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A MULTIMODAL DISCOURSE ANALYSIS OF VISUAL IMAGES IN UNHCR REPORTS ON DISPLACED IRAQIS

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ABSTRACT

The advent of UNHCR reports has given rise to the uniqueness of its distinctive way of image representation and using semiotic features. So, there are a lot of researches that have investigated UNHCR reports, but no research has examined images in UNHCR reports of displaced Iraqis from a multimodal discourse perspective. The present study suggests that the images are, like language, rich in many potential meanings and are governed by clearly visual grammar structures that can be employed to decode these multiple meanings. Seven images are examined in terms of their representational, interactional and compositional aspects. Depending on the results, this study concludes that the findings support the visual grammar theory and highlight the value of images as semiotic resources in conveying multi-layered meanings. Applying Kress and Van Leeuwen's (2006) Multimodal Discourse Analysis (MDA) of analyzing the images in UNHCR reports on the displaced Iraqis succeed in revealing their semiotic structures. The analysis of the selected images shows various relations existed between the participants and the viewers on the visual level through employing different visual modes.

Introduction

Iraq has experienced one of the worst crisis of displacement in the world where more than 6 million Iraqis have been obliged to flee their homes, specifically from 2014 to 2017(Reid, 2019).The role of the mass media has never been ignored in influencing public political stances towards migration and displacement. In other words, these attitudes are both reflected in and influenced by what and how news are reported. Therefore, the main function of the mass media is to provide information that people employ to make sense of the world and to realize their place within it.

The images in the UNHCR reports play an important role in communication that depicting and presenting the situations of displaced persons in some ways to enhance readers' understanding of content. The images of these reports on displaced Iraqis are selected randomly from the official website of the UNHCR. The website is (www.unhcr.org).Multimodal Discourse Analysis MDA sets up a systemic way of analysing not only the language of the media text but also its various semiotic modes such as images, photographs, graphics or diagrams in a media text (Çoşkun, 2015, p. 40). The value of these semiotic modes of communication for creating meaning has been neglected and provided in what O'Halloran (2004) called an "impoverished view" within the area of discourse analysis. Accurately, MDA refers to an expansion of Halliday's theory of systemic functional linguistics (SFL) to other semiotic modes as suggested by Kress and van Leeuwen (2006). It is hoped that this study will be of value to those concerned with multimodal discourse analysis, as well as to those interested in mass media reports.

1. Literature Review
1.1 Semiotics and Media

Nowadays, one of the most prevalent subjects, especially in connection with media, is semiotics. It elucidates the differential effects of the media messages and enables the observer to construe the structure of the messages as well. As the shortest definition of semiotics is that it is "*the study of signs''*, the broadest one is ascribed to Umberto Eco (1976) who provides that *"semiotics is concerned with everything that can be taken as a sign"* (as cited in Arackal, 2015, p. 1).

The term 'media' usually refers to books, magazines, newspapers, television, radio and other social media (Arackal, 2015, p. 3). Thus, semiotics or semiology can be considered as one of the major branches of the analysis of media materials or what so-called a non-verbal communication (image). It is a method that presents media in a new challenge through the analysis and interpretation of connotative data to experimentally express how media create meanings from the sign system (Bouzida, 2014, pp. 1003-1004). Images are very important in media, particularly in newspapers, magazines, television and the internet. They are usually employed to say things that they cannot be said in language (Çoşkun, 2015, p. 42).

1.2 Displacement Crisis in Iraq

Internally displaced persons (IDPs) refer to those who have been obliged to leave or flee their homes due to armed conflicts or violations of human rights, and who have not crossed their internationally recognized state borders (Cohen, 2004, pp. 465-466). Millions of Iraqis have been forced to leave their homes because of the conflicts have occurred between the

Iraqi Security Forces (ISF) as well as other associated forces and what so-called "Islamic State of Iraq and Al-Sham" (ISIS). In 2014, Iraq witnessed a rapid spread of ISIS into many northern and central provinces (UNHCR, 2016, p. 1).

Security is elusive for the most of displaced Iraqis. They do not realize how they will survive or when they can return their home (Ferris, 2008, p. 1). During this crisis, many humanitarian organizations such as the United Nations High Commissions for Refugees (UNCHR) have engaged in a string of large-scale media advocacy campaigns that aim at persuading other countries to do more to help (Berry et al., 2016, p. 1).

According to *UNHCR Resettlement Handbook* (2011), news media can set up an influential way to get support and raise public awareness of the dilemma of refugees and internally displaced persons (IDPs) (p. 397). UNHCR employs the most popular online means to speak with its supporters and reinforce its cause. Images become one of the most effective ways to convey and express the refugee and IDPs' stories (UNHCR, 2016, p. 4)

1.3 Multimodality

The insights from a vast array, comprising anthropology, psychology, philosophy, cultural studies and visual media, linguistics and semiotics, have been conceptualized by studying multimodality (Çoşkun, 2015, p. 40). Terminologically speaking, the word multimodal, in linguistics, comes to be connected with the realisation that meaning is communicated not just through the linguistic mode but also by other semiotic modes (visual, sound or gesture).

The works of Gunther Kress and Theo van Leeuwen (1996, 2006) and Michael O'Toole (1994, 2010) have been regarded as the foundations for multimodal studies in the 1980s and 1990s. Their works are mainly drawn from Michael Halliday's systemic functional linguistics. In these foundational works, Halliday's (1978) concern with both text and context is reflected. Accordingly, Kress and van Leeuwen (2006) take a contextual approach with a special orientation to ideology, eliciting general principles of visual design that are clarified across text analysis; whereas O'Toole (2010) evolves a grammatical approach through working closely with particular 'texts' (i.e., paintings, sculptures and architectural designs) to derive theoretical frameworks that can be applied to other studies (O'Halloran, 2011, pp. 1-7).

1.3.1 *Kress and van Leeuwen's Multimodal Discourse Analysis (MDA)*

CDA and multimodal approaches have been brought together in a new field that is MDA. As a matter of fact, MDA has been come to light with the efforts of Gunther Kress and Theo van Leeuwen, in their book Reading Images: The Grammar of Visual Design (1996, 2006). They start to look at the way that language, image and other semiotic modes integrate to convey meaning. They believe that some of the fundaments of linguistic analysis established in Halliday's theory of SFL and also used as the base of CDA that can be equally applied to visual communication. In this respect, the study in MDA follows two fundamental interdependent directions: includes examining the meaning-making potential and

focuses on theorizing the interaction among various semiotic resources (Çoşkun, 2015, pp. 40-41; Machin &Mayr, 2012, p. 222).

Kress and van Leeuwen (2006) propose a concept of the 'semiotic landscape' that indicates the importance of the context in explaining the visual mode. This has specific features, a history, boundaries and landmarks. They declare that the place of visual communication in a given society cannot be understood without being in the context of the range of public communication forms or modes available in that society, as well as their uses and evaluations.

Based on Halliday's systemic functional linguistics, Kress and van Leeuwen's approach of MDA shows how different semiotic modes (like images, diagrams, photographs and graphics) working constructively to create implicit or indirect meanings communicated by texts. Significantly, the contemporary SFL is taken as the principle for key texts in multimodality, especially in the work of Kress and van Leeuwen where the analysis should begin from Halliday's *metafunctions* to establish the underlying system of any case of communication (Ledin& Machin, 2018, p. 2). Therefore, Kress and van Leeuwen (2006) mention that all images perform Halliday's metafunctions through three patterns:

1. The patterns of representation (that correspond to 'ideational' metafunction) point out the visual resources (people, places and things represented in the image) as well as the representation of interactions and conceptual relations between them.

2. The patterns of interaction (that correspond to 'interpersonal' metafunction) point out the resources that construct relationships between the viewer, the maker of visual texts and those who represented in the texts.

3. The patterns of composition (that correspond to 'textual' metafunction) indicate the ways in which patterns of representation and interaction integrate into a meaningful whole.

3. Methods

3.1Multimodal Discourse Analysis

According to Kress and van Leeuwen (2006), three main visual categories are selected to analyse the present data. These three main categories are as follows: *representation*, *interaction* and *composition*. Each of these main categories is clearly and briefly explained below.

3.1.1Representation

Representation is realized by participants (such as people, figures or things) forming a visual "Syntax" of a given image by relating those participants to each other. Visual structures of representation can be either *narrative* (presenting unfolding actions and events, processes of change, transitory spatial arrangements) or *conceptual* (representing participants in terms of their more generalized and more

or less stable and timeless essence, in terms of class, structure or meaning) (Kress & van Leeuwen, 2006, p. 79).

3.1.1.1 Narrative Representation

The narrative representation is realized by words of the category 'action verbs' that are visually realized by elements which can be formally defined as **vectors**. As concerns images, a vector can be defined as an oblique line created by arrows, tools, bodies or limbs, that connects participants and expresses unfolding actions or events. The participant in *action processes* is labeled as 'Actor', the participant from whom the vector emerges, and 'Goal', the participant at whom the vector is directed. This is also labeled as a transactional process. The narrative representation has different kinds of processes that can be identified on the basis of the kinds of vector and the number and type of participants involved. Each process has *transactional* (an exchange between actors and a goal to have an event) and *non-transactional* (the absence of a goal) *sub-processes*.

In the *reactional processes*, the represented participants are characterized by a reaction, which is realized by the direction of the glance of one of the participants, the *reacter*. Since a reaction to something is inevitably a trait of living beings, the *reacter* should be human, or a human-like animal (i.e., a creature with visible eyes and the ability to show facial expressions). The focus of this reaction (a look or gaze) follows a vector to the receiving participant or whole process, designated the *phenomenon*, and the particular nature of this reaction is encoded in the direction that the *reacter* is looking at the phenomenon. Like the action processes, each reactional process has *transactional* (an exchange between reactors and a phenomenon) and *non-transactional* (the absence of a phenomenon) *sub-processes* (Kress & van Leeuwen, 2006, pp. 63-75).

3.1.1.2   Conceptual Representation

The conceptual representation represents participants in terms of their class, structure or meaning. It deals with a concept or an idea that is closely retold through the participants visually. It is conveyed by 'tree structures' that are employed to realize "kind of" relations. It has three sub-processes: classificational, analytical and symbolic.

In *classificational processes*, people, places or things are brought together in one picture and distributed them symmetrically across the picture space to display that they belong to the same class (Torres, 2015, p. 243). *Analytical processes* connect participants in terms of a part–whole structure. They require two kinds of participants: one *Carrier* (the whole) and any number of *Possessive Attributes* (the parts). The analytical processes can be structured or unstructured (Kress & van Leeuwen, 2006, p. 104). *Symbolic processes* refer to what a participant means or is. Either there are two participants– the participant whose meaning or identity is established in the relation, the *Carrier*, and the participant that represents the meaning or identity itself, the *Symbolic Attribute*- or there is only one participant,

the *Carrier*, and in that case the symbolic meaning is established in another way, the *Symbolic Suggestive*.

3.1.2   Interaction

Kress and van Leeuwen (2006) realize that visual forms of communication utilize resources that both constitute and maintain interaction between the producer and the viewer of a visual. They postulate that reading or viewing a visual involves two kinds of participants; the represented participants and the interactive participants. The former refers to what is actually depicted in a visual (maybe the people, places and things shown), and the latter indicates the participant who communicates with each other by visual means (for example, the photographer and the viewer) (Kress & van Leeuwen, 2006, p. 114). The interaction category consists of three subcategories; *contact* (image acts), *social distance* (size of frame) and *attitude* (a subjective or an objective image).

3.1.2.1 Contact

Contact between the image and the viewer that is established and maintained by the visual resources are concerned with the ways that images directly or indirectly address their viewers. Contact (gaze) has two kinds of image acts; *demand* (gaze at the viewer) and *offer* (absence of gaze at the viewer) depending on the presence of eye contact or not. Kress and van Leeuwen (2006) point out that images in which the participants make 'eye contact' with the viewer as 'demand' images in that by directly addressing the viewer, the represented participants symbolically 'demand' something from the interactive participant, that the viewer engages into some kind of imaginary relation with them (Torres, 2015, p. 244). Besides, a demand act can be combined with facial expressions like smiling, pouting, or pointing at the interactive participant (the viewer) (Brady, 2015, p. 20).

3.1.2.2   Social Distance

Kress and van Leeuwen (2006) propose that using the size of a frame can be utilized to convey a sense to the viewer of his or her social closeness in relation to the represented participants. These social relations are realized by varying the 'size of frame' throughout the use of close-up shots (showing head and shoulders of the subject), medium shots (displaying the body of the represented participant approximately down to the knees), and long shots (the whole figure occupies about half the height of the frame) (Hu & Luo, 2016, pp. 160-161).

3.1.2.3 Attitude

Certain visual resources can be used to express an attitude or 'point of view' towards the represented participants in visuals. Kress and van Leeuwen (2006) assert that there are two kinds of visuals: the objective (without perspective) and the subjective (with central perspective). They investigate aspects of the subjective features of visuals in depth, dividing them into two possible simultaneous choices

that they refer to as degrees of *involvement* and *power*. Therefore, a third structure that shows relations between represented participants and the viewer is the angle or 'point of view'. In this vein, they discuss two angles: *Horizontal* and *Vertical*.

The horizontal angle refers to a function of the relation between the frontal plane of the interactive participant (the image-producer or the viewer) and the frontal plane of the represented participants. The image can have either a frontal or an oblique angle (point of view). The frontal angle indicates involvement, whereas the oblique angle indicates detachment. For the vertical angle, it is related to superiority, inferiority and equality towards the represented participant are perceived through the high angle, low angle and eye-level angle, respectively (Yao & Zhuo, 2018, p. 127).

3.1.3Composition

Kress and van Leeuwen analyze the ways visuals are composed, and the kinds of meanings are conveyed by the various compositions. Composition relates the representational and interactive meanings of the image to each other through three associated principles: *information value*, *framing*, *salience*.

3.1.3.1 Information value

The placement of elements (participants that relate them to each other and to the viewer) endows them with certain informational values attached to the different 'zones' of the image: left and right (Given and New structures), top and bottom(Ideal and Real structures), and centre and margin(Centre and Margin structures). Therefore, many compositional elements are provided with specific informational values attached to the different 'zones' (Adham, 2012, pp. 32-33; Harrison, 2003, pp. 56-57).

3.1.3.2 Salience

Salience is realized through elements made to bring the viewer's attention to different degrees, as conceived by such factors as placement in the foreground or background, contrasts in color, relative size, differences in sharpness, etc.

3.1.3.3 Framing

The presence or absence of framing devices (realized by elements that create dividing or framing lines) that connects or disconnects elements of the image, signifying that they belong or do not belong together. Frames are normally utilized to highlight the written text or the image (Kress and van Leeuwen, 2006, pp. 175-203).

Table 1: The Selected Categories of Kress and van Leeuwen's MDA for The Data Analysis

Category	Sub-category	Minor Sub-category		
Representation	Narrative	Action	Transactional	Actor
				Goal
			Non-Transactional	Actor
				No Goal
		Reactional	Transactional	Reactor
				Phenomenon
			Non-transactional	Reactor
				No Phenomenon
	Conceptual	Analytical	Carrier & Possessive Attribute	
		Symbolic	Carrier & Symbolic Attribute	
			Symbolic Suggestive (No Carrier)	
Interaction	Contact (gaze)	Demand ⟶ asking		
		Offer ⟶ presenting		
	Social Distance	Close Shot	Intimate	
			Close Personal	
		Medium Shot	Far Personal	
			Close Social	
			Far Social	
		Long Shot	Formal and Impersonal	
			Public	
	Attitude	Horizontal Angle	Frontal Angle ⟶ Involvement	
			Oblique Angle ⟶ Detachment	
		Vertical Angle	High ⟶ Powerful Viewer	
			Eye-level ⟶ Equality	
			Low ⟶ Power of Representation	
Composition	Information Value	Left/Right ⟶ Given/New		
		Top/Bottom ⟶ Ideal/Real		
		Centre/Margin ⟶ Nucleus/subservient		
	Salience	Foreground/Background (In focus/Out of focus)		
		Colour Contrast		

4. Data Analysis

The analysis of the present study is both qualitative and quantitative. The procedures adopted for analysis start with the qualitative perspective relied on the analytic framework, then the quantitative one relied on the rate of each tool that enhances the present study findings. The images are taken from the official website of UNHCR. The analysis of images is carried according to the representational, interactional, and compositional aspects.

4.1 Image No. (1)

Thousands of Iraqi families flee their home in the province of Anbar due to the clashes have occurred between armed groups. They move to Baghdad, Diyala, and Ninewa provinces. Most of them live in schools, mosques and hospitals.

Image1(UNHCR, 2014January).

On the visual level, in terms of a representational structure, the main represented participant is a woman, and the represented objects: boxes, mattresses, blankets, and tarpaulins. In Image 1, a transactional action process is used in its representation. The woman is shown as a Major Actor whose arm creates a vector connecting her with a box; hence, making the box Goal. There is another vector from the woman's eyes, which leads the viewer to see that the woman is looking at the box. Accordingly, this image can be transcoded as the woman collects the boxes. This image appears to be an instance of a conceptual process, more specifically, a symbolic process. The represented participant (the woman) is a Carrier in relation to her Symbolic Attributes (boxes containing heaters, sleeping mats, blankets, and tarpaulins) that identify her as a displaced person.

Concerning interactive meanings, Image 1 represents an 'offer' because the gaze of the represented participant is directed away from the viewer. This image invites the viewer to observe the woman, not to identify with her. As a result, the viewer is invited to relate to her in a friendly and cooperative way. Regarding the social distance, a medium shot is created in which the body of the woman is depicted from knee up, hence, this is considered a close social distance between the viewer and the represented participant. From the horizontal angle

perspective, the represented participant is photographed at an oblique angle from the side. Consequently, the viewer is detached from the participant and her world. Vertically, the represented participant is seen at eye-level by the viewer indicating a relation of equality between the viewer and the represented participant.

In terms of compositional aspects, Image 1 uses one of the information value systems that is a centre/margin system. In this system, the vector creating by the woman's arm is considered as the nucleus of information so that the focus is on what the displaced persons need. Another compositional organization in this image is salience. It is realized by the placement in the foreground or background, contrasts in colour, relative size. Within this image, there is a clear contrast between the represented participant's (the woman) prominence in the foreground comparing with the other participants (boxes, sleeping mats, blankets, and tarpaulins) in the background.

4.2 Image No. (2)

The continuing conflicts and repeated displacements have become common in Iraq. The majority of internally displaced persons (IDPs) live in camps. An Iraqi businessman decides to help families seeking shelters since he has been displaced three times in his life.

Image 2 (Dunmore, 2014September).

As for the visual structure, concerning representational component, Image 2 consists of two kinds of participants: the human presence, represented by the seven participants (two men, a woman, and four children), and the natural landscape (composed by the ground, mountain, and sky). This image uses transactional action processes in its representation. The two men are seen as Major Actors whose arms create vectors connecting them with the little boy, thus making the boy Goal. Besides, the men's eyes appear to be looking at the girl and the other boy so that the eye-lines formed can be assumed vectors that making them Goals. Therefore, the image can be transcoded as the two men give a feeling of safety to the children. As a narrative image, the portrayed landscape forms the setting, and it is connected to the actors in some ways. The

presented setting is employed to reflect a more detailed representation of reality. This image also uses an analytical process. Thus, the participant (the man on the right side) is a Carrier in relation to his Possessive Attributes (a crisp shirt, a Rolex watch, and glasses), which create visual concepts as he looks like a businessman.

With regard to the interactive meanings, Image 2 is classified as an 'offer' because none of the represented participants depicted looks at the viewer. The represented participants are offered to the viewer as "items of information", so the image invites the viewer to observe the represented participants, not to identify with them. A very long shot is created in the photo because more than four participants are seen. Therefore, this distance is for people who are represented as strangers. The represented participants are portrayed at an oblique horizontal angle, and the participants are observed in a detached manner from the side. In this case, the viewer is detached from the participants and their world. The final visual resource in interactive relations is the vertical angle from which the represented participants are depicted at eye-level. Consequently, there is no power difference involved between the represented participants and the viewer. In connection with the compositional organization, Image 2 utilizes a centre/ margin scheme of information value. The displaced family is positioned in the central part of the image as the nucleus of information and the other participants (the tents and the natural landscape) are represented as ancillary elements (subservient).

4.3 Image No. (3)

With the coming of the winter season, temperatures begin to drop in early December so that displaced people need shelters to keep them warm. Laila, one of the IDPs, lives with her husband and their seven children. She and her family move from an unfinished building (with no doors or windows) to a camp seeking winter assistance. According to the visual organization, concerning the representational component, there are two kinds of the represented participants: people (a woman and little girl) and things (camps and boxes).

Image 3(Colt, 2014December).

Image 3 uses a transactional action process in which the woman is shown as a Major Actor whose arms generate a vector connecting her with a box, thus making the box Goal. This image can be transcoded as she opens the box that may be containing insulation packaging. One of the conceptual processes is the symbolic process that is used in this image. This process is concerned with what the participant symbolizes. The woman stands at the entrance of a tent, and there is the UNHCR logo on the tent. In this photo, the woman is the Carrier in relation to the Symbolic Attributes (the tent, UNHCR logo, and the box) that defines her as a displaced person.

As concerns the interactive meanings, the eyes of the woman are directed not at the viewer but the box. As a result, Image 3 can be categorized as an 'offer' where the represented participant offers herself to the viewer as an item of information. Accordingly, the represented participant is preoccupied with her world that the viewer is excluded from. A medium shot is created in which the body of the woman is photographed approximately down to the knees. According to the horizontal angle, the represented participant is seen from the side at an oblique angle, indicating that the viewer is detached from the represented participant and his world. The participant is seen from the vertical angle at eye-level so that a sense of symbolic equality is created between the woman and the viewer.

In terms of the compositional structure, salience is represented through the participant's place in the foreground in relation to the participants (the little girl and the tent) in the background composing the setting. The vector created by the woman is in focus and in the foreground, whereas the other participants in the background are out of focus. Besides, the represented participant is depicted in brighter and more realistic colours than the represented participants in the background.

4.4 Image No. (4)

A secure shelter remains the principal need for displaced persons. It continues to pose a considerable humanitarian challenge for humanitarian organizations, especially for the UNHCR and authorities.

Image 4 (George,2015May).

On the visual level, as for the representational structure, Image 4 uses the narrative process of representation. The man is a Major Actor whose arms create a vector relating him with the two daughters making the daughters Goals, which can be transcoded as the father embraces his daughters. The man's eyes appear to be looking at his daughter; it can be considered that the eye-line formed is another vector. As a result, this image utilizes transactional action processes. For the conceptual process of representation, a symbolic process is used. The represented participants (the father and his daughters) are the Carrier of displaced persons, and this meaning is established employing their Symbolic Attributes, a tent, mattress, blankets, bags of flour, and rice.

Regarding the interactional metafunction, the represented participants' gazes are depicted away from the viewer, so Image 4 is manifested as an 'offer'. The represented participants are shown as "items of information" or "objects of contemplation" that can be observed by the viewer. As for the social distance, the represented participants are photographed at a long shot because their whole figures appear with some space around them. At this distance, the relationship between the viewer and the represented participants is impersonal. The participants are depicted from the sideline at an oblique horizontal angle. Thus, the viewer is detached from the represented participants and their world. From the vertical angle, the man and his daughters are portrayed at eye-level, creating a sense of symbolic equality between them and the viewer. In the compositional visual mode, a centre/margin system is employed in which the vectors creating by the man towards his daughters are considered as the nuclei of information.

4.5 Image No. 5

The visual organization Image 5 has two types of participants: the represented objects (tents) and the natural landscapes (composed of the ground, palms and sky). This image employs the conceptual process in its representation. As to the conceptual patterns, the symbolic process is utilized. This image employs the conceptual process in its representation.

Image 5 (Micevic, 2015September).

As to the conceptual patterns, the symbolic process is utilized. The tents (with the logo of UNHCR on them) are Carriers of where the displaced persons live, so the tent represents a

Symbolic Suggestive (since there is only one participant). In this direction, the tent has a symbolic meaning of safety and protection for the displaced persons.

With reference to the interactive meanings, the lack of eye contact between the viewer and the represented participants presents Image 5 as an 'offer'. The represented participants are offered to the viewer as objects of interpretation.Concerning the horizontal angle, the represented participants are depicted at an oblique angle, which shows that the viewer is detached from this world. At the vertical angle, the photograph is taken from an eye-level, creating a sense of symbolic equality and the possibility of participation between the viewer and the represented participants. The compositional visual mode of the image above contains a left/right scheme of the information value system. The barren land is placed on the left hand as the given (that is, known information), which signifies the part of nature. The camp on the right hand is classified as the new information that requires particular attention.

4.6 Image No. (6)

Thousands of Iraqis are displaced due to the ongoing violence in their cities. Most of them are displaced from areas under the control of ISIS. Providing protection and the basic humanitarian needs of all displaced people remain of crucial importance.

Image 6(Gluck,2016May).

In Image 6, the visual organization has three kinds of participants: the human presence (a boy and three men), the represented objects (a fence, mat, tents, mattresses, boxes, and the sign containing the text relating UNHCR) and the natural landscape (a barren land and sky). With respect to the representational metafunction, Image 6 has narrative and conceptual patterns. As for the narrative structure, the main represented participants are a boy and three men. The man (on the right hand) is a Major Actor whose arm generates a vector relating him with the box; hence, making the box Goal. The man (on the left) is also the Major Actor whose arms create a vector relating him to papers, thus making the papers Gaols. Consequently, this image utilizes transactional action processes. The three men's eyes appear to be looking at the boy, so the eye lines formed are vectors emanating from the men to the boy. Therefore, this image employs a

transactional reactional process, and the three men can be classified as Reactors and the boy as a Phenomenon. Regarding the conceptual processes, the analytical process is employed. The three men are Carriers in connection with their Possessive Attributes (the vest with logo on them), generating the visual concepts of their affiliation to the UNHCR staff. As a result, the narrative and analytical processes give the interpretation that the man (on the right) distributes aid assistance, while the man (on the left) records something relating to the distribution of aid assistance. Moreover, this image utilizes the symbolic process where the the represented objects such as a fence, mat, tents, mattresses, boxes, and the sign containing the text relating UNHCR, are conceptualized as Symbolic Attributes that identifying the little boy as a displaced person.

In terms of the interactional meanings, Image 6 is classified as an 'offer' because of the lack of eye contact between the viewer and the represented participants. The participants are offered to the viewer as "items of information" or objects of contemplation" that can be observed. A long shot is created because the whole figures of the represented participants are shown with some space around them. As a consequence, the distance between the viewer and the represented participants is formal and impersonal. At the horizontal angle, the represented participants are displayed from an oblique angle, creating a sense of detachment. In this case, the viewer is detached from the represented participants and their world. From the vertical perspective, the represented participants are photographed a slightly high angle so that the viewer appears to be having a more symbolic power.

The compositional organization is actualized by the information value system. In the centre/margin system, the placement of the boy in the centre of the picture is realized as the nucleus of information, which indicates that the displaced person is in focus. Another compositional organization is salience; the participants are clearly depicted in brighter and more realistic colours than the represented participants in the background.

4.7 Image No. (7)

On the visual level, in terms of the representational structure, there are two kinds of participants: people (a woman, man and two boys) and things (a mattress, tent, jerrycans, and bottle of water).

Image (7) ((UNHCR, 2017May).

As for the narrative process, Image 7 uses a transactional action process. In this image, the boy (in the foreground) is a Major Actor whose arms generate a vector connecting him with the bottle of water, making the bottle Goal. The action can be transcoded as the boy drinking water. Thus, this image utilizes a transactional action process. This image seems to be an instance of a conceptual process, more specifically, a symbolic process.In such processes, human participants usually show themselves in a standing or sitting pose to the viewer for no reason just, displaying themselves. Accordingly, the represented participants (the woman and the boy) sit on the tent which, not be set up, and there is the mattress behind them. The tent with the logo of UNHCR on it and the mattress might be the Symbolic Attributes. Therefore, these are considered as Attributes that establish the represented participants' identity as the Carrier of 'displaced persons'who seeking shade to avoid the heat of the sun.

In the interactional mode, Image 7 is classified as a 'demand' because the main represented participants (the woman, man, and two boys) have direct gazes at the viewer. They appear to address the viewer with a visual "you" inviting the viewer to establish an imaginary relationship with them. The represented participants also appear to demand something from the viewer. From the smiles on their faces, it is clear that the represented participants invite the viewer to enter into a relationship of social affinity with them. Regarding the size of the frame, the represented participants are photographed at a long shot, since the whole figures of the participants are manifested with some space around them. At this distance, the relationship between the viewer and the represented participants is formal and impersonal. This picture is captured by a frontal horizontal angle, and the viewer is involved with the represented participants and their world. From the vertical perspective, a relation of symbolic power between the represented participants and the viewer is equal because the represented participants are depicted at eye-level.

The compositional structure of Image 7 has a centre/margin system. The information value of this photo shows that it is centred-based. The woman and boy (in the foreground) are the nuclei of information to which all other parts of the image are subservient. Salience, another compositional aspect, is represented through the participant's (the woman and boy) location in the foreground in relation to the participants in the background. The participants (the woman and boy) are depicted in brighter and more vivid colours than the represented participants in the background.

5. Results and Discussion

In this section, the statistical distributions of the main visual categories along with their subcategories are briefly detailed. The quantitative analysis of the images in the UNHCR reports tends to enhance the qualitative analysis done above.

Table (2): The Statistical Distribution of Visual Categories of The Selected Images in The UNHCR Reports.

Category			Feature	C1	C2	C3	C4	C5	C6	C7	Count	%	Total
Composition	Information	Value	Centre/Margin	1	1	1	1	-	1	-	5	38%	
			Top/Bottom	-	-	-	-	-	-	-	0	0%	
			Left/Right	-	-	-	-	1	-	-	1	7%	13
	Salience		Colour	1	-	1	-	-	1	1	4	30%	
			Foreground/Background	1	-	1	-	-	-	1	3	23%	
Interaction	Attitude	Vertical Angle	Low	-	-	-	-	-	-	-	0	0%	
			Eye level	1	1	1	1	-	1	1	6	22%	
			High	-	-	-	-	1	-	-	1	3%	
		Horizontal Angle	Oblique	1	1	1	1	1	1	-	6	22%	
			Frontal	-	-	-	-	-	-	1	1	3%	
	Social Distance		Long Shot	-	1	-	1	-	1	1	4	14%	27
			Medium Shot	1	-	1	-	-	-	-	2	7%	
			Close Shot	-	-	-	-	-	-	-	0	0%	
	Gaze		Offer	1	1	1	1	1	1	-	6	22%	
			Demand	-	-	-	-	-	-	1	1	3%	
Representation	Narrative	Conceptual	Symbolic	1	-	1	1	1	1	1	6	8 / 53.3%	
			Analytical	-	1	-	-	-	1	-	2		15
		Reactional	Non-transactional	-	-	-	-	-	-	-	0	7 / 46.6%	

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No.			1	2	3	4	5	6	7	Freq.	Freq.	%	Freq.
Action		Transactional	-	-	-	-	-	1	-	1			
		Non-transactional	-	-	-	-	-	-	-	0			
		Transactional	1	1	1	1	-	1	1	6			

Based on the framework of Kress and Van Leeuwen (2006) reading images, the analysis of visual structure is done. The quantitative analysis of the images in the UNHCR reports has indicated that there are relative variations in the use of visual categories related to the images. Table (2) above show frequencies of the visual categories of the selected images in the UNHCR reports.
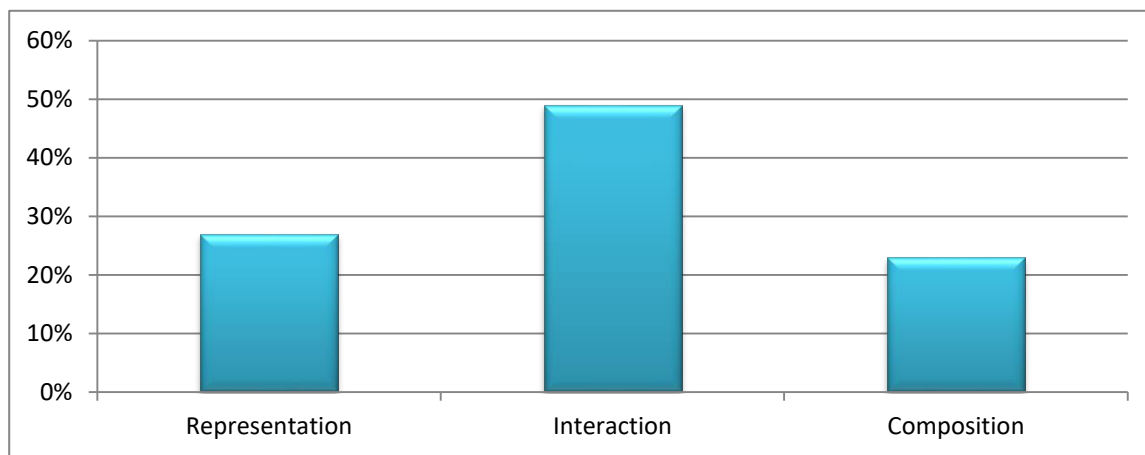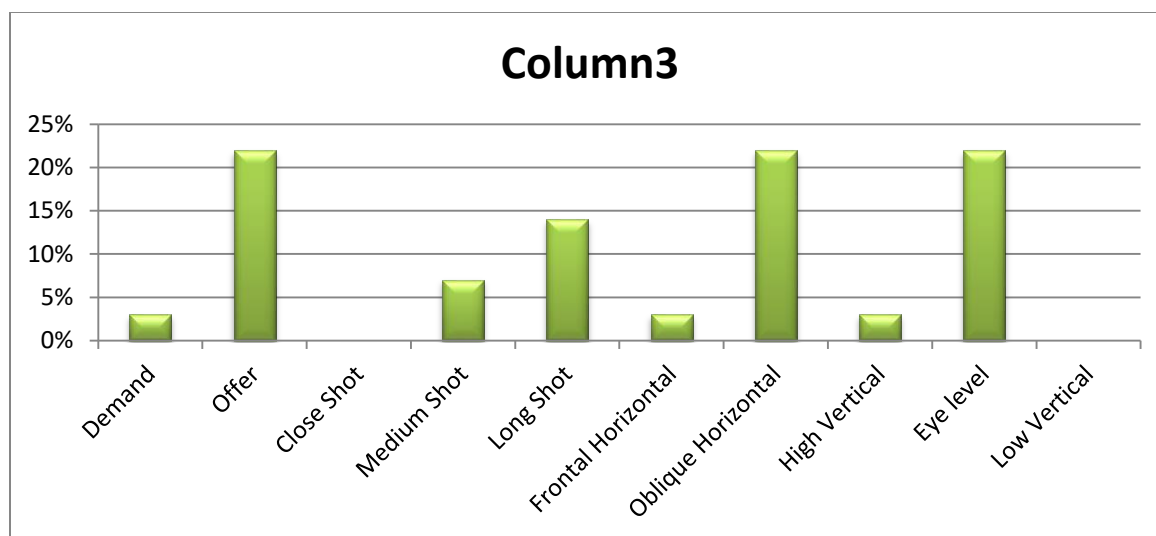

Figure (1): The Distribution of Visual Categories in The Selected Images of The UNHCR Reports

The findings of data analysis reveal a preference for the use of interactional structure that comprises the highest frequency rate with 49.09% in comparison with representational and compositional structures that obtain 27.27% and 23.63% respectively.
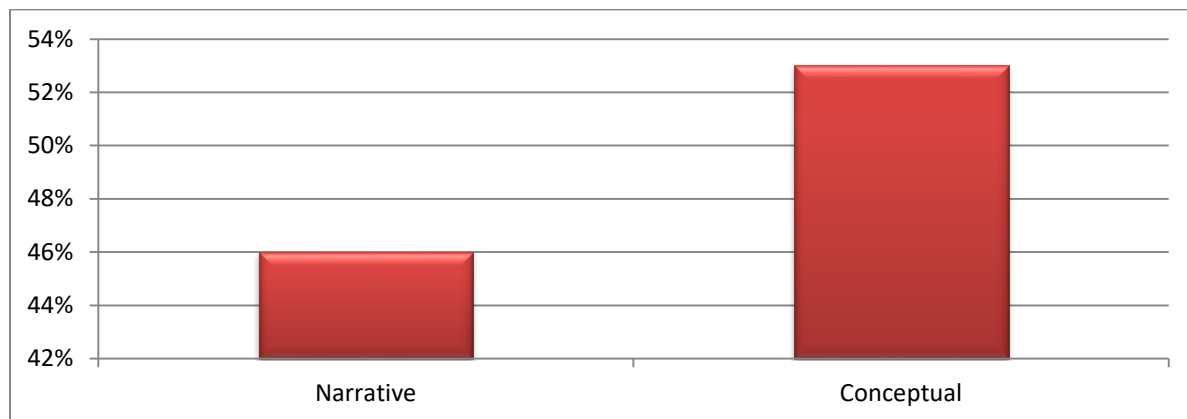
Figure (2): The Distribution of Representational Sub-Categories in The Selected Image of The UNHCR Reports.

The visual category of representation has two sub-categories, namely, narrative processes and conceptual processes. The narrative process has a lower frequency with 53.3% than the conceptual process with 46.6%.This means that there is a relative focus on what the participants represent more than on unfolding actions or events.

Figure (3): The Distribution of Interactional Sub-Categories in The Selected Images of The UNHCR Reports.

As for the interactional meanings, Table (2) displays that the dimension of 'offer' getting the highest rate of frequency (22%) in comparison with the dimension of 'demand' that comprising (3%). This shows that the lack of eye contact between the viewer and the represented participants making the images more realistic. The represented participants look like they get photographed in the moment with no attention. For a social distance, a long shot is the dominant one with (14%). This shows that the distance between the viewer and the represented participants is impersonal, depicting participants as if they are strangers. As to the horizontal

perspective, the oblique angle gets the highest rate of frequency (22%) in comparison with the frontal angle (3%), indicating that the participants are portrayed in a detached manner. Vertically, the images are photographed at eye-level, comprising the highest rate of frequency (22%) in comparison with the other angles. This illustrates that there is no difference of symbolic power between the viewer and the represented participants.
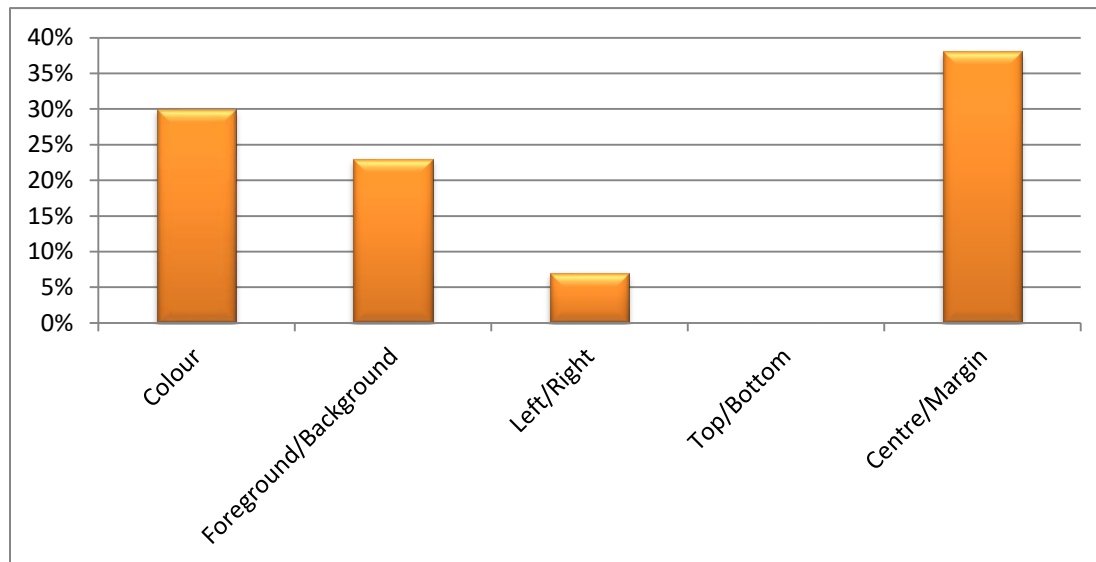
Figure (4): The Distribution of Compositional Sub-Categories in The Selected Images of The UNHCR Reports.

With regard to the compositional aspects, Table (2) manifests that a centre/margin scheme is the most frequent type with the rate (38%) in comparison with the other information value systems. This indicates that the most important participants (such as displaced persons and aid assistance) are positioned in the central part of the image as the nuclei of information.

6. Conclusion

In light of the previous findings, the selected images in UNHCR reports on displaced Iraqis show various relations suggested to be existing between the participants and the viewers. These relations support the identities represented through employing different representational, interactional and compositional aspects. Results reveal that the interactional structures are more dominant than the representational and compositional structures. This manifests the kinds of relationship existed between the viewers and the represented participants. Besides, results also exhibit that the conceptual processes display the highest frequency, indicating that there is a relative focus on what the participants represent more than on unfolding actions or events. It is confirmed that the findings supportthevisual grammar theory and highlight the value of images as semiotic resources in conveying multi-layered meanings.

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