

The Representation of Male Football Players in the Sportive Newspapers: A Case Study of Multimodal Analysis

Rawaa khudhir Nasih*

University of AL- Muthanaa / College of Education For Human Sciences

Article Info	Abstract
<p>Date of Article</p> <p>Received : 2024/05/10</p> <p>Received in revised form: 2024/07/1</p> <p>Accepted: 2024/07/2</p> <p>Available online: 2024/7/15</p> <p>Keywords:</p> <p>football players, multimodality, visual analysis, verbal analysis.</p>	<p>The present study entitled “The Representation of Male Football Players in the Sportive Newspaper: A Case Study of Multimodal Analysis”, aims to discover the image of football male players presented in star sport newspaper visually and verbally. This study employs multimodality based on Halliday's (1994) Systemic Functional Linguistics to examine the visual and verbal modes in the data using a descriptive qualitative method. On the visual level, Barnard's (2007) theory of fashion and physical appearance, Wilfred's (1962) meaning of colours, and Kress and van Leeuwen's (2006) visual grammar are used to examine the data. In the meantime, Halliday's (1994) transitivity is applied to the speech data analysis. The results demonstrate how the combined verbal and visual modes enhance one another to create the players' overall image. The male players are portrayed visually as an strong individual who is unique both physically and spiritually. The athletes are also described orally as industrious, well-liked, inquisitive men who frequently employ their emotions in daily situations. Such portrayals can influence strong male players. The current study suggests that, with regard to the gender issue, the newspaper captures the how prejudices about football players evolve in response to cultural societal norms.</p>

© All rights reserved to Muthanna University 2024

1-Introduction

In society, there has been a lot of discussion concerning gender issues. Simply, gender is the difference in roles that men and women play that is shaped by culture. Gender, according to Brannon (2004), is about how men and women act in social situations. This case also appears in the mass media because it is still the subject of endless debate. Newspapers are among the instances. Newspapers are forms of mass communication

that use both written text and visuals to provide information.

Given that newspaper is available in two different modes—visual and verbal—the framework for assessing multimodal data based on multimodality and Halliday's (1994) Systemic Functional Linguistics. Multimodality, according to Kress and van Leeuwen's (2001), is the employment of several semiotic modes simultaneously in a

*الناشر الرئيسي : rawaakhudhir@mu.edu.iq E-mail :

specific way in a product design to reinforce and complete the meanings in a communication text. To put it briefly, multimodality offers methods of discourse analysis that make use of several semiotic resources.

Numerous studies have used verbal and visual data to analyse media content. One such instance is the research done by Fathimah (2014) on how moms are portrayed in six different television commercials. Using Halliday's (1994) transitivity and mood analyses as well as Kress and van Leeuwen's (2006) visual grammar, the researcher has examined both the verbal and visual texts in the data.

It is evident from the aforementioned study that multimodal analysis can be applied to investigate representational issues. Meanings are generated and shared among members of a culture, and representation plays a significant role in this process (Hall, 1997). The objective of this current study is to examine how football players are portrayed both verbally and visually in an online star sport newspaper, as experienced by the male players. Furthermore, the study centers on the male players because it is believed that players are men's objects of desire. The study also deduces meanings from the representations.

2. Multimodality

The increasing application of digital photographs and video recordings in the study of human communication has sparked an interest in communication modalities beyond text and speech. Both the spoken and the visual are now commonly acknowledged as having the capacity to convey meaning and being important enough to examine closely in a

range of situations. Although the emergence of new media and technology may have brought attention to the multimodal nature of communication, meaning has always been created in multiple ways by combining semiotic (like language or code) and sensory (like taste or smell) resources. These tools are frequently referred to as modes, and multimodal analysis is the theoretical framework that examines how they are used in communication.

The early literature seldom attempted to define the concepts of mode and modality, which are central to the study of multimodal analysis. This may have been caused by two widely held beliefs: semiotic modalities' inherent alignment with sensory modalities and the modalities under investigation's apparent self-evident and unproblematic character (Bateman, 2011). Because of their diverse backgrounds, the people who have attempted to define the concept of mode have concentrated on a wide range of characteristics and classification standards. While some scholars (Kress, 2009; van Leeuwen, 2004) suggested a set of standards for categorizing certain resources as modes, others (Bateman, 2011) went beyond simple descriptions to theorise the concept of mode itself. Three primary presumptions form the basis of multimodal studies: first of all, it is taken for granted that meaning is created through the employment of a variety of forms of communication, including writing, gestures, images, and speech, as well as their intermodal linkages. Second, the choice and arrangement of various modes throughout interactions creates meaning.

Simultaneously, multimodal techniques highlight important aspects of intercultural communication when researching the subject. It is true that a wide range of additional culturally contextualized semiotic means—in addition to verbal or written expression—are used to transmit meaning in respective cultures. Mode is regarded as socially created in conjunction with the affordances and limits of the material substrate of a resource and its unique semiotic uses within a community. This understanding is based on the notion that the expressive resources of a culture are not confined to those of speech and writing.

2.2 Systemic Functional Linguistics

The verbal mode is one of the multimodal discourses that can be analyzed using Systemic Functional Linguistics (SFL) as a guide. Numerous studies on communication channels have adopted this basis as their framework (see Machin, 2011). This implies that the verbal mode takes center stage in written form, dominating all other forms.

The purposes of studying languages remain the same whether the texts are linguistic, non-linguistic, or multimodal (combining linguistic and non-linguistic elements). According to Hermawan (2013), Halliday (1994) offers three metafunctions for languages, viewing grammar as a means of generating meaning. Ideational, interpersonal, and textual metafunction are the three types of metafunctions (Gerot & Wignell, 1994; Halliday, 1994). The representation of people's experiences is the main function of the ideational metafunctions. In contrast, interpersonal relationships are the focus of the interpersonal metafunctions. The final one, the

textual metafunction, is to convey how semiotic resources relate to one another within their context.

2.3 Visual Grammar

Photographs are the type of images used in this investigation. The visual grammar developed by Kress and van Leeuwen (2006) and briefly described in their book "Reading Images: Grammar of Visual Design (2nd Edition)" is used to the analysis of these visual data, which take the form of images. By examining the depicted participants (all entities shown in the picture), the ideational metafunction in visual grammar—known as representational meaning—is examined within the narrative and conceptual representation. Interpersonal metafunction, on the other hand, is also known as interactive meaning, and it is achieved by examining the relationship between the viewers and the portrayed participants through the use of gaze, frame size, and camera angle. Finally, the study of information value, salience, and framing is covered by the textual metafunction known as compositional meaning (Kress & van Leeuwen, 2006).

The participants in the images that are depicted are the main focus of representational meaning in visual grammar. According to Kress and van Leeuwen (2006), there are two types of participants in visual grammar: representational participants and interactive participants. While interactive participants are more akin to image viewers, represented participants are those who are depicted in the picture. There are two types of processes that the represented participants go through: conceptual and narrative processes. Vectors influence the difference. "In pictures, these

vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line," according to Kress and van Leeuwen (2006, p. 59).

Vectors, which typically take the shape of tale visuals, can be used to identify narrative processes. It is incompatible with conceptual processes that are nonexistent. Since the study's data do not take the form of story imagery, it focuses more on conceptual processes, particularly the analytical processes. Participants in analytical processes are associated with concepts of part-whole structure. "Carrier" refers to the entire, and "Possessive Attributes" refers to the pieces. The possessive qualities are where the carrier's meanings are manifested.

The relationship between the viewers and the portrayed participants is seen in an interactive meaning. The interactive meaning of images is revealed by analysing three elements: viewpoints, size of frame, and gazes. We refer to the idea of gazing as "demand" and "offer." If the people in the pictures are staring directly into the viewers' eyes, then the images are demanded. The demand for visuals indicates a desire on the part of the creators to manipulate the audience. If the participants in the image are not facing the viewers, then it is considered an "offer." The producers of these kinds of images merely wish to enlighten the audience. The size of the frame, or distance is the second component of interactive meaning. The utilisation of shots, including extreme close-ups, close-ups, medium close-ups, medium shots, medium -long shots, long shots, and extreme long shots, is referred to as the size of frame. It is also thought that the choice of distance affects the social relationships

between viewers and the portrayed participants.

As the final component of interactive meaning, perspective serves to illustrate the angle from which viewers are intended to see the visuals. Perspective is concerned with angle selection. The first perspective, referred to as the "high angle," depicts the interactive participants peering down at something, suggesting that they are more powerful than the people who are being represented. On the other hand, if participants in the interactive look up, it is captured from a "low angle," suggesting that the spectator is seeing something powerful. Finally, there is an equal power relationship between the viewers and the portrayed participants at an eye-level perspective. Thus, it is clear from the perspective discussion that the power degree in various connections is determined by the choice of angles (Kress & van Leeuwen, 2006).

Last but not least, compositional meaning explains how interactive and representational components are combined and interconnected to create a meaningful whole (Kress & van Leeuwen, 2006). Thus, information value, salience, and framing are the three systems via which compositional meaning links representational and interactive parts. The arrangement of the elements in the photographs is referred to as information value. The compositional meaning of the images can be classified into three categories based on their placement: "Ideal" and "Real" (the information values of top and bottom), "Center" and "Margin," and "New" (the information values of left and right). The given, which is positioned on the left side of

the picture, denotes a cultural element that is already well-known. Contradictory, the new item positioned on the right side of the picture draws extra attention to viewers by representing something they may not be aware of. The top and bottom positions in the photos, which are visible through the vertical line, are ideal and actual. The information that is ideally placed at the top of the photographs tends to have an emotional appeal and contains essential details.

On the other hand, genuine, which is positioned at the bottom of the picture, provides more useful and instructive details about the actual situation. Finally, the images of the center and margin are derived from the enter and margin measurements. The central region of the image, or center, is regarded as the information's core. In the meantime, the center dominates the margin (Kress & van Leeuwen, 2006). Two new techniques for assessing the visual data have been added to this study. These are the definitions of colors by Wilfred (1962) and trends and physical looks by Barnard (2007). Deeper studies of representational and compositional meanings are the goal of these additions.

2.4 Transitivity

Clauses are viewed as representations of transitivity (Gerot & Wignell, 1994). Transitivity is an appropriate method to examine the verbal mode in the data related to this study, which tries to uncover the issue of the depiction of male players in the online star sport newspaper. It deals with how the experiences of the authors and writers are reflected in the texts to give people, events, or other situations significance. Sentences are divided into clauses in order to perform the

transitivity analysis. Subsequently, the roles of sequence elements are provided based on linguistic content, encompassing actions related to doing, feeling, being, and saying. The three semantic categories of people, processes, and conditions are analysed to cover them all.

There is a relationship between processes and participants. Because meanings or messages in the clause are realised within processes, processes appear to have more influence over the clause. Participants follow each kind of process in the interim. Moreover, processes can be classified as physical, psychological, behavioral, verbal, relational, existential, or meteorological. But only the material, mental, and relational processes are the subject of this study. Materials are the initial category of processes. The processes of doing or occurring are known as material processes (Gerot & Wignell, 1994). They describe what occurs or how the subject physically manipulates an object. "Actor" refers to the doer, and "goal" refers to the done in this material process.

The mental process is the next category. Mental processes are not the same as material processes in that they are not physical acts. These are the sensory processes, which comprise perceptual (seeing), cognitive (thinking), and affective or reactive (feeling). In this kind of process, "senser" and "phenomenon" are the participants. Next are relational processes that describe having and being. Furthermore, there are two categories of relational processes: identifying and attributive. While identifying processes create identities, attribution processes assign attributes. Identifying processes can be

distinguished from attributive ones by their reversibility (Gerot & Wignell, 1994). Additionally, their participant responsibilities fluctuate. "Carrier" and "attribute" are terms used in attribution processes. Participants in identification processes are "value" and "token" in the interim.

3. Research Method of the Study

This study attempts to reveal the visual and verbal representations of a male player in the newspaper. The study employs a descriptive- qualitative approach. A qualitative case study method is an approach to conduct research which focuses on the description and interpretation of certain phenomena in a sample of cases investigated to gain meaning and understanding. As stated by Baxter and Jack (2008), a qualitative case study allows researchers to analyse complex phenomena within their contexts. This research design is suitable to be applied because this recent study aims to analyse visual and verbal data as textual evidence.

In terms of data collection, this recent study takes images of players as the source of the data by downloading it from languagecaster.com/football-newspaper-headlines. Meanwhile, the rubric selected is 'insight' because it presents the male player in the cover of the newspaper and contains points of view about attractive men in its pages with verbal and visual discourses. The visual and verbal analyses are conducted separately. Kress and van Leeuwen's (2006) Visual Grammar and some supporting tools by Wilfred (1962) and Barnard (2007) are used to analyse the visual data. Whereas, Halliday's (1994) transitivity is applied to analyse the verbal data.

4. Findings and Discussion

This section presents the findings of the study and the discussion to answer the research questions: 1) How is the male player visually represented in the 'insight' of the star sport; 2) How is the male player verbally represented in the 'insight' of the star sport; and 3) What do the representations signify?



Figure 1. A newspaper Headline from the Daily Star (December 30th, 2019).

In terms of visual analysis, the study first finds that the male players can be represented as a black person or white one with happy physical appearances. This can be identified by the analysis of the analytical processes of representational meaning embedded in the image of male players. The male players, who are always represented as the carrier of the analytical processes, has similar possessive attributes in every single image. The possessive attributes are all the outfits they wear, as can be seen in Figure 1. This can indicate that they want to show off some of their body parts (heads) to the viewers. Those body parts they want to show off are their bright complexion, no long hair, and sportive body. They can represent them as men with handsome physical appearances

(Barnard, 2007). A man with black skin is considered the ideal of attractiveness concept (Krishen, la Tour, & Alishah, 2014; Prianti, 2013). Furthermore, the male player has no long hair. Different from short hair, which is more associated with conservative (Barnard, 2007), no long hair is more assumed to be not young, elegant, and modern. The last aspect of the male player's attractiveness is his well-formed body or slender body. Having a slender body is preferable for players in general (Acevedo et al., 2006; Prianti, 2013). Thus, the slender body the male player has can be considered attractive.

In addition, the representational meaning can construct another image of the male player in the data of the study. He is also represented as a destructive man. This can be identified by examining the style he wears. As known before, all the fashion attributes or outfits worn, are kinds of mini outfits. He looks covered.



Figure2: A newspaper Headline from Star Sport (January 22nd, 2020)



Figure 3 : A newspaper Headline from Star Sport

Furthermore, the gowns they have chosen are all very dark in color. Dark staffs, according to Barnard (2007), are indicative of aggression and inventiveness. According to the results, the male players are shown as a strong, successful men who can forge relationships with others. First, in communicative meaning analysis, the gazes of the spectators and the male participant reveal the relationship between them. The male players' demanding gazes are intended to increase spectators' inclination to interact socially. Furthermore, the male player in the demand photographs has an attractive look that gives the impression of self-importance. Furthermore, because Figures 2 and 3 generally use low angles in their photographs, they are likewise shown as muscular guys. This suggests that they are flaunting their control over the public or viewers. Last but not least, they have morally admirable personalities that are independent, joyful, and honest. These conclusions are drawn from an examination of the colors used in the pictures. Dark descriptions are

frequently used by the male player in all of their outfit details.

Additionally, the examination of compositional meanings demonstrates that the male player is the subject of every piece of text in the newspaper. The male player typically assumes the role of the provided information. It indicates that the audience is already familiar with their entire portrayal. The positive characteristics and physical appeal of the male athlete are portrayed. The compositional meaning analysis covers it all. Additionally, the male player's ranting can be seen in every picture.

4.1 Verbal Representation of the Male Players

In verbal analysis, the study finds 20 clauses in the languagecaster.com/football-newspaper-headlines. The producer, the interviewer, and the male player all invented those clauses. The male player assumes the role of the actor in every sentence involving material processes. An actor is the person who performs the action or leads the process. The study's word analysis reveals that the texts pertaining to the career or works of the male player primarily use material processes. For instance, the newspaper's producer came up with the sentence "So Var Out Of Sight."

The creator informs the audience about expression "so var out of sight," which denotes that something is so far ahead of everything else that it is no longer observable, which is parodied in the title. As a result, most people now believe that they will win the Premier League title. Two VAR-related occurrences during the Reds' victory over the Wolves contributed to their victory, which is why VAR is referenced in the title. The first one concerned Sane's first goal, which the referee

ultimately decided to stand despite concerns about a handball. The second one, however, disallowed a Wolves equalizer since the forward was judged to be offside.

Meanwhile, in the second image, the clause "Saved by the bell" is rung to indicate the conclusion of a round, the moment when the fighters take a break, and occasionally, when a fighter is struck hard and thrown down, the bell prevents them from being counted out. This expression in football refers to a team that has been saved close to the end of the match; in this instance, Arsenal equalized late in the contest. With just three minutes remaining, their captain, Héctor Bellerín scored to assist his team secure a point. The title, "Saved by the bell" _Arsenal was saved by Héctor Bellerín _ uses a shorter version of his name, Bell. In the third image, this item from the UK newspaper Telegraph about the London derby between Arsenal and Chelsea features two football headlines. The caption for a picture of the Chelsea striker celebrating his first-game return goal reads, "Lukaku enjoys dream debut." The expression "dream debut" is frequently used to describe a player who performs exceptionally well in his first game (or debut) for their new team. Other expressions with dreams that can also be used in football include "a dream start," "went like a dream," and, of course, "like a dream come true." The present tense of the word "enjoys" conveys a sense of immediacy and is frequently used in sports headlines and commentary.

In the second headline "Fans Turn on Arsenal After Dismal Start", the attention shifts from Lukaku to Arsenal, the team that lost." Once more, the word is in the present

tense, and this time it means to become hostile or aggressive toward someone. In this instance, the fans are furious with their team for the subpar performance. The word "dismal" denotes something that is really bad and suggests that there is little hope for improvement. The term "dismal start" in this headline describes Arsenal's performance thus far in the 2021–22 season, since they have lost both of their games, given up four goals, and are still without a goal.

The results indicate that there are more clauses with attributive processes than identified processes in terms of relational processes. It suggests that rather than assigning things identities, the male player prefers to attribute qualities to things. Every identifying and attributive technique that is employed is intense in nature. The verb "be" expresses a relationship between two terms that is established through intensive relational processes (Eggins, 2004).

Finally, the sensor with mental processes in the clause represents the male players. The active participant who experiences, perceives, or thinks is known as the sensor (Eggins, 2004). Three clause with various subjects are used as examples: 1) "So VAR Out Of Sight"; 2) "saved by the bell"; and 3) "Fans Turn on Arsenal After Dismal Start" and "Lukaku enjoys dream debut". All the mental processes in the three clauses are kinds of feeling and action processes, which are "start", "turn on", "save", "out of", and "enjoy". Thus, the male players can be represented as a feeler. They involve their feelings in everything they undergo including their career and association.

4.2 Implications of the Representations

Once all of the male player's verbal and visual descriptions in the newspaper have been determined, the study determines how the three modes relate to one another. There are specific parallels between verbal and visual collaboration to generate meaningful relationships, as proposed by Hagan (2007). The Systemic Functional Linguistic Theory provides a foundation for investigating the link between visual and verbal modes. Based on the results of both verbal and visual analysis, there is a relationship whereby they enhance one another to increase the meanings created in the other mode. Therefore, the relationship between the verbal and visual modes can be thought of as an extension. The male player is portrayed graphically as a powerful, aggressive, and physically and spiritually attractive man. They are portrayed as a popular, hard-working group of people who are also sensitive. These representations are compatible with and connected to one other.

5. CONCLUSION

The topic of gender stereotypes is now one that is constantly discussed in society. This prompts the study to adopt the portrayal of male players as its primary focus. The multimodal framework has been employed in the study to address the research inquiries. The study concludes that the male gamer is portrayed as a physically and spiritually attractive individual based visual analysis. These come from the examination of the three metafunctions and meaning associated with colours, styles, and physical attributes. In the meantime, the linguistic analysis of this study reveals three different transitivity processes that may contribute to the portrayal of the male

players as a diligent, well-liked, and vivacious men who frequently express their emotions. Finally, the investigation reveals the intentional significance of those depictions. The target demographic of the star sport newspaper is portrayed as being male gamers. As a result, the male players can stand in for modern males, who continue to be desirable objects for men and wield authority over others. Based on the results, this newspaper can illustrate how, depending on the cultural society, gender stereotypes can evolve over time.

REFERENCES

- Acevedo, C. R., Nohara, J. J., Arruda, A. L., Tamashiro, H. R. D. S., & Brashear, T. (2006). How women are depicted in ads? A content analysis study with Brazilian advertisements. *International Business & Economics Research Journal*, 10(5).p.54
- Barnard, M. (2007). *Fashion sebagai komunikasi*. Yogyakarta: Jalasutra.
- Baxter, P., & Jack, S. (2008). Qualitative case study methodology: Study design and implementation for novice researchers. *The Qualitative Report*, 13, 544-559.
- Blackburn, S. (2004). *Woman and the state in modern Indonesia*. New York: Cambridge University Press.
- Brannon, L. (2004). *Gender: Psychological perspectives*. London: Prentice Hall.
- Damayanti, I. L. (2014). Gender construction in visual images in textbooks for primary school students. *International Journal of Applied Linguistics*, 3(2), 100-116.
- Demarest, J., & Garner, J. (1992). The representation of women's roles in women's newspaper over the past 30 years. *The Journal of Psychology*, 126(4), 357-369.
- Eggins, S. (2004). *An introduction to systemic functional linguistics* (2nd ed.). New York: Continuum.
- Essien, A. M., & Ukpog, D. P. (2012). Patriarchy and gender inequality: The persistence of religious and cultural prejudice in contemporary Akwa Ibom State, Nigeria. *International Journal of Social Science and Humanity*, 2(4). 56-78
- Fathimah, D. N. (2014). A multimodal analysis of mothers' representation in Dettol television advertisements. (Thesis). Indonesia University of Education, Bandung.
- Gerot, L. & Wignell, P. (1994). *Making sense of functional grammar*. Sydney: Gerd Stabler.
- Gervais, S.J., Vescio, T. K., Forster, J., Maass, A., Suitner, C. (2012). Seeing women as objects: The sexual body part recognition bias. *European Journal of Social Psychology*, Eur. J. Soc. Psychol. doi: 10.1002/ejsp.1890.
- Hagan, S. M. (2007). Visual/verbal collaboration in print: Complementary differences, necessary ties, and an untapped rhetorical opportunity. *Written Communication*, 24(1), 49-83.
- Hall, S. (1997). *Representation: Cultural representation and signifying practices*. London: Sage Publication, Inc.

- Halliday, M. A. K. (1994). An introduction to functional grammar. New York: Routledge.
- Halliday M. A. K. & Matthiessen, C. M. (2004). An introduction to functional grammar (3rd ed.). (C. M. Matthiessen Ed.). London: Hodder Arnold.
- Kress, G., & van Leeuwen, T. (2001). Multimodal discourse: The modes and media of contemporary communication. London: Bloomsbury.
- Kress, G., & van Leeuwen, T. (2006). Reading images: The grammar of visual design (2nd ed.). New York: Routledge.
- Krishen, A., la Tour, M., & Alishah, E. (2014). Asian males in an advertising context: Exploring skin tone tension. *Journal of Current Issues and Research in Advertising*, 35, 71-85. doi: 10.1080/10641734.2014.866851.
- Machin, D. (2011). Towards a social semiotic approach of the analysis of emotion in sound and music. *The Public Journal of Semiotics*, 3(2).
- Wilfred, T. (1962). Color organ, in Compton's pictured encyclopedia. Chicago: F.E Compton & Company.

تعدد الأساليب بناءً على اللغويات الوظيفية النظامية لهاليداي (1994) لفحص الأوضاع المرئية واللفظية في البيانات باستخدام الطريقة النوعية الوصفية. في المرحلة البصرية، يتم استخدام نظرية بارنارد (2007) للأزياء والمظهر الجسدي، ومعنى الألوان لويلفريد (1962)، والقواعد البصرية لكريس وفان ليون (2006) لفحص البيانات. وفي هذه الأثناء، يتم استخدام التعددية لهاليداي (1994) في تحليل بيانات الكلام. توضح النتائج كيف تعمل الأوضاع اللفظية والمرئية المدمجة على تعزيز بعضها البعض لإنشاء الصورة العامة للاعبين. يتم تصوير اللاعب الذكر بصرياً على أنه فرد قوي فريد من نوعه جسدياً وروحياً. يتم وصف الرياضيين أيضاً شفهياً بأنهم رجال مجتهدون ومحبوبون وفضوليون يستخدمون عواطفهم كثيراً في المواقف اليومية. مثل هذه الصور لديها القدرة على التأثير على اللاعبين الذكور الأقوياء. تشير الدراسة إلى أنه فيما يتعلق بمسألة النوع الاجتماعي، ترصد الصحيفة الطرق التي تتطور بها الأحكام المسبقة تجاه لاعبي كرة القدم بمرور الوقت استجابةً للأعراف المجتمعية الثقافية.

الكلمات المفتاحية: لاعبو كرة القدم ، تعدد الوسائط، التحليل البصري، التحليل اللفظي، الصحيفة الرياضية.

تمثيل لاعبو كرة القدم الذكور في الصحف الرياضية: دراسة
حالة لتحليل متعدد الوسائط

رواء خضر ناصح

جامعة المثنى / كلية التربية للعلوم الإنسانية

الخلاصة:

تهدف الدراسة الحالية بعنوان "تمثيل لاعبي كرة القدم الذكور في الصحيفة الرياضية: حالة دراسية لتحليل متعدد الوسائط" إلى اكتشاف صورة لاعبي كرة القدم المقدمة في صحيفة النجمة الرياضية بشكل بصري ولفظي. تستخدم هذه الدراسة