

**VISUAL REPRESENTATION OF MUSLIM  
WOMEN ON THE MAGAZINE COVERS OF US  
WEEKLIES POST 9/11 SCENARIO: A SOCIAL  
SEMIOTIC ANALYSIS**

By

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

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**Visual Representation of Muslim Women on the Magazine  
Covers of US Weeklies Post 9/11 Scenario: A Social Semiotic  
Analysis**

BY

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## ABSTRACT

**Thesis Title: Visual Representation of Muslim Women on the Magazine Covers of US Weeklies Post 9/11 Scenario: A Social Semiotic Analysis.**

The thesis studies the Iconic Representation of Muslim Women in the post 9/11 US weeklies, Time and Newsweek, with the purpose of determining the utilization of various social semiotic resources in disseminating specific messages to a given audience. The cover pages of US Weekly magazines have been selected as the visual texts sources for this study. These sources were discerned as being of considerable impact in narrative building and the discourse they generate, as presented in this research. With the purpose of conducting a semiotic analysis based on visual representations of Muslim women, Visual Discourse Analysis has been selected as the main framework for the analysis. The model of Kress & Leeuwen has been employed for the interpretation of visual representations and text analysis of the captions accompanying the visuals. Peirce's theory of signs was employed as an investigative tool to understand meaning making through visual signs in the context of feminism. The manner in which visual representations create meaning are interpreted in the social semiotic context is described at length as the main topic of this research. The manner through which the speech, keeping in mind its linguistic function, demands a response from the recipients has also been explored according to explanations of Halliday. Data for the research is collected through 'Convenient Sampling Technique.' Fifteen cover pages of two prominent US weeklies, TIME and Newsweek, have been selected on the basis of their influence in opinion making of the masses and presentation of Muslim women. This research, during the course of its investigation, established what variable messages expressed by means of these visual representations, in a way; influence the onlookers to respond significantly, in addition to stimulating emotions of sympathy with 'cry for help' in them. Finally, the messages divulged in the course of this research propounds that the visual representation of the Muslim women in US magazines is not only stereotypical but there is some specific political purpose behind these visual representations.

**Keywords:** Iconic representation, Muslim women, Visual Discourse Analysis, social semiotics.

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## **DEDICATION**

This thesis is dedicated to my parents who helped me realize me my dreams.

# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

The events after 9/11 have impacted the world in a significant manner. The aftershocks of this incident were felt all across the globe and were not restricted to the U.S.A. only where it actually happened. The worldwide implications of this event led to the generation of many new discourses in the context of Islam, Muslims, terrorism, rifts between the East and the Western world, and gender representations. The event of 9/11 highlighted deep seated tensions between the Muslims and non-Muslims (Alatas, 2005). The West in general and America, in particular, had developed exceedingly negative and biased perceptions of Islam and Muslim based on US media's deliberate presentation of the event. Today's world is the world of fascinating images may they be static, moving or talking. Our generation has experienced this ongoing barrage of mediated images which was unknown to the generations before. Images, still or moving, has established their authority over the written word. Though words have managed to retain their position on the podium, 'watching and listening' has superseded 'reading'. Now images are used as conflation with written words. Overpowering, attention grabbing and considerable images are presented with equally influencing words (Lester, 2000). The purpose of images appearing on the cover pages is not for adornment only, in fact, there are accurate assertions of the various meanings behind different forms of images appearing on magazines' cover pages. Islam and Muslims, especially females, have captivated western media since the Iranian Revolution of 1979. The situation has further aggravated after the events of 9/11 in America. The US media has constructed the events of 9/11 in the backdrop of Islam as a cultural clash and as a threat to the western civilization by savage Muslims, "the others". Thus, the US media, being staunchly influenced, has performed a formidable role in portraying Muslims as negative in the American perception of Islam and Muslims after 9/11. The Muslim women's representation, on both the posters and the teasers, are bound to exterior physical appearance only. Employing images of Muslim females as 'passive veiled figures' to indicate eastern idiosyncrasy and western emancipation endeavors for eastern relief is a very prevalent fashion in general

representation of Muslim women. Dismissing absolutely any mode of dynamic communication with the represented Muslim women, these images on the cover pages refer to significant and traditional orientalist disgrace of Muslim females' 'passive oppression' in the aspect of 'backward' eastern communities. This sort of 'female branding' has attained a prominent place in shaping 'foreign politics' of countries (Wang, 2008), especially America. Visual images have explicit and implicit features. Viewers can immediately recognize the explicit features of any visual image and easily relate with the object represented. However, implicit features are not cognizant by the viewer at the conscious level but at the unconscious level (Karjalainen & Snelders, 2010). The orientalist visual images have been disseminating for several decades. This stereotypical representation of Muslim women poses question: What purpose do these images serve?

This study explored the use of these visual images as a tool for domestic and foreign politics by generating a discourse. As the focus of this study is meaning making through the visual representations and how meaning is created, communicated and understood. These visual representations also served to reaffirm and particularize the convention of secluded Muslim women as submissive, self-effacing sufferers of injustice, unfairness and discrimination based on a religion. As indicated by Abu-Lughod (2002), an anthropologist that since 2001, safeguarding the interests of Muslim women were advertised to be areas on for military intervention in Afghanistan; thus, visual representations and narrative of abused and maltreated Muslim women have been extensively broadcasted in North America and Europe (a selection of time that is deliberate). According to Abu-Lughod (2013), typecasting Muslim women detracts our attention from the prickly dilemma that our politics and actions in the world around us support design the circumstances in which others are secluded . The way these images are portrayed they seem to bifurcate the world into different spheres--recreating a fanciful world of West versus East, US versus Muslims, cultures in which First Ladies actively participate versus others where women are not visible and are silently clad in 'burqas'. The pictures on the cover pages present Muslim women as inarticulate, oppressed and in need of some external intervention and as figure who is assumed to deny any opportunity, freedom and independence. In its allusions of power dynamics, the visual images of Muslim women draw a direct connection between veiling and concept of weakness. Zine (2002) in article "Muslim women and the politics of representation" appropriates the title "imperialist feminist gaze" for indicating the persisting colonial agendas being developed

on the pretext of feminism. The encounter between feminism and Orientalism, as highlighted by Zine (2002), where they concede to the ‘othering’ of Muslim females within the framework of the feminist “gaze”. The structure laid down by imperialist feminist constructs a paired design that intrinsically apposes ‘persecuted’ third world Muslim women against ‘liberated’ women of the west. The interesting element about the display, however, is that it deliberately ignores specific Muslim women issues or their lives. On the other hand, Western women are given a highly acknowledged individuality. In order to understand West’s stereotypical thinking the researcher has explored the relationship between Islam and West along with special emphasis on Muslim women.

## **1.2 Background of the Topic Choice**

The idea of this study based in the debate and discourse generated by the visuals of Alan Kurdi in 2015 (see Figure 3), a Syrian war victim. The war in Syria had been going on for three years since 2011, but it failed to capture the attention of the world as it did after appearance of the image of Alan Kurdi in the electronic, digital and print media. The image became the decisive photograph of, presumably, an unending war. This image not only lashed out at the cruelties of that ongoing war, but it also stirred the emotions across the world. Social media circulated this image unrelentlessly and almost all the news organizations feel compelled to publish it. This picture not only has an emotive appeal, it also compelled European countries to open their closed borders to these refugees. In the same context, the iconic representation of Sharbat Gula (see Figure 4) on the cover of June 1985 National Geographic magazine made her known simply as an “Afghan girl.” Sharbat Gula’s penetrating green eyes made her an icon promptly. This picture of her made her “the poster child for the plight of the thousands of Afghan refugees streaming into Pakistan.” Another interesting fact about Sharbat Gula’s picture is that now it is being used as a “symbol of a return to Afghanistan that hundreds of thousands of refugees are undertaking after decades away. As quoted by Nina Storchlic (2017, para. 1):

...this woman is a symbol to Afghans and also a symbol to Pakistan, says Heather Barr, a researcher at Human Rights Watch (HRW) who has worked in Afghanistan for 10 years. The way she was parading in front of the media by Pakistan felt like the humiliation of the Afghan government: Here is this woman who had to flee your country for ours. The Afghanistan government responded



by ostentatiously welcoming her back. The message was: We can take care of our own people.

Therefore, the researcher based her study on the aspect of constructing meaning through visual representations to be used to achieve particular political goals. The topic has been explored in the light of the social semiotic analysis of the Muslim women representations on the two US weeklies after the incident of 9/11 and afterwards. During the course of study, it was realized that the Muslim women represented on the cover pages of the US weeklies were all either from Afghanistan, Iran or Pakistan, and one from the Middle East, Queen Rania. After regarding news of Alan Kurdi and response of the world to Sherbat Gula's story, the researcher truly gained focus and direction for the chosen topic.

### **1.3 Islam and West**

Islam is one of the world's largest religions, with more than one billion Muslims spread across the globe (Amjad-Ali, 2006). According to Amjad-Ali (2006, p. 25), a scholar in Christianity and Christian-Muslim relations:

...[t]here are now some 1.2 billion Muslims spread over many countries and cultures, to the extent that there is a Muslim presence evident in almost all the countries in the world...Muslims constitute the second largest religious community in Europe, a fact that is not always easily understood or remembered. It is also perhaps the second largest religious community in the United States. About 20% of the global Islamic population resides in the Arab-speaking world.

However, contrary to popular belief, Islamophobia is not a new concept. It in fact emerged centuries ago, during the times of the Crusades (Muslims et al., 2004). E. W. Said (2008) and Amjad-Ali (2006) also hold the same opinion; that Islamophobia emerged prior to the 1990s.

### **1.4 Post 9/11 Scenario and Representation of Muslim Women**

Initially the idea for this research focused on 9/11 and the international media coverage of the event. This, it seemed, was the birth of 'Islamophobia.' However, on surveying the material available, the researcher realized that the topic was far too vast for a paper of this nature. The focus was then narrowed down to 9/11 and how a narrative of war was built and justified through media with specific emphasis on the plight of Muslim women living in Afghanistan, Pakistan and Iran. However, the central underlying theme

was indisputable: that the coverage of these events led to a fear of Islam and Muslims (Islamophobia), and then 9/11 created a certain image of Muslims as terrorists. Interestingly, where the Muslim men were presented as the terrorists, Muslim women were presented as ‘oppressed’ and ‘in need of help’ to be rescued.’ This topic is discussed in detail in the chapter of literature review.

### **1.5 Visual Representation & Multimodality**

The expeditious advancement in the field of science and technology let the world invaded by a barrage of information and which has pushed it into an age of global communication. The extensive use of internet, multimedia and other digital technologies have made construction of meaning hardly dependent only on language alone. Symbols such as images, color, sound and action which have been accounted as paralanguage are no more inferior competitors in modern communication. The paralanguage, along with linguistic discourse, is also integrated within the framework of semiotic resources for the construction of interpretation, mutually. For instance, visual images appearing in advertisements, posters, textbooks, newspaper, magazines etc. commonly include multiple semiotic modes namely, images, sound and language, etc. These particular processes or viable "channels" (e.g. writing, speech, and visual illustrations or images) that accomplish meaning-making processes are distinguished as semiotic modes. Hence, these operations of meaning-making or communicative incidents represent the multimodality.

According to Fei (2004, p. 52 ) “we live in a multimodal society, which makes meaning through the co-employment of semiotic resources”. Presently, multimodal form of communication has taken precedence over the monomodal form of communication, and has achieved dominance in human communication. The purpose of this new practice of adding visual illustrations, or images, related to the constituents of newspaper and magazine articles, by all media, is to help readers, or viewers, to have a comprehensive understanding of propositions and contents presented in newspaper and magazine articles. The objective of these visual images such as pictures, photos and caricatures, etc. is to disseminate the message of newspaper and magazine articles. The function of multimodality is one of the aspects installed in these prior assertions.

Nowadays, with the utmost consideration attributed to multimodal discourse, there is a compelling need to investigate the role of visual images and their act in the construction of meaning of the discourse provided that the two semiotic resources are

adopted together. According to Hiippala (2014), the modes of communication are, in fact, all multimodal. The discourse that adopts only language as a mode of communication is also multimodal in terms of the display of its layout and color or font type, for instance (Machin & Van Leeuwen, 2007). As this research is established on Pierce's Sign Theory, Halliday's Systemic-Functional Grammar and Kress and van Leeuwen's Visual Grammar as its theoretical framework, the cover pages of Time and Newsweek magazines have been taken as samples. The researcher has conducted a multimodal discourse analysis of the content presented on the cover pages of these 'influential weeklies.' The researcher has analyzed and discussed the ways in which these images coexist along with the written content in the multimodal discourse to emulate a social phenomenon and culture. In the world today, the visual images have gained and maintain their supremacy, for instance, movies, newspapers, different type of magazines, books, posters, computer screens, television screens, clothes and even restaurant menus have been inserted with visuals which is totally unprecedented. The audiovisual conventions have, unnoticeably, replaced the written culture employed in mass communication. 'Reading' has become secondary to the 'watching and listening'. However, it does not imply that words have become inferior to these visual images. The messages which are presented in combination of words and pictures are the most forceful and meaningful (Lester, 2000). However, the swift developments in the field of technology have landed us into an era which is extensively dominated by visual images.

### **1.5.1 Visual Representation as a Sign**

This study focuses on the visual representations as a 'Sign' which represents 'something' and the manner it is 'used' by the presenter and 'interpreted' by the observer. In semiotics, the 'sign' is considered as the basis of any discussion. A 'sign' is considered as something which represents or 'generally speaking, anything that symbolizes something else.' This 'standing for' is the mark which leads to the construction of meaning through encoding at the end of the producer of that image and decoding at the receiver of that image (Moriarty, 2002). As we are living in the world surrounded by images, according to Lester (2000), practically all images or objects and actions have a particular significance and meaning according to the viewers' situation. The material or graphical representation is considered as a sign if it alludes to something else other than the object itself. There are a variety of ways in which 'Signs' can appear; for instance these signs could be presented as penned and articulated words or any other type of sound

or visual representation. The semiotic analysis of the mediated visual images, that is, cinema, television, video images, posters, magazines and newspaper advertisements has assisted the researcher to understand and reveal the inherent meanings in these images. For this purpose, semiotics has been employed by the researcher as an approach for the analysis of these visual images.

### **1.5.2 Visual Semiotics**

Visual semiotics underscores the manner in which visual images communicate and the system prevailing over their usage. Semiotics is principally distinct from the typical critique as it is directly associated with the culture. Moreover, traditional criticism essentially analyzes the creative item or the content on the basis of manner in which these objects are presented. Nonetheless, semiotics generally explores the manner through which the meaning is constructed rather than only enquiring the nature of it. It's inherent in human nature that he is always curious about and wishes to comprehend and construe the meaning of the world he resides in. One aspires to unravel, and studies the nature, the universe, other human beings and one's own surroundings, this led him to contemplate and explore their meanings. The meaning is not always apparent, however, it is veiled and is anxious to be unraveled, investigated and interpreted (Parsa, 2004).

The researcher has used semiotics as the main aspect and methodology for the investigation of this research. Semiotics pursues and indicates the manner in which an analysis might be conducted. Excluding Peirce's classification of signs into 'index', 'icon' and 'symbol', semiotics, generally is considered as a disadvantaged system in the category of descriptive and analytical systems. This research, in its analysis of still visual images and the theory of visual semiotics has also explored the process of meaning-making and its interpretation by the recipient at the level of perception and the profound meanings in the cover pages of the selected magazines.

### **1.6 The Role of Magazine Covers:**

Magazine cover is the first point of visual interaction between the reader and the printed content in the magazine. The magazine covers not only capture the attention of the viewer, they are used to set the mood and the ambiance of the whole magazine. Technology has revolutionized the way we construct meaning. Among all the 'printed production', magazines stand ahead of all in capturing the attention of readers the most as they are the most beautifully presented piece of art production (Sharma, 2016). Although print medium still holds the centre stage vis-à-vis conveying information to the people

and generating discourse, what matters the most is how information is presented. Magazines foster their readership through meticulous use of the principles of design. Magazine covers are the area where creativity meets innovation through the well-disciplined and well-coordinated induction of all the elements of design and art. The cover pages of magazines are designed with the purpose of not only of adornment, but it indicates an arrangement of details and an organized clue of how the readers should interpret the cover story (Sharma, 2016). The credibility of the content of the magazine is evaluated by the layout and design of the cover page. All the magazines incorporate elements of design meticulously in a way that are relevant to and give an insight into the ongoing issue (Sharma, 2016).

### **1.7 The Statement of the Problem**

The importance of an attractive magazine cover can be understood by a famous adage that states, “there is no such thing as a good magazine with a bad cover”. Magazine covers not only present images in a visually alluring manner, they compel people to read the content given in the inside pages. The magazine cover with a compelling image and caption, that gives fragments of the inside story, generates curiosity in the onlooker to buy the magazine. Other than captivating the reader with its distinctive imagery and captions, the magazine covers play an important role in generating a discourse through meaning-making. Visual images and their captions on the cover pages are the best clue about something more inside the magazine. A captivating story can be narrated through an attractive cover and as these are periodicals, they help connecting the dots based on the grounds established in the previous ones. In this background, the researcher has explored the role of magazine covers in meaning-making and building a narrative.

The most significant incident of the recent history is the 9/11 attacks which has totally changed the world and has generated a new genre of literature, that is the post 9/11 literature. The most striking element of this post 9/11 literature is Islam and Muslims. All of a sudden, Muslims and Islam has attained prominence in all the discourses, may it be political, economic or social.

The problem area identified by the researcher was that the representation of Muslim women on the magazines, Time and Newsweek, had been in the context of Imperial Feminism which is also known as Gendered Orientalism. This is the type of “feminism” that centers white narratives on the women of color. It places the West on a pedestal of gender empowerment, and thus ignores the systemic misogyny of Western nations. It

generalizes non-Western cultures. It promotes the dual image of the scary brown man and the white savior. This is the “feminism” of white people (especially, but not only, men) trying to save women of color. It appropriates women’s rights movements in the service of paternalism and empire. Intersectionality Feminism is defined as:

... (T)he view that women experience oppression in varying configurations and in varying degrees of intensity. Cultural patterns of oppression are not only interrelated, but are bound together and influenced by the intersectional systems of society. Examples of this include race, gender, class, ability, and ethnicity(Vidal, 2014).

It describes the fight against oppressive ideologies that use and abuse the idea of justice to perpetuate injustices. A common trend in general representation of Muslim women through visual images, on magazine covers, is of presenting them as submissive veiled Muslim female figures suggesting eastern backwardness in contrast to western liberation efforts for their liberation. These magazines are very influential in the realm of opinion making and narrative building, therefore, when the matter is of facts popular and established magazines like Time and Newsweek are deemed responsible and dependable (Covert & Wasburn, 2007). Historically speaking, the verbal text has enjoyed more authority and eminence over the visual image representations, with visual images being classified as auxiliary to the news item (Becker, 1995). According to the western media and certain American feminists, females clad in veil are perceived as a symbol of persecution as they are, supposed to be, enforced to wear and exhibit something that men do not have to don (Carpenter, 2001).This predisposition has its roots in the colonial days in which colonists and Orientalists discern Muslim women as “oppressed” subjects, which simply means “ women cover themselves because they are either brainwashed or forced to do so” (Sandikci & Ger, 2009),(Anwar, McKay, & Martin, 2004).The West has commonly employed the label “backwards” to sketch women wearing veil which is a very unjust manner of assuming that these women are ‘primitive or un-modern’ (Sandikci & Ger, 2009). But it has also been observed that in countries where there is no restriction to wear veil, such as Turkey and other, some women still prefer to cover themselves. So what the researcher explored is that the visual representation of Muslim women depicts a biased and ‘backward’ image of them or is it some stereotypical representation.

Previous studies conducted on this topic have mainly discussed the mode and purpose of these visual images or the impact of visual images on the masses. However,

the significance of this study is that it mainly focuses on the meaning-making aspect of the visual representations depicting Muslim women on the US weekly magazines, Time and Newsweek. The visual representations on these US weeklies are presented in a peculiar manner with the purpose of creating favorable perceptions through the use of various semiotic resources. The manner in which these images (signs) are constructed have a strong bearing on the manner in which they are ‘interpreted’ and understood by the viewer and how they are used by governments to toe their agendas with the help of these semiotic resources.

## **1.8 Objectives of the Study**

The objectives of this research were:

- i. To understand the significance of a cover page in the construction of meaning.
- ii. To analyze systematically and logically the potential of the images in meaning-making.
- iii. To understand the inter-semiotic meaning potential of the visual images along with their captions on the cover pages of the magazines.
- iv. To explore and analyze the visual narrative through content on the cover pages in the backdrop of a comprehensive semiotic analysis.

## **1.9 Research Questions**

1. What is the role of different semiotic resources such as, ‘gaze’; the ‘Power Relations’ (empowered or disempowered) established in terms of the ‘gaze’ were constructed through the vertical angle of the visual participant and the size of the frame?
2. What ‘Modality Markers’ such as color, depth, illumination and brightness have been used to create ‘salience’ within each of the images?

## **1.10 Significance of the Study**

The significance of this research is established through the findings that the purpose of visual representation of Muslim women as ‘iconic’ on the US weeklies’ cover pages is to propagate the agenda of the powers might be, that in this study is America. Numerous studies have been conducted in the context of the relation that exists between visual texts and power, but their context has, specifically, been the Western World. This study has explored and discussed how visuals meanings have been created through the composition and other framing resources. Jewitt (2009) admitted about the shortcomings

of both the linguistic frameworks and the methodological tools for analysis of visuals semiotics. He also mentioned about the inexpediency of computational tools that could be effective in interpreting the compilation and elucidation/transcription of huge databases of visual inscriptions (Baldry & Thibault, 2001; Bateman, 2008).

As the focus of this study is Muslim women, their representation has been explored with reference to the role these iconic visuals assume. This study has also explored whether these images have any resemblance to the traditional roles played by these Muslim women. Linguistic analysis of visual images is a recent phenomenon and social and semiotic approach inspired SFL (G.R. Kress, van Leeuwen, & Van Leeuwen, 1996), allows us to systematically explore the meaning potential of visual images. Contemporary practices employed for the analysis of news discourse (Bednarek & Caple, 2012; Caple & Knox, 2012) especially in the digitally negotiated online ambiance have witnessed the rise of the visuals as a prime factor in the news story. The visuals presented in news, nowadays, influence and overshadow the verbal text they bunch up and in some instances the image intrinsically be the cause behind a specific incident or episode making it into the visual representation on the cover page, as for instance, with the help of stand-alone (Bednarek & Caple, 2012).

Explorations of such inter-semiotic relations are crucial because a phenomenal amount of political deliberations attracts large media attention and which in turn makes it dependent on visual presentations. Therefore, the study explains and highlights the role of visual representation, especially of Muslim females on the cover pages of influential US weekly magazines, with reference to their interpretation in a particular social context. In the concise analysis, the politics of still visual images along with their texts was discussed with reference to the theory of visual social semiotics. This research also explored the process of social construction of meaning and how it is interpreted by the reader and the impact it creates on the masses which leads to narrative building.

### **1.11 Delimitation**

The ambit of this study is delimited to the qualitative analysis of the visual images appearing on the cover pages of US influential magazines Time and Newsweek post 9/11(2001-2017). These magazines are the United States' two largest circulation news magazines (Covert & Wasburn, 2007). The reason why these two magazines were selected for this study was the topic of this research that read as "Muslim women representation....." as religion represents 'the Right,' the two magazines selected



represented ‘the Left’ and ‘the Centre Left.’ Time Magazine has a ‘Lean Left’ media bias. AllSides (A Media Bias Rating TM. n.d.) conducted an extensive editorial review of Time in Sept. 2018. “We decided to update Time's media bias rating from Left to Lean Left. Since its founding in 1923, TIME Magazine has been one of the most authoritative and informative guides to what is happening in the worlds of health and science, politics, business, society and entertainment. Every week, close to 2 million affluent consumers, frequent travelers and senior business people turn to TIME EMEA for award winning coverage of the key issues affecting the region.”

### **1.12 Structure and Organization of the Thesis**

This thesis contained five chapters. The first chapter of the research opens with the introduction of the topic where the researcher has identified the objectives of the study along with the research questions explaining the purpose and significance of the study.

The second chapter presents the literature review in the form of previous works done in relation to this research. Here different terms have also been explained which were used throughout the research. These terms and concepts actually form the basis of the research.

In chapter 3, the researcher has explained in detail the research methodology and the theoretical framework in which research design, data collection and tools, sampling, population were discussed.

The chapter 4 elucidates the presentation of data and its analysis. All the visuals selected have been analyzed using Kress and Leeuwan model of multimodality and Halliday’s model of systemic functional linguistics.

The chapter 5, which is the last chapter, concludes the whole study justifying the objectives by providing answers to the research questions. This chapter highlights the findings of the research which fall within the ambit of this research.

### **1.13 Summary**

In this chapter, the researcher has presented a thorough introduction of the topic, that is, the visual representation of the Muslim women on the cover pages of US weekly magazines such as Time and Newsweek. The researcher has tried to establish the intentions behind the style these visual images are represented and what these images stand for. In the statement of the problem, the researcher has provided the reason behind

the selection of this particular topic, which after conducting this study became obvious that these stereotypical visual representations of Muslim women are socially and politically motivated. While delineating the objectives of the study, the researcher has mentioned that the purpose of this study is to establish the fact that these visual images have some embedded meanings which are discovered by the viewer, or the reader, in the light of the social conventions of the culture in which these visual images are represented.

Moreover, the researcher has designed the research questions in a manner which has helped in understanding the different semiotic resources, like gaze, power relations, angles, framing and other, is used for the creation of these visual images. As it has been explored in the later chapters, the adoption of these particular semiotic resources by the image producers helps the image viewer in the meaning making. In the end, the researcher has mentioned the significance of the study that what value addition this particular research will do to the already existing data. In conclusion, the chapter ends with a brief analysis about the structure of the study and what to expect in the following chapters.

## **CHAPTER 2**

### **LITERATURE REVIEW**

It cannot be denied that the events of the last two decades in both the global and local arenas have had some impact on tensions between Muslims and non-Muslims. The 9-11 incidents, the wars in Afghanistan and Iraq, and the rise of global terrorism have all posed inevitable challenges. Although the media coverage of Islam is a much discussed topic, this research, attempts to discuss the problem from linguistics point of view instead of engaging in the usual “revelations” of Western media bias as far as reporting on Islam is concerned.

Edward Said, in his book “Covering Islam: How the Media and Experts Determine How We See The Rest Of The World,” highlighted the highlighted the colossal influence of media and experts’ interpretation of Islam when it comes to readers, or viewers (E. Said, 1981). The result of this effect was not only a misunderstanding of the subject matter but also a mistrust of the people of this faith.

#### **2.1 Islam and West**

The American media has accorded a compelling amount of media coverage on Islam, the Middle East and Muslim related issues over the past two decades. The significant issues highlighted by the American media were, the 9/11 terrorist attacks, the veil controversy, the crisis of Muhammad’s cartoons, and episodic violent events in the Middle East have brought Muslim’s in the media’s limelight. A number of these media narratives serve the American news audiences with an array of Muslim stereotypes, from the Muslim terrorist and martyr to the victimized veiled woman and religious extremist. The impact of mass media is a significant aspect when it comes to understanding the context in which an average American view Muslims and the stereotypical notions they have about them. It is therefore important to understand that the way media portray Muslims affect the common stereotypes Americans have about them and how they relate to them on a daily basis.

#### **2.2 Muslim Women Representation Crisis in Post 9/11 Scenario**

##### **2.2.1 Historical Background**

As a contribution to the making of American national identity, the United States established its geopolitical supremacy through portrayals of the “foreign”; the pre 9/11 depiction of ‘erotic and exotic fantasies’ about the Middle East tend to transform into more threatening representations of terrorism and violence.<sup>33</sup> As a precaution from the events like—“the Arab-Israeli wars of 1948, 1967, and 1973, the hijacking of planes, the disruptive 1973 Arab oil embargo, along with the rise of Libya’s Muammar Qaddafi and Iran’s Ayatollah Khomeini—shot after shot delivered the relentless drum beat that all Arabs were and are Public Enemy No. 1” (Shaheen, 2003, p. 173). However, on the other hand, the Arab women, who were previously represented as seductive ‘harem girls’ and ‘belly dancers’, transpired as ‘sexy’ but dangerous terrorists in 1970s, while ‘veiled and oppressed’ since 1980.

### **2.2.2 Post 9/11 Representation of Muslim Women**

As mentioned above, Muslim women have been represented as ‘veiled, oppressed, and in need of rescue.’ The commercial news media (newspapers and magazines), in connivance with the US government, has played a pivotal role in building the narrative of the “oppressed Muslim woman” and that it is crucial to “save brown women from brown men.”<sup>1</sup> The depiction of “the oppressed Muslim woman” did make ‘fascinating’ news item. This representation of a deprived Muslim women demands to be rescued out of that cruel patriarchal culture. This representation of Muslim women in this particular fashion is not out of sympathy, but in fact it has some specific purpose to serve. According to A. Malek (1997, p. 6) “the governments and specially the Executive Branch, manipulates the media so that its own policy agendas are protected and portrayed positively to the public (Bennett & Edelman, 1985; Deakin, 1984; Denton & Woodward, 1990; Herman & Chomsky, 2010; Hertsgaard, 1988; Sigal, 1973; Streitmatter, 1988; Tebbel & Watts, 1985). This brings us to the aspect of meaning-making through the images, which according to (Abbas Malek, 1988) the government influences “how, even whether, a story is written.”

### **2.2.3 Implications of Representing Muslim Women as the ‘Other’**

The stereotypical representation of Muslim women, focusing on them as oppressed and brutalized apart from being human, has political implications too. For instance, in Figure 15, a young and promising Afghan girl is represented with a mutilated face and the caption with the image reads as, “What happens if we leave Afghanistan.” Interestingly, there is no question mark at the end of the statement which means it’s an

assertion and not a question. The purpose of this peculiar kind of emphasis on “the extreme cases of oppression against Muslim women” is employed to have national consensus to fight against “another world out there.” The narrative of oppressed Muslim women acquires its strength from the forceful emotions it inflames, that is, the emotions of compassion and anger.

According to Alsultany (2012), the print media engages in filtering the feelings as different when representing Muslim men and women in the war on terror. Instead of criticizing and demeaning all Arabs and Muslims, showing sympathy for some of them highlights a civilized and sophisticated culture that can identify “good” from “bad” ones, killers and the victims. Therefore, the US government has identified that saving and rescuing Muslim women is a ‘fascinating’ way to yield support to military intervention.

This chapter talks about a somewhat different and relatively new aspect of discourse analysis that has been introduced to as the field of ‘multimodality’ (G. Kress, Ogborn, & Martins, 1998; G.R. Kress et al., 1996; Van Leeuwen, 2000). Conferring few of the classical traditions to this advancement, this research examines, especially, the study of the achievements and accomplishments of multimodality in visuals and the manner in which it has complemented the interpretation of social semiotic operations. Nevertheless, significance of multimodality is propounded as counteracting to the approaches of monomodal construction of meaning, for instance, those which take into consideration the aspect of language only when dealing with the analysis of texts and their forms (Boje, 2001; Du Gay, 1996), and the ones that are segregating the visual meaning from that of material exposition (Mirzoeff, 2002; Rogoff, 1998).

This research expounds the significant influence of multimodality to the process of constructing meaning along with presenting the proposition that the multimodal interpretations must be integrated with a progressive aspect on semiotics. Although, usually applied to flawless and limited texts, the analysis conducted on the basis of multimodality acknowledges the ramifications of verbal texts or visual images as they occur, and casually concedes the manner in which such meanings ensue, or the style in which they are reconstructed and remodeled as (part of larger) dynamic procedures. Hence, this research highlights the significance of a multimodal approach to the interpretation of speech acts and interactions, computational ‘texts’. Consequently, the study promotes that the undoubtedly metamorphic dimensions of meaning-making mechanisms that are socially positioned entail a further and alternative analytical

assessment. This different view favors the ‘social-processual’ reasoning which dictates the way in which material meanings mutually modify each other (Douglas, 1994). Therefore, the researcher took up this matter from the beginning that what is a ‘text’ and what are its attributes.

### 2.3 Visual Images

Kress and Van Leeuwen, recently, took a perspective of Halliday’s systemic-functional grammar and applied it to analyze visual representations. Both of them took Halliday’s three metafunctions as a principal mechanism to study the mechanism of human communication. Although three metafunctions were primarily implemented to study language, their focus was not on the signs of language. Therefore, linguists such as Kress and van Leeuwen also broaden the horizon of their study and implemented it upon the discourse based on visual representations. G.R. Kress et al. (1996) also proposed that “the visual, like all semiotic modes, has to serve several communicational (and representational) requirements, in order to function as a full system of communication” (p.40). Both of them expanded the context of Visual Grammar for more and extensive examination. Kress and Van Leeuwen’s *‘Reading Images: The Grammar of Visual Design’* (2006) advanced Visual Grammar, which is certainly a multimodal approach to visual representations and which provides a comprehensive and methodical interpretation of the structure of visual scheme. They baptized representational connotations, reciprocal connotations and compositional connotations in conformity with Halliday’s ideational, interpersonal and textual metafunctions. According to them, “the representational meaning any semiotic mode has to be able to represent aspects of the world as it is experienced by humans. In other words, it has to be able to represent objects and their relation in a world outside the representational system” (Kress & Van Leeuwen, 2006, p.42) corresponds to Halliday’s ideational metafunction. Thus, grammar of visuals proposes the concept of ‘representation meaning’ which operates strongly in visual form. The objects or components occurring in visual images are labeled as “participants” that consists of persons, situation and objects of different varieties represented within and by those visual images. Indeed, all semiotic acts are comprised participants of two types, the ‘interactive or reciprocal participant’ and the ‘represented participants.’ Interactive participants can be defined as the ones involved in performing the communicating act, “who speak and listen or write and read, make images or view them” (Kress & Van Leeuwen, 2006, p.48). Represented participants are acknowledged as the ones “who

constitute the subject matter of the communication; that is, the people, places and things (including abstract ‘things’) represented in and by the speech or writing or image, the participants about whom or which we are speaking or writing or producing images” (Kress & Van Leeuwen, 2006, p.48).

## **2.4 Semiotics**

The study of signs and symbols and their utility in interpretation is called as semiotics. Generally, semiotic analysis studies the character of signs and the part they perform according to social and cultural situations. It is related to the creation and perception of meaning. As Jakobson (1971) explained,

“the exchange of any messages whatever and of the system of signs which underlie them” (p. 570).

The perspective of social semiotics, which is the topic of this research, involves “the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted” (Jewitt & Oyama, 2001, p. 134). Therefore, the study of visual resources is done with reference to functionalist approach; related to various semiotic resources, they also execute diverse metafunctions simultaneously for the purpose of meaning making and communication.

According to Kress and Van Leeuwen (2006:17), the style of script is intrinsically a ‘mode of communication through visuals.’ During the past few decades, the revolution in the field of technology has endorsed a progression from the worn out technologies of medium of print into digital, electronic ways of visual representation. This present century, particularly, is marked as an age of technology whereby there is a distinct shift from the influence of writing to the power of visuals has been witnessed (G. Kress, 2009); this shift has been observed and felt across the globe. Particularly, massive majority of these visual images have blended various semiotic resources, or modes, so that a meaningful final product is produced.

## **2.5 Visual Representation and Social Semiotic Theory**

As already mentioned, the theoretical framework of this research is based on ‘social semiotics’; therefore it is important to study how ‘Semiotics’ has developed over time. Therefore, it is necessary to understand the meaning and significance of semiotics in the contemporary times. There are three faculties of semiotics which have adapted

concepts relating to the field of linguistics and applied them to other modes of communication which are non-linguistic. The Prague School of 1930s and early 1940s is the first one. This faculty forwarded the theories of Russian Formalists by implementing them on a linguistics ground. The concepts of ‘foregrounding’ were adopted for language apart from being the subject of art (Mukařovský, 1970), cinema (Jacobsen, 2010) etc. The Paris School of 1960s and 1970s is the second one, which implemented concepts of de Saussure and other fashion, (Barthes, 1977b) photography (Barthes, 1977a, 1977b), cinema (Metz, 1974), and etc. The concepts advanced by the Paris school of Linguistics are also taught in media studies subjects, along with artistry and architecture in the subject of ‘semiology’ and by implying different terms, for instance, the ‘langue’ and the ‘parole’; the ‘signifier’ and the ‘signified’; ‘arbitrary’ and ‘motivated’ signs; ‘syntagmatics’ and ‘paradigmatics’ and the rest. The third school is of semiotics, which is also termed as the ‘social semiotics’, and it first took its roots in Australia where the concepts proposed by Michael Halliday influenced the studies of the subject of literature (Thibault, 2000; Threadgold, 1986), visual semiotics (G.R. Kress et al., 1996; O’toole, 1994), and music (Van Leeuwen, 2006), and other semiotic forms (B. Hodge, 2014; G. Kress, 2009).

### **2.5.1 Language as a Semiotic Resource**

In human expression, language occupies the place at a highest pedestal as it is considered a major tool in human communication. It is used as a resource in the communication of particular information, as well as catering to the psychological standing of the target audience. A visual representation also pursues these goals, as this is the purpose of this study. The Sign established the ground of what was previously known as Social Semiotics. According to one of the pioneers of Social Semiotics; de Saussure, ‘signs appear as subjective sequences of a signifier/mode and a signified/meaning’ (Chandler, 1994). Nonetheless, this theory of Saussure was strongly opposed by G. Kress and Van Leeuwen (2006, p. 8 ), who uphold that signs are not solely random combinations of signifier-signified but they are socially prompted bearer of message. The aim of this research is to manifest how purposefully composed images may be created by predetermined intentions of sign producers, in order to communicate particular social messages. G. Kress and Van Leeuwen (2006) stresses that the visual producer has an ulterior motive behind the creation of a sign, or semiotic resource which is far from an arbitrary relation, by mentioning that:



...humans make signs in which form and meaning stand in a ‘motivated’ relation. These signs are made with very many different means, in very many different modes. They are the expression of the interest of socially formed individuals who, with these signs, realize – give outward expression to – their meanings, using culturally available semiotic resources, which have been shaped by the practices of members of social groups and their cultures. (p. 9)

In addition to that, the study also explored how various techniques employed in the production of image, for instance, designs of font, foregrounding, color framing mechanisms, salience, and other different angles at which still images captured, all utilized as semiotic resources, either independently, or in relation with each other that one may construct visual representations that communicate particular meanings to their observer(s).

### **2.5.2 Semiotic Resources: Speech and Writing**

According to (1984), a prominent linguist, the linguistic styles of utterance (speech) and script (writing) are the resources applied in semiotics that performs three distinct general metafunctions; the interpersonal, the ideational, and the textual. The social or interpersonal metafunction concedes in to explore the manner in whichever way the participants communicate among each other, besides the way the participants, viewer and the viewed, stipulate the interchange of message or information, for that matter (Thompson & Davenport, 1981).(Michael AK Halliday, 1984) has proposed four categories the speech acts fall into. They either:

- i. ‘Offer information’
- ii. ‘Offer deliverables’
- iii. ‘Appeal information’
- iv. ‘Appeal deliverables’

(G. Kress & Van Leeuwen, 2006, p. 122)

G. Kress and Van Leeuwen (1996) took a liberty from the linguistic propositions suggested by Halliday, as mentioned above, and applied them to the sphere of visual communication. (G. Kress & Van Leeuwen, 1996) indicated that, a visual ‘request’ might possibly be achieved by an ‘appeal’ image (see Figure 14 & 15) with a gaze and a pensive facial expression. While observing Figure 14 & 15, the most apparent element is that the female participants in the visual representations does not signal precisely at the viewer with her hand. However, the pensive expression on their faces and the direction of their

eyeline vectors demands the viewer sympathy instead, therefore operating as a gesture of demand or invitation. This explains the manner in which meaning creating potential can be augmented by way of body language, and through gesturing

## **2.6 Departure from Discourse Analysis to Multimodality**

Over a period of time, discourse analysis has experienced numerous significant changes since its emergence as a subsidiary of socio-linguistics. Initially, discourse analysis, delineating its initial association with conventional sociolinguistics, treats the examination of language usage as something ‘beyond the sentence’, with focus primarily on speech acts and interactions (Hymes, 2005; Schiffrin, 1994; Sinclair & Coulthard, 1975; Tannen, 2005). In the other manifestation, discourse analysis focuses on the presence of linking devices within lengthy drafted contents under the label of ‘text grammar’ (De Beaugrande, 1981; Michael AK Halliday & Hasan, 1976; Van Dijk, 1998). The researcher has analyzed this work against the linguistic semiotic theory as proposed by Halliday, therefore, the discourse analysis work has not been considered for this study. The two dimensions of analysis – the one focusing on speech and the second one emphasizing on consistency in written texts – hit a middle ground as shown by a group of the East Anglian Critical Linguistics (Fowler, Hodge, Kress, & Trew, 2018). Influenced by both neo-Marxism (Althusser, 2006) and Critical Theory (Horkheimer & Adorno, 2006), Critical Linguistics viewed Halliday’s systemic functional grammar (G. Kress, 1998) as an agency to factor its social commentary with emphasis to the fundamentals of language (R. Hodge & Kress, 1993). This justification became conceivable because of the four significant linguistic observations, recommended by the linguist M.A.K Halliday (Michael A Halliday & Hasan, 1989), as demonstrated earlier, convincing enough for the synchronized interpretation of social and linguistic framework in the research of Basil Bernstein (Bernstein, 1973).

Primarily, the idea of applying the tri-functional approach to message (such as ideational, interpersonal and textual) was proposed by Halliday. Secondly, Halliday appreciated Morris’ original tri-level approach of meaning-making (as co-verbalization of lexicogrammar, phonology, and semantics, with Halliday explaining every one of the strata as actualizing the following; (Michael A Halliday & Hasan, 1989; Morris, 1946; Rossi-Landi, 1992). Thirdly, Halliday regarded the metafunctional ingredients of language as actualizing corresponding elements of the text, for instance, the context of the language (‘linguistic ideation’) was not expeditiously linked with any type of text, but

would exhibit a particular field of the text. Furthermore, the manner in which any language utilizes positioned persons ('linguistic interpersonality') would emulate the tenor of a context, and the manner in which the language developed in a systematic fashion ('textuality') would highlight a mode of context. Lastly, Halliday's theory transferred linguistics from emphasis on the sentence (Chomskian convention) in the direction targeting the 'text' (Michael AK Halliday & Hasan, 1976). Halliday predominantly conceptualized and constituted a mode of social action rather than exclusively an analytical object called 'text' (Michael A Halliday & Hasan, 1989).

The interpretation of language as 'social semiotic' goes, apart from implementing syntactic principle to constructions 'above the sentence', has been permitted by Halliday. The hypothesis of metafunction led to the 'stratification hypothesis,' the text-context relationship, and the emphasis on complete societal mechanisms as texts instead of segregated string of meaningful words, techniques of analysis were formulated which justified the socially meaningful role of the texts'. Consequently, taking hint from the philosophy appraisal of Critical Linguistics, attributes of texts might be methodically related to the academic and societal situations in which they are located, and also to the philosophies, the politics, and the worldly perspectives the footprints of which could be seen as of greater influence on those situations. However, it was the systemic-relational which formed the fundamental basis of Halliday's representation of language which finally qualified as the most productive relation: semiosis cannot be interpreted as some solid building block or construction, but in terms of culturally purposeful strains and contradictions depicted in more than one (architectural) manner. Similarly, Halliday's proposition blends with Firth's suggestion with regard to language interpretation in a way 'mechanisms of contradictions' (Firth, 1961, 1968) and Hjelmslev and Whitfield (1953) perception about constructing meaning at two levels as 'graded into layers' (text level/language level) and 'instantiating' (structure/occurrence). In view of Jim Martin's 'discourse semantics' (Martin, 1992), discourse analysis is displaced remotely from the initial idea of message as establishing again in the form of "sentence or clause resources at the paragraph and multi-paragraph level."The sophisticated procedures were implemented by Martin for interpreting components within the text, and relating them to global culture. However, Fairclough (1995) stressed the productive linkages as developed across discourse analysis by Halliday, French philosophy (Foucault, 1972; Pecheux, 1982)and Russian literary analysis by Bakhtin (1981).

Lastly, (J. L. Lemke, 1988, 1989) assisted developing advanced domain of analysis of discourse in the communication theories proposed by Bateson (1979) and Wilden and Hammer (1987), however, Thibault imported observations related to the work of global writers like Rossi-Landi and Prodi (e.g. Thibault (1991) During the halfway to the end of 1980s, nonetheless, that Hallidayian discourse analysis initiated to take deliberate notice of construction of or interpretation of message besides the language used. Although the semiologists were striving hard to consider De Saussure compatible and relevant to motion picture and photography analysis (Barthes, 1977a; Metz, 1974), semiotics and sign theory of Peircean was prospering in America along with the research of (Sebeok, 1990), the link that exist between a notably systemic-relational aspect to content production and the interpretation based on semioses apart from language was on the verge of materializing. Inaugural indication of this was the shift in attention on the ‘intonational’ perspectives of lingual conversation in the work of Van Leeuwen (1995), and also the manner he utilized systemic-functional concepts directed towards music and sound.

Concurrently, the similar endeavor under the influence of systemic-functional scheme of design dispatched within the realm of the interpretation of images (Gunther R Kress & Hodge, 1979; G.R. Kress et al., 1996), and of beaux art, carving and modern categories of structural constructions (O’toole, 1994). An aforementioned work traversing ‘semiotic’ or ‘multi-modal’ endeavor was published in the magazine named “Social Semiotics,” the premier publication of which was published in 1990. The initial publication of the said journal contained an extensive assortment of articles that were published collectively capitalizing on the concurrence of systemic-functional theory and patterns of linguistics adapted socially, and were analyzed visually, audibly and spatially. ‘Social semiotics’ (Gunther R Kress & Hodge, 1979), therefore, assumed the assembly center of convergence for the ones attentive to interpreting different forms of texts surpassed the language apart from being constitution. The discourse analysis not only considered social semiotics but it took it further the contradictions that conventionally segregates Saussurean semiology, sign-system-oriented semiotics and language-oriented research. Therefore, Social semiotics, declared not only as the analysis based on the socially identified sign systems, but also the scheme of composition of still sign or composition of the content(J. Lemke, 1998; Thibault, 1990). Recently, the texts, hitherto, analyzed emerge to show two opposite analytical streams. Fairclough modified the work

of Foucault and Bakhtin and proposed the critical theoretical research (Fairclough, 1995; Wodak & Fairclough, 2013) on one side, while paradoxically, there was the research of G.R. Kress et al. (1996) that was rapidly attaining relevance to the advances in the analysis of the contents of texts and construction of meaning, and of ‘multimodality’ (Jewitt & Kress, 2003).

### **2.6.1 A Text**

Text is defined as the occurrences of linguistic intercommunication through which participants engage in reality: whatsoever is spoken, or penned, in a practical context, as different from a citation context, for example, words indexed in a dictionary. At times, particularly, it is probable to assume text as a type of ‘super sentence’, that is, a linguistic component which is fundamentally larger in proportion than a sentence but of the similar type. As already proved, the discourse possesses a particular scheme of construction that is established within sentences in combination (sometimes referred to as a “macro” structure; see Van Dijk (1998); and from the prospect of sociolinguistics, it is highly appropriate to consider text as not constructed of words but the words encoded in sentences. (Therefore what Cicourel pointed to as lapses by the speaker is not so much of lapses as encodings that the listener can decode because he commissions the principles of understanding that provides a pivotal clue about the code). Hence, we can say that, a text is a semantic segment; it is the fundamental component of the system of semantics. It can have various interpretations, as speech act, speech event, topic component, correspondence, event, narrative among others. At the same time, text represents choice.

As selected from the number of available options that construct what can be meant, a text is ‘what is meant.’ Consequently, a text is defined as something with the accomplished potential of constructing meaning. The meaning making tendency described as the paradigmatic dimension of semantic choices that are prevalent in the system, and which are in access of the members of a culture, in their language, is described in two ways, analogous to Malinowski’s differences between the “context of setting” and the “context of social conventions” (1923, 1935). Analyzed with reference to the context of social conventions, it is the integrated semantic mechanism of the language. This aspect is considered as imaginary or fictional, something which is beyond our abilities to describe. Analyzed with reference to the context of setting, a text is specifically a semantic mechanism, or set of subsystems, which are linked with some peculiar setting or social context. Although, this too is considered fantastic; it is

something which can be conveniently described. However, in terms of sociolinguistics, the meaning making characteristic could be represented as the field of choices that is a significant attribute of a particular situation category.

## **2.7 The Linguistic System**

For sociolinguists it is the semantic system within the linguistic system which is essentially important with reference to the context of sociolinguistics. Imagine a tri-stratal design of language comprising of a semantic, a lexico-grammatical and a phonological tiers; this forms an elemental scheme of pattern composing the (often, carelessly, more complicated) analyses of language in the works of Troubetzkoy, Firth, Hjelmslev, Jakobson, Martinet, Pike, Pottier, Lakoff, Lamb, and McCawley and many others. The general pattern of the organization of each level and the connection between different levels can be understood in the light of Lamb's theory of stratification (Lamb, 2004) Lamb's "semological stratum" is the semantic system that is realized here in the manner of the functional system rather than in a cognitive manner.

The researcher has already discussed ideational, interpersonal and textual forming the basis of the conceptual framework for this study. However, these terms are interpreted with reference to the useful segments of the semantic system and not with the purpose of making sense of language use of language; these terms are called as metafunctions (M. A. K. Halliday, 2014). (With reference to the composition of both the multi-layered and the functional construction of the linguistic system a tri-lateral explanation rather than a dual one has been adopted, clearly denying any specific attachment to the number three as some magical number. Indeed, we can say that the functional meaning could be explained in four constituents as the ideational metafunction has two definite subparts, the empirical and the logical; but this distinction is not very relevant to the scope of this research.) So the question here arises about the semantic system comprised of these functional components. The answer to this is that they are the styles of interpretations that are common to every usage of language in any social background or the situation.

From the above discussion, it can be deduced that a text is an output of all the three metafunctions, that is, the ideational, the interpersonal and the textual. Thus, it is considered as a composition in which various types of semantic themes are blended, to be accomplished as an integrated lexico-grammatical structure. In this blend, every single functional constituent adds a chain of encompassing the comprehensive composition. The meaning-making efficacy of the speaker, as a bystander, is represented through the

ideational function. This function composed the meaning function of language, that is, a language regarding any particular thing. The language encodes the cultural experiences through ideational metafunction, whereas, the encoding done on part of the speaker is based on one's own personal acquaintance as a segment of that culture or a society. In this function the environment has attained the centre stage as the meaning is perceived through the things – objects, creatures, actions, events, qualities, relations and states– in the environment or the surroundings along with our own experiences and understandings. It also independently represents the element of language; and also the 'metaphenomena', that is, the components based on facts and reports which are already encoded in the language. Therefore, it is concluded that the ideational meaning of language comprised of all these elements mentioned in the discussion above. On the other hand, the interpersonal metafunction is represented through the meaning potential of the speaker as an interloper. Thus, it is the contributory aspect of language, that is, language 'as doing' some action. Through interpersonal metafunction, the speaker enters himself into the ambiance of the situation, both voicing his own perspectives and knowledge and pursuing to impudence the perceptions and attitudes of other participants. This metafunction expresses the relationships linked with the elements or participants in the environment, comprising of those that are explained by language itself, that is, the connection of interrogator–respondent, announcer–skeptic and the like. All of these constitute the interpersonal meaning of language.

Lastly, the textual metafunction is represented by the ability of the speaker to create and that function of language which provides it relevance. Any type of texture is provided by this component and it is the component that creates the difference between language that is not yet conceptualized or materialized and the language that is already in operation with reference to the context of the situation provided. This metafunction enunciates the relationship that exists between the language and its surroundings, incorporating both the verbal environment – what has been uttered or scripted before – and the non-verbal. Therefore, it can be maintained that the textual element has a permissive function with respect to the other two, that is, the ideational and interpersonal functions, as it is only in combination with textual meanings that ideational and interpersonal interpretations are realized. All the three factors are featured in the lexicogrammatical mechanism in the form of particular structures that are available. The clause (simple sentence), for instance, represents the ideational function through transitivity, the

interpersonal by attitude, and the textual by a set of processes that collectively connote as “theme” in the structure of a sentence. The three functions of choices are identified by powerful constitutional but ineffective outer compulsions: for instance, any option picked in transitivity exerts a substantial influence over the other choices made within the transitivity systems, but, on the other hand, has a very insignificant impact on the options made relevant the overall ambiance or theme classification of language. Therefore, it can be maintained safely that the functional structure of interpretation in language is realized according to the crux of the linguistic system, and it is considered as the most common principle of constructing the lexico-grammatical layered structures.

## **2.8 The Sign**

In semiotics, the ‘sign’ is considered as the basis of any discussion. A sign is considered as something which represents or ‘generally speaking, anything that symbolizes something else.’ This ‘standing for’ is the mark which leads to the construction of meaning through encoding at the end of the producer of that image and decoding at the receiver of that image Moriarty (2002). As we are living in the world surrounded by images, according to Lester (2000), practically all images or objects and actions have some meaning which depends on the situation of the recipient of that image. Furthermore, the meaning what the sign ‘stands for’ or represents is learned with the socio-cultural context of that particular sign. In the words of Eco (1977), “Signs are correlated with what they stand for on the basis of a rule or a convention” (p.196). Therefore, the adoption of signs, in this case the visual images on the magazine covers, which are understood by the viewer or reader, will be more effective in conveying particular messages through these images.

A sign is defined as composed of an alphabet, a letter, a sound, or a visual representation. According to (Ferdinand, 1966), linguistic signs can be divided into two categories--the signifier (the sound, visual, or a word) while the signified (the concept that is represented by the signifier), or, in other words, the actual meaning. Berger (2008) has highlighted that the complication of understanding of message appears because, according to him, the nature of the relationship between the signifier and the signified is very inconsistent. Therefore, it can be deduced that signs have multiple meanings, and, therefore, their significance vary from person to person depending on their perceptions. This arbitrariness of meaning is applicable to written and spoken language; however, visual signs have specific meaning and are not arbitrary.



Therefore, for the purpose of understanding the meaning of the visual images on the magazine cover pages, we need to understand the different types of appeals images have which are described in the following topic.

### **2.8.1 The Types of Images Represented in Magazine Cover Pages**

In his article ‘Different Types of Advertising Appeals’, Ambekar, mentioned many different kinds of meanings can be created in advertising which can also be extended to understanding the images represented on Magazine cover pages. According to Ambekar (2009), following are the different types of appeals in images:

- a. ‘Masculine Feminine Appeal’: Images showing this appeal invites the viewer to strive to be identical to the visually represented participant in front of them (see Figure 13). The viewers are compelled to believe that this style will instill a similar state of confidence and perfection in them.
- b. Social: Such images invite the viewer to buy their ideology which assures the accomplishment of ‘recognition, involvement, affiliation, acceptance, status, and approval’ (see Figure 7, 13, 14).
- c. Socio-Political: in these types of images viewers are attracted to take a particular stance. Viewers are encouraged to grasp notions such as ‘Freedom’, or ‘Revolution’. These types of images exercises much influence over youth (see Figure 8, 10, 13, 14, 16, 20 & 21).

## **2.9 Previous Researches**

Evelyn Alsultany (2012) asserts that the end of World War II in 1945 marked the beginning of another era, where new geographical and political realities emerged after the downturn of European colonialism. The new world witnessed the emergence of new global players where the US occupied a prominent position as a major global power. In order to strengthen its national identity, the US introduced the concept of the ‘us’ and the ‘other’.

Another research which has been consulted is Mekhoukh (2014). In this dissertation, the researchers have explored at length the objectivity and the clout enjoyed by the US media on the American thinking. As the research is conducted to take into consideration the post 9/11 scenario, the researchers have explored three areas; the American perception of Islam and Muslims after 9/11, the role of media in shaping up the

perceptions by portraying the relationship between the two entities, that is, the US and the Muslims, and the lack of objectivity when representing Islam and Muslims.

Adham (2012) analyses the representation of Women in the Middle Eastern Media as iconic in the light of various semiotic resources employed in transmitting specific messages to its audience. The visual texts, from both Western and Arab sources, were analyzed in this study. In her research, Sarah Ahmed Adham (2012) has explored the manner in which advertisements are pitched to the psychological positions of its audience.

The research conducted by Sharma (2016), analyzed the cover pages of the magazines, such as OUTLOOK, INDIA TODAY, THE WEEK and TIME magazine. This research tried to understand the significance of designing a perfect cover page and the impact of the magazine cover, not the entire edition contributes to creating a deep impression in the minds of the readers regarding the mentioned issue in the magazine.

The research with the title “troublesome, threesome: feminism, anthropology and Muslim women’s piety” (Jacobsen, 2010) critically address’s anthropological and feminist efforts to theorize and analyze Muslim women’s participation in and support for the Islamic revival in its various manifestation. This study negotiated the premises of anthropology and feminism and liberal assumptions that underlie many (feminist and non feminist) approaches to religion, gender and piety with emphasis on women’s engagement beyond the dichotomy of ‘rebels’ or ‘conformists’

Along with these three major research works, other researches consulted by the researcher are as follows: Women, Words and War: Explaining 9/11 and Justifying U.S. Military Action in Afghanistan and Iraq, by Jabbra (2006); Multimodal Text Analysis by O’Halloran and Smith (2012); (Liu, 2014)The Social Interpretation of Language and Meaning by Ming Liu (2014), and other.

## **2.10 Summary**

In this chapter, the researcher has set the ground of this study and has discussed all the topics and elements which will become a part of the elaborated analysis of the visual images in the following chapters. In this chapter, the researcher started by giving a brief overview of the historical background, has discussed and explained the concept of multimodality in the visual images as explained by Kress & Van Leeuwen. The researcher has explored what different types of signs are and what they signify in these

visual representations in the light of the theory of signs by Peirce (1902). This semiotics and others are related to the explanation of not only of visual images but also to their link with the meaning making process which falls in the domain of linguistics. The researcher has also discussed the different types of semiotic resources that have been employed by the image producers for the processing and interpretation of these visual images in a particular social context. This chapter has been laid out in a manner which will help the reader to understand the different concepts which are employed while doing the data analysis of the sample collected for this particular study. Finally, the chapter ends with the discussion of different types of visual images depicted on magazine covers for the purpose, not only, of attracting the attention of the viewer or the reader, but also helping the viewer in their meaning-making process. These visual representations composed of different semiotic resources, construct the meaning according to their social aspects.

## CHAPTER3

### RESEARCH METHODOLOGY

The researcher in this chapter has explained in detail the research methodology employed in this work. It explains the logic behind the strategies employed in this research. It also discusses the basis of the collection of data and analysis of the cover pages of US weeklies representing the Muslim women in post 9/11 scenario. Along with the qualitative approach towards data interpretation, the quantitative approach has been used for the presentation of the data in numerical terms as it provides a connection between empirical observation and mathematical expressions of quantitative relationships.

#### 3.1 Research Design

The nature of this research was descriptive and, to some extent, exploratory as it tried to explore an area which is not yet explored much. The purpose of the description was to ascertain ‘what’, in order to describe the data so this was the reason for opting for this type of analysis. As already discussed that this research is descriptive in nature it explored two aspects, that is, visuals and the verbal texts in the pictures appearing on the cover pages of US weekly magazine, Time and Newsweek. The study explores the relationship between two codes, i.e., visual and verbal text and their role in the meaning making.

The qualitative approach was employed in this research to describe, analyze and interpret the data. The researcher used the magazine covers of two influential US weeklies, Time and Newsweek, and interpreted the data not on the basis of the readership, as it is a qualitative analysis, but on the basis of the use of design principles of the visuals and the verbal text in the form of the captions appearing with the visuals. The data analysis is done keeping in mind the objectives of the study, that is, the role of magazine covers in meaning making considering the elements of design as well as the content and how the content appeared on these magazine covers had the motive of attaining some political purposes.

#### 3.2 Population

The US Weekly magazines, TIME and Newsweek, were selected as the population of this research.

### **3.3 Sample and Sampling Technique**

There are many US Weekly magazines which are also available in Pakistan. The first step in the selection of the sample was to delimit the number of the magazine to fifteen cover pages of two prominent US weeklies, TIME and Newsweek, on the basis of their influence in opinion making of the masses. The other criterion for the selection of these fifteen cover pages was on the basis of their relevance to the topic of the research, that is, the semiotic analysis of the Muslim women representation in post 9/11 US weekly magazines. Convenient sampling technique was used for this research.

### **3.4 Theoretical Framework**

The theoretical framework is the pedestal on which a study is presented; it actually provides the base on which the whole research is conducted. Thus, this research is based on two of the following theories.

- i. Visual Design Grammar of Kress & Leeuwen as the main theoretical framework
- ii. Systemic Functional Linguistic model by M.A.K. Halliday as the complementarity theory
- iii. Theory of Signs by Peirce, and
- iv. The Theory of Multimodality by Kress & Leeuwen

#### **3.4.1 The Conceptual Framework:**

The rationale behind employing the above mentioned four theories as the theoretical framework is that all these theories are somehow related to one another when it comes to meaning-making vis-a-vis visual images. The theoretical framework begins with the Visual Grammar by Kress & Leeuwen, according to whom 'visual images' do not exist in a vacuum as some meaningless images, but they are interpreted in the light of culturally accepted and negotiated meanings. Kress & Leeuwen have applied the Systemic Functional Theory by M.A.K. Halliday to the visual images in order to understand how the meaning is made and understood according to the three metafunctions, namely, the ideational, the interpersonal, and the textual metafunction. These metafunctions have helped the researcher to construct the meaning of the sample collected. As Kress & Leeuwen believe that visual images are 'Signs' and they

‘represent’ something particular which is then ‘interpreted’ by the viewer, so in order to understand this phenomenon the Theory of Sign by C.W. Peirce has been explored by the researcher. However, the theory of multimodality sums up all the points mentioned above that all the representations, verbal and nonverbal do not exist as a single entity, but rather they are understood at many levels according to the cultural, historical and literary tradition

### **3.4.2 Visual Grammar of Kress & Leeuwen**

According to Kress & Leeuwen, ‘visual structures,’ like linguistic structures, suggest a specific interpretation of encounter and a form of social interaction (Kress & Leeuwen, 2006). Meanings instead of pertaining to any definite semiotic mode relate to culture. And the manner in which interpretations are plotted over diverse modes of semiotics, the fashion in which some stuff can, for example, be ‘said’ either optically or lexically, rest only optically, while still others only lexically, is also based on cultural and traditional connotations. The depiction of ideas that appear to have similar meanings in either visual-form or in script or speech, they will be executed discretely. For example, the concepts or ideas demonstrated linguistically through the available choices between different word classes and clause structures will be expressed in visual communication through the choice between different uses of color or peculiar constitutional designs, and this will create an impact on the interpretation. Therefore, it can be said that different modes of expressions, that is verbal or visual, create a difference in meaning.

In order to communicate a specific meaning, the visuals, like all other modes of semiotics, have to fulfill various descriptive and communicative essentials. For this purpose Kress & Leeuwen has adopted the concept of Halliday’s metafunctions.

### **3.4.3 Systemic Functional Theory by Halliday**

M.A.K. Halliday in 1960s developed an approach to language study called Systemic-Functional Linguistics (SFL). This approach had a global impact as it is now employed world-wide for purposes of discourse analysis, and especially in language education. The difference between the SFL and other linguistic theories is that where many of the famous linguistic theories in the world today are concerned with language as a mental process, SFL is more closely associated with Sociology: it explores how particular goals are achieved in the social context through the use of language. The data in SFL does not account for how language is processed or represented within the human brain, but rather looks at the discourses we produce (whether spoken or written), and the

contexts within which these texts are produced. Therefore, SFL, unlike others, gives importance to language function (what it is used for) instead of language structure (how it is composed) because it is concerned with language use.

Michael A Halliday and Hasan (1989) proposed that language has three major functions, namely: the ideational, the textual, and the interpersonal. The ideational function is the use of language to express content and to communicate information. Where content is the focus, the emphasis will be on transferring information clearly and effectively so that it can be comprehended quickly and easily. The ideational function involves two main systems, namely: transitivity and ergativity. The other two functions of language are textual and interpersonal. The textual function is the use of language to signify discourse. Here, language becomes text, is related to itself and to its contexts of use, including the preceding and the following text, and the context of the situation. The textual can be classified into two structures, namely: thematic structure (theme and rheme) and Information structure (NEW and GIVEN). The interpersonal function is the use of language to establish and maintain social relations. The three metafunctions, as proposed by Halliday, are the ideational, the interpersonal and the textual as defined below:

**a) The ideational metafunction**

The semiotic modes exhibit the different aspects of the environment in the manner as grasped by individuals. It means they must have the capability of portraying objects and their associations in a domain exterior to the representational arrangement. The two objects can be represented as interacting with each other which could be visually accomplished by vectors, a straight line, or by a tree structure. As this research is based on magazine cover visuals so the sample taken has only one figure on the title cover. Therefore, in this case, vectors cannot be drawn between individuals represented in the visuals.

**b) The interpersonal metafunction**

Semiotic modes must have the ability to establish the ‘associations between the creator of the sign and the recipient of that sign. Any semiotic mode employed must depict a peculiar social relation between the creator, the recipient and the object represented.

Modes present a number of choices for representing different ‘interpersonal’ relations, for instance, the figure may be portrayed as looking at the camera

depicting it addressing the viewers directly. This communicates a feeling of interaction between the depicted person and the recipient.

**c) The textual metafunction**

It describes the ability of the semiotic modes to design texts, amalgams of signs which cling together both internally and externally with each other and with the text in and for which they were created, respectively. For instance, different compositional patterns lead to different textual meanings. Altering the layout would entirely change the connection between written text and image and its interpretation as a whole.

**3.4.4 Theory of Signs by Peirce**

C.S. Peirce, an American cognitive philosopher, described the meaning-making process as a three dimensional process so we can say that he suggested a triangular representation in Figure 1:

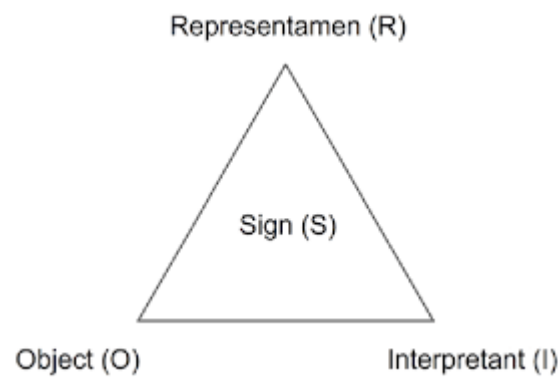


Figure1. *Triadic model by Peirce*

As quoted by Eco (1984, p. 180) that Peirce has explained the ‘sign system’ as; “A sign... [In the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen” (Peirce, 1902). The interaction between the representamen, the object and the interpretant are referred to by Peirce as ‘semiosis’ (Chandler, 2003).



C. S. Peirce classified the meanings into three categories, that is, signs as iconic, symbolic and indexical.

**i. Iconic Signs**

These are the signs which employ images that are optically corresponding to an activity, object, or an idea. They have immense utility in depicting simple straightforward activities, items, or ideas, but are not much impressive when there are complicated objects or concepts. These types of signs have a very significant place in the field of photography and diagrams also fall into this category. For example road signs for traffic control.

**ii. Indexical Signs**

These are the signs where there exists an intrinsic accord between the signifier and the signified, for instance, the airplane is a sign of an airport.

**iii. Symbolic Signs:**

In Symbolic signs there are arbitrary relations that exist between the signifier and the signified. According to Saussure 'arbitrary' sign: e.g., a balanced scale is a symbolic representation of justice. Therefore, being part of any society it is imperative for the participant to learn the meaning of these kinds of symbols.

### **3.4.5 The Theory of Multimodality**

Multimodality in texts has become a significant part of research nowadays. The approach of social semiotics to the multimodality leads to the incorporation of social explication of language and its interpretations to the whole range of modes of representation and communication employed in a culture (G. Kress, 2009; Van Leeuwen, 2005). Central to the approach there are three theoretical assumptions.

Firstly, social semiotics theory is based on the assumption that visual representation and communication always draw on a variety of modes, all of which bestow some meaning to that representation. Its main focus is on the analysis and description of the full repository of the resources used by people to create meaning in different contexts (actional, optical, uttered, non-verbal, scripted, three-dimensional, and others), and on developing approaches that show how these are organized for meaning-making.

Secondly, the main assumption which forms the basis of multimodality is that social functions of all types of communication modes are molded through social, cultural and historical aspects. The researcher also agrees with many others that all communicational acts are shaped socially, and are meaningful about the social environments in which they have been constructed. The researcher assumed that different modes mold the interpretations to be accomplished in specific ways depending on their modes; therefore, different modes lead to a different realization of meanings. For instance, the spatial extent of a gesture, and the path and extent of gaze are all part of the resources for interpretations. The interpretation of multimodal signs modeled from such resources, like the meanings of speech, is situated in the social context, motivations and inclinations of those who create the sign in specific social contexts. These all influence and mold the sign that is created.

Thirdly, the interpretations accomplished by any approach are always entwined with the interpretations made with all those other modes-present and assisting in the communicative episode. This interaction gives sense to the communicative act and creates meaning. Multimodality laid emphasis on people's technique of creating meaning, a process in which people make a selection from a web of options: preferring one modal resource (meaning potential) over another (Michael A Halliday & Hasan, 1989).

The assumption which forms the basis of Social Semiotics is that resources are socially shaped which, with the time, become resources to create meaning which enunciates the (social, individual/affective) meanings demanded by the conditions of different groups within the society. The modes are defined as a systematic array of semiotic resources for the construction of meaning. The fine articulation of the semiotic resources depends on the practice of using those set of resources in the social life of a specific community. For example, the way in which gesture has been shaped into modes varies across different communities such as the hearing impaired, classical dancers, paratroopers, and traffic controlling staff. Therefore, it can be said that for something to 'be a mode' it needs to have a culturally shared sense within a group of a set of resources and how these can be formulated for meaning-making. Another definition of a mode can also be comprehended in the light classification of meaning as proposed of (Michael A Halliday & Hasan, 1989). According to him, "every sign concurrently tells us something about 'the world' (ideational meaning), situates us with reference to someone or something (interpersonal meaning) and produces a structured text (textual meaning)."

Therefore, it is multimodality which explores how these meanings are realized in all modes and how are they interpreted.

Modal affordance, originating in the work of Gibson (1966), is a concept describing what is practicable to manifest and represent easily in a mode. For Gibson, affordance is an issue related to the material understanding of the physical world around us. As opposed to this, social semiotics approaches explain affordance in relation to the material and the cultural, social-historical and traditional use of a mode. Compare speech and image, for instance. Sound, the material basis of speech, unfolds in time, it is sequenced. This rationality of sequence in time is necessary for speech: one sound uttered has to be followed after another, one word after another, one syntactic and textual element after another. Marks on a surface constitute a material basis of the image, which does not unfold in time to its audience; the reader of an image can access the spatially organized constituents of the image simultaneously. These different material affordances of sound and marked surfaces are used to mean; out of their historical use new meaning potential arises. Meaning attaches to the order of words, for instance, or the layout of a page, and these meanings differ from (socio-cultural) context to context. As a result of this different material and cultural affordances, some things can be signified more easily in an image, others in writing. A number of studies have described modes in these terms, including G. Kress and Van Leeuwen (1996) work on the image, Martinec (2000) research on movement and gesture, and van Leeuwen's work on music (Van Leeuwen, 1999). As modes have different affordances, people always use different modes simultaneously to 'orchestrate' complex, 'multimodal ensembles'.

#### **3.4.5.1 Mode**

Bezemer and Kress (2010, p. 79) has explained 'mode' as something which "is a socially shaped and culturally given semiotic resource for making meaning". Hence, speech, melody, writing, visual, 3D objects, design gesture, visual representing motion, and sound track are all incidents representing style employed within the aural and visual depiction and communication. When these different types of styles of representation fuse in order to create meaning, for instance, the news flick composed of represented as well as the elements within the texts, the finished product is labeled as 'multi-modal'.

#### **3.4.5.2 The Term Multimodality**

The expression of 'multimodality' was proposed to underscore the importance of acknowledging semiotics rather the contemporary language, for instance gesture,

music, and visual and so on. This rapidly increasing pervasiveness of image, sound, TV, cinema, the internet and computer are unquestionably at the back of this unusual attention on and attentiveness in the field of multi-semiotic intricacies of the images produced and sighted in our surroundings. Furthermore, this evolution is accompanied and accomplished as much intricate by yet another. Besides our much interdependence on creating meaning rather than ‘language-in-isolation’ we are challenged by sound and image embarking on functions related to the act of language with the discovery of the printing press, and thus to some extent, has dethroned the language from its primary importance in meaning making. For instance, an example in this context could be ‘the manner in which Apple™ altered its guidelines regarding the directions about the use of one of its computers (Stenglin & Iedema, 2001).’ It depicts that the message represented through ordinary items such as instruction manuals, is deviation with reference to language use in the direction of employing and favoring other semiotic substitutes, for instance a visual, color, page orientation (portrait or landscape), and scheme of the script (book-shaped manual to fold-out brochure) related to the understanding of processual implications. Generally speaking, the new fashion of acknowledging multimodal construction of meaning revolves around two main aspects: one, the de-emphasizing language in favor of other modes as preferred in constructing meaning; and two, the diminishing conventional parameters existing among the acts assigned to language, visual, folio design, document presentation, and the like.

These diminishing borders between the various semiotic dimensions of, especially, visual images are associated, at one hand to modifications happening within our ‘semiotic scene’, while on the other hand, to our understanding that our penchant for multimodal construction of interpretation, and one’s own evolution in manifold semiotic realm, demands consideration to more than one semiotic elements than just contemporary language. Accordingly the former point, the semiotic scene in which we exist is increasingly changing into something even more crowded with discourse practices based on multiple social and cultural aspects. As already discussed, the impact of electronic communication, the worldwide business developments, industry, and trade, and the ever-increasing politico-cultural intermingling of the countries which we belong to, points towards the significant features of this ever-changing prospect of meaning-making.

These contemporary phenomena of the ‘semiotic landscape’ are mainly triggered by the aspects of society and culture: the maximization of linguistic and cultural

distinctions prevailing inside the confines of any society, and by undermining these barriers, as a consequence of fusion of different cultures, communication through electronic media, technical advancements of logistics and other worldwide economic advancements. The flow of monetary resources around the globe softened the cultural and political boundaries and impacted the semiotic boundaries in a significant manner (G.R. Kress et al., 1996, p. 34).

Diminishing ethnic classifications and contents, or 'redifferentiation' in terms of Lash (1988), are revealed in the manner in which pictographic representation exercises are rapidly being reconsidered and cited. It stands authentic for a magazine layout, together with television and motion picture production, and architecture. Within all of these fields, the principle as to "what complements what" and "what can manifest what" is continually contested and developing. Threats to and alterations to the standard pictographic sequence has, indubitably, perpetually affected the meaning making behavior, but the times in which we live they emerge to have promoted from the sidelines to become consistent elements of general practices of pictographic representations. It stands true to the point that any prevalent modern explanation or interpretation of a custom, category or sphere assists, preferably, as a point for original and creative escape than as a clear and candid master plan for any activity, architecture, or implementation. The bottom line of this discussion, therefore, can be understood as that the rationale behind the precise advancement of imagination or worldly adjacency like relatedness with text and other linguistic forms are partially resigning to much dissimilar, non-confining, unranked, very openly 'recombinative, oblique and sequential types of visuals' (Eco, 1981). Thus, in the domain of magazine layout, for instance, it means that 'during the last decades producers have readjusted their efforts in the direction of producing variable spheres of visuals' (Butler, 1995). Therefore, these novel approaches to interpreting or meaning-making have become particularly optically evident in multimedia and computer aided designs.

This advanced domain of multimedia abolished the authority of the ideogram by entirely incorporating the audio-visual with the scripted. Nowadays, the internet is considered as a critically crucial element involved in these transpositions, as it simultaneously presents, in combination with multimedia, advanced forms of communication (Jordan, 2002).

With the advent of computer technology, a very dominant instrument at the back of reconciliation of various modes of semiotics, and its capacity of digitally presenting and thus blending into a singular medium all the uttered and verbal language, sound and visual. This form of multimodality is of interest of not only of academia but the stereotypical official and corporate institutions have also shifted to multimodal forms of one's representation. Therefore, in their official documents and institutional reports they are exceedingly employing a 'post-modern' blending of visual and architectural materials. Such cases could be easily identified as the organizations' yearly reports, their newsletters, and brochures. However, the other controversy caters to the issue of the multimodal description of all human discourse practice related to the construction of meaning. Therefore, multimodality is explained as a phenomenon which depicts that instead of language there are other semiotic resources which plays role in the process of communication and meaning making.

This research based on understanding multimodality is, apparently, an endeavor to categorically identify that the keen concern in different modes of representation, other than speech or writing, is indispensable and is not just any casual matter of concern. These multimodal representations are prevalent everywhere and they are fundamental to different types of communication as these are not insignificant or minor in nature which could easily be ignored or rejected, but by virtue of it, language occupies the center stage in communication. This argument is strengthened by the assumption that all [practices] are inherently multimodal, and that there is a demand of a formal provision which maintains this significance of multimodality and a mechanism developed for styles of explanation which entails the collective description of all the modes. Therefore, after discussing various modes of semiotics, this research settles to a scale whereby all the texts are treated as 'multimodal' and are explained in the same manner. In other words, language can be considered in combination with other semiotic objects although it is not considered as the authoritative or most significant mode in the context of meaning making (G. Kress et al., 1998).

In order to highlight this notion of meaning making through various semiotic resources, the term multimodality has been used in a technical context here. While talking, we make use of the language as a speech with sound, and we, moreover, 'mean' through facial expressions, gestures, posture, and various incorporated resources like, 'physical proximity, posture, and action.' Making use of all these factors in construction

of meaning, the term ‘multimodality’ aspires to propose a fashion of communication, for instance, the manner in which gesture and speech occur concurrently (Martinec, 2004), the dimension in which language and image leads to meaning-making (Eggins, 2004; Iedema, 1997; G.R. Kress et al., 1996), or the manner in which visual, text and voice are synchronized (Iedema, 2001; Thibault, 2000). Most importantly, it equipped the researcher to describe the manner in which ‘design’ conventions appear again across various semiotics resources and the manner in which they span over entirely diverse realms of social interactions (Sellers, 1995; Van Leeuwen, 2000; Wells, 1992). Thus, multimodality affords the medium to explain a form or visual image in all their semiotic intricacies and depth. Notably, multimodality does not assign priority to an individual semiotic resource over the other despite this mechanism itself foregrounds one by keeping the other one in the backdrop. This practice of ‘foregrounding’ of one is usually associated with (or accomplished) by the ‘back grounding’ or ‘automatization’ (Michael A Halliday & Hasan, 1989) of alternative semiotic resources. At this spot they emerge as very ordinary and typical and become imperceptible. Dealing with the visual representations such as the topic of this research, a multimodal prospect emphasizes that this use of contemporary language does not happen independently and that it is interspersed with and is massively reliant on other aspects involved in the construction of meaning. This research foregrounds imprinted visual images, and in doing so the other observable aspects (font, color, page design and so on) has been discussed at length; that is, ‘automatized’. Therefore, the meanings constructed through font size, color, angle of which image is captured, layout, gaze etc. capture our attention but also shifts it to such peculiarities of the constructing meaning creating mechanisms of the semantics of the discourse that is presented subtly.

Furthermore, the aspect of multimodality offers an instrument of analyzing these simultaneously occurring semiotic resources and their respective significance at length. However, where the initial point expresses the growing representational ramifications, the argument discussing multimodality stresses the ‘always already’ multi-semiotic aspect of the construction of meaning, neither of these arguments seems to pay persistent focus to other multiple issues which can be more important for the independent construction of meaning. The researcher has incorporated the option of perceptible actualization of connotation (and the semiotic resources needed for such pursuance), or the social aspects that mold our multimodal connotations as they emerge.

### **3.5 Visual Images and Multimodality**

As discussed earlier, the process through which multiple styles, patterns, or semiotic resources are merged to construct meaning is called ‘multimodality’. It perhaps is related to the manner through which some structures of lexico-grammar could be employed by an individual to impart particular messages to the ‘interpreter’, or viewer, of their respective text, as it was primarily presented by Halliday (1985).

In ‘Introduction to Multimodal Analysis’ Machin and Van Leeuwen (2007), Machin expounds that, “Just as words can be combined in sentences and texts so we can think about visual signs being combined to make visual statements.” Especially, image producers rather than simply furnishing the artistic components considering the idea of specific colors, capitalization of fonts or use of various accessories for framing in the interior of an image, will intentionally situate certain visually represented participants, fonts or colors within a viewable representation in various situations with quite convincing rationale behind this activity.

It is further claimed by Machin and Van Leeuwen (2007) that the meaning of a sign does not exist in singularity, however, it is actualized or accomplished by the way it is associated to rest of the signs in a visual representation. Furthermore, he explains, for instance, that what is the significance of different colors, especially of red color, that can be assigned a specific interpretation in a design based on a visual representation, related to the manner it corresponds to rest of the components forming the visual design; the spatial distribution of these components and the demonstrative employment of the color has been focused. Particularly, what is the purpose of this, say, red color? What the significance of red color is in transmitting a concept, an ambiance, or how it adds consistency to the page? G.R. Kress et al. (1996) have described this particular kind of interpretation of how a mode has been employed in the interior of visual design as ‘a grammar approach to visual communication’. With the employment of this approach it has become possible to explain the rationale behind the selection of those particular ‘choices’, as in language, and the fixed rules for merging components a lot of assertions or discernible accounts Machin and Van Leeuwen (2007).

#### **3.5.1 Modality in Images: The Interpersonal Metafunction**

The writers, in order to explain the point of views of their target audience, use their specialized understanding of these episodes by pursuing to accommodate readers with different statements, whilst breaking them away from others. Therefore, the



expression of this nature is supposed to be interpersonal rather than experiential. It is asserted by (G. Kress & Van Leeuwen, 2006, p. 154) that:

... [o]ne of the crucial issues in communication is the question of the reliability of messages [such as those evidenced in images]. Is what we see or hear true, factual, real, or is it a lie, a fiction, something outside reality.

Furthermore, G. Kress and Van Leeuwen (2006, p. 158) stressed that “[r]eality is in the eye of the beholder (...) and is defined by a particular social group.” According to them, ‘reality’, as a naturalistic viewpoint, is explained on the basis of its interconnection between the visual representations of an item with that of what one typically perceives as natural. It can be said that photographs, for example, are qualified as ‘hyperreal’, as they display ‘loads of detail’, ‘loads of depth’, or ‘loads of color’ to be true’ Therefore, it can be deduced that ‘modality’ in visual representations alludes to, “how real a representation should be taken to be”(Machin & Van Leeuwen, 2007), or how valid it is.

### **3.6 Data Collection and Analysis**

The researcher has analyzed the sample collected according to the theoretical framework of the research keeping in mind the purpose of this research. The researcher has applied the tools of analysis for the visuals and verbal text as mentioned by Kress & Leeuwen in ‘The Grammar of Visual Design’ and Halliday’s metafunctions.

#### **A. The Portrayal of Social Actors in Visual Representations**

- a. Gaze as a Semiotic Resource
- b. Size of Frame and Social Distance
- c. Disengagement /Association established through the Horizontal Angle
- d. Power Relations: as established through the Vertical Angle

#### **B. Establishing the Experiential Metafunction in Visual Communication**

- a. Anecdotal Representations
- b. Imaginary Representations

#### **C. Establishing the Textual Metafunction in Visual Communication**

- a. Salience: as a Semiotic Resource
- b. Information-Value in Images
  - i. Given and New Structures
  - ii. Ideal and Real Structures
  - iii. Centre and Margin Structures

### c. Framing Devices

It is important here to first understand all these concepts before the data is analyzed on their basis.

#### **3.6.1 The Portrayal of Social Actors in Visual Representations**

Within this heading, the researcher actually intends to explain the manner in which interpersonal metafunction is accomplished in visual representation starting with a glance at the fashion in which Social Actors are visually expressed. It also explores the manner in which, by controlling and managing the distance that exists amidst the one looking at that image and the visual participant, with the perspective of horizontal angle aspect, different social relationships are perceived.

However, interpersonal metafunction in visual representations, as explained by Halliday, is accomplished by bringing into play four semiotic resources related to the association that is instituted amongst the viewer and the visually presented participant.

##### **3.6.1.1 Gaze: A Semiotic Resource**

It is explained by G.R. Kress et al. (1996) that a ‘demand’ image as something where the viewer establishes direct contact with the viewer by looking straight into the eyes of the visually portrayed participant(s). The situation in which this sort of relationship cannot be established is labeled as an ‘offer’ visual. G. Kress and Van Leeuwen (2006) asserted that this could be accounted for the significant contrast among the visual representations in which the participants represented visually; stare right into the eyes of the viewer, as opposed to those visual images where there is no eye contact. They indicated the formation of vectors (see section 2.5.1) formed when the portrayed players glanced at the beholder. These ‘vectors’ are constructed by the eyeliner of the represented participant’ which connect the participant with the viewer (see Figure 7, 8, 11, 12, 13, 14, 15, 16, 19, 20, & 21). These vectors result in the establishment of a hypothetical connection between the viewer and the viewed. Along with this, the other vectors are created with the help of a gesture, pointing in a similar direction.

In addition to this, G. Kress and Van Leeuwen (2006) mentioned that such types of particular optical composition performed two-fold interconnected operations; primarily, it gives a visual style to direct address, where the presence of a viewer is essentially recognized, in the manner, especially, as they actually are instructed, “Hey – you [out there]!”. Moreover, it helps constitute ‘an image act’ which the visual creator

actually wants to ‘use the image to do something to the viewer’ (G. Kress & Van Leeuwen, 2006, p. 117) this is the rationale behind characterizing this as a ‘demand’ image, following the Hallidayan concept. Most importantly, the gaze of the visual participant and their gesture (if present) which demands action, may it be emotional or of sympathy, from the viewer, thereby forcing the viewer to develop an imaginary fantastic relationship with him or her.

Facial expressions are of prime importance which indicates the nature of the bond which develops amongst the one who is viewing and the visual participant. A feeling of ‘social affinity’ will ensue if there is an expression of a smile on the face of the represented participant (see Figure 20). Whereas, on the other hand, an expression of ‘cold disdain’ will force those who are looking at that image to perceive it in terms of a rude look compelling them to feel as if they were lesser beings in relation to that visual participant as their superior.

### **3.6.1.2 Frame Size and Social Distance**

In the language of photography, a picture taken from long angle shot or a medium close angle shot accomplishes the represented distance. Halliday an interpersonal metafunction is realized in the visual images by the treatment and administration of social distance prevailed in the visual images. The relationship that forms amongst the visually portrayed participant(s) and the beholder is primarily based on a spatial arrangement. The desired effect is created by the image producer by presenting the represented participants at varying distances with respect to the viewer (Table 1).

This concept of distance can be further explained by considering the impact of a proximal intimate distance the viewer experiences while viewing the participant represented visually in the sample (see Figure20). The observer is expected to be exposed to the feelings of excitement, passion and intimacy just by the close immediacy of the viewer to the visually presented participant and the affability and sincerity exuding by facial expressions of the visual participant.

The personal distance is manipulated by showing the visual image from the waist up where “two people can touch fingers if they both (viewer and the viewed) extend their arms” (see Table 1).

### **3.6.1.3 Disengagement/Involvement established through the Horizontal Angle**

As explained by Kress and van Leeuwen, the involvement that exists between the viewer and the viewed, to a greater extent, is created by presenting the visual participant is represented from the front, as opposed to the representation of the visual participant from the oblique angle. The visuals captured with oblique angles generate a sense of strangeness. They suggest that “the difference between the oblique and the frontal angle is the difference between detachment and involvement” (Jaworski & Coupland, 2005). Moreover, they also suggest that the representation of the visual participant from the ‘the [frontal] horizontal angle dubs the extent to which an image creator and the viewer are ‘involved’ with the visually represented participants.’ The sample of visual images selected by the researcher for this research is the compilation where the image producers have captured the visual participant from a horizontal frontal angle where there is maximum involvement of the with the represented participant instead of being rather than detached from them as exhibited in Figure 7, 8, 14, 16, 19, 20 & 21).

### **3.6.1.4 Power Relations: as established through the Vertical Angle**

Jaworski and Coupland (2005) cited Kress and van Leeuwen, mentioning that if a representation of a visual image is viewed from an angle which is vertically high, the relation between observer and the visual participant(s) can be interpreted in terms of the observer exercising more power over the participant(s) represented in the visual image. While on the other hand, if the participant represented in the visual is observed from an angle lower than the image, the relation between observer and the visually represented social actor can be interpreted as of the latter exercising more influence over the former. Moreover, ‘a relation indicating equitability’ prevails, if both the viewer and the viewed are represented at eye level (Jewitt & Oyama, 2001, p. 135).

Moreover, Machin further elaborated in his ‘Introduction to Multimodal Analysis’ (G. Kress & Van Leeuwen, 2006, p. 76) that “we relate size with influence, power and prestige.” Similarly, he also mentions that glancing at some character in the visual representation from the low angle has the symbolic representation of them enjoying higher status than you. As opposed to the representation of the Muslim women in the magazines as fully covered and wearing scarves, the magazines showcasing the western women’s lifestyle, for instance, usually present images of partially clad women on their cover pages. Hence, (Machin & Van Leeuwen, 2007) concludes that although such representation may depict women as sex objects, or make them look accessible but

defenseless; this impact may be absolutely diminished by creating a shot taken from a low angle, where the waist level image of the model or any other visual participant is captured for the purpose of presentation. In such a way, the visual participants are ‘given status and power by the way of positioning them at an angle from where she is being looked up to’ (see Figure 13 & 14). Therefore, the power influenced by virtue of the position from which a visual participant is being viewed, thus, reduces along with the ‘vulnerability’ with which a visual participant has represented itself. Consequently, these visual participants are presented to possess power in the fictitious unreal relation that is constituted between themselves and the observer, by dominantly casting a look viewing them down (see Figure 8). These visually portrayed participants depicted within the sample taken for this research suggest exerting such influence over the observer, as is presented in Figure 7, 8, 13, 14 & 15.

### **3.6.2 Establishing the Experiential Metafunction in Visual Communication**

Samples collected by the researcher for this study are not simply visuals with a face; in fact, they are meaningful in a way that they represent certain cultural realities and other world affairs. In this section the researcher has explored how global happenings are represented through visual images and how they are interpreted by making use of the different semiotic resources. The selection of a certain special social setting is required by an image creator which is the fundamental mark of departure in a design based on any visual, for instance, the image 4 represents an Iranian woman at some public place, standing with open arms and making an emblem of victory can be perceived as a ‘Rebellion’, ‘Revolutionary’, or a ‘Freedom Fighter. Vectors emanating from the woman’s eyes connect her with the viewers and compel the viewers to pay attention to her. The visual representation occupies the center of the page from the low angle giving affordance to the visual, which means that the woman represented in this image actually demanding the viewer to lend their support to whatever her cause may be.

The visually represented participant (see Image14)presents a budding young female who, along with demonstrating well as immense vitality, also illustrate the concepts of ‘Friendliness’, ‘Social affinity’ and of ‘Freedom’. Vectors have been drawn to reveal the particular ‘behavioral processes’ (Machin & Van Leeuwen, 2007, p. 83) of smiling enthusiastically and looking relaxed but upbeat. Therefore, G. Kress and Van Leeuwen (2006) suggest that a visual maker is capable of using semiotic resources, such as vectors, that acquire experiential meaning significance, so represents the connection

between events and happenings around the globe. The other two categories of visual presentation, that is, anecdotal and imaginary representations, are discussed in sections 3.4.2.1 to 3.4.2.2 respectively.

### 3.6.2.1 Anecdotal Representations

The visual representations depicted in magazines and newspapers and on the internet as well, are not always static. The visual representations on the magazine covers, sometimes, consist of representations of a continuously changing activity which is perceived and interpreted by the observer then as ‘a picture, or a visual, in time’. For instance, activity pictures in sports photography fall into this category. As stated by G. Kress and Van Leeuwen (2006), the vector is the important aspect of such visuals, an extended hand, an arrow, and other represented components having different dimensions to it, where the vector is representing the dynamic event taking place (see Table 1 below).

**Table 1: “Three Basic Types of Vector and Their Realizations” by Kress and van Leeuwen**

Vector Types	Realization
Uni-directional transactional action	‘A diagonal vector constructed by a portrayed element and the viewer, or connecting two participants, an Actor and a Goal with the help of an arrow (G. Kress & Van Leeuwen, 2006).’
Bidirectional transactional action	‘A diagonal vector constructed through a portrayed component, or bilateral pointers, linking both the players’ for instance, a couple staring mutually.
Nontransactional action	‘A diagonal vector constructed by a portrayed component, or the pointer emanating from a partaker, the Actor, but not pointing at any other player’ Therefore, “the action in a non-transactional process has no ‘Goal’, is not ‘done to’ or ‘aimed at’ anyone or anything(G. Kress & Van Leeuwen, 2006).”

It was suggested by (Björkvall, 2008) that the powerful semiotic resources in visual images are represented by vectors for the depiction of the ‘actor’ in visual presentations. Simultaneously, patterns of non-transactional cases can be noticed in all the visual images taken as a sample for this research. The visual represented in image 3 in

which the represented participant is looking sideways, has vectors pointing at her right and not making any connection with the viewer. However, the eyeline vectors of the represented participant in Figure 14 are pointing directly at the viewer while where the represented participant in Figure 9 is gazing into the distance, the represented participant is gazing and developing a connection with the viewer. Therefore, it can be concluded that these highlighted vectors, are believed to be non-transactional as they are not pointing at any particular item.

### **3.6.2.2 Conceptual Representations**

The participant(s) in visual images develop a relation between them as obvious in analytical processes, in terms of ‘a part-whole structure.’ These processes consist of two types of visual participants: that is, the Carrier (presenting full) as well as any number of dominating characteristics (the components) (G. Kress & Van Leeuwen, 2006, p. 87). In ‘The Grammar of Visual Designs’ Kress and van Leeuwen discussed a figure of an Antarctic explorer (G. Kress & Van Leeuwen, 2006, p. 50) with the purpose of explaining this concept of a part-whole structure. The explorer himself depicts the ‘Carrier’, whilst the cap, windbreaker coat, and mitts represent the ‘Possessive attributes’, in other words, the elements that construct the overall representation (G. Kress & Van Leeuwen, 2006, p. 51). The other type of conceptual representation is presented by the ‘Symbolic processes’, which serve to present the intention of the participant that what it ‘represents’ or ‘acts’ (G. Kress & Van Leeuwen, 2006, p. 105). As already discussed, in these procedures two participants actually are present, the Carrier, and the Figurative (symbolic) Attribute. However, in many cases there can be any single figure present; the Carrier. The process that represents the type mentioned earlier is acknowledged in terms of “Symbolic Attributive;” while the one mentioned later, “Symbolic Suggestive” (G. Kress & Van Leeuwen, 2006, p. 105) respectively.

Significance or ‘salience’ is given to ‘Symbolic attributes’ present in the visual image. This significance is accomplished by foregrounding the visual or the participant, or by overemphasizing its size. In the opinion of Kress and van Leeuwen, the human partaker in “Symbolic Attributive” representations commonly are shown sitting or standing in the visual representations, with the only purpose of presenting themselves to the viewer’ (G. Kress & Van Leeuwen, 2006, p. 106), instead of being represented as a player in any happening. The female represented participants presented in Figures (7, 8, 11, 12, 13, 14, 15, 16, 18, 19, 20, and 21) represent such a process. Especially, in Figure

13 & 18 the uncovered heads of both the females with hair stylishly done, are the symbolic attributes that confirm their identity as ‘Free, exalted and modern’ women in the scenario of conservative looking females presented on the cover pages of Time and Newsweek.

### **3.7 Establishing the Textual Metafunction in Visual Representations**

According to G. Kress and Van Leeuwen (2006), the arrangement of visual representations is based on a certain visual architecture which takes into consideration a number of resources which, in linguistics, presents the manner through which the textual metafunction is accomplished. Simultaneously, (Machin & Van Leeuwen, 2007) argues that, while representing through visuals; ‘the characteristic marks ought to cling in sync intelligibly with the relevant context they are produced in’. In addition to this, he describes that in order to develop a relation between textual elements typography is generally used by employing the same typeface. Different typeface must be used to differentiate between the headings and subheadings, for that matter. This composition then leads to generate a level of an enlightening worth. The cover (see Figures 9, 10, 12, 13, 14, 15, 16, 17, & 21), for example, uses different sized fonts with the purpose of engaging the attention of the viewer and generating interest in the viewer/reader by placing different slices of textual information at various places in the design of that particular image, while the principal content is relevant to the message presented in the items of the magazines’ cover. However, the visuals represented in Figures 7, 9, 10, 12, 13, 14, 15, 16, 17 & 21 employed a huge-sized, bold font for significant representation of its main text, whereas lower sized fonts for its subtitles.

#### **3.7.1 Salience: as a Semiotic Resource**

Salience or prominence, for that matter, in different texts, such as newspapers, magazines and advertisements, is accomplished by employing a variety of compositions (Wagner & Banos, 1973). In her opinion, news headlines should be presented in font designs that are ‘strong and do not stir any kind of emotions’ so that they are powerful enough to capture the attention of the reader. Machin and Van Leeuwen (2007), following the work of Van Leeuwen (2006), opines that the different types of fonts constituting certain traits and actions can have different meaning potentials. He presented an example the use of a sizeable, capital ‘X’ on the poster for the film X-Men, and suggests that the purpose of using this specific font was ‘for capturing attention and depicting courage and



fearlessness'. It may also be suggestive of strength, toughness, determination and endurance.

Another way in which salience can be achieved is by using different colors in a particular manner. Caldas-Coulthard mentioned Kress and van Leeuwen, and van Leeuwen (Van Leeuwen & Jewitt, 2001, p. 101) mentioned that:

...reality is modulated in visual communication through color, focus and depth. You can have abstract color [such as] uniform pinkness for faces or greenness for grass, you can have naturalistic color and you can have sensory color. We react positively to colors that attract us. And colors, in general, are loaded with social signification.

Moreover, they also mentioned the gender connotations represented by colors as well and indicated the employment of womanly colors, pink for girls, and the usual blue, gray and brown dominated men's apparels. However, (Machin & Van Leeuwen, 2007) proposed that, 'plain, concentrated, indiscernible colors signify candor, passion and uniqueness'.

Another aspect through which salience is accomplished is the use of specific "tone, size, foregrounding, overlap" and recurrence of components present in a visual image (Machin & Van Leeuwen, 2007, p. 88). The 'tone' is manifested within an image where any particular component is prominently displayed through directed lighting (see Figure 7, 8, 11, 14, 15, & 21). By using this technique, a very subtle aura is created encompassing the represented participant itself, painting it in a relatively glistening display (Machin & Van Leeuwen, 2007), as is presented in the visual representation of the visual participant in a shiny manner (see Figures 7, 8, 11, 13, 14, 15, 18, 19, & 21). The use of this style is also employed to enhance the 'promise of the represented participant'. Lastly, the viewers' comprehension of an image can also be manipulated by the use of cultural symbols which have the potential of meaning making.

### **3.7.2 Information-Value in Images**

The researcher while analyzing the compilation of data noticed that, multiple components of visual design have been distributed in different areas of the image. The participant represented in all the samples collected for this research placed the image of the represented woman either on left, right or center of the page. Accordingly, various constituent components are furnished with particular informational significance affiliated to the different 'zones' of the visual representation, for instance, 'right and left, bottom

and top, margin and centre'. Therefore, in the opinion of (G. Kress & Van Leeuwen, 2006, p. 177) 'enlightening, or informational, worth is, 'assigning different positions to various elements in relation to each other and also to the observer for purpose of conveying meaning'. They have identified the three main types of designs in images.

### **i. Given and New Structures**

In these structures, prominence is given to the horizontal axis and this practice of visual representations is extensively used in Occidental culture. The magazines, for instance, utilize a single page that is equally partitioned into two sections. In English culture where the script goes from left to the right of the page, the right side of the cover page is commonly the area which caters the 'main message' to the reader or observer. The presentation of an image in this manner generally represents 'information' which requires a great deal of reader's attention. In contrast, the left side represents the 'already given', that is, it represents the information of which the reader is almost aware of. Mostly, the information presented by the 'New' is perceived as being 'dubious', or 'questionable' while the 'Given' represents a 'rational' or 'manifest' (G. Kress & Van Leeuwen, 2006, p. 180).

### **ii. Ideal and Real Designs**

As reported by Chandler (2003), Lakoff and Johnson (1980) detected some peculiar significance connected to the compositions along the vertical axis. They described that 'up' is linked with friendliness, playfulness, awareness, health, bliss, growth in the future, and superiority and influence. While, 'down', on the other hand, is linked with misery, abandonment, suffering, death, low life, and being subject to oppression. As pointed out by (G. Kress & Van Leeuwen, 2006, p. 186) that, image-producers which make use of an 'Ideal and Real' kind of design generally consists of two sections, the upper half which bolsters or creates 'the commitment'. However, the lower half, in contradiction of this, creates or fancies the image itself, giving unbiased and rational information about it. As a result, two unmistakable dimensions are created; with the upper zone exhibiting to the viewer what 'might be' and the lower zone exhibiting 'what is'. Kress and van Leeuwen further reported that a decisive boundary could split and segregate both

the zones, that is, upper and lower, and diverse connecting components could also be available.

### iii. Centre and Margin Designs

Kress and van Leeuwen, according to Chandler (1994), has explained that some images, that are represented visually, are constructed in a manner which cannot be resolved by a right-left or bottom-top framework but on a predominant centre and a fringe. In their opinion, something occupying the center symbolizes that it is quintessential to the rest of the elements where other presented components are in some manner inferior (see Figure 10). In addition to this, Chandler highlighted that in images represented visually; figures are usually situated in the center of the page (see Figure 10, 11, 14, 16, 18, 19 & 21). Moreover, G. Kress and Van Leeuwen (2006) contended that in latest visual portrayals depicting the West, a shift in the prevalence of centered framework can be noticed, which symbolizes a usual transformation in approach within various areas of present-day society, which implies, may be, that the ‘centre does not hold’ nowadays in these societies.

<b>Margin Given Ideal</b>	<b>Margin New Ideal</b>
<b>Real given margin</b>	<b>Real New Margin</b>
<b>Kress and Leeuwen’s Spatial Map</b>	

Figure:2. *The Dimension of Visual Space* (Taken from Kress and van Leeuwen, 2006:197)

### 3.8 Devices for Framing

A number of visual images represented in the sample adopted and applied the use of devices used for framing (Figure 9, 10, 11, 12, 13, & 14); where “lines and boxes” have been identified as the most significant framing resources. The framing resources can be employed to demonstrate and distinguish different components in relation with one another, link those components, or adheres them collectively. The vigorous the use of devices for framing of a component, the higher the chance of it is being represented as an

individual piece of a message (G. Kress & Van Leeuwen, 2006). Moreover, they, Kress & Leeuwen, further proclaimed that ‘the ‘no framing’ emphasizes the existence of association’, whereas the existence of framing manifests ‘individuality and differentiation’. The high degree of interrelation between the components in a structural framework bespoke of their significant association collectively. The features of framing, or disconnectedness, can be accomplished either by way of employing the lines of frame, by adopting a design where white space is left between components, or by disrupting the color pattern G. Kress and Van Leeuwen (2006).

### **3.8.1 Iconic Representations**

It describes the utility of ‘illustrated representations to form activity, articles, and notions within a presentation effortlessly accessible and simpler to catch, identify, grasp, and recollect.’ These visual images are basically employed in signage, control panels, and computer interface. The purpose of iconic representation is the identification, say, of company logos. These representations are used to attract attention to the objects being displayed.

Indexical images used for the representation of objects, or concepts are the ones that demonstrate or are usually related to any activity that is happening around, the object, or the idea. They indexical signs are specifically adequate and effective for the representation of the complex movements, items, or ideas. For instance, a sign demonstrating the site of a restaurant on a highway uses an image of a plate in which there is a fork and a spoon instead of the image representing a restaurant or a café.

However, the Symbolic signs employ visuals that depict an activity, item, or a notion at a sublime level of consideration. These symbolic signs are employed when actions, objects, or concepts are comprised of some standard and easily discernible objects. For instance, a play button on some video or musical gadget indicates its function, even though the play button has nothing to do with the actual function.

The researcher has analyzed the cover pages of the magazines being the data of this research according to a social semiotic analysis of the cover pages of the selected magazines at two levels, that is, at the textual level and compositional level. The textual analysis aims at studying the content of texts and conducting their analysis on the basis of possible interpretations. The aim of this research is to analyze the cover pages of the magazines with the purpose of understanding the meaning behind them and to what

extent each item, color, gaze, font, of the text contribute to conveying the message as aspired by the editor of the magazine.

The content and form of text have prime importance in meaning making. The importance of each element of text in meaning making is emphasized by the text interpretive approach. The multimodal text analysis laid emphasis on each mode leading to meaning making. The analysis of text has been conducted keeping in view intention of the writer and understanding of the reader but it somehow remains ambiguous if the composition is not taken into consideration. It means analysis can be done at various levels according to the presenter of that text, the reader and the actual content of the text. According to (Eco, 1981), the interpretive strategies employed for the analysis can be divided into three distinct categories:

- a. 'Author oriented' (which in this case would be 'editor oriented' as the decision to select the content of the cover page is done by the editorial staff of the magazine). The analysis is done by taking into account the content and the current issues at that time which led to the selection of that particular visual and its content.
- b. 'Reader-oriented', that is, how readers perceive the text, and how they understand the meaning out of it.
- c. 'Text oriented', that is the semantic analysis of the given text.

This author oriented analysis of the cover pages of magazines signifies that the author would be the editor of the magazine who finalizes the content to be presented in the magazine which means that the content of the cover pages is the reflection of the editorial policy of the respective magazines. Reader-oriented means taking into consideration the perceptions of the reader which helps them in understanding the content. While text oriented means the analysis of text on the basis of meaning making. The researcher has mainly focused on the author (editor) oriented strategy that how they presented their content along with the analysis of the readers in making meaning out of those visuals.

### **3.9 Summary**

In this chapter the researcher has, mainly, explained the theoretical framework of this study. Three theories which constituted the theoretical basis of this study have been discussed at length in this chapter. The first and the major theory explored is the theory of visual grammar by Kress & Van Leeuwen. In their theory Kress & Van Leeuwen have

discussed how images can be studied in the light of the Halliday's metafunctions which makes it a study of linguistics. According to Kress & Van Leeuwen, visual images have some ideology behind them in the manner they are captured and produced by the image maker which is the ideational metafunction performed by these visual images. Next comes the turn of the interpersonal metafunction which, according to Kress & Van Leeuwen, is achieved by employing the semiotic resources, such as gaze, vectors emanating from eyelines, the distance between the visual participant and the viewer and other. The third one, that is, the textual metafunction, is accomplished by the cohesive devices used in the text, along with the pronouns and by analyzing the themes expressed through the use of words.

The second theory which has been discussed in this chapter is the Systemic functional theory suggested by M.A.K. Halliday. This is the theory which forms the basis of the theory of visual grammar as proposed by Kress & Van Leeuwen in 'Reading Images.' The three metafunctions employed by Kress & Van Leeuwen in the analysis of images are actually the very three metafunctions as proposed by Halliday in his Systemic functional theory. According to Halliday, these metafunctions are present in every text, may that be textual or visual, and which helps the viewer to construct the meaning out of that text as well as any visual image.

The third theory discussed by the researcher is the theory of signs as proposed by C.S. Peirce. According to Peirce, there are three types of signs, the iconic, the indexical and the symbolic, which are represented by the visual images in any text.

Moreover, the other topics discussed in this chapter are related to the data collection method, sample, and its delimitation, and research design and the theoretical framework on the basis of which data has been analyzed in the next chapter. And finally, the chapter ends with the discussion of the theory of multimodality and its application to the visual images selected for this study.

## CHAPTER 4

### DATA ANALYSIS

The researcher has based the data on Multimodal text analysis of visuals. Multiple approaches, theoretical frameworks, and techniques have, therefore, been used for the analysis of data. From a linguistics point of view, in particular, this study pertains to the enumeration of the communication and interpretation of meaning within texts. This study also deals with the issues emerging from taking into consideration of semiotic resources other than language, in interaction with each other and with language – such as gaze, gesture, proxemics, visual and art, page-layout, dress, image-text relation and production resources, etc. Meanwhile, with the advancement and new developments in the field of multimodal studies as a distinct sphere of study in linguistics has also exposed a range of issues specifically relevant to the multimodal text analyst and the method of analysis.

#### **4.1 Realization of Social Actors and the Power of Gaze**

As mentioned in the previous chapter, this concept deals with the comprehension of the style in which the semiotic resource such as ‘gaze’ has been employed to construct message within different contents. The researcher has also explored the aspect in which meaning is constructed by designing and presenting the image either horizontally or vertically angled in various visuals.

##### **4.1.1 Gaze as a Semiotic Resource**

As already discussed in section 3.4.1.1, ‘Gaze’ is what makes the image a ‘demand’ image which means that the social actor represented in the photograph is presented as demanding some sort of action to be taken by the viewer. This function of ‘demand’ is achieved by presenting the image where the beholder is capable of looking straight into the eyes of the visual participant represented. For example, the visual represented in Figure 14 & 15.



Figure 14



Figure 15

These images are categorized as ‘demand’ images because the gaze of the represented participant in both the image is ‘inviting’ the viewer to look at them and demanding them to take some action or to extend their help to them in some way.

#### 4.1.2 Types of ‘Social’ and ‘Power’ Relations and the Role of Gaze in Visual Images

The ‘Gaze’ as an aspect of a semiotic resource has been discussed at length in this chapter for all the visual images collected as a sample for this research. The represented participants in the images presented below have been captured with a close shot (close up), medium-close camera shot and medium-long shot (see Table 1), mostly, from the aspect of a horizontal angle.

Close shot images from a horizontal angle



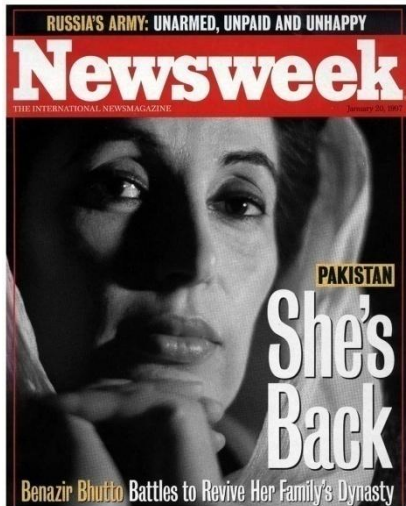


Figure 7



Figure 8



Figure 14



Figure 15



Figure 19

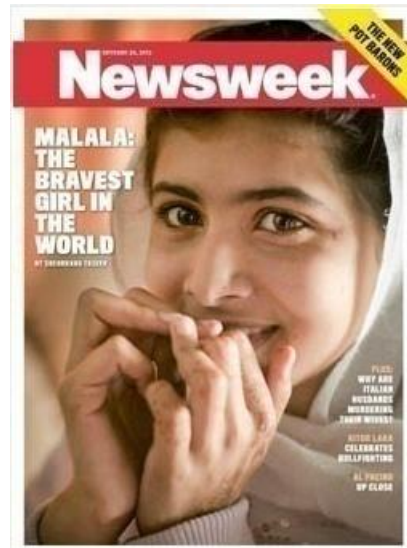


Figure 20



Figure 21

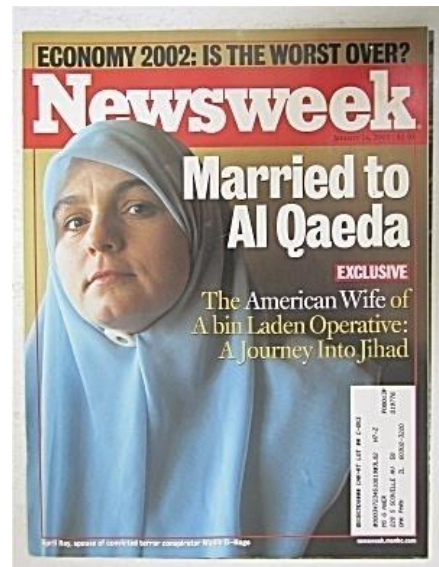


Figure 12

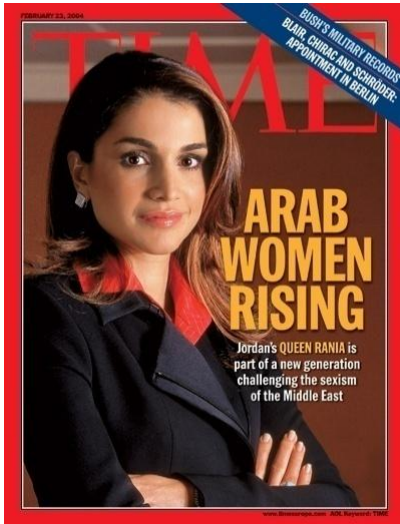


Figure 13



Figure 16

## 4.2 ANALYSIS

All the images presented, in Figures (7, 9, 12, 13, 14, 15, 16, 19, 20 & 21) above have been taken as close-ups from the horizontal angle by the producer of these images. This type of presentation generates a feeling of ‘involvement’ within the viewer and the viewed (see section 3.4.1.3). The visual image of women displayed on the cover pages of the magazines ‘demand’ the attention of the viewer. By means of gazing suggestively at the viewer, the visual images on the cover pages of magazines help establish an observer). The smirk as obvious on the faces of the participants represented in Figure (7, 8, 13, 14, 15 & 21) invites the viewer to ‘desire them’, look at them (see section 3.4.1.1); this appeal or invitation is strengthened by the vectors which arise out of the represented participants’ eyeline, developing a direct connection with the viewer (see section 3.4.1.1). The aspect of the vertical angle displays the visual images of all these women have been captured through a shot taken from a low angle, rendering them to appear grand and potent (see section 3.4.1.4) so affording them authority over the viewer. The message transmitted here, (see section 2.5.3), is of independence, freedom and making own decisions (see section 2.6), compelling the viewer to contend women’s courage as well as bravery.

Another illustration of the adoption of ‘gaze’ as a semiotic resource is exhibited in image 14. In the said image, a young female is displayed in the centre of cover page stares

at the viewer warmly and affectionately. The visual representation has been actualized by a medium shot, symbolizing ‘some social proximity’ (see Table 3).

As these are non-transactional images, where there is only one person represented, the vectors that arise out of the eyelines of the represented participant connects the viewer to the viewed. The amiable facial expressions of the represented participants ‘demand’ that the viewers acknowledge them, while at the same time motivating the viewer to establish a form of political and social rapport and fondness with them (see section 3.4.1.1). This connection that exists among the visual representation of the participants and the observer is that of the sameness, witnessing that the visual image of the participant is displayed at the level of the eye along the vertical axis (see section 3.1.1.4).

The smiling expression of the visual image of the represented participants on the cover pages (see Image 7 & 14) emanates the message of proximity, which can also be classified as a ‘demand’ image. Anyhow, these images are actualized through a close shot and medium camera shot. Hence, the unreal relation which is established between the viewer and the visual representation of the participant is based on the close proximity (see Table 1). Through the aspect of an angle taken vertically, the participants have been displayed through a shot taken from a straight angle (see section 3.4.1.4). Therefore, it implies that the viewer is urged to glance directly at the visual representation of the participants, symbolizing that these women have equal authority and influence over the viewer (see section 3.4.1.4).

The image-creator intentionally positioned the visually represented participants in a horizontal fashion to develop a stronger feeling of ‘involvement’ between the represented participant and the viewer (see section 3.4.1.3).

The following pictures (see Figure 11 & 19), as opposed to the preceding ones, feature a young spirited girl, with a profound ‘gaze,’ which ‘demands’ attention from the viewer. The image creator has captured the represented participant in the close-up shot and shot taken medium-long angle (see Table 3). This type of angling appears to propose that the relationship prevailed among the observer and the visual participant is structured on the framework of proximity. The represented participant in the said images appears to be saying, ‘Here I am and pay attention to the severity of my gaze’; this has been identified as the most prominent component of both the compositions. These images also, are actualized by a low angle shot depicting a horizontal (frontal) angle aspect composing

and presenting her appear grand and compelling. The qualities of dominance and status over the viewer have been attributed to the female appearing in these visual representations.



Figure 11



Figure 19

These images had been created by Time, an internationally recognized magazine. The image of a female represented as a visual participator is actualized through a camera shot taken from a close-up angle or a head shot. Straight eye contact with the observer has been maintained by the represented participant and the arresting gaze, thus, demanding the viewer's attention. Effect of the glossy image has been created by illuminating her face significantly from the left side, in both the pictures (Figure 11 & 19) rendering the right side of her face in shade. These two contrasting elements make her appear gloomy and slightly mysterious to the viewer. The bright and expressive eyes of the female and her narrowed temples is the most significant aspect of these visual images, among others are her firmly sealed lips, which are complementing her overall seriousness. The visual participant in the image is displayed as a brown-eyed Asian, while the viewers of this visual image are essentially males who are overwhelmingly blue-eyed with lighter complexion; it becomes obvious that female represented participant was intentionally used by the image maker with the purpose of exploiting the emotions of sympathy of the viewer.

This image 5 has been captured by a shot taken at a low-vertical angle position, constituting the represented participant to emerge grand and all-powerful to the observer, allowing her domineering influence over the viewers.

A comprehensive narration and the description of the data presented above, will lead us to conclude that the visual image representations of the female participants shown

in Figure (7, 8, 11, 12, 14, 15, 16, 19, 20 & 21) are atypical of the role which is generally attributed to women in the Muslim world, as disadvantaged beings. In fact, Muslim society actively encourages women to be presented in subdued roles, as is demonstrated by identical displays of women on the magazine covers (see Figure 17 below). In contrast, the female participant represented in image 7 embodies more of a ‘Western ideal’; a dream and an inspiration that most of the vulnerable Muslim female viewers are encouraged to display.



Figure 17

### 4.3 The Vectors and the Dramatic Upshot

Images selected as a sample, almost all of them, made use of the vectors. Hence, it is beyond the scope of this study to discuss all of these examples in detail. Therefore, only select images will be discussed in the light of some specific semiotic resources. The cover page selected to be discussed primarily, displays a visual image to be examined is of a ‘Pakistani Woman’ on Time’s cover (see Figure 20) which presents a visual image of a budding female, who displays the notion of ‘Freedom’, ‘Happiness’ and ‘courage’ through her confident physical posture and limitless energy.

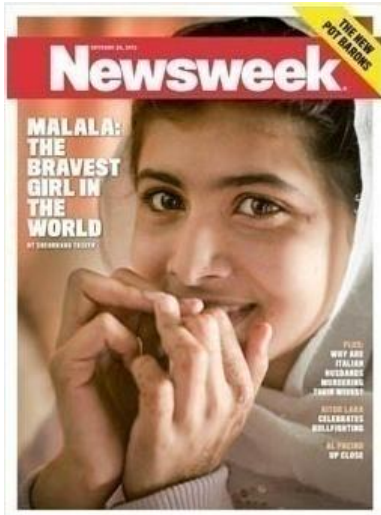


Figure 20



Figure 21



Figure 11



Figure 14



Figure 15

In the image presented in Image 15 the vectors emanating from her eyes are not directed towards the viewer of the image. In fact, it displays a young girl looking at the right side with a stern and determined expression on her face. Although the corresponding situation had not been displayed to the viewer, the represented participant is believed to be contemplating and determined. While the vectors emanating from the eyes of represented participants in Figure 14 & 15 are directed towards the viewer and looking directly into the eyes of the viewer making it a ‘demand’ image, which in this case is the sympathy and the emotional appeal to the viewers.

Finally, the female ‘political head’ of a country visual (see Figure 7 & 8 below) features the female Prime Minister of Pakistan, Benazir Bhutto, who is represented as the visual participant. The image displays her ‘gaze’ constituting the eyelines vectors which appear to be extending into the distance. The viewer of this visual image is unaware of her object of attention and, therefore, could not guess who, or what, she is looking at. The gesture represented by the visual image, most strikingly, in the form of clasped hands under her chin, appears to signify, influence, power, strength, and withheld intensity. The vector arising out of the upper left corner of the visual participant is ‘fore grounded’ underlying image directs the viewer’s eye to face resting over the clasped hands of the visual participant. A focal point is formed, at the point of merger of these two vectors, elsewhere in the space which the viewer must mull over. Another interesting feature of this visual representation is that the focus of attention falls to the left side of the image; which is in contrast to the right-left orthographical system which constitutes Islamic script.

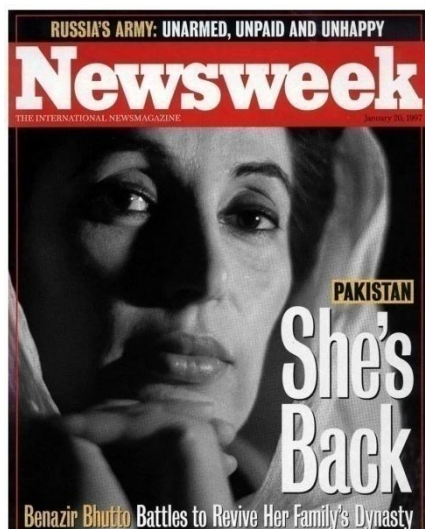


Figure 7



Figure 8



The body language of the represented visual participant, her posture and the vectors arising from her eyes (see Figure 7), among others, as captured in the image, appears to symbolize “power, focus, and vision.” Hence, the information transmitted here by the visual participant instigates the observer to ‘capture the very moment’; specifically when the observer appears to be an impressionable Muslim female whose inner conviction seems to be inflamed by the Muslim identity. Therefore, the socio-political interpretation of the visual image can be seen as presented in a very sophisticated manner.

#### 4.4 Establishing the Experiential Metafunction in Visual Representations

As already discussed, (see section 3.4.2) the image-creator has employed a novel setting in visual composition. A young ordinary girl with her head covered is represented as standing alone and looking sideways as if she is afraid of somebody or there is something unusual happening around her (see Image 3 below).



Figure 9



Figure 10

##### 4.3.1 Narrative Representations

As discussed earlier, the visual representations at times accommodate the display of ever changing or progressing activity which is then interpreted as ‘a snapshot in time’. For instance, in sports photography shots taken while the action is happening is an example of representations in the form of a narrative. In addition, Kress and van (G. Kress & Van Leeuwen, 2006) proposed that a vector is the main aspect of these visual representations, a protruding arm or hand, a shaft, along with some other visually represented components showing direction, and the vector depicting the motion as it is

happening in that very moment(see Figure 9 & 10 above). There are two types of vectors in both of these images, vectors depicting direction of eyelines and vectors depicting the direction of the arms. Both these images can be interpreted as narrative representations because they image-maker has captured them in process.

The eyeline vectors of the participant represented in Figure 9 are pointing out words to her right. The vector of the right arm of the represented participant is pointing downward as she can be seen holding a cell phone in her hand. Another unusual factor in this image is that of a string attached to the girl's finger and its vector is also pointing outward. This image is interpreted and presented its represented participant as not much involved with the viewer but is engrossed in something on her right. The string attached to her finger depicts 'enslavement', no freedom. This picture is a 'snapshot' moment as the represented participant is looking sideways; therefore, this image has some beginning and an end too.

In Image 4, the vectors of the eyelines of the represented participant are pointing to the viewer which makes it a 'demand' image. The vectors of both the arms are pointing upwards which depicts 'courage', 'bravery', and 'freedom'.



Figure 9



Figure 10

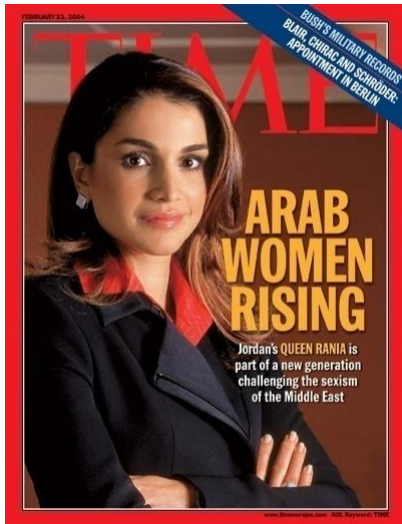


Figure 13

As already discussed in detail in the previous chapter, vectors are perceived “as being a powerful visual resource for representing the agency in images” (Björkvall, 2008). Simultaneously, instances of non-transactional actions are also visible in this visual image (see the Figure 21), that represents a female visual participant making certain specific gestures. One of the gestures made by the participant of the visual representation is crossed arms, while gazing into the distant space at the same time. Combinations of both these represented expressions create vectors, and are considered non-transactional as they appear to lack any particular ‘Goal’ in the form of any specific object. In addition to this, eyeline vectors are actualized by way of the direction of the ‘gaze’ of the represented participants.

#### 4.3.2 Conceptual Representations in Images

As already discussed in section 3.4.2.2, the participants represented are also analyzed in terms a part-whole structure, may be present; the Carrier. This is in the Table 2 below:

**Table: 2 Carrier / Possessive Attributes in the Images**

Sr. No Appendix	Carrier	Possessive Attributes
7	Female---Benazir Bhutto, Pakistan	1. White duppata
8	Female---Benazir Bhutto, Pakistan	1.White duppata 2.Black jacket 3. Silver earring

9	Female--- Iranian	1. Black stole 2. Multicolored patterned sweater with hood 3. Cell phone
10	Female--- Iranian	1. Black stole2. Black Jacket 3. Green Bands in both wrists.
11	Female---Malala Yousafzai, Pakistan.	1. Brown colored, traditional Swati printed shawl 2. Black shirt
12	Female--- American	1. Blue Scarf 2. White clip
13	Female---Queen Rania, Jordon	1. Red collared shirt 2.Black formal jacket 3. White earrings 4.Neutral colored nail paint 5. Ring in right hand 6.Wrist watch on left wrist
14	Female--- Afghanistan	1.Black scarf with some golden print
15	Female---Afghanistan	1.Mauve colored duppata and shirt of same print and color
16	Female---No nationality as it does not seem like a natural image	1.Black scarf with golden print. 2. Golden colored veil 3. Blackabbaya with red lace.
17	6Females— Afghanistan	1.Wearing blue burqas 4 2.Females wearing green chaddar and red dresses 2
18	Female--- TehminaDurrani, Pakistan	1.Light blue full dress with duppata 2. Wrist watch on the right hand 3. A ring in right hand 4. Colored nail paint. 4. Pearl earring in left ear.
19	Female---Malala Yousafzai, Pakistan	1.Black chaddar
20	Female---Malala Yousafzai, Pakistan	1.Whiteduppata 2. Neutral colored sweater

21	Female---Malala Yousafzai, Pakistan	1.Blue chaddar
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#### 4.4 Establishing the Textual Metafunction in Visual Representations

##### 4.4.1 Saliency

From the Table 2 we can deduce that the essential component of the females represented in the magazines, Time and Newsweek, has been their covered heads (see Figure 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 19, 20, & 21) either with some sort of stole, traditional chadder, duppata or some scarf. Therefore, the researcher deemed these head coverings as an element of saliency which signifies ‘symbolic attributes’ of the participants represented. For example

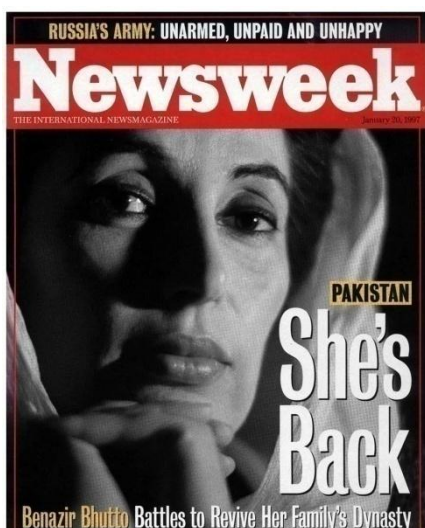


Figure 7



Figure 14

##### 4.4.2 Information-Value in Images

By conducting the analysis of the compiled data, it can safely be deduced that various structural components are found distributed in the diverse sectors of these visual representations. The female represented participant in (see Figure 15) for instance, position the visual representation of the participant, a Muslim woman in the case, in the lower zone of the image, as an object to think about by the reader. Therefore, the image is fore grounded in the bottom half of the page.

Hence, different compositional components are loaded with a particular set of informational value adhered with the different ‘zones’ pertaining to the said image, for instance, ‘right to left, bottom to top, centre, and boundary’. According to Kress and van

(G. Kress & Van Leeuwen, 2006), information worth of the image is, ‘the placement of components in varying positions in relation to each other and to the observer for the interpretation of message’. Sections 2.6.2.1 to 2.6.2.3 examined visual compositions with respect to three categories given below:



Figure 18

a) ‘Given’ and ‘New’ Structures

As already discussed, the right-hand side is basically the zone that offers ‘main information’ to the observer and the reader. It generally exhibits a ‘message’ that the observer, or the reader, is expected to understand. While, the left-hand side is the zone which represents ‘already given’, of which the observer, or the reader, is already assumed to be aware of beforehand. For example, see Figures 7, 8, 13, 14, 15.



Figure 8



Figure 13

And for the more poignant message we can see the Figure 15.



Figure 15

Here we can clearly see that the message is communicated in a declarative manner that, 'What Happens if We Leave Afghanistan'.

#### **b) 'Ideal and Real' Structures**

As these structures are not relevant to the images represented in the cover pages of the magazines, therefore, it is not supplemented with any particular image.

#### **c) Centre and Margin Structures**

In section 3.4.3.2 c this aspect of the visual presentation has been discussed in which the researcher has expounded that the layout of various visual representations is arbitrated through center and periphery instead of a left-right or top-bottom structure. For example, see Figure 11, 17, 18, 19 & 21 out of which following two are presented as a specimen



Figure 17



Figure 11

#### 4.4.3 Creating Salience: The Use of Colors, Fonts, and Foregrounding

The researcher has observed all the Images (see Figure from 7-21), which has made it obvious that all of these visual representations adopt foregrounding in advocating their ideology. In title pages, the target women particularly, are representing ‘independence’, ‘free will’, ‘bravery’, ‘courage’ and ‘determination (see Figure 7-16 & 18-21).

For example, the represented participant (see Figure 21 below) is fore grounded on the left hand side enjoying an individual pose; the visual image represents the participant being adorned in a totally opposite color to the other color in the backdrop. The image can be interpreted, potentially, that whoever breaks the norms ‘will accomplish triumph over others by standing out distinctly visible in the crowd.’



Figure 21



The aspirational message, as can be interpreted by the words ‘HER NEW MISSION’ of image 15 attracts the youthful female Muslim audience. The capital bold font has been used to convey the message in a prominent manner as ‘HER NEW MISSION.’

#### 4.5 Managing Modality in Visual Images

In the words of Kress and van (G. Kress & Van Leeuwen, 2006) much can be appropriated by the use of colors in a specific visual image, which means that modality of the images is directly related to the color in an image; more color, more the modality in the visual images, lower the color, lower the modality in the visual images. They suggest that color adds prominence or renders insignificance to a visual image. The naturalistic photography expressed this color modulation as depending on the selection of various degrees of shades for the visual image composed of light and shade. According to (Machin & Van Leeuwen, 2007), ‘hind light is identified with veracity (see image 8 below), in contrast to a dark background which, in different situations, designate a meaning of something hidden’ (see Figure 8 below).



Figure 14



Figure 8

The visual representation, with light in the back in Figure 14 is, thus, depicting a true story of an Afghan woman. This use of light in the background of the image makes it credible. On the other hand, the black background in Figure 7 complementing mysteriousness of the circumstances of Benazir Bhutto’s murder. The message reads as ‘No One Could Save Benazir Bhutto.....’ which shows that the responsibility of her killing is still unclear.

## 4.6 Size of Frame and Social Distance

In the previous chapter, it has been discussed that a ‘characterized distance’ can be achieved by taking a long shot, or a medium close-shot of the participant depending on the agency of photography. The administration of ‘social proximity’ displayed in visual representations depicts the manner which Halliday employed to define how interpersonal metafunction is actualized. However, the connection that materializes among the viewer and the viewed is constituted of spatial distance. The participants represented, accordingly, are displayed at different distances with reference to the observer or the reader, based on the selective effect that the visual-maker intends to depict (see Table 3).

This concept can be explained with reference to the visual image represented in Figure 20. First of all, let’s assume the impact a close personal distance influences over the person looking at the visually represented participant in the image (Figure 20). The most likely feelings, any viewer probably experiences are the feelings of passion and immediacy, because of the close proximity she has to the viewer and the friendliness radiated by her facial expressions.

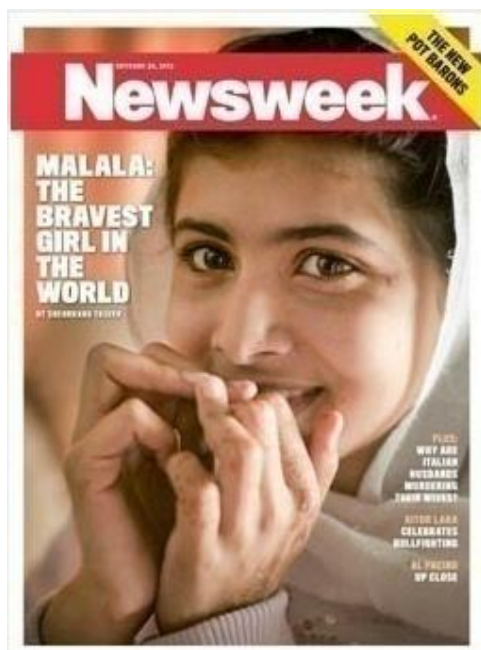


Figure 20

Greater personal space, presented in the visual presented below, can be defined as visuals where, ‘we are presented with the image from the waist up’ (see Figure 9 below), and from ‘...where the viewer and the viewer can brush their fingers if they both stretch their arms’ (see Table 3).



Figure 9

**Table: 3 The Classification of Distance in Photographic Images and its Social Interpretation**

The various kinds of camera shots	The types of Represented/Spatial distances	The meaning depicted through represented /spatial distances in social terms, according to Hall
Shot taken from Close angle or a 'Closeup' shot	Close personal distance: 'the head and shoulders [can be seen]'	'one can hold or grasp the other person'*
'Medium-close shot'	Far personal distance: '[we are shown] from the waist up'	'extends from a point that is just outside easy touching distance by one person to a point where two people can touch fingers if they both extend their arms'*
'Medium-long shot	Close social distance: '[we are shown] the whole figure'	a little further away, the distance of 'impersonal business'*
'Long shot'	Far social distance: '[we are shown] the whole figure with	'the distance to which people move when somebody says,

	space around it'	'Stand away so I can look at you''*
	Public distance: 'shows the torso of at least four-five people'	'the distance between people who are [unknown to each other] and [who] are to remain strangers'*
'Very close shot'/ 'Extreme close-up'/ 'Big close-up'	Intimate distance: 'we see the face or head only'	

\*Hall (1966:110-20) cited by Kress and van Leeuwen in Jawroski and Coupland.

#### 4.7 Iconic Representation in Images

As already discussed in the previous chapter, the visual images are the iconic representations of the 'signified' or the 'Represent men', which in this study are the visual images of the Muslim women on the magazine covers of US weekly magazines, Time and Newsweek.

Iconic signs are those images whose visual representation corresponds to the activity they are involved in, the object or the idea they are representing. For instance, all the images (see Figures 7-21) collected as a sample for this study depicts that in all these images Muslim women have been represented as conservative and backward.



Figure 17

This image is the iconic representation of the Muslim women. In this visual representation the face and bodies of the women represented are fully covered, and a veil, in any form, is interpreted as a sign of oppression and submissiveness, the visual image of the women is the iconic representation of depicting the idea of helplessness, suppression

and passiveness. The meaning in this particular picture is further understood by the caption which reads as “RETURN OF THE TALIBAN.” The word “TALIBAN” has been fore grounded which is when to read in combination with the visual representation, gives us the idea of oppression and atrocities committed by them by not allowing women to do away with their ‘burqas.’ This ‘burqa’ is understood and interpreted as the sign of ‘No say’ or ‘No free will.’ However, in contradiction to this, if we analyze the visual representing the image of Queen Rania (see Figure 13 below), where she is represented as not covering her head or face with any scarf or veil.



Figure 13

This visual image is the iconic representation of an assertive, forward-looking Muslim woman. The visual image is not wearing any scarf or veil, which is represented by westerners as a sign of oppression. Her hair is properly done and she is shown wearing a western dress. This visual image is of an Arab woman who is showing resolve by her posture and gaze. Along with the other signs, the text which is fore grounded read as ‘ARAB WOMEN RISING’, which means that the Arab women have started making decisions, of say, not covering head and face with any scarf, burqa or any other form of veil which is the iconic represents the emancipation and liberation, as per western standards.

The sample collected by the researcher for this study (see Figure 7-21) is a proof that visual representation of any women wearing veil, or any other form of covering, is the iconic representation of the Muslim women, which, in turn, is the representation of backwardness passive, and non-assertive character of the Muslim women.

This argument is further strengthened by the visual image represented in image.1. The image represents Benazir Bhutto, the first female Prime minister of Pakistan. Although, the general concept about Benazir Bhutto was that of an emancipated and liberated women, but her visual image (see Figures 7 & 8 below) again represents as a woman covering her head with a dupatta (a traditional form of head covering in Pakistan) which instantly relate her to other Muslim women presented on the US magazine covers.

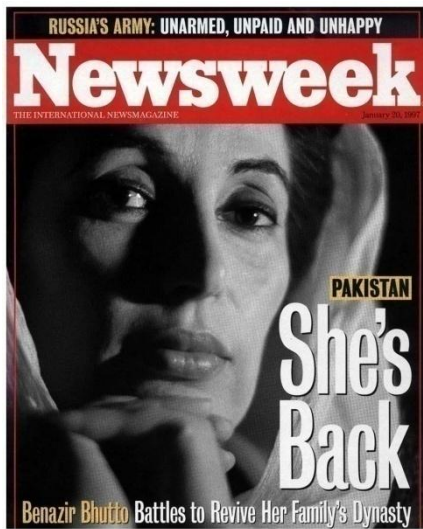


Figure 7



Figure 8

Therefore, we can infer that the visual representation of the Muslim women on the magazine covers is the iconic representation of Muslim women. Apart from the veil, which is the most significant element used in the composition of these visual representations, the other semiotic resources such as gaze and posture also make them iconic representations.

**Table:4 A Tabulated Presentation of the Semiotic Resources, and Primary Messages depicted by the Visual Representation**

Sr. No.	The Semiotic Resources	Message(s) Perceived
Figure 7	(1) Gaze—looking to the left (2) Vertical low angle, (3) Shot-Close –up, (4) White is the most prominent color in the visual image	Aspirational; the visual participant summons the attention of the viewer to be attentive to her.
Figure 8	(1) Gaze—looking directly into the eyes of viewer	Socio-political; it represents power, and authority

	<p>(2) Vertical angle establishes a sense of identity between the visual participant, that is, the image&amp; the reader</p> <p>(3) Close-up shot in half</p> <p>(4) Black background denotes power, mystery, sophistication and secrecy</p>	
Figure 9	<p>(1) Gaze---looking to her right at something not visible and not maintaining eye contact with the viewer</p> <p>(2) vertical angle,</p> <p>(3) Medium-long shot,</p> <p>(4) light blue color of water, the color of trust, confidence in the background, and black color stole</p>	Social; the ordinary female in the visual image depicts confidence and trust in herself while confused and have fear of something unknown
Figure 10	<p>(1)Gaze--- looking directly into the eyes of the viewer</p> <p>(2) Angle horizontal &amp; low</p> <p>(3) Shot---Medium long</p> <p>(4)Color---Black, depicting, authority, mystery, power</p>	Socio-political; exudes a powerful message of revolution, rebellion and freedom
Figure 11	<p>(1) Gaze ---looking straight into the eyes of the viewer</p> <p>(2) Medium long shot,</p> <p>(3) Angle---Vertical ,</p> <p>(4) Brown is the most prominent color in the text depicts stability and solid foundations.</p>	Social/Aspirational; she exudes a message of social affinity and inspires hope into the viewer
Figure 12	<p>(1) Gaze--- looking into the eyes of the viewer on her left side</p> <p>(2) Angle---Low vertical,</p> <p>(3) Shot--- Medium-close,</p> <p>(4) Use of blue color depicting trust, peace, tranquility and confidence</p>	Socio-political; communicating the message of being rightful

Figure 13	<p>(1) Gaze---looking straight into the eyes of the viewer</p> <p>(2) Shot--- Medium-close,</p> <p>(3) Angle---Low vertical,</p> <p>(4)Color---, bright colors such as red and also black.</p> <p>Red color depicts passion, strong emotions while black color depicts power</p>	<p>Politico-aspirational; the visual representation communicating the message of power, rebellion, freedom and authority. Infusing passion into the viewer and inspire them to be like her.</p>
Figure 14	<p>(1) Gaze---looking straight into the eyes of the viewer from her left.</p> <p>(2) Shot---Close-up,</p> <p>(3) Angle---horizontal</p> <p>(4) Color---black color which depicts power, authority, mystery and secrecy</p>	<p>Socio-Political; the visual participant is exuding power and determination and demanding recognition and help from the viewer.</p>
Figure 15	<p>(1) Gaze---looking straight into the eyes of the viewer from her right</p> <p>(2)Shot---Medium-close,</p> <p>(3)Angle---Low vertical,</p> <p>(4) wearing a dress in different shades of blue</p>	<p>Emotive; viewer is invited not only to sympathize with her but also support her.</p>
Figure 16	<p>(1) Gaze---looking straight into the eyes of the viewer</p> <p>(2) Shot---Close-up,</p> <p>(3)Angle---Horizontal,</p> <p>(4) Color---light toned gold and black foregrounded in the red backdrop representing blood</p>	<p>Politico-Aspirational; viewer is invited to emulate the determination and fierceness emitting from the eyes of the visual participant.</p>
Figure 17	<p>1) Gaze--- absolutely no eye contact as the visual participants are fully covered in traditional ‘burqa’ hiding their faces.</p> <p>(2) Shot---Medium-close,</p> <p>(3) Angle---Front horizontal angle,</p>	<p>Emotive; the viewer is invited to take pity on the visual participants as faceless beings with no identity of their own.</p>



	(4) Color---Blue, green and red where blue color depicts trust and confidence, green represents growth and renewal and life while red is the color of passion	
Figure 18	(1) Gaze--- no eye contact as the visual participant is looking on her right into something not visible to the viewer (2) Shot---Medium long, (3)Angle--- Vertical low , (4)Blue Color depicting confidences, determination and trust in oneself	Social; related to the social standing of an activist in a society depicting feelings of calmness, peace and belief in oneself.
Figure 19	(1) Gaze--- looking straight into the eyes of the viewer. (2) Shot---Close-up, (3)Angle---Front horizontal, (4)Color---Black in the foreground and dark grey in the background	Emotive and Political; the visual participant is capturing the attention of the viewer by her stern gaze by looking directly into the eyes of the viewer not letting him/her look anywhere else. The use of black color on the dark grey background adds mystery on one hand, while power, authority and determination on the other.
Figure 20	(1) Gaze---looking into the eyes of the viewer from her left (2) Shot---Medium close, (3) Angle---Vertical, (4)White color depicting purity and truthfulness	Socio-aspirational; the visual participant creates a social affinity with its viewer by looking directly at the viewer with a smile on her face, inviting the viewer to be friend with her and also infuse inspiration by emulating her bravery and courage.
Figure 21	(1) Gaze---looking intently from her right at something in the space as nothing is visible. (2) Shot---Close-up,	Politico-Aspirational; the viewer is captivated by the peace and tranquility apparent in the visual image. However, the visual

	(3) Angle---Vertical, (4) Foregrounding Blue color in the backdrop of black, depicting trust, confidence, peace, tranquility in the face of something mysterious	participant inspiring the viewer with her confidence and belief in herself while at the same time standing up for her rights.
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## 4.8 Summary

In this chapter, the researcher has established and explored different semiotic resources which are used in the meaning making of these visual images. The semiotic resources employed are gaze, vectors, the distance between the viewer and the viewed, color, framing, foregrounding and back grounding from which the image has been captured by the image maker. The most significant semiotic resource adopted is the ‘gaze’ as a semiotic resource that generates sentiments of aspiration, or social rapport developed in the observer, or reader, in relation to the visual image of the participant(s) represented. The researcher has also manifested that how the visual participant acquires a position of authority over the observer, forcing the viewer to imitate the participant represented before them in the visual. In this chapter, it has also been explored the use of different vectors in inducing theatrical effect, and the manner in which certain visuals are produced, for instance, of a ‘bohemian youth’ (see Figure 10), and ‘The dynamism of the individual’ (see Figure 12, previously), interpretations related to the notions of, such as, ‘Liberation’ and ‘Rebellion’ are gloriously conveyed to the observer or the reader.

The researcher has also explained some particular ways in which the Muslim women are represented in the Western Media; namely, (1) As independent (see Figures 10 & 13), (2) As a political leader (see Figure 7 & 8), (3) As a free-spirited youth/teenage activist (see Figures 11, 16, 19, 20 & 21), (4) As an activist (see Figure 10 & 18).

Finally, the analysis of the sample for this study shows that the visual images of the Muslim women on the cover pages of the US weekly magazines, Time and Newsweek falls under the category of iconic representation. These images, just by casting a casual look at them, are immediately recognized as being the Muslim women. Furthermore, these visual representations are also the iconic representation of the situation of women in the Muslim world, especially Pakistan, Afghanistan, and Iran.

These visual images represent the Muslim women facing oppression and unjustified treatment which does not allow them to exercise their free will.

In the next chapter, the researcher has attempted to answer the rest of the questions which were raised in the beginning in order to clearly understand the purpose of this research (see section 1.6). The purpose of this research is to thoroughly investigate the visual representation of Muslim women in Western media, especially in Time and Newsweek magazines, the multifarious roles assumed by them, and the manner in which these roles are in contrast with roles generally acquired by Muslim societies. It also examined the adoption of different semiotic resources like devices used in framing these visual images and defining their compositional architecture.

## CHAPTER 5

### CONCLUSION AND RECOMMENDATIONS

This research has presented a brief discussion of the multimodality and systemic functional analysis in the light of which the iconic representation of Muslim women on the cover pages of two influential US weeklies has been investigated. In conducting this research, multimodality has been marked as the prerequisite for the analysis of the visual representations on the magazine covers. Therefore, it would be pertinent to sum up the main points of multimodality as used in conducting this research.

- i. It deals with the analyses of visual representations by acknowledging semiotic resources other than the language;
- ii. Targets the relationship that exists between these different semiotic resources, and on the delegation of meaning to different aspects that are used in the construction of the visual images on the magazine covers in a specific manner of representation;
- iii. Intends to comprehend and explain the process of advancement in which substitution of some semiotic resources, such as the language, by others, that is, the visuals takes place;
- iv. Connects the capacity of the different semiotic resources employed in the manner of their effect that either enables or constrains the process of communication (G. Kress & Van Leeuwen, 1996).

Multimodality is basically related to the applicability and history of visual representation, systemic functional grammar consolidates these focal points of the multimodal framework in multiple ways. Primarily, modality focuses attention on the manner in which some meaning making provides an inlet to convenience and mediation, for instance, common talk, gestures and postures, whereas others desire and entail appreciable contributions of semiotic resources (such as mainly brochures, designs, films, machines, scientific technologies) and assembles fundamentally various domains that requires individual's participation. Secondly, besides the questions about the manner in which a visual representation unravels with the passage of time, for instance, a broadcast or a gallery display, multimodality empowered the researcher to explore the manner in

which the documentaries or visual representations themselves exhibit the characteristics of semiotic compositions by virtue of the reflections of ‘authors, playwrights, administrators, and architects.’ Through this nature of outlook, which has a significant role in exposing, explaining and comprehending visual representations as an exact multimodal composition, incorporating not only the sounds that we hear, and visuals which we can observe, but rest of the semiotic resources as well, along with the concurrences and the adjustments which performed a role in its initiation. Thirdly, while the dimension of the is definitely important for the interpretation of visual images, the expression adopted in the visual representation is fairly significant in comprehending the significance of face-to-face (visual image representation and the viewer/reader) conduct is studied as a convenient form of communication regarding particular ambiance, as only writing or different other types of gestures and signs will act in different arrangements. In this direction, the researcher is not solely interested in the benefits of, for example, using music in place of the visual image when probing to arouse a specific emotion, as it performs a significant socializing act (Van Leeuwen, 1999). In fact, the researcher was more involved in figuring out the manner in which particular social conventions – for instance, generating ‘visual representations’– although moves through the backdrop of text (‘the design process’), but also exhibits a perceptible and a background unfolding again (Gumbrecht, 2014). Thus, multimodality constitutes the following questions:

What specifically are the perceptible elements of the image which is under consideration (how are its elements sustained)? What were the perceptible elements employed in the production of a visual image? What was the function of these perceptible elements in the meaning making process? Does it resemble any item that is to stay concealed or, on the contrary, displayed, touched, thrown, or carried? Is it appropriate for framing, dressing up, placing under glass, or displaying in fresh air like an everyday object? (Debray, 2004).

## **5.1 Findings**

### **Messages Unraveled During the Analysis**

Table 4 specifies the source of each text as a Muslim woman, along with providing a framework of the important semiotic resources employed in each instance, along with the target messages communicated.

5.1.1 According to Table 4 , the 15 magazine cover pages were selected as a sample for this research, out of which three represented the messages believed to be ‘Politico-Aspirational’ intrinsically, whilst two are believed to be ‘Socio-Aspirational’, four are socio-political, one is Emotio-Political, while the remaining are one is Emotional, three Social and the last one is Aspirational. This represents a stimulating study which suggests that the visual representation of the Muslim women in Western media mainly promotes a ‘Political’ agenda.

5.1.2 The findings of the research also disclosed that some values, for instance, submissive female role within the society have been highlighted. However, from this analysis it appears that Muslim females are yet to acquire roles which are more overt politically.

5.1.3 In the due course of this research, it is revealed that the visual representations are more likely to be understood as an ‘Ideal-Real’ category of framework other than a ‘Given-New’ scheme. The visual image representing the participant with her long, properly done hair (see Figure 13) is represented as an ‘Ideal’ as compared to something that is ‘unsettled’, or ‘debatable’ which is usually the scenario presented in a Given-New scheme.

## **5.2 Conclusion**

Finally, the researcher reached the conclusion that in case of multimodality there is a possibility of misinterpretation of the opinion of objectifying the visual representations under consideration, since the analysts place themselves in a manner so that the whole visual representation or representations develop into something unmistakably transparent. Systemic functional grammar, takes the ‘meaning-maker’s perspective’; in an effort to compensate, that is, it sides with the social unraveling of the system and rationale behind the visual representation. The researcher discussed the building, i.e. the design and how it is built. As a result, we can consider meaning making as constructing the social framework based on reality in the textual representation, similarly, as in the social construction of visual representation. The images discussed complement this understanding.

During the course of the study, the focus was mainly on the multimodal intricacies and ramifications of the interactive interactions, of the visual images along with the text, or of the intentionally constructed compositions, but was on the changing directions

which led to the construction to the socially significant meaning. The researcher wraps up the discussion on a note that multimodality is essentially keen about how composition ('expression') caters to comprehend the cultural, historical and social structures, contributions and prospects of our time. This is the way in which multimodality commits to shifting analytical considerations of discourse as systematically constructed meaning en route to act as affordance which is perceptible. Therefore, in the manner the multimodality accentuates the multi-semiotic nature of visual representation; semiotic analysis highlights the perceptible and ancient dimensions of visual representation. Simultaneously, these aspects constitute a competent 'toolkit' for performing a socially significant, multi-semiotic discourse analysis.

The iconic signs as part of visual semiotics are those signs that resemble the object they represent. These are significantly 'driven' and non-arbitrary signs. While the indexical signs draw the attention of the viewer to the thing to which it refers, the iconic signs clearly depict what they refer to in the process of meaning making. However, the symbol signs, - e.g. a white rose is a symbol of 'purity' and 'sincerity'– are unmotivated or arbitrary because, may be, in a different cultural context this color of the flower may not represent 'purity' or 'sincerity'.

However, with reference to the context of this research it has been observed that the visual representation of the Muslim women on the cover pages of Time and Newsweek, two prominent and highly influential magazines in the realm of opinion making by constructing meaning, made use of the iconic signs. These iconic representations are so usual of Muslim women that they are easily recognized.

In the end it is concluded that the concepts and meanings in the visual representation of the Muslim women in the cover pages of Time and Newsweek in post 9/11 scenario, are represented through the ideational, interpersonal and textual metafunctions.

### **5.3 Recommendations for Future Research**

During the research, the researcher has identified a certain area which needs further exploration in the domain of meaning making through visual representations.

Following are the recommendations:

1. The sample selected for this study was on the basis of convenience; hence only two categories of magazines, Time and Newsweek, were taken into

consideration. Future researchers are recommended to expand the size and types of the sample so that a comprehensive study can be conducted. This research has excluded the categories such as sports, fashion, music, entertainment and business. As Muslim women are also performing in these fields so they are represented, every now and then, on the cover pages of magazines related to these fields. Therefore, the future researcher can take into consideration magazines from such categories and perform a comprehensive analysis.

2. As the scope of this research is limited, the researcher has explored only a limited number of semiotic resources, such as gaze, salience, framing and color that are employed in the construction of visual representations in order to construct meaning.

3. This research is confined to the iconic representation of the Muslim women on the cover pages of US weekly magazines. However, the researcher keeping in mind the limited scope of this research has not discussed the incidents of indexicality and symbolism in these visual representations.

4. In the last, the researcher recommends the future scholars to conduct quantitative research on this topic which will assist in comprehending these visual representations through numerical data, which is considered as authentic.



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## APPENDIX



**Figure 3**

**D.o.P: 2 September, 2015**

**Dogan News Agency, Turkey.**

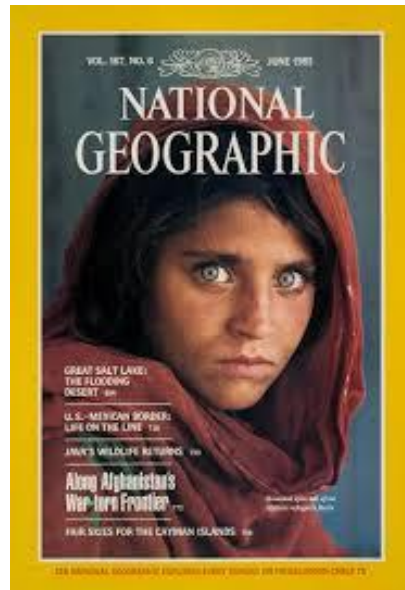


**Figure 4**

**D.o.P: 2 September, 2015**

**Dogan News Agency, Turkey.**

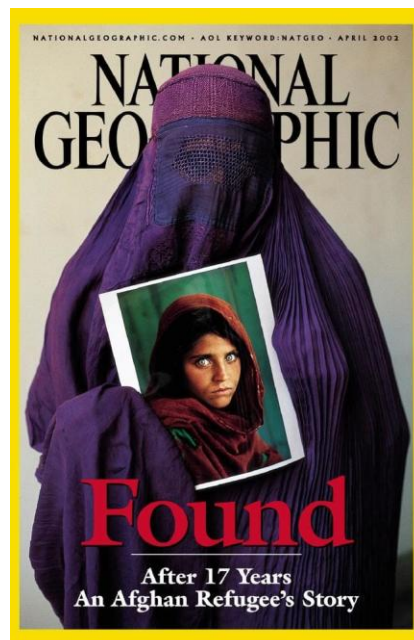
**Figure 5**



**Magazine: National Geographic Magazine**

**D.o.P: June 1985**

**Figure 6**

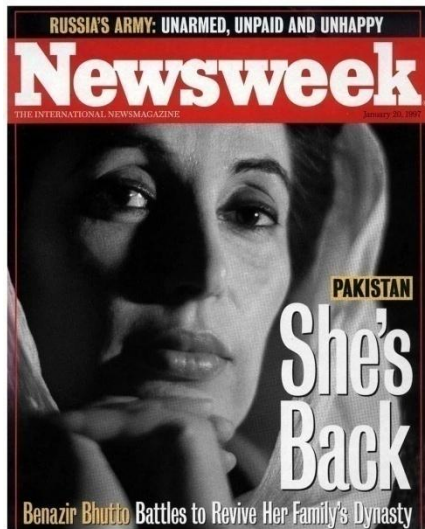


**Magazine: National Geographic Magazine**

**D.o.P: April, 2002**



Figure 7



Magazine: Newsweek

D.o.P: January 27, 2007

Figure 8



Magazine: Time

D.o.P: January 14, 2008

Figure 9



Magazine: Time

D.o.P: November 16, 2015

Figure 10



Magazine: Time

D.o.P: June 29, 2009

Figure 11



Magazine: Time  
D.o.P: January 7, 2013

Figure 12



Magazine: Newsweek  
D.o.P: January 14, 2002

Figure 13



Magazine: Time  
D.o.P: February 23, 2003

Figure 14



Magazine: Time  
D.o.P: December 3, 2001

Figure 15



Magazine: Time  
D.o.P: August 5, 2013

Figure 16



Magazine: Time  
D.o.P: December 22, 2011

Figure 17



Magazine: Time  
D.o.P: April 14, 2014

Figure 18



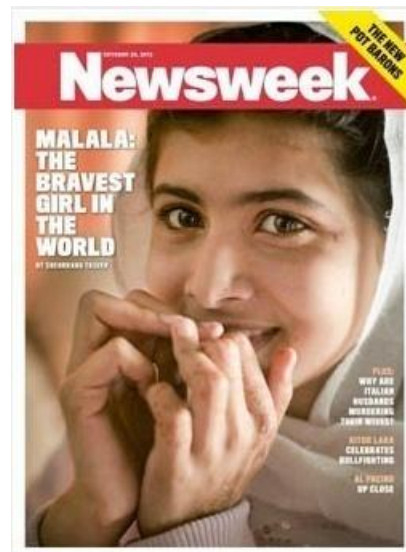
Magazine: Newsweek Pakistan  
D.o.P: July 5, 2013

Figure 19



Magazine: Time  
D.o.P: May 6, 2013

Figure 20



Magazine: Newsweek  
D.o.P: October 29, 2012

Figure 21



Magazine: Newsweek  
D.o.P: January 1, 2017