

**Analyzing Textual and Visual Portrayal of Muslims after 9/11  
through Images of the Covers of Western Print Media:  
A Multimodal Functional Approach**

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**Abstract**

*Modes of meaning expression go beyond verbal articulation to comprise other means of representation. Visual representation of still images can convey extensive realms of connotations and interpretations. The present paper investigates the semiotic resources of 12 images representing Muslims on the covers of western print media in the period post 9/11 events until the present time. The analysis is conducted textually and visually. Muslims depiction is probed using multimodal discourse analysis (MDA) comprising two models; the textual one using Halliday's (2004) systemic functional grammar (SFG) and the visual one using Kress and van Leeuwen's (2006) visual grammar (VG). The ideational, interpersonal and textual meanings of the cover titles and cover lines are investigated on the one hand. While the representational, interactive and compositional meanings of the cover images are investigated on the other hand. The MDA model proves to be quite practical and well designed to reveal the pervasive ideas and recursive ideologies of covers of print media which have effectual impact upon the readers and viewers, and thus enticing certain actions or stances. The presumed appalling, atrocious image of Muslims as savage terrorists spreading abhorrence and fright, is not the only pervading image in the western print media. Muslims are also illustrated as positive models of accomplishment, fulfillment and completion. Parameters of transitivity, mood and theme systems combine on the textual level to realize certain ideological frames either positive or negative. Parameters of representation, image act, social distance, perspective, modality, information value, salience and framing join on the visual level to communicate the same schematic impressions.*

**Keywords:** Multimodal Discourse Analysis; Social Semiotics; Systemic Functional Grammar; Visual Grammar.

**1. Introduction**

The idea that language is the only mode of expressing meaning is refuted by the introduction of social semiotics modes other than language as media for meaning construction. Kress and van Leeuwen (2006) develop a semiotic system to describe pictures, paintings and other types of images. This opens new realms of critical discourse analysis (CDA) and gives room to analyzing modes other than the verbal one. Such type of analysis is called multimodal discourse analysis (MDA).

Fei, O'Halloran, Tan and K. L. E. (2015) explain that "we experience the world multimodally and in turn, make meaning of our experiences multimodally using language, images, gestures, actions, sounds and other resources" (p. 916). Therefore, it is quite sensible to co-

deploy various semiotic modes to interpret and hence assimilate the meanings conveyed across various texts employing different modes other than language. The model which provides a systematic explanation of how manifold semiotic resources combine in order to create particular shades of meanings is MDA. Kress and van Leeuwen (2001) define multimodality as “the use of several semiotic modes and their combination within a socio-cultural domain which results in a semiotic product or event” (p. 20). Such social product is the pivot of the present study.

## **2. Research Objectives**

The study aims at figuring out the beliefs, frames and ideologies attributed to Muslims through analyzing the textual and visual modes of their images on the covers of western print media post 9/11 events. The image of Muslims propagated in western media since then has been controversially horrific and presumably appalling. This may be understood as “9/11 attacks against the symbol of American economic and political might, which also targeted thousands of civilians, were attributed to people who had Muslim origins” (Yenigun, 2011, p. 63). Therefore, the present paper aims at probing such view and exploring if there are any other ideological and cultural hues that may be conveyed through the print media. In addition, the study investigates the functional efficacy of the semiotic resources in the two modes of representations (text and image) to demarcate the image of Muslims, and thus to convey certain ideologies or framing tactics.

## **3. Research Questions**

The study poses a number of questions in an attempt to find answers for them by the end of the research:

- 1) What are the main beliefs, frames and ideologies attributed to the images of Muslims either within the textual or the visual modes?
- 2) What are the most dominant metafunctions and analytical tools of the two models of SFG and VG employed in the semiotic space to delineate the image of Muslims either textually or visually?
- 3) To what extent is the degree of conformity or discrepancy between the two intersemiotic media of visual and textual communication under investigation which interactively combine to communicate certain schemes and impressions?

## 4. Review of Literature

### 4.1 Social Semiotics

According to van Leeuwen (2005) social semiotics is mainly concerned with the means by which semiotic resources are employed “both to produce communicative artifacts and events and to interpret them” (preface).

Later, Kress (2011) has asserted that “modes are the result of social shaping and bear the traces of that work of constant selection in many environments” (p. 45). How the selections of the Muslim images are singled out and pooled to fit certain socio-cultural contexts from a western point of view is the main hinge of the study. The selected inextricable elements to be interpreted in the study are the ones identified by Jewitt (2005) as image, space, colour and typology. They are not to be considered as mere decorative aspects, but integral features.

### 4.2 Systemic Functional Grammar

SFG identifies three metafunctions fulfilled by language; the **ideational**, **interpersonal**, and **textual**. Schleppegrell (2012) points out that language “construes some kind of experience (ideational metafunction), enacts a role relationship with a listener or reader (interpersonal metafunction), and relates our messages to the prior and following text and context (textual metafunction)” (p.21).

Ideational metafunction is divided into experiential process which moulds our experience of the world and logical process which establishes logical relations. Downing and Locke (2006) explain that ideational metafunction is realized through the schema of **transitivity system**; the process(es) (material, mental, relational, behavioral, verbal and existential), the participant(s) involved in the process(es) (actor, carrier, agent, goal and phenomenon), the attribute(s) ascribed to participants (adjectives and adverbs) and the circumstance(s) attendant on the process (time, place and manner) (p.123). The interpersonal metafunction is realized through the **mood system** which expresses the attitude of the participants of the communicative act or utterance as relaying information (declarative indicative), asking questions (interrogative indicative), giving orders (imperative) and expressing opinions or wishes (subjunctive) (Li, 2016, p. 29). The organization of the clause as a subject (a nominal group or a personal pronoun) plus finite (verbal operators expressing tense, modality, lexical meaning, voice and polarity) determines the type of mood. Halliday (2004) identifies the textual metafunction as realized through the **thematic structure**; a structure that bears the procession of meaning and thus contributes to the course of communication. A part of

the clause is considered as theme (the point of departure of the message, locating and orienting the clause within its context) and the other part is called rheme (the remainder of the sentence in which the theme is evolved). Theme/rheme distribution determines the textual fabric. The following figure illustrates Halliday’s (2004) SFG:

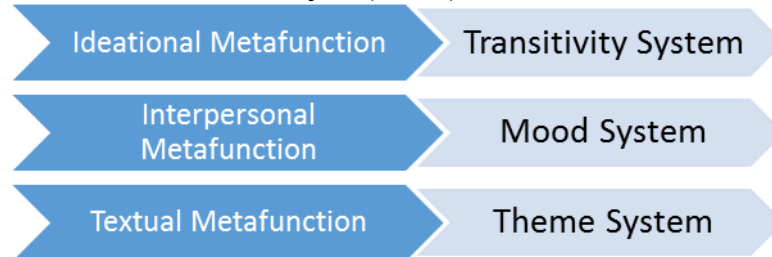


Figure (1): Adapted from Halliday (2004).

### 4.3 Visual Grammar

O’Halloran (2008) sees that, the metafunctional principle provided by Halliday’s (2004) SFG is “an integrating platform for theorizing how semiotic resources interact to create meaning” (p.444). Accordingly, Kress and van Leeuwen (2006) create a grammar of their own called visual grammar (VG) which considers the visual image as “a coded semiotic object which follows rules that connect form to meaning” (Stockl, 2009, p. 207). They build their own model of visual grammar, parallel to SFG three metafunctions, through strata of **representational**, **interactive** and **compositional** metafunctions. The representational describes the way in which images can create the social structure and signify the world, the interactive constructs the nature of relationships among the viewer and what is viewed and the compositional distributes and emphasizes information value and some elements of the image (Roberts & Philip, 2006, p. 210).

Harrison, (2003) explains that the representational metafunction can be **narrative processes** (include vectors or lines delineating actions which depict how representative participants (RPs) are engaged in some kind of action, event and process of change). Among the main types of narrative processes are the actional processes (participants are associated by a vector of motion, doing something to or for each other, they are either actors or goals) and the reactional processes (participants are subjected to a vector formed by an eye line, they are either reactors or phenomena). The representational metafunction can also be **conceptual processes** (with no vectors, RPs are exhibited for what they are in terms of class, or structure or meaning). They are mainly divided into classificational processes (participants are linked together in a

taxonomical relationship of subordinates and superordinates), analytical processes (participants are related in terms of a part–whole structure; one carrier and any number of possessive attributes) and symbolic processes (participants are exhibited for what they mean; the participant whose identity is established is the carrier, and the participant which represents the identity itself is the symbolic attribute).

Kress and van Leeuwen, (2006) explain that, the interactive metafunction schemes the relation between the producer of the image and its viewer. It has certain parameters like **image act** (direct gaze is a demand and indirect one is an offer), **social distance** (personal, social, and impersonal, expressed by the frame size of shots (very close visual frame showing head only indicates intimate distance, close-up showing head and shoulders only indicates a close personal distance, the medium close shot cutting off at the waist indicates far personal distance, the medium long shot showing the full figure indicates close social distance, the long shot showing human figure indicates far social distances and the very long shot showing a torso of some people indicates public distance), **perspective of the image** (horizontal plane (either frontal indicating involvement or oblique indicating detachment) or vertical plane (high angle indicates superiority to the interactive participant IP (the viewer) and low angle indicates superiority to the represented participant RP) and **modality markers** [colours; saturation (continuum from the presence of many colours to black and white), differentiation (continuum from ultimately diversified range of colours to monochrome) and modulation (continuum from different shades of colours, to plain, unmodulated colour), contextualization (continuum from absence of setting or background (where RPs become generic not connected with a particular location or a specific moment in time to the most fully articulated and detailed background), depth (continuum from the deep perspective to absence of depth), illumination (continuum from the fullest play of light and shade to the absence of light or shade whatsoever) and brightness (continuum from different degrees of brightness to just two degrees: black and white)].

Kress and van Leeuwen (2002) point out that colours have a grammar of their own; ideationally they represent people, places, things as well as ideas, interpersonally they realize functions of social interaction warning, threatening, impressing, exciting, inspiring or even pacifying and textually they create coherence through repetition, unity and coordination. The organization of such colours and other elements of size, space, shape, icons as well as resources of spatial relation in the

picture fabric is the focus of the compositional metafunction, (Bezemer & Kress, 2008, p. 171). It is realized by **information value** (the importance assigned to the distribution of the elements in different zones in the image: centered (central/marginal), horizontal (given-new) and vertical (ideal-real), **salience** (the degree of attraction assigned to elements and RPs, like; size, light and centrality) and **framing** (the presence or absence of framing devices or elements which act like framing lines, so elements of the image are either separated or complementary to some degree). The following figure explains the model of VG:

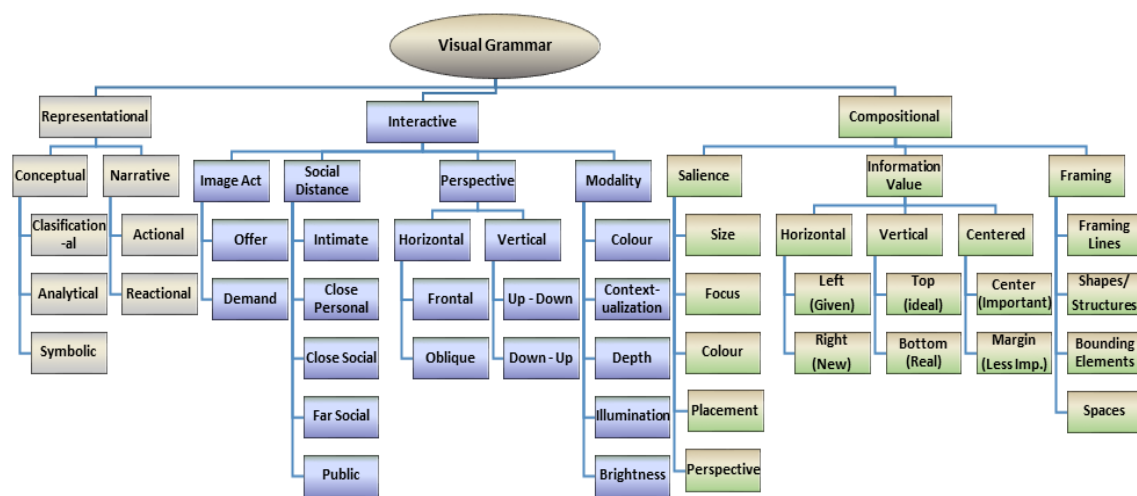


Figure (2): Adapted from Kress and van Leeuwen (2006).

## 5. Data and Methodology

The study is a qualitative analysis to be conducted on a group of 12 cover images about Muslims in western print media, namely *Time*, *Newsweek*, *Daily News*, *Maclean's* and *The Christian Science Monitor*. The selection of the images under investigation in the present paper follows van Leeuwen and Jaworski's (2002) selection of photojournalistic images according to "newsworthiness". Some of the images are authentically shocking images of extreme moments, although may seem artless or not fully crystallized. However, they are relevant depicting conflicts and violating taboos. Others are on the other hand, traditional following a pattern of stylization that can be used as a schema of interpretation (pp. 258-260).

Print media cover pages with images, titles and lines, comprising the data for the present study, are precisely chosen as "the epicenter of magnetism which attracts the readers towards the newsstand" (Deepa, 2016, p. 15). Therefore, magazine covers are supposed to be designed

vigilantly so as to determine their identities and to convey the main ideas exhibited in the current issues they present. Semiotic recourses on the covers are probed to reveal “how their maker or makers have (re-)constructed reality, as evidence of bias, ideologically coloured interpretation” (van Leeuwen & Jewitt, 2001, p. 5). Although textual and visual constituents can provide a profound interpretation about the ideological approach conveyed by the magazine or newspaper, the present study focuses more on the semiotic analysis of the visual elements, as the textual part is quantitatively much less dense.

The analysis of the cover images is divided according to the division of VG into narrative and conceptual types of images. This is because such metafunction verifies the identity of the photo and what it actually conveys about the world from the producer’s viewpoint. Furthermore, the other two metafunctions are repetitive in all types of images with different scales and degrees.

## 6. Analysis and Discussion

The analysis is conducted on both the textual and visual components respectively as follows:

### 6.1 Classificational Conceptual Images

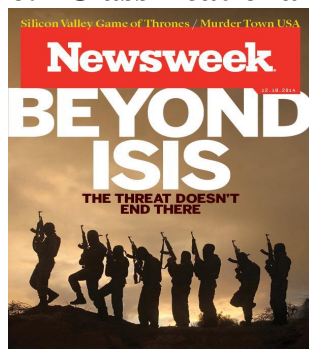


Image1



Image 2

Image 3

On the textual level, the components of the main cover lines are analyzed ideationally through the transitivity system to reflect a lot of meanings. The verbal component comprises cover titles and cover lines of the main articles. The main cover titles of images 1, 2 and 3 are *Beyond ISIS*, *Europe’s Muslim Success Story* and *The Generation Changing the*

*World*. With the exception of the adverbial circumstantial of place in image 1 attributed to the mal refuted terroristic group ISIS, the other two titles are mainly nominal groups with attributes conveying success, progress and revolutionary accomplishments.

The typography of the cover titles also expresses different shades of meanings. In image 1 the capital letters in large fonts printed in white against a dim background may reflect an ideational meaning of gravity, an interpersonal meaning of giving an alarm and a compositional meaning of contrast. Similarly, in image 2 the capital letters in large fonts printed in red against a white background reflect an ideational meaning of importance, an interpersonal meaning of attracting attention and a compositional meaning of vividness. In image 3 the cover titles are small letters in a medium font printed in black against a white background reflect an ideational meaning of professionalism, an interpersonal meaning of giving information and a compositional meaning of formality.

The cover lines ideational analysis can be viewed as follows:

Image 1: *The threat* (actor) *doesn't end* (material process) *there* (circumstances).

Image 2: *Overcoming prejudice* (verbal group participial+ nominal group) *a growing* (attribute) *class of Islamic professionals* (carrier) *is* (relational process) *on the rise* (circumstances).

Image 3: *Why they* (actor) *'re making* (material process) *history* (goal)?

The ideational analysis of the verbal components of images 2 and 3 shows that cover lines reflect ideas of positivity, practicality and expediency. This is actualized by relational processes equating the Muslim carriers (*class of Islamic professionals*) with productive, first-rate, constructive attributes in the form of adjectival groups (*growing, professionals*), nominal groups (*a fact of life*) or circumstances (*on the rise*) which all communicate denotations of consciousness, progress and self-realization. Such meanings are realized also by material processes (*'re making history*) depicting Muslims as creating a variant reality by their revolution to impose democracy.

Unlike images 2 and 3, image 1 expresses through the negated material process (*doesn't end*) that the goal (*ISIS*) (supposedly a Muslim group) is a pending menace and an imminent peril which will continue to threaten the world.

On the visual level, the representational metafunction of images forms reality from the perspective of the producer and consequently the magazine. The three images are classificational, conceptual processes, in



which Muslims RPs are subordinates, portrayed in a generalized steady manner in terms of their religious affiliation to Islam as the superordinate class which encompasses them.

Images 1 and 2 depict Muslims RPs as members of the same class. In image 1 the ideational meaning of the class is that of horror, death and nuisance illustrated by black, looming figures in military attire and holding guns in a premeditated manner. On the contrary, image 2 depicts Muslims RPs as members of a *growing* class of promising, talented career makers. The ideational meaning of the class is that of optimism, ambition and fulfillment illustrated by well dressed, elegant, smiling figures of smart youth (males and females) posturing as if in their work environment.

Image 3 depicts the RPs as members of the same class. In image 3 the ideational meaning of the revolutionary youth is that of vigor, rebellion and triumph illustrated by healthy, smiling and confident figures, intensified by the hailing young man at the back and the one in the front who raises her finger with the victory sign.

Verbally the interpersonal metafunction is actualized by the mood system. In images 1 and 2 the clauses are of the following order (subject) (predicate) (complement), like in: *The threat* (subject) *doesn't end* (finite predicate) *there* (complement). The mood is indicative declarative conveying a sense of stating facts or asserting realities reflected through the ideational meaning. Nevertheless, in image 3, the clause is in the indicative interrogative mood asserted by the question word *why* (wh-) (subject) (finite predicate) (complement), and the question mark, so as to convey the sense of expectancy, looking forward for answers in the future made by this dynamic, hearty youth.

On the visual level, interactive metafunction is actualized by the image act. In images 2 and 3 the RPs eye line is directly focusing on the viewer. This direct gaze makes the image a demand, entailing a strong engagement from the viewer with the RP. The two groups of RPs in images 2 and 3 are self-assured, poised figures who achieve a certain accomplishment either in their career life attaining professional success amid prejudice from the anti-Islamic West, or in their political life undergoing a revolution by which they try to create a better reality.

In image 1 the RPs are looking away from the viewer, and nearly outside the image focus. This gaze makes the image an offer, only suggesting meanings to the viewer. The RPs are representatives of ISIS class and implying messages of hatred, dread and hazard.

As for the social distance and intimacy, they reflect how the RPs are shot in the photo. In image1, ISIS members in a militant apprehensive outfit are shot from a far distance as far-off figures implying public distance. Since they are dodgy, heinous terrorists threatening the West, they are out casted from the whole world. In images 2 and 3 the RPs are photographed from waist up, indicating far personal distance. Although, the viewer is not intimately or closely related to the Muslims RPs, a kind of personal relation of appreciation and approval for self-fulfillment is established.

As for the perspective of images 1 and 2, it is of a vertical angle. In image1 it is shot from a low angle implying the hideous power of ISIS's peril over the West. In image 2 a medium vertical angle implies the equal power of the RPs, who in spite of facing some discrimination have achieved proficient career path. Image 3 is an exceptional, being shot from a horizontal, frontal angle. The RPs are presented frontally to create a strong viewer's involvement with them, as they are represented as a role model of insistence, courage and aspiration.

As for modality, images 1, 2 and 3 exhibit diverse modality degrees and actualizations. Colour, as a semiotic mode by itself, reflects many hues of meaning. In image1, colors are not saturated nor differentiated being limited to black and light brown, with nearly no shades of both colors. ISIS members with indistinctive features are all in black with a pale, pastel brown background to ideationally reflect gloominess, dismay, jeopardy and death, interpersonally they reflect a unified relationship of evil connecting them all and compositionally contrast them with the plain, shady background. In image 2, colors are a bit more saturated, but not fully differentiated being also limited to black, a zip of red and shades of grey, brown and light brown. Muslim professionals with their distinctive features are ideationally depicted as practical, formal, strict but amiable figures. Their colors are of medium modulation, comprising shades of grey and brown; the colors of working environment. Interpersonally, the medially modulated shades reflect a unified relationship of accomplishment, persistence, practicality and sense of triumph over western intolerance intensified by a smile on most of the RPs' faces. Compositionally, the RPs are starkly contrasted with

the white background. Image 3 has low colour saturation, differentiation and modulation, being only reduced to black and white. However, the shades of black and grey against the white background may ideationally reflect serenity, innocence and indefinite but promising future. Interpersonally, the RPs are connected in a relation of unified shades of black and white.

The three images display low contextualization, with their obscure, bare and insipid backgrounds; barely white in images 2 and 3, may be to intensify the focus on the RPs in the foreground. In image 1, vague traces of clouds, increase the ominous, depressing air conveyed by ISIS. The depth of the three images is rather low, as none of the RPs is assigned a certain depth of representation. Nonetheless, image1 displays a kind of focal depth by the end of which ISIS RPs are depicted. The illumination, in image1 is of a low modality, being quite dim and faint expressing dismay and apprehension, with nearly no brightness. On the contrary, in images 2 and 3 illumination is bright, vivid and equally distributed on the RPs, conveying optimism, self-assurance, achievement and insistence.

The textual metafunction on the verbal level is actualized by the Theme/Rheme system. In images 1, 2 and 3, each proposition reflects a certain connotation of meaning due to the organization of elements in the clause. In image1, the theme or point of departure is the ominous jeopardy exemplified in the nominal group (*The threat*). In image 2, the theme is the western unfairness towards talented Muslim professionals exemplified in the participle phrase (*Overcoming prejudice*). In image 3 the focal point is the reason of the youth revolution indicated by the question word (*Why*).

On the visual level, the compositional metafunction is actualized by information value system. In images 1, 2 and 3 RPs are situated in a reading path that is more or less circular; all RPs are assigned nearly the same significance. Besides, all the textual mode materials are situated in the centre position providing the core of information, around which the visual mode revolves. However, there are some points to observe concerning information value. According to western languages, the reading path is from left to right. In image 3, the main cover title is placed in the left side of the of the image occupying the given position, as if it were a well-known fact that the Muslim new generation, (identified by the two veiled girls who may be placed in the given left side as a to indicate that most of the Muslim females are veiled nowadays), are *changing the world*, while, the two interrogatives *why* and *what* occupy

the new position as being the new information that needs a valid answer, to be revealed in the future.

Salience in images 1, 2 and 3 is actualized by drawing the attention of the viewer to the ideas of impending hazard, buoyant objectives and confident aspirations respectively using the same technique. The foreground is occupied by RPs of equal sizes, depicted as members of the same represented class, having the same vectors postured by their bodies, contrasted against an obscure, indistinct background. The tonal contrast between the foreground and the background being either dark or light is quite clear. Although some RPs in image 3 are placed in the front (appearing with a rather larger size) and others in the back, such difference in placement is compromised by having a different vector of a raising hand.

Framing in images 1 and 3 are absent, binding the RPs as a complementary unified lot, of equal statuses. Image 2 is an exception having visible, thin framing lines, dividing the proficient Muslims and making each working individual as distinct as possible may be to intensify the idea of challenging individuality.

## 6.2 Symbolic Conceptual Images



Image 4

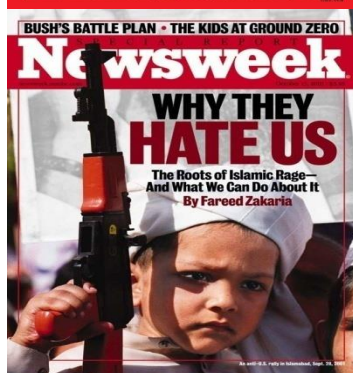


Image 5

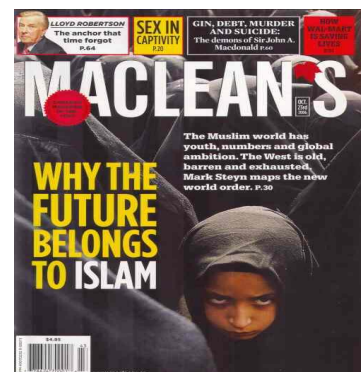


Image 6

On the textual level, the components of the main cover lines reflect certain ideological meanings as follows: *Firsts: Women who are*

*changing the world, Why the future belongs to Islam? and Why they hate us?* In image 4 the title is a nominal group with a participial attribute that describes *Ilhan Omar*; a Muslim woman as one of the *Firsts* rocking the world. In image 5, the title is an interrogative using the relational possessive process in the verbal group *belongs* attaining so much significance to Islam, as a powerful religion. On the contrary, image 6 uses the interrogative with the mental process in the verbal group *hate* conveying meanings of abhorrence to Islam, as a vile religion.

The typography of the cover titles in image 4 shows capital letters in medium fonts printed distinctively in yellow against a dark background, probably reflecting an ideational meaning of import, an interpersonal meaning of affecting others and a compositional meaning of magnitude. Similarly, in image 5 the capital letters in large fonts printed in yellow against a dark background, and the word *Islam* individually printed distinctively in white may reflect an ideational meaning of consequence, an interpersonal meaning of raising attention and a compositional meaning of expectancy. In image 6 the cover titles are capitalized but printed in black and red in two large but dimensionally different fonts against a white background. Black generally signifies dread and murkiness, while red mostly symbolizes blood and death; both of them can thus reflect an ideational meaning of nuisance, an interpersonal meaning of giving some kind of alarm and a compositional meaning of relating the elements of evil.

The cover lines ideational analysis can be viewed as follows:

Image 4: *Ilhan Omar* (carrier) is (relational process) *the first Somali-American Muslim* (attributes) *person to become a legislative* (value).

Image 5: *The Muslim world* (possessor) *has* (relational process) *youth, members and global ambitious* (possessions). *The West* (carrier) is (relational process) *old, barren and exhausted* (attributes).

Image 6: *The roots of Islamic rage* (nominal group)- *And what we* (actor) *can do* (material process) *about it* (circumstances).

The ideational analysis of the textual components of images 4 and 5 reflects ideas of power, supremacy and influence. This is actualized by relational processes equating the Muslim carriers (*Ilhan Omar* and *the Muslim world*) with constructive attributes and positive nominal groups (*the first Somali-American Muslim, youth, global ambitious*), while assigning appalling, negative attributes to (*the old, barren, exhausted West*). Unlike images 4 and 5, image 6 expresses through nominal groups (*the roots of Islamic rage*) meanings of abhorrence, revulsion and wrath

that Muslims have towards the West, intensified by the pronominal group (*We*), in a stark binary division of *We* against *Them*.

On the visual level, the representational metafunction of the three images are symbolic conceptual processes, in which the Islamic identity is the carrier, and the three participants are the symbolic attributes crystallizing the meanings of Islam from the point of view of the producer of the image. The three RPs have attributive items signifying their Islamic identity; a veil, a niqab or a jilbab. The veiled, stylish woman, sitting in a mosque probably after praying, symbolizes modern Muslim women attaining success, while keeping their religious identity. The veiled young girl, among a group of women in niqab symbolizes determined, ambitious future generation of Muslims. The little boy in the white jilbab holding the gun or the RBJ is a symbol of a looming, coming generation of hostility, detestation, terrorism and murder. Each RP is important for what he/she represents.

The interpersonal metafunction on the verbal level in images 4 and 5 reflects that the clauses are of the following order: (subject) (predicate) (complement), like in: *Ilhan Omar* (subject) *is* (finite predicate) *the first Somali-American Muslim person to become a legislative* (complement). *The Muslim world* (subject) *has* (finite predicate) *youth, members and global ambitious* (complement). *The West* (subject) *is* (finite predicate) *old, barren and exhausted* (complement). The mood is indicative declarative conveying a sense of uttering actualities reflected through the ideational meaning. Nevertheless, in image 6 the clause is in the indicative interrogative mood: (wh-) (subject) (finite predicate) (complement) asserted by the question word *why*, and the question mark. This may be to convey the sense of confusion and perplexity on the part of the supposedly victimized West as depicted by the magazine.

On the visual level, the interactive metafunction is represented by image act. In image 5 the RP's eye line/gaze directly focusing on the viewer is a demand that requires a strong commitment from the viewer. She looks as if wanting the viewer to pay attention and anticipate her as an unyielding, resolute, future Muslim generation that might dominate the world. However, her challenging eye gaze conveys a sense of awkwardness and uneasiness that makes the visual component contradict with the textual one.

In image 4 and 6 the RPs are looking away from the viewer, and nearly outside the image focus, making the image an offer. In image 4 the

eye gaze conveys information to the viewer that Muslim women are not always oppressed, subjugated or deprived of any kind of self-realization. In image 6, the information communicated is that Muslims are evil, wicked and brutal from early childhood and their roots are vicious.

As for the social distance and intimacy, in image 4 *Illhan Omar* is shot from a close social distance by her whole figure. Although she is considered part of the American society, she is not fully identified with the westerners as one of them. Therefore, she is close but not intimate. In images 5 and 6 the RPs are shot from a close personal distance by the head and shoulders. Such rather close, personal distance brings about involvement of the viewer with both symbols of a coming generation entailing anticipation in image 5 and reprimand in image 6.

As for the perspective of images 4 and 5, it is of a vertical angle in which the RP(s) are shot from a low angle in image 4 and a high angle in image 5. In image 4 the vertical low angle implies power on the part of the Muslim female figure, who accomplishes a thriving political career. Contrary to the textual components of the cover lines, the little Muslim girl in image 5, veiled at a very young age, is shot from a high angle implying power of the viewer over her in a stark connotation that contradicts the idea conveyed by the cover lines of the *global, ambitious Muslim youth*. Image 6 is shot from a horizontal, frontal angle. The RP Muslim child is presented frontally to create a strong viewer's involvement with him, as a symbol of distorted childhood marred with brutal, terroristic ideas that are deeply rooted in the Islamic jihadist doctrine. Involvement here is an alarm of danger rather than identification.

As for modality, images 4, 5 and 6 exhibit rather low modality degrees. Colors in image 4 are rather dark, not fully saturated nor differentiated, being limited to black and light brown, with a slight line of red in the mosque carpet that may be intended to be distinct. The white veil is plainly contrasted with the pale, pastel brown background and attire perhaps to reflect the Islamic vivid individuality synonymous with fulfillment and achievement. Such colors ideationally intensify the Islamic presence in the image, interpersonally engage the viewer with *Illhan* as an official, strict but brilliant figure and compositionally relate her as a Muslim figure with the Islamic background of the image. In images 5 and 6, colors are of a rather low modulation being saturated with either murky black (again an ideationally desolate contrast with the promising bright future that supposedly *belongs to Islam*) or intense white (an ideational symbol of innocent childhood blemished with traces of red

in the RBJ gun and the red fonts of *Hate Us* implying bloodshed). Interpersonally, the two colors black and white require the viewer's involvement, attention and caution from the coming future that in both cases seems intimidating and outrageous, in spite of what the cover lines imply.

The three images display medium contextualization, as their backgrounds play a role of placing the RPs amid certain surroundings. Such settings are (the inside of a mosque with Islamic milieu) in image 4, (a group of veiled women in niqab anticipating the future of the girl limited to this conservative religious attire) in image 5 and (the white jilbabs implying other radical adults destructively affecting the child's principles) in image 6. The depth in image 4 lies in the smiling yet profound look of Ilhan Omar, in image 5 lies in the weird look on the girl's face that is a mixture of challenge, antagonism, determination and apprehension. In image 6 the depth lies in the fierce contrast between purity and brutality, childhood and murder. As for the illumination, in image 4 it is artificial inside a mosque, yet concentrated on the Muslim figure face with a slight glow on the background as if it is an aura, implying, admiration and exaltation. However, in images 5 and 6 it is a morning illumination, may be to imply that what is presented in the images is the stark reality.

On the textual level, the organization of elements in the clauses in images 4, 5 and 6 reflects certain meanings. In image 4, the pivotal theme is *Ilhan Omar*, the flourishing, affluent Muslim figure, who has a prestigious post in a supposedly not that tolerant U.S. society. In image 5, the pivotal theme is *The Muslim world*; again the spotlight in the proposition goes to Islam, which the reader needs to know about through the rheme. In image 6, the theme is the *The roots of Islamic rage*, an image of vile Islam, threatening the world, while the rheme is a question of how the West can beat followers of a doctrine of deeply rooted abhorrence.

Visually, the compositional metafunction exemplified in the information value, in images 4 and 6 RPs are situated in a reading path that is more or less central. The RPs occupy the centre of the image as the core of information, along with the verbal materials. However, in image 5 the girl occupies the right hand side as the new information, yet to be explored in the future; the Islam to come, which is anticipated to be dominant and powerful.



Salience in images 4, 5 and 6 is actualized by the above mentioned elements of centrality; contrast against background, but in 4 and 6, it is also actualized by size. The RPs in them occupy mainly most of the image space so as to pivot the viewer's attention to the meanings symbolized by them. Framing in images 4 and 5 is quite an outer one for decoration. The absence of distinctive frames complements the RPs with the image components.

### 6.3 Analytical Conceptual Images



Image 7



Image 8

Image 9

In images 7, 8 and 9, the analysis of the textual level reflects certain connotations in the main cover titles: *Homegrown Terrorism*, *Islam and the West* and *Generation Jihad*. In image 7, the nominal group and its attribute (*homegrown*) ascribe the indictment of terrorism to America, not only to Muslim radicals. In image 8 the title *Islam and the West* attracts the reader's attention to inspect what the article has to say about such relation. In image 9, the title *Generation Jihad* is a little bit confusing as whether it is accusing Muslims or giving them justifications.

The typography of the cover titles displays various implications. In image 7, the white capital letters in very large fonts are contrasted against the dark background, probably reflecting an ideational meaning of blunt incrimination of breeding terrorism and exporting it to the whole world, an interpersonal meaning of repudiation for such a hidden policy and a compositional meaning of relating terrorism to America. In Image 8 the initials only are capitalized in large fonts printed black against a light

background perhaps reflecting an ideational meaning of uncertainty and need for scrutiny, an interpersonal meaning of offering or calling for inquiry and a compositional meaning of relating Islam and the West (being written in the same font and style). In image 9 both *Generation* and *Jihad* are capitalized, but *Jihad* is printed in larger fonts and in red, possibly to be given more importance and maybe to symbolize bloodshed and violence attributed to Muslims in the western mindset.

The cover lines ideational analysis can be viewed as follows:

Image 7: *Are (relational process) American extremists (carrier) a bigger threat (value) in the U.S. than jihadist (complement)?*

Image 8: *Suspicion and fear of Muslims (actor), fanned (attributes) by politicians and recent events (actors) is once again spurring (material process) furious (attribute) debate (goal).*

Image 9: *Alienated, jobless and mad about Iraq (attributes): why some young European (attributes) Muslims (actor) are turning (material process) to extremism (complement)?*

The ideational analysis of the textual components of images 7, 8 and 9 shows that cover lines reflect a kind of repositioning, questioning and sympathy towards Islam and its followers. This is actualized by attributes (*bigger threat, furious, alienated, jobless and mad*) describing carriers and actors (*American extremists, Suspicion and fear of Muslims, debates* and *young European Muslims*). Cover lines in image 7 does not assign the responsibility of terrorism to *jihadist* only, the magazine ingenuously accuses America of possibly being the patron of terrorism. In image 8 the cover lines assign the responsibility of bigotry and prejudice against Muslims to *politicians and events*, insinuating that most of this hatred is illusory and planned for higher interests. In image 9 the attributes assigned to *some young European Muslims* give them justifications somehow for turning to terrorism. It is not mainly their fault. The western society alienates them and denies them job opportunities on the one hand, and America launches recurrent attacks on Iraq on the other hand. All this make them livid and furious.

The representational metafunction in the three images is an analytical, conceptual process, in which attributes of the RP are presented even if their carrier is not present in the image. Attributes in this case convey expressive meanings about the carrier and communicate several implications. The attribute in image 7 is a bomb jacket fully loaded and a time bomb, ascribed to American terrorists (having the American flag

stuck to it as a badge), in a stark allusion that America may be more dangerous to the world peace than Muslim jihadists. The attribute in image 8 is a hand holding rosary and another raised in prayer implying serenity and peace. The attribute in image 9 is modern attire (a training suit and the famous Palestinian veil) implying vigorousness and ambition while being unjustly wronged.

Interpersonally, the verbal moods of images 7 and 9 are indicative interrogatives. The questions bring many issues to the minds of the reader; are Muslims the sole committers of murderous terrorism? Do the harsh conditions, discrimination and intolerance against *some young European Muslims* push them to be terrorists against their will? Is the West responsible somehow for this? Such questions demand an answer from the reader. In image 8 indicative declaratives indicate that it is somehow a well-known fact that *politicians and events* play a role in marring the fame of Muslims as the founders of all malevolence.

The attributes in the three images contain no human gaze; therefore, the perspective plays an important role in delineating the needed connotations. In image 7, 8 and 9 the perspective is from a frontal horizontal angle implying a kind of involvement with the viewer. The producer calls the viewer to figure out for himself the reality of things that is sometimes propagated by the media to imply certain ideologies in the public consciousness.

As for the modality in mages 7 and 9, it is rather high. Colors in image 7 are rather expressive and meaningful. Although they are rather saturated and stark, they are not fully modulated being restricted to certain shades of blue, red and black. The blue bomb jacket and the red bombs are double connotations relating America to terrorism as they comprise the same colors present in the American flag stuck on the jacket. The black, abstract background implies low contextualization; however, the numbers and wires of the time bomb entail some reality. In image 9 the mostly white attire somehow implies innocence. Yet the veil with no distinctive human face may indicate loss, defeat and failure which can eventually lead to violence and aggression. The colors again are neither saturated nor fully modulated being restricted to black and white against a red background, which might allude to rage, fury and bloodshed. The colors in image 8 are quite pale and pastel to signify serenity, composure and poise of the peaceful Muslim worshippers amid a prayer. In images 7 and 9 colors ideationally intensify the atmosphere of the bloodshed and terrorism, but do not attribute them to Islam,

interpersonally demand the viewer to ponder over the truth and compositionally relate the textual material on the cover with the elements of the visual components. The depth in the images lies in the ability of the producer to communicate ideas through the attributes (bomb jacket, praying hands and a faceless figure) with no distinctive human RPs.

In images 7, 8 and 9 the pivotal themes are: *Are American extremists, Suspicion and fear of Muslims* and *Alienated, jobless and mad about Iraq* respectively. The point of departure of the three clauses is a question word plus a nominal group with an attribute, nominal groups and adjectival groups all arousing doubts, uncertainties and insecurities. The writer draws the reader's attention to attempt to find answers about the followers of Islam, who are defamed as supporters of atrocity, hostility and antagonism.

Visually, the compositional metafunction exemplified in the information value, in images 7, 8 and 9 is different. In image 7, the textual component is situated in the right/new position. The textual material inspires new ideas about America which sponsors terrorism even more than the Muslim radicals. In image 8, the textual component is situated in the left/given position as the information it communicates is rather known but needs to be more elaborated. The hands risen in prayer as a symbol of composure and serenity is the new ideational meaning that needs to be scrutinized. In image 9, the textual component is situated in the centre to imply that such lines may be the core of terrorism in America and the whole world.

In images 7, 8 and 9 salience is actualized by the centrality of the visual elements and the enlargement of the size of the attributes which occupy nearly all the visual space. Colors are quite radiant and expressive giving salience to the meanings conveyed by the attributes. Again, framing in images 7, 8 and 9 is actualized as an outer border for the magazine cover as a means of decoration, not to crystallize certain significance.

6.4 Actional Narrative Images



Image 10



Image 12

Image 11

Images 10, 11 and 12 contain vectors expressing some kind of action. The textual level reflects this motion, which in turn reflects certain ideological meanings. The main cover titles of images 10 and 12 are: *Savages* and *America Under Attack*. In image 10 the nominal group title describes Muslims (although only group of them namely ISIS, still viewed as Muslims) as a bunch of heinous ogres. In image 12 Muslims are not bluntly stated in the title, yet it is indirectly implied that the actors who are responsible for the 9/11 events are the callous Muslims (Al-Quada members).

The typography of the cover titles displays various allusions. In image 10 the capital letters in very large fonts printed distinctively in white and occupying the whole downward space of the cover reflect an ideational meaning of viciousness, an interpersonal meaning of warning against perils and a compositional meaning of enormity. In Image 10 the capital letters in large fonts printed in white against a dark background may reflect an ideational meaning of iniquitous aggression, an interpersonal meaning of warning and a compositional meaning of relating the threads of conspiracy together to know the reason behind the attack.

The cover lines ideational analysis can be viewed as follows:

Image 10: *ISIS monsters* (actor) *behead* (material process) *U.S. journalist* (goal), *taunt* (mental process) *Obama* (phenomenon), *over air strikes* (complement) *in Iraq* (circumstances).

Image 11: *The most dangerous* (attributes) *nation* (carrier) *in the world* (circumstances) *isn't* (relational process) *Iraq* (value). *It* (carrier)'s (relational process) *Pakistan* (value).

Image 12: *9:03a.m. Tuesday sept.11, 2001*(circumstances). *Hijacked United Airlines* (attributes) *Flight 175* (actor) *exploded* (material process) *into the World Trade Centre* (circumstances).

The ideational analysis of the textual components of images 10, 11 and 12 shows that cover lines reflect abhorrence, trepidation and contempt towards Islam and its followers, especially the extremist ones. This is actualized by material processes describing Muslim actors (*behead*, *Hijacked* and *exploded*) as doing repugnant, gruesome actions of slaughter, hijacking and exploding. They are equated with *monsters*. Besides, superlative negative attributes (*The most dangerous*) are assigned to a carrier (a Muslim nation), namely *Pakistan*. Even when trying to pinpoint the most precarious nation, the comparison is again limited between two Muslim nations *Iraq* and *Pakistan*, as if the source of all evils had to be Islamic anyway.

This group of narrative images relates a story about the RPs and includes vectors of motion or action. These three images are actional narrative processes, in which the RPs are involved in some kind of action. In image 10 ISIS member covered mainly in sinister black is holding a knife preparing to behead the American journalist, who seems to be subjugated but brave and steadfast. In image 11 a group of long bearded Pakistani Muslims wearing Muslim Sunni white Jilbab (a typical attire of Salafi followers) are engaged in an act of a violent protest, fiercely jostling and wrathfully shouting apparently hostile, outrageous slogans. While in image 12 the action is portrayed by the exploding building, with the smoky flames coming out of it as if in a Hollywood action movie. The shot is so authentic that the viewer can hear the voice of explosion, the thing that can arouse more wrath and detestation towards Islam.

The interpersonal metafunction is actualized in the three images by indicative declarative mood, relaying information to the readers. The

affirmative clauses involve grave and drastic butchering, aggression and blasting, as if there were no place for asking questions.

In image 10, the eye line of the main actor RP is directed towards the viewer, while the goal RP is closed eyed. The image is more or less a demand entailing involvement on the part of the viewer, inspiring intimidation and dismay intensified by the vectors coming out of the ISIS member's hands towards the American victim. He raises his hand with a knife, in an apprehensive gesture of slaughter, while clutching the victim with his other hand. The whole action scene is one of trepidation inspiring hatred and loathing towards Islam and its followers. Similarly, image 11, is a direct demand stirring a kind of awe, dread, estrangement and revulsion. The physical actions of the RPs are intensified by upward vectors of ferociously stretched arms accompanying their direct gazes, in a sign of protest and remonstrance. In image 12, there is no human or humanlike RPs to gaze. Nevertheless, the image act is compromised by vectors of the blasting flames and the crashing pieces of the World Trade Center building.

As for the social distance and perspective, images 10 and 11 are shot from a far personal distance with a frontal horizontal angle, implying a kind of involvement with the viewer. Although the Muslim figures in the two images are not identified with the western viewer to whom mainly the magazine is directed to as the shot is far, the shots are personal and frontal to entail a kind of involvement from the part of the viewer, even if it is a type of intimidating involvement. In image 10 also, involvement is supposed to inspire empathy and compassion with the U.S. prey. In image 12, perspective plays a great role as the shot is taken from a vertical angle in which the RP (in this case World Trade Center tower) is exhibited from a low angle to inspire power, in spite of being attacked. Moreover, this provides a wider perspective for the viewer to sympathize with the amount of destruction caused by the supposedly malicious Muslims.

As for the modality in images 10 and 11, it is rather medium. Colors in image 11 are rather contrastive; yellow and black. They are neither fully saturated nor differentiated, but of a medium modulation as the light yellow desert sand is a lighter shade of the yellow colour in the victim's dull costume which perhaps intensifies the pale, insipid atmosphere of the slaughter scene (intensified more by the pale silver colour of the knife). The black costume of ISIS member inspires gloominess and murkiness. As for image 12, the modality of colors is rather medium comprising only three tones of colors. The reddish yellow flames are contrasted with the

grey building and dark blue sky. Colors in the two images, ideationally reflect murder and death, interpersonally engage the viewer with a sense of compassion and perhaps revenge and compositionally connect the actual, present terrorism with the potential, future crimes to be committed by Muslims. Image 11 is of a low modulation concerning colors being mainly in black and white, but medium contextualization. Unlike image 10, which has an abstract background of a light blue sky, contextualization in image 11, is actualized by the realistic details exhibited in the image; like stretching hands, fuming facial expressions, collective shouting and loathing looks. Similarly, the fumed blasts in image 12 together with the visible tiny particles of the exploding building intensify the sense of contextualization.

Images 10 and 11 display some kind of depth in the fierce looks of the Muslim RPs alluring antagonism, determination and apprehension. The shiny sunlight in both images reveals the sense of focal warning signs which possibly the producer sends to the viewer to be cautious from the followers of Islam, especially those having radical doctrines.

As for the textual metafunction, image 10, 11 and 12 pivotal themes are *ISIS monsters*, *The most dangerous nation in the world* and *Hijacked United Airlines Flight 175*. The point of departure of the three clauses are the gruesome, appalling Muslims and their horrific actions. The writer draws the reader's attention to the atrocities committed by the followers of Islam. They are to be viewed as the most dangerous elements in the world, spreading violence, aggression and terroristic beliefs.

Visually, the compositional metafunction is actualized by the information value in images 10, 11 and 12. The cover titles are placed in the centre as the focus of concern, in large fonts to attract the reader's attention. As for the cover lines, they are placed in the left/given position while the RPs are situated in a right/new position. The RPs occupy the right side maybe to indicate that they are the new elements that the viewer need to explore and be cautious of.

Salience in images 10, 11 and 12 are actualized mainly in the three images by size. The RPs occupy most of the image space probably to pivot the viewer's attention to the meanings symbolized by such RPs. In image 10 the petrifying ISIS member's size is enlarged more than the victim as he is in control, while the victim is cuffed from the back sitting down in a helpless, feeble manner. In image 11 the most wrathful,



terrorizing RP is made salient by taking up bigger size, exaggerating the repulsive, ferocious and irate facial expressions. In image 12 the World Trade Center tower is the pivot of events; thus, it occupies most of the image space. The outer frames in images 10 and 12 have a rather little impact on drawing the viewer's attention to the image components.

## **7. Findings**

From the above analyses, some answers could be inferred for the previously posed questions in the present study. Concerning the main beliefs, frames and ideologies attributed to the 12 cover images of Muslims either within the textual or the visual modes, they can be summarized as follows:

Unexpectedly, the dreadful, horrendous image of Muslims as savage monsters spreading hatred and fright is not the only pervading image in the western print media. Muslims are also depicted as positive models of success, fulfillment and completion. They are capable of love, understanding, coexistence and thus implementation and leadership.

As for the most dominant metafunctions and analytical tools of the two models of SFG and VG employed to portray the image of Muslims either textually or visually, they can be summarized as follows:

On the textual level, the ideational metafunction dominant in 5 media cover images asserts the notorious image of Muslims as abhorrent, fearsome, wrathful and apprehensive people, who represent a pending menace and an imminent peril to the whole world. On the contrary, 4 cover images convey the ideational meaning of achievement, practicality, success, self-realization, influence and determination is dominant. Moreover, 3 images communicate sympathy, compassion, understanding and even justification for the Muslims' deeds. The West in general and America in particular are depicted in some images as the patrons of prejudice, supporters of tensions and consequently sponsors of terrorism.

On the visual level, the representational metafunction are mainly represented through conceptual processes (being employed in 9 images); classificational, analytic and symbolic, while the actional narrative process is employed in 3 images only. The usage of conceptual processes more than the narrative can be attributed to the idea that, the RPs are depicted in a general, abstract manner for what they represent. Accordingly, different hues of abstract meanings can be assigned to Muslim RPs and their attributes which can be implicitly conveyed in an

easier manner than the rather realistic narrative processes which are bounded by explicit vectors of actions.

On the textual level, the interpersonal metafunction is primarily actualized through indicative declarative moods (being employed in 8 images). Only 4 images employ the indicative interrogative mood. This can be attributed to the idea that the indicative declarative mood gives the clause an air of reality as if it were a well-established fact. However, in the instances that employed interrogatives the aim may be a kind of questioning positions and rethinking about certain stances.

On the visual level, the most dominantly employed type of interactive metafunction is the demand. 5 images out of 8 which comprise human RPs are demands entailing a direct involvement from the viewer. The producer directly requires a kind of admiration and appreciation for the positive individuals of the Muslim RPs in 3 images, while requires a kind of caution and vigilance of the sinister, menacing elements among the Muslim population in the other 2 images. The other 3 images are offers, 2 of them imply dire, negative attitude of apprehension and dread and 1 entails esteem and respect. The social distance parameter is well employed to inspect the degrees of involvement or detachment among the RPs and the viewers. 4 out of 8 images comprising human elements are far personal in which the RPs are shot from waist up. This may give a room for close involvement, while keeping a rather distance enabling the viewer to be inspective enough. The perspective plays a significant role, especially in images with no human RPs to reflect various hues of implications. In 8 images out of 12 the shots are taken from a frontal horizontal angle which entails involvement with the viewer and provides him with a panoramic view for the RPs, whether human or not. As for the vertical shots, 3 out of 4 images are low angled, so as to assign power to the RPs over the viewers to entice either positive or negative attitudes towards them. Modality also plays a noteworthy role in the visual representation of the image and is actualized mainly in most of the images by colors. In nearly all the images with the exception of image 7, colors are not fully saturated, differentiated or modulated. They are limited to two or three colors with their shades, in a limited tonal value. However, in most cases they are quite contrasted with an abstract background that make the visual components in the image more salient and distinctive, rendering most of the images a relatively low contextualized abstract background. Detailed background is quite absent, except in the narrative image in which the wrathful crowd forms a

somewhat detailed realistic background. The decontextualized visual fabric is rather, stereotypical based on a certain outlook of the producer rather than a meticulous immolation of reality. Illumination and brightness in most images are quite radiant and vivid. This can be attributed to the idea that the producer aspires to attract the viewer's attention to the RPs, whether as entities or as persons engaged in a certain action that needs to be clearly detected. Images which are dark and dim are meant to entice a sense of dismay and gloominess.

On the textual level, the textual metafunction is mainly reified by themes on the cover lines acting as anchors for the intended meaning, whether favorable or condemning. Most of the themes are nominal groups described by attributes of adjectival or participial phrases.

On the visual level, the compositional metafunction is mostly realized by information value, salience and framing. In most images the information value distribution is either central or left/right. In central path images the most salient element is positioned in the centre of the image, while right position is allocated to the new information constituents, and in most cases, they are the RPs themselves. Salience is actualized in the images by colour contrast and size dimensions in most cases. RPs of equal statuses being members of the same class are depicted with the same size, while single RPs representing a certain notion or ideology are ascribed rather larger sizes. Framing in magazine covers are more or less an outer one for decoration purposes, and for endorsing a sense of attentiveness to the modules inside the image. There is one instance of inside frames which help the viewer ponder on each and every RP discretely, as the RPs are presented as Muslim models of triumph and fulfillment.

Regarding the question on the degree of conformity or discrepancy between the two intersemiotic media of textual and visual communication under investigation, it is proved that in all images, except image 5, the two modes of representation are almost complementary and conformed. They combine interactively to communicate certain schemes and impressions, on the level of every pair of parallel metafunctions. The ideational meanings conveyed by the cover titles and line are expressed through a representational process either conceptual or narratives. Declarative and interrogative moods are paralleled with gazes, perspectives and modality parameters to match the denotations implied by them. Textual and compositional metafunctions merge

together to keep the verbal and visual components intact. As an exception, in image 5 the textual cover lines are encouraging, approving and deferential asserting that the coming years will witness the progress and evolvement of the young, thriving Islam against the old barren West. On the contrary to this, the depiction of a young Muslim girl with a reproachful, ominous look and a feeble figure amid a bundle of black bodies is awe inspiring and confusing. Such contradiction impedes passing on the ideologies embedded in the image.

## 8. Conclusion

Eventually, it can be inferred that, the systematically designed social semiotic multimodal model (comprising Halliday's (2004) SFG and Kress and van Leeuwen's (2006) VG) proves to be functional in figuring out how meanings are constructed and interpreted. The two models provided fine-grained, instrumental tools of textual and visual parameters. The meaning-making resourceful metafunctions of the two models are quite illuminating in fostering readers' and viewers' interpreting and understanding the image of Muslims, as depicted on the covers of the Western print media. Therefore, readers of such magazines may be directed to assimilate certain ideologies about Islam and its followers, through scaffolding the configuration of the elements of the cover titles and lines together with those of images to formulate certain denotations.

Besides, covers of print media prove to foster certain stereotypes, frames and ideologies of the press institution through which the semiotic product is presented. The verbiage and images merge to underpin the ideology of the journal or magazine, which is conveyed in turn to the reader/viewer. However, the visual mode seems to have a somehow more profound role, as it comprises a larger space in the cover dimension than the textual mode exemplified in the cover titles and cover lines.

The two models of SFG and VG are applicable to different media of analyses other than still images, like animations, movies, educational aiding tools or websites. They can boost the understanding of both verbal and visual means of representation to achieve a more adequate assimilation of ideologies and ideas. A

more extensive quantitative research can be conducted on the issue of Muslims' image in the West, even though on different media of communication and on a wider and more extended scale, to yield more extensive results.

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Appendices

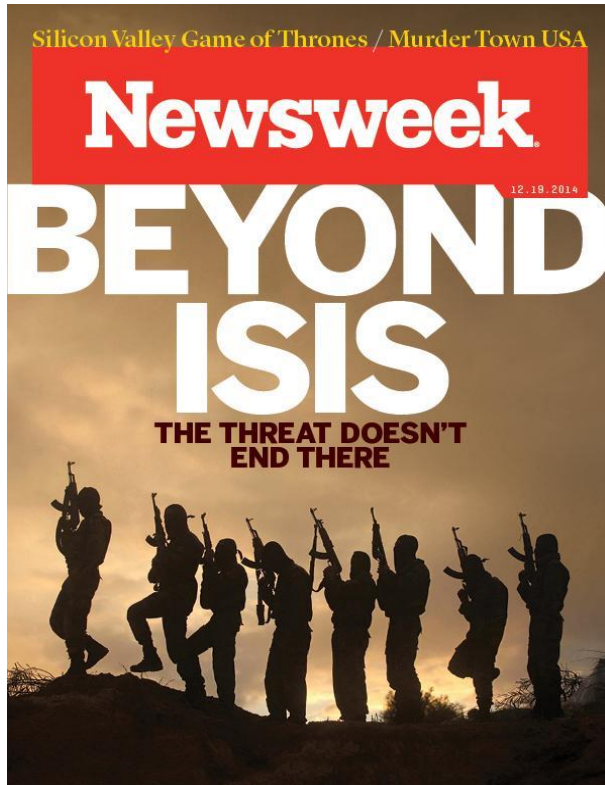


Image 1

Image 2





Image 3

Image 4

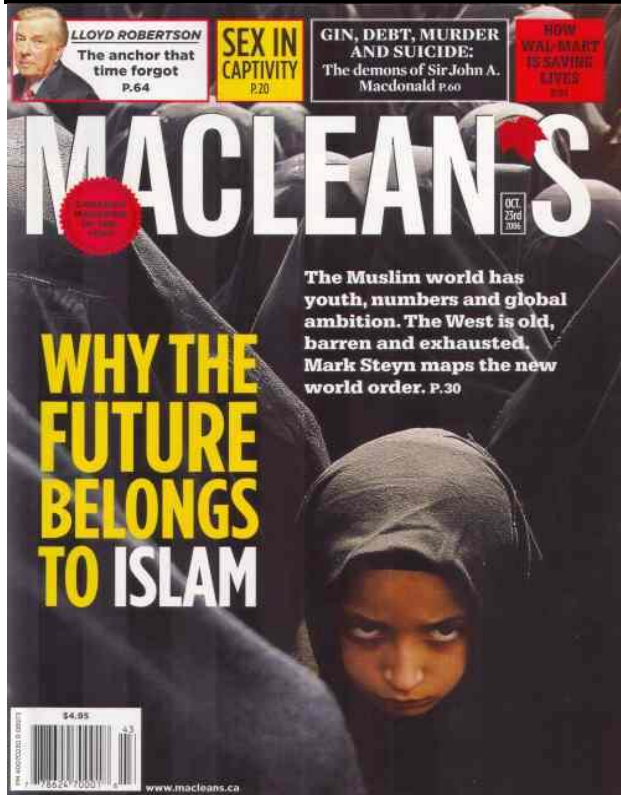
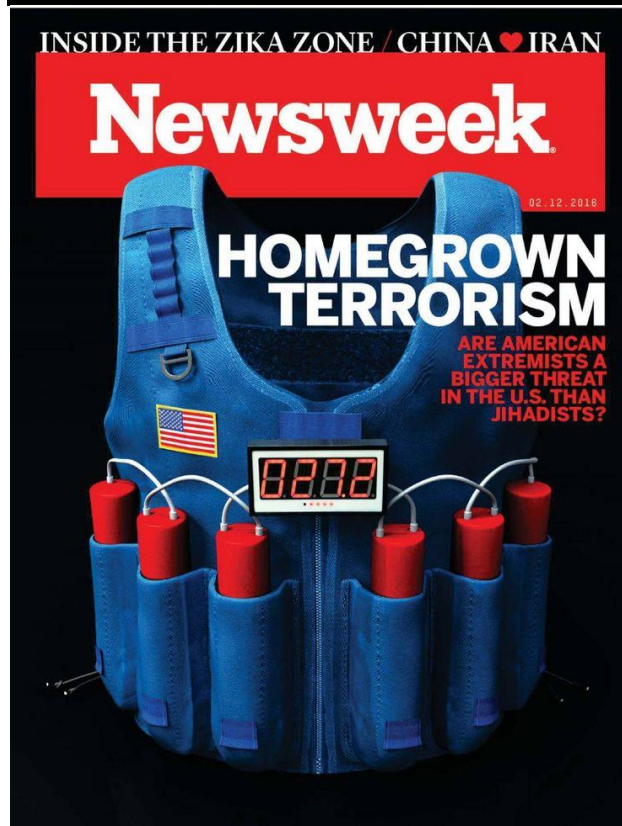


Image 5



Image 6



**PROFILE: THE IMAM BEHIND THE NEW YORK MOSQUE**  
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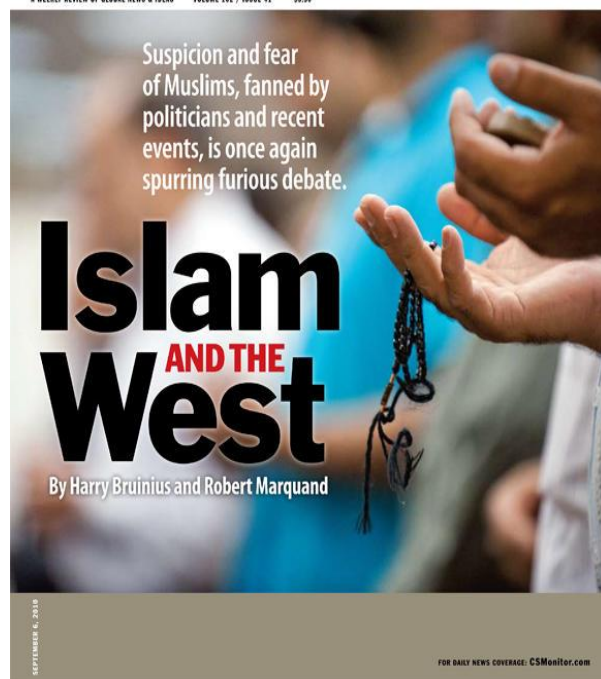


Image 7

Image 8



Image 9

Image 10

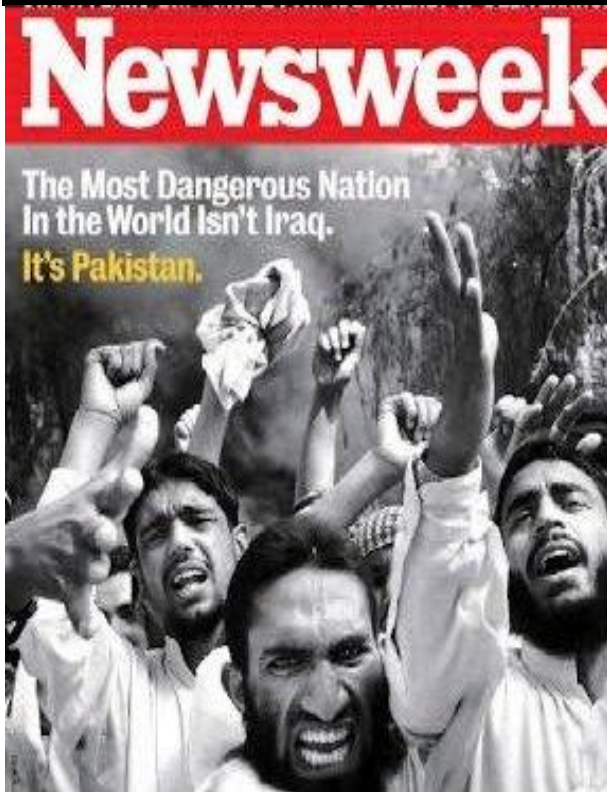


Image 11

Image 12

