The Representation of Women in English and Kurdish Magazine Cover Pages: A Critical Multimodal Perspective

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Abstract

This paper critically explores the multimodal discourses that underpin the representation of women in English and Kurdish magazine cover pages (MCP) with a view to determine the similarities and differences in the way women are represented or misrepresented in this under researched media genre. The paper adopts a descriptive qualitative method and applies a critical multimodal discourse analysis approach to answer four broad questions: 1) What ideologies, identities, and values are buried in discourses on women in English and Kurdish MCPs both visually and textually? 2) Are women represented positively or negatively in English and Kurdish MCPs 3) Are there intersemiotic complementarity between the visual and textual representations? 4) Are there any similarities and differences between the English and Kurdish MCPs in these regards? The results show that in both languages and cultures, with some minor differences, women are associated with glamour and acts of seduction through conventional female features via which they gain and maintain social power, rather than aligning them with rational and intellectual acts. Women are, furthermore, misrepresented as being commodified as they are advanced as accessories to draw the viewers' attention. These discourses on women, which are not overtly articulated, are profoundly rooted in the visual and linguistic resources employed to depict women in MCPs.

1. Introduction

Recently, there has been an intriguing surge of interest in researching media discourse, possibly with quintessential focus on more substantial media genres such as news, editorials, advertisements, press conferences and interviews, and mostly with a major convergence on verbal texts, disregarding the multisemiotic essence of most media genres.

Moreover, several studies have examined the representation of immigrants (KhosraviNik, 2009), minorities, veil (Williamson, 2014) and Muslims (Saeed 2007), whereas studies which address the representation of women in MCPs as a multimodal phenomenon are at a premium. More importantly, in particular, cross-linguistic and cross-cultural studies are missing in the existing literature. The current

paper is, therefore, a scholarly endeavor to critically look into the multimodal discourses that underlie the representation of women in English and Kurdish MCPs in order to detect the similarities and differences in the way women are portrayed or misrepresented in MCPs in the two languages under study, an issue which has not previously been addressed, particularly in the Kurdish language in which multimodal studies are very sparse.

It should be noted that media is an interdisciplinary or multidisciplinary field which has been subjected to scrutiny in diverse domains of study (Bell & Garrett, 1998, p. 2). More than a source of 'infotainment' (Renkema, 2004, p. 76), mainstream media is an effective communicator of cultural norms and values that defines the world and legitimizes the social order through the use of language as a social power, and the language of media is viewed as a multi-layered mode (Baig *et al* , 2020, p.414) akin to any other form of human communication which is essentially multimodal — a fact which was not in the limelight of discourse analysts as well as linguists for long years. Media discourse, more than ever, is one of the most pervasive and extensive discourses to which people from all types of literate societies are exposed (Weiss and Wodak, 2003, pp. 272-73). Hence, it plays a critical role in imposing its views on the people through its hegemony and manipulative power over the society, for media consumption can reveal a great deal about the social meanings and stereotypes projected through the way reality is constructed or reconstructed in media discourse.

However, the term discourse soon runs into terminological predicament as existing definitions are numerous; besides some accounts only loosely designate media discourse. Based on the key tenets of critical

discourse analysis (CDA), which forms a major pillar on which the present study is founded, discourse is" the social construction of knowledge about reality" (Johnstone, 2007, p. 6). This view considers discourses to be 'communicative events' into which social practices are embedded; discourses, as Fairclough (1995, p.55) claims, shape and are shaped by social practices. Succinctly, discourse inherently communicates or reproduces 'social identities', 'social relations', and 'systems of knowledge and believe'. It conducts ideological work and produces a society and culture (ibid, p.131). The merging of discourses into complexes known as ideology is neither accidental nor coincidental, but serves particular, definable societal goals. Semiotic objects, such as structures, written texts, casually told stories magazine cover pages, films, the color, layout, and content of museums and supermarkets, and so on, serve as material sites for the merging of discourses and their material as well as naturalized form. Hence, behind every single use or choice of semiotic resources, whether linguistic or visual, there is a hidden ideology that serves a particular institution (Kress, 2010, pp. 110-112). In the light of this, critical approaches to multimodal discourse (e.g. Machin and Mayr 2012; Zhao et al 2018) hold that the multimodal structure of most media genres admits them to create ideological bias on various levels of communication and representation involving both the linguistic and visual levels. This inevitably applies to the English as well as MCPs where a fundamental mode of representation is the image (s) that occupies much of the space of the cover to foster consumerism and serve neo-capitalist economic policy of media corporations, an observation which requires scholarly attention from researchers having a

critical orientation in the field of multimodal discourse analysis.

The aims of the study are multifold: it presents an eclectic multidimensional analytical framework to offer a judicious critical multimodal analysis of the representation of women in both English and also Kurdish MCPs; it also aims to compare and contrast the English and Kurdish MCPs in this respect. To achieve the aims of the study   and answer the research questions noted above, the study hypothesizes that:

1. discourses about women in the English and Kurdish MCPs, particularly in the visual mode, are marketed by media corporations or agencies through various semiotic choices to enhance their business;

2. in both English and Kurdish MCPs, though with some minor differences, women are commodified, materialized, and also deployed as accessories to draw the attention of the viewer;

3. in English as well as Kurdish MCPs, women are hardly seen as truly acting upon the world. In lieu, their physical beauty and seduction are foregrounded , reproducing the traditional conception of female sexuality which signify their power in the society ; and

4. there is often no intersemiotic complementarity i.e. no consistency between the verbal and the visual modes in both English and Kurdish MCPs. In other words, the visual representation does not faithfully reflect the verbal one.

2. Theoretical Framework

The section will shed light on some background theoretical assumptions deemed crucial to establish the grounds for the application of a critical multimodal discourse analysis to the intended data.

2.1 Multimodal Discourse Analysis

Multimodal discourse analysis (henceforth MDA), more commonly known as 'multimodality', is a newly emerging research paradigm that is concerned with extending the study of language to include additional resources such as images or photographs, scientific symbols, gestures, movements, music, sound, and color (Gee & Handford, 2012, p. 33) . It challenges the traditional linguistic view that language is the most salient, resourceful and most widely used mode of communication (Jewitt et al 2016, p. 15). Kress and Van Leeuwen (2001) describe multimodality as "the integration of various semiotic modes in the design of a semiotic product or event" (p.20). Thus, multimodality defines methods that perceive communication and representation to be more than just language, and which respond to the whole range of communicational forms people utilize such as image, gesture, gaze, posture, toys, color, layout…etc. and the links or relationships between them (Jewitt, 2009, p.12; Jewitt, 2011, p. 14; Harrison 2008, p. 58; Lirola and Chovanec 2012, pp. 488-89).

Additionally, MDA deals with semiotic resources theory and analysis, as well as the semantic expansions that occur when semiotic choices combine in multimodal phenomenon. Inter-semiotic connections resulting from the interplay of semiotic choices are a key focus of multimodal research (Jewitt 2009). MDA also involves careful analysis of the design, production, and distribution of multimodal resources in social settings (e.g. Van Leeuwen, 2008), as well as the resemioticisation of multimodal phenomena as social practice unfolds (Hyland and Paltridge 2011, p.121); it is not, as Pirini (2020, p. 1) asserts, about isolating and analyzing modes but about comprehending the world as a multimodal construct.

According to Machin and Mayr (2012), MDA examines the visual semiotic choices which inevitably reflect speakers'/writers' ideology on a specific subject or social actor. In this vein, it investigates how certain social actors are represented, misrepresented, or repressed through various textual and semiotic tools. Based on Social Semiotics Theory (Halliday 1978), MDA assumes that there are a variety of tools to portray the same individual or action , for no textual or visual account is neutral, rather it is loaded with hidden messages that are high on the agenda of particular institutions such as governments, political parties, and also media corporations. In line with this is Jewitt's (2011, pp.15-16) view which acknowledges that multimodality is based on the notion that the meaning of signs fashioned from multimodal semiotic resources is, similar to speech, social. In other words, they are formed by the norms and the regulations at the time of sign-making, which are impacted by the motives and interests of a sign maker in a given social context.

It naturally follows that media, being an invincible factor of modern societies, has the power to shape societies, and influence beliefs, values, and social identities inasmuch as media discourse is never neutral and (re)produces certain realities about the world. And since there are various as well as conflicting ways in which meanings about the world can be constructed, it does matter profoundly how particular groups of people are represented or which aspects of their identity have been highlighted. Strikingly, this occurs not only at the linguistic level but also at the visual level due to the multimodal nature of media texts, a fact that has been ignored by much previous work on media discourse. In accordance, this study maintains that the contemporary English and Kurdish magazines in their cover pages

provide a negative, imbalanced textual and visual representation of women to serve their consumerism practices, and thus reproduce the traditional social view that beauty and seductiveness are the source of women's power, discounting their intellectual, professional skills, and their active role in many facets of life. In effect, a critical MDA analytic approach will be an optimal one to explore how this account of women is practiced in the current English and Kurdish MCPs both textually i.e. linguistically and visually. The next section provides an account of the critical approach to discourse.

2.2 Critical Discourse Analysis

Critical discourse analysis (henceforth CDA) can be defined as a problem-oriented interdisciplinary research program that encompasses a variety of approaches, each with their own theoretical models, research methods, and agendas, but what they all have in common is a shared interest in the semiotic dimensions of power, identity, politics, and political-economic or cultural change in society (Hyland and Paltridge, 2011, p. 38). The term critical has been essential to CDA, in the same way as it was in critical linguistics. In particular, CDA denotes a shift away from the more descriptive aims of linguistics and discourse analysis, where the emphasis has been on identifying and analyzing linguistic aspects rather than on why and how these features are generated and what possible ideological goals they could serve (Machin & Mayr, 2012, p.5). It is, thus, used to examine texts to find out how structures, tactics or other features of text, oral, and, more recently, visual or multimodal communication play a role in the development and maintenance of unequal power relations (Abdullah & Mukundan, 2014, p. 28).

In essence, CDA is regarded as the analysis of opaque and transparent structural relationship

of dominance, discrimination, power and control manifested in language (Weiss & Wodak, 2003, p. 15). In other words, CDA may explore issues such as gender, ideology, and identity and how these are reflected in particular texts (Paltridge, 2012, p. 186). It, therefore, aims to critically investigate social inequality as it is expressed, constructed, and legitimized (Weiss & Wodak, 2003, p.15).

Moreover, CDA is a type of analysis that is concerned with the larger or global message, philosophy, ideology, or concept expressed rather than merely going beyond the limit of the sentence. CDA informs the reader or listener about the writer's or speaker's intention and unearths the hidden ideologies and presumptions underlying under a text (Knap & Daly, 2011, pp. 105-106). Hence, CDA's concern is with the opacity of texts and utterances, the discursive construction or stories that are embedded in texts as information that is less readily available to consciousness. To put it in different words, CD analysts investigate how language and other semiotic modalities shape social life, seeing discourse as a type of social practice. As a result, critical discourse studies are not the exclusive domain of linguists; researchers working in fields such as sociology, culture, philosophy, or psychology – to name a few – also investigate the relationship between language and society (Rogers, 2004, pp. 5-10).

In the light of these views, CDA forms a cornerstone in any study on the representation of social actors (e.g. women, elderly, minorities…etc.) including the current one which aims to pursue the representation of women in English and Kurdish MCPs from a critical multimodal perspective. It should be noted that the integration of CDA and MDA in the current study will offer a more precise, systematic, holistic analysis of the representation of women in MCPs in the two languages under study.

3. Analytical Framework and Methodology

After introducing the theoretical framework on Multimodal Discourse Analysis, Critical Discourse Analysis, and also highlighting the interrelationship between discourse, society and the media, this section will specifically explore the visual and the linguistic semiotic resources or choices available for representing women in English and Kurdish MCPs. To this end, it seeks to sketch a model in the quest for providing a meticulous analysis of the selected data from a critical multimodal discourse analysis perspective in both languages.

CDA models that seek to unravel the ideological dimensions that are loaded in language i.e. discourse are numerous. Nevertheless, few of these models are categorical in the way they relate discourse to the underlying ideologies. Moreover, Jewett et al (2016) behold that there exists no approach to multimodality which is absolutely 'right' or 'best'; each approach stipulates a distinct lens on the world. A researcher, they recommend, needs to "consider the aptness and coherence of an approach for a study" (p.131).

In line with these, the analytical framework in the present study integrates Kress and van Leeuwen's (1996; 2001; 2006) pioneering model for visual communication with Machin and Mayr's (2012) framework for critical discourse analysis model of representing social actors and social action for the linguistic or textual analysis which builds upon Van Leeuwen (1996; 2008). These frameworks are deeply rooted in Halliday's Social Semiotic Theory (1978) and Halliday's Systemic Functional Linguistics (1985), and together they form an eclectic-multidimensional as well as multimodal framework deemed adequate for exploring how women are portrayed and also manifested in

English and Kurdish MCPs both visually and verbally i.e. linguistically.

As far as the visual analysis is concerned, Kress and van Leeuwen (1996; 2006), relying on Halliday (1985), put forward that a visual text comprises three dimensions of meaning, namely *representational, interactive, and compositional* parallel to the metafunctions realised by language: ideational, interpersonal and textual respectively. The *representational* meaning represents a process-based part of the experience reality (Kress & Van Leeuwen, 2006). At the representational level, there are two processes: conceptual and narrative. The conceptual processes depict ideas in pictures, whereas the narrative processes reflect participants in activities or events that are occurring. The conceptual processes portray static ideas, whereas the narrative processes depict two or more individuals connected by vectors that depict them doing something to or for one another (Kress & Van Leeuwen, 2006).

The *interactional* component focuses on the interaction between the persons portrayed and their viewers. Kress and Van Leeuwen (2006) suggest five categories that convey the interaction metafunction: contact (gaze), angle, social distance, color, and modality. Contact is the presence or absence of gaze from the represented participant, which may be an offer or demand; angle is the way that the image is taken either horizontally or vertically. Social distance is the angle or size of the frame in which an image is depicted, which determines the social distance between the represented participant and its viewers. As a semiotic resource, color is referred to as a mode that, like other modes, can be used for a variety of purposes. The last element is modality which indicates the degree of truthfulness of the images.

Compositional function refers to the organization and layout of picture components. It focuses on how representational and interactive aspects are blended into a meaningful whole" (Kress & Van Leeuwen 2006). Information value, salience, and framing are three systems connected to the arrangement of a visual design. Information value emphasizes the value assigned to the various placements of items in respect to one another in a visual composition. A visual image's concept of salience considers how the elements of that image have been composed in order to draw viewers' attention, interest, and focus (Kress & Van Leeuwen, 2006); the term "framing" refers to the border lines and space that connect or disconnect the elements of a visual image (Kress & Van Leeuwen, 2006). The figure below summarizes Kress and van Leeuwen's (2006) framework of visual grammar:
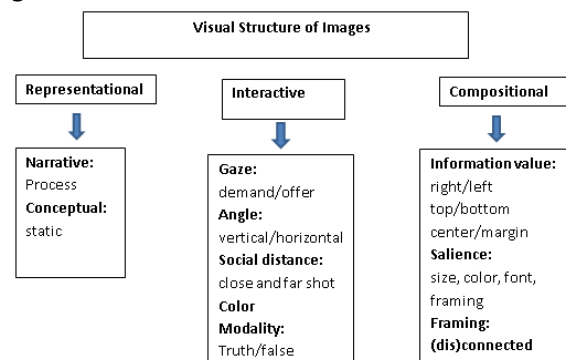
Figure1. Visual Analysis Model (Kress and Van Leeuwen 2006)

As regards the linguistic analysis, as noted above, Machin and Mayr (2012, pp. 77, 104) outline two facets of representation: *representing social actors* and also *representing social action,* relying on Van Leeuwen (1996; 2008) who in turn relies on Halliday (1978; 1985). These authors maintain that the sign-maker has a number of linguistic semiotic choices when using semiotic resources to

determine how they want to depict or represent individuals and groups of people who, in CDA, are sometimes referred to as 'social actors' or 'participants', and the area of 'semiotic choices' is called 'representational strategies' (Fairclough 2003, p.145). These choices enable us to situate participants in the social world and to emphasize or downplay particular facets of their identity. They can have the same impact as visual semiotic choices, connoting groups of thoughts, beliefs, and patterns of behavior that are not always clearly defined (ibid, p.103). Machin and Mayr (2012, pp. 79-85) offer some modifications to Van Leeuwen's social actor network (2008, p. 52), and **develop a number of representational strategies:**

1. Personalization and impersonalization: a given statement or participant may be personalized through using their personal names or impersonalized through naming the institution to which they affiliate. Impersonalisation gives weight to a particular social actor or situation (e.g. Professor John Smith vs the university).

2. **Individualization vs collectivization**: A participant can be described as in individual or as part of a collectivity (e.g. two soldiers vs militants).

3. **Specification vs genricisation:** one can see if participants are manifested as unique people by their name or as a generic kind such as women, youth, Muslim…etc.

4. Nomination vs functionalization: Participants may be designated by their characteristics: who they are or functionalized by being portrayed in terms of what they do i.e. in terms of their jobs (e.g. George W. Bush vs the American President).

5. Objectivation: In this case, a feature is used to represent a given social actor or participant

such as beauty for a women, or bravery for a man.

It should be noted that the entire, broad apparatus of Machin and Mayr's model are not verbatim utilized; rather emphasis is placed on the above mentioned categories that have their manifestations relatively in the data as the textual messages i.e. the captions are fairly short. Table 1 sums up the representative strategies.

Representational Strategies	Personalization vs Impersonalisation
	Individualization vs collectivization
	Specification vs genricisation
	Nomination vs functionalization
	Objectivation

Table1. Representing Social Actors
Representing social action involves framing the participants by the *transitivity system* i.e. of how participants are depicted as 'acting' or 'not acting' (Machin and Mayr 2012: 104). Based on Halliday (1985), Van Leeuwen (2008), and Machin and Mayr (2012) opine that transitivity provides a means of examining how readers', listeners', and viewers' perception of the meaning of a text is pushed in a particular way or direction. The purpose of transitivity analysis is to investigate which social, cultural, ideological, and political factors influence the selection of a process type (i.e. verb) in a given discourse type. Through manipulation of agency, ideology can be inadvertently ingrained; this can occur in three ways: the agency can be overt ('Police shot demonstrators'); it can be backgrounded ('Demonstrators were shot by police'), or deleted ('Demonstrators were shot'). These decisions could potentially have a substantial impact, as exemplified by media coverage of various events and practices.

In simple terms, transitivity is concerned with "who does what to whom, and how" (Eggins 2004: 213). Transitivity analysis is a powerful ideological tool which takes a crucial part in the meaning making process as it basically shows

which participant is agent, senser, affected, goal, patient, or phenomenon. Transitivity analysis requires a characterization of three facets of meanings: *participants* including the performer and the recipient of a process; *processes* which are realised by verbs; and *circumstances*: which may be adverbial and prepositional phrases denoting the time, place or the manner a process occurs (Halliday 2004: 170).Accordingly the first step in transitivity analysis is to specify the participants and then the process types adopted in a clause to describe the action denoted by the verb. Broadly, **the following process types can be distinguished:**

1. **Material processes:** A material process is one that entails doing certain physical acts in order to accomplish a goal (e.g. walk, play, create, kill…etc.).

2. Mental processes: The participant's internal world or feelings is reflected in the mental processes that are associated with the participant. The subject in this case is the sensor and the object, if any, is the phenomenon rather than a goal or beneficiary (e.g. feel, worry, fear…etc.)

3. Behavioral processes: serve as a bridge between the mental and the material processes. They denote certain human physiological processes which partly psychological and partly physical (e.g. watch, listen, smile, stare …etc.).

4. Verbal processes: refer to the movement of messages through language. In other words, saying something is a physical action that affects mental operation. They are indicated through the verb 'to say' and it many synonyms.

5. Relational Processes: are processes that encode meanings about states of being, whereby things are stated to exist in relation to other things. Thus, there are two entities that are related to each other (e.g. be, mean, symbolize, refer to…etc.).

6. Existential processes: refer to the existence or occurrence of something. In this case, the word "there" serves as a distinguishing identifier for the clause.

The following table displays the process types which is part of the transitivity system analysis adopted in the linguistic analysis of the data:

Table 2. Representing Social Action/ Process types

Process Types	**Material Process**
	Mental Process
	Behavioral Process
	Verbal Process
	Relational Process
	Existential Process

To achieve precision and clarity, the analytical framework will be applied to the selected data in two major phases: the visual analysis which encompasses the representational, interactive, and compositional metafunctions; and the linguistic analysis which comprises representing social actors and social action.

As for the methodology, the study adopts a descriptive qualitative method of analysis.

4. Data Collection and Coding

The data for the present study were collected from electronic and print magazines during May to July, 2022. They have been selected based on the images that have some captions in order to fulfill the essence of multimodal texts. Four MCPs are selected: two for each language namely, Vogue, Allure for the English MCPs which are chosen as electronic online MCPs, and printed Zhin and TV magazines for the Kurdish data. These samples are representative of hundreds of others which readers encounter daily. It should be noted that *only* the magazines' *front* cover pages will be subjected to the scrutiny. As far as coding is concerned, each MCP is given a letter that stands for

language: E for English and K for Kurdish, and a serial number to be easily set apart from other MCPs. For example, the first English MCP is coded as EMCP1, the second as EMCP2, and so on.

5. Data Analysis

This section is devoted to the analysis of the selected data based on the eclectic multi-dimensional model sketched above.

5.1. The English Data Analysis

5.1.1. EMCP1

Figure.2 EMCP1

1. Visual Analysis (EMCP1)

A. Representational Metafunction

The EMCP1 in figure (2) represents a model, gorgeous, and glamorous woman wearing semi-naked clothing with earrings and strange hair tie and some captions. The image is conceptual since the represented woman is neither moving nor doing any actions (Kress and van Leeuwen, 2006). In spite of this, the woman appears to be a young fashion model because of her semi-naked clothing, attractiveness, lips, and odd hair style.

B. Interactive Metafunction

For the gaze, the woman looks directly at the viewer: she is in the Demand gaze, which indicates that she is attempting to connect with the audience with a welcoming expression. The viewer is recognized and a reaction is anticipated as if the viewer is spoken to in

person. The sort of demand and mood of the place are then influenced by other factors. There may be a friendly demand while maintaining social distance (Machin and Mayr, 2012). As for the angle, the image is captured horizontally from the front. Frontal horizontal aspect creates a sense of connection between the viewer and the participant in EMCP1. Medium angle is utilized to create an equal interaction with the viewer. This is the objective of the majority of magazines; the participant is used to attract the viewer's attention. In accordance with social distance, the head, shoulders, and waist are visible in the image; hence, the image is characterized as "far personal distance." This distance is beyond a person's ability to touch with ease. This distance is used to discuss personal hobbies and involvements (Kress and van Leeuwen, 2006). Overall, in order to attract the viewer's attention, the magazines display women on the cover pages, making them the magazine's focus with their ideal female beauty and glamour.

Regarding the color, the 'value' scale is utilized. The image is dominated by the color black and her pale light skin. The dark tone of her dress, her bright face, shiny lipstick, and breast skin glow through, grapping the viewer's attention. The woman resembles a fashion model rather than a practical woman (van Leeuwen, 2002). The combination of her pale skin, black outfit, and black hair shows that women magazines have built an idealized world to depict women. In addition, the mix of these colors indicates to the viewer that this is more fantastical than realistic (Ledin & Machin, 2020). As a result of the color combination, the abstracted background, and her attitude, the image loses its realness and becomes surreal. To demonstrate how this sort of analysis applies to this particular image, the background is out of focus, the glosses are blurred, the caption that

appears on the RP's semi-naked breast is very thin, the texture of the model's clothing and accessories are flat, and the colors are mixed to keep the RP foregrounded. The lighting on her clothing and skin is pretty bright. The image appears to be significantly overexposed.

C. Compositional Metafunction

The picture can be exhibited in two positions: in the center or along the margin, depending on the image's information value. The participant's central place in the image suggests that she is the primary subject of the image. The RP's image is the first thing the viewer notices since it is bigger and brighter. Her size is also impressive. To further emphasize her prominence, the surrounding is veiled and abstracted. Instead, the caption is placed in a bottom margin part, suggesting items that are less important than the center of attention (Kress and van Leeuwen, 2006). This implies that the media has the capability to influence people's perceptions about women's sexuality and physical beauty. The media is able to engage its audience in this way. Because of her dress, makeup, and hair color, the woman appears to be the most salient element in this image. The title appears to be the second most salient element, while the rest are considered less significant by the salience (Ledin and Machin, 2020). Machin and Mayr (2012) argue that traditionally women are forced to attract the attention of society, and they do so by portraying their sexual body and outward look in this way to accomplish this goal of driving attention to them. In this case, the media has a negative role in reproducing and legitimizing the traditional social views in that focus is placed on their physical attractiveness rather than their intellectuality and skills .When it comes to the frame, there isn't one that represents the entire image uniformly. The two share a common space, whether text is integrated into (or layered on) the pictorial space or a picture is embedded in (or overlaid on) textual content (van Leeuwen, 2005). This is ideological; it aims to demonstrate how magazines portray women in order to pique the interest of viewers with their depictions of women's bodies and certain sexual characteristics. In essence, women are not presented or represented as successful professionals or academics in MCPs; no attention is paid to their careers and to their roles in the society. Hence one can argue that they are misrepresented.

2. Linguistic Analysis (EMCP1)

A. Representing Social Actors: The following representative strategies are rendered in EMCP1:

1. Personalization vs Impersonalisation

The social actor (participant), in EMCP1, is personalized through the participant's personal name, Sellena Gomiz, as there is no reference to any institutions or corporations with which she affiliates. Impersonalized reference gives weight to statements (Machin and Mayr, 2012), but here the woman, though a celebrity, is engaged with herself.

2. Individualization vs collectivization

The participant is individualized mainly because the caption included is self-centered mainly because the pronoun *I* discludes any other social actor; thus there is no any sense of collectivization. This individualization brings her closer to the viewer and makes her more eye-catching. This individualization technique is also manifested at the visual level whereby Sellena Gomiz is the only actor in the cover.

3. Nomination and Functionalization

No reference has been made to what she does: to her role in the society. She has been nominated with regard to her personal name. No attention is oriented towards her career, academic level, or profession.

4. Objectivation

This is the most salient representative strategy in EMCP1. The participant is depicted via a characteristic: her beauty as the caption *BEST OF BEAUTY*, which is typed in large upper case letters on her semi-nude breast, connotes. She is reduced to her physical beauty rather than her function or role in the society. Her femininity remains the crucial part of her identity.

2. Representing Social Action

The transitivity analysis of the caption, *I am in charge of everything in my life,* is presented in Table 3.

Table3. Transitivity Analysis in EMCP1

I	Am	In charge of everything in my life
Senser	Relational process	Phenomenon

Although the social actor doesn't take any action and merely shares her feelings about having complete control over her life in the above table, it appears that she is part of the relational process. The relational process is depicted by the use of the verb be in 'am in charge' in this analysis, which identifies the speaker as the senser of that relation. That the female figure is never given a professional, business, or practical role in the media tells us that media portrays women as only expressing their emotions or relations, not their roles as active agents. In summary, the visual and linguistic analysis of EMCP1 points to the conclusion that women's roles in visual and linguistic representations are passive; the participant doesn't do anything but stare at the viewer, and she just conveys her feelings and imagination verbally. Her physical attractiveness, however, is used to fulfill the media's purpose of grabbing the attention of readers and viewers; she is used as an accessary to make the cover more attractive and appealing. In this vein, she is exploited by the media, for the media employs her femininity and her glamour to serve acts of consumerism.

5.1.2. EMCP2

Figure 3. EMCP2

1. Visual Analysis (EMCP2)

A. Representational Metafunction

In EMCP2, in figure (3) above, Lady Gaga is the represented participant who is one of the most popular celebrities. The figure shows a model, attractive, and glamour woman wearing again semi-nude clothes and a tattoo on her back. According to the representational metafunction, the image is conceptual since the woman depicted is not moving or doing any actions (Kress and van Leeuwen, 2006). Despite this, the lady is presented as a young fashion model due to her outfit, beauty, shiny face and lips, and her strange hair style.

B. Interactive Metafunction

Here, the primary tool is eye contact (gaze), in terms of which, this photograph is a 'demand image' since the model is staring directly at the viewer, implying social affinity and relationship with the audience. The model's appearance leads viewers to assume a romantic relationship with her because she wants them to accept the message she is conveying about herself (van Leeuwen, 2005). The picture is at vertical frontal eye-level, which implies the involvement of both the represented social actor and the viewer, since both are members of the same group and are of similar social position. This suggests that, the media intentionally portrays the magazine's cover in this format to arouse the viewer's interest in the cover through Lady Gaga's photo. In terms of social distance, the close-up image of the human subject displays

the social actor's engagement with the audience and the intimacy between the actor in the image and the viewer, as they can easily touch her. The frame size of the cover issue, which includes a close-up of the model's face, establishes a "warm and personal" interaction with the viewer, allowing viewers to imagine being so close to her as if they had an informal and intimate relationship (Kress and van Leeuwen, 2006). This also conceals the ideological impression that women are materialized or commodified, since the media seeks to establish a link between the viewer and the represented actor in order to increase the magazine's profits. As a result, the woman is comparable to a toy or an object since their body and look are modified for commercial interests.

As for the color, the scale of purity is used in EMCP2, because the white color is the dominant one in the image. The term 'purity' already suggests something of the meaning potential of this aspect of color (Ledin and Machin, 2020). The color white is associated with innocence and purity. In addition, her lips are pink, symbolizing a feminine color. There is a high lighting on her skin which suggests modernism, and optimism. The background is abstracted which excludes real work place activity which in turn excludes the represented participant's account as a practical working woman. Concerning the modality, the color white and the color of her lipstick are highly saturated. Thus, the image loses it truthfulness and it becomes unnatural (Kress and van Leeuwen, 2006). Overall, the values of beauty, feminine features, and seductiveness are associated with the female social actors, reproducing the imbalanced power relations dominant in the society that forces women to be physically charming.

C. Compositional Metafunction

The photograph is shown in two ways based on its information value: the center and along the margin. The participant's position in the center of the frame implies that she is the major focus of the image. The viewer's focus is immediately drawn to her photograph because it is biggest and brightest. The size is equally impressive within the cover. In addition, the background is obscured and abstract, since she is the primary subject of the image. By contrast, the caption appears at the margin of the cover, denoting subordinate elements (Kress and van Leeuwen, 2006). This implies that the media have the ability to manipulate the viewer's thoughts and capture the audience's attention through aligning the elements of the image according to their importance; in the case of EMCP2, Lady Gaga's photograph is the most important element in the image. Similarly, as far as salience is concerned, the represented participant is the most salient element because of the size of her photo, the lighting on her face, her body, lipstick, and hair. Also, her semi-nude clothes are the most eye-catching element. Further, the magazine's title is the second most salient element, while the other parts are less prominent (Ledin and Machin, 2020). EMCP2 expresses a certain set of thoughts regarding femininity, physical attractiveness, and excitement. The provocative dress, hair style, and sensual lipsticks demonstrate that the magazine prioritizes being appealing in order to draw the reader's attention (Machin and Mayr, 2012). Regarding the frame, there is none; the entire image is rendered in a single manner. Text and picture occupy the same space; either the text is incorporated into (or superimposed on) the visual space, or the image occupies the textual space. This is ideological; it attempts to describe the true world of magazines and how they portray women to spark the viewer's interest via the body and some sexual features

of women. Magazines no longer depict women in domestic contexts, as house wives and mothers (Fowler 1991), but they present them as celebrities who seek excitement and enjoyment, especially sexual excitement, through this particular way of visual representation which foregrounds the represented participant's femininity in lieu of her potentialities and her active role in society.

2. Linguistic Analysis (EMCP2)

A. Representing Social Actors

In EMCP2, above, only three representational strategies are at work**:**

1. Personalization vs Impersonalisation

The participant is in between personalization and impersonalization, for, on the one hand, she is personalized through her personal name, and on the other her name is linked to a movie in which Gaga took part, though her action is not fully actively represented.

2. Individualization vs Collectivazation

Similar to EMCP1, the use of the first person personal pronoun marks the participant as individualized, as opposed to collectivized, bringing the participant closer to the viewers and more likely to attract their attention.

Nomination vs Functionalization

Although there is reference to Gaga's big film, she is not functionalized. She is nominated adopting her personal name. This backgrounds the fact that she is a movie star and indicates that priorities are given to her femininity, as evidenced also by the visual representation**.**

B. Representing Social Action

The transitivity analysis, as shown in Table 4, concerns the caption which includes two material processes,

If I am not changing people's lives what am I doing?

Table 4. Transitivity Analysis in EMCP2

I	Am not	People's live	What	I	Am ... doing
	changing				
Agent	Material process	goal/instrumental	Unspecified	Agent	Material process

The above table indicates that the social actor is included in a material process, However, the agency is weak partly because the goal is not a human (the goal in this case called instrumental) and partly because the goal is unspecified in the second clause. Van Leeuwen (2008) argues that this kind of instrumental transaction is critically vital as it mitigates agency; so she does not directly act on people but on their lives. This signals that media does not give a professional, and a practical role to the female characters (as is the case in EMCP2); rather their role is mostly passive in that they either express their feelings or mental states, or act as weak agents.

It naturally follows that in EMCP2, the role of women in both visual and linguistic representation is passive, the participant doesn't take any action, rather she just gazes on the viewer, and linguistically she just expresses her feeling and imagination. Yet, she becomes a tool for the media in order to impress the viewer, and her physical appearance is shown to serve the media organization's interests.

a. The Kurdish Data Analysis

5.2.1. KMCP1

Figure 4. KMCP1

1. Visual Analysis (KMCP1)

A. Representational Metafunction

The KMCP1 in figure (4) represents one participant who appears to be doing nothing except touching her chin and there is also a caption: مەوەهنامەکاراک یاگنێر هڵ(ا مەدب ناشین نژ یناکاناوت want to show the abilities of women through my works). In addition, there is not a vector within the image except the woman is making a gesture; hence the image fits into Kress and van Leeuwen's (2006) description of conceptual processes and the social actor becomes passive. The body gesture that the woman makes is the hand-on chin gesture that is generally observed when someone is thinking about a difficult problem or trying to solve a complex issue. It is also usual for individuals to touch their chin while they're thinking what to say next. This motion might also be viewed as a sign of doubt and uneasiness. It may also be used as an indicator that the individual is feeling troubled with all the choices before them (Taylor, 2020). Hence the participant is having the hand-on chin gesture which represents the troublesome and difficult situation that Kurdish women living. She wants to show women's potentialities through her work. At the same time, the gesture suggests that she feels insecure and fearful because Kurdish women are usually considered as inferior as they are part of a male-dominated society.

B. Interactive Metafunction

Regarding gaze, the woman looks directly at the viewer 'Demand', indicating that she is attempting to connect with the audience. She wants to invite people to her imaginary world. As for the angle, the image is taken vertically with obliqueness and the viewer looks up to the represented actor indicating that the she has symbolic influence over the spectator, whether as an authority or a role model (Kress and van Leeuwen, 2006). The magazine here does not represent the participant as a usual or eye-level angle instead it is vertical, oblique and looking up. This may stand against the efforts that she is trying to exert and suggests optimism. Additionally, for the social distance, the area from the head to the waist is visible which indicates 'personal distance' (Hall, 1966). The participant wants to show the personal subjects and involvement with the reader i.e. she wants to focus on her ability and her work. Regarding modality and color, there is high saturation of the color. In particular, her face, her eyes, lips, cheek, forehead, and her ring are fully saturated. The lighting on her check, lips and nude arm are over-exposed, attracting more attention. The background is abstract and is out of focus which does not reflect a natural working environment; it is a studio shot. Hence the image is unreal and loses its credibility. Although the represented participant stresses her work and showing women's abilities, the image foregrounds her as a model woman, who shows up her beauty. Her make-up, hair-style, rings, bracelets, her clothes, and the tattoo on her hand show a model woman not a practical one, foregrounding her physical charm and reproducing the traditional sense of female attractiveness. The photograph does not reflect the statement made by the participant. Conversely, one can argue that there is no intersemiotic complementarity between the visual and the linguistic representations.

C. Compositional Metafunction

As far as information value is concerned, the image is represented in two ways that's center and margin. The woman is positioned in the center of the frame, indicating that she is the central focus of the image. The viewer's eyes are immediately drawn to the participant's photograph since it is the biggest and the most colorful part. Her size is also noteworthy. Moreover, the background is obscured and abstract, as she becomes the most important part of the image. On the other hand, the

caption is included a small circle in the lower margin of the cover, which indicates elements that are subservient to the center (Kress and van Leeuwen, 2006). The caption should have been more centralized, as it is about the social actor's endeavor to promote women's potentialities. By contrast, the media presents the woman in a fairy tale way that the viewer only pays attention to the beauty she has, the way she stands and the things relate to her physical appearance. Regarding the salience, again the represented participant is the most salient part since she has been given the largest size, most colorful, the most central position in the cover. This, again, indicates that women are usually weighed by their physical beauty, not by their efforts. The image communicates a particular set of values such as glamour and excitement associated with women's identity (Machin and Mayr, 2012). The revealing dress, accessories, sensuous, lipsticks suggest that looking glamorous is high on the agenda of the magazine aiming to attract the attention of the viewer. According to the frame, KMC1 has great framing since the foreground and the background are well differentiated. The woman is placed in the front to be the image's most prominent element, overlooking her willingness to work and to be active. This is an obvious example of misrepresentation of women in the Kurdish MCPs which reproduce the traditional views about woman's physical beauty.

2. Linguistic Analysis (KMCP1)

A. Representing Social Actors

As far as KMCP1 is concerned, the following representation strategies are relevant:

Personalization vs Impersonalisation

Providing the name of the participant is part of the process of personalization as opposed to impersonalization, which does not give any sense of agency and power; no weight is given to her position.

1. Individualization vs collectivization

Similar to many other examples, the social actor in KMCP1 is individualized through the personal inflectional morpheme {م-} twice in the clause. No sign of collectivization is observed.

2. Specification and Genericization

It can be argued that the participant is represented as a generic type, ژن(woman) which is a clear indication that women are discriminated in the Kurdish society as being vulnerable and sensual which makes them ineligible for professional success.

3. Nomination vs Functionalization

The social actor is nominated as Zhyan (ژیان), using her personal name without any functional titles or honorifics, which again presupposes lack of agency and power.

B. Representing Social Action

An analysis of transitivity of the caption: له رێگای کارهکانمهوه تواناکانی ژن نیشان بدهم دهمهوێت (I want to show the abilities of women through my work), runs as follows:

Table 5. Transitivity Analysis in KMCP1

من	دهمهوێت	له رێگای کارهکانمهوه تواناکانی ژن نیشان بدهم
Senser	Mental process: affection	Phenomenon

Table 5 shows that the verb 'ویستن' (want) instantiates a mental process which can be subcategorized as affection. It communicates willingness and thus reflects the mental process. Here, the senser is 'من' (I) as it indicates the one who wants. The phenomenon is 'لهرێگای کارهکانمهوه تواناکانی ژن نیشان بدهم'. The hidden ideology here is that according to the role allocation, the represented social actor is linguistically senser. She simply expresses her feelings and willingness to act. In a way, this can also connote passiveness in the sense that she is not the agent of any actual, material process_

though there is willingness to work and show women's proficiency.

In effect, the visual analysis reveals the picture of a woman wearing casual clothes as opposed to a formal suit, which would have suggested ambition and determination. Linguistically she is a senser which gives her a rather passive role. It is worthwhile to note that the visual and the linguistic representation are inconsistent as they reflect two different identities. The linguistic representation suggests the idea of a women seeking professional success through her work aiming to demonstrate her race's qualifications, while the visual is an image of a model beautiful woman with high color saturation and excessive lighting on some parts of her face and her body as well. The represented participant serves as an accessary to the cover in order to make it more eye-catching, and thus she is materialized.

5.2.2. KMCP 2

Figure 5. KMCP2

1. Visual Analysis (KMCP2)

A. Representational Metafunction

  KMCP2 displays a woman smiling to the viewer and wearing a necklace, a watch, and an attractive Kurdish cultural uniform, with her hand putting on her chin with a caption: 'لەبەرنامەکانی بەیانیاندا بایەخ بە هەموو ئەو پرسانە دەدەین لە ژیانی ڕۆژانەی هەر تاکێکمان، بە تایبەت تاکی کەرکوکیدا ڕەنگیان داوەتەوە' (In morning programs, we focus on all the issues reflected in our daily lives , especially in the life of an individual in Kirkuk). It reflects a conceptual meaning because the

participant does not perform any action, and it falls under the category of a symbolic process in which the necklace, watch, and her clothes signify the woman's identity (Kress and van Leeuwen, 2006). And her hand gesture symbolizes that she is thinking in a difficult situation, at the same time she doesn't take any actions and she becomes passive. The image implies that women are only after the beauty, elegance, and physical appearance. Thus, they are intentionally put in this way in order to get the viewer's attraction.

B. Interactive Metafunction

 The first tool is gaze or visual contact. In this respect, the image qualifies as a "demand image" since the model stares straight at the audience with a smile, indicating social affinity and relationship with the audience. The model's look compels viewers to imagine a relationship with her, as she expects them to embrace the message she is forming about her programme (Kress and van Leeuwen, 2006). The smile on her face stands out among several shades of meaning, such as satisfaction, harmony, and happiness. Ideologically she is represented in a way as if she is advertising for her skin, watch, bracelet, and her colorful clothes. About the angle, the woman is depicted in a vertical eye-level indicating that the represented participant and the viewer is one of equality. Concerning the social distance, it is close personal distance, because only the head and the parts of the shoulder is visible and this indicates 'intimate' relation. Intimate distance including direct touch, as in love making, comforting, and showing beauty occur most often in women's magazines (Hall, 1966). However, the producer tries to make a direct contact between the social actor and the viewer. The viewer here is likely to experience the feeling of warmth and closeness with the actor (Ledin and Machin, 2020); a practice exercised in magazine covers

in order to get the viewer's attention and make them engaged with the magazines.

Moreover, color is another semiotic resource for communicating the ideas. The image is modulated as colors that are used are fully modulated and textured with different shades, losing their naturalness. The colors from her bright lighting blue to her dark black hair suggest an idealized world that the magazine has created to represent the participant. In addition, the combination of these colors tells the viewer that this is fantasy and a less real world (Ledin and Machin, 2020). Regarding the modality, due to its high modulated color, and the abstracted background, the image loses its truthfulness, and it becomes unreal. To illustrate how this type of analysis works with this specific image, the backdrop is out of focus, the texture of the model's clothes and accessories are flat. The lighting is quite bright on her clothing and skin. The image looks to be extremely overexposed. The crucial point here is that the society forces Kurdish women to pay special attention to their physical charm which forms an important part of their ladylike manner in order to be accepted by the society, especially the males. The role of women is thus reduced to fulfilling male fantasy: a fact which backgrounds their professional success and intelligence. A woman should be charming and glamourous, regardless of her social and academic status. The media has the negative role of legitimizing and reproducing this traditional, stereotypical view about women via this way of representing of female actors.

C. Compositional Metafunction

According to information value, the image is shown in two ways: in the center and along the margin. The position of the photograph in the middle of the frame indicates that the represented participant is the image's main focus. The viewer's attention is initially pulled to the participant's photo since it is larger and brighter. The size is likewise remarkable. In addition, the background is obscured and abstract, as Nergiz Qadir's photograph becomes the major focus of the image. In contrast, the caption appears in the bottom edge of the cover, denoting things that are subordinate to the center (Kress and van Leewuen, 2006). With regard to salience, the woman is the most salient part due to the size of the image, colors of her clothes, lipstick, and hair; the title of the magazine is the second most salient; and the other parts are less salient ones (Ledin and Machin, 2020). The image conveys a certain set of ideas on femininity, beauty, and excitement. The appealing outfit, accessories, seductive eyes, and sensual lipstick color show that appearing glamourous is a priority for the magazine in order to grab the viewer's attention (Machin and Mayr, 2012). Concerning the frame, there is not any frame; the whole image is represented in one way. Both the text and the image share the same space: either the text is integrated into (or overlaid on) the pictorial space, or the image in the textual space (van Leeuwen, 2005). Conversely, MCPs depict women in a way to sparkle the viewer's curiosity through their physical charm and feminine features.

2. The Linguistic Analysis (KMCP2)

A. Representing Social Actor

The following representational strategies are observed:

1. Personalization vs Impersonalisation

The participant is, as usual, personalized through her personal name (Nergiz Qadir), denying power and agency.

2 Individualization vs Collectivization

The social actor is collectivized: a strategy which signals power for a woman in the Kurdish society. It is a traditional view that a woman

needs someone to back her up; she can no act alone.

3. Nomination vs Functionalization

The woman is nominated again with her personal name; she is not identified in terms of what she does; her role in the society has been backgrounded.

B. Representing Social Action

The transitivity analysis of the caption 'لەبەرنامەکانی بەیانیاندا بایەخ بە هەموو ئەو پرسانە دەدەین لە ژیانی ڕۆژانەی هەر تاکێکمان، بە تایبەت تاکی کەرکوکیدا ڕەنگیان داوەتەوە' (In the morning programs we focus on all the issues reflected in the daily lives of each of us, especially in the life of an individual in Kirkuk), is displayed in table 6.

Table6. Transitivity Analysis in KMCP2

ئێمه	بایەخ.... دەدەین	بە هەموو ئەو پرسانە	لە ژیانی رۆژانەی هەر تاکێکمان، بە تایبەت تاکی کەرکوکیدا رەنگیان داوەتەوە'
Senser	Mental process	Phenomenon	Beneficiary

The caption in EMCP2 contains a mental process, namely"بایەخ... دەدەین" (focus on) which reflects the process of affection. The senser is 'ئێمه'(we); the phenomenon is realised by ("لە ژیانی ڕۆژانەی.. ". "ئەو پرسانە (all the issues) هەموو هەر تاکێکمان، بە تایبەت تاکی کەرکوکیدا ڕەنگیان داوەتەوه". reflected in the lives each individual, especially an individual from Kirkuk) represents the beneficiary. The above sentence implies that the participant is one of the sensers among the plural subject 'ئێمه' "we". The verbal representation here implies that the woman is not alone in the process of "بایەخ... دەدەین" "focus on", but she is linked with other ones who are unknown participants. This connotes that women are not able to make decisions and

achieve success alone; they should always be supported and helped by others in order to make decisions.

The integration between the visual and linguistic representation suggests that visually the woman is represented in an enticing way engaged mainly in a mental process in which she becomes passive and the whole image is abstracted for the purpose of attracting the viewer which in turn leads to enhancing the magazine's business. On the other hand, it is true she is a senser among the other unknown people, who is represented in a mental process linguistically, but she is not represented alone in verbal discourses and she is tied to other anonymous people. Hence, the combination of verbal and non-verbal discourse demonstrates the role of women in society, in which they are often engaged in mental processes and their role is passive. In other words, women are usually associated with physical appearance and sexual attractiveness; all they do is expressing their feelings or worries without taking any real actions. Consequently, they remain passivated (Van Leeuwen 2008).

6. Discussion of the Results

Careful analysis of the data in both languages reveals the following results:

1. Women are misrepresented in both English and Kurdish MCPs. The ideal woman is shown on the cover of a magazine by stereotyped visual components, describing how certain body parts should seem to achieve this ideal. The ideology of female beauty and the idealized image of the female body in the visual mode compel women to be attractive and accepted by society, especially by males. Images of ideal-appearing women serve as a model for women, through which the female body is viewed as an object, produced according to masculine fantasy, and employed as an accessary to the MCP. This verifies the hypotheses (1) and (2).

2. Women are employed as a means to impress the viewer, their bodies, colorful semi-naked clothes, and accessories are used to get the viewer's attention. This verifies the hypothesis (2). Closer inspection shows that, due to cultural differences, in Kurdish MCPs, the women's bodies are not much foregrounded; the focus is on their face, eyes, and hair whereas, the semi- nude clothes in English MCPs indicate that the women's bodies are overexposed and their seductiveness is highlighted.

3. Visually, the English and the Kurdish MCPs represent women in relation to their physical charm. For example, based on the representational metafunction, the depictions of the women as social actors are always 'conceptual' indicating that women do not take any action and they are always passive. They are represented in a manner that their semi-naked bodies are foregrounded. This authenticates hypothesis (3).

4. Regarding the interactive metafunction, gaze is utilized as a semiotic choice to depict the relationship between the women as social actors in the images and the viewer. Thus, depending on a demand or offer image, the female photographs can be seen as developing a close relationship with the viewer by way of direct eye contact in the images. Regarding the angle, they are presented in horizontal frontal eye level, reducing the social distance between the social actors and the viewer. In the majority of cases, the head, shoulder, and waist are highlighted and exposed showing that women are represented as beautiful, attractive commodities to attract the viewer. These portrayals reinforce the traditional view that the source of a woman's power is her beauty and femininity rather than her intellectuality and actions. This result validates the hypothesis (3). Concerning the color and modality, the MCPs use highly saturated and fully modulated colors. As a visual modality indicator, for instance, color signifies the sexual attraction and beauty of the displayed female image. The greater the reduction in color, the lower the image's modality. This can be expressed by the selection of different color values to show shade and brightness. In addition, the backgrounds of the photographs in each MCP are abstracted to retain the focus on the female social actor, attesting hypotheses (2) and (3).

5. As for the compositional metafunction, in both languages, the women always occupy the center stage, and they are the most salient part of the image. As for the frame, all the components of MCPs are portrayed together without any frames. These representations create an imaginary world for the women, in which women are foregrounded as the main social actor with their physical bodies and appearance as the most prominent parts of the cover to grasp attention. These authenticate the hypotheses (1), (2), and (3).

6. The linguistic representational strategies show that, in both cases, women are personalized, nominated with their personal names, individualized, and sometimes genericized as a type, or objectivized through reducing them to a feature, namely beauty and heterosexuality. This is in line with the hypotheses (1), (2), and (3).

7. Regarding the linguistic representation, the verbal discourses which are realized through the representation of social action, in the majority of cases women do not take the agent role; all they do is expressing their inner feelings and willingness without taking any actions. In this vein, the women in both English and Kurdish MCPs are represented with the mental and relational processes, indicating that women are passive, their roles are always senser, and they are hardly linked with any acts. They use

the power of their physical features to get in the society. Even when they take the agent role, their agency is weakened as the patient is realized by an inanimate entity. This backs up hypothesis (3).

8. Textually and visually, the ideology of the ideal female body/beauty is mediated by several components of visual structure, including conceptual structure, gaze, angle, social distance, color, modality, information value, salience, framing, social actor and social actions. The particular visual and linguistic representations show how women are objectified and how they come to be associated with sexualized representations in order to get the viewer's attention. This reproduces the traditional conception of female sexuality that is evident in varying degrees in both cultures, and which is reproduced as well as legitimized by the media in MCPs. This authenticates the hypotheses (1), (2) and (3).

9. The correlation between the visual and linguistic representation is inconsistent; the visual analysis of each MCP depicts a model modern woman, while the linguistic analysis reveals that the captions show that the women in both societies attempt to show their skills through their work and qualifications, though indirectly through mental and relational processes, and hardly through material processes (an authentication of the hypothesis (4). On the one hand, a given participant verbally declares her vision and her willingness to do something, and on the other, the media provides an unrealistic encapsulation to represent her as a model beautiful woman with no emphasis on her real efforts to act upon the world. This validates the hypothesis (3).

7. Conclusions

The following concluding remarks can be made:
1.The discourses on women in English and Kurdish MCPs have several important

similarities both at the visual and at the textual levels. They both connote various ideological positions and depictions. Only minor differences are detected.

2. In both languages, women are misrepresented inasmuch as the MCPs manipulate the visual semiotic resources to associate women with glamour and acts of seduction rather than intellectuality and professionalism. This is achieved through the ideologically borne selection of conceptual structure, gaze, angle, social distance, color, modality, information value, salience, and framing at the visual level; and through the representational strategies such as personalization, individualization, nomination, objectivation and genricisation, as well as through mental processes, relational processes, and material processes which suggest instrumental transactions which connote passiveness at the linguistic level.

3. MCPs implicitly legitimize and reproduce the traditional social view of sex as a source of women's power: the visual semiotic choices foreground sexuality of the women through frontal close-up shots, especially in English MCPs, highlighting nude sensitive parts of women's body accomplished through color brightness and more light on these parts. A minor difference occurs here: due to cultural divergence, Kurdish MCPs highlight the hair and the face parts such as eyes, cheek, and the lips rather than women's body parts.

4. The women, in particular with regard to the visual representation, are commodified, materialized in that they have been deployed as accessories to the MCPs in both languages in order to draw the attention of the viewer. This serves consumerism practices and the neo-capitalist economic policy of media corporations.

5. In both cases, the visual representation is

often incompatible with the linguistic representation, reinforcing the ideological underpinning that the MCPs objectify women as a decoration and consequently deploy them for marketing their business.

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