UNIVERSITY OF VAASA

Faculty of Philosophy

ICS-programme

Khem Raj Pokharel

Media Representations of the Egyptian Military Overturn:

A Multimodal Analysis of Online News Articles of the *New York Times*
and the *Hindustan Times*

Master's Thesis

Vaasa 2014

TABLE OF CONTENTS

FIGURES

PICTURES

TABLES

ABBREVIATIONS

AL= Arab League

CDA= Critical Discourse Analysis

EU= European Union

GVD = Grammar of Visual Design

GB= Governmental Bodies

MDA= Multimodal Discourse Analysis

NY Times= New York Times

SA= Saudi Arabia

SFG= Systemic Functional Grammar

USA= United States of America

_____

UNIVERSITY OF VAASA
Faculty of Philosophy
Programme: ICS
Author: Khem Raj Pokharel
Master's Thesis: Media Representations of the Egyptian Military Overturn: A Multimodal Analysis of Online News Articles of the *New York Times* and the *Hindustan Times*
Degree: Master's Degree
Supervisor: Daniel Rellstab

_____

ABSTRACTS

The military overturn which happened on 3rd July, 2013 in Egypt astonished the democratic nations because Egypt had lost the officially elected president Mohammed Morsi from the Islamic Brotherhood Party. Many international and national media gave live casts of the events with the help of their agencies and sources. On 14th August, there was a huge massacre. Many supporters of Morsi (mostly Islamists), neutral civilians, security personae and foreigners were killed, wounded and hospitalized. Online media represented the Egyptian events with the usage of multiple modes: visual and verbal.

This study explores the online news articles of the *New York Times* and the *Hindustan Times* on the Egyptian events during the period of 15th to 19th August, 2013. Adopting a multimodal discourse analysis approach, as developed in the tradition of systemic functional grammar, the study analyzes how social actors are represented in the news articles. This analysis is based on both visual and verbal representations and shows the probable relationships among visual and verbal representations of social actors and the readers.

The analysis shows that the articles from different media houses give importance to different social actors and represent them according to their interests. The study also shows that the media represent more internal social actors than external social actors if the events are recent. But, on the other hand, if the events are equilibrated, the online news represent more external social actors than internal ones.

_____

KEYWORDS: Communication, Media, Multimodality, Critical Discourse Analysis, Social Actors, *New York Times*, *Hindustan Times*

1 INTRODUCTION

The event that took place in Egypt on 14th August 2013 is the issue that has drawn the attention of the researcher. When the Egyptian Army Chief General, Abdel Fattah el-Sisi, overturned the officially elected president, Mohamed Morsi, the world saw the event with aghast. The global media covered the events either by live telecast, reports or by online news forms. The *New York Times* and the *Hindustan Times* also covered the happenings of Egypt after the period of the military overturn (i.e. during the period of 15th to 19th August, 2013) in their online versions. They covered the Egyptian event with linguistic text and visual images and video clips. Many dead bodies lying down randomly were depicted in the photographs. In the images, the demonstrators are demonstrating in the streets and the military are trying to stop them from protesting. The broken situation of the democratic nation, Egypt, motivated the researcher to select the news articles related to this revolution as the subject matter for the research.

There has been lots of research on representations of war in the media. "Media Discourse: Representation and Interaction" by Talbod (2007), "Mediatized Conflict" by Cottle (2006), "Selling War: The Role of the Mass Media in Hostile Conflict from World War I to the War on Terror" by Seethaler & Gabriele (2012) and "Representing 'Race': Racisms, Ethnicity and the Media" by Downing & Charles (2005) are just a few. They pay attention to mass media, political aspects, terrorism, social conflict, representations and media and race relations. But there has been no research on representations of social actors of the Egyptian military overturn in online news articles of the *NY Times* and the *Hindustan Times* so far. This comparative study focuses on the visual and verbal representation of the social actors in the Egyptian military overturn in different online news: the *NY Times* and the *Hindustan Times.*

1.1 Background of the Study

Online journalism is one of the outcomes of the Internet revolution (Ali 2009: 3). It is calculated that everyday millions of online users read their daily news on the Internet (Salwen, Garrison & Driscoll 2005: 3). It is true that online news and its viewers are increasing rapidly day by day. "Pew Research Center for people and press reports that the online news audience has increased 66% over the last two years" (Martin 2001: 57). Electronic media have changed the ways of presenting news to the reader. Even for a single event, there are different online news agencies that present it differently. The development of online news has replaced printed news and invented new ways of representing events and happenings with multiple modes: textual, audio and visual. While making news, the local news providers give resources like photographs, names of victims, eyewitness accounts, and updated reports about the disasters (Hall 2001: 27−28).

In the journalistic process of producing meaning, the linguistic mode of communication has almost lost its so-called hegemonic status. In the past, only the linguistic mode of communication and representation had occupied a sovereign position. Now the predominant status of linguistic modes of expressing, communicating and representing information and knowledge has been questioned. In the contemporary media discourse, the multimodal methods of communication and representation have acquired a greater degree of significance (Kress & van Leeuwen 2001: 4).

Multimodality in online news means the utilization of multiple modes to depict the event for the purpose of communication and representation to the reader. Generally, media uses images, writings and short audio and video records in online news. On the surface level, the linguistic and the visual are the fundamental modes prevalent within it. The linguistic mode provides the description of the event in detail whereas the image shows the events in compact form. Both of them try to represent the happening with the utilization of different forms and systems. The multimodal approach assists to show how the linguistic text and images of different online news articles show

representational, interactive and compositional meaning, focusing on different aspects of it (Kress & van Leeuwen 2006: 1−13).

Multimodal Discourse Analysis (henceforth MDA) is an approach that analyzes the multiple modes of a text. It sees the different modes that are applied and what these different modes signify and analyzes their contribution to generate the probable meaning (Kress & van Leeuwen 2004: 4). 'Multimodal Discourse Analysis: Systemic-Functional Perspectives' developed by O' Halloran (2004) introduces on electronic media and print journalism. The work 'Transforming Literacies and Language' by Ho, Anderson & Leong (2010) describes multimodality and digital narratives. 'Multimodality: A Social Semiotic Approach to Contemporary Communication' (Kress 2010) and the 'Grammar of Visual Design' (Kress & van Leeuwen 2006) are based on the theory of Halliday's Social Semiotics and Systemic Functional Grammar (Halliday and Matthiessen 2004). It primarily focuses on the study of visual images and shows relationships between social participants and readers (Kress & van Leeuwen 2006: VII−VIII). Further, it also gives an outlook to describe the semiotic resources of images and analyzes how these resources can be configured to design interactional, compositional and textual meaning to present the world in specific ways, and to realize coherence (Jewitt 2009: 29). 'The Verbal and Visual Analysis of Social Actors' based on Critical Discourse Analysis, on the other hand, analyzes the represented social actors in linguistic and visual texts (van Leeuwen 2008).

1.2 Objectives and the Research Questions

Media houses represent the event chosen for this research differently. The process of taking articles and digitalizing them in news format is almost the same in every media house. Furthermore, the digital technology that is used to manufacture the newspaper format is the same too. And, though every newspaper tries to represent an event or an issue in totality, something is always missing. Different newspapers such as the *NY Times* and the *Hindustan Times* cover this military overturn differently. Therefore, the questions arise:

Q1: Why do different online news channels depict the single event not homogenously?

Q2: How and why do the representations of social actors change in different media over a specific period of time?

Q3: How does the national ideology affect the representation of the social actors on the verbal and the visual levels?

This research analyzes both texts and images showing what different functions and relations they (texts and images) have for the readers. This study will also help to understand the different perspectives of online news, and it will also show the relationship between social actors and then between social actors and viewers. Further, the study also helps those who want to know about the Egyptian military overturn and different views of the online newspapers of USA and India about this event. Furthermore, the research is also beneficial for the students to see the variation in the representation of the social actors, especially for students in the fields of communication, journalism and MDA.

1.3 Materials of the Study

This research entitled "Media Representations of the Egyptian Military Overturn: Multimodal Analysis of Online News Article of the *NY Times* and the *Hindustan Times* analyzes news articles on the Egyptian military overturn represented by two different online newspapers during the period of 15th to 19th August, 2013. There are six articles and images from the *NY Times* and two articles and images from the *Hindustan Times.*

1.3.1 The New York Times

Henry Jarvis Raymond founded the *New York Times* in 1850. He was a journalist and politician. The *New York Daily Times* was the former name of it. The name was shortened in 1857 to the *New York Times*. New York City is the headquarters for publishing news. At present, it is called the New York Media Company, and is transforming from an only newspaper-company to a multi-platform news and information-company. It provides information via papers, mobile, Internet and radio. It is one of the leading newspapers with a number of circulating papers, working staff, news varieties, and covering national and international subject matters. The nytimes.com is an electronic portal launched in January 1996. It is the number one website in the United States and among the top five current events and global news sites. The nytimes.com includes multiple features and functions based on audio and visual forms. There are more than sixty blogs on it. It has NY Times Mobile and it has also developed applications for smartphones and tablets. The *New York Times* is the most honored newspaper and has won 112 Pulitzer prizes. It has also won the "General Excellence in Online journalism" and the "Outstanding Use of Digital Technologies, Large Site" in 2009. The *NY Times* is noted for covering comprehensive news from multiple locations and fields (The *New York Times* Company 2014).

Picture 1 (http://www.nytimes.com)

1.3.2 The Hindustan Times

The *Hindustan Times* is one of the major English medium daily newspapers (both in electronic and paper form) in India. It is a part of the HT Media house. It is one of the oldest English newspapers inaugurated by Mahatma Gandhi (the father of the nation) in 1924. 'Hindustan' is the ancient name of India. Therefore, it is a historical name. Based on circulation, it is one of the largest newspapers. There are one million unique visitors and 100 million pages are viewed per month. There are almost 3.7 million daily readers. The *Hindustan Times* renders news, information, analysis, entertainment, and interviews on regular basis. It has a different business newspaper called 'Mint'. In 2007, the *Hindustan Times* began to localize its editions. Now, it has started to provide coverage of local events. The HT Media Ltd. has its own FM Station called 'Fever 104'. It has 'Desimartini.com' and 'Shine.com' for job seekers. It has an educational portal called HT Campus.com for scholars.

The *Hindustan Times* re-launched its portal called hindustantimes.com in 2007. The *Hindustan Times* is familiar especially in North India. The goal of this paper is to establish a brand to become a partner in the development of youth who dwells across the world. The *Hindustan times*, Delhi, is the largest single-edition daily newspaper. Moreover, it made a successful entry in Mumbai in 2005 (HT Media 2014).

Picture 2 (http://www.hindustantimes.com)

1.4 Method and Structure of the Study

This work will adopt qualitative and quantitative approaches for analyzing verbal and visual texts. The major theoretical frameworks for this study is taken from 'Multimodality: A Social Semiotic Approach to Contemporary Communication' by Kress (2010), 'Reading Images: The Grammar of Visual Design' by Kress and van Leeuwen (2006), 'The Handbook of Visual Analysis' by van Leeuwen and Jewitt (2001), 'Discourse and Practice' by Van Leeuwen (2008) and 'An Introduction to Functional Grammar' by Halliday and Matthiessen (2004).

Theo van Leeuwen and Jewitt say, "Visual social semiotics is functionalist in the sense that it sees visual resources as having been developed to do specific kind of semiotic work" (van Leeuwen & Jewitt 2001:140). The major focus goes toward the representation of social actors in verbal and visual forms based on 'Discourse and Practice' by van Leeuwen (2008) and 'Grammar of Visual Design' by Kress and van Leeuwen (2006).

The researcher analyzes the heading along with articles of the *NY Times* and the *Hindustan Times* one after another. There are eight online news articles collected from four consecutive days (15th to 19th August, 2013) of the *NY Times* and the *Hindustan Times*. The number of analyzing news articles from the *Hindustan Times* is only two because there are only two news articles regarding the Egyptian events on those specific dates.

The thesis includes six chapters along with subchapters. The first introductory part briefly gives the background information of the Egyptian events. It also gives the description of the research questions, research materials, methods and the structure of the thesis. The second part gives an overview of the representation and the media. The third chapter briefly writes about print and online journalism. The theoretical background is given in the fourth chapter. The fifth chapter analyzes headings, articles and images of online news based on the theoretical approach. The conclusion is in the final chapter. It also includes possible area for further research.

2 REPRESENTATION AND MEDIA

Representation is a common term used in media studies that means to depict or present something via pictorial and verbal means. It includes visual and verbal languages, visual imagery, bodily gestures, music, architectural design and many other ways by which we attach and communicate with the world (Webb 2009: 15). Representation is not the reality but a substitution and an idea about the reality which is not real, neither present and not physical (Web 2009: 2–4). Christopher Prendergast suggests some definitions for the term 'representation'. It is the sense of represent as re-present, to make present again, in two interrelated ways, spatial and temporal (quoted in Webb 2009:1–8). The definition says that the presence of something that is not present in reality is called representation. Further, it is a substitution or a process of standing in, or acting as a substitute for the real thing.

The main function of the representation is to provide only abstraction and not the reality and comes in human mind in an abstract form. It is also clear that the event always resembles the representation. Therefore, they are not identical with each other but exist hand in hand. We live immersed in representations and we need representations to understand our environment. So, representation is a method of giving meaning to existing phenomena that can be found in the world (Webb 2009: 1). In representation, the attitude of the concerned person and the general subject matters are joined together to generate the underlying meaning of the subject. It means what we see is not what actually exists, but what our social and cultural traditions and their contexts provide us. In representation, there is a gap among the ideas about a thing and the thing itself, actuality and imagination and report and story (Webb 2009: 3). Physical experience is far more real than its representation because the representation is possible either by lexical or pictorial form and that is only the photocopy of the real world. Words are considerably less real, present and physical than the original experience (Talrela, Jhally & Patierno 1997: 4−6).

Language is regarded as the major vehicle of representation. It reflects the meaning that exists in the world. It also uses signs to express concrete objects or ideas. Therefore,

language is called a representational system that provides something to stand in for something else i.e. which is the depiction of reality. Further, it also works as a referential system because a word not only represents a specific thing but also provides meanings and communicates messages (Webb 2009: 43−45).

Media refers to the channels by which information is obtained. Radio, television, telephone, internet and fax are major channels for information and communication. These channels make the use of oral, written, aural, visual and digital system possible. The channels of media change from time to time. Historically, different instruments were used as the vehicle for communication. They are the caves, paintings, speech, written and printed books, radio, television and internet. It takes a long period of time for a channel to replace already established channels. For example, channels of media were analogue in the past. But, they are digital at present (Parry 2011: 2).

In the past, there were specific persons in the society for conveying information about happenings. They used verbal sound for it. Later on, the ways of conveying information were changed into written form after the development of post offices. The telephone, radio and television hit the post office. And, at present, there is rapid development in application and use of information and technology. Due to developments to the digital system, the print media is being transformed to the electronic media that are e-papers, online news and blogs (Lazaroiu 2010: 194).

Marshal McLuhan describes media as the extensions of man. He talks about the creation of a global village in 1960s. At present, media has changed the world into a global village and McLuhan's opinion has become true. Now, modern people are manipulated by the World Wide Web (Parry 2011: 1) and media control and mobilize every aspect of human beings. The society is shaped, organized and led by the media and it also gives permission to share ideas and experience of human beings via different channels and to collaborate with different groups and societies (Parry 2011: 20–21).

In the present era, the role of media has increased for information and communication. The varieties of media like general, electronic and digital media have been involved in

simulating and manipulating news, data, facts and information. The importance of it is unquestionable in the world. Media have replaced older institutions like the church or trade unions that were the main source of knowledge in the past (Talbot 2007: 1).

Media representation is the sub-genre of representation that gives importance to the media industry. In all kinds of media and discourse, representation is a constructive practice. Events and ideas are not communicated neutrally, in their natural structure, as it was. Regarding media representation, Mackinnon says that there are many differences and paradoxes between represented life by the media and normal life of people because media manipulate, construct and reconstruct the normal life to fulfill their demand and ideology. Therefore, there is a gap between real life and represented life. The ideology and discourse used in representing the normal life help to shape into the wanted form, rather than copy the world (Mackinnon 2003: 24).

Ideology is a 'science of ideas' coined by Destutt de Tracy. It is a broad concept developed in the eighteenth century and defined and redefined by Marxists and sociologists. According to Marxist theorists, ideology is a system of false beliefs associated with social or political opponents. Marxist ideology is related to the economics, politics, power and dominance. Later on, sociologists inclusively define ideology as a cognitive and social system, associating it with social groups or institutions, relationships of these groups, social practices and discourse (van Dijk 1998: 1–6).

Media and ideology are interlinked with each other. Media is the source of knowledge for individuals. And, on the other hand, ideologies are developed in society through a network of media. Media provides ideological messages to the public. So, media is a channel to convey an ideology to the society (Kenix 2011: 139).

3 PRINT AND ONLINE JOURNALISM

Chyi and Sylvie write: "Online newspaper is created by the convergence of the newspaper and the Internet" (Chyi & Sylvie 2001: 231−240). The development of print media began in Germany in the seventeenth century. Pamphlets were developed in 16ᵗʰ century and they were the precursors of newspapers. Newspaper is still one of the most significant channels of mass media today. The two most important categories of newspapers are daily and weekly (Helmut 2001: 6).

"The reporting of facts produced and distributed via the internet is called online journalism" (Phadke 2008: 239). In the history of journalism, online news is a relatively new way to address social events and to inform the public. Printed news and Internet are prerequisites of online journalism (Kipphan 2001: 6). As like the printed newspapers, online news are also created by the help of agencies, sources and customers. At present, millions of Web users read news in the internet every day (Salwen, Garrioson & Driscoll 2005: Preface).

It is difficult to state the exact date of the development of online journalism before the advent of the publicly open internet. In the past, the internet was not free for the public. It was a means of information for security forces of the USA and Britain (Allan 2006: 13−15). Precursors of online news can be found in the 1980s. In 1983, the Knight-Ridder newspaper group and AT & T launched a revolutionary experiment to bring demanded news to people through their computers or television sets. At the same time, the electronic versions of newspapers evolved in videotext and other forms on proprietary services such as American Online, Prodigy, and CompuServe before finding their way to the world wide web in 1994 and 1995 (Salwen, Garrioson & Driscoll 2009: 3; Das 2009: 11−14).

Online newspapers developed in the world at the end of 1990s. The first fully web based newspaper, 'The Palo Alto Weekly', appeared in 1994 (Ihlström 2005: 5). Online news sites became available for the public in the mid-1990s, with the popularity of the World Wide Web. After the expansion of the World Wide Web in 1995, online news became a

common channel of information among the public. There were optimistic and pessimistic opinions regarding the future and popularity of online journalism in 1990s. But in the first decade of the twentieth first century, online news have been the most popular and useful means of information, entertainment and communication (Salwen, Garrison & Driscoll 2009: 3−6).

Today, all print and broadcast news media have made the internet a common mean of communication. Therefore, online journalism is brought into practice because of the attraction and requirement of the internet users (Dimotrova & Neznanski 2006: 248−253). And, online journalism has brought a great change in the trend of studying news. It has saved time and money and broadened the area of getting information. It is calculated that everyday millions of online users read and view daily news and information on the internet (Salwen, Garrison & Driscoll 2005: preface).

4 MULTIMODAL DISCOURSE ANALYSIS

Multimodal Discourse Analysis (henceforth MDA) is a new theoretical approach that analyzes the multiplicity of actions in which social actors engage in making meaning (Oyebode & Unuabonah 2013: 813; Levine & Scollon 2004: 101). MDA goes beyond the level of simple communication and searches the probable meaning a text entails within a social and cultural context. It understands communication and representation to be more than about language, and attends to the full range of communicational forms people use: images, gesture, gaze, posture, and so on and the relationships between them (Jewitt 2009: 14).

In the contemporary culture and cybernetic context, the relevance of multimodality has assumed unique importance. The researcher is consciously guided by the fact that multimodal tools are exploited a lot by those who are involved in meaning making processes. At first, the researcher presents the theoretical background of the multimodal approach of Kress and van Leeuwen (1996, 2001 & 2006), Kress (2010), van Leeuwen (2008), van Leeuwen and Jewitt (2002) and Jewitt (2009). Then, the researcher gives an overview of Kress and van Leeuwin's Grammar of Visual Design (2006) as they provide the background for the analysis of verbal and visual representation of social actors of the news articles.

According to MDA, each and every event is represented through the application of multiple modes: visual and verbal. Every single mode has its own specific role in making, distributing, receiving, interpreting and remaking meaning in society. So, all interactions are multimodal although language always plays the significant role. And multimodality concerns every single communicative event happening in society, and every tiny semiotic element either verbal or visual used in a text produces meaning. So MDA analyzes each probable semiotic mean used knowingly or unknowingly in generating meaning for representation and communication (Jewitt 2009: 14).

MDA includes multimodal ensembles. Every mode of multimodal ensemble functions with representational forms. The function of each mode is meaningful in generating meaning for communication and representation. Language is the first multimodal

ensemble because it includes verbal and visual artifacts for communication and representation. It is taken as the most significant mode of communication. It is significant for the purpose of teaching or learning about society and societal events. Yet, in speech, the gesture, gaze, posture, etc. help to generate meanings. It means the reader or viewer may get different meaning in different modes and in the application of them. Selection, interaction and arrangement of modes generate different meanings in communication or representation. Therefore, Jewitt says, "multimodality, however, proceeds on the assumption that representation and communication always draws on a multiplicity of modes, all of which have the potential to contribute equally to meaning" (Jewitt 2009: 14).

The next is 'semiotic resources'. The semiotic resources are the sign systems (material and abstract) by which semiotic production is articulated. Semiotic resources refer to the phenomenon which is the product of social and cultural work and it also has meaning in its environment. Semiotic resources use print materials, videos, websites, three-dimensional objects and day-to-day events as channels for representation (Kress & van Leeuwen: 2001). And, they have a specific form based upon culture and society. Halliday says "semiotic resources are systems of meaning that constitute the reality of culture." (Leung & Street 2014: 121). Writing, speech, gesture, etc. are examples of semiotic resources. Accordingly, due to this increase in the semiotic resources available for textual production, MDA attempts to theorize how these different semiotic resources work in isolation, in conjunction with one another, and in relation to the socio-cultural and historical context of which they are a part (Kress & van Leeuwen 2001: 4).

It is M.A.K. Halliday who firstly developed the comprehensive conceptual framework of Multimodality in his book 'Systemic Functional Grammar' (1994) (O'Halloran 2004). Systemic Functional Grammar (henceforth SFG) gives idea on language and its functions in communication. According to Halliday, language is functional, semantic, contextual and semiotic. By the help of language, meaning is produced with a specific purpose. The main function of language is to produce meaning in interaction among social participants along with the application of multiple modes (O'Halloran 2004: 28−30).

Halliday (1985) has developed the major theory of SFG to analyze texts. His work provides a descriptive and analytical tool for the analysis of all kinds of texts. His works connects writing to the social process. His major work on 'meta-functions' provides a broad framework for the study of different semiotic modes that are found in texts and establishes the relationship between social structure and the text. Halliday's major focus is on the arrangement of words and their relations to the social context. For this he has coined the term 'wordings' (1985). Furthermore, Halliday has mentioned the difference between linguistic and functional grammar. He says that the functional grammar pays attention to different functions whereas the linguistic approach focuses on norms and conditions. Halliday's Functional Grammar shows the three meta-functions: Ideational, Interpersonal and Textual. They are prevalent in every text (Halliday & Matthiessen 2004: 59−61).

4.1 Critical Discourse Analysis and Systemic Functional Grammar

Critical Discourse Analysis (here after CDA) is an approach that studies language as a social practice. Via the usage of language, it studies the ways how language, dominance and inequality are enacted, reproduced and resisted in social and political contexts. In another word, it is a problem oriented interdisciplinary research method that makes the opaque aspect of discourse as social practice visible and gives emphasis on the analysis of linguistic artifacts orienting on the relationship of power, language and society. For this, CDA gives importance to the contextual factors of language use and takes interest in the relation between language and power (Fairclough & Wadak: 1997; Seale, Gobo, Gubrium & Silverman 2004: 186).

Critical Discourse Analysis and Critical Linguistics are often used interchangeably (Seale, Gobo, Gubrium & Silverman 2004: 186). Teun van Dijk, Norman Fairclough, Gunther Kress and Theo van Leeuwen developed this analytical approach in the 1990s. Further, the work of Kress (1990) helped to established CDA as a distinct theory of language. He connected CDA to language and social events (Wodak & Meyer 2002: 4).

CDA sees discourse as a social practice. Society and societal actions are the fundamental phenomenon for the development of the CDA. Society itself constructs the discourse and gives shape to knowledge. Fairclough and Wodak have presented the major elements and functions of CDA. They write:

> CDA sees discourse (language use in speech and writing) as a form of 'social practice'. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s), which frame it: The discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people. It is constitutive both in the sense that it helps to sustain and reproduce the social status quo, and in the sense that it contributes to transforming it (Fairclough & Wodak 1997: 258).

According to Wodak, basic interests of CDA are social problems, power relations, constitution of society and culture. CDA primarily focuses on societal events because they play a fundamental role for discourse formation. There are different approaches to study discourse from a critical perspective. Fairclough has presented a methodological blue print that provides three basic dimensional frameworks for understanding and analyzing discourse. They are discourse as text (about linguistic features and organization), discourse as discursive practice (social phenomenon produced in the society) and discourse as social practice (ideological effects and hegemonic processes). In short, the approach of Fairclough has three major tasks. They are description, interpretation and explanation (Schiffrin, Tannen & Hamilton 2001: 352−364).

Van Dijk has presented a holistic understanding of CDA and differentiated between micro levels and macro levels of analytical approaches. The micro level includes language use, discourse, verbal interaction and communication and the macro level contains power, dominance and inequality prevalent in the society (Schiffrin, Tannen & Hamilton 2001: 353−355). On the other hand, Wodak herself is concerned with contextualization and historicism for defining CDA (Le Thou, Le Short & Megan 2009: 8).

CDA uses terms like text, intertextuality, discourse, social practice, and hegemony widely, yet the key concepts of CDA are social power, ideology and social practice. Social power shows that the person has some identity on the basis of context. He or she plays some kind of roles and maintains relationship with others. Van Dijk says:

> Power in this sense is not inherently bad. Society would not function if there were no order, no control, no checks and balances, without the many legitimate relationships of power (Dijk 2008: 17).

CDA is more interested in social power than in individual power. Social power is associated with groups, communities and institutions. Social power becomes manifest in a social structure such as power in government organizations, religions, armed forces, and communities (Dijk 2008: 17).

4.2 Representation of Social Actors: Verbal

Critical Discourse Analysis advocates Halliday's Systemic Functional Grammar (SFG hereafter). SFG is the framework for the linguistic description used by Fairclough and Fowler (1979) and Hodge and Kress (1988). Theo van Leeuwen (2008) has developed SFG's formal framework for the classification of the semiotic system of social actors and types for the different ways in which social actors can be linguistically and visually represented. So, CDA and representation of social actors are related to Systemic Functional Grammar. CDA is closely related to the study of discourse. And, discourse is the function performed by social actors. The main task of this CDA is to analyze the represented social actors on the basis of discourse (Hildalgo 2011: 183−193).

Social actors are participants or agents of the event. Their representation can be analyzed by using the 'sociosemantic inventory' which has been developed by van Leeuwen. The sociosemantic inventory helps to establish the sociological and critical relevance of the social actors and actions. Like 'meaning potential' in the study of grammar, the sociosemantic inventory provides the base for the study of social actors and their representation (van Leeuwen 2008: 23).

In the representational function, the social actors can be excluded or included based on the purpose and interest of the writer. Theo van Leeuwen (2008) uses the term 'Exclusion' and 'Inclusion' for them. Exclusion means omitting actors in the representation of a social action. Exclusion has two subdivisions: suppression and backgrounding. In suppression, there is no trace of social actors even though they have played a major role in the social event. It can be realized through nonfinite clauses and passive agent deletion (van Leeuwen 2008: 28). On the other hand, if there are traces of social actors in representing the social action or event, then van Leeuwen calls this backgrounding. Regarding backgrounding van Leeuwen writes:

> Backgrounding can result from simple ellipses in nonfinite clauses with '-ing' and '-ed' participles, in infinitival clauses with 'to', and in paratactic clauses. In all of these cases, the excluded social actor is included elsewhere in the same clause or clause complex. It can also be realized in the same way as suppression, but with respect to social actors who are included elsewhere in the text. The two realizations background social actors to different degrees, but both play a part in reducing the number of times specific social actors are explicitly referred to (van Leeuwen 2008: 30−31).

However, if social actors are included, they can be represented in different ways. One possibility is to present them as active social actors. Social actors can also be included in the passive form. Here, in the passive form, the actor is in an insignificant role. In addition to it, social actors are represented either in generic or specific ways. Generic is a reference to a group or as a whole of participants. It is expressed with the use of mass nouns. Specific is a reference to an individual. It is presented with definite nouns (van Leeuwen 2008: 28−32).

Social actors are either represented as individuals or in a group. The individually represented actor is called the individualization and actors represented in a group are known as assimilation. Assimilation hides the identity of the individual social actors. There are two kinds of assimilations: aggregation and collectivization. Definite or indefinite quantifier of group of participants realizes aggregation. Collectivization is realized by the first-person plural and collective based words (van Leeuwen 2008: 32−38). Association and disassociation are other ways to represent social actors. Association refers to representation of groups formed by the social actors whereas the

disassociation refers to an individual. About association and disassociation, van Leeuwen writes:

> […] there is another way in which social actors can be represented as groups: association. Association, in the sense in which I shall use the term here, refers to groups formed by social actors and/ or groups of social actors (either generically or specifically referred to) which are never labeled in the text (although the actors or groups who make up the association may of course themselves be named and/or categorized). The most common realization of association is parataxis (van Leeuwen 2008: 38).

Likewise, other possible categorizations of the represented social actors are nomination or categorization, functionalization and identification. Nomination refers to the uses of unique identity markers. In general understanding, nomination is known by proper nouns. It can be used with other items, too. There is use of formal or semi-formal nouns in nomination. If social actors are referred to in terms of activity or occupation and role then this is called functionalization. Linguistically, functionalization is formed with the use of suffixes such as -er, -ant, -ent, -ian, and -ee, (e.g. interviewer, reporter, guardian, etc.). Identification is realized when the social actors are presented not in terms of 'what they do' but in terms of 'what they are'. There are three types of identification: classification, relational and physical. About classification, van Leeuwen says, "In the case of classification, social actors are referred to in terms of the major categories by means of which a given society or institution differentiates between classes of people" (van Leeuwen 2008: 42). Classification varies with historical and cultural locations. Relational identity sees the personal, kinship, or work relations to each other and physical identity means a representation of social actors based on physical characteristics like blonde, red head and cripple.

Furthermore, there are other categories to represent social actors. They are personalization, impersonalization and overdetermination. Personalized social actors are realized by personal or possessive pronouns and proper nouns. Abstract nouns or concrete nouns realize impersonal features. Impersonalized social actors are easy to know by means of a quality assigned to them. For example, rich, white, Hindu and so on. There are two kinds of impersonalization: abstraction (appears with the means of

quality) and objectivation (appears with the means of reference to a place or thing) (van Leeuwen 2008: 46−47). Overdetermination refers to the categories of represented social actors that resemble multi-social practices. There are four types of overdetermination: inversion (connected to two practices which are each other's opposite), symbolization (group in nonfictional social practices), connotation (unique determination stands for a classification or functionalization) and distillation (realized through a combination of generalization and abstraction) (van Leeuwen 2008: 47−51).

The representation of social actors joins distinct lexicogrammatical discourse-level linguistic systems, transitivity, reference, nominal group and rhetorical figure (van Leeuwen 2008: 53). In the representation of the social actors there are three principle transformations visible: deletion, rearrangement and substitution. They involve distinct linguistic features. Deletion includes voices, nominalization and adjectivalization. Rearrangement is related to transitivity and substitution includes the aspect of structure of nominal groups. They help to realize representing social actors. With the use of terms related to the realization of social actors, it is easy to analyze the meaning potential of a text. It also helps to detect whether the media plays an active, passive, neutral or biased role in the representation of social actors (van Leeuwen 2008: 51−53).

4.3 Visual Representation of Social Actors

The analysis of visual representations of social actors focuses on the visual images of the text. The analysis differentiates between active and passive social actors depicted in the image. In the image, social actors are represented differently from the verbal actors because visual representation represents the actors explicitly along with the use of verbal description as footnotes, comments, labels and supplements. Quoting Berger (1972) and Hall (1982), van Leeuwen (2008: 136) says that image represents the social events more vividly than words. Verbal representation is only to read and think but visual representation is to see the events clearly and in detail. The study of visual representation concerns the location depicted in the image and the involved social actors. The visual representation is far more close to reality in comparison to the verbal representation.

Visual representation shows two kinds of relationships. They are the relationship between the social actors and between image and viewers. In visual representation, exclusion of social actors is done to manipulate the impression of the concerned group or society. In an image, people are represented as either involved in the action or as being apart from the action. The involved people are called the agent or active social actor and the people without action are called patient or passivated social actor. Similarly, social actors are represented either in a specific or in a generic way. Specific representation identifies the individual and generic representation provides the identity with a class or a group. In visual representations, social actors can be depicted either individually or collectively. Similar kinds of people are kept in the group by decreasing particular variations. If persons are categorized on the basis of biological or cultural characteristics, this is called the bio-categorization (physical) or cultural categorization (social). There are standard attributes like dress, colour, hair style and gesture to know the variation for the cultural categorization (van Leeuwen 2008: 136, 42−44).

There are three dimensions, namely social distance, social relation and social interaction that are used to analyze the relationship between social actors and viewers. Social distance creates the interpersonal relationship through close and far shot between the represented social actors of the text and the viewers. A close shot image of social actors refers to closeness and intimacy and a far shot image of social actors refers to a relationship like a stranger. Social relation is related to the angles of viewing the image. The angles perform either power or involved relationships between represented social actors and viewers with the use of them. They are angles from above, at eye level and from below. The image of the represented social actors presented from above creates a vertical line. And the vertical line denotes that the participants are less powerful than the viewers. Eye level image is taken from the horizontal angle. It signifies equality. The viewers and participants maintain the same kind of relationship in it. Images taken from below show that the social actors are more powerful than the viewers (van Leewen 2008: 136−41).

To analyze the realization of the visual representation of social actors more in detail, the Grammar of Visual Design (2006) provides a comprehensive framework and background for the realization of the visual social actors of images. The Grammar of Visual Design (GVD hence after) is different from the linguistic grammar because it gives attention to social environments and social interaction that help to raise meaning for communication. Due to the importance given to the social environment and social interaction, GVD does not have fix meaning and function. It is different from society to society and culture to culture (Kress & van Leeuwen 2006: 1−14). Therefore, Kress and van Leeuwen say "visual grammar describes the way in which depicted elements like people, places and things combine in visual statements of greater or lesser complexity and extension" (Kress & van Leeuwen 2006: 1). Further, Kress also says that GVD is interested in meaning of the visual images in all its forms (Kress 2010: 55).

It is a systematic analytical approach for an appropriate, meaningful and detailed analysis of the visual images that are used for representation and communication of the events. By the usages of this approach, semiotic resources can be distinguished at first. Then, it describes the resources and the methods and tells what can be done with the images. Further, it shows how these resources are addressed in the society (van Leeuwen & Jewitt 2002: 134).

The GVD has three major structures. They are representational, interactive and compositional. Representation of social actors also has features like representational, interactive and compositional (van Leeuwen: 2008). On the basis of these three structures, the semiotic resources of the images can be analyzed. The distinguished semiotic resources help to design three basic meanings (representational, interactive and compositional) to the viewers.

4.3.1 Representational Meaning: Relationships among Social Actors

Adapting the Halliday & Matthiessen's (1985) concept of ideational meta-function, Kress & van Leeuwen (2006) have developed the notion that images include representational meanings. Like a text, an image also generates meanings to the reader. For this, Kress & van Leeuwen say:
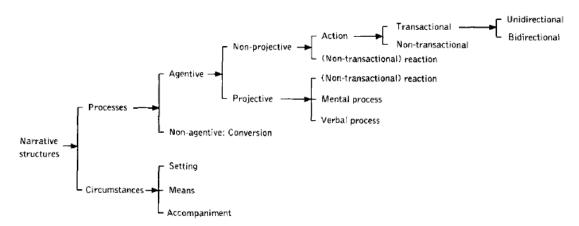
> Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements like people, places and things, combine in visual 'statements' of greater or lesser complexity and extension (Kress & van Leeuwen 2006:1).

Representational meanings are realized via the participants of the images. They are generated via two kinds of structures either as narrative or conceptual structures. Both of them are related to the mental process and abstract process of Halliday's (2004) meta-functions. The narrative structures relate participants in terms of 'doings' and 'happenings' of the unfolding of actions, events or processes of change whereas the conceptual structures represent participants according to their class or meaning or generic forms with the change of their essence (Kress & van Leeuwen 2006: 59).

Narrative Structures are realized via the medium of vectorial patterns. In the grammar of visual analysis vector means the pictorial equivalent of the action verb. Regarding the vectors, van Leeuwen and Jewitt say that a "vector is a line, often diagonal, that connects participants. It expresses a 'dynamic', 'doing' or 'happening' kind of relation to each other" (van Leeuwen & Jewitt 2001, 141−142). The vector emanates from the actor participants and points towards the goal participants or passive participants. The participants represent the roles like actor or reactor that can be known through the vector used in the images. For example, an action verb describes the relationship between the actor and goal and a vector forms a line (real or virtual) between human elements in a picture. Narrative representations are contrasted from conceptual representations because they represent the participants in terms of their class, structures or meaning (Kress & van Leeuwen 2006: 59).

There are six major types of narrative representations: action, reaction, speech or mental, conversion, geometrical and circumstances. The action generates 'Actors' and it is the place from which the vector begins. The reaction produces the 'Reactor'. The vector line begins from the actor and goes toward the reactor. The reactor is also called the 'Phenomenon'. The mental is related to 'thought' or 'speech'. It comes indirectly in the form of thought or speech balloons. The conversion comes in the form of a transactional process. It connects two participants with an eyeline vector. The geometrical focuses on 'participants'. The geometrical does not have a vectorial relationship. The circumstances are related to the 'secondary participants'. They are closely related to the main participant through any way but not by the vector patterns. For example, the tool used in the action process by the participants has a circumstantial relationship to the participants. The function of the analysis of the narrative structure is to interrogate the visual text regarding the participant and their roles (active or passive, actor or reactor). It shows the relationship between participants of the images (Kress & van Leeuwen 2006: 59−76).

The figure below gives a brief summary of the narrative structure for the realization of the represented social actors and meaning generated by them.

Figure 1 Narrative Structure in Visual Communication (Kress & Van Leeuwen 2006: 74)

Conceptual Structures represent participants in a more generalized and more or less stable and timeless essence, in terms of class or structure or meaning. The easy way to describe the conceptual structure is the image without vector line (van Leeuwen & Jewett 2001: 143). The conceptual structure can be identified if there is no use of vector in the image. Kress & Van Leeuwen (2006, 109) write: "The conceptual structure represents the world in terms of more or less permanent states of affairs or general truths, rather than in terms of actions or mental processes."

There are three major conceptual structures: classificational, analytical and symbolic. The classificational is realized in the image in terms of a relation or taxonomy. It means there are many social actors represented and a participant has relationships to one or more participants. The conceptual structure includes different people, places and things together. The abstract based attribute is hidden within the conceptual framework. It visually defines or analyzes or classifies people, places and things. The classificational structure relates participants to each other in terms of a taxonomy (one set of participants will play the role of subordinates with respect to at least one other participant, superordinate) on the basis of some feature they share (Kress and van Leeuwen 2006: 79). Classificational taxonomies have a tendency to equate all elements depicted on the same level in terms of one dimension, and that they may discuss crucial inequalities. The physical orientation of taxonomies (top-down, bottom-up, left-right) is discussed and some implications are suggested (van Leeuwen & Jewitt 2002: 142; Charles 1999: 8, 163).

The symbolic process has a carrier or participants by which the meaning is generated or represented. The symbolic process is associated with symbolic values, pointed at by means of gestures, made salient by focus or colour or tone. The symbolic process can be of two kinds: attributive or suggestive. The symbolic structures are realized via size, position, colour and use of lighting. In it, each of the social actors is important for another because one's meaning is defined and established in terms of another (van Leeuwen & Jewitt 2002: 144).

Analytical structures relate the social participants to each other in terms of part-whole structures. Analytical structures have different forms and they can be done in different processes and ways. For example, maps are analytical structures and so are pie charts (van Leeuwen and Jewitt 2002: 144). They have two main participants: carrier (the whole) and possessive attribute (the part). The carrier is notified in terms of outfit. For example, 'college uniform' shows an example of the carrier and short, pants, tie, with their brands show the example of the attribute (Kress & van Leeuwen 2006: 87).

4.3.2 Interactive Meaning: Relationships between Social Actors and Viewers

The interactive meaning means the relationship between the participants of the images and viewer. The participants of images interact with the viewers and attempt to suggest information to the viewers. While realizing the interactive meaning of the images, there are three factors that play the key role. They are distance, contact and point of view.
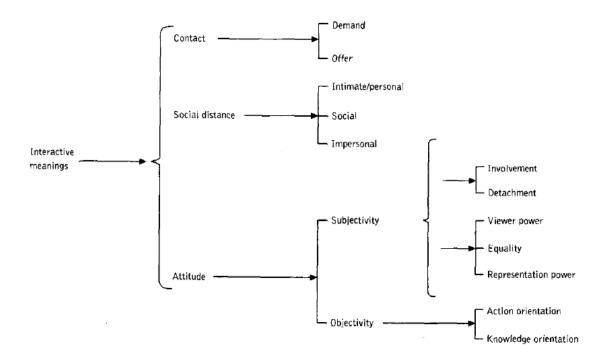
Distance helps to realize three specific interactive meanings. They are intimate or personal, social and impersonal relationship. The close shot image suggests an intimate relationship whereas the medium shot and the long shot images create the social and impersonal relationships respectively (Kress & Jewitt 2002: 146). While defining the interactive meaning, Kress and van Leeuwen quote Hall (1944) and write:

> At intimate distance says Hall (1964), we see the face or head only. At close personal distance, we take in the head and shoulders. At far personal distance, we see the other person from the waist up. At close social distance, we see the whole figure. At far social distance we see the whole figure 'with space around it'. And at public distance, we can see the torso of at least four or five people (Kress & van Leeuwen 2006: 125).

It is clear that the interactive meaning, the intimate, close personal, far personal, close social, far social and public relationship are created between viewers and the participants.

Contact analyzes the way of organizing the view between social actors and the viewers. According to Kress and van Leeuwen (2006), there are three types of views that

generate three different meanings. If social actors of the image look at the viewer directly, it is called the demand picture. Social actor wants helps or information from the viewers. The picture itself shows either a detached or an impersonal relationship to the viewers (Kress & van Leeuwen 2006: 120−121; van Leeuwen & Jewitt 2002: 146). Point of view is the attitude invoked by the images. The images generate two kinds of meanings: subjective and objective. The subjective meaning is based on involvement, detachment, viewer power, equality and representational power. The objective meaning is oriented towards action and knowledge. Involvement, detachment, viewer power, equality and represented participant power are realized via a frontal angle, an oblique angle, a high angle, an eye-level angle or a low angle respectively. The represented social actors of the image interact with the viewers on the basis of the placing the images in the text (Kress & van Leeuwen 2006: 133−149).

The figure below provides a more vivid representation of possible interactions.

Figure 2 The Interactive Meaning (Kress & van Leeuwen 2006: 149)

4.3.3 Compositional: Uniting Representational and Interactive Meaning

The compositional meaning relates the representational and the interactive meaning with each other to make a sensible meaning. While reading images, the representational meaning comes out from the participants in the picture and their relationship with each other. The interactive meaning is generated from the relationship between the participants and viewers. The major function of composition is to join the representational and interactive meanings of the image to each other via information value, salience and framing (Kress & van Leeuwen 2006: 177).

The placement of the participants (places, things and people) in the image provides specific values and meaning. The information values are realized by the placement of the elements of a composition. The idea is that the role of any particular element in the whole will depend on whether it is placed on the left or on the right, in the center or at the margin, or in the upper or in the lower part of the picture space or page (van Leeuwen & Jewitt 2002: 147).

For the term left and right structure, Kress and van Leeuwen say that the left part of the text presents the given information whereas the right is for the new information. Here "given" means already known information by the viewer and "new" means something is presented for the first time. Likewise, in the top and down model, the essential material and information are placed on top. Kress and van Leeuwen differentiate it as "Ideal" vs. "Real". It means the "ideal" meanings are generally placed in the top part of the text whereas the "real" is kept on the bottom of the text. "Ideal" is the place for the 'promise of the product' and bottom is for the factual description of the product. The information value is realized via the dimensions of center and margin. In the central part of the text, the dominant images like an emperor, a pope, a divine ruler, etc. are placed where as the general public is kept in the margin. Center and margin dimensions are easy to detect in the image (Kress & van Leeuwen 2006: 181−194).
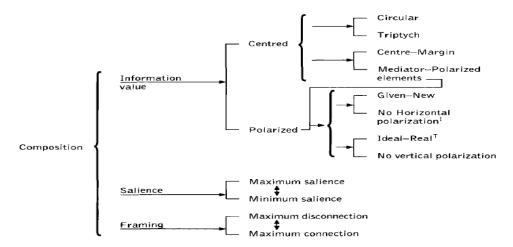
Salience means the eye-catching elements of the images. In composing an image, salience helps to make some elements more important than others. It can create a

hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others. Special attention to a specific participant can be realized either by size or colour contrast, sharpness of focus, tonal contrast, and placement in the visual field, perspective and cultural factors (Kress & van Leeuwen 2006: 201−203).

Framing is the white lines or discontinuity of colours joined together. Framing presents element separately. It helps to make specific meaning and relationship based on the context. It helps to establish group identity among social participants. In some images, there is a specific framing that can be easily seen by the viewers. Clearly visualized framing helps to establish individual characteristic of the participants. In another word, framing differentiates and gives specific identity and uniqueness. Further, it helps to disconnect elements via thick or thin framelines, empty spaces, contrasts of colour, other visual feature and any form of discontinuity. It assists to connect elements through similarities, vectors, colours, absence of framelines and empty space (van Leeuwen & Jewitt 2002: 149−50).

Composition, in brief, joins elements of representation and interaction for generating meaning of the images. The mostly used terminologies like information value, salience and framing give the images placed in the text with possible meanings.

Figure 3 The Meaning of Composition (Kress & van Leeuwen 2006: 210)

Here, the double headed arrows (↕) stand for graded contrast, meaning more or less, the superscript 'I' means 'if' and the superscript 'T' means 'then'. The meaning of them is 'if there is no horizontal polarization, then there must be vertical polarization' or vice-versa (Kress & van Leeuwen 2006: 206−208).

5 ANALYZING THE REPRESENTATION OF SOCIAL ACTORS IN THE *NY TIMES* AND THE *HINDUSTAN TIMES*

The researcher analyzes news headings, articles and pictures of the *NY Times* and the *Hindustan Times*. Six news headings of *the NY Times*, news articles, and pictures under concerned headings are analyzed according to the theoretical approach at first. Two headings, news articles and photographs under these heading of the *Hindustan Times* are analyzed later on. A summary of the analyses of the *NY Times* and the *Hindustan Times* is given after the completion of each analysis.

5.1 Social Actors in the News Articles of the *NY Times*: Verbal Analysis

"Representation includes or excludes social actors to suit their interest and purposes in relation to the readers for whom they are intended" (van Leeuwen 2008: 28).The *NY Times* uses features like inclusion and exclusion while representing the social actors of the Egyptian event. There are mainly two kinds of social actors in the news articles of the *NY Times* and this categorization is based on social, cultural, geographical and contextual frameworks. The researcher calls them internal and external social actors. Internal social actors are actors from Egypt: Morsi-supporters, Members of the Governmental Bodies (hence after GB), Christians, and Neutral people dwelling in Egypt. They have the social and cultural identity of Egypt. External social actors include actors from the US, the UN, the EU, the Arab League, Saudi Arabia and neighbouring countries of Egypt.

The news articles cover subject matters of the Egyptian military overturn and events happening in Egypt after the period of the military overturn. The *NY Times* represents the Egyptian events under six headings during the period of 16th to 19th August, 2013. The headings are:

(1)   "Blood and Chaos Prevail in Egypt, Testing Control" (15th August, 2013)

(2)   "Attacks on Protesters in Cairo Were Calculated to Provoke, Some Say" (16th August, 2013)

(3)   Islamists Killed While in Custody" (18th August, 2013)

(4)   "America has no Leverage in Egypt" (19th August, 2013)

(5)   "European Union Sets Emergency Session on Suspending Aid to Egypt" (19th August, 2013)

(6)   "Saudi Arabia Promises to Aid Egypt's Regime" (19th August, 2013)

Each heading has features of inclusion and exclusion while representing social actors. Inclusions are based on deletion, role allocation, association, personalization, and generification. In heading (1) and (2) active actors are excluded. The main actors who are responsible for blood and chaos are not mentioned. This is called a suppression of the active social actors in the verbal text. When active social actors are suppressed in the verbal text, there is no reference in the text. Viewers can only speculate on the suppressed social actors but they cannot fix the actual social actors. The speculated active social actors might be from the passivated group like the pro-Morsi-supporters, or the activated group like supporters of the GB or the neutral citizens from Egypt.

There is additional information regarding indetermination in the heading (2). The word "Some" is an indefinite pronoun and signifies the feature of indetermination in the representation of social actors. In the heading, the patient can be clearly realized. Furthermore, the heading (2) is far more precise than the heading (1) because "Protesters" (2) resembles the role of patient. They are passivated and victimized by the unknown social actors. So, this is called negative beneficialization.

Heading (3) excludes the active social actors. It is not clear who the real killer of the Islamists (3) is. It is probably a member of the Governmental Bodies or some other member related to an unknown group. The killer is suppressed and not mentioned in the heading. The heading only shows passivated social actors. "Islamist" (3) is the only

included social actor in the heading. He is 'undergoing the activity' and haunted by the unspecified social actors (Van Leewen 2008: 32−34). Therefore, he is called the passivated social actor. And, he also has been negatively beneficialized.

The heading (4) includes an external social actor in the Egyptian event. "America" (4) has been represented as an active external social actor. The Egyptian Government is suppressed and beneficialized negatively. The heading (5) and heading (6) include social actors from the EU and Saudi Arabia. It is clearly visible that headings (5) and (6) exclude Morsi-supporters and include only Egyptian governmental bodies. In heading (5), Governmental Bodies of Egypt are negatively beneficialized and in heading (6) the opposite is true.

In conclusion, the six headings of the NY Times represent the actors in both forms: inclusion and exclusion. The first three headings include the major internal social actors and (4), (5) and (6) include the major external social actors i.e. the US, EU and Saudi Arabia (SA hereafter). Features of backgroundedness and suppression can be found, too. The features of exclusion are realized in heading (4), (5) and (6). In heading (4), The *NY Times* suppresses the present governmental bodies of Egypt, and the governmental bodies of Egypt have been included in heading (6).

In the headings including the US and UN, the governmental bodies of Egypt are excluded. Saudi Arabia is also an active external social actor because it comes as the 'active dynamic forces in the activity' (van Leeuwen: 2008, 33). These headings clearly show the inclusion of social actors from the external world. Moreover, when the military overturn is recent, the *NY Times* includes internal social actors like "Islamist protestors," Morsi-supporters and members of GB in the first three headings. Later on, the *NY Times* includes external social actors from the US, EU, Arab League and neighbouring countries of Egypt.

5.1.1 Represented Social Actors of the Articles: Internal and External

In the article belonging to heading (1), the researcher finds more social actors related to Morsi supporters than supporters of the GB, neutral citizens and external social actors. The *NY Times* includes or excludes social actors in the given news articles. Within inclusion, there are features like subjected, beneficialized, specific, generic, personal, impersonal, association, disassociation, and assimilation.

There are two types of internal social actors. They are mainly from Morsi-supporters and GB. According to van Leeuwen (2008), they can be categorized as active and passive social actors. They are also interior social actors because they belong to Egypt.

In this article, represented social actors are realized in most sentences. Members of the GB are activated whereas Morsi supporters are passivated mostly in the verbal text. This can be illustrated by in the following examples:

> (1)   "Health Ministry officials said Friday's civilian toll was 27."

> (2)   "The military-appointed government issued a statement declaring that the military, the police and the people were "standing together in the face of the treacherous terrorist scheme against Egypt of the Brotherhood organization."

> (3)   "Outside Cairo, security officials said, the police broke up a pro-Morsi sit-in at the city of Qena, and the military killed protesters while breaking up another sit-in at the city of Suez. State news media reported that a crime wave had erupted in the security vacuum, with six banks robbed in Beni Suef and a museum looted in Minya."

In the examples, "Health Ministry officials (1)", "military- appointed government (2)" and "security officials (3)" are active social actors. They are placed in the first part of the sentences and they are actors in a material case because they are involved in an activity. "The civilian (1)", "Brotherhood (2)", "pro-Morsi (3)" and "protesters (3)" are the actors represented from the Morsi supporters. They have been passivated in many sentences. These social actors are represented as Egyptian citizens and are classified as internal social actors respectively.

While representing Egyptian events, genericization, assimilation, functionalization, personalization and impersonalization are realized in the given sentences.

> (5) Terrified protesters caught in a cross-fire jumped or fell from an overpass in a panicked effort to escape […]some backing the Islamists, others police supporters in civilian clothes, others simply criminals — roamed the streets of the capital and other cities, and it was often impossible to tell friend from foe. […] the police had routed thousands of protesters from sit-ins in support of the ousted president

> (6) Some non-Islamists stood with the Morsi supporters […] The Muslim Brotherhood, the main Islamist group behind Mr. Morsi, called for similar marches every day for the next week […] a private satellite network hostile to the Islamists, broadcast pictures of 60 detainees kneeling with bound hands in military custody […] security officials said, the police broke up a pro-Morsi sit-in at the city of Qena, and the military killed protesters

"Terrified protesters (5)", "Islamists (5)", "police (5) "Morsi supporters (6)", "security officials (6)", "non-Islamists (6)" and "protesters (6)" are generic. In the news article (1), specific social actors are less than generic social actors. Representation with group identification or joint identity is called "assimilation" because the actors are presented as a group. This is done excessively in article (1). The assimilation can be figured out via "the mass noun that shows a group of people" (van Leeuwen. 2008, 37).

In the examples (5) and (6), there is an association of the activated social actors: "Governmental Bodies" and "Security Officials" and an association of passivated social actors are "Morsi Supporters", "Islamist Groups" and "Protesters". Functionalization is seen when social actors are presented in term of their work. "supporters" (6) and "prostesters" (5) used in articles are examples of the functionalization. They support or protest the military overturn.

Personalized and impersonalized features of the social actors can be seen in the articles as well. With the features of proper nouns, personal pronouns and possessive pronouns,

the personalized social actors are represented whereas the impersonalized are represented via abstract or concrete nouns (van Leeuwen 2008: 46). The given sentence,

(7) "Just two days earlier, the police had routed thousands of protesters from sit-ins in support of the ousted president, Mohamed Morsi of the Muslim Brotherhood, killing several hundred"

"Morsi (7)" is personalized with proper noun and "ousted president (7)" is impersonalized with an abstract noun.

The analysis of the news article under heading (2) which appeared on 16th August, 2013, shows that the *NY Times* includes social actors related to the Egyptian event. There are more represented social actors related to 'Morsi Supporters' than to the GB. As in the previous article, the internal social actors are more numerous than the external ones. And, the supporters of GB are activated and Morsi-supporters are passivated mostly. This is visible in the given examples below:

(8) "The ferocity of the attacks by security forces on Islamist protesters in Cairo this week appears to have been a deliberate calculation of the military-appointed government […]"

(9) "Given the propaganda of the state-supported media in Cairo, tarring the Muslim Brotherhood with the terrorist brush, making them enemies, not just a nuisance, is setting them up for being completely crushed and eliminated"

(10) "Egypt's military commanders had concluded beforehand that they would gain nothing from negotiations with the Brotherhood, and would rather deal with it as an insurgent group that presented a security threat, not as a popular political movement"

The Morsi supporters like "Islamist protesters" (8) and "Muslim Brotherhood" (9) are passivated and the Government Bodies and its members like "Security forces (8)" and "Egypt's military commanders (10)" are activated.

Apart from the actors represented from the two groups i.e. internal and external, there are social actors with individual and unique identities found in the second news article. They are "Hugh Roberts", "Tarek Masoud", "Issandr el-Amrani", "Steven A. Cook", "Mr. Roberts" and "Tamara Cofman Wittes". They are personalized with proper names. They are mentioned with their unique identity. They are also called 'nominated' (van Leeuwen 2008: 40) social actors or the specific social actors. Apart from this, in the article there are social actors like "protesters", "muslim people", "Islamists", "secularist" and "Muslim Brotherhood" meaning to genericize the social actors.

Association, dissociation and differentiation are also realized in the articles. The Morsi supporter and people supporting government are represented in association with a group. Features related to categorization, nominalization, formalization, informalization, individualization and assimilation are realized in the article, too. Proper names related to Morsi and the governmental organization like "Morsi", "el Beradi", etc. are examples of nomination and individualization. When the actors are represented in the group then that is called assimilation. The members related to the Morsi supporters are represented as assimilation in the text. 'Mr.' and 'General' are formalizations whereas 'angry protester' is an example of informalization. Actors with no any further identification are individualized.

The news article under heading (3) follows the same trend of the news article of heading (1) and (2) but this article represents the activated and passivated social actors more clearly than the previous ones, as is visible in the given examples:

> (11) The Egyptian government acknowledged that its security forces had killed 36 Islamists.

> (12) Mohammad Abdel Tawab, who said his brother was killed Friday at Ramses Square, had heard the reports of pro-government snipers and gangs ahead. "They will kill us, I know, everybody knows, but it doesn't matter," he said.

(13) Brotherhood leaders in particular have paid a heavy price, with the children of many top officials among the dead. They include Asmaa el-Beltagy, the daughter of a senior Brotherhood leader, Mohamed el-Beltagy, killed at Rabaa Square on Wednesday; Ammar Badie, 38, son of Brotherhood spiritual leader Mohamed Badie, shot during clashes on Friday in Ramses Square; Habiba Abd el-Aziz, 26, the daughter of Ahmed Abd el-Aziz, the media consultant to ousted President Morsi, killed at Rabaa from a bullet wound to the head on Wednesday; and the grandson of the movement's founder.

(14) […] militants had attacked the prison van to free the prisoners, who were killed in the process, and then saying tear gas being used to suppress the escape had caused the prisoners to suffocate.

The internal social actors who belonged to the Morsi supporters are passivated and they are negatively beneficialized. While talking about inclusion in the entire article, the major included social actors are from the Morsi supporters. The social actors are associated to different groups. Mostly they are associated to the Morsi supporters and the governmental bodies. "Islamists" (11) and "protesters" (11) refer to the group of people. It is an example of association, but also of functionalization. In the article, examples of nominalization are "Tawab (12)", 'Badie (13)', Aasma, Aammar (13).

In this news article, the supporters of GB are included less in comparison to the Morsi-supporters. Apart from them, external social actors from the US and EU "the Persian Gulf", "Saudi Arabia" and "UAE" are also represented. Among them, the first two advocate for the establishment of a democratic nation where as the rest support the military government or governmental body of Egypt.

In article (4), America is represented as an external social actor and Egypt as the internal and passive social actor. This article is different from the previous three articles because it includes more external social actors than internal social actors. This can be seen in the given examples:

(15) The State Department has announced that it will put "on hold" $250 million in civilian economic aid to Egypt; the annual military aid expenditure will remain untouched.

(16) America has ensured peace with Israel, priority access to the Suez Canal and, more recently, counterterrorism cooperation.

(17) Obama had an effective enough working relationship to broker a deal

(18) President Bill Clinton issued a not-so-veiled warning to Mr. Mubarak to reform the electoral process or face a cut in aid.

(19) The administration of George W. Bush fared no better. When Secretary of State Condoleezza Rice demanded that Mr. Mubarak liberalize the country's political system to allow opposition parties greater representation, he responded by arresting the only liberal candidate with any name recognition in Egypt — Ayman Nour — for electoral fraud.

(20) Mr. Obama's repeated warnings to adopt a more inclusive approach to governing a deeply divided Egypt in the past year.

(21) […] the White House could still do something symbolic […] "This worked under the authoritarian regime of Hosni Mubarak and under the Muslim Brotherhood government of Mohamed Morsi"

"The State Department" (15), "America" (16), "Mr. Obama" (17), "President Bill Clinton" (18), "George W. Bush" (19), and "Condoleezza" (20) are the external active social actors. On the other hand, Egyptian actors have been passivated mostly. Mr. Mubarak in (18) and (19) and Mohamed Morsi in (21) are passivated. Obama (20), Bill Clinton (18), Rice (19) and Bush (19) are active personal actors. Here, President (18) and Mr. (20) are formalizations. In the article, only passivated social actors are informal in example (21). The internal social actors are named without any formalization and honor.

Clearly, the inclusion of exterior actors rises when the events are equilibrated, as can be seen in the article (4). Represented external social actors are mostly activated, individualized, formalized, and nominalized with unique identity. And on the other hand, internal actors are passivated, genericized and informalized.

In the article under heading (5), the included social actors are from the European Union and Egypt. This can be visualized in the given examples:

(22) "European Union foreign ministers will meet in an emergency session on Wednesday to discuss suspending aid to Egypt…"

(23) "European Union foreign ministers will meet in…"

(24) "The European foreign ministers are under …"

(25) "European officials acknowledge to be embittered…"

(26) "European officials remain hopeful…"

The EU plays an active role in most of the sentences. The beginning of the sentence shows its active role in the case of the Egyptian event. Counting the number of included social actors reveals that social actors from the European Union are more numerous than those from Egypt, the US, SA and neighbouring countries of Egypt. There are actors in generic forms, mostly assimilated with groups or unions like the European Union (22) and European Officials (25). They are active yet the Egyptian government and Morsi supporters are passive in most of the sentences.

Similarly, specific individual actors are represented with functionalization or nominalization. Few nominal active and passive social actors can be seen in this article. They are "Ms. Ashton", "Mr. Leon", "Carl Bildt", "Morsi" and "Mubarak". Social actors are presented with honor and formalization like "Ms. Ashton", "Mr. Leon", "Egypt's former president, Hosni Mubarak" and "the ousted president, Mohamed Morsi".

As in the previous article, the heading gives the signal of including more social actors, namely from the European Union, than from Egypt. These actors are presented in a generic form, assimilation, formalization, collectivization are important. Less important

are individualization, specification, informalization or semi-formalization and personification. The EU and EU related social actors are subjected or activated in most of the cases and Egyptian Government, Morsi-supporters and Hosni Mubarak are passivated.

The article under heading (6) shows SA as an active social actor and the Egypt regime as a passive social actor. This is because SA shows an active role and the Egypt regime is a goal or patient. As in the previous analysis, "Saudi Arabia", "The Saudis", "Saudi Officials", "King Abdullah" and "Prince Asud al-Faisal" are in the position of inclusion and they are active in the sentence. In the article, actors represented from the external world i.e. SA and France are represented with formalization and honor. This can be visualized in the given example:

> (27) […] the Saudi foreign minister, Prince Saud, was on his way to Paris, where he said the French president, François Hollande, supported the Egyptian generals' road map. That seemed to contradict the statements of other European countries condemning the new government for failing to control the violence.

Generification like "Saudi Arabia" and "Saudis" and individualization like "King Abdullah" and "Saudal al-Faisal" are also presented in the given examples.

> (28) "Saudi Arabia said Monday that it and its allies would make up any reduction",

> (29) "King Abdullah of Saudi Arabia has publicly condemned the Muslim Brotherhood",

> (30) "The foreign minister, Prince Saud al-Faisal, traveled to Europe. […], the Saudis have long wielded their great wealth in regional causes".

The tables provide an overview of the internal, external and neutral included social actors and the inclusion numbers of social actors in the news articles in brief.

Table 1 Types of the Included Social Actor in the News Articles of the NY Times

Included Internal Social Actors		Included Neutral Actors	Included External Social Actors		
Morsi-Supporters	Supporters of GB	Want Peace and Stability in Egypt	Neutral	Morsi Supporters	Supporters of GB
Morsi himself	Security Force		EU	Turkey	Saudi Arabia
Islamist Protesters	Police	Neutral civilians		US	AL Nations
Muslim Brotherhood	Executive members	Christian people of Egypt		AL Nations	-
-	Civilians	-		-	-

Table 2 Numbers of the Included Social Actors of News Articles of the NY Times

News Articles	Related to Morsi	Related to Governmental Bodies	USA	European Union	Arab League-Pro-Morsi	Arab League-Con-Morsi	Others
Heading 1	25	19		3	3	1	
Heading 2	45	25		7			
Heading 3	29	21	1	1	4		
Heading 4	4	1	20	2	5		
Heading 5	14	6	7	27	2		
Heading 6	8	4	10	5	24		

5.1.2 Represented Social Actors in the Images

As in the verbal text, the images are also used to represent the Egyptian event. As well as the verbal text, images are used for representation and communication. Images construct representational, interactive and compositional meanings of the social events. The *NY Times* has presented the Egyptian event with the use of visual and verbal forms.

The following photograph accompanied the article (1) "Blood and Chaos Prevail in Egypt, Testing Control" (15th August, 2013):

Picture 3 A wounded supporters was carried by demonstrators in Cairo (http://www.nytimes.com)

Representational Meaning (Picture 3)

The photograph accompanying the first article shows only supporters of Morsi or Islamist protesters. It shows a crowd of people supporting one of their wounded friends. From the representational point of view, this image is a narrative image because the social actors (supporters and victim) are acting. The vector begins from the supporters and ends at the wounded supporter. Due to the vector line, the action process is direct here. One of the victimized persons has raised his hands and is carried by the

supporters. All of them are looking at the victim. It is easy to state that this image represents a bidirectional action because the vector connects two participants: victimized person and the other participants. The element of conversion can also be realized in the image because same participants bear two kinds of attributes: goal and actor. The supporters are goal in one case and they are actor in the case of supporting the wounded supporter. In the image, the actors related to the "Egyptian Governmental Body" have been suppressed. Only the supporters are represented in the image.

Interactive Meaning (Picture 3)

Interactive Meaning shows the relationship between the participants, i.e. the actors, and the viewers. In term of contact, while analyzing the image, it does not clearly show that the image is a demand or offer picture because there is no participant who looks at the viewer directly. Even the wounded person has closed eyes. But the viewer can realize that he needs some support in such conditions. In this case, the image is a demand image. The image includes many supporters together and that creates a public distance to the viewers. In the picture, participants are gazing at the wounded person rather than to the viewers. So, this creates an impersonal relationship to the viewers. The picture is taken from above because they are under the viewers. It creates the meaning of being less powerful than the viewers. Suffering, destruction and violence have surrounded around them.

Compositional Meaning (Picture3)

The Compositional Meaning (Picture 3) analyzes how the visual image is represented in the textual form. Under compositional meaning, the image used in the first article has its own value and importance is given according to its placement in the text.

In the news article (1), the image is placed on top of the verbal text. It means the image is more important in representing the event than the text. The image gives importance to the wounded actor with the application of multiple modes like colour and posture. All

social actors seem equal in size. The image is taken from close which means that the photographer is also involved in the Egyptian event.

The following photograph accompanied article (2) ''Attacks on Protesters in Cairo Were Calculated to Provoke, Some Say'' (16th August, 2013):

Picture 4 Egyptian military guarding the remains of the Rabaa al-Adawiya mosque in Cairo (http://www.nytimes.com)

Representational Meaning (Picture 4)

(Picture 4) under news article ''Attacks on Protesters in Cairo Were Calculated to Provoke, Some Say'' includes members of security forces and civilians and a destroyed mosque. Only the internal social actors are seen in the image. Participants, place and things are arranged and form a narrative representation. The security members and the general people are regarded as 'represented participants' (Kress and van Leeuwen: 2006, 47) because they constitute some sort of information about themselves and the event in Egypt.

In the image, a soldier is looking at an unknown destination. There are a policeman and soldier sitting in the destroyed mosque. Three civilians are also presented behind the mosque. In the far distance, security forces are guarding mosque. They are not clearly

visible. The vector starts from a security man and goes to another direction. Only a unidirectional vector can be realized in the image. Apart from the single security man, there are other members looking in the same direction. This is called the action process without goal.

Interactive Meaning (Picture 4)

The Interactive Meaning takes contact, social distance and point of view as salient features. The picture (4) is an "offer" picture because it provides information regarding the Egyptian destruction after the protest and the participants' activities in the image show that they are behaving as if nobody looks at them. The image is taken from distance. So, it is difficult to figure out all members clearly. The long shot picture establishes an impersonal relationship between the viewers and the participants. The image has been taken from a high angle. So, the participants are below from the viewers and the viewers are more powerful than the represented social actors.

Compositional Meaning (Picture 4)

The Compositional Meaning (Picture 4) shows placement of image in the text and the placement of social actors in the image that generate information for viewers. Picture 4 is placed on the left hand side of the news article. It means the image is given less priority than the verbal article. When the event becomes quite usual, it is given less importance and the image and its placement indicates the same information.

From the interactive meaning perspective, the image does not show a direct communication to the viewers. There is no participant watching directly to the viewers. The represented participants do not know they are being watched. In this sense, this is an offer picture. It offers information about the Egyptian destruction to the viewers.

In brief, picture (4) has more varieties of social actors than the previous. It includes only the internal social actors: soldiers and civilians. Social actors in picture (4) are

represented in a single framing that shows they are from same cultural and social backgrounds.

The following picture accompanied article (3), "Islamist Killed While in Custody" (Heading, 18th August, 2013)

Picture 5 Supporters of the deposed Egyptian president, Mohamed Morsi, marched in Cairo on Sunday (http://.nytimes.com/images)

Representational Meanings (Picture 5)

The image in news article under "Islamist Killed While in Custody" heading (3) is the a narrative. There are only internal social actors in the image. They are activated social actors going for the funeral procession. It is a narrative representation. The vector line begins from the internal social actors and goes forward to an unknown direction. The moving direction of the vector is in the image. To generate the narrative meaning, text has to be either actional or reactional process. The image is in the action process because the social actors are raising hands and carrying the post card of Mohammed Morsi. It also proves that they are Morsi Supporters.

Interactive Meaning (Picture 5)

From the interactive perspective, picture (5) is distanced because the people marching forward are not close to the viewer. There is no direct gaze to the viewer of the image. It seems impersonal due to their indifferent nature. It is taken from far away with high angle. It shows that viewers are more powerful than the social actors.

Compositional Meaning (Picture 5)

While talking about the composition of the image, picture (5) is placed at the top of the news article. It means the image is given more importance than the verbal text. The image provides information more vividly than the verbal text. At the first glance, when the readers or viewers see the image, they can easily see the poster of Mohamed Morsi and his supporters marching forward on the behalf of Morsi.

In the image (5), only those social actors who are passivated in the verbal text are included. The army, police or the member of the Egyptian government are not presented in the image. The social actors here are presented in a generic structure because the generic structure consists of many participants together with no special identification. The participants play the passivated roles in the verbal text and are victimized by the security force of the Egypt. But, in the picture, they play an active role: carrying a coffin in a funeral procession. Furthermore, they are activated because they are protesting for the restoration of Mohmed Morsi.

In the image, the feature of the categorization can also be realized. In the image, some social actors are in different costumes like a black dress, head scarves and hijabs that show the cultural categorization of female in Egypt.

Article (4), "America has no Leverage in Egypt" (Heading, 19th August, 2013) is accompanied by the following photograph

Picture 6 Symbolic Image of Cutting Assistance (http://www.nytimes.com)

Representational Meaning (Picture 6)

The image represents a conceptual meaning to the viewers. The participants of the image are not clearly mentioned. A fist (a close hand) and a flying eagle are seen as the carrier in the image. The eagle symbolizes the Egyptian National Flag. If the viewer sees only the image, it is difficult to get the real meaning directly. The closed hand image in black colour might provide the general truth of the protest, or it might be a protest over the Egyptian military overturn.

Interactive meaning (Picture 6)

This image is related to the objective meaning because it does not have clear participants i.e. actors. The picture is a technical picture that generates knowledge of protest to the viewers.

Compositional Meaning (Picture 6)

The image is placed on the left hand side after a single paragraph in the news article. The small size image placed in one corner of the text means it is less important than the verbal text. It is related to the conceptual structure, it needs more verbal description to be understood. When the image is seen from the composition point of view, it looks incomplete to deliver meaning to the reader.

The following photograph accompanies article (5) "European Union Sets Emergency Session on Suspending Aid to Egypt" (Heading, 19th August)

Picture 7 Catherine Ashton of the European Union had access to all parties in the Egypt dispute (http://www.nytimes.com)

Representational Meaning (Picture 7)

The image represents one specific and individual actor because it delivers the information about the single participant i.e. Ashton. In this image, only one single social actor is represented. She is looking at the viewer directly. In the image, a vector line emerges from her eyes and goes towards the direction of the audience or reporters. She is presented in term of her class. The image shows impersonal reaction in abstract form. This shows her reaction about the Egyptian event.

Interactive Meaning (Picture 7)

The viewer can see the head and shoulder of the actor from a lower perspective. The social actor is in a higher position than the viewer. It shows that the represented actor of the image is more powerful than the viewers. The social actor is looking somewhere, probably at the audience or news reporters in the conference hall. In this sense, this is an offer picture: The social actor wants something from the viewers. At the same time, it is a close-up shot. And, in close-up shot, people have information about her and her role in the European Union and Egyptian case. So, the image shows both a close yet impersonal relationship.

Compositional Meaning (Picture 7)

From the compositional level, picture (7) is presented after the written text. It is placed on the left hand side of the article. So, the image is the given and the writing is the new for the reader. It is clear to say that the image is already known by the viewers.

The picture of article (6) "Saudi Arabia Promises to Aid Egypt's Regime" (Heading, 19th August, 2013) is the following one.

Picture 8 President François Hollande of France, left, and the Saudi foreign minister, Prince Saud al-Faisal, on Sunday in Paris (http://www.nytimes.com)

The Representational Meaning

There are the Saudi Arabian Foreign Minister, Prince Saud al-Faisal and French President, François Hollande represented as major social actors but also other people are present. The image generates a narrative meaning because there are active social actors in it. They are the exterior social actors and they are presented with joint hands. The narrative consists of moving forward. The vector begins from them and moves towards the direction of the photographers. They are approaching. Yet, the goal is not specified in the image.

Interactive Meaning (Picture 8)

From the interactive perspective, in the Picture (8), the main participants of the image are represented as half figures. In this sense, the image maintains the far personal distance. So, the image is called an impersonal image. The image is taken from the frontal angle. The frontal high angle signifies that they are more powerful than the viewer.

Compositional Meaning (Picture 8)

The image and its placement in the article provide information regarding 'given' or 'new' vs. 'ideal' or 'real'. As in the other images, this image is not the most important part of the text because it is placed at the left hand side of the image. The image is "a given" for the viewers and the verbal writing is new for them. The support of Saudi Arabia and the French President for the Egyptian case is new information for the reader whereas the simple existence of the Saudi Arabia Foreign Minister and French Minister are given information. The maximum salience is given to the foreign minister and the president. They are in the focus and the colour, gesture and gaze also indicate that they are the important personae. All the actors in the image show the collective identification of supporting the present Egyptian Governmental Bodies.

5.1.3 Synthesis of the Verbal and Visual Analysis of the *NY Times*

It is found that the verbal texts include different social actors in different forms in order to represent the social actors of the happenings. In the beginning of the event, the most often represented social actors are from Egypt. Later on, actors from the external worlds i.e. USA, EU, SA, Turkey, and neighbouring countries of Egypt, are included. In the beginning, it is found that social actors related to GB i.e. Military, Police and Executive member of the Egyptian government are represented more often than the supporters of Morsi. They play the active role in the articles. Later on, the active members are from external geographical locations. In the verbal text, the news article of the *NY times*, the actors related to Morsi supporters are passivated. On the other hand, actors related to the governmental bodies are activated. Members of the GB are represented by association and generification whereas Morsi supporters are often represented individually with a unique identity. In the cases of the representation of external actors, activation, nominalization, specification, generification and association differ.

The features of the "visual representations of social actors" (van Leeuwen 2008: 136) are as follows: In the beginning, the images are closely related to the Egyptian interior social actors and their activities. Later on, the external social actors are represented. The pictures (3) and (5) are placed at the top of the article and this shows that they are ideal and the news are real whereas the pictures (4), (6), (7) and (8) are placed on the left hand side of the news articles. The later prescribed images are providing the given information according to the compositional point of view. The most important factor in the image analysis is that except images (6) and (7), all images are narrative. Image (6) is conceptual because it does not have any social actor. It is a symbolic image.

5.2 Social Actors in the New Articles of the *Hindustan Times*

The *Hindustan Times* represents the Egyptian event differently The researcher has found only two news articles during period of 15th to 19th August, 2013. The Headings are:

(7)   "Havoc in Egypt: Islamists torch governorate HQ, death toll rises to 525" (*Hindustan Times* 2013)

(8) "Egypt braces for 'Friday of anger' after crackdown" (*Hindustan Times* 2013).

In the news articles under these headings, there are included social actors represented from Egypt and the US, European Nations, Gulf Nations and Argentina. Egyptian participants are named as interior social actors and the participants from outside the nation are called exterior social actors. The interior social actors are also categorized, they are: Supporters of the present Governmental Bodies, Supporters of Morsi, Neutral Civilians who want peace and stability in Egypt. The exterior social actors are also classified as Supporters of the Governmental Bodies, Supporters of Morsi and his people, Neutral Actors who want peace and stability in Egypt. This categorization can also be viewed in the table.

Table 3 Classification of Social Actors found in the News Articles of the *Hindustan Times*

Represented Social Actors	
Interior Social Actors	Exterior Social Actors
Members of Governmental Bodies	Supporters of Morsi-Muslim Brotherhood
Supporters of Present Government	Supporters of Present Government
Neutral people who want peace in the nation	Neutral Country who want peace in Egypt

5.2.1 Represented Social Actors in the Headings and the Articles: Verbal

In heading (7), there is inclusion of interior social actors i.e. supporters of Mohamed Morsi. They are activated and subjected directly. They are the agents of the main action i.e. they engage in torching the governorate head quarter. While addressing the social actors in the heading, "Islamists" who are regarded as the supporters of Mohamed Morsi and Muslim Brotherhood are conducting directly for the work of destruction. On the

other hand, the governmental body or organization has been passivated or victimized in the heading. According to the Hallidayian (2004) term, the Morsi supporters are the actors and the GB has been the patient from the beginning of the article.

In the article, there are mainly internal social actors included in the text. In most cases, the supporters of Mohamed Morsi are represented as active social actors and the GB are passivated. The related features of inclusion like activated, passivated, specific, generalized, individualized, assimilation, personalized and impersonalized are realized in the given examples.

(31) […] Egyptian Islamist protesters stormed the Giza governorate headquarters in Cairo on Thursday and set it on fire. [...] men tried to douse the fire with hoses

(32) The Muslim Brotherhood, the Islamist group from which ousted President Mohammed Morsi hails, put the death toll at a staggering 2,600 and the injured at around 10,000

(33) In a fresh escalation, Morsi supporters on Thursday tried to storm the building housing the local government in Giza, Cairo's twin city on the west bank of the Nile River

(34) Meanwhile, a mass police funeral with caskets draped in the white, red and black Egyptian flag was held in Cairo for some of the 43 security troops killed in Wednesday's clashes

(35) The Brotherhood has called for fresh protests nationwide on Thursday, raising the specter of renewed violence

(36) After the police moved on the camps, street battles broke out in Cairo and other cities across Egypt. Government buildings and police stations were attacked, roads were blocked, and Christian churches were torched

(37) At one point, protesters trapped a police Humvee on an overpass near the Nasr City camp and pushed it off […] an injured policeman on the ground below, near a pool of blood and the overturned vehicle

> (38) Three journalists were among the dead: Mick Deane, 61, a cameraman for British broadcaster Sky News; Habiba Ahmed Abd Elaziz, 26, a reporter for the Gulf News, a state-backed newspaper in the United Arab Emirates; and Ahmed Abdel Gawad, who wrote for Egypt's state-run newspaper Al Akhbar

In the examples "Egyptian Islamist protesters (31)", "Islamist group (32)", "Morsi supporters (33)", "The Brotherhood (35)" and "protesters" (37)" are presented as the active social actors. All of them are supporters of Morsi. Further, they are also interior social actors because they belong to Egypt. They are involved in the action in most cases. In the news article, Morsi supporters are represented in generalized and assimilated forms. They are associated with groups or institutions like "Muslim Brotherhood". There are less social actors represented in a specific form from the supporters of the Morsi than the supporters of the GB. The use of premodification also shows that the active social actors are mostly represented from the Morsi supporting group.

On the other hand, the supporters of the GB, i.e. executive members, army and police are presented as passivated social actors. In the given examples "security troops (34)" and "a police Humvee (37)" are representations of passivated social actors.

In the article, there are individual social actors from the GB. They are also in individual or personal or generic form. For example, "Mohamed Ibrahim", "Mohammed Fathallah", "Khaled el-Khateeb" and "Hazem el-Geblawi" are represented and associated with the governmental bodies. Moreover, some neutral social actors are both exterior and interior social actors. They work for the exterior nations and neutral organization respectively. They have been victimized in the protest. They have been nominalized as "Mick", "Habiba" and "Ahmed". These can be seen in example (38).

In the article under the heading (8) "Egypt braces for 'Friday of anger' after crackdown", Morsi supporters, supporters of the GB, the neutral people and members of international media agencies are represented as the internal and external social actors.

The second article also follows the same pattern like the first article because the supporters of Morsi are represented as active social actors and the supporters of the governmental bodies are the passivated social actors. In the second article, more external social actors are included in comparison to the previous article.

(39) Egypt's Islamists called for a "Friday of anger" in Cairo after nearly 600 people were killed following a crackdown on their protest camps, as the UN urged "maximum restraint" from all sides.

(40) "Anti-coup rallies... will depart from all mosques of Cairo and head towards Ramsis square after (traditional Friday) prayer in 'Friday of Anger'," Muslim Brotherhood spokesman Gehad al-Haddad wrote on Twitter.

(41) There were renewed attacks on security forces during a tense day on Thursday, with at least seven soldiers and a policeman killed in the Sinai Peninsula and another police officer killed in the central city of Assiut.

(42) International criticism of the bloodshed poured in and the United Nations Security Council held an emergency meeting on the crisis at the request of France, Britain and Australia.

(43) Ambassador Maria Cristina Perceval, whose country currently presides over the 15-country body, said member states regretted the loss of life in Cairo, called for an end to the violence and spoke of the need to advance "national reconciliation."

(44) US President Barack Obama led the international outrage at the bloody crackdown, announcing the cancellation of a joint US-Egyptian military exercise.

(45) Turkey's Prime Minister Recep Tayyip Erdogan, a Morsi supporter, described the crackdown as a "massacre" and Ankara later recalled its ambassador to Cairo.

(46) There were also calls from Tamarod, the protest group that organised opposition to Morsi's rule, for Egyptians to take to the streets on Friday "to reject domestic terrorism and foreign interference.

As in the first news article, "the Islamists" and "the Muslim Brotherhood" presented in the examples (39) and (40) are generic and associated. They are either in active or in subjective forms. "A policeman (41)" and "security forces (41)" are passivated social actors. They are objectified in the article. There are more external social actors included in active forms in the second article in comparison to the first one. The United Nations Security Council (42), France (42), Britain (42), Australia (42), the Ambassador Maria Cristina Percebal (43), President Barack Obama (44), Recep Tayyip Erdogan (45), etc. are examples for the representation of external social actors. Among them, Recep Tayyip Erdogan (45) supports Morsi directly, the others support the establishment of peace in Egypt. These examples also show that the individualization, personalization with unique identity and association features is prevalent among these social actors. In most cases, they are activated and the internal actors are passivated.

5.2.2 Represented Social Actors of the Images: Visual

In the news articles of the *Hindustan Times* (Heading 7) and (Heading 8), similar images are used for the visual representation of the participants (person, place and thing) of the Egyptian event.

The following photograph accompanies article (7), "Havoc in Egypt: Islamists torch governorate HQ, death toll rises to 525" (*Hindustan Times* 2013)

Picture 9 Civilian searching for relatives among dead bodies
(http://www.hindustantimes.com)

The following photograph accompanies article (8) "Egypt braces for 'Friday of anger' after crackdown" (*Hindustan Times* 2013)

Picture 10 People are extinguishing fire of the public buildings
(http://www.hindustantimes.com)

Representational Meanings of Pictures (9) and (10)

There are social actors presented with dead bodies wrapped in white clothes in the picture (9). The included social actors are civilians of Egypt. Many dead bodies are kept in the room. One of the civilian is probably looking for a relative's dead body. The civilian is looking towards the wrapped dead bodies and some other people are sitting beside their dead relatives. The standing man of the front angle is probably searching a dead person. The vector begins from the civilian and goes towards the dead bodies. The vector line indicates the narrative function. From this perspective, the standing person plays the role of an active actor and the dead bodies are the passive social actors. The real actor for the happening has not been presented in the image. Even the standing and sitting participants are also not clearly categorized. They might be from the Morsi-supporters or supporters of Governmental Bodies. Likewise, picture (10) under the article (8) shows inclusion of interior social actors. They are the civilians of Egypt. They are involved in putting out the fire. They are looking at the burned public building. The vector lines begin from them and directs toward the public building that is being burn down. They are in activity that generates the narrative meaning.

Interactive Meanings of Pictures (9) and (10)

Interactive Meaning sees the relationship between participants and the viewers. Both images do not show whether they are demand or offer images because there is no actor looking at the viewer. There are several social actors included in the images. They are Egyptian civilians. All of them have maintained distance to each other. The participants of the image (9) are looking for their dead relatives among dead bodies. And the participants of image (10) are working to put out the fire. They do not interact with the viewers on any level. So, there is gap between the viewers and the actors. This gap indicates that these images are impersonal images. The image (9) is taken from a high angle and image (10) is taken from a low angle. So the participants of the image (9) are powerless in comparison to the participants of the image (10). The participants of these images are almost represented as whole figures with some spaces. It shows the far social distance to the viewers.

Compositional Meaning Picture (9) and (10)

The images (9) and (10) are placed in the central parts of the news article. They are called centered images. In the image, the salience is realized with the colouring. In the image (9), the white clothes used for wrapping the dead bodies and blood coming out of them are the salient features.

5.2.3 Synthesizing Verbal and Visual Analysis of the *Hindustan Times*

The *Hindustan Times* includes more internal social actors than external in the news article under headings (7) and (8). But, the numbers of externals social actors increases in the news article under heading (8) in comparison to the article under heading (7). The news articles (7) and (8) mainly include represented social actors from Egypt i.e. Morsi-supporters, GB, Neutral citizens, UN, EU, US, Argentina, Turkey, and neighbouring countries of Egypt. Except Turkey, other actors are supporters of the stability and peace and Turkey supports Morsi and his restoration. In the news article, there are dead members represented from the external territory i.e. out from the Egypt. The given table provides an overview of included numbers of social actors in the article of the *Hindustan times.*

Table 4 Included Social actors in the News articles of the *Hindustan Times*

News Articles	Internal Social Actors		External Social Actors		Neutral Social Actors	
	Morsi-Supporters	GB-Supporters	Morsi Supporters	GB Supporters	Internal	External
Heading 7	21	19	1	-	4	-
Heading 8	11	11	5			6

It is clear that while representing social actors in the news article in the *Hindustan Times,* the active social actors are the Morsi supporters. The actors representing the governmental bodies, i.e. soldiers, police, executive members are passivated and represented as objects. The Morsi supporters are mostly represented in association or generification whereas the supporters of the governmental bodies are individualized and specificized. Further, the neutral civilians and their opinion are also mentioned in the articles.

The images (9) and (10) generate narrative meanings. The attributes for referring to them as narrative are vector lines, and the number of participants. In the image (9), actors are searching their relatives among several dead bodies and some are sitting near the dead bodies, these dead bodies are the passivated social actors. On the level of the interaction and composition, the image (9) maintains the impersonal relationship to the viewers. The actors are represented with their full bodies and with spaces. They maintain far social distance to the viewers. On the compositional level, both images are kept in the central part of the article. It shows that the verbal text is important and it plays the ideal role and the image play the real or new role.

6 CONCLUSION

The thesis has analyzed the news articles of the *NY Times* and the *Hindustan Times* of 15th to 19th August, 2013. In the analysis of the news headings, articles and pictures under these headings, the study focuses on the media representations of the Egyptian military overturn especial on the verbal and visual levels. In order to achieve the goal, the content of the news articles has been analyzed vividly with the tools of Verbal and Visual Representation of Social Actors and GVD. Online news articles are multimodal because they use language and images simultaneously. The multimodal approach sees that the news articles are composed of verbal and visual modes and sees each and every probable way that is used to produce meaning. CDA and GVD have been used to focus on the representation of social actors in the headings, news articles and the images.

While comparing the news articles and images between the *NY Times* and the *Hindustan Times* from the point of view of media representations of social actors, firstly, it has been found that the news articles of the *NY Times* excludes and includes social actors while representing the Egyptian military overturn in a different way than the *Hindustan Times*. Secondly, in the news articles and images under the *NY Times* and the *Hindustan Times,* the representation of social actors changes i.e. there are more internal social actors in the first news articles and the external social actors substitute them in later articles.

The analysis of the news articles and images has shown several differences between the *NY Times* and the *Hindustan Times.* Firstly, the *NY Times* is covering the Egyptian events more broadly in comparison to the *Hindustan times* because there are more news articles related to the Egyptian military in the *NY Times* than in the *Hindustan Times.* Secondly, the *NY Times* focuses on social actors associated to the Morsi-supporters whereas the *Hindustan Times* focuses on the social actors related to the GB of Egypt mostly. In most of the cases, social actors related to the Morsi-supporters are passivated and the members related to the GB are mostly activated in the *NY Times* articles and images. On the other hand, the *Hindustan Times* activates the Morsi-supporters and passivates the members related to the GB. Thirdly, the *NY Times* represents external

social actors from the US, the EU and SA respectively whereas the *Hindustan Times* represents external actors of the UN, Argentina, Britain, France, the US and Turkey. But the *Hindustan Times* does not have social actors related to India. Fourthly, the *NY Times* represents SA who supports the GB of Egypt while the *Hindustan Times* gives preference to Turkey that supports the ousted president Mohamed Morsi and his supporters.

On the visual level, the *NY Times* selects the images from the event which happened right after the military overturn and during the period of protests whereas the *Hindustan Times* uses the images taken after the protests of the Morsi-supporters. In the images represented by the *NY Times,* civilians are passivated and external social actors are activated. In the images of the *Hindustan Times,* social actors are not specified. Only victimized social actors are represented as a whole. Further, the destruction caused by the Morsi supporters is represented in image (10).

Ideology is the main reason for variation of representing social actors. The Islamist protesters i.e. supporters of the Mohamed Morsi (Leader of the Muslim Brotherhood) are represented as passive social actors in the *NY Times*. The main reason to address Morsi and his supporters in this way is to give importance to democracy. Hence, in the articles of the *NY Times*, a glimpse of the democratic ideology of the US can be seen. The US has used its own media as a channel to convey its ideology of supporting democracy. On the other hand, the *Hindustan Times* belongs to an Indian Media House. Although India is also noted as a democratic country, it shows its religious ideology via its national media. The *Hindustan Times* takes Hinduism as its national ideology. Therefore, the social actors related to the governmental bodies are passivated and the Morsi-supporters are activated. They destroy and demolish according to the Indian Media

In Egypt, there is another aspect of the military takeover. Consequent upon the military takeover, a huge proportion of people stood in support of the military takeover. Though the supporters of the military overturn were not exactly equal to the supporters of those who opposed the takeover, the fact that there is public support for the coup cannot be

neglected. In the name of advocating democracy, the leading media of the world have ignored to throw light on this aspect of event.

There are social actors who are from the marginal groups in Egypt. They have not been represented by the media while representing the Egyptian event in the news articles. They have been affected by the military and Morsi-supporters. Further research could be conducted on those marginalized actors and the dominated voices and their views on military overturn and dethroned president, Mohamed Morsi.

WORKS CITED

Ali, A. Dasti (2009). "The Role of Online Journalism in Political Disputes in Kuwait" *Proceedings and E-Journal of the 7th AMSAR Conference.* [Conducted on 20th May 2009]. Available at: http://utcc2.utcc.ac.th/localuser/amsar/PDF/Document52/Ali_Template.pdf [Accessed Date: 1. 11. 2009].

Allan, Stuart (2006). *Online News.* New York: Open University Press.

Berger, John (1972). *Ways of Seeing.* Harmondsworth, England: Penguin.

Charles, Forceville (1999). *Educating the eye? Kress and Van Leeuwen's Reading Images: The Grammar of Visual Design (1996).* London: Sage Publication.

Chyi, Hsiang Iris & George Sylvie (2001). "The Medium is Global, the Content is Not: The Role of Geography in Online News Market." *Journal of Media Economics.* 14: 4, 231−248.

Cottle, Simon (2006). *Mediatized Conflicts.* Berkshire, Great Britain: McGraw-Hill Education.

Das, Arjun (2009). "Political Crisis And Media's Role towards Conflict Resolution: A Study in Inidan Context." *Proceedings and E-Journal of the 7th AMSAR Conference.* [Conducted on 20th May, 2009]. Available At: http://utcc2.utcc.ac.th/localuser/amsar/PDF/Document52/Arjun_Template.pdf [Accessed Date: 10. 24. 2013].

Dimitrova, Daniela V & Matt Neznanski (2006). "Online Journalism and the war in cyberspace: a comparison between U.S. and international newspapers." *Journal of Computer-Mediated Communication.* 12:1, 248−263.

Downing, John & John Husband Charles (2005). *Representing 'Race': Racisms, Ethnicity and the Media.* London: Sage Publications.

Fairclough, Norman (1995). *Critical Discourse Analysis: the Critical Study of Language.* London: Longman.

Fairclough, Norman (1992). *Discourse and Social Change.* Cambridge,United Kingdom: Blackwell Publishing Inc.

Gunther, Kress (2010). *A Social Semiotic Approach to Contemporary Communication.* London: Routledge.

Hall, Edward (1964). "Silent assumptions in social communication." *Disorder of Communication.* 42: 41, 55.

Hall, Jim (2001). *Online Journalism: A Critical Primer.* London: Pluto Press.

Hall, Stuart (1982). *The Determination of News Photographs.* London: Constable.

Hall, Stuart (1997). *Representation: Cultural Representation and Signifying Practices.* London: Sage Publications.

Halliday, Michael (1985). *An Introduction to Functional Grammar.* London: Arnold Publishers.

Halliday, Michael & Christian M.I.M.Matthiessen (2004). *An Introduction to Functional Grammar*. London: Edward Arnold.

Helmut, Kipphan (2001). *Handbook of Print Media*. Berlin, Germany: Springer-Verlag.

Hidalgo, Tenorio (2011). "Critical Discourse Analysis: An Overview." *Nordic Journal of English Studies.* 10: 1, 183−210.

Hindustan Times (2013). "Havoc in Egypt: Islamists torch governorate HQ, death toll rises to 525." Available at: http://www.hindustantimes.com/world-news/havoc-in-egypt-islamists-torch-governorate-hq-death-toll-rises-to-525/article1-1108447.aspx [15.08.2013]

Hindustan Times (2013). "Egypt braces for 'Friday of anger' after crackdown." Available at: http://www.hindustantimes.com/world-news/egypt-braces-for-friday-of-anger-after-crackdown/article1-1108484.aspx [16.08.2013].

Ho, Caroline M. L., Anderson, Kate T, & Alvin P. Leong (2010) *Transforming Literacies and Language: Multimodality and Literacy in the New Age.* London: Continuum International Publishing.

Jewitt. Carey & Theo van Leeuwen (2002). *Handbook of Visual Analysis*. California, USA: Sage Publications.

Ihlström, Carina (2005). *The e-newspaper innovation-converging print and online.* Sweden: Halmstad University.

Jewitt, Carey (2009). *The Routledge Handbook of Multimodal Analysis*. London & New York: Routledge.

Kenix, Linda Jean (2011). *Alternative and Mainstream Media.* Virginia, USA: Bloomsbury Academic.

Kress, Gunther (2010). *Multimodality: A social semiotic approach to contemporary communication.* New York: Routledge.

Kress, Gunther. & Robert Hodge (1979). *Language as Ideology.* London: Routledge & Kegan Paul.

Kress, Gunther. & Theo van Leeuwen (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication.* London: Arnold Publishers.

Kress & van Leeuwen (2006). *Reading Images: The Grammar of Visual Design.* New York, United States: Routledge.

Lazaroiu, George (2010). "The Development of Online News Production and the Empowering of the Audience in Digital Media." *Economics, Management, and Financial Markets.* 5: 4, 194–201.

Le, Quynh, Le, Thao & Short Megan (2009). "Language and Linguistics: Critical Discourse Analysis: An Interdisciplinary Perspective." *Theory and Practice in Language Studies.* 2: 10, 2183−2188.

Leung, Constant & Brain V. Street (2014). *The Routledge Companion to English Studies.* New York: Routledge.

Levine, Philip & Ron Scollon (2004). *Discourse and technology: multimodal discourse analysis.* Washington, USA: Georgetown University Press.

MacKinnon, Kenneth (2003). *Representing Men: Maleness and Masculinity in the Media.* New York: Arnold Publishers.

Martin, Nicole (2001). "Deconstructing Online News." *Business Enterprises.* 24:4, 56.

McAdams, Mindy (1995). "Inventing an online newspaper." *Interpersonal Computing and Technology."* 3: 3, 64−90.

New York Times (2013). "Blood and Chaos Prevail in Egypt, Testing Control." Available at: http://www.nytimes.com/2013/08/17/world/middleeast/egypt.html?pagewanted=all [15.8.2013].

New York Times (2013). "Attacks on Protesters in Cairo Were Calculated to Provoke, Some Say." Available at: http://www.nytimes.com/2013/08/17/world/middleeast/attacks-on-protesters-in-cairo-were-calculated-to-provoke-some-say.html [16.08.2013].

New York Times (2013). "Islamists Killed While in Custody, Egypt." Available at: http://www.nytimes.com/2013/08/19/world/middleeast/morsi-supporters-vow to-defy-egypts-military.html?pagewanted=all [18.08.2013].

New York Times (2013). "America has no Leverage in Egypt." Available at: http://www.nytimes.com/2013/08/20/opinion/america-has-no-leverage-in-egypt.html [19.08.2013].

New York Times (2013). "European Union Sets Emergency Session on Suspending Aid to Egypt." Available at: http://www.nytimes.com/2013/08/20/world/middleeast/european-union-sets-emergency-session-on-suspending-aid-to-egypt.html?pagewanted=all [20.8.2013].

New York Times (2013). "Saudi Arabia Promises to Aid Egypt's Regime." Available at: http://www.nytimes.com/2013/08/20/world/middleeast/saudi-arabia-vows-to-back-egypts-rulers.html?pagewanted=all&_r=0 [20.08.2013].

New York Times Company (2014). Available at: http://www.answers.com/topic/the-new-york-times-company.

O'Halloran, Kay L. (2004). *Multimodal Discourse Analysis: Systemic-Functional Perspectives.* London: Continuum.

Oyebode, Oluwabunmi & Foluke O. Unuabonah (2013). "Coping with HIV/AIDS: A multimodal discourse analysis of selected HIV/AIDs posters in south-western Nigeria". *Discourse & Society.* 24: 6, 810−827.

Parry, Roger (2011). *Ascent of Media: From Gilgamesh to Google via Gutenberg.* Colorado, USA: Nicholas Brealey Publishing.

Salwen, Michael Brain, Bruce Garrison & Paul D. Driscoll (2005). *Online News and the Public.* New Jersey, United States: Lawrence Erlbaum.

Schiffrin, Deborah, Deborah Tannen & Heidi E. Hamilton (2001). *The Handbook of Discourse Analysis.* Malden, Massachusetts: Blackwell Publishers Inc.

Seale, Clive, Giampietro Gobo, Jaber F. Gubrium & David Silverman (2004). *Qualitative Research Practice.* London: Sage Publications.

Seethaler, Josef, Matthias Karmasin & Gabriele Melischek, (2012). *Selling War: The Role of the Mass Media in Hostile Conflicts I to the War on Terror.* Bristol, Great Britain: Intellect Ltd.

Phadke, S.P. (2008). *Media and Journalism Ethics.* Jaipur, India: ABD Publishers.

Talbot, Mary (2007). *Media Discourse: Representation and Interaction.* Edinburgh, Great Britain: University Press.

Talrela, Sanjay, Sut Jhally & Mary Patierno (1997). *Stuart Hall, Representation & the Media.* Northhamton, England: Media Education Foundation.

Trappel, Josef Meier, Werner A. Meier & Leen d'Haenens (2010). *Media in Europe Today*. Bristol, Great Britain: Intellect Ltd.

Van Dijk, Teun A (1998). *Ideology. A Multidisciplinary Approach.* Hardback, Great Britain: Sage Publications.

van Leeuwen, Theo (2008). *Discourse and Practice.* New York: Oxford University Press.

van Leeuwen, Theo (2005). *Introducing Social Semiotics*. London: Routledge.

van Leeuwen, Theo & Carey Jewitt (2001). *Handbook of Visual Analysis*. London: Sage Publications.

Webb, Jen (2009). *Understanding Representation*. London: Sage Publications.

Wodak, Ruth (1989). *Language, Power and Ideology: Studies in Political Discourse.* Philadelphia: John Benjamins.

Wodak, Ruth (1997). *Gender and Discourse*. London: Sage Publications.

Wodak, Ruth & Michael Meyer (2002). *Methods of Critical Discourse Analysis.* London: Sage Publications.