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A Multimodal Critical Discourse Analysis of Selected English and Arabic Young Female Instagram Posts

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ABSTRACT

The study has selected some English and Arabic Instagram posts by many bloggers and social media influencers that have an effect on young female adults. The goal is to examine how the influencers above use visual discourse on Instagram to create their identities and spread reality via images and words. Using various purposive selection techniques, the researcher selected a sample of six Instagram posts from various influencers for analysis. The methodology and data analysis use the visual grammar of Kress and Van Leeuwen (2021) and the multimodal discourse analysis of Machin and Mayr (2023). The study indicates that there are two main themes. The first theme, traditional versus global, deals with how women form traditional or contemporary identities based on their body image and wardrobe choices. For example, some young English girls wear bikinis to express their cultural identity, whereas women establish their traditional Arabic identity via the Hijab or Shayla. Both sexes wear attire from the West to project an image of modernity. The second theme revolves around self-promotion, facilitated by keynote speakers, fitness instructors, cosmetic artists, and chatty individuals in Instagram celebrities' written and visual discourse. The results demonstrate that social media has utilized a great logarithm of international destinations to promote those posts that have influenced those young females especially after Meta breakage in October 2021 and construct their personalities as fun intellect fit beings traveling, studying and searching for new places and ideas.

KEYWORDS

Multimodal Discourse Analysis, Social Media, Digital Identity, Visual Culture, Instagram Posts, Media Discourse



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Introduction:

Three significant catalysts emerged in the twentieth century for the analysis of multimodal discourse, which is discourse comprising the interaction of multiple semiotic resources like gesture, language, architecture, proximity, dress, and, in the case of films, movement, lighting, camera angle, gaze. Initially, Kress and van Leeuwen (2001) note that Western culture's long-standing "distinct preference for monomodality" underwent a shift. Consequently, both the popular and "high culture" arts began to "use an increasing variety of materials and to cross boundaries between the various art, design, and performance disciplines, towards multimodal Gesamtkunstwerke, multimedia events, and so on" (p. 1). Additionally, the aspiration to transcend borders was a driving force beyond the development of semiotics in the twentieth century, as per Kress and van Leeuwen (2001). The main schools of semiotics all sought to develop a theoretical framework applicable to all semiotic modes, from folk costume to poetry, traffic signs to classical music, fashion to theatre' (p. 1).

One significant factor that has driven the study of multimodal discourse in the twentieth century is the growing technical capabilities, especially of computers, to document, replay, and analyze multimodal texts and phenomena. Advancements in computation have resulted in the use of corpus linguistics techniques for critical discourse analysis. Various studies have applied these techniques (e.g., Mautner, 2007, 2009; Baker et al., 2008). However, recent advancements in software tools, particularly in the physical sciences, provide additional opportunities for researchers studying complex phenomena. These instruments, involving data visualization tools, are especially useful for analyzing multimodal communication and culture, which are highly intricate.

However, numerous software programs have not been modified to study semiotic (abstract) phenomena and are still being used by the social scientific community as a whole. Although multimodal annotation tools have been created for social science research (see Rohlfing et al. (2006), for an overview of these tools), there is undoubtedly space for the creation of digital tools that specifically address the issues raised by critical discourse analysts, especially concerning new media genres (Wodak & Meyer, 2009).

The present study investigates the multimodal practices of Instagram posts in two different linguistic and cultural contexts, namely, English and Arabic to explore how these two different languages and culture construct and use the resources of visual communication in ways that relate to their specific underlying value systems that affect the image of women especially for teenage girls. To the best of researcher's knowledge, this study is the first of its type that investigates the multimodal critical discourse and semiotic practices of Instagram posts in English and Arabic concerning the teenage girls. Hence, this study is intended to close a gap in applied linguistics research. The present study is the first of its kind to highlight the MCDA (multimodal critical discourse analysis) of Instagram posts in an Arabic context via social media.

The study tries to answer the following questions:

1. Do Instagram posts use the same textual resources and structure in English and Arabic contexts?
2. Do Instagram posts use the same visual resources and structure in English and Arabic contexts?
3. Do both textual and the visual resources and structures are loaded with socio-cultural values and practices of the two languages and cultures under investigation?
4. Are the socio-cultural resources affected by semiotic codes and racial, gender, linguistic, and age-related stereotypes and dominant discourses?

This study is limited to the investigation of the textual-visual representations of Instagram posts in English and Arabic contexts, and how socio-cultural norms and assumptions of the two languages under investigation are embedded in the multimodal textual-visual representations and organization of these posts.

2. Methodology:

2.1. Procedures:

The procedures of this study consist of:

1. Reviewing related literature and research on the domain of multimodal social semiotics, critical discourse, Instagram discourses and some previous research.
2. Selecting a corpus of four Instagram posts in English and Arabic contexts to be considered for analysis.
3. Analyzing and discussing the selected corpus in terms of its semiotic structure and socio-cultural critical representations of the two languages under investigation.
4. Analyzing and discussing the selected corpus qualitatively.

2.2. Model Adopted:

The research investigates the interplay between semiotic codes and dominant discourses that reinforce or challenge racial, linguistic, gender, and age-related stereotypes. This investigation is achieved by adapting and extending an eclectic model that is based on Machin and Mayr's (2023) model of critical discourse analysis and Kress and Van Leeuwen's (2021) model of multimodal discourse analysis, which is based on social semiotic theory (Kress and van Leeuwen, 2001). This model is based on Halliday's theories of social semiotics and transitivity. This model utilizes Bakhtin's idea of heteroglossia and intertextuality and Barthes' notion of myth to analyze how language and other multimodal elements on a small scale relate to larger discourses to generate complex and multi-dimensional interpretations. The research examines how writers of popular culture texts use intertextual references to express meaning using numerous semiotic codes, and how writings are re-contextualized as they circulate worldwide. This research examines the reception of texts by analyzing online comments, reviews, and articles that discuss the texts in order to gain a deeper understanding of the different ways they are interpreted. The analysis considers the multiple readings by diverse audiences, influenced by the viewers' familiarity with intertextual references.

Table (1): The visual categories selected for data analysis are adopted from Kress and van Leeuwen (2021) and Machin and Mayr (2023)

No.	Main Categories	Sub-Categories		Minor Sub-Categories		
1	Representation	Conceptual Classificational process		Showing the superordinate-subordinates relation in texts and images		
		Narrative		The presence of a vector forms an action and its absence shows an event		
		Symbolic				
2	Interaction	Social distance		Close shot	personal	
				Medium shot	social	
				Long shot	impersonal	
		Attitude	subjectivity	Perspective	Frontal	Involvement
					oblique	detachment
				Point of view (angle)	High angle	viewer power
					Eye-leveled angle	equality
					Low angle	image power
			objectivity	Action orientation		
				Observer orientation		
		Contact (Gaze)		Demand	asking	
				Offer	presenting	
3	Composition	Information value		left-right (right-left)	Given-new	
				up-down	Ideal-real	
				Central-margins	important-unimportant	
		Framing		No frames	Connectedness	
				With Frames	disconnectedness	

		Salience	Foregrounded		highlighted	
			Size (big-small)		Important-unimportant	
		Visual Modality	Validity markers	Color saturation		
				Color differentiation		
				Color modulation		
				Contextualization		
				Representation of detail		
				Depth		
				Illumination		
				Brightness		
		Materiality	Affordance	Association	(Provence)	
				Distinctive features of colors	value	
					Purity	
					Transparency	
					Luminosity	
					Hue	
		Visual Persuasion	Visual Metaphor			
			Visual Metonymy			

As Machin and Mayr (2023) pointed out, five linguistic levels should be considered when analyzing the text. However, due to the brevity of the captions, only a few of these categories are relevant. Therefore, the focus will be on the categories most evident in the textual messages.

These categories represent social actors and action, drawing on Van Leeuwen's (2008) framework, which is based on Halliday's work (1978; 1985). The three categories are concealment, persuasion, and commitment.

Machin and Mayr (2023:79-85) propose some modifications to Van Leeuwen's social actor network (2008, p. 52) and introduce the following representational strategies:

1. Personalization and impersonalization are two strategies for representing social actors. Personalization involves using a person's name, while impersonalization involves using the name of the institution they belong to. Impersonalization can give weight to a particular social actor or situation (for example, Professor John Smith vs. the university).
2. Individualization vs collectivization: A participant may be characterized as a single person or as a member of a group (two soldiers versus militants, for example).
3. Specification and genericization are two ways to represent social actors. Specification involves using a person's name, while genericization involves using a general term such as women, youth, Muslims, etc.
4. Nomination and functionalization are two ways to represent social actors. Nomination involves describing a person by their characteristics, while functionalization involves describing them by their job title (for example, George W. Bush vs. the American President).
5. Objectivation is a strategy that uses a feature to represent a social actor or participant, such as beauty for women or bravery for a man.

Representing social action entails situating the participants using the transitivity system, which investigates how participants are portrayed as "acting" or "not acting." Transitivity offers a method to examine how readers', listeners', and viewers' perceptions of a text's meaning are influenced, according to Halliday (1985), Van Leeuwen (2008), and Machin and Mayr (2023). Transitivity is concerned with the question of "who does what to whom and how" (Eggins 2004: 213). Transitivity analysis is a valuable instrument for comprehending meaning, as it identifies the responsibilities of

participants in a process, including the sensor, agent, goal, affected, patient, or phenomenon. This analysis involves examining three aspects of meaning: participants, including the processes, which are expressed through verbs; performer and the recipient of a process; and circumstances, which are adverbial or prepositional phrases that indicate time, place, or manner (Halliday 2004: 170).

The first step in transitivity analysis is to identify the participants, and then the process types are used in a clause to describe the action denoted by the verb. There are several types of processes, including:

1. Material processes involve physical actions performed to achieve a goal (e.g., killing, playing, walking, creating, etc.).
2. Mental processes: The mental processes connected to the participant reflect the internal world or sentiments of the participant. In this instance, the phenomenon (fear, feel, worry, etc.) rather than a target or beneficiary is the object, if any, and the subject is the sensor.
3. Behavioral processes connect the mental and material processes. They describe human physiological processes that are both psychological and physical (e.g., listening, watching, staring, smiling, etc.).
4. Verbal processes involve the communication of messages through language. In other words, speaking is a physical action that affects mental operation. They are indicated by the verb 'to say' and its many synonyms.
5. Relational processes, in which entities are said to exist in connection to one another, encode meanings about states of being. As a result, there are two connected entities (e.g., be, refer to, symbolize, mean, etc.).
6. Processes express the existence or occurrence of something. The word "there" is often used in these clauses.

Concealment employs two linguistic strategies: nominalization and presupposition. Nominalization often substitutes verb processes with noun constructions, which can obscure agency, responsibility, action details, and timing. Presupposition is a subtle technique that allows authors to imply meanings without explicitly stating them or presenting things as unquestionable and stable, even when they might be debatable and ideological. Nominalization is considered as an ideological tool. Presupposition has also utilized as an ideological tool. Persuasion uses rhetorical tropes (figures of speech). These are stylistic devices mostly associated with persuasive or poetic language. Machin and Mayr (2023) use metaphor, hyperbole, personification/objectification, metonymy, and synecdoche. The last one is commitment. It consists of linguistic modality and hedging.

Table (2): the linguistic categories for data analysis adopted from Machin and Mayr (2023).

No.	Main category	Subcategories and Minor Subcategories		
1	Representing social actors	Personalization and Impersonalization		
		Individualization vs. Collectivization		
		Specification vs. Genricisation		
		Nomination vs. Functionalization		
		Objectivation		
		Anonymization		
		suppression		
2	Representing social action	Transitivity	Participants	Agent
				Affected
				Goal
				Patient
				phenomenon
		Processes Type		Material processes
				Mental processes
				Behavioral processes
				Verbal processes
				Relational Processes

			Existential processes
3	Concealment	Nominalization	
		Presupposition	
4	Persuasion	Rhetorical Trope (figures of speech)	Metaphor
			Hyperbole
			Personification/Objectification
			Metonymy
5	Commitment	Linguistic modality	
		Hedging	

3. Data Analysis:

3.1. English Instagram Posts:

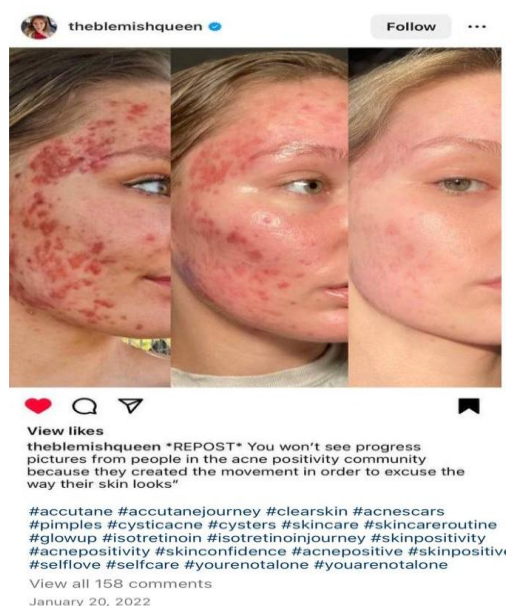
3.1.1. Visual Analysis English post (The Three-Shot Blemish Girl):

A- Representation: this post is also a selfie but it shows only the right half of this young girl face. This girl in the three half-faces selfies present her skin condition of acne.

Her complexion is fair with blonde hair and light greenish brown eyes. The covert classificational conceptual representation of this post represents an idea or the concept of the young teens suffering of acne that society is shaming them for being unclean or not taking care of their health. This concept corresponds with what the message in the caption has to offer as we shall see in the linguistic analysis of it below.

B- Interaction: the post has three shots of the same girl in three different times and places. The three shots are selfies which means a close shot indicating personal attachment with the viewer. The eye-leveled perspective shows how this girl presents herself as equal to the viewer along with the frontal angle to create a sense of connectedness with the viewer. But the three shots have three different eye contact the one on the left is looking away as if she is trying to avoid eye contact. The one in the middle is very close to look to the viewer while the one on the right has a direct eye contact with the viewer. This different eye-contact representation is a manifestation of her being gradually gaining confidence as she is the process of acne healing.

C- Composition: the information value of the post has the three half-face selfies in vertical Triptych. Indicating the importance of this condition of her skin as motif for others to learn from as this Triptych layout is used in religious and modern art as a teaching tool. The one on the left is "given" that represents the current condition of her skin as problem needs to be considered and the one on the right shows the "new" condition she has come to as to indicate that everything is curable especially with her eye gaze. The type of framing of those three shots are separation since each one has presented different but interconnected themes such as acne problem, self-image, society imposition, healing process, and confidence. The acne cheeks are the most salient participants in the whole post. Due to those shots are not filtered and natural showing markers of validity such as the colours of her hair, eyes, complexion, the differentiation of redness of her acne are all modulated in a plausible way. Though no details are presented but the contextualization of the left shot is in outdoors showing her willingness to mingle whilst the middle shot is somehow not bright enough indicating a process in-progress. The right shot has an extra lightness and brightness to make the viewer focus on the progress in her acne healing process. The blonde, greenish brown and white are saturated, hues,



modulated and differentiated exactly to represent a typical white female. This typical image is defiled by the redness of acne in two of the photos but acne red paleness in the last one has a significant implication. No metaphor used here. The overall photos are a clear example of visual metonymy that the girl is trying to represent.

The treatment of the acne is healthy but this girl has shown although she is defying "the positive acne society" by presenting her acne but actually she is under the pressure of society standards of how typical female skin should be. The positive-negative implication she presents is clearly the great concern of young females though she tries to show the process of healing as complying with those standards.

3.1.2. Linguistic Analysis of English post (The Three-Shot Blemish Girl):

1. Representing Social Actors: The first category can be seen in this statement is that the personalization and impersonalization and the use of you as a personalized reference against "the acne positivity community" as impersonalized reference that has been enhanced by the use of "they-their". Individualization is represented by the use of the pronoun you against the collectivization in the use of "the acne positivity community". Genericization is also used by the reference of "the acne positivity community". Nomination is used by "to excuse the way their skin looks".

You	Won't see	progress pictures from people in the acne positivity community	Because	They	Created	the movement in order to excuse the way their skin looks
Sensor	Mental	Phenomenon	Unspecified	Actors/Agent	Material	Goal

2. Representing Social Action: The sentence is "You won't see progress pictures from people in the acne positivity community" because they created the movement in order to excuse the way their skin looks"

3. Concealment has been utilized by the preposition that the phrase "to excuse the way their skin looks" has entitled their inactivity of healing acne because they are members of this specific community that is celebrating their acne looks.

4. For persuasive techniques through the Linguistic tropes only metonymy has been used in the reference of "progress pictures" as being part of the process of healing.

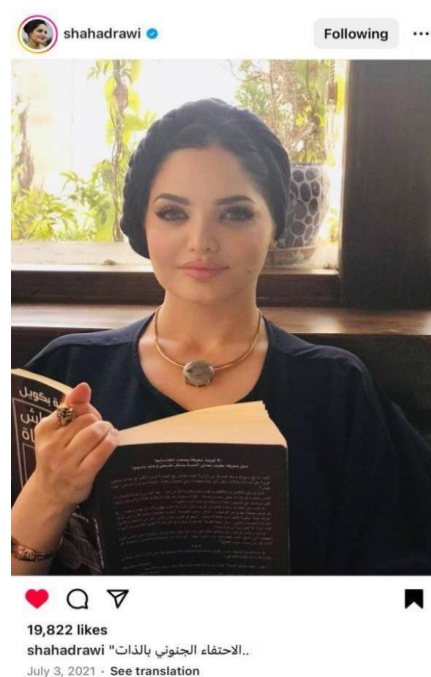
5. "You won't see progress pictures", this phrase is actually a hedging used by the post maker to distance him/herself from directing this accusation.

3.2. Arabic Instagram Posts:

3.2.1. Visual Analysis of Arabic post (Shahad Al Rawi):

A- Representation: the photo is featuring a young woman wearing the turban and apparently, she was reading before looking to the camera as denoted by the eye gaze.

This woman is holding a book apparently non-fictional one. The book is entitled "How to Live: Or A Life of Montaigne in One Question and Twenty Attempts at an Answer" written by Sarah Bakewell and translated by Seham Saneya and Abdel Salam. The photo has two kinds of representation. The first one is covert classificational representation. Sensitive representing an intellectual woman who is reading a non-fictional book, trying to understand the philosophy of life and how to deal with every day situation that encounters everyone and she is wearing the turban. Somehow only educated people wear them in an Arab context. The second kind of representation is non-transactional reactional narrative process featuring the vector is being directed from her eye to the viewer. She is the actor and there is the phenomenon. The action here is somehow she is thinking and



reading so somehow, she is doing something. The photo actually is for the Iraqi writer Shahad Al-Rawi. She is known for her literary intellect and she has published many books one of them is her novel *The Baghdad Clock* (2017).

B- Interaction: The social distance of this photo as mid shot featuring a social engagement with the viewer. It also shows the main participant having a frontal perspective to enhance the involvement perspective that this woman is trying to present. She has a direct gaze to the viewer in demand for socializing and recognition from the viewer. Her face shows a very confident woman who enjoys her pondering and reading time. There are many other features with them this photo showing or enhancing the whole image of this woman. She is wearing type of accessories. Her necklace is Ammonite. It is used for stability in your life. A helpful stone that will allow you to relax and enjoy the moment. This beautiful fossil eases stress associated with growth and development. It will help you bring stability and order to your life. Very useful for projects that require accuracy and analytical thinking. (Source, Follow [Link](https://wearablegeology.com/products/pyritised-ammonite-pendant)). (<https://wearablegeology.com/products/pyritised-ammonite-pendant>) She wears a tiger ring on her index finger which symbolizes Confidence & Leadership: With the dominance of the index finger comes a meaning of confidence and leadership, a powerful symbol for independent women. This meaning is further set in stone through the finger's ties to Jupiter, the planet that symbolizes self-confidence, leadership, and ambition. If self-assurance is something that you're searching for, an index finger ring can bring an uplifting sense of trust in yourself. (source: <https://www.monicarichkosann.com/blogs/journal/meaning-rings-each-finger>). (<https://www.monicarichkosann.com/blogs/journal/meaning-rings-each-finger>) She has also a mole on her left cheek, which is one of the beauty marks of the Middle Eastern women. Besides the book and its title.

C- Composition: information value of this photo is being presented by the centralization of the main participant. This is a reinforcement of the main idea of socialization and frontal perspective. The photo does not utilize any framing layout in its representation. The most salient feature is her relaxed face. For validity markers, the photo has utilized saturated and differentiated colors especially black, brown and green. Light has presented the time of the day this photo as midday. The photo is contextualized as the background is showing a window panel overlooking a house garden. For materiality colors being of a grey value since they are on a scale of black brown and green, they are all pure colors showing the significance and seriousness of the participant in the photo and also gives the photo material look to the viewer. The visual metaphor being created here is that the woman with her book is being part of the light that comes up from the window rising that she is part of the source of knowledge that will light up your life and mind. Visual metonymy is being created by the small details like the ring, the necklace, the book, her head, scarf, and her mole on the left cheek all are representing and signify a strong, independent intellectual woman representing the Middle Eastern type of beauty standards, and also part of the intellectual arena.

3.2.2. Linguistic Analysis:

1. Representing social actors: The post has utilized personalization as manifested in the word ذات and also of the same time collectivization because it did an abstract concept of how one celebrate his self this leads to genericisation. Anonymization is used since the post maker is trying to avoid any specification since she is talking about a general concept, this is also done by suppressing the agent of the action since this utterance has no subject. All of Linguistic and ideological categories representing the post maker strategy to present this concept.

2. Representing social action: الاحتفاء الجنوني بالذات (translated as Insane celebration of the self). It is not a sentence only a phrase in indicative mood.

نحن (We)	الاحتفاء الجنوني	بالذات
Carrier	Relational Process	Attribute

3. Concealment is represented by nominalization of the act of celebration so by securing the agency in this utterance as a Linguistic and ideological strategy to focus on the act itself.

4. Persuasion is being depicted by the use of hyperbolic expression "insane" جنوني. and objectification is the use of "self" الذات.

5. The post maker is actually is using hedging to distance herself from actually saying that she is celebrating herself or giving an opinion on the book that she is reading who gives this idea so by this, she is actually doing the hedging.

The visual and linguistic analysis of this post gives us as a viewer. The idea that women who reads books are different from those who just trying to manifest themselves as trials the actual representation of the world this woman holding a book in her hand directing to viewer, inviting us to recognize them as being part of the society they are not an outcast. They are also women have their role the same as any other women in society they have an extra ability besides being a housewife, a teacher, any other role that women can occupy in society. A Middle Eastern or Arab context in general view women passively as being housewife, raising kids and maternity issues while this post is trying to represent women who have literary sides intellect, also participate in the fabric of our society and specially Iraqi Society. Iraqi women been accused of many insecurities, but this writer is trying to present the Iraqi women, the Iraqi intellectual women, and a very marvelous way, specially, with her choice of the accessories that she is trying to enhance and empower women to embrace their personalities and their insecurities and don't be in fear of being judged for being an outcast or an introvert by society.

4. Discussion of Results:

The Representation of Women in English and Arabic Instagram Posts:

That is the purpose of the academic discipline of intercultural communication is the study of how individuals and groups in various cultures of the world communicate and perceive the world differently. This field is best referenced by the bare title is known as 'intercultural communication'. It may also be described as the information sharing between the members of several groups, of which each is different from the others in the language used by the group and the information flowing within it. Therefore, media as what people observe in news articles, the cover of magazines, or ads, contain form and content that reflect both the English and Arabic cultures. As English and Arabic different media genres are the manifestations of different civilizations, their critical multimodal discourse analysis has.

4.1. Visual Analysis:

Actually, the Arabic and English media likewise portray women in an unreal manner. This is depicted by stereotyping visual cues in magazines, newspapers and advertisements as to how each part of the woman's body should be to fit the required sample. This is due to the idea of the feminine beauty or the ideal figure to which all females have to conform to as per the male's societal norm. Despite this, the female body is considered as an object which is manufactured in accordance with the masculine agenda and reutilized as part of male equipment when images of the ideal women are provided to women. This supports both of the above hypotheses Self-employment that self-employed respondents were more satisfied with the 'use of information obtained through media' compared to paid employees. This validates hypothesis (1) and (2). Women's bodies, bright slightly erotic clothes and accessories are thus used as sexual tools in order to attract the attention of the viewer. Therefore, the hypothesis (2) will hold. While in the Arabic media the face is valued, in the English media, the bodies of the women are exposed and their sexuality is exploited by their half-naked nature.

In Representational Metafunction, Women are portrayed in the English and Arabic media in regard to their physical and sexual bodies. The structures of the woman as a social actor are always conceptual, suggesting that women are passive and never take initiative, to use representational metafunctions as an example. Their semi-naked bodies are emphasized by the manner they are shown. Thus, the hypothesis (3) is validated.

Regarding the interactive metafunction, gaze—whether or not it makes direct eye contact—is employed as a semiotic tool to convey how two pictures interact (based on a demand or offer image). Therefore, it is possible to interpret images featuring women as creating a close, personal relationship with the viewer through direct eye contact. They are shown horizontally at the level of the frontal eye with respect to angle. As such, it implied that these representations of women as objects of sexual desire make them weak. The head, shoulder, and waist are visible in most of the images, indicating that women are shown as attractive, desirable objects meant to captivate the viewer. This result confirms the hypothesis (4).

With regards to the compositional metafunction, the women are the component being depicted and are on focus at all times. There are no limits in any of the frame and performative aspects surrounding any component of the image. It gives women a fairy tales world where all that is expected of them is beauty and nothing more as seen from the following portrayals. Validity markers have shown actually what those posts are actually depicting by employing some naturalistic features. The medium uses fully modulated, highly saturated hues in terms of both modality and color. For instance, color might indicate a visual modality and indicate the sexual attraction and elegance of the projected female picture. The lower the image's modality, the higher the color reduction. Materiality may be communicated by the choosing of several color values to demonstrate shading and brightness. In addition, each images background is abstracted. This validates all the hypotheses stated in this paper as (1), (2), and (3). Also, the use of visual metaphor and visual metonymy have contributed to the depiction on women as tools for propaganda and advertising hidden ideological stereotypical assumptions.

4.2. Linguistic Analysis:

Regarding Representing Social Actor, in both cases, the women are individualized, nominated with their real names, functionalized by their work—make-up and sex trafficking—suppressed and anonymized to conceal the agent's actions against them and objectified by being reduced to a feature, namely beauty, as evidenced by the linguistic representational strategies. This supports the hypothesis (3).

Regarding Representing Social Actions, those depictions of social activity, target women can only speak out their thoughts but cannot behave as the agent all the time. This has made women to be portrayed in the English and Arabic media as having mental, relational, linguistic and existential processes and social acts. This means that women are passive, are always receiving data through their senses and rarely engage in the material world and act on this data. In other words, they are never related to any actions, but rather in order to adapt themselves with the society they depend solely on their bodily muscles and external self-manifestation. This supports premise (3).

For concealment, persuasion, and commitment, Numerous graphic structural features such as; conceptual structure, eye movement/point of view, position, distance, hue, mode of representation, relevancy/stereo-typical value, emphasis/stressed area, bounding, figure/ground, social actor and the actions that are associated with the figure, regulate and convey the ideology of the paradigmatic female body and aesthetic both textually and visually. One of these elements is objectification of bodies, and associating it with sexualized representations to attract viewer's attention. This continues the male domination and the power inequality between men and women which is partly characteristic of both civilizations and is illustrated in the media within the three genres. This supports theories (two) and (three). When analyzing the visual aspect of each genre the programme depicts a model modern lady and on the other hand the language analysis established opposing relation as seen when correlating the two images and texts. Proving that contrary to the expectations of being able to prove their skills and experience, women in both civilizations try to express their feelings through the captions. This goes to support hypothesis (4). One specific participant willingly offers her thoughts and her creations, but they are represented through an attractive, lovely lady that the media does

not bother to treat as an effort to change the society. Thus, the hypothesis (3) is consistent with the findings as well.

Conclusion:

It has been observed that English and Arabic magazines cover, advertisements, and news articles present a variety of major similarities. In terms of representation of women, the media employs first a relatively higher order of verbal and non-verbal communication strategies in both Arabic and English. Due to visual semiotic resources that media used which only depict women as beautiful sensual beings and not knowledge or professionalism, women are misrepresented in both languages. Orientation, position, distance, hue, mode of address, relevant, attention to, and positioning are all ideologically motivated strategies that contribute toward constructing the intended goal.

At the language level, some of the representational portrayals of the participants include personalization, individualization, nomination, objectivation, genericization, suppression, and anonymization all of which are reflected in lexical choices used in defining the social actor. Semantically, the oppression of women is achieved through the concepts of mental, relational and material processes that mirror the social activity in the linguistic processes; instrumental transactions which portray passivity. That is why, based on the data of the visual analysis, it can be stated that women's roles tend to be goal-oriented and passive; women stand for both social actors and action. The ladies are objectified in the sense that the media in both languages has used them as objects especially in concerning to the visual language. This leads to the consumerism and also to media companies' neo-capitalist economic model. This paper argues that the conventional roles ascribed to gender in society is being echoed and endorsed by the media that uses manipulation of women's sex appeal to construct the meaning of events. Via frontal close-ups, especially in English-language media that draw attention to women's bodies' delicate areas through overexposure and vivid colors.

According to cultural differences, rather than focusing on women's body parts, Arabic media highlights face characteristics such the lips, cheeks, and eyes when wearing colorful traditional Arabic clothing. Using verbal representations of women—such as social actor and action—as a tool for analyzing media inequality is quite effective. The idea that women are objectified by the media and used for marketing is supported by the frequent incompatibilities between the language and visual representations in both situations. Women are more exploited in the three aforementioned types of commercials because they are exploited by both the media corporate and the product corporation.

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