A Multimodal Critical Discourse Analysis of 2019-2020 Iraqi Protests Posters

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تحليل خطاب نقدي متعدد الوسائط للملصقات الاحتجاجات العراقية

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Abstract:-

This study attends to investigate the 2019-2020 Iraqi protests. By examining slogans, eye movements, and directional cues, this text explores how both language and images can reveal concealed notions, religious convictions, and hierarchical structures in the information we select. It also tries to clarify how and why these methods are used to create meaning. Therefore, a mix of three models is used to analyze the data both in terms of language and visually. The first model is by Fairclough (1989) for analyzing CDA, which consists of three interrelated processes of analysis that are: Text analysis, Discursive analysis and Social Practice analysis. The second model is Kress and van Leuween's (2006) model is about how we use words and pictures to talk about events, objects, people, and situations. It also looks at how we use language and images to show the relationships between speakers/listeners, writers/readers, viewers and what is being seen. The model also considers how information is organized and emphasized in both the text and the images. The third model, created by Van Leeuwen in 2008, can be used to study exclusion, inclusion, and the difference between something general and something specific. The results show that the protests in Iraq are influenced by people's religious beliefs, nationality, power dynamics, and ideological preferences. This can be seen through the attire worn by the protesters, which represents them.

Keywords: A Multimodal Critical Discourse Analysis, CDA, Demonstration Protests, Discourse Analysis.

الملخص:

تهــدف هــذه الدراســة إلى التحقيــق في الاحتجاجات العراقية ٢٠١٩-٢٠٢٠. من خلال فحص الشعارات وحركات العين والإشارات الاتجاهية، يستكشف هـذا النص كيف يمكن لكـل مـن اللغـة والصور أن تكشف عن المفاهيم المخفية والمعتقدات الدينية والهياكل الهرمية في المعلومات التي نختارها. كما يحاول أيضًا توضيح كيفية وسبب استخدام هذه الأساليب لخلق المعنى. ولذلك، يتم استخدام مزيج من ثلاثة نماذج لتحليل البيانات سواء من حيث اللغة أو بصريا. النمـوذج الأول هـو الـذي وضـعه فيركلوف(١٩٨٩) لتحليل التحليل النقدي تحليل نقدي للخطابات، والذي يتكون من ثلاث عمليات تحليل مترابطة هي: تحليل النص، والتحليل الخطابي، وتحليل الممارسة الاجتماعية. النمـوذج الثاني هـو نموذج كريس وفان ليوين (٢٠٠٦) الذي يدور حول كيفية استخدامنا للكلمات والصور للحديث عـن الأحداث والأشياء والأشخاص والمواقف. ويتناول أيضًا كيفيـة استخدامنا للغـة والصـور لإظهـار العلاقـات بـين المتحـدثين/المسـتمعين، والكتاب/القراء، والمشاهدين وما يتم رؤيته. يأخذ النمـوذج أيضًا في الاعتبـار كيفيـة تنظيم المعلومـات والتأكيد عليها في كل من النص والصور. النموذج الثالث، الذي أنشأه فان ليوين في عام ٢٠٠٨، يمكن استخدامه لدراسة الإقصاء والشمول والفرق بين شيء عام وشيء محدد. تظهر النتائج أن الاحتجاجات في العراق تتأثر بمعتقدات الناس الدينية، والجنسية، وديناميكيـات السـلطة، والتفضيـلات الأيديولوجيـة. ويمكن ملاحظة ذلك من خلال الملابس التي يرتديها المتظاهرون الذين يمثلونهم.

الكلمات المفتاحية: تحليل الخطاب النقدي المتعدد الوسائط، التحليل النقدي للخطاب، الاحتجاجات التظاهرية، تحليل الخطاب.

I. Introduction

Social interaction involves the use of multimedia (such as images, gestures, and sounds).They analyze how these multimodal resources contribute to the construction of meaning and power relations in different contexts. Rewrite: The aim is to understand the deeper meanings and reasons behind images, as well as how these meanings are reflected in the way they are portrayed. In this paper, we are using computer programs that allow us to analyze different types of communication in order to reach our goals. The field of critical discourse studies is interdisciplinary and takes a holistic approach. It is well suited to use interactive software because it allows for the application, exploration, and connection of different analytical perspectives at different levels of description.

Multimodality means using different ways to communicate, like language, pictures, space, sound, and gestures, to convey meaning. Even though the development of technology has created new ways to communicate using different symbols and signs, it is becoming more important to be able to understand and use a variety of these resources (Arola, 2014: 5).

Van Dijk (2008: 86) came up with a framework for analyzing discourse in a multidisciplinary brand of CDA. He compared political speech to people's thoughts and beliefs, like their opinions, rules, morals, and beliefs. This study looked at how language, thinking, and society are connected.

Currently, studies are looking at how speech and nonverbal forms of communication, like pictures, body positions, and manners, are related. However, very little attention has been given to how political speech and its accompanying gestures are connected, as well as the influences on this connection due to social and cognitive factors. Therefore, this study aims to fill the missing information.

II. Critical Discourse Analysis (CDA)

CDA is a way of studying how people use language that focuses on the social and political aspects of it. It looks at the features of a text and how they can show the beliefs and values of the people who wrote it. Critical discourse analysis is a particular method used to

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study and understand the way people use language in different situations. So, according to Orpin (2005: 37), critical discourse analysis is useful for understanding how language and beliefs are connected. When doing CDA, the main focus is not on the actual words but on what is happening outside of them. Critical discourse analysis focuses on how language is used to exercise power in society. Its goal is to identify any hidden biases in texts that reflect a particular ideology (Widdowson, 2004: 70-71).

III. Multimodal Critical Discourse Analysis

The term "multimodal" describes the employment of more than one semiotic modality, such as "image," "music," "language," "color," "light," etc. The number of various semiotic resources at play and their ability to cocontextualize textual meaning. Multimodality investigates the interplay between different semiotic modalities, such as speech, music, visuals, and text (Liu, 2013: 1260).

Multimodal critical discourse analysis (henceforth: MCDA) is a newly borne approach to critical discourse analysis (henceforth: CDA), it has become more common when scholars began to take in consideration the importance of visuals, music, and materials beside texts, for "Just as mono-modal CDA would consider lexical choices in linguistic texts so multimodal CDA can systematically analyze the visual semiotic choices" (Abousunnouga & Mackin, 2008: 118).

Fairclough (2001: 22) emphasizes the importance of multimodality in CDA. He argues that a communicative political style is a construction of both the verbal language and non-verbal communication such as facial expressions, gestures, gaze, postures, dress and hairstyle, and so forth.

Machin &Mayer (2012) state that MCDA identifies and reveals these semiotic choices using specific tools for description, and being critical is a key feature in MCDA. They argue that the linguistic and visual techniques in texts seem to be neutral and normal. Yet, they are ideologically driven, and they aim to shape the images of persons and the representation of events to achieve certain goals.

They indicate the importance of MCDA, which unveils the ideas, values, and implicit power relation in various modes of communication. "MCDA views other modes of communication as a

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mean of social construction. Visual communication as well as language both shape and is shaped by society" (Machin &Mayer, 2012: 10).

They indicate the importance of MCDA, which unveils the ideas, values, and implicit power relation in various modes of commu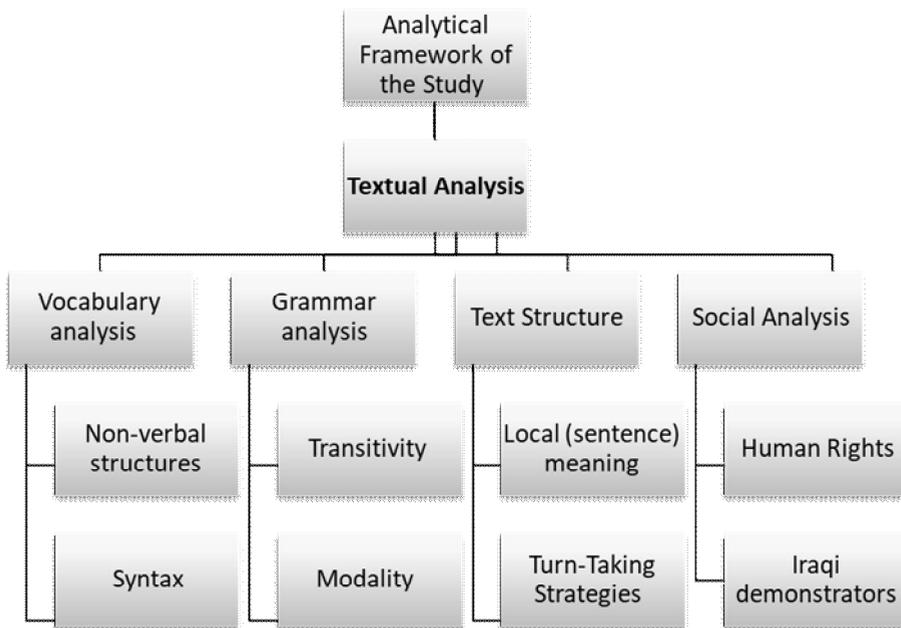nication. "MCDA views other modes of communication as a mean of social construction. Visual communication as well as language both shape and is shaped by society" (Machin &Mayer, 2012: 10).

In other words, MDA focuses on the analysis of diverse signs and symbols utilized in communication. The goal is to combine the different meanings shown by various elements and understand how these elements work together to create a complete message. So, the way a text is structured is not just determined by words, but also by things like color, arrangement, and fonts. This is true for both individual sentences and the overall flow of the text (Wei, 2015: 90).

IV. The Adopted Model of the Present Study

Three models summarized in this study have been adopted. The first model is by Fairclough (1989) for analyzing CDA, which consists of three interrelated processes of analysis that are: Text analysis, Discursive analysis and Social Practice analysis. The second model is Kress and van Leuween's (2006) model is about how we use words and pictures to talk about events, objects, people, and situations. It also looks at how we use language and images to show the relationships between speakers/listeners, writers/readers, viewers and what is being seen. The model also considers how information is organized and emphasized in both the text and the images. The third model, created by Van Leeuwen in 2008, can be used to study exclusion, inclusion, and the difference between something general and something specific.

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Figure (1): The Adopted Model of this Study

Analytical Framework of the Study		
Textual Analysis		
Vocabulary analysis	Grammar analysis	Text Structure
Non-verbal structures	Syntax The ideological implications of syntactic sentence structures referred to in the literature are familiar. For example, it has often been shown that word order as well as transactional structures of sentences may code for underlying semantic. In general, at least in English, responsible agency is associated with grammatical subject, and initial position. This means that ideologically monitored opinions about responsibility for socially positive or negative acts may be differentially expressed in different syntactic forms.	Local (sentence) meaning What has been shown for lexicalization is more generally true for the management of meaning. Local coherence depends on models, that is, on ideologically controlled representations of the situation.

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Transitivity	**Modality** The truth value or credibility of (linguistically realized) statements about the world". Although the concept originates from linguistics, they argue that modality (i.e. how reliable and true the images are) is equally important in visual communication. The higher the modality, the more reliable or true it is.	Turn-Taking Strategies

Figure (2): Analytical Framework of the Study

V. Data analysis and Discussion

The analysis of the image is close to the analysis of the text. The image analysis uses the same rules used by speech analysis. The language contains characteristics such as sadness and joy. The image is better able to express laughter and differentiate between it and the language. It can also be the object above or below. The image may contain the most of the language in its analysis. If the language reveals the author's ideology and hidden contents, the image reveals the ideology of the photographer who chooses part of the event to direct his camera and controls lighting to highlight what he/she wants or to block what he/she wants as well.

The picture and the text can have different relationships. They can complement each other or be against each other. Pictures might not show what is actually happening, and there are different types of relationships between the text and image. When looking at pictures, the person analyzing them needs to figure out if the text and image go together or are different. They also need to consider a few different things in their analysis.

Sample (1)

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Slogan: I'm going to get my right

This picture shows a group of young men standing with smoke and traces of ruin and destruction behind them. One of them is holding a poster with the words "I'm going to get my right" while the others are standing naturally.

Textual description

1. Experiential cues: The sentence process: I'm going to get my rights. The slogan is a statement with a subject, verb, and object. I am the subject, going to get is the verb, and my rights is the object. So, based on Fairclough's classification of sentence types, this falls under attributions. This process includes only one person who is the main part of the sentence and it doesn't show any action. Additionally, the complement that appears after the verb belongs to the subject of the verb. So, the thing (to get my) is connected to me (I) by the verb (am). To put it simply, the word "I" is connected to the word "my" with the word "am". According to Fairclough (1989), this process emphasizes the success of the person who is doing the action, represented by the subject "I".

2. Relational cues:

Mode: The mode of this slogan is declaratives.

3. The pronouns I:

The indefinite pronoun 'I' is used to talk about the people who support and protest in Iraq. According to Fairclough (2001), using the pronoun 'I' shows that the person speaking wants to show unity and shared experiences with the people they are talking to.

The pronoun 'I' is used mainly as an indefinite pronoun, referring to people in general. The demonstrator tries to indicate the interdependence role between him and the demonstrators to represent them in demonstration.

Expressive cues

1. **Expressive modality:** Because I'm going to get my right: Present continuous tense is used as the demonstrator claims the knowledge that the addresses support and assist the demonstrators to pass the difficulties that face them to achieve their goals.

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Visual Interactional Meaning

1. Image act:

The image act in this poster is order, the demonstrator looks directly at the viewers with sad on his face asking for their support.

2. Camera angle / point of view:

The person being shown in the picture is facing the camera directly. He is depicted as if he is part of the demonstrators' world and that he is involved with them. Therefore, they together will achieve success and can take their rights. He is also depicted from eye level angle; such angle indicates the equality and the unity between the demonstrator and the viewers as they have the goal, which is taking their rights.

Sample (2)

Slogan: We want a homeland

This picture shows a young man carrying the Iraqi flag on his shoulders, standing next to a group of young demonstrators and holding a sign in his hands that says "We want a homeland".

a. Experiential Cues:-

Grammatical Process: declarative sentences have been divided into three types according to the classification of Fairclough (1989): SVO is a way of arranging words in a sentence where the subject performs an action on the object. This involves two main people or

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things: the one doing something (agent) and the one something is being done to (patient). They can be living beings or objects. It shows something happening. This text needs to be rewritten in simpler terms. This activity includes only one person or thing, which can be alive or not alive. It describes things that happen. Sometimes, it shows action that doesn't have a specific direction, when the person involved is alive. This text is asking to identify whether each part of a sentence is a subject, verb, complement, or adjunct. It only has one person. It shows who is responsible for something. There are two types of attributes: possessive attributes (using the verb "to have") and non-possessive attributes (using other verbs like seem, become, and be). S and O can be things like a person, place, or thing; pronouns can also be included in this category along with descriptive words. A can be a word that describes how something is done or a phrase that tells where something is located. According to Fairclough (1989), the decision about which types of actions to take is based on beliefs and values.

We want a homeland: the sentence consists of subject (we), verb (want), indefinite article (a) and a complement (homeland). The demonstrator tries to convey to people that he wants his rights.

a. Modes:

According to Fairclough, there are three different ways of expressing something: declarative, imperative, and interrogative.

Declaratives have subjects and verbs. Imperatives start with a verb, but they don't have a subject. Finally, there are two types of grammatical questions: wh- questions that start with words like who, whom, and which. And so on and yes/no questions. In these mods, the subject has various jobs. In the declarative mode, the subject gives information and the receiver listens. Regarding imperative mode, the person speaking asks the other person to do something, and the other person is the one who does it. When it comes to grammar questions, the person asking the question is called the addresser, and they are asking for information. The person answering the question is called the addressee, and their role is to give the information. In simple words, Fairclough (1995) says that the relationship of power between people decides who gets to ask for things or information, and who gets to give them. Generally, the

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person asking for something or asking a question has more power, as well as the person giving information, unless the information was specifically asked for.

We want a homeland: This sentence is declarative, we the demonstrator gives information to you the addressees that they want a good country. The demonstrator tries to persuade the viewers that they do not have a homeland.

b. Modality:

Modality shows how much power the speaker has. This text is about two things: authority and how it relates to other people. Expressive modality is when someone speaks or writes with confidence about what they believe is true and likely in the real world. Formal cues used in modality include words like may, might, must, should, can, cannot, and ought, as well as some adverbs and verb forms. These cues are used to show different levels of possibility or necessity. Fairclough (2001: 106) states that the way we express our opinions and intentions can show who has power and authority in a conversation. So, modality might show what people believe in. For example, "may" means you are allowed to do something, while "must" means you have to do it.

The demonstrator uses expressive modality; present simple tense is used to express affirmation, assertion, and "authenticity claims." (Fairclough, 2001: 107) This type of expressive modality indicates the power of the demonstrator.

c. Pronoun 'we'

According to Fairclough (2001: 106), pronouns have different relational values. For example, when we use the pronoun "we," it carries certain ideological meanings. It can be used as both "we" including everyone or "we" excluding some people. The word "former" is used when it represents and includes both the person sending the message and the person receiving the message. The second part refers to the person talking to other people, but it doesn't include the person being talked to.

As for the pronoun we, it is used "inclusively" to refer both to the addresser and the addressees (all the demonstrator). Fairclough (2001: 148) argues that 'we' as inclusive pronoun "assimilates the

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leader to the people or vice versa", however, it indicates a sense of implicit authority as the addresser speaks on the behalf of the addressee.

We want a homeland: The person protesting uses "we" to mean themselves and everyone else protesting. These choices show that the demonstrator has the power to speak for himself and the other demonstrators.

The Interactional Meanings

1. Image act gaze:

The demonstrator looks at the camera; he looks directly at the camera. Thus, the act of this image is represented as "threaten". The demonstrator tries to threaten politicians that the words were directed through this image.

2. Camera angle / point of view:

The person being shown in the picture is facing the camera directly. So, it looks like he is shown as if he is part of the viewer's world and connected to them (the Iraqi protesters). Additionally, he is shown from the same viewpoint as the protestors to create a feeling of being equal to them because he is representing them in the demonstration.

Compositional Meaning

1. Information value:

The demonstrator we are looking at is shown from a front view, so he is connected to our world and interacts with us. The photo of the person protesting is taken from a point where their eyes are level with the camera. This is done to make them appear equal to the other protestors in the picture. The person showing something is located in the center. However, his slogan is located on his hands.

2. Salience:

The most important part is the sentence written in red, green, and black that says 'We want a homeland'. This sentence shows what the protesters are asking for. These colors on the flag of Iraq are very striking and are written in a big and thick font. Furthermore, it is written in vibrant colors of black, green, and red, which create a strong difference against the white background.

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Visual Representation of Demonstrator as Social Actor:

Inclusion:

The person in the picture is the demonstrator. He is someone who is trying to show or give something to the viewer. He is shown as a particular person. The Arab outfit, also known as the dress, shows how each person is unique and has their own identity. The dress (Arab outfit) represents the diverse cultures and backgrounds of people from different ethnic groups. So, he is put in a group based on his culture.

VI. Results

Regarding how people interact visually, both the demonstrators and Iraqi people are shown in pictures taken from a frontal eye level angle. This angle suggests that they are equal and involved with each other. These angles make the demonstrators feel committed and connected to each other. When it comes to the way they look in the pictures, both people seem serious and confident because of their serious facial expressions. However, according to the way the image is arranged, both of the demonstrators are on the middle side.

Linguistic analysis shows that both protestors are very sure of themselves. They use confident language and claim to be authentic. They assert themselves strongly. However, the use of pronouns shows that there are certain power differences between the people protesting and the people they are talking to. One person uses the word "we" to show that they and the other protesters are powerful and want their own country. The second demonstrator uses the word "I" to represent himself and all the demonstrators, showing that he needs their help to get their rights.

VII. Conclusions

The Iraqi protests are demonstrations where people use different ways to express themselves. They choose these ways based on their culture, society, and beliefs. They also show how people in the pictures have different levels of power in society. So, things like the way we use our faces, which way we look, what we wear, how we talk, and the words we use can all show our beliefs and ideas. It is believed that the demonstrations in Iraq show the religious beliefs,

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nationality, power dynamics, and ideological leanings of the protesters. This is illustrated by the clothing they wear.

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