various ways within these texts. it can be established not only through writing and speech but also through sound and pictures or other social modes like gesture, gaze, color, layout and so on. For example, in advertisement of healthy food, it shows the healthy food for a healthy lifestyle in order to attract the viewers.

A critical point in the plurality of discourses is that there can be and do exist in several ways of knowing and hence of portraying the same 'thing' of knowledge. For instance, there are wars, and they do cause chaos. However, human understanding of them is inherently socially created in and via speech. This also implies that the same person may have several perspectives on the same item, and may well be able to discuss the same conflict in a variety of ways, depending on the context (van Leeuwen, 2005, pp. 94-5).

From an institutional standpoint, discourse is concerned with making and structuring of meaning about the world. In other words, discourse is about making meaning in social and cultural choicec like, color, scent, body language and so on . Discourses are viewed as meaning-resources available in society for making sense of the larger world, social and natural. The merging of discourses into complexes known as ideology is not accidental nor coincidental; it serves particular, definable societal goals. Semiotic objects,

such as structures, written texts, casually told stories, films, gardens, the color, layout, and content of museums and supermarkets, and so on, serve as material sites for the merging of discourses and their material and naturalized form. Hence, behind every single use of semiotic resources with conjunction to text and speech there is a hidden ideology that serves a particular institution (Kress, 2010, pp.110-12). Hence, in the sense of multimodality, joining discourses into complex ideology is not something accidental nor random, but it serves specific social goals. Social objects like, written texts, layout, stories casually told, film, gardens, video games, museum contents and so on are the material sites for conjugating discourses and their emergence in material and naturalized form (Kress, 2020, p.113).

It is a worthwhile to note that in the last few decades the concept of discourse has undergone a change in the traditional sense to the multimodal and critical ones, in which the present study focus on the current approaches that's multimodality and criticality.

2.2 Multimodal Discourse Analysis

Communication is inherently multimodal, but linguists and discourse analysts have traditionally focused on language as the primary communication device, ignoring other semiotic devices that were equally effective in the meaning-making process.

According to Machin (2013, p. 348) communication has lately shifted from monomodality to multimodality as a result of improved technology, in which meanings are communicated not just via linguistic resources but also through additional semiotic resources and the study is known as Multimodal Discourse Analysis (henceforth MDA). Consequently, as it is observed communication is multimodal in which participants in a certain communication may communicate with each other through different modes

such as voice, sight, actions, color, font, layout of the design, its shape and texture, and so on (Kress 2010 p.32; Ledin and Machin, 2020, p. 16).

MDA is a new paradigm in discourse studies that expands the study of language to include additional resources such as image, scientific symbols, gesture, movement, music, sound, layout, and design (Hyland and Palrtidge, 2011, p. 120; Gee and Handford, 2012, p.33). It is worth-mentioning that culture and society are formed as a result of interactions between individuals, things, and their environments. It has become obvious through these interactions that spoken and written language are simply two of a diverse range of modes involved in the production of meaning and experience. The modes of spoken and written language have been joined as research subjects by modes such as gesture, gaze, composition, and layout. MDA refers to a variety of methodologies for examining social interaction and meaning as multimodal, that is, generated with and via a variety of modes. However, MDA is not about isolating and analyzing modes but about comprehending the world as a multimodal one (Pirini, 2020, p.1).

More specifically, Kress and Van Leeuwen (2001, p.20) describe multimodality as "the integration of various semiotic modes in the design of a semiotic product or event.", thus, multimodality defines methods that perceive communication and representation to be more than just language, and which respond to the whole range of communicational forms people utilize such as image, gesture, gaze, postures, toys, film, touch, scent, and so on, and the links between them (Jewitt, 2011, p.14; Harrison, 2008, p. 58).

It is observed that human contact does not take place only on a linguistic level but rather through different modes. For example, gestures and prosodic elements are used by speakers to clarify meaning, regulate the interaction's structure, and communicate their emotions and positions. For example, a speaker may utilize a pause or an extending hand gesture to

indicate to the other participant that they are asking them to take a turn. Similarly, a speaker may raise his voice and use significant gestures to indicate aggression and/or impoliteness, it means that language is viewed as multiple articulation by combining these different modes rather than double articulation through using only the combination of meaningful sounds (Haugh *et al*, 2021, p. 430). Hence, in linguistics, the term became linked with the discovery that meaning was transmitted not just via the linguistics mode, but also through other semiotic modes such as visual, sound, and gesture. This may appear to be a quite apparent discovery in media studies and cultural studies, but linguistics, with its tradition of more precise observation and description, began to provide valuable tools to incorporate other modes of communication in linguistic analysis (Machin and Mayr, 2012, p.222).

Currently, MDA terminology is utilized loosely as concepts and approaches grow in this relatively new area of research. For instance, semiotic resources (e.g., print materials, films, websites, three-dimensional objects, and everyday happenings) are variably called "modes" and "modalities" that integrate to produce meaning in multimodal (or multisemiotic) phenomena. MDA is also known as multimodal analysis, multimodal semiotics, multimodal studies, and multimodal social semiotics (O'Halloran, 2011, p.1).

Additionally, MDA deals with semiotic resource theory and analysis, as well as the semantic expansions that occur when semiotic choices combine in multimodal phenomena. Inter-semiotic connections resulting from the interplay of semiotic choices are a key focus of multimodal research (Jewitt, 2009). MDA is also involved in the design, production, and distribution of multimodal resources in social settings (e.g., Van Leeuwen, 2008), as well as the resemioticization (Idema, 2001bn 2003) of multimodal phenomena as social practice unfolds (Hyland and Palrtidge, 2011, p. 121).

According to Machin and Mayr (2012) the aim of MDA lies in some different purposes, one of the aim is that MDA considers fundamental textual lexical analysis. The study of individual visual semiotic choices in texts is then used. Moreover, MDA examines semiotic resources that convey speakers' attitudes. Analyzing quotation verbs, representing speakers' attitudes using visual semiotic resources, gaze, postures, and so forth. Further, linguistic and visual semiotic tools for depicting individuals and naming techniques are accessible. MDA investigates how certain individuals are individualized or collectivized through language and picture, made specific, generic, personalized or impersonalized, objectivized, anonymized, aggregated, and repressed. Furthermore, MDA investigates how verbal and visual semiotic resources depict what individuals do. There are variety of materials accessible to portray the same activity. Some individuals are always depicted as engaged in mental type acts, whereas others are depicted as engaging in material type actions

According to Jewitt (2011, pp. 15-6) multimodality is based on the notion that the meaning of signs fashioned from multimodal semiotic resources is similar to speech and social. That is, they are formed by the norms and regulations in effect at the time of sign-making, which are impacted by the motives and interests of a sign-maker in a given social context. That is, sign-makers choose, modify, and refashion meanings through the act of reading or interpreting the sign that is produced.

In short, multimodality, also known as multimodal discourse analysis, refers to the utilization of multisemiotics resources in order to improve the efficacy of communication, particularly in regards to the production and dissemination of meanings across a variety of mediums. Multimodality refers to an approach to language and other forms of representation that go beyond the linguistic. Multimodal analysis has become more relevant as a

consequence of the development of modern texts that not only include verbal texts but also visual texts as a result of developments in technology. It's interesting, for instance, to observe the use of several semiotic resources by ad agencies in their quest to effectively convey their clients' messages to the people who will ultimately make a purchase based on the advertisements. As in the following example, the producer uses different modes that's verbal and non-verbal in order to get the viewer's attention. The combination of the colors, the use of phrases like 'flawless appearance' are integrated in order to make the viewer curious.

Figure.1 advertisement from 'COVERGIRL' magazine

A wide range of disciplines, including anthropology, philosophy, psychology, visual media and cultural studies, fine art, linguistics, and semiotics, cinematic discourse, political discourse have contributed to multimodality. The present study will adopt Critical-MDA in analyzing the depiction of women in English and Kurdish media in order to show how women are represented or misrepresented. The analysis contains language and other modes, each mode is socially, historically, and culturally constructed to build a particular representation of women in media.

2.2.1 Key Premises

The study of MDA has taken two major interconnected paths. The first includes evaluating the meaning-making capacity of individual semiotic resources such as using different modes separately like gesture, gaze, facial expression, visual, oral, and so on, whereas the second focuses on conceptualizing the interplay of multiple semiotic resources in multimodal communication, that is, the combination of different modes (Djanov and Zhao, 2014, p. 2).

Multimodality concerns the strict 'division of labor' among disciplines usually focused on meaning creation since in the world one is attempting to account for, means of meaning making nearly invariably exist together: picture with writing, speech with gesture, mathematical symbolism with writing, etc. Scholars advocated for researching how multiple forms of meaning production are merged into an integrated, multimodal whole in the late 1990s. It was a realization of the need to extend beyond the empirical limitations of current disciplines and build theories and methodologies to account for how humans employ gesture, writing, voice, and other means together to construct meanings that none of the existing disciplines can account for. This became increasingly apparent with the arrival of digital technologies, which allow individuals to integrate meaning-making methods that were difficult or impossible to spread before (moving image being one pertinent example). Multimodality indicates an important step in meaning theory and analysis. Based on the early definitions, three major premises are formulated:

1. Meaning is made with different semiotic resources, each offering distinct potentialities and limitations.
2. Meaning making involves the production of multimodal wholes.

3. If one wants to study meaning, s/he needs to attend to all semiotic resources being used to make a complete whole (Bezemer and Jewitt, 2018, p.2)

2.2.2 Emergence of MDA

Researchers in a variety of fields have taken to use the term "multimodality" as a buzzword, including those in linguistics, film and media studies, journalism, cultural studies, anthropology, and psychology. Multimodal approaches have grown up in over the last two decades, resulting in an abundance of monographs, handbooks and textbooks (e.g. Bateman, Wildfeuer and Hiippala 2017; Jewitt 2014; Jewitt, Bezemer and O'Halloran 2016; Kress 2010; Machin 2007; O'Halloran 2004; O'Halloran and Smith 2011) that explore the subject matter (Tan *et al*, 2020, p.263).

However, in the past four twentieth-century schools of linguistics have dealt with non-linguistic semiotic modes. The first was the Prague School, which expanded linguistics into the visual arts and non-verbal parts of theatre in the 1930s and 1940s. The second was the Paris School, which concentrated on popular culture and mass media and used structural linguistics methodologies. Simultaneously, American linguists developed an interest in multimodal analysis of verbal and non-verbal communication. A fourth school arose in the 1990s, influenced by M. A. K. Halliday's linguistics, and it was this school that coined the term 'multimodality' and developed methodologies and tools for multimodal discourse analysis (van Leeuwen and Kress, 2014, p. 107) (cited in OKADO-GOUGH, 2017, p.60)

Moreover, researchers have begun to examine other modes of communication, including political cartoons (Mazid, 2008) and even children's toys (Machin and van Leeuwen, 2009), in order to determine how they convey meaning. Machin (2007, p. x) adds that multimodality has been

important in language-based areas where visual representation has been neglected. Linguists such as Kress and van Leeuwen (1996) and O'Halloran (2004) have begun developing their own analytic methodologies that draw on the same types of precision and more systematic modes of description as CDA (Machin, 2007, p.1).

Generally, according to Jewitt, Bezemer, and O'Halloran (2016, p.2 cited in Tan *et al*, 2020, p. 264), the word "multimodality" initially emerged in the mid-to-late 1990s in various regions of the globe, where it was utilized by researchers working independently across many fields. The term "multimodality" is frequently attributed to Gunther Kress and Theo van Leeuwen in the literature (e.g. Machin 2013, 2016), who coined the term in their books *'Reading Images: The Grammar of Visual Design'* ([1996]2006) and *'Multimodal Discourse: The Modes and Media of Contemporary Communication'*([1996]2006) (2001). Simultaneously, Charles Goodwin (2000) used the phrase to represent the formation of social action as performed by the integration of several types of semiotic resources in talk-in-interaction.

Kress and van Leeuwen (2006) in their introductory chapter in *'Reading Image'* state that "Just as knowledge of other languages can open new perspectives on one's own language, so knowledge of other semiotic modes can open new perspectives on language.". This statement introduces linguistics to a whole new world of visual communication, There are many ways in which discourses are communicated. From political speeches and news items to computer games and movies, to the social and material culture of daily life, to the ways in which body postures connect with one other. Many various types of semiotic resources are used to convey discourse, as well as a variety of distinct ways of expression. Thus, MDA emerged as a discipline to address a gap in critical discourse studies (Machin, 2013, p.347).

The purpose of MDA is to ascertain how speakers/writers choose semiotic resources, both verbal and visual, to convey ideas, values, identities, and sequences of activity in discourses (Machin and Mayr, 2012, p.9).

2.2.3 Basic concepts in MDA: Modes, Semiotic resources, and Metafunctions

Firstly, the term 'mode' refers to a set of socially and culturally shaped resources for making meaning. Kress (2010) notes that modes are the outcome of a society's social and historical structuring of the materials selected for depiction (p.11). Rather than static skill replication and usage, every particular mode is dependent on fluid and dynamic meaning resources. Modes are continuously changed in this manner by their users in response to the communication requirements of communities, institutions, and societies: new modes are produced and old modes are transformed (Jewitt, 2010, p.22). there will be ambiguity regarding the concept of 'mode' as a result of the three multimodal approaches, each of which has a somewhat different mode. For instance, Kress and Bezemer (2010) consider text, typography, image, and layout as modes from a social semiotic multimodal perspective. Meanwhile, multimodal discourse analysts such as Unsworth and Cléirigh (2009) investigate multimodal discourses using language and images as modalities. Norris (2004), in her multimodal interactional analysis, refers to spoken language, gesture, posture, and gaze as 'communicative modes' (ibid, p.12).

A major concern in the study of modes is 'modal affordance'. Modal affordance refers to the notion that various modes provide distinct possibilities for meaning construction. Modal affordances influence the types of semiotic work that a mode can do, the ease with which it may perform them, and the variety of ways that modes can perform roughly comparable semiotic work. Modal affordances are linked to both the material and social

histories of a mode, that is, to the social goals for which it has been adopted in a particular context (Kress, 2010, p.10). For example, in the study of media, depending on the depiction chosen, some aspects may be diminished while others will be highlighted. Thus, the ability to juggle with representations, or to make sense of the producer's juggling, is a challenging work for the audiences, participants, and what so ever it is ready to interpret the represented modes.

However, the many modes of discourse embody the communicator's overall meaning. When one mode's of discourse is unable to completely convey its meaning, it is complemented by the discourse of the other mode, forming a complimentary connection. Complementary relationships may be classified as strengthened or un-strengthened. The term "reinforcement relationship" refers to a situation in which one mode of communication serves as the primary way of communication and the other modes serve as enhancements to it. There is no main and secondary in an unsupported connection, and all types of speech modes must be present to complement one another and encapsulate the whole meaning in order to create coherent (Bi, 2019, p.1037).

Secondly, the term "semiotic resources" is another important element to multimodality since it refers to the relationship between representational resources and how they are used (Jewitt 2011). They were inspired by Halliday's (1978, p.192) argument that language's grammar is not a code, nor a collection of rules for generating proper sentences, but a resource for constructing meanings. The term 'resource' is, in reality, a critical distinction between social semiotics and structuralist semiotics of the Paris school, where the essential word is 'code,' not 'resource' (van Leeuwen and Jewitt, 2002, p.134 cited in Ostman, 2002, p.769).

In accordance, in social semiotics and other fields, the concept "semiotic resource" refers to a mechanism for meaning formation. A semiotic resource is always a material, social, and cultural resource rolled into one. Van Leeuwen defines the term as follows: "Semiotic resources are the actions, materials, and artifacts which is used for communicative purposes, whether produced physiologically. For example, with vocal apparatus, the muscles that is used to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – as well as the organizational possibilities for these resources". Semiotic resources have a meaning potential based on their previous uses and a set of affordances based on their prospective uses, which will be realized in specific social contexts where their use is governed by some kind of semiotic regime (van Leewuen, 2004 cited in LeVine and Scollon, 2002, p.256).

van Leeuwen (2005) adds that these resources were historically referred to as 'signs', which was the primary idea of semiotics. However, the emphasis in social semiotics has shifted away from 'signs' and toward how individuals utilize semiotic resources to create and analyze communication artifacts (van Leeuwen, 2005). Additionally, signs are the result of the 'social process of sign-making', in which a sign-maker selects a semiotic resource (a signifier) and connects it to the meaning (the signified) they want to convey (Jewitt 2010, p. 23). Thus, meaning is a socially situated and controlled option in this system. Further, Kress (2010) argues that language is dynamic because the connection between the sign's material form (the signifier) and its meaning (the signified) is not arbitrary but is driven by the sign-motivation. Maker's in other words, individuals 'make signals by using the resources available to them in the particular sociocultural contexts in which they operate' (Jewitt and Kress, 2003, p.10).

It is to be noted that when semiotic resources are used systematically, they can be considered as semiotic modes. Semiotic modes include verbal communication (written or spoken), gestures, and color (where the color conveys meaning in and of itself, such as red for heat or to represent "stop!"). Which semiotic resource to employ — and in which semiotic mode — is determined by the content to be communicated: no two semiotic resources can convey the same message. Different affordances, or potentials for meaning-making, are ascribed to semiotic resources or modes (Danielsson and Selander, 2021, p.22).

Thirdly, metafunctions are another critical notion in a multimodal analysis. The emphasis here is on how language is formed by its users, the social purposes that language's resources serve (Jewitt, 2010, p.24). This shift toward the social is at the heart of Halliday's (1978) theory of language's social function, in which he identifies three distinct types of semiotic work that he refers to as metafunctions. Halliday saw linguistic modes of speech and writing as semiotic resources capable of performing three distinct social metafunctions: ideational, interpersonal, and textual (Andersen and Hæstbæk, 2016, p.1). Each of them will be discussed in the following section, that's , in approaches to Critical- MDA.

2.2.4 Approaches to MDA

The various approaches to multimodality can be roughly classified into three main approaches: a systemic functional grammar (SFG) multimodal approach to discourse analysis associated with the work of O'Toole, Baldrey and Tiabut, and O'Halloran, a social semiotic approach to multimodal analysis associated with the work of Kress and Van Leeuwen, and multimodal interactional analysis associated with the work of Scollon and Scollon, and Norris (Jewiit, 2011, Pp. 28-9). The first and second approaches will be discussed due to its relevance to the present study.

2.2.4.1 Social Semiotics (Visual Grammar)

Multimodality identifies both an area of study and a domain for theoretical exploration. Anyone dealing with many modes of communication must be aware of the theoretical frame they are working in and make their stance explicit. Social-semiotic theory is concerned with meaning in all of its manifestations. Meaning is generated in social environments and interactions, which transforms the social into the source, origin, and creator of meaning. The 'social' in this theory is about generating meanings, of semiotic processes and forms, and thus the theory is of social-semiotics one (Kress, 2010, p.54).

The discipline of semiotics includes a subfield known as social semiotics. The study of social semiotics examines how individuals utilize signals to build a community's identity. Hence, it's about how language, the person, and society interact with one another (Harrison, 2003, p. 47; Kress and van Leeuwen, 2006, p. 13). Like the previous approach SF-MDA, this approach is also based on Halliday's ideas, but this time it is developed in a different sense. Social semiotics considers language and other means of communication as semiotic resources, or sources of meaning. Semiotic materials include music, written language, images, physical objects, and visual components (Machin, 2013, p.350). Different sorts of semiotic resources can be used to accomplish a variety of communication tasks, including generating meanings, conveying attitudes, and avoiding certain types of commitments (Kress, 2010, p.54).

After Halliday investigated language as a semiotic resource. Halliday, on the other hand, saw that language was just one of many semiotic resources that make up society and culture. As he states:

> **There are many other modes of meaning, in any culture,
> which are outside the realm of language. These will**

include both art forms such as painting, sculpture, music, the dance, and so forth, and other modes of cultural behaviour that are not classified under the heading of forms of art, such as modes of exchange, modes of dress, structures of the family, and so forth. These are all bearers of meaning in the culture. Indeed we can define aculture as a set of semiotic systems, as a set of systems of meaning, all of which interrelate.

(Halliday and Hasan, 1985: 4 cited in Jewitt et al, 2016, pp.31-2)

Nevertheless, in *'Language as Social Semiotics'*(1978) Halliday advocated for the need of socially contextualizing language and comprehending texts as complex signs. According to Halliday, signs are material manifestations of the three distinct kinds of social meaning/functions, as mentioned in previous section(Ideational, interpersonal, and textual). In their 1996 book *'Reading Image'* Kress and Leeuwen demonstrated how these meaning functions are visually represented via notions like as composition, modality, and framing. *Reading Image* showed and produced a set of semiotic network systems that illustrate the semiotic resources for image in use and the visual representation of discourses through the design of these resources. They set out together to characterize available options and visual semiotic resources as having potentials and to demonstrate how visual semiotic resource choices may convey ideology and discourse (Jewiit, 2011, p. 29). Kress and van Leeuwen's model of analyzing images is based on Halliday's systemic functional grammar. They illustrate that reading images and reading the linguistic text is related to each other since they are both representations of social identities, social realities and social interactions. Accordingly, in a social semiotic approach of visual communication, visual aspects and features do not simply depict the world; but they constitute it. Visual communication, like language, contributes to the formation and maintenance of a society's ideology and may also be used to generate, perpetuate, and legitimate

particular types of social practices (Machin and Mayr, 2012, p. 19). Thus, social semiotics is interested to go beyond what is in the surface of multimodal phenomenon, rather it asks why and for what reason things are arranged in this way. For example, the color red in flag must be saturated in order to show more passion of the national spirit. In traditional semiotics the red color was the symbol of sensuality, while in social semiotics it stands for passion and patriotism(ibid).

Based on Kress and van Leeuwen's development of visual grammar on the basis of Halliday's SFG, they also believe that an image also has three types of metafunctions that contribute to its meaning creation: representational metafunction, interpersonal metafunction, and compositional metafunction (Harrison, 2003, p. 50). The following table illustrates the difference of metafunction that each approach takes;

Table.1 Difference between metafunction according to SFG and VG

SFG	VG
Ideational	Representational
Interpersonal	Interactive
Textual	Compositional

A. representational metafunction

The term "representational" relates to the actual world, either abstractly or concretely (van Leeuwen and Jewitt, 2004, p.134). Any semiotic system must be capable of representing, in a referential or pseudo-referential sense, elements of the experiencing world that are not encoded in its specific system of signs . In other words, the semiotic system must be capable of representing things and their relationships in the external environment. According to SFL, language "represents and builds human experience of reality via many kinds of 'goings-on' or processes that include diverse categories of players (e.g. actors, objectives, receivers, sensors, and characteristics)". Adapting this

paradigm for visual analysis, Kress and van Leeuwen categorize representational meaning into two distinct processes: narrative and conceptual (Liu, 2019, pp.1524-5). Ideas are represented in images by conceptual processes, whereas participants in unfolding acts or events are represented by narrative processes. However, conceptual processes show just static concepts, whereas narrative processes show two or more participants linked by vectors that show them doing something to or for one another (Kress and van Leeuwen, 2006, p.88). As in figure (2), first of all, according to representational metafunctiom, the figure represents two participants a little child and former president of USA Donald Trump. They both looking at each other without doing any practical act hence the process is a conceptual, the baby cries while Trump smiles. It shows the selfishness, recklessness, and ignorance of Trump for what he does for immigrants who came from Mexico (Ellis-petersen, 2018, p.1).

B. Interactive metafunction

 for interactive meaning, it deals with the relationship between the sign's maker and receiver/reproducer that must be projected by any semiotic system. Therefore, every semiotic system conveys some kind of social relationship between the creator, observer, and whatever is being represented in that system of semiotics (Liu, 2019, p.1525). Additionally, contact, social distance, attitude, color, and modality are the characteristics identified by Kress and van Leeuwen (2006) as expressing the interactive metafunction. Contact or "social relation" is defined as the presence or absence of the depicted participant's gaze, that might be an offer or a demand. It encompasses both the vertical angle, which refers to how a person is viewed from above, at eye level, or from below, and the horizontal angle, which refers to how a person frontally, from the side, or from somewhere in between is seen. These perspectives convey two facets of the portrayed social

relationship between the observer and the subjects in the image: power and involvement (van Leeuwen, 2008, p.139). It is also known as 'perspective. The term "perspective" relates to the way a picture is taken, which may convey information about the represented participants involvement and power relationships with the reader (Harrison, 2008, pp.53-54). As in figure (2), it is notices that the gaze is absent to the viewer, both participants stare at each other it give the 'offer' gaze to the reader. According to the angle, the image is taken in a horizontal in which the child look up as though she is the one who is dominated or controlled, while Trump look down as it signifies the power and dominant over which Trump uses to innocent people according to the social distance. (Ellis-petersen, 2018, p.1).

Social distance refers to the sense of closeness or distance evoked by the proximity of the represented participants in a picture to the reader. Distance becomes meaningful in pictures. Individuals displayed in a "long shot," from far away , are depicted as strangers; individuals shown in a "close-up" are depicted as "one of us" (Hall, 1966, p.1). Both participants displayed in a long shot in figure (2) in order to show them equally (Ellis-petersen, 2018, p.1).

Moreover, color is systematically used as a crucial element in the field of semiotic resources, it is not simply used to give meaning, but to shape and organize behavior. Generally, colors are utilized in a variety of ways and each culture may have some specific meaning upon the use of color (Ledin and Machin, 2020, pp.87-8). Colors can mean different things in terms of the context they are used, For instance, the color 'red' may mean danger in some situation, and mean love and passion in another context. In another example, 'red' may be very saturated and bright or quite dilute and weak. In each of these instances, what it can express is different, for example, a flag is unlikely to utilize a light red since a brighter, richer color is necessary to convey the

nation's vitality and enthusiasm. Additionally, the meaning may be altered by the visual elements with which it is paired. In figure (2) the background is fully covered with red color, Time magazine cover's background is fully abstracted and the red color may stand for the cautions to immigrants that they may have the insecurity, inequality, invasion, dehumanization, and a disastrous life in America.

Further, Modality is a term that refers to a text's degree of 'truthfulness,' and it ranges from lowest (least true) to highest (most true) (most real). While it makes sense to see modality as ideational because it provides information about the reality, Kress and van Leeuwen argue that it "does not represent absolute truths or falsehoods; it establishes shared truths associating readers or listeners with some claims and separating them from others" (2006, p.155). Modality becomes interpersonal in this way because it establishes an imaginative 'we' with the spectator. Modality, in social semiotics, which adapts Hallidayen grammar for the study of other sign systems, refers to the degree to which things are represented "as if they are real, as if they truly exist in this manner, or as if they do not, as if they are imaginings, fantasies, caricatures, etc." (ibid, p.156). Visually, modality is portrayed by resources that indicate increases or decreases in the '"as how real" the image should be taken' (van Leeuwen 2005, p. 166). Colors, too, may signify and evoke a variety of emotions, depending on the viewer's cultural environment. In terms of modality, a number of characteristics are considered when determining the degree to which a particular image is realistic and naturalistic. These are the elements of color, context, representation, lighting, and brightness (Belgrimet and Rababah, 2021, p.197). In figure (2),Time magazine's cover is more than realistic, it represents two people, the color, and its brightness are fully modulated and the background is abstracted.

C. Compositional metafunction

Thirdly, composition, however, gives spatial arrangements coherence and a meaningful structure. It is critical not just for visuals and layout, but also for three-dimensional spatial arrangements such as exhibitions and architecture (van Leeuwen, 2005, p.79). In other words, The term "compositional metafunction" refers to the manner in which the image's representational and interpersonal metafunctions interact to form a meaningful whole (Harrison, 2003, p. 55). In compositional metafunction analysis, an image's information value, salience, and framing are determined. The information value of an image is determined by its placement in the text; whether it is on the left or right, top or bottom, center or margin, may suggest a variety of information roles (ibid, p.57). Salience refers to an element's capacity to attract the reader's attention via the use of color, font size, capital letters, and emboldening, among other techniques(van Leeuwen, 2005, p. 198). The term "framing" refers to the process through which messages are incorporated into their contexts (Harrison, 2003, p.57). Compositional metafunction is also known as 'multimodal approach' to media studies, that will be discussed in detail in section 2.4.1 (MDA approach to media)

2.2.4.2 Systemic Functional-Multimodal Discourse Analysis(SF-MDA)

Michael Halliday developed Systemic Functional Linguistics (SFL) to describe how people make sense of the world. In his view, "Language is a set of systems that allow the speaker/writer boundless possibilities of constructing meanings," according to systemic functional linguistics (Bloor and Bloor, 2004, pp.3 & 228; Fairclough, 2003, p. 8). SFL is primarily concerned with the connection between language and society, with texts being seen as components of social events (Fairclough, 2003, pp.5-8). People's ideas, attitudes, behaviors, social relationships, and material circumstances

change as a result of the words and grammar they use to describe reality. Analyzing texts critically can provide information about power dynamics and ideological processes in a text (Fairclough, 1989 as cited in Bloor and Bloor, 2004, pp. 228-9). It is also named Systemic Functional Grammar, due to its relation to the study of how meanings are constructed via the use of words and other grammatical resources in SFL (ibid, p.2). SFL aims to construct a functional grammar that takes into consideration language's meaning-making potential:

> Language has evolved to satisfy human needs; and the way it is organized is functional with respect to those needs – it is not arbitrary. A functional grammar is essentially a 'natural grammar', in the sense that it can be explained, ultimately, by reference to how language is used.

(Halliday, 1994: viii cited in Jewitt et al, 2016 p. 30)

Although Halliday established SFL to study language, it is a theory of meaning, and as such, the approach's essential ideas apply to the study of other semiotic resources. As a consequence, the term 'Systemic Functional Theory' (SFT) refers to the theory's higher-order concepts that apply to 'Systemic Functional Multimodal Discourse Analysis' (SF-MDA), while the term 'Systemic Functional Language' refers to the application of SFT to the study of language (ibid, p.33).

In addition, SFL laid the groundwork and maintained main theoretical framework for what O'Halloran refers to as 'Multimodal Discourse Analysis' and 'Systemic Functional Multimodal Discourse Analysis' (Jewitt, 2011, p. 31). The latter approach to visual analysis has been extended across a range of artistic dimensions, with O'Halloran describing the grammatical system that constitutes the meaning potential of semiotic resources and metafunctions as a 'common platform for conceptualizing semiotic resources and analyzing the

ways semiotic choices integrate in object and event'. This approach on multimodality puts a focus on the metafunctions system that underpins semiotic resources and the integration of system choices in multimodal phenomena, whereas Kress and Van Leeuwen's multimodality placed an emphasis on social semiotics (Bezemer and Jewitt, 2018, pp. 31-2).

Halliday defines metafunction as the broad functions that language performs in situations or for purposes of language usage, which can be divided into three categories: ideational, interpersonal, and textual (Bloor and Bloor, 2004, p.10). Ideational metafunction, also known as experiential or representational, refers to the notion that people use language to communicate their thoughts, feelings, and perceptions about the world around them, respectively (ibid, p.10). This may be accomplished in a variety of ways in language, including the choice of a word to represent people, places, and objects in the world; or the establishment of distinct types of relationships between these participants by categorizing them as active, passive, or reactive. A sign also embodies the social connections between the person who creates it, the person who interacts with it, and the object depicted. These relationships are formed and performed via the interpersonal resources of mode, which are sometimes referred to as orientation meaning. These meanings must be arranged into text, which requires the use of the textual resource known as organizational meaning. Language offers many resources for achieving the coherence and structure of a text; Halliday's study examines how the grammar and components of language preserve these three distinct types of meaning potential (Jewitt, 2011, pp.23-24).

More specifically, SFG approach to MDA entails the development of theoretical and methodological frameworks for analyzing written, printed, and electronic texts, three-dimensional sites, and other domains of activity in which semiotic resources (e.g. spoken and written language, visual imagery,

mathematical symbolism, sculpture, architecture, gesture, and other physiological modes) combine to create meaning. SFG theory is ideally suited to providing theoretical tools for MDA because it is, first and foremost, a social semiotic theory in which meaning is seen as context-dependent (O'Halloran, 2008, pp.443-4), but in a difference sense unlike social semiotics, SF-MDA is concerned with the systematic organizing of semiotic resources as instruments for generating meaning in society (Jewitt et al, 2016, p.31). For example, the SF-MDA approach has resulted in the study of language, visual images, and mathematical symbolism in mathematical discourse, as well as theorization of how linguistic, visual, and mathematical symbolic choices combine to construct reality in ways that go beyond what is possible with linguistic resources alone (O'Halloran, 2008, pp.443-4).

Text and picture are integrated in the SF-MDA, allowing the discourse to be examined as a whole, with each component of the text being analyzed and accounted for. When images and text work together to convey meaning, it's a process known as intersemiosis. Intra-semiosis, on the other hand, encompasses all of a picture's components, including language that is entirely incorporated into the image at its conception (Roehrich, 2013, p.15). SF-MDA approach involves three main points, that is, first of all developing metafunctionally ordered systems; secondly analyzing the text in the light of the system selections; and thirdly interpreting combinations of system choices in the light of register and genre (Jewitt et al, 2016, p.43).

SF-MDA sets an emphasis on the metafunctional structuring of semiotic resources, the actual choices made in multimodal texts and processes are understood contextually using the register and genre ideas. Register theory is concerned with the combinations of ideational (experiential and logical meanings), interpersonal, and textual meanings that correspond to the three fundamental register variables of field, tenor, and mode. Field is concerned

with the nature of the activity, tenor with the dimensions of power and solidarity in social relations, and mode with the message's formulation and information flow. Genre is generated from the registerial configurations of tenor, field, and mode that manifest as social processes in a given culture; more precisely, genre is described as the system of staged goal-oriented social processes through which social people in a particular culture conduct their lives (Jewitt et al, 2016, p.38).

Moreover, multimodal phenomena (i.e. any instance of meaning making through semiotic artifacts, interactions, and processes) can benefit from the use of register and genre to place them in the larger socio-cultural context that serves to constrain semiotic choices and, by default, the nature of social practices in any given culture. Multimodal patterns are built up culturally through time, such that each instance of multimodal semiosis is influenced by the previous combinations of choices (ibid, p.39).

One of the short comings of SF-MDA lies in the idea that SFG is used as a model to create the meaning of systemic choices, which includes the use of linguistic notions to do so. Even while some of these notions (e.g. logical connections, processes, and participants) are sufficiently abstract to apply to multiple levels and scales in linguistic or multimodal texts, other methods in the form of discourse levels of representation seem promising, as well. The choice of camera angle alone has no meaning; rather, the semiotic combination of the camera angle with other system choices (such as shot distance, lighting, framing, and participant and process nature) realizes meaning. Furthermore, meaning is seen to arise from semiotic combinations rather than from individual choices. Moreover, in SF-MDA the main focus is on the text itself without any reference to the context (Jewitt *et al*, 2016, p.56). This approach is adopted by Prastiwi (2018) 'Discourse of Mockery: A SYSTEMIC FUNCTIONAL MULTIMODAL DISCOURSE ANALYSIS'

and Victor's (2011) 'A Systmic Functional Multimodal Discourse Analysis Approach to Pedagogical Discourse'

2.3 Critical Discourse Analysis

Critical discourse analysis (henceforth CDA) can be defined as a problem-oriented interdisciplinary research program that encompasses a variety of approaches, each with their own theoretical models, research methods, and agendas, but what they all have in common is a shared interest in the semiotic dimensions of power, identity politics, and political-economic or cultural change in society (Hyland and Paltridge, 2011, p.38). The term critical has been essential to CDA, in the same way as it was in critical linguistics. In particular, CDA denotes a shift away from the more descriptive aims of linguistics and discourse analysis, where the emphasis has been on identifying and analyzing linguistic aspects rather than why and how these features are generated and what possible ideological goals they could serve(Machin and Mayr, 2012, p.5). It is, thus, used to examine texts to find out how structures, tactics or other features of text, oral, verbal interaction or communication play a role in the development and maintenance of unequal power relations (Abdullah and Mukundan, 2014, p.28).

In essence, CDA is regarded as the analysis of opaque and transparent structural relationship of dominance, discrimination, power and control manifested in language (Weiss and Wodak, 2003, p.15). In other words, CDA may explore issues such as gender, ideology, and identity and how these are reflected in particular texts (Paltridge, 2012, p. 186). It, therefore, aims to investigate critically social inaqduality as it is expressed, constructed, legitimized, and so on (Weiss and Wodak, 2003, p.15).

Moreover, CDA is a type of analysis that is concerned with the larger message, philosophy, ideology, or concept expressed rather than merely going beyond the limit of the sentence. It informs the reader or listener about the

writer's or speaker's intention and exposes something previously unknown (Knap and Daly, 2011, pp.105-06). Hence, its's concern is with the opacity of texts and utterance, the discursive construction or stories that are embedded in texts as information that is less readily available to consciousness. In other words, CD analysts investigate how language and other semiotic modalities shape social life, seeing discourse as a type of social practice. As a result, discourse studies are not the exclusive domain of linguists; researchers working in fields such as sociology, culture, philosophy, or psychology – to name a few – also investigate the relationship between language and society (Rogers, 2004, pp.5-10).

It is to be noted that the idea of criticality, which is essential to CDA, is also central to MDA and it is believed that MDA has emerged in CDA, and the combination of both is multimodal critical discourse analysis (henceforth MCDA). Analysts now have a significant theoretical and methodological tool to assist understanding how language and other forms of semiotic entities are used to build, communicate, and challenge social power by connecting the core concepts of CDA and social semiotics theory. The purpose of MCDA, according to Machin and Mayr (2012, p. 9), is to identify and expose the choices made by writers when selecting texts and pictures by a thorough process of description led by the tools given. They are interested in demonstrating how pictures, diagrams, photos, and graphics produce meaning in order to better grasp the message an author is attempting to convey. "We want to place these meanings next to those we identified in the associated text," they explain. The aim is to find "ideas, absences, and taken-for-granted assumptions" in both pictures and words in order to show the kind of power interests hidden inside them (ibid, p. 10). Furthermore, they note that CDA and MCDA both believe that other modalities of communication are a kind of social construction, that visual communication, like language, "shapes and is

shaped by society." Consequently, MCDA is not interested in visual semiotic choices in and of themselves, but in how they contribute to the expression of power relations.

Further, by focusing on issues of language use, power, dominant, and inequitable relations as construed in discourse and through a variety of modes and contexts, MCDA provides a useful framework for discussing gender-related issues in contemporary society by examining how multiple semiotic modes produce more subtle representations of gender inequity, particularly in popular culture media such as television, film, and magazines (Bezerra, 2020, pp.3-4). According to Ledin and Machin (2020, p.26) clear, and strong ideas in multimodality that can be employed as part of CDA with its focus on digging out the discourses hidden in texts to reveal power relations and ideologies are needed to deepen the link between CDA and multimodality. For example, in the following picture, it shows the former president Donald Trump and a little crying baby looking at each other. On this cover, the US president is seen staring down at a crying two-year-old girl under the phrase "Welcome to America." The child is from a shot captured by Getty photographer John Moore near the US-Mexico border. The photograph, which depicts the toddler's grief while her mother is searched and held, has become a defining symbol of the effect of the Trump administration's immigration policy, which has resulted in the separation of parents and children entering the US illegally (Ellis-petersen, 2018, p.1)

Figure.2 Time magazine

The goal of MCDA is to denaturalize representations of different modalities of communication that are expressed in images. Hence images are extremely essential in the media, particularly in television, film, magazines, and the Internet. Images are typically employed to express ideas that are difficult to express verbally. Texts will employ linguistic and visual methods that look normal or neutral on the surface but are ideological in nature and attempt to alter the portrayal of events and people for certain purposes (Coskun, 2015, p. 42; Machin and Mayr, 2012, p.9).

2.3.1 Key premises

Fairclough and Wodak (1997) proposed eight CDA basic tenets. These tenets are a good place to start for researchers who want to undertake CDA. They are as follows:

• CDA addresses social problems.

• Power relations are discursive .

• Discourse constitutes society and culture.

• Discourse does ideological work.

• Discourse is historical.

• Discourse analysis is interpretive and explanatory and uses a systematic methodology.

• CDA is a socially committed scientific paradigm (Rogers, 2004, pp.2-3).

The critical techniques in discourse is crucial because discourse academics do not just analyze language; rather, they deconstruct people's social activities in order to expose power dynamics and concerns of inequity. It is in this context that every social occurrence may be investigated, questioned, and not taken for granted (Wodak and Meyer, 2001, p.2).

In effect, CDA analysts view discourse as social means rather than a linguistic tool to analyze sentences or texts only.

2.3.2 Key Theoretical Concepts: Ideology, Power, and Hegemony

One of the main concern of CDA is the social power in which certain selection of discourse is selected intentionally. Fairclough adds that discursive practices can help produce and reproduce unequal power relation between social classes, women and men, and ethnic/ cultural majorities and minorities through the ways in which they represent things and position people (cited in Rahimi and Sahragard, 2007, p.16). Through the use of these certain selection, they are ideologically driven and motivated. From this point of view, Fairclough (1989) argues that "the exercise of power, in modern society, is increasingly achieved through ideology" Everything, either written or oral, has an ideological concept: "language is not a clean window, but a refractive, structuring medium" (Richardson, 2004, p.53). When it comes to ideology, the term refers to a systematic set of ideas, arranged from one perspective (Hodge and Kress, 1993, p.6). Social groups' common values and ideas may be shown via the use of certain language practices in texts as an example of ideology. Ideology is reflected and created via language. (Simpson, 1993, pp.5-6). To put it another way ideologies are specific methods of representing and constructing society that reinforce unequal relations of power, dominance and oppression (Fairclough and Wodak, 1997, p.275). It is clear to Van Dijk (1995, p.248) that discourse analysis may be thought of as a kind of ideological analysis. According to him, ideologies are generally, though not entirely, conveyed and reproduced through speech and communication, including non-verbal semiotic signals, such as pictures, photographs, and movies . He believes that ideologies are communicated and articulated via the medium of discourse. Nonverbal and semiotic

communications are also effective communicative tools that enable ideologies to be transmitted.

In addition, language is also a source of social power and dominance. It serves to legitimize structured power relations. Language is ideological in as much as the legitimizations of power relations are not stated (Weiss and Wodak, 2003, p.15). Moreover, based on the relationship between power and ideology the concept of hegemony is produced. It is highly concerned with the combination of domination that one has command over repressive forces and the ability to utilize coercion against other social groupings (Fairclogh, 1995, p.93). Accordingly, When the virulence of oppression, in its various forms such as gender, race, class, and sexual orientation, is accepted as consensus, hegemony is assured (Locke, 2004, p.34). However, hegemony has been mentioned frequently in the CDA literature, but mostly in the light of the idea that any discourse that seeks to depict dominant ideologies as natural or commonsensical is hegemonical. For instance, For instance, in a speech delivered in 2010 to the World Faith Foundation by former British Prime Minister Tony Blair, how ideology is found in this text, particularly at the level of linguistics and grammatical choice: it is found the line:

> *Religiuos understanding is key to defeating hostilities*
> *threatening the world.*

Tony Blair refers to 'understanding' and 'knowledge' as things rather than processes throughout this speech. In other words, he refers to them as nouns, not verbs. This means he is never need to describe precisely what readers must comprehend and know in order to defeat conflicts, nor who will be required to demonstrate 'knowledge' (Machin and Mayr, 2012, p. 6).

More specifically, in the study of media, which is going to be more explained in chapter three, the political, social, economic, and cultural

ideologies have been impacted by the media, and vice versa. As a result, different power intuitions exert influence over the media through ideological or repressive governmental structures. Thus, information conveyed via media might include ideologies that members of society conscious of the society. However, media often fail to convey reality in its entirety, preferring instead to portray hidden reality or prepackaged versions of truth (Fairclough cited in Baig et al, 2020, p.73).

Language is merely one semiotic form of communicating ideology and power; other semiotic choices may also be used like color, gaze, gesture, facial expression, and so on. For example, there are always kinds of interests that are served by the stream of visual images which is found in the news media that most often portray war not as the destruction and awful injuring of bodies, the shattering and destructing of families and communities, but as the humane intervention of a small number of well-trained and disciplined professional soldiers defending civilians from un-named generic militia whose aims are never identified (Abousnnouga and Machin, 2013, p.28). Another example is in figure (3), in the cover's lower right corner, there's just an arm cropped at the shoulder that is ideologically chosen in this way. It belongs to a young Texas hospital worker who was sexually harassed and thinks revealing her identify would harm her family. Her attendance is an expression of solidarity, symbolizing all those who are unable to come out and confess their names (Chan, 2017, p.1).

2.3.3 Approaches to CDA

This section addresses the naming and representation of a person's social actions as two approaches to CDA. As with other uses of linguistics or visual semiotics, the communicator has a variety of options for determining how to portray individuals and groups of people who are sometimes referred

to in CDA as "social actors" or "participants." This world of semiotic options is known as "representational strategies" in the CDA. These options enable the placement of individuals in the social world and the highlighting or omission of specific aspects of identification(Folwer, 1991; van Dijk, 1993; Fairclough, 2003, p.145 cited in Machin and Mayr, 2012, p. 77).

More specifically, Kress and van Leeuwen have been active in the development of a social semiotics approach that focuses on methods for analyzing visual images and on the multi-semiotic nature of the majority of texts in contemporary society. On the other hand, van Leeuwen's examination of social actor representations and the categories he defined have been utilized by a variety of scholars to demonstrate how actors are portrayed in a variety of discourses, both, linguistic and non-linguistic (Amoussou, 2006, p.22).

2.3.3.1 Representing Social Actors

In Van Leeuwen's analysis of social actor representation, he established a systematic framework for the study of social actors and their semantic roles in various discourses. Van Leeuwen constructed a sociosemantic system network for the representation of social actors in discourse, with categorization as a subsystem referring to the manner in which actors are represented in terms of shared identities and functions (van Leeuwen, 1996, p.52).

Additionally, van Leeuwen emphasizes the importance of active and passive tenses, as well as transitivity patterns, in the portrayal of social actors. Social actors and agency, on the other hand, are realized not simply via linguistic roles, but also through more intricate processes of exclusion and inclusion. van Leeuwen's paradigm is useful for describing the function of

social actors in the text via the use of socio-semantic rather than grammatical categories (Bernard, 2018, p.85).

There are two reasons for this. The first derives from language's lack of bi-uniqueness. For example, agency as a sociological notion is crucial and fundamental in critical discourse analysis: in what contexts are some social actors portrayed as "agents" and which as "patients"? However, social agency is not always achieved via linguistic agency, specifically through the grammatical function of "agent": It may also be achieved in a variety of different ways, for example, by the use of possessive pronouns (as in "our intake of migrants") or through the use of a prepositional phrase beginning with "from," as in the following example, where the grammatical agent is sociologically "patient":

People of Asian descent say they received a sudden cold-shoulder from neighbors and co-workers.

The second reason is rather different and is based on the premise that meanings are cultural, not linguistic, and hence cannot be attached to any specific semiotic (van Leeuwen, 2008, pp.23-24).

As noted earlier, there is always an ideological reason behind everything, as nothing comes neutral. Hence, in representing people there is a hidden ideological means (Machin and Mayr, 2012, p.79). Social actors can be excluded or realized for ideological reasons within this framework via the following mechanisms: generalization and specification, individualization and collectivization, anonymization, nomination and functionalization, personalization and impersonalization, objectivization, and suppression (Bernard, 2018, p. 85).

A. Generalization and Specification

van Leeuwen (2008, p. 22) emphasizes the importance of the decision

between generic and specific representation in the portrayal of social actors. Van Leeuwen draws attention to the distinctions between representing social actors as members of a class of people (genericised) and as identifiable individuals in this category (specified). To illustrate, Van Leeuwen (2008, p. 23) demonstrates how print media directed at middle-class readers portrays specialists specifically, while representing 'ordinary people' generically (Bernard, 2018, p. 86). In other words, a social actor can be represented as either named or identified as in the following examples;

A Man, Mazar Hussein, challenged police today.
A Muslim man challenged police today.

In the second instance, the individual who confronted the police is shown as a type. The generic term 'Muslim' might help situate this article in a journalistic context in which Muslims are a current issue in the United Kingdom (Machin and Mayr, 2012, p. 81).

B. Individualization and Collectivization

Social actors may also be described to as individuals via a process of individualisation, or as groupings (Bernard, 2018, p. 86). Individualisation can be realized by the use of singularity, whereas collectivization is represented by mass nouns, and plurality such *this nation, Muslims, the community, Australians and so on.* More specifically, collectivization is realized by the pronoun 'we' and using 'experts' like *the committee, Australia, the surveys* and so on.. (van Leewuen, 2008, pp. 37-8). For instance,

Two soldiers, privates John Smith, and Jim Jones, were killed today by a car bomb.
Millitants were killed today by a car bomb.

C. Anonymization

Besides, social actors are represented through the use of 'indetermination' and 'differentiation'. When social actors are depicted as unspecified, "anonymous" people or organizations (Machin and Mayr, 2012, p. 83), indetermination occurs; determination happens when their identities are specified in some way. Indetermination is often achieved by the use of indefinite pronouns ("someone," "someone," "some," "some people") in nominal function, as seen in this excerpt from a children's book about an indeterminate member of the school support staff:

Someone had put flowers on the teacher's desk.

A social actor is made anonymous by indetermination in this case. To the reader, the author's identity is insignificant (van Leewuen, 2008, pp.39-40).While, a social actor or group or of social actors is clearly differentiated from another comparable actor or group by differentiation, which creates a distinction between "self" and "other," or between "us" and "them,"(ibid, p.40) as with "others" in. And though many of the new migrants are educated high-achievers from places like Singapore and Hong Kong—"uptown" people in American terminology, others are "downtown" people from places like Vietnam, the Philippines, and Lebanon.

D. Nomination and Functionalization

Further, participants are also depicted as nominated and categorized. Social actors can be represented in terms of their unique identity, via nomination, or in terms of shared identities and functions (categorization)(Bernard, 2018, p. 86). And it is always interesting to explore which social actors are classified and which are nominated in a specific discourse. For example, as it occurs with press stories, it is witnessed that, for example, how a middle-class newspaper nominated just a high-status person, a government minister, while a working-class-oriented daily, in an article on

the same issue, nominated "ordinary people" (van Leewuen , 2008, p. 40). On the other hand, functionalisation relates to representations that define social actors in terms of their actions (Bernard, 2018, p. 86).

E. Personalizattion and Impersonalization

Further, social actors might be personalized or impersonal. Personal pronouns, proper names, nouns, or any other option with the semantic property 'human' represent social actors as human beings. Impersonalisation is a literary activity that involves the representation of human social actors using terms that lack the meaning quality of 'human'. This depersonalization is frequently accomplished by the use of abstract or concrete terms that are typically designated for non-human subjects (van Leewuen, 2008, p.46).

F. Objectivazation

Objectification happens when social actors are represented by a place or item that is strongly linked with the person with whom they are interacting – or the activity in which they are engaged. For example, a newspaper may refer to woman as ' the beauty' rather than linking personal names, her functions, and her role, but rather she is depicted by her physical appearance. A hidden ideology is often found in representing social actors in this way (Machin and Mayr, 2012, pp .83-2).

G. Suppression

What is absent from a text is equally as significant as what is included (Fairclough, 2003). Suppression is defined as a technique in representing social actor when the agent is missing for an ideological reason. For example

Globalization is now affecting all national economies.

The agent is missing in this sentence because 'globalization' is not something that has the power to change things, but it is a theory which attempts to

describe a perceived process or phenomenon that is caused by a particular agents (Machin and Mayr, 2012, p. 85).

2.3.3.2 Representing Social Action

The Systemic Functional Linguistics Theory (SFL) represents the development of grammar studies from a sentence-based to a discourse-based approach. Some linguists have suggested that this theory is necessary because standard theories of grammar do not fully account for grammatical selection in longer, real-world text (Paltridge, 2006, p. 127). In conventional English grammar, there are two types of lexical verbs: transitive and intransitive. Transitive verbs carry action from the agent to the object, whereas intransitive verbs retain their action or state and have no effect on any object or thing Opara, 2012, p. 109-110). However, SFL introduces the broader idea. According to Bustam (2011, p.22), this theory does not emphasize whether or not a verb accepts a direct object. It examines the three components of a "transitivity process," as defined by Halliday: the process itself, the participants in the process, and the circumstances connected with the process. Halliday further separates the system of transitivity or process types into six categories: material, mental, relational, behavioral, linguistic, and existential.

According to SFL, language is functional. Like other semiotic systems, language is a systematic resource for creating and sharing meaning. A semantic system is composed of three primary functional elements, or "metafunctions." Ideational, comprising logical and experiential, interpersonal, and textual are the three components (Halliday and Webster , 2009, p.5). since the present study only deals with 'transitivity' the study leave out the other metafunctions. Thus, The transitivity system is a metafunction of experience. The experiential metafunction focuses on the sentence level, where the clause is considered as a reflection of actual human experience through certain procedures. The processes might symbolize what

is happening in reality: doing, occurring, experiencing, or being. In this instance, the clause is the most significant unit (Halliday, 1985, p.101). There are three major components to the transitivity process.

1. Participant (attend the circumstances and do the process)

2. Process (regarded as various actions)

3. Circumtances (represent time, place, manner, cause, accompaniment, matter and role)

The above three components are included in every form of transitivity process. There are six different forms of transitivity processes: material, mental, verbal, behavioral, relational, and existential. In this instance, transitivity system is one of three metafunction realizations that form the focus of this research. The author employs the transitivity system to fulfill the linguistics features of the speeches.

A. Material process

Material process is a "doing" process. It conveys the idea that one entity "does" something that can be "done to" another entity. There are two participant roles in the material process: Actor and Goal. In this context, Actor refers to the entity that "does" something, whereas Goal indicates "directed at" or refers to the entity that "undergoes" the process. In this instance, an Actor is required, whereas a Goal is optional (Halliday, 2004, p.179; Machin and Mayr, 2012, p. 106). For example, the dog (actor) barked (process) at me (goal).

B. Mental Process

Mental process is the process that comprises the three most important subtypes, namely:

1. perspective (seeing, hearing, etc.)

2. Affection (liking, fearing, etc.)

3. Cognition (thinking, knowing, understanding, etc.)

There are two participants in the mental process: the Senser and the Phenomenon. Phenomenon is that which is "sensed" - that which is "felt," "thought," or "seen." The Senser is the aware entity that is feeling, thinking, or seeing. For example, I (senser) believe (cognition process) in you (phenomenon) (Halliday, 2004, p.197).

C. Behavioral Process

It's the process of both physiological and psychological activity that is referred to be behavioral. When it comes to grammar, they are a crossroads between the material and the mental processes . That is to say, behavior involves action, but action is done with awareness, such as when someone is breathing or dreaming or smiling or waving or laughing or coughing or observing or listening or any other of a variety of other behaviors. The behavior is the most common participant in behavioral process clauses (the agent who behaves). For instance, the man (behaver) laughed (ibid, p.139).

D. Verbal Proccess

Saying anything is a verbal procedure. Sayer (participant who talks), Receiver (participant to whom the verbalization is targeted), and Verbiage (a name for the verbalization itself). Verbs such as insult, laud, slander, abuse, and flatter can also be used in this sort of verbal activity in which the Sayer is acting orally on another direct participant. The Target is the name given to this additional participant. For instance,

She (sayer) asked (verbal process) him (receiver) dozens of questions (verbiage).

I (sayer) often praise (verbal process) you (target) to my family (Recipient) (Eggins, 2004, p.235).

E. Relational process

Relational process is "being" process. The central meaning of these clauses is that something is, where things begin to exist in relation to others. They are typically expressed through the verb 'to be,' but synonyms such as 'become, mean, define, symbolize, represent, stand for, refer to, and exemplify' are also classified as relational processes. Such as, John (identified) is (relational process) a leader (identifying) (Machin and Mayr, 2012, p.110).

F. Existential Process: process of existing

When something existing or happens, an existential process can be used to describe it. As a general rule, the clauses of this procedure often begin with the verb "exist," followed by a nominal group that functions as "existent." The only participant in this process is Existent, which is itself a thing that exists in the process.The existent may be a phenomenon of any kind, and is often, in fact, an event. For example, there was (the process) an old man (Existent) (Eggins, 2002, p.238).

2.4 Media and Its Power

Media is an interdisciplinary or a multidisciplinary field which has been subjected to scrutiny in diverse domains of study (Bell and Garrett, 1998, p.2). Media, simply, is a term that is often used to refer to books, magazines, newspapers, television, radio, and other forms of social media (Edu, 2021, p.1). Further, media play a critical role in imposing its views on the people through manipulating their thoughts. It is useful to retain social control by structuring social thoughts according to the dominant ideology. The free media is recognized as the "fourth estate" in democratic nations, alongside the legislative, executive, and judiciary branches. More than a source of entertainment, mainstream media is an effective communicator of

cultural norms and values that define the world and legitimize the social order through the use of language as a social power, and the language of media is viewed as a multi-layered mode of communication through which each individual communicates with the audience (Biag *et al* , 2020, p.414). It should be noted, more than ever that, the media's language is one of the most pervasive and extensive discourses to which people from all types of literate societies are exposed. The advancement of technology inside communication systems and networks has resulted in the daily invasion of human lives by the creation of written and spoken news (Weiss and Wodak, 2003, pp.272-3).

Media discourse is viewed differently in different fields. For example, in more sociologically focused domains, media discourse is largely addressed in connection to the social context in which language is used. In linguistics, it is often more concerned with language and its usage (Bell and Garrett, 1998, p.2). In accordance, media discourse refers to interactions that occur through a broadcast platform, whether spoken or written, and are directed towards an absent reader, listener, or viewer. Though the discourse is directed at these receivers, they are often unable to respond instantly to the discourse's producer(s), though this is changing rapidly with the arrival of new media technologies, as it is examined. Crucially, the written or spoken language is targeted toward the reading or listening/viewing audience. In other words, media discourse is a sort of interaction that is public, produced, and recorded. It is neither unexpected nor spontaneous (as informal speech or writing are); it is neither private nor off the record. As self-evident as these fundamental qualities may appear, they are critical for investigating, describing, and comprehending media discourse (Gee and Handford, 2013, p.441).

By owning the instruments required to successfully organize the public for political, social, and economic reasons, the mass media exerts power over individuals. It is said that it has direct and unrestricted access to the populace

that no other media has. The media's impact on the public is mediated by a "hidden power" that seeks to obscure any underlying ideological or political conflict of interests (Fairclough, 1989, p.49). Fairclough concurs with Karl Marx in asserting that the political elites in power address the people through mass media via a repetitive language that is ultimately ideological and hence supports their own political goal. This discourse, which is often manipulated as well as loaded politically and ideologically, is transmitted to the whole public and is repeated on a variety of media outlets (ibid, p.54).

In addition, The media provide knowledge about global events to a large number of people. As it is impossible to convey an entirely objective, accurate, and comprehensive account of an event, the media offer representations of events through language (spoken or written) and/or visuals (still or moving). Such depictions are often constrained by space and time constraints; journalists must prioritize some events and people's viewpoints or opinions above others. Additionally, event summaries may be skewed by publications' political agendas or the talents of the journalists who write for them (Baker *et al*, 2013, p.3).

Similarly, the persuasive power of media in the modern era is obvious; it has a direct impact on every aspect of human activity. Wykes and Gunter (2005, p. 53) assert that study on media content has shown its impact on audiences, resulting in a surge of research examining the link between media depiction and self-image. Cashmore (2006, p. 258) also believes that the power of media has awakened researchers to the fact that it has a long-lasting influence on people's ideas, sentiments, and emotions. People live in a technologically advanced society where media outlets constantly provide unique symbols, pictures, and indications. These signs have an effect on the audience by displaying socially constructed images. Moreover, The media has a crucial role in the implementation of human rights. In an ideal world, the

media serves as the eyes and ears of the community, reporting on human rights abuses and achievements (Knuuti, 2020, p.98).

According to Wodak and Busch (2004, p.110) media are images of public space and may be examined as sites of social power and conflict, primarily via the lens of mass media language: Language is often just ostensibly clear. While media institutions frequently assert their neutrality by making room for public discourse, objectively reflecting current events, and relaying the perceptions and arguments of newsmakers, they frequently conceal underlying sociopolitical agendas (e.g. Gamson, Croteau, Hoynes, & Sasson, 1992; Herman & Chomsky, 2008; Miller, 2004). Capitalism, racism, nationalism, identity politics, antisemitism, misrepresentation, and war reporting are some of the main issues that media tackles.

However, recently, there is a rising acknowledgment of the ubiquity of images and their usefulness in conveying information, ideas, and opinions, processes that underlie all rhetorical techniques as well as social movements and cultural institutions in the study of media. Mitchell refers to this as the "pictorial shift" (Picture Theory) (Hill and Helmers, 2004, p.19). Ross and Lester (2003, p.3) favor visual messages because they make permanent impressions on memory and may be kept for a longer period of time. A picture comprises not only visual effects, but also intellectual assumptions that shape social reality. The process of creating an image entails many phases during which socially constructed norms are expressed. It encompasses the lighting effect, the content, the indications, and the physical appearance of human subjects. Yet, According to Berger (2008), such editing and reproduction of an image reaffirms social values by incorporating representations of human subjects at the symbolic level. Men and women have distinct signs that denote their roles and relative importance in the social domain. Extensive editing of these images is justified by the advertisements'

persuasive power. An image is purely a social construct that convinces people to believe whatever they see in media particularly in advertisements (Berger et all, 2012, pp.118-19). In effect, the multimodality approach to media genre is artifacts consequently inevitable.

2.4.1 MDA Approach to Media Discourse

There are various approaches to media discourse. For example, conversation analysis, linguistic analysis, sociolinguistic analysis, cultural-generic analysis, and multimodal discourse analysis. The present study will adopt the latter one due to its relevance to the work and it is also known as compositional metafunction in social semiotics.

Semiotics and applied linguistics, media and cultural studies, and education have seen a surge in discourse studies during the last two decades or more. An MDA examines the meaning-making capacity of various forms and media of communication as well as their real-world application and dynamic interplay within the broader sociocultural environment. Criticizing the link between language (and other modes) and power, critical discourse analysis (CDA), examines how communication may hide and mistify social limits, inequality, or even political or commercial motivations (Djonov and Zhao, 2014, p.1).

As noted above, multimodality is a term that has grown more ambiguous as a result of its application in many branches of semiotics, discourse analysis, and media studies (Tan et al, 2020, p.265). MDA offers a systematic method for examining not just the language but also the many semiotic modes included in a media text, such as images, pictures, diagrams, or graphics. Visual media, which combines several modes of communication, requires a multi-layered analysis. In other words, meaning is transmitted via visual media such as television, the Internet, magazines, and newspapers not

just through language but also through image, sound, and other semiotic modalities. MDA examines the many modalities of a media text and their interaction. Visual strategies and linguistic choices make a difference in how people or events are represented in a media (Coskun, 2015, p.41). Moreover, there are several ways in which televisual texts may be analyzed through the lens of multimodality, and these methods include the use of different kinds of media to convey meaning, the use of different forms of language, and the use of different kinds of writing. Aural, visual, graphic, gesture, special expression, colors, and scientific symbols are all examples of this (Abdulfattah, 2005, p.603).

Although language plays an important role in the construction of different genre, images also play an important role because images have the capacity to function as evidence at the same time as they are capable of eliciting strong emotional responses in the audience; and some of these images may enter the national psyche as an iconic figure. As a result, a multimodal discourse analysis that incorporates many semiotic modes and their distinct meaning-making potentials is required (Griebel *et al*, 2020, p.3).

Semiotics or semiology may be thought of as a significant field in the study of media materials, or what is referred to as non-verbal communication. It is an approach that places media in a new position of difficulty by analyzing and interpreting connotative data in order to convey effectively how media construct meaning or reality from the sign system (Bouzida, 2014, pp.1003-04). The media, notably newspapers, magazines, television, and the internet, rely heavily on images and different kinds of modes like gesture, posture, and so on . They are often used to convey information that cannot be expressed verbally (Coşkun, 2015, p. 42).

Probably the most prominent work in the discourse analysis of media texts has been in the field of critical discourse analysis (CDA), which has

provided insights into the ideological underpinnings of the media, particularly with regard to issues of power, equality, and social change (Mesthrie, 2011, p.399). While the majority of CDA studies focus on language, it is widely accepted that the relationship between language, image, and sound is critical to understanding media discourse, and the social semiotic approach of multi-modal text analysis (Kress & van Leeuwen 2001) is a significant contribution to this field. van Leeuwen (2000) demonstrates how visual racism may function in texts by presenting members of certain social groupings in similar stances and without depicting them as distinct persons. He claims that this kind of visual representation has an impact similar to "they are all the same" or "you can't tell them apart"(ibid, p.400).

It is considered that in media, generally, three crucial systems are involved in order to serve to structure the text, they are information value, salience, and framing. They are all combined together to make a coherent and meaningful whole of the image (Bell and Garret, 1998, p.188). Each one of them are illustrated below in a great detail.

Firstly, information value is the positioning of components conveys information and is associated with the different areas of the picture. Left and right, top and bottom, and center and margin are all included in these sections or zones (Kress and van Leeuwen, 2006, pp.176-77). The information value as a component of semiotic space or semiotic places within images is characterized in terms of the text's organization and subsequent interpretation. The contrast between left and right is seen as a source of meaning, indicating the audience's relevance to particular contexts. Throughout many texts and contexts, the left is often connected with the 'general', 'past', 'recoverable', and therefore 'Given', whereas the right is associated with the 'specific', 'present', 'not recoverable', and hence 'New' (Bell and Garrot, 1998, p. 189).

Further, The vertical dimension relates to the order in which information is presented, beginning with the most general at the top and progressing to more precise meaning at the bottom. The top part is seen as providing an idealized or generalized summary of the material and is referred to as the 'Ideal.' On the other hand, the bottom portion of compositions is seen as specific, informational, and practical, and is referred to as the 'Real' (Jovanovic, 2015, p.1).

Furthermore, The concept of composition investigated by Arnheim (1982), among others, is the information value of the center and margin. Arnheim proves the theory via an investigation of Buddhist artworks. The center position is critical and nucleus of the information to which all the other elements are in some sense subservient (ibid).

Additionally, Kress and van Leeuwen observe that the majority of compositions in modern Western imagery polarize components as Given and New and/or Ideal and Real (2006, p. 194). Additionally, Given-New and Ideal-Real may be paired with Center and Margin. The last element in information value is the study of three dimension, van Leeuwen (2005) denotes a third level of semiotic space, which he refers to as the 'third dimension' or 'Triptych' which is concerned with three-dimensional formations. This dimension refers to the positioning of items on the front or back, left or right, and top or bottom. Front and back of three-dimensional structures may or may not be polarized, while the left and right sides are interchangeable and hence rather instable. The bottom is hardly ever semiotic, since it is often hidden. On the other side, the top might be vital and plainly noticeable (cited in Jovanovic, 2015, p.1). As in the figure (3), the title of the magazine which is *'PERSONS of the Year'* is put directly at the top of the cover, which designates the most generalized and idealized represented information about the image, and followed by the second part of top which is

'TIME' that's the title of the magazine, the phrases *'THE SALINCE BREAKERS'* and *'THE VOICE THAT LAUNCHED A MOVEMENT'* is written in the right side, which refers to the present, and new ideas about the position of women in society.

Figure.3 Time magazine: Persons of the year (Chan, 2017)

The second one is salience. Salience refers to the degree to which visual features in images spark the interest of viewers. To get this effect, it may be done in numerous ways, such as by placing it in the foreground or background, relative size, as well as varying its sharpness. Salience is determined by the viewer's intuitive judgment of the significance of distinct aspects in a composition. The more salient an aspect is, the more important it is. Size, clarity of focus, color contrast and perspective all have a role in

making a subject more or less salient. Cultural variables also play a role in making a subject more or less relevant. The level of salience determines the order in which different aspects of a picture compete for the viewer's attention. Through this hierarchical distribution of weights among parts, the arrangement of an image achieves balance and a balancing center is established, which serves as the area for the key message (van Leeuwen, 2005, p.198).

Additionally, Salience is not objectively definable; rather, it is the outcome of a complicated trade-off between a variety of factors: size; focus sharpness, or, more broadly, the amount of detail and texture shown; tonal contrasts)(areas with strong tonal contrasts, such as the boundary between black and white, have a greater degree of salience); Color contrasts (for example, the contrast between saturated and soft colors, or the contrast between red and blue); visual field placement (elements become 'heavier' as they are moved toward the top, but also appear 'heavier' as they are moved farther to the left, due to the visual field's asymmetry); perspectives (foreground objects are more salient than background objects, and elements overlap other elements are more salient than the elements they overlap). Additionally, there are rather particular cultural aspects to consider, such as the appearance of a human figure or a significant cultural symbol (Bell and Garret, 1998, p. 200). As in figure (3), the most salient parts of the image is the phrase' *PERSONS of the YEAR*' and the appearance of all the women because the phrase is placed in the very top of the image and the appearances of the women are very sharp and apparent to see by the viewers by the two contrasted color that's black and white. The colors are ideologically adopted between black and white, the clothing of women is black which represents the power and elegance. It's bold, powerful and a little mysterious. While the

white color, of the phrase, is used to show simplicity, clean, and modernity of women in these days (Bromwich, 2017, p.1).

The third system that has to be considered as one of the important element in analyzing visual images in MCDA is framing. Framing is seen as a multimodal resource in social semiotic multimodal theory for both separating and integrating represented elements. Thus, a frame may be used to indicate that some parts in a two-dimensional composition or three-dimensional space are framed off from one another and thus separated, while other elements occupying the same space (either within or outside the frame) may be considered to belong together (Nina, 2016, p.1). It was, as mentioned above, introduced by Kress and Van Leeuwen in '*Reading images'*. It is considered that the more an element is framed, the more distinct it is from the rest of the information. The specificity of this 'separation' becomes clearer in context. If you want to display the people in a group, for example, you may either show them all together in a family portrait, or you can separate them into individual photographs using frame lines and/or empty space between them (such as in a company brochure). Group identification is emphasized when framing is absent; individuality and distinction are emphasized when framing is present (Kress and van Leeuwen, 2006, p. 203). On the other hand, There are various methods to achieve a sense of connectedness. Using vectors, portrayed elements (such as building structural components or perspectival sketched roadways that guide the eye to background elements) or abstract graphic elements that guide the eye from one element to the next, beginning with the most salient element, the one that immediately draws the viewer's attention (Kress and van Leeuwen, 2006, p. 204). Sometimes, the frame will be absent in order to represent the whole image together without separating on item to another as in figure (3), none parts of the image is divided neither the women nor the phrases which indicates the equality, power, and dignity of women.

Royce has employed the notion of "cohesive ties" between content words distributed across texts to connect words and visual segments. He established the relationships between visual and linguistic message aspects in media, including repetition, synonymy, antonymy, meronymy, hyponymy, and collocation in relation to image segments. The connection between cohesive links and image results in "Cross-modal" cohesive ties, as Lemke describes the function of image-text interactions in media. the interpretation of the contribution of the parts of image is highly relied on cross-modal ties, that's the relationship between the linguistic words and visual segments. Thus the coherent and meaningful whole is produced (Jewitt, 2011, pp.152-53).

2.5 Media Discourse and Gender Representation

As it noted above, the media has the ability to shape public opinion and provide credibility to social reality (Bryant and Oliver, 2009, p.490).. The media's ability to produce representations that contribute to the formation of social identities means that they have a significant impact on the way individuals learn, value, and interact with one another (Liora and Zammit, 2017, p.59). For example, they give some perspective for current events, provide as interpretive frameworks, mobilize individuals around a variety of concerns, reproduce dominant culture and society, and entertain. As such, the media may play a critical role in promoting gender equality, both inside the workplace (in terms of female staff employment and development at all levels) and in the depiction of women and men (in terms of fair gender portrayal and the use of neutral and non-gender specific language) (Kangas *et al* , 2014, p. 77).

Three themes characterize how media portray gender. To begin, women are underrepresented, which indicates wrongly that males are the cultural standard and women are insignificant or invisible. Second, men and women are stereotyped in ways that reflect and reinforce socially accepted gender

ideas. Thirdly, representations of male-female interactions reinforce conventional roles and legitimize violence against women (Wood, 1994, p.31). Moreover, since the end of World War II, it has been the same percentage. Children's entertainment has been dominated by male characters for decades, and 83 percent of film and television, or generally in media, narrators are male. In other group scenes, just 17 percent of the characters are female, according to the Institute's study. Children learn to accept the stereotypes shown in media because of their absence. In contemporary culture, even what kids see influences their views about male and female values. And because of the desire for repeated viewing, negative gender stereotypes are imprinted on their minds over and over again (Davis, 2021, p.1). The present study is concerned with the representation of women in media, hence, the representation of men is left out and the focus will be on women's representation.

According to the newest report of BBC (2021, p.1) women's representations in the media have evolved and altered through time to reflect social cultural and social developments. However, certain media texts continue to include feminine stereotypes. Women's representations are often characterized by men's perceptions of them (known as the 'male gaze') or by how society expects women to appear and behave. Numerous depictions of women put an emphasis on sexuality and emotion. Others put an emphasis on their connections with their spouses or children. Likewise, there is a significant gender gap in the field of media. Two-thirds of the speaking roles on primetime television in 1987 were played by males. Most women are shown as passive, dependent on males, and involved in relationships or housekeeping. Even in the world of journalism, women are required to be younger, more beautiful, and less vocal than their male counterparts in order to be considered newscasters (Wood, 1994, p. 33).

It is now well established that women are underrepresented in the media, and that media representations of women are often stereotypical or trivializing; they are confined to the private and domestic realm and focus on their appearance, family relationships, and so on, to the neglect of professional attributes and achievements. There are many cases of this, but it's most apparent when it comes to the portrayal of women in leadership roles and other traditionally male-dominated positions (Power et al, 2020, p.2).

2.5.1 Gender Discrimination

Gender has been a major topic of discussion in society. In a simple term, definition of gender is that men and women have various roles that are shaped by society. As Brannon (2004) argues gender is about how men and women act in society. Men have more authority in society than do women, as is known. More specifically, gender is described as the distinction between men and women that is socially constructed. As opposed to being born with it, it is a practice or an activity one is engaged in oneself. Men and women are given various duties in society, and society treats them differently (Butler, 2007, p.14). It is to be noted that gender is quite different from sex; sex is defined as the biological and physiological differences between males and females, such as reproductive organs, chromosomes, and hormones, whereas gender refers to the socially created qualities of women and men such as conventions, roles, and connections inside and between female and male groups. It changes according to society and can be altered (Phillips, 2005, pp.1-2). It also worthwhile to note that the grammatical gender is different from gender socialization in which the grammatical gender refers to the distinction between masculine and feminine, that is used to classify certain nouns in some languages, such as, French (Yule, 2010, p.274).

A discourse-based approach to gender seeks to incorporate notions of individual agency and gender (identity) as varied, dynamic, and partially

influenced by language. This view is critical because it depicts gender as varied, but also as social and individual. In the introduction to her edited collection, 'Gender and Discourse' (1997) Wodak defines gender as the "understanding of how what it means to be a woman or a man changes from generation to generation" but also how this varies among language users, that is, between different racialized, ethnic, and religious groups, as well as members of various social classes (Litosseliti and Sunderland, 2002, p.6). The term identity always comes alongside gender, according to social constructionists identity is seen as the product of an individual's association with specific ideas and possibilities within their social context. Gidden (1991) likewise views identity as a series of continuous options about oneself and one's lifestyle, it is thus a process, rather than as a state or a set of personal characteristics. Accordingly gender identity can be regarded as a multiple and dynamic, and never complete: the emergence and re-emerging of the self, i.e., it is an on-going process (cited in Litosseliti and Sunderland, 2002, pp.6-7)

Two terms are illustrated in the study of discourse and gender; patriarchy and feminism, the former one is to define the systematic structuring of male dominance and female subjugation, 'patriarchy' was first used to characterize the authority of the father as the family head. As a system of male power, it oppresses women via its social, political, and economic aspects and institutions of the economy (Foss *et al*, 1999, p.166). In contrast, the latter one is a social movement that advocates for women's rights and works to achieve gender equality. Its mission is to end sexist oppression of women globally by empowering and developing them (Breines, 2006, p.79). The present study deals representation of women, though, feminism will be elaborated more in the following section due to its relevance to this study.

The expressions of gender discrimination vary throughout time periods and cultures. Gender discrimination languages or sexist languages are terms

used to describe languages having gender discrimination codes. There are several definitions for sexist language. The construction, promotion, or utilization of an unreasonable or irrelevant distinction between the sexes is regarded to constitute sex discrimination. From several feminist and linguist definitions of gender-discriminatory language, the following definition may be derived. Sexist language refers to the use of words or phrases that degrade or discriminate between the sexes. F. Mauthner said in 1913 that social and historical factors are responsible for the presence of gender inequalities in languages. After researching the communication between individuals of various social classes, he discovered a number of differences in the linguistic activities of men and women. In his renowned work Language: Its Nature, Development, and Origin, published in 1922, the Danish linguist Parsons devoted a chapter to the many manifestations and features of women's language, discussing distinctions in vocabulary and sentence structure (Lan and Jingxia, 2019, pp.155-56). As fowler states the use of diminutive and juvenile terminology to address or refer to women like 'Winnie', 'sweetie', 'girl', and also titles and address forms, the choice between 'Mrs' and 'Miss', requiring a woman to reveal her marital status (sexual availability) when a male with merely 'Mr' is exempt from doing so; such as saying Mrs. Sandra Smith or even Mrs. John Smith. These kind of representation creates gender discrimination (1991, p.96).

2.5.2 Gender Stereotypes

A stereotype is a generally thought, simplified, and essentialist view of a certain people. Groups are often stereotyped on the basis of their gender, race, ethnic origin, national origin, age, socioeconomic level, and language. Stereotypes are firmly ingrained in social institutions and wider culture. They are often visible even throughout childhood, affecting and defining how individuals connect with one another (Rommes, 2006, p.675). In accordance,

men and women are stereotyped based on the frequency with which certain behaviors are associated with them. When it comes to how men and women are treated, there are just a few exceptions to this generalization. Negative connotations arise when the term "stereotype" is used (Branscombe and Baron, 2017, p.191). When it comes to gender stereotypes, people tend to divide men and women. It's possible that the images they have of women and men mirror the attitudes and ideas they have. Traditionally, males have been seen as superior to women in terms of social position. There is a perception that men's actions are more valued than women's, even if they are similar or identical (Sussan and Lee, 2007, p.142).

There are different views about the concept of gender stereotypes, according to Lips (2003, p.89) it is socially accepted views that specific attributes may be assigned to people depending on their membership in the categories female or male, hence this view is elaborated in terms of social roles that men and women may take in specific society. On the other hand, Matsumoto and Juang define gender stereotypes as psychological or behavioral qualities that are associated with men or women (2008, p.149). It is to be noted that Gender stereotypes, according to the newest report of Planned Parenthood, may result in an unequal and unjust treatment based on a person's gender. This is referred to as sexism. Gender stereotypes are classified into four broad categories:

1. Personal traits; For example, women are often expected to be accommodating and emotional, while males are typically supposed to be assertive and aggressive.
2. Domestic habits – For instance, some people expect women to care for children, cook, and clean the house, while males handle money, work on the automobile, and do home repairs.

3. Occupational classifications – Some people think that teachers and nurses are female, whereas pilots, physicians, and engineers are male.

4. Physical appearance; Women are supposed to be slim and elegant, whilst males are meant to be tall and powerful. Men and women are also required to dress and groom in gender-specific ways (men in trousers and short haircuts, ladies in gowns and make-up) (2021, p.1).

Many examples of this inequality have been tackled by discourse research (e.g., Coates, 1986; Helinger & Bussmann, 2001; Poulou, 1997). For instance, according to the findings of Akünal's (1998) study on ideology in media discourse, the media portrays women as having a subordinate position in comparison to males. Compiling and analyzing samples of television advertisements using critical discourse analysis, the researcher concludes that women are portrayed as having certain, traditional stereotypes with an image of subservient roles, such as caring for children and husbands, cooking, and cleaning, and that these images are reinforced by the media by producing and emphasizing role-appropriate behaviors tailored to women in the society (Seker and Dincer, 2014, p.91). Additionally, gender stereotypes may also be represented in language, In many instances, unconscious cultural stereotypes are represented through the language that is employed, meaning that individuals use these statements even when they do not share these beliefs. Examples of gender stereotypes are; by utilizing gendered pronouns, Inicluding irrelevant gender information in a description of a person, a attributing gender to inanimate things, using gendered language to describe things or occurrences, u sing diverse adjectives to describe persons of various genders (descriptive words), and using nonverbal communication such as visuals and symbols to perpetuate stereotypes (Eige, 2019, p.19).

2.6 Previous Studies

Currently, scholars who are working in Linguistics paid a great

attention to multimodality. It has been tackled in so many articles, books, and researches. Language in the past was a prior subject in the study of linguistics, but within the emergence of multimodality it becomes only one recourse to make meaning in conjunction with other semiotic resources. In other words, the connection between language, picture, motion, posture, sound, and other modalities was discussed by scholars. It is critical to understand that the formation of meaning is dependent on the coordination of many semiotic resources. As mentioned before, many researchers work on multimodal discourse analysis like Olowu and Akinkurolere (2015), Brady (2015), Tahir (2019), and so on, each one of them tries to explain how different modes can create meaning together. There are a lot of examples, the present study will review the most prominent ones below.

Olowu and Akinkurolere's work is, which is entitled '*A Multimodal Discourse Analysis of Selected Advertisement of Malaria Drugs'*, (2015) one of the examples using multimodality to analyze the visual and linguistic components associated with the selected advertisement of malaria drugs. The researchers try to define the key communication tools used by drug advertisers. The framework of Kress and Leeuwen's 'Multimodal Discourse Analysis' was used to analyze the data. The results demonstrated that visual elements such as color, images, symbols and icons, gaze, and posture enhance the semantic quality of advertising. Overall, the study highlights the significance of visual and linguistic components as crucial advertising communication tools.

Another work is by Brady *'A Discourse Analysis of Female K-Pop Music Videos'(2015).* This research employs multimodal discourse analysis to investigate the semiotic choices made in two sets of K-pop music videos, utilizing Kress and van Leeuwen's (2006) framework for the grammar of visual design and van Leeuwen's (1999) framework for pitch to determine

whether the two sets of videos are intended to satisfy a male viewer. In each videos the researcher tries to show how girls are represented in some videos to satisfy male viewers, on the other hand, they are represented in other videos would not serve to satisfy male viewers.

Taher's work is another research based on multimodality, it is entitled *'Female Visibility/Representation in Saudi Arabia: A Critical Multimodal/Discourse Analysis of the 2013 IKEA catalogue and Press Discourses on Saudi Arabia'(2019)*. This research investigates gender portrayal in Saudi Arabia by combining Multimodal Social Semiotics (MSS) and Critical Discourse Studies methodologies (CDS). Both advertisements and media discourses are evaluated critically in the thesis. The former focuses on verbal and visual analysis of the 2013 IKEA catalogue (in Arabic and English), while the latter focuses on the verbal and visual discourse of 'Western' newspapers' portrayal of Saudi Arabia in their coverage of this catalogue issue, i.e. the removal of female images from the Saudi version. The study tries to examine both the discursive practices in the catalogue and the press coverage in order to deconstruct the issue of female visibility in Saudi Arabia and how publication of the catalogue would provide a suitable discursive opportunity for stereotypical representations of Saudi Arabia as the 'Other'. the researcher has adopted the work of 'KhosraviNik' in the light of Critical Discourse Analysis in order to find out how female characters are represented in IKEA catalogue, and it is combined with the work of Kress and Leeuwen's Visual Grammar.

'Multimodal Discourse Analysis of the Movie Argo' (2018) by Xu Bo is another prominent work conducted in the light of multimodal discourse analysis. Based on multimodal discourse theory, this study conducts a multimodal discourse analysis of many scenes from the film Argo from the perspectives of cultural context, context of situation, and image meaning. This

film produces multimodal discourse using particular context, language, and image, and effectively conveys western mainstream ideology. Zhang (2009) established the theoretical framework for multimodal discourse analysis, which consists of five levels: culture, context, meaning, form, and media, based on the systemic functional grammar proposed by Halliday (2006). On the basis of the framework, the author of the paper will conduct a multimodal discourse analysis of the film Argo from the perspectives of cultural context, situational context, and image meaning.

It is worth mentioning that there are other studies and researches that have been conducted about multimodal discourse analysis in advertisements, movies, representing social actors, analyzing political posters, analyzing the language of monuments, and depicting gender in media. What differs the present study with others is to show how women is represented, and misrepresented in media. It tries to show how linguistic and other semiotics are conjugated to represent women in English and Kurdish society. In addition, the study tries to make people aware that the language of media will never be neutral specially in portraying women. Moreover, there is a dearth of studies tackling this crucial social issue within the framework of critical MDA. Thus, the aim of this thesis is three folds: the thesis updates previous work conducted on gender representation in English media, it presents unprecedented multimodal analysis of representing women in the Kurdish media which has not been tackled yet. More importantly, the analysis is located in a cross-linguistic context examining the representation of women in both English and Kurdish media in order to find out the similarities and differences.

Chapter Three
Research Methodology

3.0 Introduction

After introducing the theoretical background on Multimodal Discourse Analysis, Critical Discourse Analysis, Multimodal Critical Discourse Analysis, and Media Discourse, and also highlighting the interrelationship between discourse, society and the media, this chapter will specifically explore the linguistic and visual semiotic resources available for representing women in English and Kurdish multimodal media texts. To this end, the chapter seeks to sketch a model in the quest for providing a meticulous analysis of the selected data from a multimodal critical discourse analysis perspective in the two languages under study.

The analysis focuses, in particular, on three prominent media genres namely magazine articles, advertisements, and news stories, Adopting an eclectic multi-dimensional model of Critically- oriented MDA(see 4.1), the analysis of data is conducted in three stages:

1. A visual analysis of the selected data in both languages is conducted respectively, premising the representation of women in the English and Kurdish media and the role media play in reproducing gender inequality.

2. A linguistic analysis of the selected data in both languages is presented, with a major focus on the linguistic toolkits that have ideological underpinnings with regard to the representation of women in the English and Kurdish selected media texts.

3. A meticulous cross-examination i.e., comparison of the visual and linguistic semiotic resources deployed in both languages to represent

4. women is developed, aiming to locate the similarities and differences that the discourses of the two languages reveal in this area.

3.1 The Model

Critical MDA models that seek to unravel the ideological dimensions that loaded in language i.e. discourse, as noted in previous chapters, are numerous (or widely spread). Nevertheless, few of these models are categorical explicit in the way they relate discourse to the underlying ideologies. Moreover, Jewett et al (2016) behold that there exists no approach to multimodality which is absolutely 'right' or 'best'; each approach stipulates particular lens on the world. A researcher, they recommend, needs to "consider the aptness and coherence of an approach for a study" (p.131).

In line with this, the model of analysis in the present thesis integrates Kress and van Leeuwen's (1996; 2001; 2006) pioneering model for visual communication complemented by Machin and Mayr's (2012) framework of representing social actor and action which is deeply rooted in, in order, van Leeuwen's socio-semtiotic model of CDA and Halliday's Systemic Functional linguistics (1978, 1985). For critical discourse analysis which together form an eclectic-multidimensional as well as multimodal framework deemed adequate or apt for exploring how women are manifested in English and Kurdish media both visually and verbally, respectively.

To start with Kress and van Leeuwen (1996), the analysis of visual images used in multimodality is based on 'Reading Images', 'The Visual Grammar of Visual Design'. Kress and Van Leeuwen (2006) argue in their book on visual grammar that pictures, like linguistic text, have their own grammar that is independent of verbal text. Since pictures are composed or formed by integrating multiple semiotic elements socially positioned in a certain cultural, social, and historical context, they argue that there should be

a compositional pattern or framework for understanding the meanings encoded in images by the sign makers. Adapting a social semiotic theory of representation, Kress and van Leeuwen (2006) argue that grammar plays an important role in interpreting the structural meaning or experience encoded in visual images by analyzing how the depicted elements, people, places, or things are combined to form coherent wholes. However, Based on Michael Halliday's (1978) grammar of systemic functional linguistics, Kress and Van Leeuwen's (2006) visual grammar adds representational, interactional, and compositional elements to interpreting pictures.

The representational meaning represents a process-based part of the experience reality (Kress & Van Leeuwen, 2006). At the representational level, there are two processes: conceptual and narrative. The conceptual processes depict ideas in pictures, whereas the narrative processes reflect participants in activities or events that are occurring. The conceptual processes portray static ideas, whereas the narrative processes depict one or two or more individuals connected by vectors that depict them doing something to or for one another (Kress & Van Leeuwen, 2006).

The interactional component focuses on the interaction between the persons portrayed and their viewers. Kress and Van Leeuwen (2006) suggest three categories convey the interaction metafunction: contact (gaze), angle, social distance, color, and modality. Contact is the presence or absence of gaze from the represented participant, which may be an offer or demand; angle is the way that the image is taken either horizontally or vertically. Social distance is the angle or size of the frame in which an image is formed, which determines the social distance between the represented participant and its viewers; As a semiotic resource, color is referred to as a mode that, like other modes, can communicate meaning. The last element is modality which indicates the degree of truthfulness of the images.

Compositional function refers to the organization and layout of picture components. It focuses on how representational and interactive aspects are blended into a meaningful whole" (Kress & Van Leeuwen) (2006). Information value, salience, and framing are three systems connected to the arrangement of a picture. Information value emphasizes the value assigned to the various placements of items in respect to one another in a visual text. An image's concept of salience considers how the elements of that image have been composed in order to draw viewers' attention, interest, and focus (Kress & Van Leeuwen, 2006); the term "framing" refers to the border lines and space that connect or disconnect the elements of a visual image (Kress & Van Leeuwen, 2006). The following diagram represents the three metafunctions with their categories that adapted from the theoretical framework used for the data analysis.

Visual Structure of Images

Representation	**Interactive**	**Compositional**

| **Narrative:** Process **Conceptual:** static | **Gaze:** demand/offer **Angle:** vertical/horizontal **Social distance:** close and far shot **Color** **Modality:** Truth/false | **Information value:** right/left top/bottom center/margin **Salience:** size, color, font, framing **Framing:** **(dis)connetcted** |
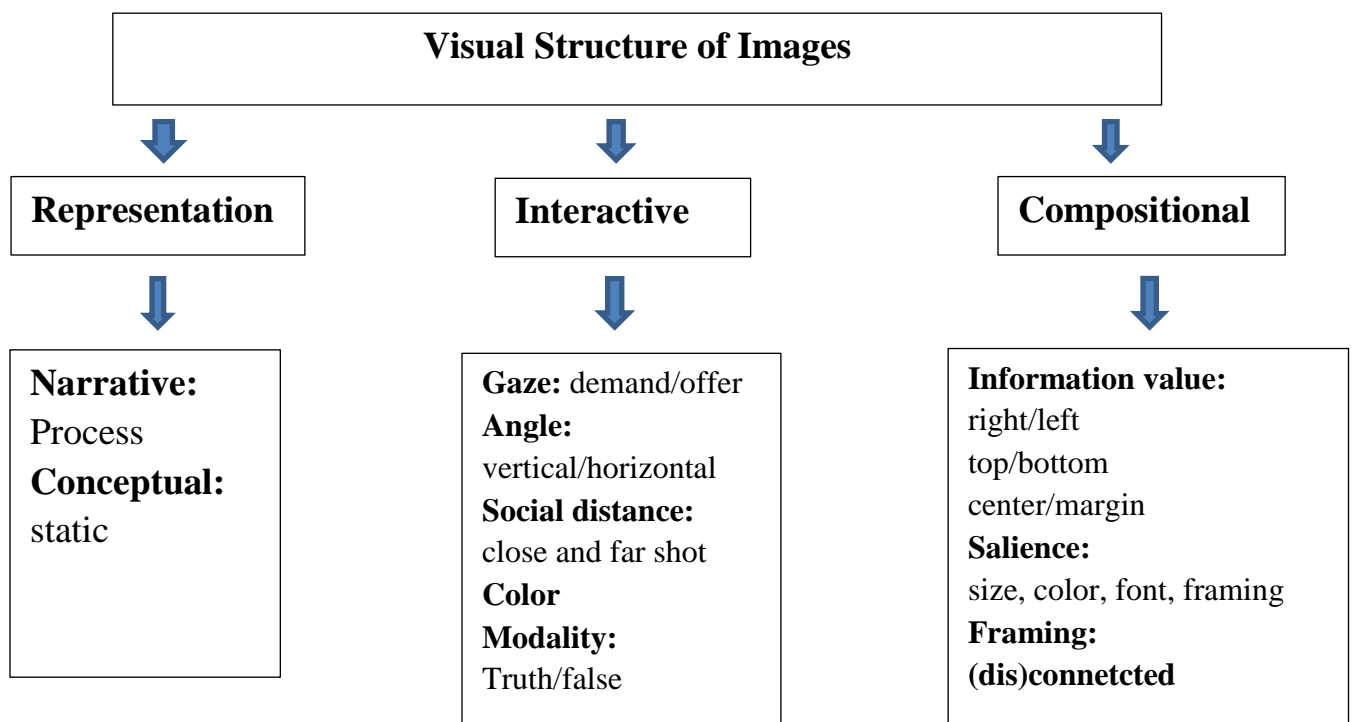
Figure.4 Kress and van Leeuwen's model of Visual Grammar

Regarding the linguistics analysis, the researcher, aims to analyze how social actors are represented in magazine covers and news stories. Thus, the

analysis is based on Machin and Mayr (2012) 'How to do critical discourse analysis'. The critical analysis is based on van Leeuwen's sociosemiotic inventory (1996, 2008) in his book entitled "Discourse and Practice: New Tools for Critical Discourse Analysis." Its purpose is to investigate how social actors are linguistically portrayed. In other words, the primary objective of the model is to analyze the depiction of social actors in a given discourse in order to uncover the hidden ideological assumptions. To create these portrayals, authors apply a range of techniques and approaches. The following are the categories that constitute this framework:

A. Personalization and Impersonalization: Pronouns, proper names, and nouns having the semantic attribute 'human' represent social actors as humans. Impersonalization is the depiction of human social actors using non-human terms.

B. Individualization and Collectivization: Social actors are represented individually or collectively. It is useful to know whether the RP are individualized or collectivized in texts as it reveals which group is humanized.

C. Specification and Genericisation: these focus on the differences between depicting social actors as members of a class of people (genericized) and as identifiable individuals within the category (specified).

D. Nomination and Functionalization: RP can be nominated in relation to who they are, or they can be functionalized in term of their function or what they do.

E. Objectivation: In this technique the RP is represented in terms of some features.

F. Anonymization: to avoid specification and developing a and coherent argument details, RP is anonymized

G. Suppression: The agent of the action within a sentence is missed for an ideological bearing.

The following diagram shows all the categories and components adopted from Machin and Mayr (2012) 'How to do critical discourse analysis'
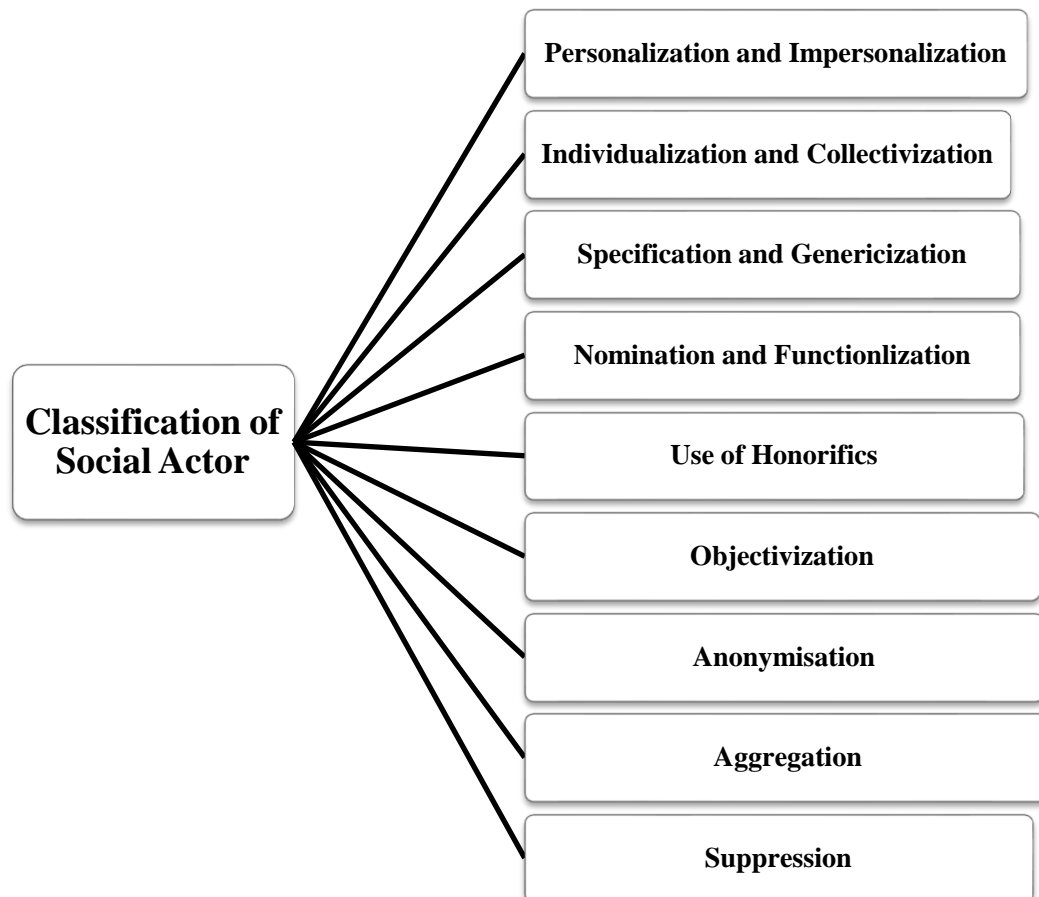
Figure.5 Classification of Social Actor

The researcher, further, aims to use transitivity system to analyze the linguistic representation based on Machin and Mayr (2012) on the syntactic level. In order to support the analysis, SFL is used. SFL makes use of language for ideational-experiential metafunction, and this research aims to expose the RP's experience. The transitivity system is a linguistic system employed in this study to create metafunction, or ideational experience. As a

result, the question of linguistics analysis may be answered using the idea of transitivity systems. Each clause's transitivity process is differentiated by the usage of this term. Analysis of transitivity is used to analyze represented participant's experience in connection to processes and participants in clause and it has six processes, he following table displays the transitivity system of linguistic analysis:

Table.2 Transitivity System of Linguistic Analysis

Transitivity System	**Material Process**
	Mental Process
	Behavioral Process
	Verbal Process
	Relational Process
	Existential Process

Suffice it to state that the researcher makes use of the processes outlined in (Kress and van Leeuwen's Visual Grammar, 2006; Machin and Mayr's Representing Social Actors, 2012; Machin and Mayr's Representing Social Action, 2012) to build the model of analysis displayed in table (3). Thus, the adopted model of analysis of this study will be an eclected model. The researcher adopts these three different models in order to give clarity to the analysis on the visual as well as linguistic levels.

Table.3 An eclectic Multi-dimensional adopted model of analysis

Visual Analysis	**Representational metafunction**	Conceptual
		Narrative
	Interactive metafunction	Gaze
		Angle
		Social Distance
		Color
		Modality
	Compositional metafunction	Information Value
		Salience
		Framing
Linguistic Analysis	**Representing Social Actors**	Personalization and Impersonalization
		Individualization and Collectivization
		Specification and Generic
		Nomination and Functionalization
		Objectivization
		Anonymization
		Suppression
	Representing Social Action	Material Process
		Mental Process
		Behavioral Process
		Verbal Process
		Relational Process
		Existential Process

3.2 Methods of Analysis

The present study uses three different genres in electronic and printed media as the source of the data. the researcher first examines the captioned images in order to match the data with the adopted model. in addition, the researcher further analyzes the data in terms of visual and verbal discourses. In other words, the researcher examines the images according to the visual grammar and linguistic analysis that's representing social actor and representing social action. Then the multimodal analysis is examined in order to find out the correlation between visual and verbal discourses. In the same vein, methods employed in a social semiotic approach to multimodality include deconstructing the object of study into its component parts, determining how the components, or modes work together to create meaning, and comprehending how the metafunctions, social, and cultural contexts influence particular modal choices. Moreover, to evaluate the chosen data precisely, a qualitative research design is used.

The study utilized the qualitative research paradigm, which is an exploratory strategy that may be applied to a variety of methods. Qualitative techniques do not employ numerical data. The information is in the form of words rather than numbers. Analyzing and assessing the efficacy of awareness texts like billboards, visual images, and posters is better accomplished using qualitative techniques. Mason (2001:5) asserts that qualitative research is "systematic, rigorous, adaptable, and contextual" and should be conducted strategically. Some researchers have concentrated on the description of qualitative research, while others have advocated the use of clear, systematic methodologies to make findings and test them thoroughly. The data may be discovered in the target audience's words, actions, symbols,

and artifacts (Lindlof & Taylor, 2002). In order to allow the data to speak for itself, qualitative methodologies were the most suitable.

For the analysis, the researcher goes through each image, each image is examined firstly in visual analysis in accordance to the representational, interactive, and compositional metafunctions; secondly, in terms of linguistic analysis both representing social actors and representing social actions. Then, the integration between the verbal and non-verbal discourses are investigated in order to find out the inter-semiotic complementarity between them.

3.3 Data for Analysis and Coding

The data for the present study were collected from electronic and print samples during May to July , 2022. The data are selected based on the images that have some captions in order to fulfill the essence of multimodal phenomenon. they are the most prominent and current active magazines, advertisements, and news stories in both societies. Six cover magazines are selected, three for each languages, two MCs from Vogue magazine, and one MC from Allure for the English cover magazines which are chosen as electronic online cover magazines, and two printed MCs Zhin and TV magazines for the Kurdish data. And for the advertisements, three English samples are collected from online magazines, and for the Kurdish advertisements, three advertisements are collected from the social media and advertisements. Concerning the news stories, four data are collected, two for each language, from NBC and Fox news, as for the Kurdish data, the data are selected from Nasnews and Zhin magazine news.. As far as coding is concerned, each data is given a letter that stands for language: E for English and K for Kurdish, MC stands for magazin cover, AD for advertisements, and NS is for news stories, and a serial number to be easily set apart from each other. For example, the first MC is coded as EMC1, the second as EMC2, and so on.

Chapter Four

Data Analysis

4.1 Data Analysis

In this part of the study, known as the "practical side of the work," the data that has been previously picked will be analyzed based on the model and method of analysis that was previously chosen. In this chapter sixteen data are analyzed in three different genre; six magazine cover, six advertisements, and four news stories in both languages. The analysis provides an investigation firstly in terms of visual grammar, secondly on the linguistic level both in lexical that's representing social actors, and syntactic level which is representing social action.

4.2 The English Data Analysis

4.2.1 Analyzing English Magazine Covers

4.2.1.1 Analysis of English Magazine Cover 1

Figure.6 EMC1. (Allure Magazine, Special Issue, October 2019) (Retrieved from https://www.allure.com/)

1. Visual analysis

A. Representational Metafunction: In figure (6) Lady Gaga is the RP who is one of the most popular celebrities. The figure shows a model, attractive, and glamorous woman wearing semi-naked clothes and a tattoo on her back, according to representational metafunction. The image is conceptual since the

woman depicted is not moving or doing any actions (Kress and van Leeuwen, 2006). Despite this, the RP looks to be a young fashion model because of her semi-naked outfit, beauty, lips, and her strange hair.

B. Interactive Metafunction: The primary tool is eye contact or gaze, in which this photograph is a "demand gaze" since the model is staring directly at the viewer, implying social affinity and relationship with the audience. The model's appearance leads viewers to assume a romantic relationship with her because she wants them to accept the message she is conveying about herself (van Leeuwen, 2005). The picture is at vertical frontal eye-level, which implies the involvement of both the RP and the viewer, since both the RP and the viewer are members of the same group and are of similar social position. This suggests that, the media intentionally portrays this magazine cover in this format to arouse the viewer's interest in the cover through the usage of this model woman. In terms of social distance, the close-up image of the human subject displays the model's engagement with the audience and the intimacy between the RP and the viewer, as they can easily touch her. The frame size of the cover issue, which includes a close-up of the model's face, establishes a "warm and personal" interaction with the viewer. A young woman is shown as if she is 'friend and neighbor, allowing viewers to imagine being as close to the RP as if they had an informal and intimate relationship' (Kress and van Leeuwen, 2006). This also creates the ideological impression that women are always commodified, since the media seeks to establish a link between the viewer and the RP in order to increase the magazine's profits. Consequently, the RP is comparable to a toy since their sexual body and look are modified for commercial interests.

As for the color, the scale of purity is used in this magazine cover, because the white color is the dominance of the image. The term 'purity' suggests something of the meaning potential of this aspect of color (Ledin and

Machin, 2020). The color white is associated with innocence and purity. In addition, her lips are pink enhancing the feminine features. There is a high lighting on her skin suggesting modernism, and optimism. The brightness and thickness of her lips and her skin implies a sexual connotation, the brightness on certain body parts draws attraction to these parts and focuses on her physical attractions rather than her influence on the society. The background is abstracted which serves to symbolize rather than documenting any practical attempt to achieve success (Machin and Mayr, 2012). Concerning the modality, although the identity of the RP is known, the background of the image is abstract and the color white and the color of her lipstick is highly saturated. Yet, the image loses it truthfulness and it becomes unnatural (Kress and van Leeuwen, 2006). The ideology here is that women are always manipulated and controlled by the media reproducing the imbalanced power relation dominant in the society that forces women to be active charming physically.

C. Compositional Metafunction: The picture is shown in two ways based on its information value: the center and along with the margin. The RP's position in the center of the frame implies that she is the major focus of the image. The viewer's focus is immediately drawn to the RP's picture because it is biggest and brightest. Her size is equally impressive within this magazine cover. In addition, the background is obscured and abstract, since she is the primary subject of the image. In contrast, the caption appears at the margin of the cover, denoting subordinate elements (Kress and van Leewuen, 2006). This implies that the media have the ability to manipulate the viewer's thoughts, which they do through the sexual body and look of women. This is how media captures the audience's attention. According to salience, the woman is the most salient element because of the size of her photograph, the colors of her skin, lipstick, and hair, and her semi-nude cloth is the eye-catching

element. Accordingly, the magazine's title is the second most salient element, while the other parts are less prominent (Ledin and Machin, 2020). Media analysis on the portrayal of women, w omen are formed in discourse as a distinct group with unique characteristics, detached from the general population for particular scrutiny. Among the characteristics associated to women are irrational, family dependence, useless and sexual and physical excess; these are characteristics of the paradigm for this "group" that have been observed by earlier scholars on sexism in language (Fowler, 1991). As is clear from EMC1, women are always appreciated more for their physical attractiveness than their abilities. The image expresses a certain set of thoughts regarding femininity, attractiveness, and excitement. The provocative dress, hair style, and sensual lipsticks demonstrate that the magazine prioritizes being appealing in order to draw the reader's attention (Machin and Mayr, 2012). Regarding the frame, there is none; the entire image is rendered in a single manner. Text and photograph occupy the same space; either the text is incorporated into (or superimposed on) the visual space, or the image occupies the textual space . This is ideological: It attempts to describe the true world of women's magazines and how they portray women to spark the viewer's interest via the body and some sexual characteristics of women. Women's magazines no longer depict women in domestic contexts, as (house)wives and mothers. They are either employed or seeking excitement and enjoyment, especially sexual excitement (van Leeuwen, 2005).

2. Linguistic Analysis:

A. Representing Social Actors

In EMC1, above, only three representational strategies are at work:

1. **Personalization vs Impersonalisation**

The participant is in between personalization and impersonalisation, for, on the one hand, she is personalized through her personal name, and on the other her name is linked to a movie in which Gaga took part, though her action is not fully actively represented

2. **Individualization vs Collectivazation**

The use of the first person personal pronoun marks the participant as individualized as opposed to collectivized, bringing the participant closer to the viewers and more likely to attract their attention.

3. **Nomination vs Functionalization**

Although there is reference to Gaga's big film, she is not functionalized. She is nominated in terms of her personal name: This backgrounds the fact that she is a movie star and indicates that priorities are given to her femininity, as evidenced also by the visual representation whereby she is reduced to sexual features.

B. Representing Social Action:

As for the transitivity, the image contains two sentences including two verbs which creates two processes,

If I am not changing people's lives what am I doing?

Table.4 Analysis of Transitivity System of EMC1

I	Am not changing	People's live	What	I	Am … doing
Agent	Material process	goal/instrumental	Unspecified	Agent	Material process

The above table indicates that in this case, the woman is included in a material process, However, the agency is weak partly because the goal is not a human (the goal in this case called instrumental) in and partly because the goal is unspecified in the second clause. van Leeuwen (2008) argues that this

kind of instrumental transaction is critically vital as it mitigates agency; so she does not directly act on people but on their lives. This signals that media do not give a professional, business and practical role to the female character, rather their role is always passive. Thus, they are either expressing their feelings or becoming the goal of the process or they act as a weak agents.

From a critical MDA analysis, the visual and the textual examination of theECM1 reveals that the role of women in both visual and linguistic representation is passive, the participant doesn't take any action, rather she just gazes on the viewer, and linguistically she is personalized, individualized, and unfuntionalized. In addition she only just expresses her feeling and imagination. Yet, she becomes a tool for the media in order to impress the viewer, and her physical appearance is shown to fill the media's goal, that is to get the reader's and viewer's attention.

4.2.1.2 Analyzing English Magazine Cover 2

Figure.7 EMC2. (Vague Magazine, Single Issue Magazine, 2022) (Retrieved from https://www.vogue.com/magazine)

1. Visual analysis"

A. Representational Metafunction: EMC2 Represents one of the most famous actresses in America, whose name is Olivia Wilde with a caption. According to representational metafunction, the RP appears to be static and doesn't take any action. This fills to the structure of Kress and van Leeuwen's (2006) conceptual structure. This indicates that the role of women in a particular society is passive and they don't take any action.

B. Interactive Metafunction; gaze or visual contact is the first tool. The model is gazing directly at the audience, expressing social affinity and a connection with them, making the image a "demand picture" in terms of visual contact (van Leeuwen, 2005). As she expects they would accept the message she is expressing about herself, the actresses' appearance inspires viewers to imagine themselves in a relationship with her. The image is taken horizontally at frontal eye level, emphasizing the interaction between the RP and the viewer. The RP and the viewer have an equal connection. The producer intentionally chose to show her in a frontal eye-level perspective and direct stare in order to draw the audience into the magazine. The image is "far personal distance" since it shows the head, shoulders, and waist from a social distance. To a point, this distance is beyond what a person could comfortably touch. Personal interests and involvements are discussed at this distance (Kress and van Leeuwen, 2006). However, in order to draw the viewer's attention, the magazine shows women using the kind of semi-nude body, which achieves the aim of the magazine to exploit women for their business.

Regarding the color, the scale of 'value' is used. The color black and the pale tint of orange is glowing on her skin are the dominant features of the image. The black color of her outfit makes her prominent , and especially her glowing skin of the face and body shines through it. The RP appears to be a fashion model, and there are two types of fashion meaning, which can coexist or arise independently: (a) the clothes are said to be 'in fashion', 'fashionable,' and this is part of their meaning; (b) the clothes are said to be suitable for certain times, places, or activities, and/or linked to 'personality traits' like: 'valueless', 'wild', 'feminine', 'liberated', 'sexy', ' Thus, in this context, the RP is female, and the characteristics associated with the colors are feminine, sexy, and romantic. These color combinations are again created by the media to spark the viewer's interest (van Leeuwen, 2005). Concerning the modality, the

image loses its realism and becomes artificial as a result of its color combination and its abstracted and blurred backdrop. To demonstrate how this sort of analysis works on this particular image, the background is out of focus, and the texture of the model's clothing and her semi-naked clothing are adjusted. On her skin, the lighting of pale tint orange color is quite bright. The image appears to be significantly overexposed. This means that dressed in an openly sexual manner may be regarded "transgressive" and "naughty." To some extent, women satisfy male fantasies, which is the ideological basis for why magazines represent women in this manner (Machin and Mayr, 2012).

C. Compositional Metafunction: the photo is exhibited in two ways: in the center and along the margin. Because of her central place, it is clear that this image is all about her. As the RP's photograph is the biggest and the brightest, the viewer's attention is first drawn to it. Her size is also outstanding. To further emphasize her prominence, the surrounding is obscured and abstracted. To the contrary, objects subordinate to the center are denoted by the caption, which appears at the cover's edge (Kress and van Leewuen, 2006). To put it another way, this means that women's bodies and appearances are used by the media to influence their audience's thoughts. This is how the media catches the attention of the audience. Image size, clothing, and the combined color make the woman the most salient aspect, while the title of the magazine is the second most salient. The remaining parts are less salient ones (Ledin and Machin, 2020). An examination of the media's depiction of women. Even a small sample, shows that women are constituted in discourse as a different group with specific qualities, segregated from the general population for special examination, even when collected routinely without searching out particularly dramatic examples (Fowler, 1991). Women are usually regarded for their physical looks rather than their abilities, as seen by this example. A sense of femininity, attractiveness, and fascination fills the

image. The provocative dress, color combination, semi-nude cloth suggest that the magazine places a high value on attracting the viewer's attention through attractiveness (Machin and Mayr, 2012). When it comes to the frame, there is no such thing as a frame. Yet text and picture occupy the same place, whether text is incorporated into (or superimposed on) the pictorial space or image in textual space. This is ideological in nature; it aims to demonstrate how women's magazines portray women in order to pique the interest of viewers with their depictions of women's bodies and certain sexual characteristics.

2. Linguistic Analysis:

A. Representing Social Actor:

1. **Personalization vs Impersonalization**

   In EMC2, the social actor (participant) is identified by her own name, Olivia Wilde, and there is no mention of the organizations or businesses with which she is associated. The use of impersonal references lends credibility to statements (Machin and Mayr, 2012). However, despite becoming a celebrity, this woman is engaged with herself**.**

2. **Objectivation**

   As far as EMC2 examples concerns, the MC descriptions stands out as the most prominent. The caption describes the participant's appearance and style 'Just one world, Just one look, Fashion's sustainability superstar'. Instead of being valued for her contributions to society, people just see her for her appearance. Her femininity is still foundational to who she is. Women's identities are deeply linked with stereotypes about their physical attributes, including their attractiveness and their act of seduction(Fowler, 1991).

3. **Nomination and Functionalization**

She is Neither linker to her job nor her position in society. There is a specific nomination for her by name. Neither her education nor her professional status are being discussed.

B. Representing Social Action

For the transitivity analysis: the image contains the following sentence; *I am happier than I have ever been.*

Table.5 Analysis of Transitivity system of EMC2

I	Am	happier than I have ever been
Identifying	Relational process	Identifying

The above table indicates that the RP is included in the relational process, since she only expresses her inner feeling and describing it through the verb (BE). However, the RP tries to tell the viewer that she feels happier it might connote that she may have a troublesome situation in the past. Through the linguistic analysis, the viewer comes up with the idea that the RP doesn't take any action rather she only expresses her inner feeling, as confirmed earlier, subsequently, the media always gives a passive role to the RP. Differently, media do not give the agent role to women instead they are used to be manipulated and discriminated against to get their main concern that's getting the viewer's attention.

Both visually and verbally, the audience notices that the woman is dressed in semi-naked clothes. As a result, she is identifying and expressing her inner feelings, which gives her a passive function, and she appears to be a model rather than a practical and business-minded lady in her physical appearance in terms of visual analysis. In addition, she is associated with relational process whereby she is not given an agent role. This makes it clear that the woman is shown as weak and powerless in both verbal and nonverbal forms of depiction and she is not given any agent roles.

4.2.1.3 Analyzing English Magazine Cover 3

Figure.8 EMC3. (Allure Magazine, October 2020) (Retrieved from https://www.allure.com/)

 1. Visual Analysis

A. Representational Metafunction: KMC3 depicts a model, gorgeous, and glamorous woman wearing again semi-naked clothing with earrings and strange hair tie and some captions. The image is conceptual since the represented woman is neither moving nor doing any actions (Kress and van Leeuwen, 2006). In spite of this, the RP appears to be a young fashion model because to her semi-naked clothing, attractiveness, lips, and odd hair.

B. Interactive Metafunction: For the gaze, the RP looks directly at the viewer i.e., demand, which indicates that she is attempting to connect with the

audience with a welcoming expression. The viewer is recognized and a reaction is anticipated, same as when the viewer is spoken to in person. The sort of demand and mood of the place are then influenced by other factors. There may be a friendly demand while maintaining social distance, similar to this magazine cover, when the RP directly looks at the viewer with a demand gaze (Machin and Mayr, 2012). As for the angle, the image is captured horizontally from the front. Frontal horizontal aspect creates a sense of connection between the viewer and the RP's participation in the magazine cover. Medium angle is utilized to create an equal interaction with the viewer. This is the objective of the majority of women's magazines; the RP is used to attract the viewer's attention. In accordance with social distance, the head, shoulders, and waist are visible in the image; hence, the image is characterized as "far personal distance." This distance is beyond a person's ability to touch with ease. This distance is used to discuss personal hobbies and involvements (Kress and van Leeuwen, 2006). In order to attract the viewer's attention, the magazine displays the women on the magazine's cover, who becomes the magazine's focus with their semi naked clothes.

Regarding the color, the 'value' scale is utilized. The image is dominated by the color black and her pale light skin. The dark tone of her dress, her bright face, liptstick, and her glowing body skin draw the viewer's attention. The RP resembles a fashion model rather than a practical woman (van Leeuwen, 2002). The combination of her pale skin, black outfit, and black hair shows that women magazine has built an idealized world to depict women. In addition, the mix of these colors indicates to the viewer that this is more fantastical than realistic (Ledin and Machin, 2020). As a result of the color combination, the abstracted background, and her attitude, the image loses its realness and becomes surreal. To demonstrate how this sort of analysis applies to this particular image, the background is out of focus, the

texture of the model's clothing and accessories is flat, and the colors are mixed for ideological bearing. The lighting on her clothing and skin is pretty bright. The image appears to be significantly overexposed.

C. Compositional Metafunction: The picture can be exhibited in two positions: in the center or along the margin, depending on the image's information value. The RP's central place in the image suggests that she is the primary subject of the image. The RP's image is the first thing the viewer notices since it is bigger and brighter. Her size is also impressive. To further emphasize her prominence, the surrounding is veiled and blurred. Instead, the caption is placed in a bottom margin part, suggesting items that are less important than the center of attention. Although the font size is big, it is thin in order to retain the RP foregrounded (Kress and van Leewuen, 2006). This implies that the media have the capability to influence people's perceptions about women's sexuality and physical beauty. The media is able to engage its audience in this way. Because of her dress, makeup, and hair color, the woman appears to be the most salient element in this image. The title appears to be the second most salient element, while the rest are considered less significant by the salient (Ledin and Machin, 2020). It is Machin and Mayr (2012) who argue that women must attract the attention of society, and they do so by portraying their sexual body and outward look in this way to accomplish this goal of driving attention to themselves. When it comes to the frame, there isn't one that represents the entire image uniformly. the two share a common space, whether text is integrated into (or layered on) the pictorial space or a picture is embedded in (or overlaid) on) textual content (van Leeuwen, 2005). This is ideological; media reproduces the traditional views about women as a senseless creatures who are valued according to their physical features rather than their roles in the society. Hence here media have a negative role for women (van Leeuwen, 2005). Additionally, media do not

present or represent women as a successful professionalists and academics, no attention is paid to their career and their deeds, or their roles in the society. Hence, one can argue that women are misrepresented in magazine's covers.

2. Linguistic Analysis:

A. Representing Social Actors:

The following representative strategies are rendered in EMC3:

1. **Personalization vs Impersonalization**

   The RP , in EMC3, is personalized through the participant's personal name, Sellena Gomiz, as there is no reference to any institutions or corporations with which she affiliates. Impersonalized reference gives weight to statements (Machin and Mayr, 2012), but here the women, though a celebrity, is engaged with herself, as she is fully personalized.

2. **Indivitualisation vs collectivization**

   The participant is indivdulaized mainly because the caption includes is self-centered mainly because the pronoun *I* discludes any other social actor; thus there is no any sense of collectivsation. This individualization brings her closer to the viewer and makes her more eye-catching.

3. **Nomination and Functionalization**

   No reference has been made to what she does i.e., to her role in the society. She has been nominated with regard to her personal name. No attention is oriented towards her career, academic level, or profession.

4. **Objectivation**

   This is the most salient representative strategy in EMC3. The participant is depicted via a characteristic: her beauty as the caption *BEST OF BEAUTY*, which is typed in large upper case letters on her semi-nude breast. She is reduced to her physical beauty rather than her function or job. Her femininity remains the crucial part of her identity

B. For Representing Social Action:

In this regard the sentence is;

I am in charge of everything in my life.

Table.6 Analysis of Transitivity system of EMC3

I	Am	In charge of everything in my life
Senser	Relational process	Phenomenon

Although the social actor doesn't take any action and merely shares her feelings about having complete control over her life in the above table, it appears that she is part of the relational process. The relational process is depicted by the use of the verb be in 'am in charge' in this analysis, which identifies the speaker as the senser of that relation. That the female figure is never given a professional, business, or practical role in the media tells us that media portrays women as only expressing their emotions or relations, not their roles as active agents.

In summary, the visual and linguistic analysis of EMC3, points to the conclusion that women's roles in visual and linguistic representation are passive; the participant doesn't do anything but stare at the viewer, and she just conveys her feelings and imagination verbally. Her physical and sexual attractiveness, however, is used to fulfill the media's purpose of grabbing the attention of readers and viewers, and she is, therefore, exploited by the media, for the media employs her sexuality and her physical appearance to serve acts of consumerism.

4.2.2 Analysis of English Advertisements
4.2.2.1 Analyzing English Advertisements 1

Figure.9 EAD1. (Harper's Bazaar, The Beauty Issue, April 2019)
(Retrieved from https://www.harpersbazaar.com/)

1. The Visual Analysis

A. Representational Metafunction: For figure (9) is which is from Harper Bazaar's magazine cover, according to representational metafunction, the figure represents Rihana who is one of the most famous celebrities all over the world, with a caption 'get glowing skin'. The structure of the image is conceptual, since the RP doesn't take action and she remains passive what she does is only looking at the viewer (Kress and van Leeuwen, 2006). Stereotypical idealized photo of a beautiful woman in a society generated through commercials is the ideological bearing here. As a result, these

products are sold as beauty aids since women aspire to seem skinny, fair, and appealing. Advertisements can lead some women astray, leading them to assume that the products they're seeing are authentic. Advertisers exercise power and influence over people's minds through language and advertisements, particularly women's minds (Riji, 2006).

B. Interactive Metafunction: Gaze or eye contact is the first method. The image is a "demand image" because the model looks directly at the audience, implying a social connection and interaction. The model's appearance makes it difficult for onlookers to ignore the message she is trying to convey about her own personality . In terms of the angle, Using a frontal perspective, the model is shown in the horizontal dimension. Despite the product not being visible in the picture except the RP's skin tone, the image portrays involvement, implying that others are encouraged to utilize the product in order to achieve the same sense of peace, contentment, or pleasure that RP experienced. The angles illustrate that users of the products may get the same smooth and flawless skin. There is a strong connection between RP and viewer because of the fact that both are members of the same social group and have equal social standing . To increase the viewer's interest in the product, the media purposefully portrays this woman in this manner. While women are presented as commodities, the product is not shown in this photograph. This suggests that the media's primary method of attracting viewers' attention is through the use of female character (Ledin and Machin, 2020).

The close-up shot of the human participant shows the model's engagement with the audience since they can easily touch her. This close-up photo exhibits the social distance. Viewers are able to form a "warm and intimate" connection with the model because of the Ad's frame's small size, which includes a close-up shot of her face. Young women are presented as if they are friends and neighbors, allowing participants to envisage becoming as

close to important individuals as if they had an informal and intimate relationship (Kress and van Leeuwen, 2006). The media seeks to create a link between the viewer and the RP in order to earn more advantage from the products. As a result, the RP is little more than a sexy toy, used for commercial gain only because of its physical attributes. According to Fowler (1991), women are viewed as a distinct group with a distinctive set of characteristics, which are then analyzed in isolation from the rest of society. Women are viewed as illogical, weak, and sexually and physically overbearing by society, and the media employs this traditional view for the benefit, by reproducing the same stereotypical conception of women.

The image's color saturation is another important factor to consider while analyzing the interactive metafunction. It's a yellow lip, a green-yellow-black fade on the eyebrows, a pale face, and a colorful product with no background. As a result, the image looks like a rainbow, she has been turned into a natural phenomenon. A high level of saturation may be a good thing or a bad one depending on how you look at it. In addition, the dark colors symbolize the modernity of society (van Leeuwen, 2002). Because the RP is content with the product's outcome, the hue in this image represents the energetic, modern model. Due to its excessive saturation of colors, the image is captured in a 'unrealistic' manner and loses its realism in respect with modality. Because the goal of most commercials is to show off the items' additional benefits, the imagery used is often unrealistic. It doesn't matter how women are shown in the media; all the media cares about is attracting new customers. This shows the damage of women in the women's magazines. Female magazines are considered as harmful to women's image since they present a false picture of themselves and the world to the female readership. Women's magazines can stunt a woman's development and keep her from entering maturity (Machin and Thornborrow, 2003).

C. Compositional Metafunction: The producer divides the picture into the center and the margins. The fact that the RP occupies the image's center suggests that she is the subject of the discourse and the source of the image's primary significance. As a result of this, the rest of the text is pushed aside in the margins. The RP is also the most salient because of her size, color combination, and direct look. The magazine's title is the second most prominent caption, while the others are less prominent. according to the frame, the whole image is contained within a single frame (Kress and van Leeuwen, 2006). The media index an imaginary world via abstraction and stylistic harmony. They describe a universe in which women's attractiveness and sexuality magically empower them. They represent agency by displaying motion and energy (Machin and Thornborrow, 2003). A crucial point to be raised in the case of Ads is that women in the images are not directly relevant to the product rather they have been exploited. The fame of Rihanna has been marketed and she has been presented as a commodity, on the part of the business firm of the and as an accessary by the media. Thus in the case of Ads, women are exploited twice; by the product corporation on the one hand, and by the media corporation on the other hand, as woman is out of scene the but has been deliberately brought to focus to enhance their business.

2. Linguistic Analysis:

A. Representing Social Actors:

In most of the cases in advertisements, women is not represented in any categories that's individualization, collectivization, suppression, and so on. The aim of the advertisements is to use women as a sexual devices or women are commodified in order to get the viewer's attention.

B. Representing Social Action:

The clause is 'get glowing skin'

The caption is realized by an imperative sentence, but in this case the

underlying structure is You+ the sentence. Hence, the sentence is ' you get glowing skin'

Table.7 Analysis of Transitivity system of EAD1

You	Get glowing skin
Goal	Material process

This data demonstrates a material process, as the verb 'get' contains the action of 'doing'. In other words, the data demonstrates the existence of material process in Ad's speech. Here, the verb implies the action performed by a linguistically and visually invisible actor whose result is directed at "you" as the goal. As a result, this advertisement indicates that women have a passive role in society and are dominated by cosmetic items or male members. Thus, the clause implies that the woman is passive recipient and only reacting to what the beauty product provides her, as she, along with the female spectator, becomes the 'target' as the RP and the targeted women are exploited by the media. In this magazine, it is claimed that women are taught to prioritize social connection above creativity and self-awareness. And typically, women must rise in society by influencing others and exploiting the power their body and sexuality bring. Women are forced by the society to do so, and the media reproduces and legitimizes this (Machin and Mayr, 2012).

Both verbal and nonverbal discourses indicate discrimination against women in media. However, stereotypical advertisements build a negative stance for women in verbal and nonverbal discourses, these traits are mostly connected with the feminine personality. The majority of the stereotypical portrayals of women in the media are related with negative traits (Fowler, 1991). Based on the visual and linguistic representation, women are shown as passive characters whose entire objective is to accomplish the objective of the commercial, which is to pique the viewer's interest.

4.2.2.2 Analyzing English Advertisement 2

Figure.10 EAD2 (Marketing Mag, May 2019) (Retrieved from
https://www.marketingmag.com)

1. Visual Analysis:

A. Representational Metafunction: Figure (10) is a Marketing Mag advertising. The image's visual analysis is as follows: first, according to representational metafunction, the image depicts a model lady holding an eyeglass with the text 'Behind every successful woman is her microwave.' The photo and caption structure are conceptual since they are merged together and it represents no vector by RP as she holds the eye-glass and the caption connected to what she is attempting to show the viewer. As a result, she becomes passive (Kress and van Leeuwen, 2006). The ideological inference here is that she is commodified and presented like any other products. The RP is under-represented and discriminated against since no woman wishes to be

pictured in this manner, but the media has depicted this lady in order to spark the customer's interest and desire. Moreover, women's restricted role in nonverbal discourses is constructed by the food business, kitchen equipment, and other domestic commercials, and these characteristics are generally combined with the feminine character. Women are stereotyped in the media, and the majority of their stereotypes are associated with domestic affairs, these roles are not the only responsibilities that women take, the media neglects her career, and profession. Her career is underestimated, the stereotypical roles that are given to a woman is that they are beautidul creatures and created to satisfy male's desire and to perform housework. Hence, the successful woman is tied to qualifications as any other individuals in the society, but here success is tied to having a microwave linkin her importance to kitchen's equipment (Fowler, 1991).

B. Interactive Metafunction: The RP directly looks at the viewer (Demand), which indicates she attempts to connect with the audience with a welcoming facial expression and smile. The viewer is recognized, and a response is required, the same as when people address others in social situations. Additional factors influence the sort of demand and mood of the place. There may be a welcoming and sociable distance, like in this microwave commercial. In addition, The smile on her face stands out among several shades of meaning, such as satisfaction, harmony, and happiness the RP has toward the equipment (Machin and Mayr, 2012). In terms of angle, the image is taken from the front horizontal. The frontal horizontal perspective connects the viewer to the RP's engagement in the microwave commercial. The medium angle is used to establish an equal power connection with the spectator. This is the goal of the majority of advertisements; instead of showing the microwave, the advertisers show the beautiful woman. According to the social distance, the head, shoulders to waist appears in the

image, hence the image is ' far personal distance'. This distance is beyond easy touching distance by one person to a point. In this distance, subjects of personal interests and involvements are addressed, as the producer uses the RP again to catch the viewer's attention into the advertisement (Kress and van Leeuwen, 2006).

According to the color, the scale of value is used. The use of blonde hair, grey and black cloth, the background is between grey and black. As the German 'Lucasbund' painters Overbeck and Pforr employed hair and dress color to indicate the 'character' of the women they painted, only the women, because they believed that men's dress was dictated by their occupation rather than their character. They had colors for those who were "proud and sophisticated," but also "cheerful and happy", while the RP's colors are blonde hair with grey and black highlights which stands for 'solitariness, modesty, goodness, and calm'(van Leeuwen, 2002). The combination of these colors are ideologically displayed for the ad's goal which is to spark the viewer's curiosity. Regarding the modality, although the background is not abstractes, but the pose and the color combination are not realistic, as Machin and Mayr (2012) state the woman does not represent a specific person, but rather a type. In such instances, identity is defined by a variety of purposeful features such as clothing, haircut, make-up, and posture. The lady herself is attractive but unremarkable, and she symbolizes a type through her clothes, expression, and hair, like the generic women that occupy lifestyle publications and advertisements. Hence, the image loses its credibility and it becomes an unrealistic image.

C. Compositional Metafunction: The first element is the information value, and the figure is split into two parts, left and right. Both verbal and visual communication .The verbal information is represented on the left side of the picture, while the visual information is depicted on the right. As previously

established, the difference between "left" and "right" refers to "given" and "new" information (Kress and Van Leeuwen, 2006). This implies that the RP is 'given' information, and the caption is 'new' information. As stated above, this represents the woman as a type not as a specific individual, she is represented as sample of thousands of women who is used to attract the reader's attention as she is put in the side of 'given' information which indicates that she is part of the scene. Concerning the salience, the RP is the most salient part due to the combination of the colors of her hair, dress, and the caption is the second most salient part. As for the framing, although the image's components are separated by a number of frames like the caption is written in white, the package of the Lean Cusine, these gaps are almost undetectable, allowing the image to be comprehended as a whole. The colors of the titles, clothing, and other things in the frame are carefully matched, which creates an appearance of great stylization, a further separation from reality, and a connotation of mainstream modernist fashion (Machin and Thornborrow, 2003). The compositional metafunction implies that women are are represented with their stereotyped portrayal as domestic characteristics and they are equated with the kitchen equipment. However, the product is hidden and   backgrounded. This simultaneously illustrates how advertisements promote their most popular items and how they exploit women's feminity when employing them in advertisements. In addition, the context implies that marketers can display their advertisements wherever they choose. They use mainly women to attract the viewer's attention in a modernist and fashionable manner.

2. Linguistic Analysis:

A. Representing Social Actors:

Women are not depicted in any of the categories that are portrayed in advertisements. These categories include individualization, collectivization,

suppression, and so on. The purpose of the advertising is to attract the attention of the spectator by using women in a sexually suggestive manner or by reducing women to the status of a commodity.

B. Representing Social Action:

the sentence is: *Behind every successful woman is her microwave* .

Table.8 Analysis of transitivity system of EAD2

Behind every successful woman	Is	her microwave .
	Existential process	Existent

The data shown above comprises existential processes. It is indicated in the clause through the verb "is." The usage of the verb 'BE' in this context is commonly interpreted as conveying the existence. The phrase 'Behind every successful woman' is referred to the participants, and the 'existent' of the process is 'her microwave' . This hints that the RP does not take any action rather she is only tied to the equipment. The advertises here links the woman with the kitchen object and she is commodified in order to get the viewer's attention. In addition, the existential process views a fact and the fact here is; the RP is associated with the microwave, even though the microwave is not present in the image, instead of her intellectuality. The ideology is that, women's role are passive, they are used as a tool for the ad's aim to spark the viewers.

On the multimodal basis, both verbal and nonverbal discourses indicate gender discrimination. Domestic ads, promote women's unfavorable position in verbal and nonverbal discourses, and these qualities are typically connected with the feminine character. The media promotes stereotypical images of women, the majority of which are related with domestic characteristics. The woman is depicted as a passive figure in visual and verbal analysis; all they do is meet the purpose of the commercial, which is arousing the viewer's curiosity.

4.2.2.3 Analysis of English Advertisements 3

Figure.11 EAD3. (Albert's Diamond Jeweler's Magazine, February, 2019) (Retrieved from https://issuu.com/albertsdiamondjewelers711/docs/alberts_g_2/1)

1. Visual Analysis:

A. Representational Metafunction: EAD3 is from Albert's Diamond Jeweler Magazine. With regard to representational metafunction; the absence of the vector in this image qualifies it for inclusion in conceptual structure. Analytical method comprises a smile, which suggests enjoyment, and brown clothing matched with gold, which demonstrate her trendy style (Kress and van Leeuwen, 2006) while advertising the jewelry. The RP is designed to be optimistic, satisfied, and encouraging. This shows how women are designed for the AD's aim, and the facial expressions of women in this AD should be a happy one in order to tell the viewer how contented the women are with the

product. In addition, the women put her hand into her neck suggests that it draws a man's attention since it is one of her most sensitive and erogenous areas. The neck is the most socially acceptable place to show a man's attraction to a woman's soft smooth skin. Both youth and health are important variables for males while they are "chasing" females. There are several places on the female body that are very sensitive to the touch, and one of them is the neck (Aquiziam, 2020).

B. Interactive Metafunction: The first tool is eye contact or gaze. The image qualifies as a "demand image" in terms of visual contact since the model smiles while staring directly at the viewer, demonstrating social affinity and interaction with the audience. The model's appearance leads viewers to assume a romantic relationship with her because she wants them to accept the message she is conveying about herself (van Leeuwen, 2005). The smile on her face stands out among several shades of meaning, such as contentment, harmony, and joy. The jewelry items appear to claim that such gorgeous and fashionable women are a result of the product and to convince buyers that they may maintain their appealing look by acquiring the proper jewelry product. Regarding the angle, The model is presented from a frontal perspective for the horizontal dimension. With a frontal viewpoint, the image provides a sense of involvement, suggesting that everyone should wear the jewelry to appear gorgeous. The photo is at frontal eye-level, which implies the involvement of both the RP and the spectator, since both the RP and the viewer are members of the same group and are of similar social standing (Zhoa *et al*, 2018). The media deliberately portrays this product in this manner to arouse the viewer's interest in the jewelry through the usage of this female model. Again, women are exploited as a tool to impress the audience. In terms of social distance, the close-up image of the human subject illustrates the model's engagement with the audience, since they may easily touch her.

The frame size of the advertising, which includes a close-up of the model's face, builds a "warm and personal" interaction with viewers. A young woman is shown as if they are 'friends and neighbors', allowing viewers to imagine being as close to notable figures as if they had an informal and intimate relationship (Kress and van Leeuwen, 2006). This also creates the ideological impression that women are always discriminated against, since the media seeks to develop a bond between the viewer and the RP in order to increase the product's profitability. Consequently, the RP is comparable to a toy since her physical body and look are modified for commercial interests.

An additional point that can be made about this advertisement is the use of color, a highly saturated color is employed, as is customary in advertisements, to attract the attention of the viewer. The hue of her skin is pale brown, and the color pale brown is utilized extensively in EAD3 to represent beauty and purity. Her brown lipstick is intended to astonish the audience. Therefore, the color of EAD3 is an additional mode affordance that is ideologically employed to integrate with the other mode in order to create meaning-potential (Kress and van Leewuen, 2006). The lipstick, hair, eyebrows, skin, product, and background all have distinct affordances. Appropriate use is made of affordances, and all these plain colors indicate 'purity'. This color scheme of this advertisement consequently depicts postmodernity, with each color representing a distinct ideological perspective (van Leeuwen, 2002). As for modality, the advertisement's backdrop color is abstracted, "unmodulated," or "decontextualized." and the abstractedness of the background makes the image lose it truthfulness (Machin and Mayr, 2012) The foreground contains greater information than the background. According to Kress and van Leeuwen (2006,), "Increasing the backdrop's clarity creates an artificial rather than natural way. Consequently, background modality is lower than foreground modality ". This implies that woman is shown as

performing trivial tasks . Women are never viewed as actively shaping the world or accomplishing something positive. Notices in EAD3, she poses in the image for a fashion photoshoot, advertisng the jewellery, in which the RP doesnt take any role except wearing all the jewellery and attract the viewer (Machin and Thornborrow, 2003).

C. Compositional Metafunction: The image is separated into center and margin based on compositional metafunction. The RP is centered in the picture, indicating that she is the focal point of the image and provides the most significant part of the message. The remaining parts are placed in the margins since they are less significant. In addition, the RP is the most notable feature because of her size, pale brown color, and direct stare. The magazine's title is the second most prominent element, while the captions are less prominent. The entire image is contained in a single frame, showing that the parts of the photo are all linked together, regarding the frame (Kress and van Leeuwen, 2006). A lot of women are shown as sex objects. Women are shown as daring because of their sexuality. However, the sexual acts represented are only mildly transgressive and still founded on traditional sex roles. Sex serves as the magazine's primary evidence that it has become the heart of the topic, and sex is the only tool which is used by producers to attract the viewer. However, For women's magazines, the world is presented in an easy-to-understand form. These magazines are all about gender oppositions. Economic, ethnic, or political divisions do not exist in these kind of magazines, but there is just equality. "Women's publications give an escape from the reality of everyday life, and they are put in a fairy tale lives (Machin and Thornborrow, 2003).

2. Linguistic Analysis:

A. Representing Social Actors.

In the majority of advertisements, women do not appear in categories such as individualization, collectivization, suppression, and so on. The purpose of the advertising is to get the viewer's attention by using women as sexual objects or by commodifying women.

B. Representing Social Action:

As for the transitivity, the image neither includes a sentence nor a clause but a phrase written 'the beauty of shy creation' in such cases it is difficult to analyze the text due to lack of the verb. A crucial point here is the word 'shy' which is another traditional features of women. The society, more specifically, favors shy girls or women . Thus, the Ad frames women to be shy creatures. In the same vein, in these kind of advertisement the visual representation is superior to the linguistic analysis. In other words, in Ads, the visual representation pre-dominates the linguistic representation, much of the messages are conveyed via the visual resources. In addition, Ads are characterized by which is called 'block language' whereby clauses are reduced to phrases (Quirk et at, 1985) . Thus, this phrase is originated from the clause 'this is the beauty of shy creature' which again instantiates a relational process realized by the verb 'Be' similar to EAD2, a view is manifested as a fact; the advertiser reduces the beauty of the woman to physical beauty neglecting her values and ethics.

For the multimodal texts, visually and linguistically she is represented as a sensual creature in order to attract the viewer. In addition, she is passive in both cases, she remains motionless. Although she is included in material process in which she becomes the actor, her action is not a practical and business act but an act to attract the viewer through her beauty in which she manipulates the situation through her sexual body. This indicates that the woman is passive, weak, and controlled by material or men.

4.2.3 Analysis of English News Stories

4.2.3.1 Analysis of English News Stories 1

Figure.12 ENS1. (Fox News, May 2019) (Retrieved from https://www.foxnews.com/world/model-chloe-ayling-testifies-kidnapper-sex-trafficking) (See appendix 1)

1. Visual Analysis:

A. Representational Metafunction: Figure (12) presents a young semi-nude woman from a fairy tale, according to the representational metafunction. The RP is conceptual since there is no vector, and it is a symbolic characteristic because the RP is looking at the viewer with a smile and passively observing the viewer (Harrison, 2003). However, the RP is purposely shown in this manner to demonstrate how contemporary women currently appear. She is

representative of the tens of thousands of models whose life is tied with makeup and the need to display their physical attractiveness to attract people.

B. Interactive Metafunction: The RP looks directly at the viewer, indicating a 'demand' from the viewer. She invited the viewer into her imaginary relationship. In addition, her smile indicates that the viewer is invited to form a deep relationship with her (Kress and van Leeuwen, 2006). The image is at frontal eye-level, which implies the involvement of both the RP and the viewer, indicating both the RP and the viewer are members of the same group and are of similar social rank (Kress and van Leeuwen, 2006). The media deliberately portrays this news in this manner to pique the viewer's interest in the news story through the usage of this model woman. Again, women are used as a tool to impress the viewers. Concerning social distance, it is close personal distance since just the head and shoulder are visible, indicating an "intimate" relationship (Hall, 1966). Most frequently featured in women's news is an intimate distance that includes direct touch, as in lovemaking, consoling, and displaying beauty. However, the producer attempts to build a direct connection between the RP and the viewer in order to attract the audience's attention, and this is the case with the majority of news stories.Yet, the viewer is likely to feel a sense of warmth and intimacy with the RP (Ledin and Machin, 2020), which is what the majority of news stories about women to engage the reader with their news.

According to the color, the scale of high saturation is used, from blonde hair to red cloth, bright skin, pink lipstick, and there is lightening on her face. moreover, the backdrop is dark blue and it is abstracted. Although it may be cheerful, energetic, and daring, high saturation can also be unpleasant or harsh. Additionally, these dark hues stand for society's modernism (van Leeuwen, 2002). The color in this image represents the youthful, modern model, satisfaction, and joy. Regarding the modality, the image is produced in

a "unrealistic style" because of the very saturated colors, which causes it to lose its authenticity. Because the goal of the journalists is to attract more viewer's attention, the image of women in the majority of news reports concerning them is unrealistic. Whatever the misrepresentation of women, it doesn't matter how they are portrayed; all the media cares about is piqueing the interest of more viewers. Women are therefore the victims in the media because, as was already established, they are used as a tool to fill in the gaps and impress males. Women are seen as a special category with distinctive traits in discourses. Beside this, women are perceived as being excessively sexually and physically active, and passive in connection with logics (Fowler, 1991).

C. Compositional Metafunction: Since there is just one person shown in the center of the image and the image is taken extremely closely, she becomes the most ideal component of the compositional metafunction and information value. She is also the most salient aspect in the image due to her size, color, and lonesomeness. The RP and the backdrop serve as the only solid frames for dividing the sections of the image, while the background is abstract for ideological reasons (Machin and Mayr, 2012). The RP is positioned in the image's center. This implies that the most important message is contained in her figure. The fact that the RP is more prominent than the backdrop makes this image more visible. This is a result of the RP's size, the blurry background, and the contrast between her make-up and look. Strong framing since the RP stands out from the background. Strong framing is necessary to increase the RP's authority over the background and to strengthen its emphasis. In order to grab the audience's attention and demonstrate how women relate with their bodies, the producer wishes to portray the RP as the most significant, salient, and prominent person. However, women are continuously are dominated, controlled, and silenced by the male gender. The

RP is depicted as someone who is content with her life at the same time. It proves that she is a content, confident, and upbeat person who inspires people with her appearance. She is passive in the sense that all she does is stare out into some fictitious realm that the spectator cannot see, and her choice of makeup shows that she is a stylish woman and modern woman with her semi-naked cloth (Kress and van Leeuwen, 2006).

2. Linguistic Analysis:

A. Representing of Social Actor; the table below comprises of the categories that are linked with the RP in the news.

Table.9 Analysis of Social Actor in ENS1

NO	Representational Strategies					
	Specification	Nomination	Personalization	Functionalization	Objectivization	Individualization
1.	-British model Chloe Aylin					
2.	-British glamour model Chloe Aylin					
3.	-From Westminister					
4.		-She (13)				
5.		-Aylin (6)				
6.		-21				
7.			-Her video			

8.			testimony (3)			
9.			-Kidnapped model			
10.			-Her modeling career			
11.			-Her testimony			
12.			-Her abductor			
13.				-Sex trafficking gang (2)		
14.				-Photoshoot		
15.					-Glamour model	
16.						-Aylin (6)

The RP is represented in the category of specification at the very beginning of the news. She is specified three times indicating that the media uses the racialized slant to represent her (Machin and Mayr, 2012) because she is a woman the words like British model, British glamour and from Westminister is employed and this shows discrimination against the RP. the producer of the news story intentionally uses category in order to get the reader's attention.

Moreover, In addition, the social actor receives twenty nominations. It suggests that the media desires Aylin to always be visible in order to make her the focus of the news. Conversely, wherever there is overlexicalization, it is logical to assume that there is also an excessive use of persuasion, which is an indicator that something is problematic or an ideological declaration (Machin and Mayr, 2012). In addition, the text tends to individualize Aylin through the use of singularity and a proper name. The use of proper nouns gives the reader a sensation of familiarity and intimacy. These representations are socially produced ideas that are used to handle discrimination and to categorize people unequally. They get a lot of their perceived solidity through

discourse (Fowler, 1991).   Accordingly, the RP is personalized by the possessive pronoun 'her' and the phrase ' kidnapped model'. The use of this technique is also a socially constructed value is 'reference to individuals' or 'personalization'. Its use varies considerably from paper to paper (thereby emphasizing its artificiality), with the variation being most apparent in the popular press. Presumably, its functions are to generate simple sensations of identification, empathy, or rejection. In this case, the use of this category is to emphasize the news's artificiality and how the RP is used in order to engage the reader's attention. Additionally, the There are many more phrases for women than for males, demonstrating that the society considers women to have an abnormal status. Many of these phrases are sexually abusive (kiddnapped model), dehumanizing (her video testimony (which is about sex)), or they indicate masculine possession (her abductor) (Fowler, 1991).

Further, the RP is functionalized by the role she takes when she was kidnapped that's 'sex trafficking gang, photo-shoot' the representation of the RP shows that women are shown as performing trivial tasks. Women are never viewed as actively shaping the world or accomplishing something positive. For instance, they may be photographed posing in a field for a fashion shoot as in this case that she is kidnapped for the purpose of 'photoshoot'. In the same vein, women appear in sexualized roles but these roles are constructed as empowering in news stories as she is kidnapped for the purpose of 'sex trafficking gang'(Machin and Thornborrow, 2003). The ideology behind these representation is that women are always passive and they are controlled by the society and media manipulates their mind in their minds in the way they want. As it is further emphasized by the use of objectivasation category when the RP is depicted by the phrase 'glamour model' The RP is referred to be a glamour model as opposed to a practical functional one. This implies that she is limited to her physical appearance, and

her "womanness" becomes the most important aspect of her identity. This occurs frequently in ideological squaring, in which a female actor, whether involved in a legal or personal situation, is exclusively represented by virtue of her gender. This implies that certain moral difficulties can be connoted by a woman's reasonable behavior rather than a man's.

B. Representing Social Action:

For the Analysis of transitivity; the RP is involved in different verbal processes, the following tables demonstrated the most prominent ones. The first sentence which is the headline of the news, the RP is involved as a 'senser' in the mental process,

British model Chloe Ayling testifies against accused kidnapper.

Table.10 Analysis of transitivity system in ENS1

British model Chloe Ayling	*Testifies*	*against accused kidnapper*
Senser	Mental process	Phenomenon

The mental process is indicated through the verb 'testified' , the senser is the RP and the phenomenon is the kidnapper. This kind of process is used in order to make the reader feel empathy with the RP, this implies that women are weak and they aren't engaged in any practical jobs. Yet, the majority of the process that they are linked with is the mental process, because they are passive and do not come in the position of the agent role. Moreover, in the following sentence, it becomes more clear that when they are involved in the material process, they come in the object position that's the patient role. The media make use of the role of women linguistically, they always becomes the 'goal' in the material process.

They had taken me for a sex trafficking gang

Table.11 Analysis of transitivity system in ENS1

They	Had taken	Me	for a sex trafficking gang
Actor	Material process	Goal	Beneficiary

Additionally, the RP is involved again in the mental process in the next sentence indicating, again, that the woman is weak all she does is to express her inner feeling. As she becomes the senser and the process is demonstrated by the verb ' begun sobbing'. The following table explains the process;

She began sobbing.

Table.12 Analysis of transitivity system in ENS1

She	Began sobbing
Senser	Mental process

The above data shows that the reader is encouraged to emphasize with the RP as she is crying and began sobbing. This kind of verbal processes convey passivity and the RP is only reacting to what has done against her. In the same vein, the RP is not the agent of any actual physical action. The women in most of the news stories act alone because they are oriented toward social interaction rather than creativity or intellectual skills. And for the most of the part they must get on in society through manipulating the others or uttering their inner feeling in a 'womanness' way. Accordingly, the RP is involved in the material process. She becomes in the position of the 'goal' again, as she is snatched by a man. This also implies that the RP is not the doer of any action, she is the one whom the action is taken against. This shows the discrimination toward women because in the majority of cases she is the goal or expresses her feeling. The below table has emphasizes the role of the RP does take, that's 'patient' role. And the male member are always the actor, who does the action toward the female ones.

A man…snatched her.

Table.13 Analysis of transitivity system in ENS1

A man	Snatched	Her
Actor	Material process	Goal

In the last sentence, the RP is included in the verbal process, as she becomes the 'sayer' of the reported speech. There two way to analyze the 'sayer' of the verbal process. On one hand, the sayer is the one who has the most power and time to say in media. On the other hand, the speaker might be someone who only utters the feelings and thoughts. In this news case, the RP is related to the second analysis in which she only becomes the talker and what she does is expressing her feelings. This again shows that women are never involved in physical actions, they only care about their feelings. As it becomes obvious in the following analysis.

I tried to get away; she quotes.

Table.14 Analysis of transitivity system in ENS1

I tried to get away	She	Quotes
Verbiage	Sayer	Verbal process

The above verbal processes demonstrate that the role of women is always the objective; women do not play the role of agent. The RP is the subject of the abduction action. As for the mental processes, an examination of the female character's excessive use of mental processes demonstrates that she is extremely concerned with her feelings and fears, about which she only 'testifies' and "began sobbing." In addition to the verbal process in which she expresses her feelings.

For the multimodal analysis, the visual and verbal discourses do not reflect the participant on the same level, since a model female persona is depicted visually to attract the reader's attention. She is both attractive and engaging. In contrast, the RP is portrayed differently linguistically according to portraying social actor and transitivity when the content is about kidnapping her. However, the woman's participation in this news article is passive on both the visual and language levels. This type of discrimination and power relationship against women is produced by the media, which reveals a concealed idea that women are used to attract the viewer's attention.

4.2.3.2 Analysis of English News Story 2

Figure.13 ENS2. (NBC, November, 2021) (Retrived from https://www.nbc26.com/news/local-news/woman-shot-killed-at-green-bay-gas-station) (See appendix 2)

1. Visual Analysis:

A. Representational Metafunction: Figure (13) illustrates a person who appears to be doing nothing but touching her chin, as determined by the visual analysis of the representational metafunction. The image conforms to Kress and van Leeuwen's (2006) model of conceptual processes and the RP becomes inactive due to the absence of a vector in the image. The woman makes the hands-on-chin gesture, which is typically observed when someone is pondering a difficult topic or attempting to resolve a complex issue. It is also common for individuals to touch their chin while considering their next words. This action may also be seen as an indication of uncertainty and unease. It may also serve as a sign that the individual is feeling overwhelmed by the options available. As a result, the RP has the hand-on-chin gesture,

which represents the hard and difficult situation in which she finds herself. She wishes to convey to the spectator that she feels insecure and afraid due to her discrimination (Taylor, 2020).

B. Interactive Metafunction: The RP stares directly at the viewer; hence, she demands a "demand" gaze from the viewer. Her look, on the other hand, causes the viewer to feel a strong connection with her. Yet, she wishes to welcome others inside her imagination and engage them with her ideas and thoughts. Regarding angle, the image is taken horizontally at eye-level in front, which represents the interaction between the RP and the viewer (Kress and van Leeuwen, 2006). Equal status exists between the RP and the spectator. The notion is that she is being used to draw the viewer into the news articles; hence, the producer depicts her from a frontal eye-level viewpoint and with a direct glance in order to engage the viewer in the news. As for social distances, her head and shoulders are visible in the image, indicating a close distance relationship that conveys the feeling of closeness. Alternatively, the image may have been taken in this manner on purpose to introduce the viewer to her attractiveness (Hall, 1966).

Regarding the color, the scale of law saturation is used and the colors are fully modulated, her hair is blonde, her nails are red, her eyelashes are dark black, her earrings are silver, and her lipstick is lightning. According to van Leeuwen (2002) low saturation can be subtle and gentle, as well as cold and repressed or melancholy. Thus, the RP's color and her body gesture can integrate to suggest that she is in nervous, feeling melancholy. Media here manipulates the RP proofs that they have power to control the RP's mind, on the one hand, the RP is represented as fearful and nervous. On the other hand, she is depicted as someone who still care about her make-up and modulated colors, in order to get the viewer's attention. For the modality, the participant's identity is known but the color and the pose she has in the image

look unreal. Hence, the image is more than real due to its low and modulated color saturation (Kress and van Leewuen, 2006). The aim of media is to show the RP appear elegant and gorgeous through this they manipulate the mind of the readers and the RP as well.

C. Compositional Metafunction: Regarding the information value, there is only one participant portrayed in the image's center, and as a result, she becomes the most ideal section of the image. As regards salience, she is the most prominent element in the image due to its size, color, and isolation. There is just one solid frame dividing the components, which are the RP and the background, and for ideological reasons, the background is abstract (Machin and Mayr, 2012). The RP is positioned in the image's center. This indicates that her figure carries the most important message. This image is quite striking due to the fact that the RP is more prominent than the background. This is due to the blurred background, the size of the RP, and the contrast between her makeup and appearance. Since the RP is clearly distinguishable from the background, the framing is noiceable. Strong framing is necessary to enhance the RP's focus and power over the background. This implies that the producer wants to portray the RP as the most prominent, salient, and significant character in order to attract the viewer's attention and demonstrate how women are concerned with their physical appearance. Yet, women are always dominated, controlled, and silenced by males, and they face discrimination. Moreover, the RP is shown as an individual who is content with her existence. It demonstrates that she is a joyful, self-confident, and positive person through her make-up and she is nervours through her body gesture. Her choice of cosmetics reveals that she is a fashionable woman, and she is passive in the sense that all she does is gaze at a world that the viewer cannot see (Kress and van Leeuwen, 2006).

2. Linguistic analysis:

A. Representing Social Actors, the table below lists the several categories used to represent the RP.

Table.15 Analysis of Social Actor in ENS2

NO	Representational Strategies				
	Suppression	Nomination	Personalization	Specification	Individualization
1.	Woman				
2.	shot, killed				
3.		-Woman			
4.		-Dominque Marie Wilson(2)			
5.		-Her injuries Green bay woman (3)			
6.		-Victim(2)			
7.		-26-years-old			
8.		-34-years-old			
9.			-She		
10				-Green Bay woman(3)	
11.				-Green Bay Resident (1)	

12.					-Victim (2)

In the headline 'Police identify woman shot, killed at Green Bay gas station,' the author employs suppression on purpose; on the one hand, the author disregards the reader's curiosity in the identity of the murderer. In other words, the reader is not interested with the agent's identity; all that counts is that a woman is murdered (van leeuwen, 2008). Alternatively, to capture the reader's interest in the news. In other words, the purpose of headlines is to draw readers' attention by summarizing the major news story. In addition, their use of language generates emotion in the reader. They represent the attitudes, sentiments, and perceptions of persons towards matters of public interest (Conboy, 2007). The agent of the murder and shooting of the woman is not prominently featured in the news, despite the fact that the police have identified the killer; instead, the crime remains in the background and is suppressed.

The RP is nominated ten times in different sentences through using woman, her personal noun, her age, victim, and her ages. Wherever there is overlexicalization, it is reasonable to conclude that there is also an excessive use of persuasion, which is indication that something is either problematic or ideological claim (Machin and Mayr, 2012). This suggests that over-nominalizing the RP is evidence that all of them are products of social construction (Fowler, 991). In combination with the fact that males govern society as a whole, the form of the sentences, the discourses that are utilized, and the media itself are all dominated by male actors. Even in the media, the RP who is killed is manipulated by the author, who nominates her by the place she lives in which is also related to the specification, and the media has also manipulated her by her ages, in which she is referred to as two different ages. In a same vein, there is discrimination, unequallity, domination,

polarization, and hegemony against that RP. in addition, the RP is personalized by her personal pronoun because she becomes the main focus of the news, and the author wants to strike the reader's attention into her personal information (van Leeuwen, 2005). Additionally, the RP is individualized, the media brings the reader closer to the RP. this kind of representation makes the reader feel empathy with the RP at the same time the author wants to give more detail about the individualized participant for the purpose of engaging the reader's curiously, as she is referred to as 'victim' twice (Machin and Mayr, 2012).

B. Representing Social Action:

The RP appears in some verbal processes, the following table demonstrates the role of the RP.

Police identify woman shot, killed at Green Bay gas station

Table.16 Analysis of transitivity system in ENS2

Police	Identify	Woman shot, killed
Actor	Material process	Goal

the above table shows the material process which is realized by the verb 'identify' in which the RP becomes the goal, and the actor is the police. This implies the role of women in which they most often occur in the position of the object, in other words, they are always the goal of the process. As it is further demonstrated in the next sentence in which the RP again comes in the position of the object and she becomes goal of the process.

Police are searching for … a Green Bay woman

Table.17 Analysis of transitivity system in ENS2

Police	Are searching	A Green Bay woman
Actor	Material process	Goal

Moreover, the RP appears again the position of the object and she becomes the patient in the next sentence.yet, the structure of the sentence is in passive voice. The RP is object and positioned in the position of the subject.

Media here emphasizes the discrimination that women are facing in these sentences.

a Green Bay woman who was shot and killed.

Table.18 Analysis of transitivity system in ENS2

A Green Bay woman	Was shot and killed
Patient	Material process

Furthermore, the RP is depicted in the role of the 'reciever;. As she is represented in further sentences as a 'receiver' who was shot and killed and then stated by the police. This is the verbal process, and this implies that the police have the more power than the RP in which the RP is dominated by the media, police, and the society. Additionally, the 'sayer' who is the police and is allowed to have more voices in the media indicating the unequallity toward the RP.

Police say a Green Bay woman was shot multiple times and died.

Table.19 Analysis of transitivity system in ENS2

Police	Say	Green Bay woman was shot multiple times and died
Sayer	Verbal process	Receiver

Accordingly, The RP is portrayed taking the role of 'receiver'. She is referred to in following sentences as a "receiver". This linguistic procedure suggests that the police are in possession of greater authority than the RP, which is controlled by the media, the police, and society. Additionally, the police are the "sayer" and are given greater media space to express their attitude against the RP. As she is represented being stated to be 24 years-old.

A previous press release said the victim was 26 years old.

Table.20 Analysis of transitivity system in ENS2

A previous press release	Said	the victim was 26 years old
Sayer	Verbal process	Receiver

In the same vein, following the next sentence, the RP is again given the role of patient as she is identified by the press as 34-year-old. Again the actor is not the RP but the press, and she is represented in the role of goal in the material process realized by the verb 'identified'

an updated release…identified the victim as a 34-year-old Green Bay resident.

Table.21 Analysis of transitivity system in ENS2

An updated release	Identified	the victim as a 34-year-old Green Bay resident.
Actor	Material process	Goal

The above processes demonstrate that the role of women is always the objective; women do not play the role of agent and they are always the patient. in which the killing action is performed against the RP .As for verbal processes, an examination of the female character's excessive use of verbal processes demonstrates that she is highly influenced by society, the media, and male members as she is the receiver in the majority of cases.

For the multimodal analysis, the visual and verbal discourses do not reflect the participant on the same level, since a model female person is depicted visually to attract the reader's attention. She is both attractive and fascinating. In contrast, the RP is portrayed differently linguistically according to portraying social actor and transitivity when the content is about her death. However, the woman's participation in this news article is passive on both the visual and linguistic levels. The media creates this type of discrimination and power relationship against women, revealing a concealed idea that women are only a means of attracting audience attention.

4.3 Summary of the English Data Analysis

It has been observed that multimodal discourse analysis is the study of how different modes in different merafunctions are integrated in order to make meaning. The analysis is derived through different levels i.e. visual and linguistic levels.

A. Visual Analysis

The study of the visual analysis is proved to be the major and useful device in analyzing the images in English data, including the cover magazines, advertisements, and news stories. The fruitful analysis is bases on three different metafunctions namely; representational, interactive, and compositional.

Accordingly, The English media visually portray women in relation to their physical and sexual bodies. Using representational metafunctions as an example, the structures of the RP are always conceptual, implying that women never act and are always passive. They are shown in a manner that emphasizes their semi-naked bodies.

Consequently, in terms of the interactive metafunction, Gaze is used as a semiotic resource to describe the link between images, regardless of whether there is direct eye contact or not (depending on a demand or offer image). Hence, images of women can be depicted as establishing a personal relationship with the viewer by direct eye contact in the visual image, employing their sexuality. Regarding the angle, women are commonly depicted in horizontal frontal eye level on the of English cover magazines, advertisements, and news stories. Therefore, it suggested that these portrayals of women as sexual objects make them weak. In the majority of instances, just the head, shoulder, and waist are seen, showing that women are utilized as a sexual tool to attract the audience. Regarding color and modulation, highly saturated and completely modulated hues are utilized. As a signal of

visual modality, for example, color represents the sexual attractiveness and sensuality of the presented female image. The lower the image's modality, the higher the color reduction. This may be communicated by the choosing of several color values to demonstrate shading and brightness. In addition, the images' backgrounds are always abstracted which backs up the unrealistic representation of the women.

Regarding the compositional metafunction, the RP are always displayed in the center and are the most prominent element of the picture, together with the frame; the whole images is depicted without frames. These depictions establish an imaginary ideal world for women in which their physical bodies and outward looks are the most important aspects of the images.

However, the analysis of the cover magazines, advertisements, and news stories shows that women are depicted as a sexual device in order to catch the viewer's attention. In the majority of cases, the English media uses the semi-naked body of women indicating that English women no longer show their faces alone, but the media uses their semi-nude bodies in representing them, this is due to the cultural and religious manner, in which English society doesn't pay attention to cultural, and religious rules. Thus, these kind of representing bears a hidden ideology that's to get the viewer's attention, and this implies that women are always discriminated against and controlled by the male members and even the media have power to control the lives of women.

B. Linguistic Analysis

On the linguistic level in lexical representation that's representing social actor and syntactic representation that's the transitivity system, the analysis carry a hidden ideological implications which aim at misrepresenting

the participants. Accordingly, on the level of representing social actors, the participants are shown using a different categories that serves a specific purpose such as objectivzation, nominalization, personalization, indivisualization, and other categories that are highly linked with representing women in magazine cover and news stories. In contrast, the women are not classified with any categories, they are only used to fill the dvertiser's aim in order to get the viewer's attention. In the same vein, regarding the verbal process, linguistic discourses, in the majority of the cases women do not occupy the position of agent; they only communicate their inner thoughts without taking action. In conjunction with social actions, women are represented by mental, relational processes, and merely existential process indicating that women are passive, their roles are always subservient, and they are never associated with any acts; instead, they rely solely on the power of their sexual bodies and the expression of their inner selves to be pursued in society.

To sum up, textually and visually, the ideology of the ideal female body/beauty is mediated by a number of visual structural components, such as conceptual structure, gaze, angle, social distance, color, modality, information value, salience, framing, classification of social actor, and social actions that's verbal processes. One of these issues is the manner in which bodies are objectified and how they get connected with sexualized depictions in order to attract the viewer's attention. This strengthens the unequal power structure and masculine dominance that are present to varying degrees in English culture and are reproduced by the media in cover magazines, advertisements, and news stories.

4.4 Analysis of Kurdish Data

4.4.1 Analysis of Kurdish Magazine Covers

4.4.1.1 Analysis of Kurdish Magazine Cover 1

Figure.14 KMC1. From (Zhin Magazine, Issue. 40, 2019)

1. Visual Analysis:

A. Representational Metafunction:

Figure (14) represents one participant who appears to be doing nothing except touching her chin and there is also a caption 'Damawē la rēga:i karaka:nmawa twa:ka:ni: zhin niša:n bidam' (I want to show the abilities of women through my work). In addition, there is not a vector within the image except the woman is doing a gesture by using her hand; hence the image fits

into Kress and van Leeuwen's (2006) description of conceptual processes and the social actor becomes passive. The body gesture that the woman does is the hands-on chin gesture that is generally observed when someone is thinking about a difficult problem or trying to solve a complex issue. It is also usual for individuals to touch their chin while they're thinking what to say next. This motion might also be viewed as a sign of doubt and uneasiness. It may also be used as an indicator that the individual feels troubled with all the choices before them. Hence the hand-on chin gesture which represented the troublesome and difficult situation that Kurdish women are living in. She wants to show women's potentiality through her work. At the same time, her body gesture suggests she feels insecure and fearful because Kurdish women are mostly considered inferior as they are part of a male-dominated soceity (Taylor, 2020).

B. Interactive Metafunction:

Concerning gaze, the woman looks directly at the viewer 'Demand', indicating that she is attempting to connect with the audience. She wants to invite people to her imaginary world. Concerning the angle, the image is taken vertically with an obliqueness and the viewer looks up to the represented actor indicating that the she has symbolic influence over the spectator, whether as an authority or a role model (Kress and van Leeuwen, 2006). Media here donot represent the participant as a usual or eye-level angle instead it is vertical, oblique and looking up. This may stand against the efforts that she is trying to do, which suggests optimism. It is an ideological message because media hardly show the reality of the things rather media construct reality. Additionally, for the social distance, the area from the head to the waist is visible which indicates 'personal distance' (Hall, 1966). The participant wants to show the personal subjects and involvement to the spectator; that is she wants to represent her abilities and her work. Regarding

the color, there is high saturation of the color. Namely, her face, her eyes, lips, cheek, forehead, and her ring are fully saturated. The ideological bearing here is that she is telling the viewer that through her works she wants to show her abilities at the same time she is depicted as a model woman, showing up her beauty. The combination of the colors suggests that she should be depicted as a practical woman, not as a model woman foregrounding her physical charms. As for the modality, the color is high saturated, the way she takes the picture is not normal, and the background is quite opposite to the foreground and the social actor; hence the image is unreal and loses its credibility. The idea here is that if she is a hard working woman, media should depict her in another way. As a result, the image is over-exposed due to its high color saturation, the cloths, make-up, ring, bracelets, tattoos indicating extensive color coordination in the image, between the participant's color and the setting i.e., the background because the background, which is abstract is out of the focus (Machin and Mayr, 2012).

C. Compositional Metafunction:

As far as information value is concerned, the image is represented in two ways; the center and margin. The woman is positioned in the center of the frame, indicating that she is the central focus of the image. The eyes are immediately drawn to the participant's photo since it is the biggest and most colorful part. Her size is also noteworthy. Moreover, the background is obscured and abstract, as she becomes the most important part of the image. On the other hand, the caption is presented in the lower margin of the cover, which indicates elements that are subservient to the center (Kress and van Leeuwen, 2006). The point here is, the caption should have been given more prominenace, and highlighting the RP's willing to exert her efforts in order to show her intelligence and potentiality of woman' oral shape. By contrast , the media represent the woman in a fairy tale way that the viewer only pay

attention to the beauty she has, the way she stands and the things relates to her beauty. The caption that must have been the center, as it is about the social actor's potentionality, is put in a small circle around in the right lower margin that is totally ignored or backgrounded. Regarding the salience, again the RP is the most salient part since her photo has been given the largest size, most color, the center of the image. This, again, indicates that women is always paid attention by their physical beauty not her effort. The image communicates a particular set of values about glamour, excitement, and women's identity (Machin and Mayr, 2012) The revealing dress, accessories, sensuous, lipsticks suggest that looking glamorous is high on the agenda of the magazine aiming to attract the attention of the viewer. According to the frame, KMC1 has great framing since the foreground and background are well differentiated. The woman is placed in the front to support her figure as the image's most prominent element. In addition, the ideological underpinning here is that women are not given their rights in relation to their jobs, the participant is talking about her work to show the abilities of women at the same time media represent her beauty rather than what she is thinking and planning about. This means that the media reproduces the traditional views about woman's physical appearance.

2. Linguistic Analysis

A. Representing Social Actors

As far as KMC1 is concerned, the representation strategies suggest the following ones

1. Personalization vs Impersonalisation

Providing the name of the participant is part of the process of personalization as opposed to impersonalisation, which does not give any sense of agency and power; no weight is given to her position.

2. **Individualisation vs collectivization**

   Similar to many other examples, the social actor in KMC1 is individualized through the personal infelctional morpheme (-m) twice in the caption. No sign of collectivization is observed.

3. **Specification and Genericisation**

   It can be argued that the participant is represented as a generic type, 'zhin' (woman) which is a clear indication that women are misjudged in the Kurdish society as being vulnerable and sensual which make them not eligible for professional success.

4. **Nomination vs Functionalisation**

   The social actor is nominated (Ji:an), using her personal name without any functional titles or honorifics

B. Representing Social Action:

An analysis of transitivity of the clause:

Damawē la rēga:i karaka:nmawa twa:ka:ni: zhin niša:n bidam (I want to show the potentionalities of women through my work), runs as follows:

Table.22 Analysis of transitivity system of KMC1

Min	*Damawē*	*la rēga:i karaka:nmawa twa:ka:ni: zhin niša:n bidam*
Senser	Mental process: affection	Phenomenon

The above data indicates that mental process is present in her speech, and it is affection. This process is indicated by the term 'wistn' "want," which communicates desire and thus reflects the mental process. Here, the senser is 'min' (I) as indicating the one who feels. The phenomenon is *la 'rēga:i*

karaka:nmawa twa:ka:ni: zhin niša:n bidam'. The hidden ideology here is that according to the role allocation, the RP is linguistically senser. She becomes passive and she only expresses her feelings to the reader or it can suggest that she only reacts which can also convey passivity in the sense that she is not the agent of any actual physical actions i.e., material process.

As the result, in terms of both visual and linguistic analysis, it is observes the in KMC1 woman wearing casual clothing as opposed to a business suit, which connotes that the lady is not with the same verbal activity that associated with by the linguistic representation. Hence, linguistically she is a senser which gives her a passive role and visually she is also passive and she looks like a model rather than a practical and workings woman. This clarifies that both representation that's verbal and non-verbal show the woman as passive and resistless(Machin and Mayr, 2012). It is worthwhile to note that the visual and the linguistic representation are inconsistent as they reflect two different identities. The linguistic representation suggests the idea of a women seeking success through her abilities, while the visual is an image of a model beautiful woman through color saturation and excessive lighting on some parts of her face.

4.4.1.2 Analysis of Kurdish Magazine Cover 2

Figure.15 KMC2. From (TV Magazine, Issue 5, April 2021)

1. Visual Analysis

A. Representational Metafunction: KMC2 displays a woman smiling to the viewer and wearing a necklace, a watch, and an attractive Kurdish uniform, with her hand putting on her chin with a caption 'La barna:mayaki baya:nya:nda: Ba:yax ba hamw aw pirsa:na dadayn ka la ji:ani: har takēkma:n, ba ta:ibati: taki: karkwki: rangi:an da:watawa' (In morning programs, we focus on all the issues reflected in our daily lives , especially in

the life of an individual in Kirkuk). It reflects a conceptual meaning because the RP does not do any action, and it falls under the category of a symbolic process in which the necklace, watch, and her clothing signify the woman's identity (Kress and van Leeuwen, 2006). And her hand gesture symbolizes that she is thinking in a difficult situation; at the same time she becomes passive. The image highlights beauty, elegance, and physical charms of the RP aiming at sparkling the attention of the viewer.

B. Interactive Metafunction: The first tool is gaze or visual contact. In terms of visual contact, KMC2 qualifies as a "demand image" since the model stares straight at the audience with a smile, indicating social affinity and relationship with the audience. The model's look compels viewers to imagine a relationship with her, as she expects them to embrace the message she is portraying about herself (Kress and van Leeuwen, 2006). The smile on her face stands out among several shades of meaning, such as satisfaction, harmony, happiness, success and optimism. The ideological bearing is that she is exploited as a tool because she is represented in a way as if she is advertising for her skin, watch, bracelet, and her colorful clothes. About the angle, the woman is depicted in a vertical eye-level indicating that the RP and the viewer is one of equality. As far as the social distance is concerned, it is close personal distance, because only the head and the parts of the shoulder is visible and this indicates 'intimate' relation (Hall, 1966). Intimate distance including direct touch, as in love making, comforting, and showing beauty occurs most often in magazines. However, the producer tries to make a direct contact between the RP and the viewer in order to get the viewer's attention, and that's what most of the cover magazines try to achieve. In the same vein, the viewer here is likely to experience the feeling of warmth and closeness with the RP (Ledin and Machin, 2020), and that's what most of the cover magazines do in order to get the viewer engaged with their magazines.

Moreover, color is another semiotic resource for communicating the ideas. The image is modulated that the colors that are used are fully modulated and more than natural which are textured with different shades, unlike the natural colors that are seen with flat colors with no such shades. The colors from her bright lighting blue to her dark black hair suggest an idealized world that magazine has created to represent the RP. In addition, the combination of these colors tells the viewer that this is fantasy and less real world (Ledin and Machin, 2020). Regarding the modality, due to its high modulated color, and the abstracted background, KMC2 loses its truthfulness, and it becomes an unreal image. To illustrate how this type of analysis works with this specific image, the backdrop is out of focus; the texture of the model's clothes and accessories are flat; and the colors are modulated, especially in her face which becomes the main focus for the viewer. The lighting is quite bright on her clothing and skin. The image looks to be extremely overexposed (Machin and Mayr, 2012).

C. Compositional Metafunction: According to information value, the image is shown in two ways: in the center and along the margin. The position of the RP in the middle of the frame indicates that she is the image's main focus. The viewer's attention is initially pulled to the RP's image since it is larger and more bright. Her size is likewise remarkable. In addition, the background is obscured and abstract, as she becomes the major focus of the image. By contrast, the caption appears in the bottom edge of the cover, denoting things that are subordinate to the center (Kress and van Leewuen, 2006). This connote that media have the power to control the thought of the viewer and how media control this is by the use of sexual body and appearance of women. Through this, media sparks the viewer's attention. According to the salience, the women is the most salient part due to the size of the image, colors of her clothing, lipstick, and hair. The title of the magazine is the

second most salient, and the other parts are less salient ones (Ledin and Machin, 2020). The portrayal of women in the media gathered routinely without seeking out especially dramatic cases, reveals that women are constructed in discourse as a distinct category with distinctive features. Some of the features attributed to women include irrationality, familial reliance, powerlessness and sexual and physical excess. As KMC2, which demonstrates that women are always valued for their physical appearance rather than their ability. The image conveys a certain set of ideas on femininity, beauty, and excitement. Her face, accessories, and sensual lipsticks show that appearing attractive is a priority for the magazine in order to grab the viewer's attention (Machin and Mayr, 2012). Concerning the frame, there is not any frame the whole image is represented in one way. yet, Text and image share the same space either the text is integrated into (or overlaid on) the pictorial space, or the image in the textual space (van Leeuwen, 2005). Media depict women in a way to sparkle the viewer's curiosity through the body and some sexual features of women.

2.The Linguistic Analysis

A. Representing Social Actor:

The following representational strategies are observed:

1. Personalization vs Impersonalisation

The participant is, as usual, personalized through her personal name (Nērgiz Qadir).

2 Individualisation vs Collectivisation

The social actor is collectivized : a strategy which signals power for a woman in the Kurdish society. It is a traditional view that a woman needs someone to back her up.

3.Nomination vs Functioalisation

The woman is nominated again with her personal name; she is not identified in terms of what her job as a successful journalist; her role in the society has been backgrounded.

B. Representing Social Action

The transitivity analysis of the caption 'La barna:mayaki baya:nya:nda: ba:yax ba hamw aw pirsa:na dadayn ka la ji:ani: har takēkma:n, ba ta:ibati: taki: karkwki:da rangi:an da:watawa'.' ('In the morning programs we focus on all the issues reflected in the daily lives of each of us, especially the life of an individual in Kirkuk'), is displayed in the following table:

Table.23 Analysis of transitivity system in KMC2

Ēma	Ba:yax …. Dadayn	ba hamw aw pirsa:na la ji:ani: har … rangi:an da:watawa
Senser	Mental process	phenomenon

The caption in KMC2 contains a mental process. which reflects the process of affection. Mental process is 'Ba:yax …. Dadayn'(focus on), and the senser is 'ēma' "we" who express the feelings of 'Ba:yax …. Dadayn' (focus on) to the phenomenon ; la ji:ani: har … rangi:an da:watawa'. The above sentence implies that the participant is one of the sensers among the plural subject ēma' "we". The verbal representation here implies that the women is not alone in the process of '"Ba:yax …. dadayn" "focus on" but she is linked with other ones who are unknown participants. This shows that women are not able to perform any action alone and achieve things, they should always be supported by other ones in order to make decisions.

The integration between the visual and linguistic representation hints that visually the woman is represented in sensual moment and exciting modernist settings engaged mainly in mental process in which she becomes passive and the whole image is abstracted for the purpose of attracting the viewer to get in the magazine. On the other hand, it is true she is a senser among the other unknown people who is represented in mental process linguistically, but she is not represented alone in verbal discourses and she is tied with other anonymous people. Hence, the combination of verbal and non-verbal discourse demonstrates the role of women in society, in which they are often engaged in mental process and their role is passive. In other words, women are only linked to physical appearance and sexual attractiveness, all they do is to express their feelings or worries without taking any real actions; consequently, they remain passivated (Van Leewuen 2008).

4.4.1.3 Analysis of Kurdish Magazine Cover 3

Figure.16 KMC3 (Zhin Magazine, Issue.19, 2016)

1. Visual Analysis

A. Representational Metafunction: In terms of representation metafucntion, KMC3 represents a woman holding paramez, closing her eyes with a text in the right space. KMC3 represents the narrative process since the RP is not static and she has closed her eyes and imagines that she is playing with a guitar, whereas actually she holds a paramez. The paramez is compared to a guitar. According to Kress and van Leeuwen (2006) she can be identified as a Reactor because she is playing with guitar and might react to something

imaginary or she is represented in this way in order to get the viewer's attention.

B. Interactive Metafunction: First of all, there is no eye contact between the woman and the viewers. Her facial expression is 'defensive gesture' as if she is trying to tell the viewers to stay away from her. Her gaze off indicates an 'offer' to the viewer, she is trying to draw the viewer's observation to unknown things or to her imaginary world, which is different from other's world (Ledin and Machin, 2020). When women in Kurdish society face a problem they commit suicide but this depicted woman is different as if she wants to get rid of this disastrous decision. Hence, her closed eyes connote that she is trying to settle her identity regardless of the traditional stereotypical view that females are weak and resort to committing suicide and unable to cope with their problems; she does not care about what the viewers or more specifically, the society think about her which is why she is not interested in establishing eye contact with the viewers. The picture is taken horizontally, which indicates that the woman in the picture is superior to the viewers. Regarding angle, she is seen in the eye level, which indicates that both the participant and the viewer relate to the same group (Kress and van Leeuwen, 2006). At the same time, she can be a representative to many women who want to kill themselves. However, she tries to tell Kurdish women to stop committing suicide and look for a new way to start over as she is observed to be dancing and amusing the viewer.

On the other hand, the whole body of the woman is depicted in the image. Concerning the social distance, the image is far social distance which means there is no intimacy between the woman in the image and the viewers, indicating that she isolates herself form the close-minded society and get rid from committing suicide which becomes a common solution in Kurdish society, especially for women. Moreover, the image producer creates the

image by using different colors, the colors of the her clothes are as ordinary as other people, the background is abstract and , hence there is no color saturation. Yet, the color of her shoes, and lipstick she holds, and the title of the magazine are all in red, the designer harmonizes these colors in order to associate with feelings and desire that women have. Hence the RP is portrayed as attracting the male desire. The image is represented as unrealistic in connection with modality, it can suggest that the pose she takes while representing, it doesn't fit into a woman who tries to find a new and better way of life thus media misrepresents this woman because a practical woman is supposed to be displayed in this way (Daneil, 2011).

C. Compositional Metafunction: The semiotic landscape in KMC3 is occupied by a photograph and a caption; the left side is a woman and in the right side there is a caption 'Rēga: ça:ray tir dabi:nm, çi:tr xom na:swtēnim' ' (I see another solution, no to set fire on myself anymore). The left side is regarded as given information, and the right side is considered as 'new' information. In this case the two parts convey two different types of information: given and new. In this regard, the "new", key information that the reader should pay attention to is situated on the right (Kress and van Leeuwen, 2006). The message on the right side is considered as the new information that the audience should pay particular attention to because the 'given' part of the image is the represented woman who can stand as an example of hundreds of thousands Kurdish women who ended up their lives, whereas the 'new' part of the image, is more informative whose aim is to enlighten Kurdish women to find another way other than killing. At the same time, the media intentionally put the woman in this part just to show the manipulation that media do over representing the woman. According to salience, the woman in the cover is the most salient element. Then the second most salient element is the word 'woman' written in Kurdish in a red color.

Then the caption is the least one due to its small font size and black color. The woman is intentionally represented in this way in order to drive the viewer's attention through her beauty, as Machin and Mayr (2012) state that women are forced get the society's attention and they do it by representing their physical appearance. The last element in compositional metafunction is framing, in KMC3 the producer does not provide any frames, or s/he does not separate the woman with the caption in order to tell the viewers that the information about both character and the caption is the same, they convey the same idea.

2. Linguistic analysis:

A. Representing social actor:

1. **Personalization and Impersonalization**

    Providing the participant's pronoun is part of the personalizing process, as opposed to impersonalization, which lacks a feeling of agency and authority; her perspective is given no weight. Moreover, the usage of the pronoun personalizes her.

2. **Individualization and Collectivazation**

    The participant is individualized since the caption uses the morpheme {-m} (I), which excludes all other social actors; hence, there is no feeling of collectivization. This personalization pulls her closer to the audience and makes her more striking.

B. Representing Social Action:

As for the syntactic level i.e., the process of transitivity; the clause in the image is 'Rēga: ça:ray tir dabi:nm, çi:tr xom na:swtēnim'' '(I see another solution, no set fire on myself anymore).

Table.24 Analysis of transitivity system of KMC3

Rēga: ça:ray tir dabi:nm	M(mn)	çi:tr xom	na:swtēnim
Mental process; perception	Senser	Senser	Mental Process

As shown in table 24. The verb 'dabi:nm ' (I see) and the verb 'na:swtēnim' (Not set fire on myself) instantiate a mental process since they represent a process carried out via the use sensory perception. The two verbs indicates the mental process. Here, {-m} refers to the who is able to see that's the RP . 'Rēga: ça:ray tir… çi:tr xom na:swtēnim'' (another solution, no set fire on myself anymore) is used as a way of describing the situation. This part of the sentence summarizes what the average Kurdish women has witnessed in terms of crime and other concerns like setting fire, committing suicide when they cannot fit in the society. Hence, the caption suggests that the woman is passive and not doing anything except expressing her feelings toward what is going on in Kurdish society. In such magazines, it is connoted that women are constantly encouraged to focus on social connection rather than innovation or intellectual skills (Machin and Mayr, 2012).

In effect, the verbal and non-verbal discourses are used to indicate the role of women in Kurdish society specially in women's magazines. The woman is represented as a passive character although visually she is represented in a way that she holds a paramez and closed her eyes and plays with it as if she is playing with a musical instrument, but all she does is to think in her imaginary world which is the main aim behind the magazine's agenda to get the viewer's attraction. In addition, linguistically, she is engaged with her own feelings and thoughts and the clause that's represented is the mental one, thus she is not doing any action again except expressing her concerns and feelings. In other words, an important observation is that there is not harmony between the verbal and the visual one. It is common that the image doesn't reflect what is written.

4.4.2 Analysis Kurdish Advertisements

4.4.2.1 Analysis of Kurdish Advertisement 1

Figure.17 KAD1.   (Shot Media Agency, February 2021)(Retreived from http://shotmedia.agency/)

1. The Visual Analysis:

A.   Representational   Metafunction: In   terms   of   representational
metafunction , KAD1 represents a woman in advertising the tomato paste.
She is wearing the Kurdish uniform with accessories, and there is a sack of
rice, and tomatoes paste with a caption 'pala maka, bas temi: bka' (don't rush,
just taste it). The image is conceptual, since the RP is not doing anything

(Kress and van Leeuwen, 2006) except smiling and using her hand gesture to tell the viewer to wait, and not to rush. This implies that women are more often related to product categories such as cosmetics and food with kitchen equipment (so-called domestic affairs) (Krijnen and Bauwel, 2015). Accordingly, she wears a uniform Kurdish clothes while advertising in the kitchen aiming to achieve the Ad's goal i.e., getting the viewer's attention because these kind of dresses and accessories do not suit with kitchen environment. Hence the RP's role is passive and she doesn't have any practical roles.

B. Interactive Metafunction: The first tool is gaze, the RP directly looks at the viewer with her smile which is 'demand', indicating her invitation of the viewer into her thoughts and her imaginary worlds. she appears to be very happy while advertising the tomato paste. This shows the RP with her gaze invites the costumers to try what she advertises for i.e., the tomato paste. This connotes a stereotypical view of women relating them to domestic affairs and associating their happiness and success with food and kitchen equipment. Again KAD1 does not represent a working woman who makes her efforts to please and satisfy her family members with the types of food she makes delicious. Concerning the angle, the image is taken in frontal horizontal angle indicating the involvement of the viewer with the RP (Kress and van Leeuwen, 2006). Yet, this angle is utilized in the production of visuals so that the viewer feels more engaged with the tomato Ads. The gaze and the angle imply that media portrayal of gender roles, according to Carter and Steiner (2004), are extremely low, as women are typically exclusively depicted in the home sphere, which is defined by Carter and Steiner (2004) as "the private sphere." The majority of advertisement, as described in the study's analysis section, just portray women in roles and spheres associated with family, domesticity, cosmetics and marital. Advertisers have depicted women in ways

that reflect dominant ideologies. Most media portray women's duties exclusively as domestic, sexual, and marital. Thus, the gaze and angle are used to invite and involve the viewer in to her imaginary and domestic world.

As for the social distance, the head and shoulder of the RP is displayed with the Ad's products which designates a close personal distance. Hence, it shows the intimacy between the RP and the viewer (Kress and van Leeuwen, 2006). The ideological underpinning here is that advertiser wants to represent women in such ads in order to make intimacy between the RP and the viewer and through this the products get more intention from the viewer.

Regarding the color, first of all, the background is abstracted, and the colors used in the image are high saturated. The background is white then the RP has different colors like red earrings, semi-blonde hair, purple clothes with lighting, and there are red colors of the tomato pastes, with yellow sack of rice. This is ideology because the Ads want to attract the viewer and mostly it happens through the use of different colors. As for the last element which is modality, the image is taken in unrealistic one due to its abstracted background and high color saturation, the advertiser again intentionally uses this kind of semiotic choices so as to spark the viewer's attention to the Ads and s/he advertises the product through the use of women. As Fowler (1991) suggests that women are constructed in discourse as a distinct group with unique traits, separated out from the general population for specialized scrutiny. Women are attributed with irrationality, family necessity, weakness, and sexual and physical excess. As in this case the RP is tied to domestic roles, as she advertising the tomato paste.

C. Compositional Metafunction: KAD1 is divided into center and margin. The RP is in the centre of the image, which means she is the focus of the attention. The other parts are put in the margins which relates to less important parts. The focus of the discussion is the product while the focus of

attention is the RP. In addition, the RP is the most salient part due to her size, purple color, and her direct gaze. The sack of rice is the second most salient one, and the tomato paste is less salient one. The whole image is put in one frame, except the caption which is written in a bold color, indicating that the whole image is connected (Kress and van Leeuwen, 2006). The Ads intentionally put the semiotic choices in this way, and this can be referred to as sexiest discourse. Sexist discourse refers to ways in which people are represented stereotypically, leading to their discrimination or social exclusion on the basis of their sex. A language that portrays women as "domestic" is sexist because it places them in positions that exclude them from public activities such as formal work, business, and politics. As she is represented visually as a passive and someone who relates her identity to kitchen (Baker and Ellece, 2011).

2. Linguistic Analysis:

A. Representing Social Actor:

In advertisements, women aren't depicted in any of the mentioned categories. These include individualization, collectivization, and suppression, among others. The objective of the advertisement is to catch the viewer's attention by utilizing sexually provocative images of women or by reducing women to the position of a commodity.

B. Representing Social Action:

As for the transitivity analysis: The caption is 'pala maka, bas temi: bka' 'don't rush, just taste it'. Both ideologically and practically, advertisements use direct address often. Its ideology has always been to contact you directly, transcending its mass medium status. Ads must urge readers and viewers to do or believe specific things, thus they are full with imperatives that address readers and viewers directly (van Leewuen, 2005),

thus the surface structure of these sentences are 'pala maka, bas tami: bka'; whereas, the underlying structure of the above clauses are 'to pala maka, to bas tami: bka' (you don't rush, you just taste it).

Table.25 Analysis of transitivity system of KAD1

To	Pala maka
Goal	Material process

Table.26 Analysis of transitivity system of KAD1

To	Bas tami bka
Behaver	Behavior process

These two short clauses consist of two different processes material and behavior process respectively. The material process is indicated by the verb 'pala maka' 'don't rush' and the behavior process by the action of 'tami: bka'. Linguistically, the RP is not included in any actions in both processes, she remains passive and all she does is to advertise the tomato paste. In the first sentence, she is asking the reader not to rush, and the second one she asks the reader to taste the product, hence she is used as a mean in order to invite people to come and taste the tomato paste. In both cases the actor is missing which again indicates the role of women in a particular society, and this is how media use women as in a domestic way linking them with kitchen, food, and other features.

The multimodality of the image that's verbal and non-verbal discourse show that the role of women is passive. They are used as a device in order to get the viewer's and reader's attention to the ads. As a result, advertisers employ a variety of methods to entice their target audience. Women's bodies and persuasive language are used to get clients to buy their products. Different product companies advertise their products through different media to influence people especially women.

4.4.2.2 Analysis of Kurdish Advertisement 2

Figure.18 KAD2. Advertisement From (Beauty Aphrodite Company, February 2022)

1. Visual Analysis:

A. Representational Metafunction: KAD2 is from 'Beauty Aphrodite Company' advertisement. According to representational metafunction, KAD2 represents a woman holding a bottle of face cream and a caption which is written 'rwxsa:rt wak ma:ng bidrawšēnawa' (shine your face like the moon). This image's vector is created by the RP (Action) from the act of holding a

bottle of face cream (Goal). Consequently, this structure has a narrative framework. Since her hand drew the vector to the objective depicted in the image; it is classified as an Action (RP) and transaction (Holding the bottle of the face cream) type (Kress and van Leewuen, 2006). The ideological bearing here is that the the woman is exploited twice, first by the product's company, and second by the media i.e., the advertising company. Even though, she does not directly relate to the product, she has been included to the attention of the viewer.

B. Interactive Metafunction: The first element is gaze, the RP does not look at the viewer instead she looks at the bottle of the face cream that she holds. According to Kress and van Leewuen (2006) this indicates 'offer' gaze, the RP allows the viewer to observe her physique as well as other things in the photographs that's the face cream . This can be ideologically interpreted in a way that she wants to tell the viewer that her beauty comes from this face cream, as though she points to the viewer that the bottle of the face cream has more value and significance than the RP. This illustrates that women are most often exploited in order to impress men. Regarding the angle, KAD2 is taken in vertical, oblique, and low angle. This indicates the power, detachment, and the equality between the RP and the viewer. Thus, it demonstrates that the RP shows detachment between her world with the viewer; at the same time the RP is viewed from a low perspective. Hence, she is considered to wield power in the relationship, again this might fabricates the ideological underpinning that that power she has is her physical charms that comes from the product. In other words, she has the power because of her shining beauty, as she is superior to the viwer (Kress and van Leewuen, 2006). Concerning the social distance; is close personal distance, because only the head and the parts of the shoulder is visible and this indicates 'intimate' relation (Hall, 1966). Intimate distance including direct touch, as in lovemaking, comforting,

and showing beauty most often in advertisement. However, the producer tries to make a direct contact between the RP and the viewer in order to get the viewer's attention, and that's what most of the advertisement tries to do. In other words, the producer tries to make a close connection between the customers and the product by the use of this semi naked woman. In this regard, women is again used as a sexual tool in order to get the viewer's attention and make the product highly valuable. The verbal discourse shows that women are created as a different category with unique characteristics for specialized examination. Previous writers on sexism in language have listed irrationality, familial dependence, frailty, and sexual and physical excess as attributes attributed to women. As in KAD2, a single woman is represented in a close shot with her semi-nude body (Folwer, 1991).

As for the color in KAD2, the highly saturated colors are used which is something common in the Ads so as to sparkle the viewer's attention. The color of her skin is pale, pale color is mostly used in KAD2 to describe the RP's beauty and purity. And her pink lipstick is to impress the viewer. Hence, the color of this ad is another mode affordance that's ideologically used in order to integrate with the other modes to make meaning-potential (Kress and van Leewuen, 2006). The colors of her lipstick, hair, eyebrow, skin, the product and the background are all different affordances. Affordances are taken up appropriately, and all these plain colors represent 'purity'. This color combination in KAD2, therefore, represents the post-modernity and each of them is realized in different ideological positions(van Leeuwen, 2002).

Overall, the RP is an example of hundreds of women whose body is taken to be exhibited in advertisements to amaze the viewer. This illustrates again that women is always discriminated against, the become like a device to astonish men. As for the modality, the background color employed by the advertisement is simple, 'unmodulated,' or 'decontextualized'. The foreground

is more detailed, while the backdrop is less so. It is stated by Kress and van Leeuwen (2006, p. 161), that "Increasing the sharpness of the backdrop results in an artificial rather than authentic impression. Thus, background modality is lower than foreground modality ". This ad's image of the woman features a close-up. Personality is shown through her depiction. viewer would be able to touch her if this was all they could see of her in the actual world. KAD2 creates an intimate distance between the viewer and the ad. But the way the picture is taken, her semi-nude body is not credible, thus the image loses its truthfulness, and the image is taken in unrealistic way. The ideology behind these combinations of mode affordances to impress men and the viewer, in general. Accordingly, women as a viewer take interest in this kind of Ads. Marketers manipulate and pressurize their clients into buying their product they have never used before by employing nonverbal discourses to modify the perceptions of women. In addition, they encourage women to take an interest in their appearance by providing product recommendations. And this shows discrimination, domination and exploiting by the media and the product. In addition the non-verbal discourses can be interpreted as an example of sexist discourse. To portray women as "commodity" is sexist in part because it restricts them from engaging with public activities such as official work, business and politics. As in this example a woman is represented and tied to a product as an accessory not as an individual who is suitable for official work, business and so on (Baker and Ellece, 2011).

C. Compositional Metafunction: The first element is the information value, KAD2 is divided into two parts the left and the right positions. Both verbal and visual in the image, the verbal information is depicted on the right while the visual information is depicted on the left. As stated above, the contrast between "left" and "right" corresponds to "given" and "new" information, respectively (Kress and Van Leeuwen, 2006). To put this fact on a better

footing, it is tempting to infer that the caption 'rwxsa:rt wak ma:ng bidrawšēnawa' 'shine like the moon' represents "new" information, while the participants on the left represent "given" information. Relatively, the phrase on the image's right side indicates the "new" information that all ladies who care about their appearance should be aware of. In contrast, the participant is depicted on the left side of the ad demonstrate the beauty that every women look for. As a result, it complements the caption on the right side of the image. Both the verbal and non-verbal discourses are ideologically used to misrepresent women by the media, according to this Ad women are passive and lazy members in a society since they are only represented in semi-nude body. The second element is salien;, several aspects should be considered while attempting to identify the most salient element in a given image. These include the object's size, sharpness of focus, color contrasts, and position in the visual field (Ledin and Machin, 2012). Consequently, the most salient aspects of the image is the RP. Then the second most salient is the phrases ' your face and moon' due to its yellow boldness. These combinations are integrated together like this in a purpose and it is to show the face of the RP to complement the bold yellow phrases so as to show how effective the product is. In the same vein, the advertiser tries catch the viewer's observation through representing the semi-naked woman. As for the framing, although the different sorts of information supplied in the image contained inside separate frames (that's bold yellow and white), it appears reasonable to believe that they all communicate the same meaning because the space between frames is insignificant (Kress and van Leeuwen, 2006). Thus, all parts of the Ad center around the theme of beauty among women. Through the use of this framing the RP is represented as a dependent woman. She is represented and restricted only to the Ad's product without doing anything. This also shows the discrimination, domination, unequality, sexism, and power of the material and

men over women. This could be a real frame of media to show how they manipulate the lives of women in a particular direction.

2. Linguistic Analysis:
A. Representing Social Actor:

In Ads, women do not appear in any of the categories listed. Among these are individualization, collectivization, and specification and so on. The purpose of the commercial is to attract attention by employing sexually provocative imagery of women or by reducing women to commodity status.

B. Representing Social Action:

As for the transitivity: The clause is 'rwxsa:rt wak ma:ng bidrawšēnawa' the structure of the sentence is imperative, but the underlying structure is You+ the sentence. Additionally, in Kurdish imperative structure is the same To+ the sentence. Hence the underlying structure of the sentence is 'To rwkhsert wek mang bdreshênewe'

Table.27 Analysis of transitivity system of KAD2

(To) rwxsa:rt wak ma:ng	Bidrawšēnawa
Goal	Material process

This above data shows a material process since the verb 'bidrawšēnawa' contains 'doing', which carries an action of 'bidrawšēnawa'. Material process is expressed by the verb "bidrawšēnawa". Here, the verb indicates the process of doing which is done by a linguistically invisible actor but visually the actor is visible which is the product and directed at "(To) rwxsa:rt wak ma:ng" as the goal, the goal here could be any women in the Kurdish society who wants to achieve a shining skin. As the result, the product's compnay implies that women's role in society is passive and they are dominated by beauty products that in turn run by men. Therefore, the

clause implies that the woman is passive and doing nothing other than reacting to what the beauty product brings to her as she becomes the 'goal'. In KAD2, it is implied that the woman is constantly encouraged to regard social connection as prior to innovation and self-awareness. And typically, the RP must rise in society by influencing others and exploiting the power her body and sexuality bring. As a result, all she does is to show her youth, her physical appearance and semi-nude body to attract people and the ad reproduces the society's view and legitimizes it (Machin and Mayr, 2012).

It is worthwhile to note, multimodal texts show discrimination against women through verbal and nonverbally expressed discourses. These features are primarily connected with the feminine character in stereotyped Ads, which establishes the unfavorable status of women in verbal and nonverbal speech. A majority of the depictions of women seen in the media are connected with negative attributes as in KAD2 when the RP is represented in a semi-nude body in the Ads (Fowler, 1991). When analyzed from a visual and linguistic perspective, women are portrayed as passive characters who only exist to stimulate the interest of the audience. Visually, the RP is depicted in the semi-nude manner to catch the viewer's attention. At the same time, linguistically she is only there as a goal in order to achieve the media's and product's aim which is to get viewer's interests.

4.4.3.3 Analysis of Kurdish Advertisements 3

Figure.19 KAD3. Advertisement From (Bana Group, March 2021)

1. Visual Analysis:

A. Representational Metafunction: KAD3 represents a woman in advertising detergent and the caption 'jéy raza:mandi: xa:twni: ma:lla'. According to representational metafunction, this image does not contain the vector, which makes it part of the conceptual structure (Kress and van Leeuwen, 2006). The smile on her facial expression and hand gestures, the

toque, her coat, and the detergent indicates the analytical process, and this shows that the RP is satisfied to be the housewife. Food industry, kitchen cleaner, and other domestic advertisements constructs women's restricted role in the non-verbal discourses, and these features are mostly combined with the female character. Media show the stereotypical examples of women and most of their stereotypes are linked with domestic features and women not engaged here with their potentiality and active contribution in the society (Fowler, 1991).

B. Interactive Metafunction: In this respect to interactive metafunction, as far as the gaze in concerned, the RP directly looks at the viewer (Demand) which means that she tries to make a connection with viewer with a friendly facial expression and hand gestures. The viewer is acknowledged, and a response is expected, exactly as when someone addresses others in social contact. The type of demand, the mood, of the place is then affected by additional factors. there might be a welcoming and maintain social distance. as in this detergent ads (Machin and Mayr, 2012). As for the angle the image is taken from front horizontal. Frontal horizontal angle helps the viewer feel connected to the RP's participation in detergent ad. Medium angle is employed to create a relationship of equal power with the viewer. This is the aim of most of the ads, the advertisers represent the RP in order to get the viewer's attention. According to the social distance, the head, shoulders to waist appears in the image, hence the image is ' far personal distance'. This distance is beyond easy touching distance by one person to a point. In this distance, subjects of personal interests and involvements are addressed (Kress and van Leeuwen, 2006). Yet, KAD3 displays the woman with the detergents and this becomes the Ad's interest in KAD3 which the RP is involved in order to catch the viewer's attention.

Concerning the color, the hue technique is used. This scale extends from blue to red. In a distinctive feature theory of color, it is only one of the variables producing the complex and composite meanings of color, and maybe not even the most significant. Despite the fact that 'the' meaning of red-in-general, of the abstract signifier 'red,' cannot be determined, the red end of the scale is nevertheless linked with warmth, energy, salience, and foregrounding, while the blue end is associated with cold, calm, distance, and back-grounding (Ledin and Machin, 2020). This has to do with the aim of ad, the advertiser intentionally uses this kind of colors, the background is blue and the red color is the dominance of the RP and the detergent, indicating the energy, salience, and how the product works. On the other hand, the use of different colors has another dimensions of meaning that's to catch the viewer's or the customer's attention. As for the modality, the background is artificial; hence the image loses its truthfulness and it becomes unreal image (Kress and van Leeuwen, 2006). The domestic representation of the women is what the Ad looks after, advertiser displays the RP and the products in the way they want in order to get more benefices and get the customer's curiosity.

C. Compositional Metafunction: According to compositional metafunction; for the information value, the image is taken in center-margin system. If a visual composition makes extensive use of the Centre (the detergent), placing one element in the center and others around it (RP) and (the caption), designers refers to the central piece as the Centre and the items around it as the Margins. When anything is presented as Centre, it is portrayed as the central point of the information, to which all other aspects are subordinate (van Leeuwen, 2005). The margins are these ancillary, dependent elements. As for the salience, the detergents are the most silent part of the image due to their size, color contrasts, and sharpness of the focus. The second most salient part is the RP and the caption is the least salient one (Adham, 2002).

Regarding the framing, although the image has separated the parts by some different frames, the distances between them are unnoticeable and this makes the image represents as a whole. The compositional metafunction here implies that the women is discriminated against, having this stereotypical representation as domestic features suggest that women are tied to the kitchen cleaner. However, the product is placed in the center and the woman in the margin suggests that the woman is dominated by such a kind of element. Simultaneously, this shows the way that ads advertises their most products, and how they manipulate the lives of women while using them in ads. Consequently, the product is the most salient part this backs up the idea again that the RP is subpart of what the product is, and this shows the discrimination against the RP. In addition, the framing suggests that the way advertisers show their ads in whatever way they want. They only make use of women to catch the viewer's attention.

2. Linguistic Analysis:

A. Representing Social Actor:

In advertisements, women do not appear in any of the above categories. Individualization, collectivization, and specification are a few examples. The objective of the advertisement is to gain attention by the use of provocative pictures of women or by reducing women to commodity status.

B. Representing Social Action:

As for the transitivity, the caption is 'jéy raza:mandi: xa:twni: ma:lla' (It is satisfactory to housewife).

Table.28 Analysis of transitivity system of KAD3

jéy raza:mandi: xa:twni: ma:ll	A
Existent	Existential Process

In table.28, the verb {-A} stands for the verb (-Be) in order to show the existence process. The agent of the sentence is missing, the producer has intentionally removes the agent in order to create an ideology. The agent is backgrounded for ideological function, the advertiser manipulates the agency at the grammatical level (Machin and Mayr, 2012). For the viewer who are out of the context, this becomes unclear to which the advertiser talks about. The verbal discourses shows the role of women in which their role is passive. They only exist to give the more credibility to the product, and to get the viewer's attention. Moreover, the clause suggests that women are shown by domestic features, in which the clause backs up the idea by stating 'xa:twni:' (housewife).

For the multimodal texts, both verbal and non-verbal discourses demonstrates the discrimination against women. However, domestic advertisements establish women's restricted position in verbal and non-verbal discourses, and these characteristics are predominantly associated with the feminine character. The media portrays stereotyped representations of women, the majority of which are associated with domestic characteristics (Fowler, 1991). In visual and linguistic analysis the woman is represented as a passive character, her presence in the Ad is to fulfill the goal of the advertisement and to arise the viewer's curiosity.

4.4.3 Analysis of Kurdish News Stories

4.4.3.1 Analysis of Kurdish News story 1

Figure.20 KNS1. (Nas News, Januray 2022) (Retrieved from
https://nasnews.com/kurd/view.php?cat=36741) (See appendix 3)

1.Visual Analysis:

A. Representational Metafunction: First of all, according to representational metafunction; figure (20) represents a young fairy tale woman who has transgendered her gender from male to female. The RP is conceptual because there is no vector; and it is a symbolic attribute because the RP is sitting and looking at the viewer without doing any action (Kress and Van leeuwen, 2006). However, the RP is intentionally depicted in this way in order to show

how current modern model women are showing up. She is one example of hundreds of thousands models whose lives are stick to make-up and forces to show their physical appearance in order to attract people.

B. Interactive Metafunction: About the gaze, the RP is directly looking at the viewer which indicates a 'demand' from the viewer. She demands the viewer to enter to her imaginary relation. Moreover, it is also signified by her smile in which the viewer is asked to enter into a relation of social affinity with her (Harrison, 2003). The ideology that her stare, smile, and gaze bears here is that she looks very innocent, very calm, very friendly, and beautiful, as if she is represented in advertisements and cover magazines in order to catch viewer's intention. In her gaze, she wants to invite the viewer to know about her in person and to share her inner feelings. In addition, concerning the angle; she is depicted in an oblique-horizontal angle indicating the detachment of the RP with the viewer. The oblique angle tells the viewer that what you see in not part of the RP's world. Yet, she is detached from the world (Kress and van Leewuen, 2006). Further, according to the social distance, only the face and the head of RP appears, hence it is an intimate social distance. As a result, on one hand, she has a direct contact with the viewer as if she invites the viewer to enter to her world and offers a lovemaking and comfortable time with the viewer (Hall, 1966). On the other hand, the producer wants to emphasize her illusionary physical appearance in order to make the reader or the viewer curious about the news, and the producer does so by using her sexual appearance in which the RP is discriminated against. Furthermore, another element which is color, the colors of her face is full of colors, the color of her lipstick is 'rose damask' which appears to be very sexy, her eyes are silver, and the colors of her eye brows and hair are black, these mixed colors show how modern model woman are always looking for beauty and elegance as the society represents them in this

way and it legitimizes it, at the same time it may appear to be very positive, exuberant and adventurous (Kress and van Leewuen, 2006). She appears to be the representative of many of modern women in Kurdish society whose aim is to appear elegant and gorgeous. For the modality, the participant is well-known but the color and the pose she has in the image look unreal. Hence, the image is more than real due to its high color saturation.

C. Compositional Metafunction: Concerning the compositional metafunction, regarding the information value, the image is taken in a very close shot distance, there is only one participant that represented in the center. She becomes the most ideal part of the image. As for the salience, she is also the most salient part due to its size, color, and loneliness in the image. The whole image is represented in one way, there is only one strong frame for separating the parts that is the RP and the background and the background is abstract for an ideological reason (Machin and Mayr, 2012). The RP is placed in the center of the image. This suggests that her figure contains the most crucial message. This image is highly noticeable since the RP is more dominant than the backdrop. This is because of the blurring background, the RP's size, and the contrast between her make-up and appearance. Strong framing since the RP is clearly distinguished from the backdrop. Strong framing is required to strengthen the RP's focus and dominance as opposed to the backdrop. The ideology that bears here is that the producer wants to represent the RP as the most prominent, salient and important figure in order to get the viewer's attention and to show them how Kurdish women are engaged in their physical and sexual appearance. Yet, Kurdish women are dominated, controlled, and silenced by the male one, they are always discriminated against. At the same time, the RP is shown as an individual who is satisfied with her life. It establishes that she is a happy, self-assured, and optimistic individual who encourages others via her looking. Her make-up

selection demonstrates that she is a trendy woman, and she is passive in the a sense that all she does is to look at some imaginary world that the viewer could not see (Kress and van Leeuwen, 2006).

2. Linguistic Analysis:

A. Representing Social Actor:

For the classification of social actor: the following table includes the different categories that are used to represent the RP.

Table.29 Analysis of Social Actor in KNS1

NO	Representational Strategies			
	Generic	Suppression	Nomination	Objectivation
1	-Kurrêk (2)			
2.		-Lala:yan bra:kayawa kwjira		
3.			-Tarmi: kasêk	
4.			-aw kur:a	
5.			-tarmakai:an	
6.			-aw kasa kwjirawa	
7.			-nawi: (D.A)	
8.			-tamani: 23 sa:lla	
9.			-xallki: pa:rêzga:i: Duhoka	
10.			-bra:kay xoy	
11.			-kwjira:waka	
12.				-kari: make-upi: kirdua (2)

The headline of the new starts with passive tense, *'Kwr:êk ka ragazi:*

xoy gor:i:wa lala:i:an bra:ikai:awa la Duhok kujira'. The writer represents the RP in a generic way twice in the headline as well as in the content of the news, in which the writer shows that the changing of gender is contemporary problem in Kurdish society, either because of the society extremism in religion or cultural problems. This type of representation expresses the raicialized slant to the news stories, even though most of the media keep themselves away from racism (Machin and Mayr, 2012). The RP is no more a boy but a 'woman' who transgendered from man to woman, this makes discrimination against women. Moreover, The author uses suppression, twice in the headline and in the content 'Lala:yan bra:kayawa kujira', on purpose; on the one hand, the author disregards the reader's interest in the murderer's identity. In other words, the reader is unconcerned with the identity; all that matters is that the agent murdered a woman (van leeuwen, 2008). Alternatively, in order to attract the reader's attention to the news. In other words, headlines are intended to attract the attention of readers by summarizing the primary news story. Additionally, their choice of words evokes emotion in the reader. They reflect the opinions, feelings, and perceptions of individuals regarding newsworthy issues (Conboy, 2007).

The writers nominates the RP in nine positions, the RP is nominated by 'Tarmi: kasêk, aw kur:a, tarmakai:an, aw kasa kwjirawa, nawi: (D.A), tamani: 23 sa:lla, xallki: pa:rêzga:i: Duhoka, bra:kai: xoy, kujira:waka'. These nominalization representation becomes overlexicalization. Wherever there is overlexicalization, it can be assumed that for some reason there is some kind of over-persuation taking place, which is evidence that something is problematic or ideologically contention (Machin and Mayr, 2012). This indicates that over nominalizing the RP shows that all of them are socially constructed. The structure of the sentences, the discourses that are used, and the media itself are all dominated by the male actors in conjunction to society

which is ruled by the male ones. Even in media the RP who transgendered her gender is not linked with her true identity by the use of female pronouns like 'she, her, and herself' instead the male pronouns are used to link her identity in the news. In the same vein, there is unequality, dominance, hegemony, polarization, and discrimination against women.

However, the RP is objectivized by a feature in which her identity is linked with her job which is make-up 'kari: make-upi: kirdua'. When women are depicted from a plainly sexual viewpoint, there is a wide range of terms for describing them and their characteristics; as in this case when the RP is represented by her job which is 'make-up'. They constitute a sort of ideological background that may be viewed as a representation of the culture's 'common-sense' ideas regarding the various positions and features of women (Fowler, 1991).

B. Representing Social Action:

As for the transitivity, the RP is included in different processes, the following tables illustrates them.

kur:ék ka r:agezi: xoy gor:i:wa lala:yan bra:ka:yawa le Duhok kujira.

Table.30 Analysis of transitivity system of KNS1

kur:ék ka r:agezi: xoy gor:i:wa	*lala:yan bra:ka:yawa*	*Kujira*
Goal	Actor	Material process

The RP is affected by the material process that's 'kujira' 'murdered' and she becomes the goal of the clause, she is murdered by the actor who is her brother '*lala:yan bra:ka:yawa*'. This shows that women is dominated by religion, family, and culture. Then, the next material process is given below,

Poli:si Duhok r:a:ygayand, tarmi: kasêki:an dozitawa ka lala:i:an bra:kayawa

kujirawa

Table.31 Analysis of transitivity system of KNS1

Tarmi: kasêki:an dozitawa	*ka lala:i:an bra:kayawa*	*Kujirawa*
Goal	Actor	Material process

This clause is again emphasized the role of women, they are always in the position of patient, and they are dominated by male members, including family members. Here, her brother becomes the agent, and the material process is indicated by the process of 'kujira'. In the next two material processes, which becomes the actor of the process, as a result of taking this position she is killed by her brother.

Kari: make upi: kirdwa.

Table.32 Analysis of transitivity system of KNS1

Kari: make up(i:) kirdua	i:
Material process	Actor

ragazi: xoi: gor:i:wa.

Table.33 Analysis of transitivity system of KNS1

ragazi: xo(y) gor:i:wa	Y
Material process	Actor

The above material process demonstrates that the RP is in actor position, she takes the action of 'kari: kirdwa' 'worked' and *'ragazi: xoy gor:i:wa'* 'she has transgendered her gender'. She is represented in this way as if Media gives some evidence to back up the criminal, she has worked in make-up, and transgendered. This shows that the RP has made a fatal mistakes. This is done intentionally , as Fowler (1991) argues that the RP is

represented form some sexual features as in this case in which the RP is linked with make-up. Moreover, the process of transitivity shows the reader that women is passive, patient, and never take action while they are represented in media. In some cases, when they become the actor they are linked with their physical appearance and some features that belongs to 'beauty', as in the above case. It is further demonstrated in the next sentence when the RP is taken away and killed by a weapon as the bellow table emphasizes the position of the RP in which she is again occuer in the position of the patient.

bikujaka la darawai: harêm daji: çand r:ojêk lamawbar gar:awatawa Duhok ba tanha: brakai: xoy birduata şwênêk w ba çaki kllaşinkof kuştuyat.

Table.34 Analysis of transitivity system of KNS1

Bikujaka	Birduata… *kuştuyati:*	Brakai: xoy
Actor	Material processes	Patient

For the multimodal analysis: the visual and linguistic representation are contrast. Visually, there is a female model who looks like a fairy tale women. While, linguistically she is represented in a disastrous way, and the content is about her death. This is done for some ideological bearing, she is visually like a perfect women in terms of beauty so as to get the viewer and reader's attention. In terms of the role, she is passive and goal in both of cases, she doesn't take any action in verbal and non-verbal discourse except the last two clauses when she becomes the actor and she is murdered as a result of her role. Media manipulates the women in whatever they want, the give evidence to back up the murderers who killed the RP.

4.4.3.2 Analysis of Kurdish News story 2

Figure.21 KNS2. (Zhin Magazine News, March 2022) (Retrieved from https://www.magazhin.com/?p=5862) (See appendix 4)

1. Visual Analysis:

A. Representational Metafunction: In terms of visual analysis; regarding representational metafunction, the figure portrays a young beautiful woman sitting and putting her hand in her head, wearing two necklaces one of them is 'Christ necklace', and wearing V-neck shirt. The picture is a conceptual one, because there is not any motions or actions that the depicted woman does (Kress and van Leeuwen, 2006). However, wearing the V-neck shirt, her beauty, her lips, and the accessories displays the RP as a young fashion and model woman.

B. Interactive Metafunction: The RP directly looks at the viewer, on account of this she seeks a 'demand' gaze to the viewer. Her gaze, however, causes the viewer feel a strong engagement with her. Yet, she wants to invite the people into her imaginary world and engage with her ideas and thought. Regarding angle; the picture is taken horizontally in frontal eye-level, which indicates the involvement between the RP and the viewer (Kress and van Leeuwen, 2006). The relationship between the RP and the viewer is equal. The idea here is that she is being used to attract the viewer into the news stories, the producer intentionally represent her in a frontal eye-level angle and direct gaze so as to make the viewer engage with the news. As for the social distances, her head and shoulders appear in the picture showing a close distance relation which bears the idea of intimacy. At the same time, the picture might be intentionally taken in this way in order to make the viewer get acquainted with her beauty.

Regarding the colors; the RP is depicted in the high saturation of color, there is not low saturation, purity, modulation and differentiation in color (van Leeuwen, 2002). the ideology here is that she is represented as a fashion model, There are two sorts of fashion meaning, which can coexist or arise independently: (a) the clothes are said to be 'in fashion', 'fashionable,' and this is part of their meaning; (b) the clothes are said to be suitable for certain times, places, or activities, and/or linked to 'personality traits' of the type described liked: 'frivolous', 'wild', 'feminine', 'liberated', 'sexy', 'happy', 'romantic'. Hence, in this context, the RP is a female one and the features that linked with the colors is feminine, sexy, and romantic and these combinations are set up by media to arise the viewer's curiosity (van Leeuwen, 2005). Concerning the modality; the picture is not plain with high saturated color, and represented in a very simple way. At the same time, the identity of RP is known by the people whose name is 'Marya'. Additionally, the background is

very natural there is not any artificial colors or design. But, concerning the pose, she puts her hand in her head, and wearing this semi-nude clothes, indicating the life of women in news that women does not take any actions and their role is passive. Thus the image is more than real and represented in unrealistic way.

C. Compositional Metafunction: As for the compositional metafunction, according to informational value; the picture represents one woman that's put in the center. She is lonely represented and she becomes the most important and crucial part of the picture. Since she is depicted alone, she becomes the most salient part, regarding the salience. Consequently, as for the framing; there is not any framing with the image, the whole image is represented in one way. This might fabricate that she is the focus of the news and women are represented as expressing their freedom and independence primarily via their sexuality, and their sexuality is mostly displayed through the choices of how the producers chooses them in a way they want, their sexual body and physical appearance are used as devices in order to get the viewer's attention (van Leeuwen, 2005). In addition, the discourses that require a critical eye are now mainly multimodal and mediated by digital systems that assume multimodality as a given racist, discrimination, unequality stereotypes persist in visual rather than verbal texts (Zhoa et al, 2018) and this is due to the dominance of media. As the result, it is the media who decide which kind of feature to link with the RP.

2. Lingusitic Analysis:

A. Representing Social Actor:

Table.35 Analysis of Social Actor in KNS2

No	Representational Strategies			
	Anonymisation	Nomination	Individualization	Functionalisation
1.	Du kas			

2.		-Ma:ri:a (3)	
3.		-20-sa:ll	
4.		-am xa:nima(2)	
5.		-bra:kai: Ma:ri:a	
6.		-12-sa:ll	
7.		-a:fratéki: a:za:d	
8.			-Ma:ri:a (3)	
9.				-Ça:la:k wa:ni: mroi:
10				Bwari: a:frata:n
11.				Pişti:wani: kirdua

The headline starts with the anonymisation, the writer anonymizes the agent of killing 'Ma:ri:a' by stating 'du kas'. The writer intentionally uses this term; on the one hand, the writer treats their identity as irrelevant to the reader. In other words, their identities, however, are not important to the reader, what matters here is the action of killing a woman (van leeuwen, 2008). On the other hand, in order to engage the reader's attention into the news. In other words, headlines are designed to capture readers' attention by summarizing the main news story. Additionally, they arouse the reader's emotions by their choice of words. They represent the opinions, feelings, and perceptions of people about newsworthy topics (Conboy, 2007). Moreover, the writer uses nominalization in representing the process of killing which is 'Kuştini: M Ma:ri:a' the structure of the phrase is 'Kuştin+i:' it can be realized syntactically as nouns; these are known as derived nominals. This is structurally possible and actually quite common loaded with ideology. It allows habits of concealment, especially in the domains of power relations and writers' views; it was naturally, potentially mystificatory (Fowler, 1991). Media creates imbalance in representing the crime which is done by men,

reproducing gender inequality persistent in the Kurdish society and legitimizing it.

In addition, the social actor is nominated nine times in different ways; 'Ma:ri:a (3), 20-sa:ll , am xa:nima(2), bra:kai: Ma:ri:a , 12-sa:ll , a:fratéki: a:za:d'. It indicates that the media wants 'Ma:ri:a' to always be seen in order to make the main concern about the news. Moreover, the text tends to individualize 'Ma:ri:a' which is represented by singularity and the use of proper noun. The use of proper noun brings informal impression to the readers, in which it indicates closeness. These representations are socially constructed concepts, for the purpose of handling discrimination, for :sorting unequally, and it acquires much of its apparent solidity by being traded in discourse (Fowler, 1991). It also employs a functionalization technique to depict Ma:ri:a, where she is represented by her employment and duty as 'Ça:la:k wa:ni: mroi:, Bwari: a:firata:n ,Pişti:wani: kirdua..' (human activist feminist, and supporter) to Transgendered, LGBT, and homosexuality. Because the detail indicates that 'Ma:ri:a' is the subject of the news, the author chose to include a personal details about her (van Leeuwen, 2008).

B. Representing Social Action:

For the transitivity: the RP is linked with different processes. The following tables illustrate the role of the RP.

a:fratêki: (20) sa:ll ... dozira:yawa

Table.36 Analysis of transitivity system of KNS2

a:fratêki: (20) sa:ll	*dozira:yawa*
Patient	Material process

This material process is indicated through the verb '*dozira:yawa*' 'found'. The structure of the clause is in passive, the actor of the action is

unknown, and the goal is the RP which is nominated by '*a:fratêki: (20) sa:ll'*. Moreover, she also becomes a goal in the next sentence

ba tomati: kuştinakai: dastgi:r kiran.

Table.37 Analysis of transitivity system of KNS2

ba tomati: kuştinaka(i)	I	Dastgi:r kiran
	Goal	Material process

The analysis of the clause again shows the role of the RP which is in the goal position. And the process is realized by the verb 'dastgi:r kiran' 'arrested'. In addition, she is included in other process that's mental process in the next sentences.

hawr:êkani: am xanima ba:s lawa dakan Ma:ri:a ...hawlli: da:wa wak a:fratêki: a:zad biji:.

Table.38 Analysis of transitivity system of KNS2

Hawll(i:) da:wa wak a:fratêki: a:zad biji:	i
Mental process (cognition)	Senser

the above table shows that the RP is presented in mental process which is realized by the verb '*Hawll(i) da:wa'* 'trying' , this indicates that the woman is a senser, and she does not take any action. This illustrates again that the RP has not any role except trying to live alone. On the contrary, in the next sentences the RP becomes an actor in which she is seriously punished, and she is sentenced to death.

wak ça:la:kuani: miroi: w bua:ari: a:firata:n kari: kirdwa.

Table.39 Analysis of transitivity system of KNS2

wak ça:la:kuani: miroi: w bua:ari: a:firata:n kar(i:) kirdwa	I
Material process	Actor

In the last sentence which is the case that the RP is made the subject of mental process is constructed in the 'focaliser' of action. What she does is only expressing her internal view of something, that's *'piştiwani: kirdwa'* 'supporting' as shown below:

jiga lawaş piştiwani: law girupa:na kirdua layangiri: r:agaz gor:i:n, hawr:agazxuazi: w r:agazi: sêyamin ba (LGBT) na:sira:wn.

Table.40 Analysis of transitivity system of KNS2

jiga lawaş piştiwan(i:) law girupa:na kirdua	I	*Layangiri: r:agaz gor:i:n, hawr:agazxuazi: w r:agazi: sêyamin ba (LGBT) na:sira:wn*
Mental process	Senser	Phenomenon

The above processes indicate that the role of women is always the goal, they don't come in the role of agent. The RP is the one in which the action of killing is done against. As for the mental processes, an analysis of the excessive use of mental processes by the female character helps to show that she is very much concerned with her feelings and worries in which she only 'trying', 'supporting'. Media represents her role as agent in one position, the RP takes a role and this role becomes a fatal mistake for the RP which causes her to die.

For the multimodal analysis: the visual and verbal discourses are not in the same level of representing the participant, because visually there is a model female character who is represented in order to get the reader's attention. She looks beautiful and she is eye-catching. In contrast, linguistically, according to representing social actor and transitivity, the RP is represented in different way that the content is about her death. However, the role of the woman in this news is passive in terms of visual and linguistic levels. The media produces this kind of discrimination and power relation against women, it shows a hidden ideology that women is a device to get the viewer's attention.

4.5 Summary of the Kurdish Data Analysis

A. Visual Analysis

Analyzing the visual images of Kurdish cover magazines, advertisements, and news items, similar to those of the English language, can be reduced to a number of remarkable modes. The analysis is based on the three metafunctions; representational, interactive, and compositional.

Consequently, the Kurdish media depict women visually in reference to their physical appearance. Using the example of representational metafunctions, the structures of the RP are always conceptual, meaning that women never act and are always goal. They are presented in a way that highlights their physical appearance.

Consequently, Gaze is utilized as a semiotic resource to define the link between pictures in terms of the interactive metafunction, regardless of whether there is direct eye contact or not (depending on a demand or offer image). Utilizing their sexuality, images of women can be shown as forming a personal interaction with the audience through direct eye contact in the visual image. On the covers of Kurdish magazines, advertising, and news stories, women are frequently portrayed with their eyes level with the horizontal plane. Consequently, it was believed that these depictions of women as sexual objects made them fragile. In most cases, only the head, shoulder, and waist are visible, indicating that women are used as a sexual tool to captivate the audience. In terms of color and modulation, intensely saturated and fully modulated hues are applied. As a visual signal, for instance, color symbolizes the sexual attractiveness and sensuality of the presented female image. The greater the color reduction, the lower the image's modality. This can be expressed through the use of many color values to illustrate shading and

brightness. In addition, the backgrounds of the images are always abstracted, supporting the false portrayal of the women.

Concerning compositional metafunction, the RP are always portrayed in the center and are the picture's most prominent element, together with the frame; the entire image is depicted without frames. These images create a fictitious ideal world for women in which their physical appearance the most important attributes.

The analysis of magazine covers, adverts, and news articles reveals, however, that women are portrayed as sexual objects in order to attract the viewer's attention. In the majority of cases, the Kurdish media uses the physical appearance of women to represent them, indicating that Kurdish women show only their faces, and the media uses their physical appearance to represent them. This is due to the cultural and religious restrictions imposed by religious and cultural norms. Thus, these kind of representing bears a hidden ideology that's to get the viewer's attention This suggests that women are always discriminated against and controlled by male members, including the media.

B. Linguistics Analysis

Similar to the English data, on the linguistic levels that indicate social actor and social action, the lexical and syntactic depiction of women's identity displays a striking ideological device. In Kurdish advertisements, like the English data, the representation of social actors are absent, and women are not classified by any categories the only purpose of the ads is to use women in order to get the viewer's attention. On the other hand, the other two genres that's Magazine cover and news stories Kurdish women are classified under the categories of anonymization, nominalization, individualization,

functionalization, generic and specific, and objectivization to depict social actors, and each category reveals an ideology.

Similarly, there are a number of linguistic tools that can be used to construct ideological and gendered discourse at the syntactic level. Kurdish women, for example, are shown in the mental, relational, and merely existential processes, and they also play the position of a "patient" in the material process. This suggests that Kurdish women, like English women, are used as a tool to impress male members, and that the media have the power to affect the thoughts of women by depicting them in a way that is intended to attract viewers. accordingly, women are never linked with practical, official, and business work. all they do is expressing their feelings and linked with the imaginary world that media has created for them.

The ideology of the ideal female body and beauty is mediated in both written and visual forms by a number of visual structural components. These components include conceptual structure, gaze, angle, social distance, color, modality, information value, salience, framing, classification of social actor, and social actions that are verbal processes. One of these problems is the way in which physical apperance are objectified and the way in which they are linked with sexualized depictions in order to get the attention of the viewer. This reinforces the unequal power structure and male dominance that are prevalent to varied degrees in Kurdish culture and that are replicated by the media in cover magazines, advertising, and news reports.

4.6 Discussion of The Results: The Representation of Women English and Kurdish Media

Intercultural communication is an academic area of study that strives to understand how individuals from various nations and cultures act, communicate, and perceive the world around themselves. In its most basic form, the term "intercultural communication" refers to this field. It is also possible to characterize it as the interaction between members of diverse groups, each of which is distinct from the others in terms of the linguistic behaviors they exhibit and the information that is communicated among its members.

Accordingly, the English and Kurdish cultures both have an impact on the form and content of media, including magazine covers, advertisements, and news stories. Thus, the critical multimodal discourse analysis of various media genres in English and Kurdish as an expression of distinct cultures has yielded a variety of results, which will be discussed according to each component of the model below.

1. Visual Analysis

Both the English and Kurdish media misrepresent women. On the cover of a magazine, advertisements, and news stories the "ideal" woman are shown by stereotypical visual elements that describe how particular body parts should seem to fulfill this ideal. The notion of female beauty and the idealized visual image of the female body push women to be beautiful and accepted by society, particularly by men. Images of ideal-appearing women serve as role models for women, through which the female body is perceived as an object, developed in accordance with masculine goals, and used as an accessory. This validates hypothesis (1) and (2).

As a consequence, In order to attract the viewer's attention, women's bodies, bright semi-naked clothes, and accessories are portrayed as sexual accessory . This justifies the hypothesis (2). Due to cultural differences, the emphasis in Kurdish media is on the face, whereas in English media the women's bodies are overexposed and their seductiveness is emphasized by their semi-naked clothing.

A. Representational Metafunction:

The English and Kurdish media visually depict women in relation to their physical and sexual bodies. Using representational metafunctions as an example, the structures of the woman as a social actor are always conceptual, implying that women never take action and are always passive. They are shown in a way that emphasizes their semi-naked bodies. This proves the hypothesis (3).

B. Interactive Metafunction:

Concerning the interactive metafunction, direct eye contact or not, gaze is used as a semiotic option to express the interaction between images (depending on a demand or offer image). Thus, female-portrayed images might be seen as establishing an intimate connection with the spectator via direct eye contact. Regarding the angle, they are shown horizontally at the level of the frontal eye. Consequently, it suggested that these portrayals of women as sexual objects render them weak. In the majority of instances, the head, shoulder, and waist are shown, demonstrating that women are depicted as beautiful, desirable commodities designed to strike the audience. Regarding color and modality, the media use highly saturated, completely modulated colors. As a signal of visual modality, for example, color represents the sexual attraction and elegance of the projected female picture. The lower the image's modality, the higher the color reduction. This may be communicated by the choosing of several color values to demonstrate shading

and brightness. In addition, each images background is abstracted. This result confirms the hypothesis (3).

C. Compositional Metafunction:

Regarding the compositional metafunction, the women always fill the front and are the most prominent aspect of the picture. With regard to the frame, all the components of the image are shown without any borders. These depictions establish an imaginative world for women in which their physical bodies and outward looks are the most important aspects of the images. This verifies hypotheses (1), (2), and (3).

2. Linguistic Analysis:

A. Representing Social Actor;

The linguistic representational strategies demonstrate that, in both cases, the women are personalized, nominated with their personal names, individualized, sometimes genericized as a type, functionalized by their work, which is make-up, sex trafficking as in ENS1, and KNS2, and suppressed and anonymized in order to hide the what the agent does against them as in the case of figure (13, 20, 21), and objectified by reducing her to a feature, namely beauty. This authenticates the hypothesis (3)

B. Representing Social Action:

Concerning the representation of social action, women often don't act as the agent; instead, all they do is communicate their inner thoughts. Both the English and Kurdish media depict women with mental, relational, verbal, and existential processes, alongside social actions, indicating that women are passive, their roles are always sensers, and they are hardly in material process as an agent. In other words, they are never associated with any acts: Instead, they rely solely on the power of their physical bodies and expressing their inner in order to fit in with society. This validates hypothesis (3).

Textually and visually, the ideology of the ideal female body/beauty is mediated by a number of visual structural components, such as conceptual structure, gaze, angle, social distance, color, modality, information value, salience, framing, social actor, and social actions. One of these problems is the manner in which bodies are objectified and how they get connected with sexualized depictions in order to attract the viewer's attention. This maintains the power imbalance and male dominance that are present to varying degrees in both societies and are reproduced by the media in the three genres. This backs up hypotheses (2) and (3).

The correlation observed between the visual and linguistic representations is inconsistent; the visual analysis of each genre depicts a model modern woman, whereas the linguistic analysis reveals that the captions reveal that women in both societies try to express their feelings instead of their showing their potentialities and qualifications. This validates the hypothesis (4). On the one hand, a particular participant openly expresses her vision and her products, and on the other side, the media gives an unrealistic encapsulation to show her as a model attractive woman, with little attention to her actual efforts to affect the world. This supports the hypothesis (3)

Chapter Five
Conclusions, and Suggestions For Further Research

5.1 Introduction

This chapter discusses the study's conclusions, recommendations, and suggestions for further research.

5.2 Conclusions

It has been observed that English and Kurdish magazines cover, advertisements, and news articles present a variety of major similarities that can be summarized as follows:

1. The media exhibit a relatively complex level of verbal and nonverbal discourses, both in English and in Kurdish respectively in representing women,

2. Women are misrepresented in both languages because of media's manipulation of visual semiotic resources, which link women more with sexuality and glamor than intelligence and professionalism. This is ideologically motivated choices on conceptual structure, gaze, angle, social distance, color, modality, information value, salience, and framing all of which contribute to the desired effect.

3. On the linguistics level, regarding lexical choices to represent the social actor, the RPs are depicted in the representational strategies including personalization, individualization, nomination, objectivation, genricisation, suppression, and anonymization,

4. On the syntactic level the misrepresentation of women is achieved through the representing social action in verbal processes by the use of mental

processes, relational processes, and material processes that suggest instrumental transactions that connote passivity.

5. The role of women is always goal, and they are passive according to visual analysis, representing social actor as well as social action.

6. The women, especially in terms of the visual discourse, are materialized in the sense that they have been used as objects by the media in both languages. This serves consumerism practice and the neo-capitalist economic policy of media corporations.

7. The media implicitly legitimize and reproduce the traditional social view of sex as a source of female power: the visual semiotic choices foreground the sexuality of women through frontal close-up shots, particularly in English media highlighting nude sensitive parts of women's bodies through color brightness and over-exposition.

8. Due to cultural differences, Kurdish media emphasize the hair and facial features, such as the eyes, cheek, and lips with colored Kurdish traditional clothes, rather than the body parts of women.

9. Verbal representing women, such as social actor and action, is a powerful analytical technique for detecting discrimination in the media.

10. In both cases, the visual and linguistic representations are often incompatible, underpinning the ideology that the media objectify women as decorations and therefore use them for marketing purposes.

11. In the three mentioned genres, women are more exploited in the advertisements because women are exploited twice; by the product corporation on the one hand, and by the media coporation on the other hand.

5.3 Suggestions For Further Research

As long as multimodal discourse analysis is viewed as a crucial and multidisciplinary area in various fields, linguistics in particular, the following recommendations are suggested:

1. A multimodal-critical discourse analysis of the English and Kurdish political pesters; a comparative study.

2. A multimodal discourse analysis of video gaming In English and Kurdish games.

3. A Multimodal Discourse Analysis Toward English and Kurdish memes.

4. Underrepresentation of women leaders in the English and Kurdish Media.

5. Investigating movie posters: A Multimodal Discourse Analysis.

Bibliography

Abdulfattah, M., 2005. Multimodal Discourse Analysis: Media, modes and technologies. *Journal of Sociolinguistics*, 9(4), pp.602-18.

Abdullah, F., and Mukundan, J., 2014. An Overview of Focal Approaches of Critical Discourse Analysis. *International Journal of Education & Literacy Studies*, 2(4), pp.28-35.

Abousnnouga, G., and Machin, D., 2013. *The Language of War Monuments*. UK: Bloomsbury Academic.

Amoussou, F., 2006. What is Critical Discourse Analysis ? *Quaderns de Filologia. Estudis Lingüístics*, XI, pp.9-34.

Andersen and Hæstbæk, T., 2016. *"Metafunctions." In Key Terms in Multimodality: Definitions, Issues, Discussions*. [Online] Available at: https://www.sdu.dk/en/forskning/c_cmc/key+terms/metafunctions [Accessed 12 October 2021].

Aquiziam, 2020. *FEMALE BODY LANGUAGE*. [Online] Available at: https://www.aquiziam.com/female-body-language/ [Accessed 23 Jule 2022].

Arnoff, M., and Rees-Miller J., 2001. *The Handbook of Linguistics*. UK: Blackwell.

Baig, F. Z., Umer, S., Aslam, M.Z., Razaq, M. S., Khan, S., Ahmad, T.,, 2020. Humor as Monotony Breaker in Funny Ads: A Multi-Modal Discourse Analysis of Ads of Pakistani Ufone & Jazz Cellular Companies. *International Journal of English Linguistics*, 10(1), pp.69-80.

Baker, P and Ellece, S., 2011. *Key Terms in Discourse Analysis*. London and New York: Replika Press.

Baker, P., Gabrielatos, C., and McEnery, C.,, 2013. *Discourse Analysis and Media Attitudes: The Representationof Islam in the British Press*. Cambridge: Cambridge University Press.

BBC, 2021. *Representation of Gender*. [Online] Available at: https://www.bbc.co.uk/bitesize/guides/zq6qsg8/revision/1 [Accessed 19 May 2022].

Belgrimet, S., and Rababah, G., 2021. A Multimodal Discourse Analysis of English Posters in Violence Awareness Campaigns against Women. *Academy Publication*, 11(2), pp.191-201.

Bell, A., and Garrett, P., 1998. *Approaches to Media Discourse*. UK: Blackwell.

Berger, J., Dibb, M., Blomberg, S., Fox, C., Hollis, R., 2012. Ways of Seeing. *Revista Letras Raras*, 1(1), pp.116-21.

Bernard, T., 2018. The Discursive Representation of Social Actors in the Corporate Social Responsibility (CSR) and Integrated Annual (IA) Reports of Two South African Mining Companies. *CADAAD* , 10, pp.81-97.

Bezemer, J., and Jewitt , C., 2018. *Multimodality: A Guide for Linguists*. London: Bloomsbury Publishing.

Bezerra, F.A.S., 2020. Multimodal critical discourse analysis of the cinematic representation of women as social actors. *DELTA: Documentação de Estudos em Lingüística Teórica e Aplicada*, 36(4), pp.1-28.

Bi, M., 2019. Multimodal Discourse Analysis of News Pictures. *Theory and Practice in Language Studies*, 9(8), pp.1035-39.

Bloor, T., and Bloor, M., 2004. *The Functional Analysis of English*. London: Hodder Arnold.

Bouzida, F., 2014. THE SEMIOLOGY ANALYSIS IN MEDIA STUDIES ROLAND BARTHES APPROACH. In *Proceedings of SOCIOINT14-International Conference on Social Sciences and Humanities*. Istanbul, 2014.

Branscombe, N., and Baron,R., 2017. *Social psychology*. New York: Pearson.

Breines, W., 2006. *The Trouble Between Us: An Uneasy History of White and Black Women in the Feminist Movement*. Oxford: Oxford University Press.

Bromwich, J.E., 2017. *'The Silence Breakers' Named Time's Person of the Year for 2017*. [Online] Available at: https://www.nytimes.com/2017/12/06/business/media/silence-breakers-time-person-of-the-year.html [Accessed 31 December 2021].

Bryant, J., and Oliver, M. B., 2009. *Media Effects: Advances in Theory and Research*. 3rd ed. New York: Routledge.

Bustam, M.R., 2011. Analyzing Clause by Halliday's Transitivity System. *Jurnal Ilmu Sastra*, 6(1), pp.22-34.

Butler, J., 2007. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.

Caldas-coulthard, R.C., and Coulthard, M., 1996. *Texts and Practices: Readings in Critical Discourse Analysis*. London: Routledge.

Carter, R., 1982. *Linguistics and the Teacher*. London: Routledge and Kegan Paul Ltd.

Cashmore, E., 2006. *Celebrity Cultures*. New York: Routledge.

Chan, M., 2017. *Time Magazine Online*. [Online] Available at: https://time.com/5052362/time-person-of-the-year-2017-arm-cover/ [Accessed 23 April 2022].

Chapelle, C.A., 2013. *The Encyclopedia of Applied Linguistics*. Oxford: Blackwell Publishing Ltd.

Conboy, M., 2007. *The Language of the Newspaper*. London and New York: Routledge Tayley and Franscis Group.

Coskun, G.S., 2015. Use of Multomodal Critical Discourse Analysis In Media Studies. *The Online Journal of Communication and Media*, 1(3), pp.40-43.

Danielsson, K., and Selander, S., 2021. *Multimodal Texts in Disciplinary Education: A Comprehensive Framework*. Stockholm: Springer.

Davis, G., 2021. *Gender in Media: The Myths & Facts*. [Online] Available at: https://seejane.org/research-informs-empowers/gender-in-media-the-myths-facts/ [Accessed 2 January 2022].

Djonov, E., and Zhao, S., 2014. *Critical Mulitmodal Studies of Popular Discourse*. New York: Routledge.

Durrant, B., 2015. *Language and Learning*. [Online] Available at: http://315631605254846606.weebly.com/functionalism#:~:text=Functionalism%20is%20an%20approach%20to,performing%20particular%20socially%20communicative%20functions. [Accessed 20 April 2021].

Edu, L., 2021. *Mass Media*. [Online] Available at:
https://leverageedu.com/blog/types-of-mass-media/ [Accessed 18 December 2021].

Eggins, S., 2004. *An Introduction to Systemic Functional Linguistics*. 2nd ed. New York and London: Continuum.

Eige, 2019. *Toolkit on Gender-sensitive Communication*. Luxembourg: Publications Office of the European Union.

Ellis-petersen, H., 2018. *The Guardian*. [Online] Available at:
https://www.google.com/search?q=february&oq=febr&aqs=chrome.1.69i57j0
i131i433i512l2j0i512l7.2480j0j7&sourceid=chrome&ie=UTF-8 [Accessed 11 February 2022].

Fairclough,N., and Wodak, R., 1997. Critical Discourse Analysis. In T. van Dijk (Ed.). *Discourse Studies: A Multidisciplinary Introduction*, 2, pp.258-84.

Fairclough, N., 1989. *Language and Power*. London: Longman.

Fairclough, N., 1995. *Critical Discourse Analysis: The Critical Study of Language*. London: Longman.

Fairclough, N., 2003. *Analysing Discourse Textual Analysis for Social Research*. London: Routledge.

Finch, J., 2005. *Key Concepts in Language and Linguistics*. New York: Macmillian.

Foss, S. K., Foss, K.A., Griffin, C.L., 1999. *Feminist Rhetorical Theories*. London and New Delhi: Sage Publication.

Fowler, R., 1991. *Language in the News: Dicourse and Ideology in the Press*. London and New York: Routledge.

Gee, J.P., and Handford,M., 2012. *The Routledge Handbook of Discourse Analysis*. London: Routledge.

Griebel, T., Evert, S., and Heinrich, P., 2020. *Multimodal Approaches to Media Discourses: Reconstructing the Age of Austerity in the United Kingdom*. London: Routledge.

Hall, E., 1966. *The Hidden Dimension*. New York: Doubleday.

Halliday, M.A.K., and Webster, J.,J., 2009. *Continuum Companion to Systemic Functional Linguistics*. London: Continuum.

Halliday, M.A.K.,1985. *An Introduction to Functional Grammar*. 1st ed. London: Edward Arnold.

Halliday, M.A.K., 1994. *An Introduction to Functional Grammar*. 2nd ed. London: Arnold Publishers.

Halliday, M.A.K., 2004. *An Introduction to Functional Grammar*. 3rd ed. London: Arnold Publishers.

Harrison, C., 2003. Visual social semiotics: Understanding how still images make meaning. *Technical Communication;*, 1(50), pp.46-60.

Harrison, C., 2008. Real men do wear mascara: advertising discourse and masculine identity. *Critical Discourse Studies*, 5(1), pp.50-70.

Haugh, M., Kadar., M., D., and Terkourafi, M., 2021. *Gesture and Prosody in Multimodal Communication from Part II - Topics and Settings in Sociopragmatics*. Cambridge: Cambridge University Press.

Hill, C.,A and Helmers, M., 2004. *Defining Visual Rhetorics*. London: Routledge.

Hodge, R., and Kress, G., 1993. *Language as Ideology*. London: Routledge.

Hyland,K., and Paltridge, B., 2011. *The Continuum Companion To Discourse Analysis*. London: Continuum.

Jewitt, C and Kress, G., 2003. *Multimodal literac*. New York: Peter Lang.

Jewitt, C., Bezemer, J., and O'Halloran, K., 2016. *Introducing Multimodality*. London and New York: Routledge.

Jewitt, C., 2011. *The Routledge Handbook of Multimodal Analysis*. London: Routledge/Taylor & Francis Group.

Johnson, M.N., 2020. Discourse Analysis. *English Language and Literature, University of Waterloo*, 3, pp.377-83.

Jovanovic, D., 2015. *Information value. In Key Terms in Multimodality: Definitions, Issues, Discussion*. [Online] Available at:

https://multimodalkeyterms.wordpress.com/87-2/ [Accessed 30 December 2021].

Kangas, A., Haider, H., Fraser, E., and Browne, E., 2014. *Gender: Topic Guide. (Revised ed.)*. Birmingham: GSDRC: University of Birmingham, UK.

Khazraji, N.H.F.A., 2018. Insights into CDA: Socio-cognitive Cultural Approach. *International Journal of English Linguistics*, 8(2), pp.115-32.

Knap, M.L., and Daly, J., A., 2011. *The Sage handbook of interpersonal communication*. Thousand Oaks: Sage.

Knuuti, K., 2020. *Media Guide: Media Literacy for Adults*. Finland: Kansanvalistusseura sr.

Kress, G., and van Leeuwen, T., 2001. *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Hodder Headline Group.

Kress, G., and van Leeuwen, T., 2006. *Reading Image*. 2nd ed. London: Routledge.

Kress, G., 2010. *Multimodality: A Social Semiotic Appraoch To Contermporary Communication*. London: Routledge.

Kress, G., 2020. *The Grammar of Visual Design*. London: Routledge.

Lan, T., and Jingxia,L., 2019. On the Gender Discrimination in English. *Advances in Language and Literary Studies*, 10(3), pp.155-59.

Ledin, P., and Machin, D., 2020. *Introduction to Multimodal Analysis*. London: Bloomsbury.

LeVine, P., and Scollon, R., 2002. *Discourse and technology: Multimodal Discourse Analysis*. Washington: Georgetown University Press.

Liora. M.M., and Zammit, L., 2017. Disempowerment and Inspiration: A Multimodal Discourse Analysis of Immigrant Women in the Spanish and Australian Online Press. *Critical Approaches to Discourse Analysis Across Disciplines (cadaadjournal)*, 8(2), p.58–79.

Lips, 2003. The Gender Pay Gap: Concrete Indicator of Women's Progress Toward Equality. *Analysis of Social Issues and Public Policy*, 3(1), pp.87-190.

Litosseliti, L and Sunderland, J., 2002. *Gender Identity and Discourse Analysis*. Amsterdam: John Benjamins Publishing Company.

Liu, S., 2019. A Multimodal Discourse Analysis of the Interactive Meaning in Public Service Advertisement. *JOURNAL OF ADVANCES IN LINGUISTICS V*, 10, pp.2348-3024.

Locke, T., 2004. *Critical discourse analysis*. London and New York: Continuum.

Machin, D and Mayr, A., 2012. *How To Do Critical Discourse Analysis*. London: Saga Publication Ltd.

Machin. D., and Thornborrow, J., 2003. Branding and discourse: the case of Cosmopolitan. *Discourse & Society*, 14(4), p.453–471.

Machin, D., 2007. *Introduction to Multimodal Analysis*. London: Bloomsbury Academic.

Machin, D., 2013. What is multimodal critical discourse studies? *Critical Discourse Studies*, 10(4), pp.347-55.

Matsumoto D. R., and Juang, L.P., 2008. *Culture and psychology*. CA: Wadsworth/Thomson, Belmont.

Mesthrie, R., 2011. *The Cambridge Handbook of Sociolinguistics*. New York: Cambridge University Press.

Nina, N., 2016. *Framing In Key Terms in Multimodality: Definitions, Issues, Discussions*. [Online] Available at: https://www.sdu.dk/en/forskning/c_cmc/key+terms/framing [Accessed 31 December 2020].

O'Halloran, K. L., 2003. *Critical Discourse Analysis and Language Cognition*. Edinburgh: Edinburgh University Press.

O'Halloran, K.L., 2008. Systemic Functional-multimodal Discourse Analysis (SF-MDA): constructing ideational meaning using language and visual imagery. *Visual Communication*, 7(4), pp.443-47.

O'Halloran, K.L., 2011. *Multimodal Discourse Analysis. In K. Hyland and B.Paltridge (eds) Companion to Discourse*. London and New York: Continuum.

OKADO-GOUGH, D., 2017. Critical Discourse Analysis: Current Approaches and the Advent of Multimodality. *Mulberry*, (6), pp.51-65.

Opara, S., 2012. Transitivity in Selected Narative Discourse. *International Journal of Arts and Commerce, 1,* , 1, pp.109-21.

Ostman, E.R., 2002. Handbook of Visual Analysis.. *Journalism and Mass Communication Quarterly*, 79(3), pp.769-93.

Paltridge, B., 2006. *Discourse Analysis*. London: Continuum.

Paltridge, B., 2012. *Discourse Analysis*. 2nd ed. London: Continuum.

Patel, K., 1996. *Reporting in Oriya and English Study In Contrastive Discourse Analysis*. New-Delhi: M/S University Book House.

Phillips, S.P., 2005. Defining and measuring gender: A social determinant of health whose time has come. *International Journal for Equity in Health*, 4(11), pp.1-4.

Pinkus, J., 1996. *Foucault on Discourse*. [Online] Available at: https://www.massey.ac.nz/~alock/theory/foucault.htm [Accessed 13 September 2021].

Pirini, J., 2020. *Approaches to Multimodal Discourse Analysis*. [Online] Available at: https://www.oxfordbibliographies.com/view/document/obo-9780199756841/obo-9780199756841-0183.xml [Accessed 3 October 2021].

Planned Parenthood, 2021. *What are gender roles and stereotypes?* [Online] Available at: https://www.plannedparenthood.org/learn/gender-identity/sex-gender-identity/what-are-gender-roles-and-stereotypes [Accessed 20 May 2022].

Power, K., Rak, L., Kim, M., 2020. Women in business media: A CriticalWomen in business media: A Critical Discourse Analysis of Representations of Women in Forbes, Fortune and Bloomberg BusinessWeek. *Critical Approaches to Discourse Analysis across Disciplines (cadaadjournal)*, 11(2), pp.1-26.

Quirk, R., Greenbaum, S., Svartvik, J., and Leech, G., (1985). A Comprehensive Grammar of the English Language. London: Pearson Longman.

Rahimi, A., and Sahragard, R., 2007. *Critical discourse analysis*. Tehran: Jungle Publications.

Richardson, J.E., 2004. *The racism and rhetoric of British broadsheet newspapers (Mis)representing Islam*. Amsterdam: Benjamins.

Riji, H.M., 2006. Beauty or Health? A Personal View. *Malaysian Family Physician*, 1(1), pp.42-44.

Roehrich, Leo William, "A Word is Worth a Thousand Pictures: A Systemic Functional and Multimodal Discourse Analysis of Intersemiotic Evaluation in University Science Textbooks" (2013). *Theses, Dissertations and Capstones*. 437. https://mds.marshall.edu/etd/437

Rogers, R., 2004. *An Introduction To Critical Discourse Analysis In Education*. New Jersey: Lawrence Erlbaum Associates Inc.

Rommes, E., 2006..Gender senititve design practices. In Encyclopedia of gender and information technology. *IGI Global*, pp.675-81.

Ross, S., and Lester, P., 2003. *Images that Injure: Pictorial Stereotypes in the Media*. Westport, Conn: Praeger.

Seker, M., and Dincer, A., 2014. An Analysis of Gender Stereotyping in English Teaching Course Books. *Çukurova University Faculty of Education Journal*, 43(1), pp.90-98.

Simpson, P., 1993. *Language, Ideology and Point of View*. London: Routledge.

Stubbs, M., 1983. *Discourse Analysis*. Chicago: University of Chicago Press.

Sussan, M., S., and Lee, J., 2007. *Women's Voices, Feminist Visions: Classic and Contemporary Readings*. 5th ed. New York: McGraw-Hil.

Tan, S., O'Halloran, K., L., Wignell, P., , 2020. *Multimodality, in: Fina, A. D., Georgakopoulou, A. (Eds.), Handbook of Discourse Studies.* Cambridge: Cambridge University Press.

Tannen, D., 1989. *Deborah Tannen, Talking voices: Repetition, dialogue, and imagery in conversational discourse.* Cambridge: Cambridge University Press.

Taylor, 2020. *Psychology*. [Online] Available at: https://bodylanguagematters.com/category/psychology/ [Accessed 27 June 2022].

van Dijk, T., K., 1995. Discourse semantics and ideology 6(2): 243-289. *Discourse & Society*, 6(2), pp.243-89.

van Leeuwen, T., and Jewitt, C., 2004. *Visual Meaning: a Social Semiotic Approach*. New York: Sage Publications.

van Leeuwen, T., 1996. *Text and practice*. London: Routledge.

van Leeuwen, T., 2005. *Introducing Social Semiotics*. London: Routledge.

van Leeuwen, T., 2008. *Discourse and Practice: New Tools for Critical Discourse Analysis*. New York: Oxford University Press.

Weiss, G., and Wodak, R., 2003. *Critical Discourse Analysis: Theory and Interdisciplinary*. UK: Palgrave Macmillan.

Wodak, R., and Busch, B., 2004. Approaches to media texts. in JH Downing (ed.). In *The Sage handbook of media studies*. London: Sage. pp.105-23.

Wodak, R., and Meyer, M., 2001. *Methods of Critical Discourse Analysis*. New York: SAGE Publications Ltd.

Wood, J.T., 1994. *Gendered Lives: Communication, Gender, and Culture*. USA: Wadsworth Publishing.

Wykes, R and Gunter, B., 2005. *The Media and Body Image: If Looks Could Kill*. New York: SAGE Publications Ltd.

Yule, G., 2010. *The study of Language*. 4th ed. Cambridge: Cambridge University Press.

Zhao,S., Djonov, E., Björkvall, A., Boeriis, M., 2018. *Advancing Multimodal and Critical Discourse Studies: Interdisciplinary Research Inspired by Theo Van Leeuwen's Social Semiotics*. London: Routledge.

Appendices

Appendix (1) ESN1

British model Chloe Ayling testifies against accused kidnapper: 'They said they had taken me for a sex trafficking gang'

British glamour model Chloe Ayling broke down in tears Friday as she testified via video against a man accused of kidnapping her for six days in Italy in 2017, according to reports.

Ayling, 21, has been quizzed about the kidnapping before but not by lawyers. Her video testimony came during the trial of 38-year-old Michal Herba in Italy.

Minutes into her testimony from Westminster**, she began sobbing** as she told the court that **a man in a balaclava snatched her** in Milan after drugging her, the Daily Mail reported. She claims she was in the Italian city for what she thought was a photoshoot.

"**I tried to get away," she was quoted** as saying. "There was a hand over my mouth and I could not breathe. I was trying to get the hand of my face, but I could not fight much longer."

KIDNAPPED MODEL SAYS SHE HAD TO MAKE HER ABDUCTOR 'FALL IN LOVE' WITH HER TO ESCAPE

She was quoted in The Sun as telling prosecutor Paolo Storari that her abductors told her they were working for an organization called the "Black Death Group", which was on the Dark Web.

"**They said they had taken me for a sex trafficking gang**," she told the court, according to the paper.

She said Herba's brother said he was a hitman for the gang.

"He was high level. He would kill people by poisoning them or shooting them," she said of the brother, Lukasz Herba, 31.

"Lukasz said that he took care of the killings as he was higher up in the gang," she said.

Lukasz Herba was found guilty of kidnapping Ayling last year and sentenced to 16 years in prison. Italian prosecutors rejected his claim that Ayling agreed to stage the kidnapping to boost her modeling career.

He was arrested after dropping Ayling off at the British Consulate in Milan.

KIDNAPPED MODEL HITS BACK AT ABDUCTION DOUBTERS, SAYS SHE WAS WILLING TO HAVE SEX WITH KIDNAPPER TO STAY ALIVE

During her testimony, Ayling was asked if the younger Herba had discussed sex slave auctions with her, the paper reported.

She said yes.

"He said they were all in the Middle East and young virgins were sold for the most. But as I already had a child I wouldn't be worth very much. I can't remember how much they said I would go for."

Appendix (2) ESN2

Police identify woman shot, killed at Green Bay gas station

GREEN BAY (NBC 26) — **Police are searching for a suspect in connection to the fatal shooting of a Green Bay woman at a local gas station**.

Officers responded just before 2:20 a.m. Sunday at the Marathon Gas Station on East Walnut Street for reports of gunshots. Police say a **Green Bay woman was shot multiple times and died later at a hospital from her injuries**.

Bay gas station Dominque Marie Wilson, a Green Bay woman who was shot and killed in November 2021.

GREEN BAY (NBC 26) — Police are searching for a suspect in connection to the fatal shooting of a Green Bay woman at a local gas station.

Officers responded just before 2:20 a.m. Sunday at the Marathon Gas Station on East Walnut Street for reports of gunshots. Police say a Green Bay woman was shot multiple times and died later at a hospital from her injuries.

While a **previous press release said the victim was 26 years old, an updated release sent out Monday identified the victim as a 34-year-old Green Bay resident**. She was identified Wednesday as Dominque Marie Wilson.

Police said the suspect is not in custody and the shooting does not appear to be a random act. Investigators continue to follow up on leads and want to talk with anyone who may have witnessed the incident. Police said investigators are looking for additional video of the incident as well.

Appendix (3) KNS1

kur:ék ka r:agezi: xoy gor:i:wa lala:yan bra:ka:yawa le Duhok kwjira

Poli:si Duhok r:a:ygayand, tarmi kasêkyan dozi:tawa ka lala:yan bra:kayawa kujirawa w kari: make upi: kirdwa w dur la kas w kari: kujirawa, ba pêi: za:nia:ryakani: NasKurd, aw kur:a ragazi: xoy gor:i:wa. Ba pêi ra:gayandra:wêki polis ka dasti NasKurd kawtwa, amro (31-1-2022) la r:uda:wêki kwştin a:ga:da:r kra:wnatawa la gwndi Ba:buxkêi: sar ba nah:i:ai: Mangêş ti:maka:ni:a:n çwnata şwênaka w tarmaka:ya:n r:awa:nai: pizişki da:d kirdua. a:majai: bawaş kirdua, aw kasai kujirawa na:wi (D,A:) tamani: (23) sa:lla w xallki: pa:rêzga:i: Duhoka w **kari make upi kirdwa** dur la kas w ka:rakai: ba tanha: la şuqaiakda ji:awa. Ba wtai polis, bkwjaka brai: kwjirawakaya w dwai: r:wda:waka hallha:tua la harêmi: Kurdistan naji:. lala:yan xoi:awa, Hêmn Slêman wtabêji polisi Duhok r:ayga:yand, **bikujaka la darawai harêm daji: çand r:ojêk lamawbar gar:awatawa Duhok ba tanha: brakai: xoy birduata şuênêk w ba çaki: kllaşinkof kuştuyati:** w bo şwênêki: nadi:ar hallhatwa. la brai: awai: dagutrêt guaya ka kujirawaka r:agazi xoy gor:iwa, Hêmn Slêman wti pizişki: da:d awa yakla:i: daka:tawa w na:tuann la êsta:da: aw bir:yara bida:n.

Appendix (4) KNS2

Du kas ba tomati kuştini Ma:ri:a dastgi:r kiran

pa:ş awai: şawi: r:abirdw la Hawlêri: pai:taxt tarmi: **a:fratêki: (20) sa:ll la şaqa:mi: (100) matri: dozira:yawa**, polisi Hawlêr par:awi: lêkollinawai: bo am ta:wa:na kirdotawa, amro du kas ba **tomato: kwştinakai: dastgi:r kiran**.

am dw tomatbarai: dastgi:rkrawn yakêki:an brai: am xanimaya w awi dikayan mami:ati:, ba gwêray zani:aryakan brakai: ma:ri:a wak tomatbari: saraki: ta:wa:naka dastgi:kirawa, mamişi wak hawka:r la ta:wa:nda w harduki:an danyan ba ta:wa:naka danawa;.

hawr:êkani: am xanima ba:s lawa dakan Ma:ri:a la tamani: 12 sa:lli: hawsargi:ri: kirdwa lagall kwr:a xzmêki: xoyan la gund, balla:m sallêka la ha:wsarakai: ji:abotawa w hawlli: da:wa wak a:fratêki: a:zad biji: w wak ça:la:kuani: miroi: w bua:ari: a:firata:n kari: kirdwa, jiga lawaş pişti:wani law girupa:na kirdua layangiri: r:agaz gor:i:n, hawr:agazxuazi: w r:agazi: sêyamin ba (LGBT) na:sira:wn.

پوخته

میدیا هێزی ئەوەی هەیە کۆمەڵگاکان لە قاڵب بدات، و کاریگەری لەسەر بیروباوەڕ و بەها و ناسنامه کۆمەڵایەتییەکان هەبێت، گوتاری میدیا هەرگیز بێلایەن نییه و هەندێک واقیع بنیات دەنێت. ئەوەی جێگای سەرنجه، ئەمه نەک تەنها لە ئاستی زمانەوانیدا بەڵکو لە ئاستی بینراویشدا ڕوودەدات بەهۆی سروشتی فرە شێوازی دەقەکانی میدیا، ڕاستییەک که زۆرێک لە کارەکانی پێشوو لەسەر گوتاری میدیا پشتگوێ خراوه. لەم ڕووەوه، لێکۆڵینەوەکانی پێشوو لەسەر نواندنی ژنان لە ڕووی پانتاییەوه زۆر سنووردار بوون، بەو پێیەی که وەک چۆن سەرنجیان لەسەر نواندنی زمانەوانی بوو، لە ئەنجامدا وێنەیەکی گشتگیریان نەبوو که چۆن ژنان لە میدیاکاندا به نواندن دەکرێن. لەوەش سەرنجڕاکێشتر، هیچ لێکۆڵینەوەیەک لە چوارچێوەیەکی زمانەوانیدا باسی لەم بابەته نەکردووه. بۆیه لێکۆڵینەوەی ئێستا بەشێوەیەکی ڕەخنەگرانه بەدواداچوون بۆ ئەو گوتارە فرە شێوازانه دەکات که بنچینەی نواندنی کردنی ژنان لە میدیای ئینگلیزی و کوردیدا بەمەبەستی دۆزینەوەی لێکچوون و جیاوازییەکانی نێوان شێوازی نواندنکردنی ژنان لە سێ ژانری میدیایی دیاردا واته بەرگی گۆڤار، ڕیکلام و هەواڵەکان، تێکەڵکردنی شیکاری گوتاری فرە مۆدالی لەگەڵ شیکاری گوتاری ڕەخنەیی به مەبەستی زانینی ئەو ئایدۆلۆژیایەی که لە نواندنی ژنان بەکاردێن لە میدیای ئینگلیزی و کوردیدا.

لێکۆڵینەوەی ئێستا هەوڵدەدات وەڵامی ئەم پرسیارانه بداتەوه: گوتاری زمانەوانی و بینراو سەبارەت به ژنان لە میدیای ئینگلیزی و کوردیدا تا چەند ئایدۆلۆژیا و ناسنامه و بەها بنچینەییەکان دەشارنەوه؟ ژنان لە کوێی میدیای ئینگلیزی و کوردیدا وەستاون و باشه نواندنەکه، یان چەواشەکارییه؟ ئایا نواندنی زارەکی و بینراوەکان لە ڕووی نێوان نیشانەکانەوه تەواوکەری یەکترن؟ ئایا لەم ڕووەوه لێکچوون یان جیاوازی لە نێوان میدیای ئینگلیزی و کوردیدا هەیه؟ بۆیه به پشتبەستن بەو پرسیارانەی سەرەوه، توێژینەوەکه گریمانه دەکات که؛ گوتارەکانی تایبەت به ژنان لە میدیای ئینگلیزی و کوردیدا، بەتایبەتی لە شێوازی بینراودا، لەلایەن کۆمپانیا یان دەزگاکانی ڕاگەیاندنەوه به بەکارهێنانی چەندین سەرچاوەی نیشانەناسیی بۆ زیادکردنی کارەکانیان دەخرێنه بازاڕەوه؛ ژنان دەکرێنه کاڵا و مادده دەکرێن و وەکو ئێکسسوارات بەکاردەهێنرێن بۆ ئەوەی سەرنجی بینەر ڕابکێشن؛ به دەگمەن ژنان وەک کاریگەرییەکی ڕاستەقینه لەسەر جیهان نیشان دەدرێن. لە بەرامبەردا جەخت لەسەر سەرنجڕاکێشی جەستەیی و وەسوەسەکردنیان دەکرێتەوه، ئەمەش بیرۆکەی ئاسایی سێکسییەتی مێینه بەهێز دەکات که دەسەڵاتی ئەوان لە هەردوو کۆمەڵگاکەدا نیشان دەدات؛ زۆرجار هیچ پەیوەندییەکی یەک به یەک لە نێوان فۆرمی زارەکی و بینراودا نییه.

بۆ پتەوترکردنەوەی گریمانەکان و شیکردنەوەی داتاکان، مۆدێلێکی فرەهەهەندی ئیکلێکت، لەسەر بنەمای Kress and van Leeuwen' Visual Grammar (2006); Machin and Mayr's Social actor and Social Action (2012)وەرگیراوه که.

داتاکان لەسەر بنەمای شانزە دەق، هەشت دەق بۆ هەر زمانێک به سێ ژانری جیاواز لە هەردوو میدیای ئینگلیزی و کوردیدا به شێوەیەکی چۆنایەتی شیکاری دەکرێن. توێژینەوەکه بەو ئەنجامه دەگات که هەردوو میدیای ئینگلیزی و کوردی، به هەندێک جیاوازییەوه، ژن به چەواشەکاری دەکەن بۆ ئەوەی سەرنجی بینەر ڕابکێشن. لە هەردوو حاڵەتەکەدا نوێنەرایەتییه بینراو و زمانەوانییەکان پەیوەندییان بەیەکەوه نییه.

207

نواندنی ژنان لە میدیای ئینگلیزی و کوردی: ڕێبازێکی شیکاری گوتاری فرە مۆدالّی رەخنەیی

ماستەرنامەیەکە پێشکەشکراوە بە ئەنجومەنی فەکەڵتی زانستە مرۆڤایەتی و
کۆمەڵایەتییەکان-زانکۆی کۆیە، وەک بەشێک لە پێویستیەکانی بەدەستهێنانی بڕوانامەی
ماستەر لە زمانی ئینگلیزی و زمانەوانی

لەلایەن

محمد عبدالحمید کریم

بەکالۆریوسی لە زمانی ئینگلیزی لە (٢٠١٥)
فاکەڵتی زانستە مرۆڤایەتی و کۆمەڵایەتییەکان-زانکۆی کۆیە

بەسەرپەرشتی:

مامۆستا. الهام مەجید قادر (دکتۆرا لە زمانی ئینگلیزی و زمانەوانی)

٢٠٢٢ زایینی	١٤٤٤ کۆچی	٢٧٢٢ کوردی

المستخلص

وسائل الإعلام لديها القدرة على تشكيل المجتمعات ، والتأثير على المعتقدات والقيم والهويات الاجتماعية ، والخطاب الإعلامي ليس محايدًا أبدًا ويبني بعض الواقع. ومن المثير للاهتمام ، أن هذا لا يحدث فقط على المستوى اللغوي ولكن أيضًا على المستوى المرئي بسبب الطبيعة متعددة الوسائط للنصوص الإعلامية ، وهي حقيقة تم تجاهلها من قبل الكثير من الأعمال السابقة على الخطاب الإعلامي. في هذا الصدد ، كانت الدراسات السابقة حول تمثيل المرأة محدودة النطاق للغاية ، حيث أنها ركزت على التمثيل اللغوي ، وبالتالي لم يكن لديها صورة شاملة لكيفية تمثيل المرأة في وسائل الإعلام. الأكثر إثارة للاهتمام ، لم تتناول أي دراسات هذا في سياق لغوي. لذلك ، يبحث البحث الحالي بشكل نقدي في الخطابات متعددة الوسائط التي تكمن وراء تمثيل المرأة في وسائل الإعلام الإنجليزية والكردية من أجل إيجاد أوجه التشابه والاختلاف بين تمثيل المرأة في ثلاثة أنواع إعلامية بارزة ، أي أغلفة المجلات ، والإعلانات ، وتحليل الأخبار للخطاب النقدي من أجل فهم الأيديولوجية المستخدمة في تمثيل المرأة في وسائل الإعلام الإنجليزية والكردية.

يحاول البحث الحالي الإجابة عن الأسئلة التالية: إلى أي مدى تخفي الخطابات اللغوية والمرئية حول المرأة في الإعلام الإنجليزي والكردستاني الأيديولوجيات والهويات والقيم الأساسية؟ أين تقف المرأة في الإعلام الإنجليزي والكردستاني؟ هل التمثيل اللفظي والمرئي يكملان بعضهما البعض من حيث العلامات؟ هل هناك أوجه تشابه أو اختلافات بين الإعلام الإنجليزي والكردستاني في هذا الصدد؟ لذلك ، بناءً على الأسئلة المذكورة أعلاه ، تفترض الدراسة أن ؛ يتم تسويق الخطابات حول النساء في وسائل الإعلام الإنجليزية والكردية ، وخاصة في شكل مرئي ، من قبل الشركات أو وسائل الإعلام باستخدام مجموعة متنوعة من المصادر السيميائية لزيادة عملهم ؛ تتحول المرأة إلى سلعة ، وتتجسد ، وتستخدم كإكسسوارات لجذب الانتباه ؛ نادرًا ما يتم تصوير النساء على أنهن لهن تأثير حقيقي على العالم. كما يتم التأكيد على جاذبيتها الجسدية وإغرائها ، مما يعزز الأفكار التقليدية للجنس الأنثوي التي تظهر قوتها في كلا المجتمعين ؛ غالبًا لا توجد علاقة فردية بين الشكل اللفظي والمرئي.

للتحقق من الفرضيات وتحليل البيانات ، نموذج انتقائي متعدد الأبعاد ، يعتمد على قواعد بصرية Kress and van Leeuwen' Visual Grammar (2006); Machin and Mayr's representing social actor as well as social action (2012). تم تحليل البيانات نوعياً على أساس ستة عشر نصاً ، ثمانية نصوص لكل لغة في ثلاثة أنواع مختلفة في كل من وسائل الإعلام الإنجليزية والكردية. وخلصت الدراسة إلى أن الإعلامين الإنكليزي والكردستاني ، مع بعض الاختلافات ، يحرفون تمثيل المرأة لجذب انتباه الجمهور. في كلتا الحالتين ، التمثيلات المرئية واللغوية ليست ذات صلة.

تمثيل المرأة في وسائل الإعلام الإنجليزية والكردية: نهج تحليلي للخطاب النقدي متعدد الوسائط

رسالة مقدمة الى مجلس فاكلتى علوم الانسانية والاجتيماعية فى جامعة كوية
وهى جزء من متطلبات نيل درجة ماجستير فى اللغة الانكليزية و علم اللغة

من قبل
محمد عبدالحميد كريم

حاصل على شهادة البكالوريوس فى اللغة الانجليزية عام (٢٠١٥)
في فاكلتي العلوم الانسانية والاجتيماعية-جامعة كوية

بأشراف

آستاذة:

الهام مجيد قادر(دكتوراه فى اللغة الانجليزية و علم اللغة)