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RESEARCH ARTICLE

Manufacturing Fear: An Analysis of the Role of News Discourse in Constructing the Discourse of Fear in Al Jazeera English News Channel

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ABSTRACT

The rhetoric of fear has become a significant point of reference in the language we use now days. The inevitable question is what does make us fearful? The answer, of course, is not surprising since media has an important role in influencing the “language usage” and stimulating people’s emotions. This study focuses on the language of news and how it is used to construct and maintain fear. It concentrates on the emotion of fear, which is triggered through anxiety, risk and threat. The dataset represents certain selected news videos’ titles derived from Al Jazeera English channel on YouTube in the period 2022–2024 to account for their role in creating and conveying fear through the language of news. Halliday’s transitivity system is adopted to achieve the aim of the study. The findings show that different transitivity choices are used to show how the language of news’ titles is imbued with fear.

Keywords: News discourse, Fear, Transitivity, Emotions

1. Introduction

Media play a significant role in affecting emotions. A wide range of emotions like anger, anxiety and happiness can be promoted by media. Furedi [41] accounts that for different issues with which individuals have no direct experience, media serve as the main conduit. Ultimately, the media “prepare the principles of public perception, define the frameworks of understanding, and hence the overall form of the consensual basis of dominant ideologies”. This implies that the media are “the mediators of the preferred meaning” ([49], p. 110). They attempt to focus the audiences’ attention on certain events and then, place them with specific meanings [1]. Media, thus, provide the building blocks of ideological hegemony. In framing an ideological modern control, the media represent “the primary institution of ideological (re) production, possibly even more important than the system of formal education” ([49], p. 110).

Media involves manipulation in terms of power and domination. Power dimension, here, refers to the social control exercised over others. It is a control of mind, and the beliefs of the recipients, which indirectly leads to a control of actions of those recipients. Manipulation is, also, characterised by persuasion through which media discourse provides information, instruction and many other social practices “that are aimed at influencing the knowledge, beliefs and (indirectly) the action of recipients”. However, to manipulate others through, text and talk, there should be an access to a public discourse ([50], p. 362, 363). News is the public discourse through which the newsmakers select the recent events that they rate interesting and relevant to the audience [51]. When packaging news, reporters decide on the facts, the values and the perspectives that will be highlighted. News, then, presents us with something to think about, it, therefore, affects our cognition and emotion. Different emotions can be promoted from

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different news [1]. Kerr as cited in Strauss ([47], p. 2) maintains, “..the immediacy with which we get the news makes it feel more emotionally charged”. Media news, accordingly, frames people awareness about threats and fear in their lives. It provides the language and the system of meaning to mediate emotions [41].

As a basic human emotion, fear now days constitutes “a major public discourse”. It is the root for a lot of problems and issues in our life. Pfuhl & Henry (1993); (as cited in [38], p. 476) defined the discourse of fear as “the pervasive communication, symbolic awareness, and expectation that danger and risk are a central feature of the effective environment, or the physical and symbolic environment as people define and experience it in everyday life.” Through news production, fear is introduced as ‘problem frame’ to affect the audience culture to the extent that danger and risk are believed to be “acceptable, natural and normal”. Fear, then, is used as an “ideological framework” ([44], p. 2). Accordingly, the present study attempts to answer the following questions:

1. What are the transitivity choices used in the selected titles of news videos for Aljazeera English Channel on YouTube? and
2. How are they used to trigger the emotion of fear?

2. Literature review

News making can have a significant effect on the audience’s emotions. Overemphasis on negative events as disasters, violence, crises or pandemic make people believe that they are living in a dangerous world. Thus, feelings of threat, anxiety and then, fear are evoked. Many researches on media stress that people perceive life as fearful because of a wide exposure to violent content presented through media [42]. Warr ([48], p. 283) states that “the consequences of fear are real, measurable and potentially severe, both at an individual and social level”. By influencing what viewers think and feel, the mass media play a large role in shaping public agendas (Show & McCombs, 1977). As a fact, the publics’ heavily dependence on media as a source of information influences the way they think and feel [45]. It is the way that the media tell it (Patrick, 2023). In other words, news discourse is “strategically organized by a principle of relevance”. The most important, interesting or relevant information will come first, while the other information comes later in a text ([49], p. 103).

3. Halliday transitivity analysis

For Systemic Functional Linguistics, the theory of language involves the idea that “a language consists

of a set of systems”. When people use language, they are offered with unlimited choices to construct meanings. Accordingly, through the selection of words and other grammatical resources grammar is considered as the study of the way meanings are built up ([40], p. 2, 3). Halliday ([43], p. 21) maintains, “Grammar is the central processing unit of language, the powerhouse where meanings are created”. Language, in terms of Halliday’s Systemic Functional linguistic Theory, is viewed functionally. Its basic interest is the actual use of language to construct reality and social relationships. Language, then, is functional. Like other semiotic systems, language serves as a resource for making and exchanging meaning [43].

According to Halliday, the clause is organised into three components, or “metafunctions”: ideational, interpersonal and textual. The clause, then, is “a multifunctional construct”. It consists three multifunctional lines of meanings. Within the structure of the clause, we have the textual line of *Theme/Rheme* (the clause as a message), the interpersonal line of *Mood/Residue* (the clause as exchange) and finally, the experiential line of organization ([43], p. 168). The experiential metafunction is realized by the transitivity system, which “construes the world of experience into a manageable set of process types” ([43], p. 170). A transitivity process consists of three components: The process itself, the participants and the circumstances underlying the process:

Table 1. Process types, their meaning, and key participants (Halliday, 1994, p. 143).

Process type	Category meaning	participants
Material:	Doing	Actor, Goal
Action	Doing	
Events	Happening	Behavior
Behavioural	behaving	
Mental:	Sensing	
Perception	Seeing	Sayer, Target
Affection	Feeling	
Cognition	Thinking	
Verbal	Saying	
Relational:	Being	Carrier, Attribute
Attribution	Attributing	
Identification	Identifying	
Existential	Existing	Token Value Existent

In contrast to participants, which are inherent in the process, circumstantial components are almost optional elements in the clause [43]. The following table represents the kinds of circumstantial elements:

Table 2. Types of circumstantial elements (Halliday 1994, p. 151).

Type	Specific Categories (subtypes)
Extent	Distance, Duration
Location	Place, Time
Manner	Means, Quality, Comparison
Cause	Reason, Purpose, Behalf
Contingency	Condition, Concession, Default
Accompaniment	Comitation, Addition
Role	Guise, Product
Matter	
Angle	

These components provides the frame for the interpretation of our experiences of what's going on. Beard ([39], p. 30) states that transitivity describe the language according to:

- *What happens*
- *Who the participants are (both those who do something and those affected by what is done)*
- *What the circumstances are.*

4. Methods

4.1. Research design

The study follows a descriptive method. It tries to shed light on the purpose of using Halliday's transitivity structures and studying the roles of the processes, the participants and the circumstances in creating the discourse of fear. To focus on the specific cases that can provide insights into the research questions, thirty-six news video titles are randomly collected from three different events: Turkey-Syria earthquakes, Russian- Ukraine War and the Israeli–Palestinian conflict. The selected data are chosen for different periods from 2022 to 2024 from the website: [youtube.com/@aljazeeraenglish](https://www.youtube.com/@aljazeeraenglish).

5. Results and discussion

5.1. Turkey-Syria earthquakes (The News Event A)

A-T1. Turkey earthquake survivors struggle to rebuild their lives one year on.

Turkey earthquake survivors lives	struggle one year on.	to rebuild	their
Actor		Pr, Material	Pr, Material
Goal	Cir. of time		

A-T2 is an active clause highlights the role of the actor' Turkey earthquake survivors' by two material processes 'struggle' and 'rebuild'. These processes indicate the violent efforts that the survivors face to restore their lives.

A-T2. Turkey-Syria quakes: Death toll rises to nearly 50,000 people.

Turkey-Syria quakes	Death toll	rises	to nearly 50,000 people
Cir. of cause	Actor	Pr. Material	Cir. Range

A-T3. Turkey-Syria earthquakes: Too afraid to go home.

Turkey-Syria earthquakes	Too afraid	to go	home
Cir. of cause	Cir. of cause	Pr. Material	Cir. of location

A-T4. Turkey-Syria earthquakes: Survivors have nothing left but hope.

Turkey-Syria earthquakes	Survivors	have	nothing left but hope
Cir. of cause	Carrier	Pr. Relational (possessive)	Attribute

Each of the three titles above are active clauses and start with a circumstantial element setting the cause for the increase in death toll, the feeling of fear and living with nothing but hope. The circumstantial element is situated as a headline prefix rather than combining it with in the main clause to have more prominence: "prominence comes from occurring either earlier or later than expected in the clause" ([43], p. 348). The material process 'rises' in A-T3 shows the dangerous effect of the actor. It means that the number of people who have died due to the quake is increasing. The range 'to nearly 50,000 people' refers to the extent of increase. For A-T4 the actor is implied while the circumstance of reason 'Too afraid' is foregrounded to highlight the reason (i.e. fear) for the implied actor inability to go home. In the title A-T5 the relational process "have" with the attribute "nothing left but hope" depict the difficult situation of the "carrier". Survivors do not have any material possessions, resources, or other forms of support and hope is the only thing that they possess.

A-T5. Turkish city bears the scars of deadly earthquake.

Turkish city	bears	the scares	of deadly earthquake
Actor	Pr. Material	Goal	Cir. of cause

A-T1 is an active clause. It starts with a clear actor 'the Turkish city'. The material process 'bear' means that the actor has been deeply affected by the circumstance 'deadly earthquake', leaving emotional 'scares'. The actor is foregrounded to attract the attentions to the horrible and painful memories that the

city bears because of the earthquake that is described as ‘deadly’ to show its ability to produce death.

A-T6. Turkey earthquake: 70% of building destroyed in Antakya.

<i>Turkey earthquake</i>	<i>70% of building</i>	<i>destroyed</i>	<i>in Antakya</i>
<i>Actor</i>	<i>Goal</i>	<i>Pr. Material</i>	<i>Cir. of Location</i>

Title A-T6 depicts the effect of the material process ‘destroy’ by the goal ‘70% of the building’, which is, foregrounded in a passive sentence to reflect the percentage of damage in Antakya the location of destruction. The doer of that severity ‘Turkey earthquake’ is mentioned as a headline prefix to catch more attention.

A-T7. Major earthquake kill thousands of people in Turkey.

<i>Major earthquake</i>	<i>kill</i>	<i>thousands of people</i>	<i>in Turkey</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Cir. of location</i>

In A-T7 a material process ‘kill’ follows the actor ‘Major earthquake’ and the entity affected by the action represented as ‘thousands of people’. The goal is represented by the numbers of the victims of the quake to increase the effect on the audiences’ emotions.

A-T8. New powerful quakes hit Turkey and Syria, sparking panic again.

<i>New powerful quakes</i>	<i>hit</i>	<i>Turkey and Syria</i>	<i>sparking</i>	<i>panic</i>	<i>again</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Cir. of extent (temporal)</i>

In A-T8 the actor is mentioned as ‘New powerful quakes’ followed by material process ‘hit’ and the entity affected by the action represented as ‘Turkey and Syria’. The use of the active voice highlight the doer of the action ‘the earthquake’ while the use of the material processes reveals what it has done. Quakes in A-T8 implicitly, then, act as an actor for another material process “Sparking “to cause panic. The circumstantial element “again’ refers to the recurrence of threat and terror of the quake.

A-T9. Turkey braces for more earthquakes.

<i>Turkey</i>	<i>braces</i>	<i>for more earthquake</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Cir. of cause</i>

A-T9 is an active voice clause. The actor ‘Turkey’ is followed by a material process ‘braces’ and a circumstantial of reason ‘for more earthquake’. The lexical item of the process with the circumstantial element reveal that Turkey is waiting for another earthquake. A title is charged with a feeling of anxiety and threat.

A-T10. More than two million people displaced by Turkey earthquake.

<i>More than Two million people</i>	<i>displaced</i>	<i>by Turkey earthquake</i>
<i>Goal</i>	<i>Pr. Material</i>	<i>Actor</i>

A-T10 is a passive clause in which the actor “Turkey earthquake” is backgrounded while the entity “more than two million people” affected by the material process “displaced” appears more prominent. The large number of displaced people indicates a humanitarian crisis. The goal of the clause is highlighted to evoke a sense of tragedy and rise the concern of the audiences.

A-T11. Numbers not names in Turkey’s cemetery of unknown quake victims.

<i>Numbers not names</i>	<i>in Turkey’s cemetery of unknown quake victims</i>
<i>Carrier</i>	<i>Cir. of location</i>

In A-T11 the sense of loss is emphasized through the carrier, “Numbers not names “which means that the victims can’t be identified and therefore they are represented by numbers. The clause is an active voice through which the role of the carrier is highlighted. There is no explicit process in the clause. However, there is an implied relational process. The circumstantial of location “in Turkey’s cemetery of unknown quake victims” refers to the place where the unidentified victims are buried.

A-T12. Rescuers struggling to reach trapped quake victims calling for help.

<i>Rescuers</i>	<i>struggling</i>	<i>to reach</i>	<i>trapped quake victims</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Pr. Material</i>	<i>Goal</i>
<i>trapped quake victims</i>	<i>calling</i>	<i>for help</i>	
<i>Sayer</i>	<i>Pr. Verbal</i>	<i>Verbiage</i>	

A-T12 expresses two material processes “struggling” and “reach” for the same actor “rescuers”. These material processes suggest the difficult situation faced by the aid team in accessing trapped quake victims the goal of the clause. The goal is followed by a verbal clause “calling for help” modifying the trapped quake victims and “for help” represents the

verbiage. Title A-T12 emphasizes the seriousness of the situation and thus promotes the audiences' emotions.

5.2. Russian-Ukraine war (News Event B)

B-T1. Russian forces launch full-scale invasion of Ukraine.

Russian forces	launch	full-scale invasion	of Ukraine
Actor	Pr. Material	Goal	Cir. of location

B-T1 is an active clause through which the actor "Russian forces" is highlighted. The material process "launch" indicates the desire of Russia in starting a full operation or attack on Ukraine which is expressed through the term "full-scale invasion" the goal of the clause. This title reflects the effect of the material process on the circumstantial of place, i.e. Ukraine.

B-T2. Russia launches invasion: Many Ukrainian cities targeted.

Russia	launches	invasion
Actor	Pr. Material	Goal
many Ukrainian cities	targeted	
Goal	Pr. Material	

The above title B-T2 includes two clauses. The first one is an active clause shows the effect of the material process "launches" by the actor "Russia". The lexeme "launches" implies the same meaning mentioned in the previous title that Russia has initiated a military attack on another country "Ukraine" which is mentioned in the clause that follows. The goal is "invasion" indicates an aggressive image for military forces crossing the borders of Ukraine. The second clause is a passive clause emphasizes the entity being affected "many Ukrainian cities". The material process "targeted" magnifies the offensive action carried by Russia and thus, it creates an emotional impact on the audience.

B-T3. Russia claims full control on Bakhmut in eastern Ukraine.

Russia	claims	full control on Bakhmut	in eastern Ukraine
Actor	Pr. Verbal	Verbiage	Cir. of location

B-T3 is an active clause starts with the sayer "Russia" followed by a verbal process "claims" and the content of what is being claimed "full control on Bakhmut". Russia, here, declares that they have a complete authority and power on Bakhmut. Such assertion implies a strong centralization of power in the hands of Russia

and of course a strong feeling of threat, fear and anxiety for the audiences. A circumstantial of location is expressed by (in the eastern Ukraine").

B-T4. Russia's nuclear threat in Ukraine war explained.

Russia's nuclear threat	in Ukraine war	explained
Verbiage	Cir. of time	Verbal

B-T4 shows a verbal process with a passive sentence in which the sayer is not mentioned. The title starts with the most important information that is the verbiage "Russia's nuclear threat" to attract more attention by stimulating the audiences' emotions of fear and insecurity. The phrase "in Ukraine war" is a circumstantial of time.

B-T5. Russia unleashes mass air strikes on Ukraine.

Russia	unleashes	mass air strikes	on Ukraine
Actor	Pr. Material	Goal	Cir. of location

B-T5 is an active clause with the actor Russia and the material process "unleashes" which means shooting forcefully. The goal of the clause "mass air strikes" emphasizes the scale and intensity of the damage happened to Ukraine. The cruel role of the Russia is highlighted as it attacks large-scale targets on Ukraine and makes a significant impact within a short period.

B-T6. Russia attacks Ukraine town of Kostiantynirka destroying train station and damaging a church.

Russia	attacks	Ukraine town of Kostiantynirka
Actor	Pr. Material	Goal
destroying	train station	Damaging a church
Pr. Material	Goal	Pr. Material Goal

B-T6 is, also, an active clause. Russia is the actor of three material processes "attacks", "destroying", "damaging" carried on different goals "Kostiantynirka", "train station" and "a church". This title highlights the severity and impact of Russia's attacks on the cultural and religious sites in the Ukrainian town Kostiantynirka. Thus, the title intensifies an emotional impact.

B-T7. Children's hospital hit in massive Russian missile barrage targeting Ukraine cities.

<i>Children's hospital</i>	<i>hit</i>	<i>in massive</i>	<i>Russian missile barrage</i>
<i>Goal</i>	<i>Pr. Material</i>	<i>Cir. of manner</i>	<i>Actor</i>
<i>Russian missile barrage</i>	<i>targeting</i>	<i>Ukraine cities</i>	
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	

B-T7 includes two clauses. The main clause is a passive one starts the title with “Children’s hospital” the entity affected by the material process “hit”. This clause foregrounds the goal to emphasize the brutality of “Russian missile barrage”, the doer of the action. The lexical item “massive” describes the scale of the action and increase the senses of fear and threat. The secondary clause is an active clause with the material process “targeting” carried by the same actor “Russian missile barrage” and shows the effect on the goal “Ukraine cities” to enhance the image of severity.

B-T8. Ukraine war will get worse.

<i>Ukraine war</i>	<i>will get</i>	<i>worse</i>
<i>Identified</i>	<i>Pr. Relational</i>	<i>Identifier</i>

B-T8 is an active clause represented by relational process “get” to reflect inevitability that the Ukraine war (the identified) is progressively getting worse (the identifier). Adding to the meaning of certainty conveyed by “get”, the use of will shows a promise that the “Ukraine war will get worse” to add more threat than fear to the audiences.

B-T9. How is war destroying Ukraine’s cultural heritage.

<i>war</i>	<i>is destroying</i>	<i>Ukraine’s cultural heritage</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>

B-T9 is an active clause. It shows the effect of the material process “destroying” by the actor “war” and the affected entity is “Ukraine’s cultural heritage” the goal of the clause. It means that the war initiated by Russia against Ukraine is causing an absolute damage to the history and the national identity of Ukraine. The title evokes the audiences’ emotions. Moreover, using the title as a question is a way to attract the attentions to the video.

B-T10. Russia-Ukraine war: Risk of nuclear war escalates as war in Ukraine drags on.

<i>Russia-Ukraine war</i>	<i>Risk of nuclear war</i>	<i>Escalates war in Ukraine drags on</i>
<i>Cir. Location</i>	<i>Goal</i>	<i>Pr. Material Cir. of cause</i>
<i>war in Ukraine</i>	<i>drags on</i>	
<i>Actor</i>	<i>Pr. Material</i>	

B-T10 includes two clauses. The main clause is passive in structure. It starts with the goal “Risk of nuclear war” followed by the material process “escalates”. The goal, here, is foregrounded while the actor is left hidden. The clause begins with the kind of information that promotes the followers’ negative emotions. The subordinate clause “as war in Ukraine drags on” is an active clause consists of the actor “war in Ukraine” and the material process “drags on”. This clause represents a causal circumstantial that provides the reason for the process of “escalation” in the main clause. The phrase “Russia-Ukraine war” acts as a circumstantial of location to provide the ground for the processes of “escalation” and “drags on”.

B-T11. Eastern Ukraine residents face hardships as Russian attacks intensify.

<i>Eastern Ukraine residents</i>	<i>face</i>	<i>hardships</i>	<i>Russian attacks intensify</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Cir. of cause</i>
<i>Russian attacks</i>	<i>intensify</i>		
<i>Actor</i>	<i>Pr. Material</i>		

B-T11 contains two active clauses. The main clause starts with the actor “Eastern Ukraine residents” followed by the material process “face”, the goal “hardships” and the circumstantial element “as Russian attacks intensify” that provides the cause for the former and acts as a subordinate clause with the actor “Russian attacks” and the material process “intensify”. This title highlights the difficulties and struggles faced by people there in Eastern Ukraine due to the severity of Russian attacks.

B-T12. Dangerous reporting on the war in Ukraine.

<i>Dangerous reporting</i>	<i>on the war in Ukraine</i>
<i>Verbiage</i>	<i>Cir. Location</i>

B-T12 represents a passive clause without an explicit verb. However, the noun “reporting” may refer to an implicit verbal process that involves the act of conveying information. The sayer is, also left implicit. The title, then, starts with the verbiage “Dangerous reporting” that represents the most important part within the clause. The adjective “dangerous” conveys

a sense of pain, harm and loss. By the way, the lexical items are selected and arranged to intensify the impact of the whole title. The phrase “on the war in Ukraine” specify the time and the place for the dangerous events that the report would contain.

5.3. Israel-Gaza war (News Event C)

C-T1. People “buried alive” during Israeli raid on Gaza hospital.

People	buried	alive	during Israeli raid	on Gaza hospital
Goal	Pr. Material	Cir. of Manner	Cir. of time	Cir. of place

C-T1 is a passive clause foregrounds the goal “people” who are affected by the brutality of the actions carried by an implied doer “during Israeli raid” the time when the process is occurring. Such brutality is reflected through the material process “buried” and the circumstantial of manner “alive” which are used within quotation marks to add more focus on the horrible situation that the innocent Palestinian people are subjected to and thus, the title catches the audiences’ attention immediately. The whole phrase that the title starts with evokes strong emotions related to fear, horror and distress. All these emotions are magnified by specifying the location “on Gaza hospital” for such a tragic event.

C-T2. Occupied and imprisoned: Palestinian prisoners.

Occupied and Imprisoned	Palestinian prisoners
Pr. Material	Goal

C-T2 represents a passive clause in which the material processes “Occupied and Imprisoned” are strongly focused by moving them to the front of the title. The lexeme “occupied” refers to an emotionally charged subject that is the Israeli occupation of Palestinians and reflects the meanings of control and lack of freedom. The other lexeme “imprisoned” conveys the feelings of injustice and oppression. The goal “Palestinian prisoners” is mentioned later in the title while the doer is left hidden. Accordingly, the emphasize is shifted towards the events which amplify the people emotions.

C-T3. War in Gaza has led to “maelstrom” of human misery.

War	in Gaza	led	“maelstrom” of human misery
Actor	Cir. of place	Pr. Material	Goal

C-T3 is an active clause. It shows the effect of the material process “led” by the doer “War”. The goal “maelstrom of human misery” represents the result of the action caused by the doer and a powerful image of its impact on people. The word “maelstrom” reflects a violent action results in chaos and destruction. Together with “human misery” the whole phrase underscores the severity of suffering that people face due to the Israeli war. The lexeme “maelstrom” is used with quotation marks for the same reasons mentioned in the analysis of the first title.

C-T4. Israel is creating a “self-sustaining catastrophe” in Gaza.

Israel	is creating	self-sustaining catastrophe	in Gaza
Actor	Pr. Material	Goal	Cir. of place

C-T4 is an active clause reflects the effect of the material process “creating” by the actor “Israel”. The result of the Israeli war on Gaza is represented by the goal of the clause “self-sustaining catastrophe” and emphasized by the use of quotation marks (see C-T1). The phrase “self-sustaining catastrophe” evokes a deep sense of panic and horror and implies that the disaster could continue itself and any effort to stop it seems futile. The title is accompanied by anxiety, threat and fear.

C-T5. Bodies scattered on streets: Israel kills at least 274 in central Gaza attacks.

<i>Bodies</i>	<i>scattered</i>	<i>on streets</i>	
<i>Goal</i>	<i>Pr. Material</i>	<i>Cir. of place</i>	
<i>Israel</i>	<i>kills</i>	<i>at least 274</i>	<i>in central Gaza attacks</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Cir. of cause</i>

Title C-T5 includes two clauses. It begins with a passive clause though which the result of the Israeli attacks on Gaza is highlighted as occurring earlier in the title and strongly focused by the use of quotation marks (see C-T1). The passive clause foregrounds the goal “bodies” and omits the actor. The material process “scattered” gives a visual picture of the disaster. The location is referred to by the phrase “on streets”. The whole clause “Bodies scattered on streets” shows a scene of violence and destruction where the human lives and rights have been lost. In the second clause, the doer (Israel) of the violent actions “scattered” and “kills” appears more prominent in an active clause. The goal documents the number of the Palestinian people killed due to Israeli central attacks. The title as a whole exploits the people emotions.

C-T6. Signs of torture and execution uncovered in Gaza’s mass graves.

<i>Signs of torture and execution</i>	<i>uncovered</i>	<i>in Gaza’s mass graves</i>
<i>Goal</i>	<i>Pr. Material</i>	<i>Cir. of place</i>

C-T6 is a passive clause with a material process “uncovered”. The goal “Signs of torture and execution” is focused while the actor is omitted to direct the audience attention to the goal, which evokes a sense of horror. The lexical items “torture” and “execution” indicate violence and severity. Moreover, “mass graves” in the circumstantial of location “in Gaza’s mass graves” highlights the brutality of the situation.

C-T7. More than 1 million Palestinians forcefully displaced from Rafah.

<i>More than 1 million Palestinians</i>	<i>forcefully</i>	<i>displaced</i>	<i>from Rafah</i>
<i>Goal</i>	<i>Cir. of manner (quality)</i>	<i>Pr. Material</i>	<i>Cir. Location</i>

C-T7 shows a passive clause emphasizing the goal “More than 1 million Palestinians” which denotes the number of people who have been eradicated from their homes. The material process “displaced” preceded by a circumstantial of manner “forcefully” to add a layer of distress and highlight the suffering that those people are facing. The actor is left implicit because it is well known and the result of its bad action adds the most emotional impact. The place of such a humanitarian crisis is referred to by the circumstantial of location “from Rafah”.

C-T8. Palestinians killed waving white fabric: Israeli army shoots two unarmed men dead.

<i>Palestinians</i>	<i>killed</i>	<i>waving</i>	<i>white fabric</i>
<i>Goal</i>	<i>Material</i>	<i>Material</i>	<i>Cir. of manner (means)</i>
<i>Israeli army</i>	<i>shoots</i>	<i>two unarmed men</i>	<i>dead.</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Attribute</i>

Two clauses are expressed within title C-T8. The first is a passive clause that starts with the goal “Palestinians” who are affected by the material process “killed”. The phrase “waving white fabric” includes the material process “waving” and the circumstantial of manner “white fabric”. It indicates a signal of peace and visualizes the event by describing how the Palestinians were acting when the process of killing occurred. In fact, they were trying to show peaceful attentions. Thus, the clause highlights the sense of tragedy and injustice. The second is an active clause. The “Israeli army” is the actor who performs the

savagery in a material process “shoots”. The affected entity “two unarmed men” shows the goal impacted by the action. The lexical item “dead” refers to an additional attribute indicating the outcome of shooting “the men were shot dead”. This clause focuses the barbaric role performed by the “Israeli army” against defenceless men. The sentence is straightforward and unambiguous and evokes strong negative emotions.

C-T9. Netanyahu blocks the path to a ceasefire with the bodies of Palestinian children.

<i>Netanyahu</i>	<i>blocks</i>	<i>the path to a ceasefire</i>	<i>the bodies of Palestinian children</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Cir. of manner (means)</i>

C-T9 is an active clause. It is clear and direct and foregrounds the actor “Netanyahu” responsibility in doing one of the worst attacks on Gaza. The material process “blocks” indicates that “Netanyahu” is obstructing peace. Moreover, he uses “the bodies of Palestinian children” as a means to block the path with. The lexical items used in the title are meant to depict the action as unethical and to provoke strong emotional reactions.

C-T10. Everything is permitted: Israeli soldiers attacks Palestinians indiscriminately.

<i>Everything</i>	<i>is</i>	<i>permitted</i>	
<i>Carrier</i>	<i>Pr. Relational</i>	<i>Attribute</i>	
<i>Israeli soldiers</i>	<i>attacks</i>	<i>Palestinians</i>	<i>indiscriminately</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>	<i>Cir. of manner (quality)</i>

C-T10 identify two active clauses. The main clause is relational clause and starts with the carrier “Everything”. The attribute is represented by the lexeme “permitted” to rise the anxiety of people about the kinds of challenges that the Palestinians may face during their resistance against Israel. The subordinate clause starts by focusing the effect of the material process “attacks” through the actor “Israeli soldiers”. The affected people are the “Palestinians” the goal of the Israeli attacks. The adverb “indiscriminately” implies the manner in which the Palestinians are attacked, i.e. affecting everyone randomly. Therefore, the Israeli soldiers are acting in a way that they do not differentiate between people, things, circumstances and situations.

C-T11. Mentally scared by Israeli detention: A former teenage detainee struggles to recover.

<i>Mentally</i>	<i>scared</i>	<i>Israeli detention</i>
<i>Cir. of manner (quality)</i>	<i>Pr. Mental</i>	<i>Phenomenon</i>
<i>A former teenage detainee</i>	<i>struggles</i>	<i>to recover</i>
<i>Actor</i>	<i>Pr. Material</i>	<i>Goal</i>

C-T11 consists of two clauses. The first is a passive clause with a mental process “scared”. The senser or the person who experiences the feeling of fear is implied while the phenomenon “by Israeli detention” that causes the emotion is explicitly mentioned to direct the attentions towards the process and its cause. Accordingly, the title started by emphasizing the emotion of fear. The second is an active clause starts with the actor “A former teenage detainee” who represents the senser of the passive clause. The material process “struggles conveys a sense of pain and suffering. It indicates that the teenager is in a difficult situation and facing hardships while he is trying to return his mental health. The goal “to recover” reflects the desired objective that the teenager is trying to achieve.

C-T12. *Deadly Israeli attack on al-Mawasi tent camp not justifiable.*

Deadly	Israeli attack	al-Mawasi tent camp	not justifiable
Cir. of manner (quality)	Carrier	Cir. of location	Attribute

Title C-T12 expresses an implied relational process. It starts with the carrier “Israeli attack” qualified by the circumstantial of manner as “Deadly” to reflect the severity and impact of the attack. The attribute “not justifiable” indicates that the attack is illegal and nothing justify its occurrence “on al-Mawasi tent camp” the location of the event. The title emphasizes the sense of tragedy and seriousness. The unreasonable actions evokes the emotions of anxiety and unsafety.

6. Conclusion

In everyday life, fear is a pervading emotion and meaning. Media doesn’t just represents “the bearer of pre-existing attitudes and values that inform society’s ideas” about fear [41]. Media itself disposes it to the world. Fear, then, is “a standard feature of news formats” ([38], p. 499). This paper attempts to give more understanding to the role of news discourse in constructing and generating emotions in general and fear in particular. As a dataset, 36 titles for three events: Turkish Earthquake, Russian- Ukraine War and the Israeli –Palestinian conflict are selected and studied according to transitivity analysis. An interesting result shows that various types of processes, participants and circumstances are located in the study. In the three events under study four processes types (material, relational, mental, verbal) have been used. The most frequent type of processes is the material process. For the news, the material processes

are crucial because they include verbs that describe the actions visually and so affecting the audiences emotionally.

All the three events employ active and passive voice structures. While the active clauses foreground the brutal role of the doer the passive clauses shift the focus to the horrible results of the action and then, different negative emotions as threat, anxiety are evoked to stimulate the emotion of fear: “In practice, anxiety about the unknown reinforces the public’s concern about specific threats and habituates it to fear” ([41], p. 22). Moreover, the lexicon choices of these titles are clearly meant not only to impose fear but also to dispose it to the public, for example:

*Turkish city bears the scars of **deadly earthquake**.*

*Children’s hospital hit in **massive** Russian missile barrage targeting Ukraine cities.*

***Dangerous** reporting on the war in Ukraine.*

*War in Gaza has led to “**maelstrom**” of human misery.*

*Israel is creating a “**self-sustaining catastrophe**” in Gaza.*

*Everything is permitted: Israeli soldiers attacks Palestinians **indiscriminately**.*

***Deadly** Israeli attack on al-Mawasi tent camp not justifiable.*

Different types of the circumstantial element-cause, location, range, extent, manner are used within these titles. Location is heavily employed. It appears 19 times. Cause appears 9 times followed by manner which is used for 8 times. Each of extent and range appear once. The result indicates that the channel attempts to emphasize the visual image by depending on the location circumstantial and stresses the brutality of events through pointing the manner. The circumstantial of cause focuses the reasons of the actions.

Conflict of interest

The author Nawras S. A. Al-Mudhafar certifies that she has no involvement or affiliation in any organization with any financial or non financial interest. The author ensures that she has no conflicts of interest regarding this manuscript.

Author contribution

I am , Nawras S. A. Al-Mudhafar, the sole writer and author of this paper titled “Manufacturing Fear: An Analysis of the role of News Discourse in Constructing the Discourse of Fear in Al Jazeera English News Channel”. I have conceptualized and written

this paper, collected and analyzed all of the data used in this paper.

I individually wrote the whole paper and I am responsible to provide any required revision. I independently accomplished this paper and I certify that my research findings are genuine and show my individual academic contributions.

Data availability

I am, Nawras S.A. Al Mudhafar. I declare that all data used and analyzed in my paper titled “Manufacturing Fear: An Analysis of The Role of News Discourse in are available Constructing the Discourse of Fear in Al Jazeera English News Channel” are available on youtube.com/@aljazeeraenglish.

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