

**CONCEPTUALISING MODESTY  
IN A MUSLIMAH MAGAZINE :  
A MULTIMODAL PERSPECTIVE**

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## ABSTRACT

This study attempts to firstly examine the textual representations of the concept of modesty in the articles of three sections in Eve magazine – Empowering Mindset, Muslim Women In Sports, and Exclusive Interview. Secondly, it examines the visual representations of the same concept. Lastly, it investigates the conceptualisation of modesty based on the representations mentioned previously.

To fulfil the aims of this study, several strategies were adopted to examine the data. Textual wise, the representations were selected and analysed based on the reference to the verses in the Holy Quran with regards to the concept of modesty which is realised in terms of physical description and behavior. The analysis was verified by two coders in determining the portrayal of the concept in the textual representations. In terms of visuals, Kress and van Leeuwen's (1996) framework on visual grammar was applied to identify the meaning of the visual representations in the texts with regard to modesty. Based on these representations, the conceptualisation of modesty was examined.

The analysis of the textual representations reveals that the concept of modesty is realised in the three sections of Eve magazines through words like '*hijab*', '*veil*' or '*scarfs*' found in the sections and based on the Quranic verse (24:31-32), these words are the references to modesty in terms of physical description or appearance. With reference to behavior, words like *bold*, *sophisticated*, *vocal*, and *fashion savvy* were found to describe Muslim women in the magazines.

The visual analysis of the data discovers that symbolic process is the most frequently-found process in all the visuals in the three sections of Eve magazines.

This is justifiable as the *hijab* that the Received Participants (RPs) or the Muslim women are wearing symbolizes modesty in Islam as they are used to cover one's 'awrah to guard their modesty. The visual and textual realisations of modesty eventually conceptualises modesty in Eve magazines. Evidence show that Eve magazine portrays modesty in a manner that is similar to what is stated in the Quran, yet elements of modernity has been injected to the Muslim women's lifestyle as shown in the magazines. These elements influence them to modify the portrayal of modesty in their lives. This could suggest the identity of urban Muslim women whereby they portray modesty with a sense of modernity in their appearance and actions.

In conclusion, this study hopes to provide valuable information for magazine producers when publishing for the different target readers so as to take into account religious and cultural issues with regard to the content of the magazines. It also hopes to facilitate English learning processes whereby visuals could be used in classrooms to discuss meanings they carry and the function of visuals in written texts should also be emphasized to enhance students' visual literacy.

## ABSTRAK

Kajian ini bertujuan untuk pertamanya menyelidik representasi teks bagi konsep kesantunan dalam artikel-artikel yang terdapat pada tiga seksyen majalah Eve iaitu *Empowering Mindset*, *Muslim Women In Sports*, dan *Exclusive Interview*. Keduanya, ia bertujuan untuk menyelidik representasi visual bagi konsep yang sama. Akhir sekali, ia bertujuan untuk mengkaji bagaimana kesantunan dikonseptualisasikan berdasarkan representasi-representasi tersebut.

Bagi mencapai tujuan kajian ini, beberapa strategi telah digunakan untuk mengkaji data. Bagi representasi teks, data dipilih dan dianalisa berdasarkan rujukan pada ayat-ayat Quran berkenaan konsep kesantunan. Terdapat dua kategori yang menjadi rujukan iaitu deskripsi fizikal dan kelakuan. Kesahihan analisis tekstual dibantu oleh interpretasi dari dua orang pengekod dalam menentukan gambaran konsep kesantunan dalam representasi teks. Manakala bagi analisis visual, kerangka teori Kress and van Leeuwen (1996) mengenai tatabahasa visual telah digunakan bagi menentukan makna representasi visual dalam teks berkenaan konsep kesantunan. Berdasarkan representasi-representasi ini, konseptualisasi kesantunan dikenal pasti.

Analisis representasi teks mendapati konsep kesantunan dapat dilihat di dalam ketiga-tiga seksyen majalah Eve melalui perkataan seperti '*hijab*', '*veil*' dan '*scarfs*' yang telah ditemui di dalam seksyen-seksyen tersebut dan berdasarkan ayat Quran (24:31-32), perkataan-perkataan ini adalah rujukan pada kesantunan bagi kategori deskripsi fizikal atau penampilan. Bagi kategori kelakuan, perkataan seperti *bold*, *sophisticated*, *vocal*, dan *fashion savvy* telah dikenal pasti menggambarkan wanita Islam di dalam majalah tersebut.

Analisis data visual mendapati proses simbolik adalah proses yang kerap kali wujud dalam kesemua seksyen dalam majalah Eve. Ini adalah dijangkakan kerana *hijab* yang dipakai oleh 'RP' atau wanita di dalam visual melambangkan kesantunan dalam Islam dan ia digunakan untuk menutup 'awrah' seseorang wanita Islam yang juga memelihara mereka. Ini telah mengkonseptualisasikan kesantunan dalam majalah Eve dengan cara yang sama seperti yang terdapat dalam Quran, namun konsep kemodenan telah disalurkan ke dalam gaya hidup wanita Muslim pada zaman ini di mana ia telah mempengaruhi mereka untuk mengubah gambaran konsep kesantunan dalam hidup mereka. Ini dapat menggambarkan identiti wanita Islam yang urban di mana mereka menggabungkan kesantunan dan kemodenan dalam penampilan dan tingkah laku mereka.

Kesimpulannya, kajian ini diharap untuk memberi informasi yang berguna bagi penerbit majalah agar mengambilkira budaya dan agama apabila menerbitkan majalah untuk sesuatu golongan pembaca. Ia juga berharap agar dapat memudahkan proses pembelajaran bahasa Inggeris di mana visual boleh digunakan untuk membincangkan makna dalam teks dan juga untuk menekankan kepentingan visual dalam penulisan agar dapat membangun literasi visual di kalangan pelajar-palejar.

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## CHAPTER 1

### INTRODUCTION

#### 1.0 Background of the Study

Semiotic is defined as the study of signs and semiology is the study of the nature of signs and the laws governing them (Saussure, 1983). In this era of science and technology, semiotic is indeed useful as many resources have been identified to be the signs which need to be studied by people in order to comprehend the meanings behind them. Nowadays non-verbal resources such as visual culture, images, and color are crucial for communication and meaning-making (Liu, 2013) and people communicate through different modes including language and other semiotic resources that carry meanings. Reading materials like magazines convey messages through the use of visuals, titles, advertisements, and texts in their content and readers need to comprehend all the elements in order to acquire the intended meaning. The meanings conveyed through all these non-verbal resources could also be related to certain issues or concepts depending on the type of magazine. It could be linked to issues of religion, gender, lifestyle, etc.

This study will analyse articles in three volumes (Vol. 1, Vol. 2, and Vol. 3) of a Muslimah magazine, a magazine for Muslim women, that was published in Singapore titled Eve. Thus far, it is the only Muslimah magazine published in English language within the South East Asian region. The textual and visual elements in the magazine will be analysed to identify the realisations of the concept of modesty in the magazine. As 'modesty' is included in the magazine's tagline, Balancing Modesty and Identity, this means that its contents would have realisations of the concept. Thus, this justifies the focus on the issue of modesty of this study. As stated on Eve magazine website

([www.evemagazineonline.com](http://www.evemagazineonline.com)), Eve magazine is premier professional Muslim Women's Magazine in English to be circulated in Singapore and Malaysia and therefore, this study would like to find out how modesty is portrayed in a progressive Muslimah magazine.

### **1.1 Research Problem**

The tagline Balancing Modesty and Identity is used by Eve magazine published in Singapore targeted for Muslim women. This study is interested in how the concept of modesty of Muslim women is visually and textually realised in the magazine, the only English muslimah magazine in South East Asia.

In Islam, modesty refers to shyness, self-respect, honour, and humility (*Surah Annur* 24:31-32) and the denotative meaning of it is a behaviour, manner, or appearance that is intended to avoid impropriety or indecency (Oxford Dictionary, 2015). Textually, words like '*hijab*', 'veil', 'scarf' are those that are usually referred to as elements of modesty for Muslim women, and in visual terms they are presented wearing modest outfits which are not too revealing or attractive. Due to modernity, the realisations of the concept of modesty as stipulated in Islam would have been slightly influenced. Thus, this study hope to shed some light on how modesty with regard to Muslim women is realised in the Eve Magazine, a progressive Muslimah magazine.

### **1.2 Objectives of the Study**

This study aims at investigating the conceptualisation of the concept of modesty in Eve magazine through the use of visual and textual elements evident in the articles of the magazines. Therefore, to accomplish this aim, the textual and visual elements found



in the articles of the magazine will be analysed and evidence put together will bring forth the concept of modesty realised in the magazine. In addition, this study aims at analysing how the concept of modesty which is taken from the tagline of the magazine 'Balancing Modesty and Identity' is portrayed in the magazine. As such, it hopes to provide insights into how the print media especially magazines maintain the concept of the magazine.

### **1.3 Research Questions**

There are three research questions in this study :

- i) How is modesty textually realised in the Eve magazines?
- ii) How is modesty visually realised in the Eve magazines?
- iii) How do the realisations in Eve magazine conceptualise modesty?

### **1.4 Significance of the Study**

This study is significant as it aims to bridge the existing gap in research by analysing articles in a Muslimah magazine, a magazine for muslim women, as no studies thus far have researched on such magazines in Malaysia. In addition, much research have been carried out on magazines published in the western world and this study hope to contribute knowledge about women in Asia as Eve is a contextualised Asian-based magazine published in Singapore.

Besides that, this study also hopes to contribute to second language learning by providing information about how the concept of modesty is realised in textual form within the Islamic context and how they are enhanced in the visual forms. Therefore, teachers who teach ESL will be able to apply this knowledge in their writing classes and

probably further help to enhance visual literacy, an important development in today's multimodal environment.

This study will analyse visuals and linguistic elements found in the articles while much research has mainly focused on the linguistic elements. Both elements will be equally examined in the magazine and the findings will then determine the realisation of the concept of modesty.

### **1.5 Limitations of the study**

There are several limitations in this study. In terms of data, only three volumes were used as the source of data which were *Volume 1*, *Volume 2*, and *Volume 3* as only three volumes were published throughout 2012, the year the data was collected. In addition, only three sections in the volumes were analysed which were *Empowering Mindset*, *Muslim Women In Sports* and *Exclusive Interview* as these sections were found to have the most number of visuals accompanying texts. Textual data is only focused on headings and captions that accompanied the visuals and visuals that are analysed are those that feature women with *hijab*. This selection was made because headings and captions are the most obvious textual elements in the content of the magazine which can be associated to the portrayal of the tagline. As the focus of the study is about Muslim women, it can be assumed that women with *hijab* are usually Muslims while those without are not. Even though there are Muslim women without *hijab*, modesty, the concept analysed in this study is associated with *hijab*. Hence, only those images portraying women wearing *hijab* are analysed.

In terms of methodology, the visual analysis carried out in this study was based on Kress and van Leeuwen's framework (2006) on Visual Social Semiotics. The framework recognizes that an image performs three kinds of meta-semiotic tasks to

create meaning; which are representational metafunction, interpersonal metafunction and compositional metafunction. However this study does not include some elements in the compositional metafunction – information value, modality and framing. These elements are included when discussing how texts are put together to create meaning but this study is not focused on analysing composition where all the elements on the textual space are considered. Only visuals, captions and headings are relevant for analysis to meet the objectives of the study. With regard to the textual elements, this study will only analyse references of modesty found in the texts. Subsequently the textual elements will be discussed in the context of Islamic teaching as provided in the Quran (Islamic context) as the guideline to determine how the representations portray the concept of modesty and identity.

## **1.6 Thesis Organization**

This section has provided an overview of the background of the study, put forward its research problem, stated the research questions, highlighted the significance of the study and finally identified its limitations. The following section will proceed with the *Literature Review* in Chapter 2, *Methodology* in Chapter 3, *Findings and Discussion* in Chapter 4 and lastly *Conclusion* in Chapter 5.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

This chapter is devoted to reviewing literature relevant to this research. The key topics covered are magazines (Section 2.1), modesty (Section 2.2), definition of modesty (Section 2.2.1), past studies on modesty with regards to women (Section 2.2.2), past studies on modesty with regards to Muslim women (Section 2.2.3), multimodality (Section 2.3), visual grammar (Section 2.4), and textual analysis of magazine (Section 2.5). The chapter ends with a conclusion in Section 2.6.

#### **2.1 Magazines**

Magazines have been introduced to the world decades ago. According to Scanlon (2003), the first two indigenous magazines were published in 1741 in the American colonies aimed mainly at men and to establish products of Britain as well as focusing on topics including social life, politics, manners, and women. People of that era made several attempts in publishing articles on women's roles which has caused the emergence of women to be the focus of articles in magazines in the post-revolutionary period. Tuchman (1979) states that some researchers have implied that the media offer a deleterious portrait of women because few women held positions of responsibility within the era. However, Croteau and Hoynes (1997) claim that the creation and production of media images are also in the male's hands, "women are generally not in positions of control and perhaps as a result are less likely than men to be prominently

featured in media products” (1997:148). This statements seems to contradict the previous views as it states that men are more likely to be the feature of certain products.

Women’s magazines started appearing in the 1800s and unlike men’s magazines, they focused more on fashion, beauty and fiction. Over the decades, more women’s magazines have appeared and they also feature advertisements of products to be consumed by women. This phenomenon have eventually resulted in a change whereby the magazines have eliminated the typical pattern of addressing white, middle-class housewives. Women were given a chance to reveal their dissatisfaction regarding the biased portrayal of women’s culture and womanhood in the magazines. Indeed, these magazines have a major role in opening the eyes of many of reality in terms of the struggles and lives of women. However, in the context of Pakistani magazines, Zubair (2008) found that women are often positioned primarily as objects of pleasure. The representations in the magazines collectively represent a reductive femininity whereby they stereotype women as daydreamers, seductive, trapped, etc., which fail to transform their lives.

In this era, magazines are very specifically associated with femininity and women’s culture (Ndzabela, 2002). According to Judith Williamson (1986:101), “in our society women stand for the side of life that seems to be outside history, the side that stands for personal relationships, love and sex”. This has almost become a tradition as these aspects of life seem to have become women’s areas whereas they are, broadly speaking, the arena of mass culture. Ndzabela (2002) also claimed that women’s magazines form part of popular culture, which is not only concerned with the production process but also takes into consideration the needs of the readers.

Scanlon (1995) stated that women’s magazines in the twenty-first century have been marketed women as individuals, as members of distinct demographically definable groups, and as members of a community of women. These magazines are essential in

developing women's identity as well as a way of living as they could influence the readers directly or indirectly through the topics featured in the magazines.

Magazines are also a widely used data in research and analysis. The taglines, headings, images, articles, covers as well as advertisements are often analysed in semiotic studies. For example, a study by Kalaiyarasi Kathiraveloo (2001) who compared advertisements in two Malaysian magazines namely *Her World* and *Wanita* on the portrayal of women for the year 1997. This study was done by analysing the content of both magazines and it revealed that advertisers, especially in women's magazines do more damage to the portrayal of women by placing them in inaccurate positions. Women were found to be used as sex symbols to gain attention of the readers. It is also identified that the presence of women has no relevance to the quality of the product advertised.

Women's portrayal is mainly used to gain attention of the readers. Most of the time, the presence of pretty women has no relevance to the quality of the product that is being advertised. Advertisers in the magazines also use women as sex symbols to gain attention of the readers. Another study that used magazine as data is by Nailer (2011) that examined the representation of women in advertisements in two life style magazines of North Cyprus. The textual and semiotic analyses are methods used to evaluate how women are represented in the advertisements of North Cyprus Magazine- *Home* and *Zoom* to find out whether there are any misrepresentations of gender images. The result shows that most of the women representations are portrayed through traditional roles such as a mother, spouse or partner, in contrast to the few non-traditional roles like a minister, director, or in technical positions in the advertisements. Moreover, the pattern of being a beautiful and sexy woman is shaped by these images of advertisements. Similarly, a study by Chuang and Hwang (2011) compared advertisements of two editions of *Time* magazine (American and Asian).

Next is a study by Ndzamela (2002) who assessed and analysed representations of women in selected women's magazines. The result shows features of women of two categories; the first one represents women as people who are independent, in control of their sexuality and the second category shows women are portrayed as sex objects in that most of them use women's beauty as a way of advertising. Magazines are also identified to deal with issues that their target market can relate to, attracts them and identify themselves with. There is also a study by Kim (2006) that analyses the construction of women in the magazines. In this study, it is found that the magazines to be hardly couched in feminist terms of reference. Besides that, a study by Sugitanoto (2008) titled 'A Semantic Analysis of Taglines In English Advertisements of Automotive, Electronic, and Women Beauty Products' was also found to analyse taglines. Several issues have arisen along the discussion on semiotics in these studies such as genders, cultures, and religions.

According to Scanlon (2003), magazines mostly target a particular group which is white, middle-class, and heterosexual women. In Asia, there are also magazines that are targeted specifically to a group of readers, in particular, Muslim women. Magazines like *An-Nisa*, *Ummi*, *Hijabista*, *Nur*, *Dara*, are targeted for Muslim women whereby the content revolves around the religion of Islam in fashion, lifestyle, health, and other aspects. There have also been studies done on these Muslimah magazines such as a study by Zubair (2008) that examined the visuals in Pakistani women's magazines. The researcher examined images (along with other similar media representations of women) which are a resource (women) readers draw upon in constructing their identities. It is found that the magazine representations perpetuate and reinforce the traditional and reductive femininities by positioning women primarily as objects of pleasure. Thus, women are commonly used as an object because of their attractiveness and they are often used for advertising purposes.

Many studies were also carried out in the field of semiotic whereby the data are retrieved from various sources. Several studies have analysed advertisements in magazines like those carried out by Chuang and Hwang (2011) titled 'A Comparison of the Advertisements in Two (American and Asian) Editions of Time Magazine', a study by Cort (2009) titled 'The Ideal Of Female Beauty In Two Different Cultures: Socio-Cultural Analysis of Belgian and Malaysian Print Advertisements', as well as a study by Kathiraveloo (2011) titled 'Portrayal of Women In Women's Magazine Advertisements: Comparison Between Her World And Wanita'. Few issues have been found in the discussion on semiotics in these studies such as gender, culture, and religion. Many studies were also found to analyze contemporary magazines whereby the content revolves around general subjects of a certain gender as well as studies which focus on advertisements in these magazines. For examples, a study by Nailer (2011) who examined the representation of women in advertisements in two lifestyle magazines of North Cyprus; Chuang and Hwang (2011) who analysed advertisements in magazines which compared advertisements in two editions of Time magazine (American and Asian editions), Ndzabela (2002) who assessed and analysed representations of women in selected women's magazines and a study by Kim (2006) who analysed the construction of identity of women in magazines.

## **2.2 Modesty**

The following sections will discuss the concept of modesty with regards to women by first defining what modesty is and subsequently review past studies carried out pertaining to modesty as the focus of research.



### 2.2.1 Definition of Modesty

Based on the Oxford dictionary, modesty is defined as behaviour, manner, or appearance that is intended to avoid impropriety or indecency. In Islam, modesty is known as ‘Haya’ which is also defined as shyness, self-respect, honour, and humility that is based on faith in Allah. For women, the definition of modesty is as stated in several verses in the Quran and translated by Yusuf Ali Muhammad as :

“And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their *zeenah* (charms, or beauty and ornaments) except what (must ordinarily) appear thereof; that they should draw their khimar (veils) over their bosoms and not display their *zeenah* except to their husbands, their fathers .... and that they should not strike their feet so as to draw attention to their hidden *zeenah* (ornaments)”. (24:31-32)

The next verse in Quran that talks about modesty among Muslim women is :

“O Prophet! Tell your wives and daughters and the believing women that they should draw over themselves their jilbab (outer garments) (when in public); this will be more conducive to their being recognized (as decent women) and not harassed. But God is indeed oft-forgiving, most merciful”. (33:59)

It is understood from the verses that modesty does not only apply to physical entities like clothing but also to the way women act or behave in the outside world. Based on an article in IslamReligion.com, it is stated that Islamic morality can be shown through the image carried by Muslims. According to Patel (2012), modesty is defined as the dress style that reaffirms an Islamic identity and morality.

In Islam, there are certain criteria in terms of clothing that have to be followed by the Muslims.

Islam makes it *haram* (forbidden) for women to wear clothes which fail to cover the body and which are transparent, revealing what is underneath. It is likewise *haram* to wear tightly fitting clothes which delineate the parts of the body, especially those parts which are sexually attractive. Abû Hurairah (r.a.) narrated that the Messenger, of Allâh (s.a.w.s.) said,

“I will not be a witness for two types of people who are destined for the Fire: people with whips, like the tails of cows, who beat the people (i.e., tyrannical rulers who are the enemies of their own people), and women who, although clothed, are yet naked, seducing and being seduced, their hair styled like the tilted humps of camels. These will not enter the Garden nor will its fragrance even reach them, although its fragrance reaches a very great distance.” (Compiled by Muslim.)

The Prophet (s.a.w.s.) described such women as being clothed, yet naked, since their clothing, being transparent and fine, does not do the job of concealing the body but is rather intended to reveal it. The Prophet (s.a.w.s.) likened their hair-style to the hump of a special breed of camel (*bakht*) which has very large humps, because they put up their hair in a beehive shape from the middle of their heads. These are the obligations that should be the guideline for all Muslim women to dress up and choose the kinds of attire that they want to wear. The way they dress could determine one's level of faith and modesty.

### 2.2.2 Past studies on Modesty with Regards to Women

There are several studies that are found to discuss modesty with regards to women in general. Havelock (1999) discusses the concept of modesty, the factors leading to its development and its present day status. Modesty has been defined as an instinctual fear, having a sexual nature, leading to concealment of the body. It exists in both the sexes. This also conforms to the teaching of Islam as modesty refers to one's *awrah*. Besides the basic component of fear, emotions like shame, shyness etc., are also found in modesty. It has been described as the result of the joint effect of puberty and the social impulses of the individual. An aptitude for disgust is an important component of the social factors and occurs in response to the specific actions of others, depending upon their habits and cultural backgrounds. Another form of modesty is eating in privacy, which is based on the prevailing socio-economic conditions of the culture in which it is found. However as the understanding of facts increases, disgust in modesty is minimized; therefore with increasing civilization, modesty decreases. This statement is proven to be true as along with the modernization of the world and people's lives, the sense of modesty has always been neglected and people are often vocal and social in their speech and gestures. They also tend to wear outfits that do not portray the concept of modesty in their lives.

Another study by Berg, Stephan and Dodson (2006) also examined the attributional modesty in women. Women are said to make modest attributions for success when they were concerned about how others would evaluate them and when they were concerned about their own self-image. Specifically, the knowledge that one's attributions would be public and the anticipation of future performance on similar tasks led to modesty. Budworth and Mann (2010) examined the relationship between modesty and access to leadership. The result shows that behaviours that are successful for males

in the workplace are not successful for females which indicate that modesty does not define women's performance in the workplace. A study by Heatherington, Daubman and Preston (1993) reported that modesty is one of the factors of gender differences in self-presentation of achievement. This means that modesty is shown in women's self-presentation of their achievements, compared to how men present their achievements which seems to be slightly different. Several studies have also been carried out locally or in other Eastern countries yet they often specifically use advertisements as their data. Examples of such studies are by Ford, Voli, Honeycutt and Casey (2013), Frith, Shaw and Cheng (2006), Provencher (2001), Z. A. Ismail (2010), and Bahiyahand Kesumawati (2007).

Based on all the studies mentioned previously, it can be concluded that there are several issues being associated to the concept of modesty which are found to be irrelevant. For instance, issues of eating in public, success as well as achievements in workplace. These issues show that the past studies have associated modesty to aspects of life which have no connection with religions, especially Islam. Modesty should only be associated with the concept of moderation and shyness in one's act or speech as stated in definitions of modesty. These studies have also generalized modesty in spite of their stereotypical context of analysis whereas the concept of modesty should be perceived across cultures and individuals.

### **2.2.3 Past studies on Modesty with Regards to Muslim Women**

There have been many studies carried out with regard to modesty amongst Muslim women. A study by Siraj (2011) explores the meanings of modesty and *hijab* amongst Muslim women in Glasgow, Scotland. It is found that *hijab* has different connotations according to the person who wears it or the one who does not. The former sees *hijab* as

an embodiment of modesty, virtue and respect whereas the latter regard it as an unnecessary piece of clothing. However, both groups of participants hold similar views on the importance of female modesty. This proves that the obligation is taken in a different way which is entirely dependant upon the interpretation of individuals. It could be based on the level of faith of the particular individual and how she sees *hijab* as an optional piece of garment yet modesty is still considered to be an important attribute in a woman.

Lane (1984) points out that there are several meanings of the term *hijab*: ‘a thing that prevents . . . ; a thing that veils . . . or protects, because it prevents seeing . . . The *hijab* also means a partition’ (Lane 1984, cited in Ruby 2006, 55). The terms veil and *hijab* are often used interchangeably, but the *hijab* has an Islamic significance that distinguishes it from the veil (Ruby 2006). The veil, which is often perceived in the west as a head-cover, does not reveal the intricacies of the practice. The term *hijab*, however, encompasses women’s behaviour/attitude, and studies have found that a vital feature of the *hijab* is modest behaviour (Ruby 2006, 58). *Hijab* and modesty are closely related as Siraj (2011) regard the word *hijab* as the reference to modesty and this is also a similar reference to the Quranic verses. Modesty is indeed a sacred aspect of oneself especially Muslim women. This is because according to Tseelon (1995), a woman’s body is imbued with sexuality and the bodily movements and the style, shape and colour of female clothing have the potency to instigate male sexual arousal. This proves the importance of covering ‘*awrah*’ so as to not attract the attention of the opposite gender, as mentioned in Surah An-Nur (31-32).

In the Quran, it is stated that both sexes are obliged to dress modestly yet more emphasis is given on females. According to Doi (1989) as quoted in the article

*Meanings of Modesty and the Hijab Amongst Muslim Women in Glasgow, Scotland*; the rule is intended to guard not only women but also the spiritual virtue of men, because:

Muslim in general, tend to believe that it is best to keep men and women segregated – in their separate, designated spaces. The intrusion of women into men's spaces is seen as leading to the disruption, if not the destruction, of the fundamental order of things. If some exigency makes it necessary for women to enter into men's space, they must make themselves 'faceless' or at least as inconspicuous as possible. This is achieved through 'veiling', which is, thus, an extension of the idea of the segregation of the sexes.' (Hassan, 1999, 252).

He further explains that more importance is allocated to women's veiling and modesty than to men's modesty.

Siraj (2011) points out that *hijab* remains a potent symbol of modesty as well as identity of Muslim around the world in terms of cultures and societies. When one considers the socio-cultural aspect, it is crucial that discourses about religiosity, politics and identity are taken into consideration as to why women choose to veil. Stowasser (1997) states that the term *hijab* has various functions in different periods and women have different reasons wearing it. Hoodfar (1997) found that young educated women wore *hijab* in order to to impose themselves publicly and visibly. In a similar vein, Tiilikainen's (2003) study of Somali women in diaspora in Finland demonstrates the various reasons why women choose to wear the veil. Some wore it due to an increase in religious observance and knowledge, and others because of the necessity to preserve their own culture and identity. In Gibb and Rothenberg's (2000) study, the wearing of the *hijab* for Harari immigrant women in Toronto was a manifestation of a move towards a standardised, global Islam, given that in Harar virtually no one wore the *hijab*. The

*hijab* allowed these women to negotiate Muslim space in a non-sex-segregated environment; it was also a statement of their identification with, and participation in, the wider Islamic community. Nevertheless, the purpose of wearing the *hijab* still remains as to preserve modesty and conceal the shame of nakedness (Watson 1994, 141).

Apart from the *hijab* as the appearance, modesty in Islam also refers to one's social behaviour. Women, especially, ought to have some boundaries when mingling with the opposite gender or in other words, they are expected to display the feeling of shyness in order to maintain their modesty. In this case, *hijab* plays an important role to display such attributes in a woman. Siraj (2011) claims that *hijab* is also a way for some women to demonstrate their obedience to their faith and a way to police the male gaze.

The issue of female dress in the Quran is said to be ambiguous and needs to be further examined and analysed using new methodologies of linguistics and hermeneutics (Stowasser 1997; Barlas 2002; Hajjaji-Jarrah 2003). Similarly, the issue of modesty with regard to wearing *hijabs* is of utmost importance and should be carried out in the same way. Despite the different connotations of *hijab* and modesty, it is said that :

The views of both concepts are still influenced by the idealised feminine traits that Muslim women are expected to demonstrate within Muslim culture, with an insistence on modesty, chaste deportment and manner of dress (Siraj, 2011).

It can also be concluded that the concept of modesty is widely understood yet the practice of maintaining it has shown differences across cultures and places. Besides that, the studies mentioned previously have been found to discuss modesty in conjunction of modernity in a very minimal manner. There is also no association to the representation of media and the misconceptions that it could cause with regard to the concept of modesty especially in the region of South East Asia. Though the concept of *hijab* has

also been discussed, it is not done with regards to the teachings of Islam or what is stated in the Quran. Hence, this study hopes to contribute to an understanding of the concept of modesty as evident in a progressive Muslimah magazine along with the issues mentioned previously.

### **2.3 Multimodality**

Kress (2010) refers to multimodality as the different modes that are used in any kinds of objects. Words, colors, and images are examples of multimodal modes that are commonly used in signs and each of them has different purposes and does various kinds of semiotic work. They also carry distinct potentials for meaning that are associated to any sign. Multimodality is also used to tell viewers about the modes and social semiotics is the theory used to decode this. Kress and van Leeuwen (2001) also states that, "at the level of the social organization of semiotic production different configuration of discourse, design, production and distribution may occur". They see multimodal texts as making meaning in multiple articulations.

According to Beasley and Danesi (2002: 17), the ultimate goal of creating an appropriate image for a product is to embed it into social consciousness. This means that the use of several multimodal modes could refer to one meaning as a whole and is able to convey intended messages to viewers about the particular object or item. Najafian and Ketabi (2011) also claimed that different elements in a visual need not be separated if we were to decode the meanings as they are not single and fixed identities as different coded social meanings in this ad oscillate back and forth. They also added that multimodality allows us to perceive visuals with various elements in them, as a whole as it could lead to a connotation in a different way.



Bignell (2002: 34) pointed out that the relationship between one sign and another is crucial for the meaning especially in an advertisement whereby visual is usually placed with a linguistic element next to each other. This shows how visuals could strengthen the meanings associated with the textual or linguistic element or vice versa. Besides that, multimodality also plays an important role in carrying meanings that are associated with genders. Lazar (1999; 2000) stated that a multimodal view of discourse has great value for a holistic feminist critique of discursive constructions of gender. This proves that a multimodal dimension is necessary as semiotic multimodalities could collectively result in a more enriching and insightful analysis.

## **2.4 Visual Grammar**

Visual grammar or visual social semiotic is the new branch of semiotic and Kress and van Leeuwen (1996) had established a framework for analysing visuals. It consists of three meta-semiotic tasks: representational, interpersonal and compositional metafunctions, and this framework identifies that an image performs these kinds of meta-semiotic tasks to create meaning.

The first metafunction is representational metafunction which refers to the people, places and objects within an image known as the represented participants (RPs). It is divided into two structures namely narrative and conceptual images. Narrative images allow viewers to create a story about the RPs because the images include vectors of motion which are formed by depicted elements that form an oblique line (the line is not straight on). Two processes are involved in this structure which are action and reactional. Action images are images in which narration is created by vectors that can be bodies, limbs, tools, weapons and roads while reactional images consist of vectors that are created by eyelines between RPs.

For images that do not have vectors, they are categorized as conceptual images. In this category, RPs tend to be grouped together to present viewers with the “concept” of who or what they represent. These images involve three processes:

- i) classificatory - RPs as “kind of” something or some group (members of the same class)
- ii) analytical - RPs are displayed in terms of a “part-whole” structure. The “whole” is considered as a Carrier who possesses “parts” that are called Attributes.
- iii) symbolic – RPs are important for the meaning they carry through symbolic entities.

The second metafunction provided by Kress and van Leeuwen (1999) is the interpersonal metafunction which refers to the actions among all the participants involved in the production and viewing of an image (that is, the creator, the RPs, and the viewer). The basic features of this metafunction are divided into three which are gaze, social distance and perspective. An image act or gaze involves the eyeline of the RP(s) in relation to the viewer whereby there are two types of gaze which are called demand and offer (Kress and van Leeuwen, 1996). The gaze is considered as a demand if the RP makes a direct eye contact with the viewer whereas it is considered as an offer if the RP is looking outside the picture or at something or someone within the image itself. This determines the level of engagement between the RP and the viewer. The next feature of this metafunction is social distance or intimacy which is determined by how close the RPs in an image appear to the viewer, thereby resulting in feelings of intimacy or distance. The viewer can see the RP in six different ways, such as :

- i) intimate distance – image showing head and face only
- ii) close personal distance – image showing head and shoulders

- iii) far personal distance – image shown from the waist up
- iv) close social distance – image of a whole figure
- v) far social distance – the whole figure with space around it
- vi) public distance – torsos of several people

The term ‘torsos’ as stated above is defined as the trunk of the human body or a statue without the head and limbs (Oxford Dictionary, 2015).

Perspective is the third feature of interpersonal metafunction which refers to the angle of the visuals shot. There are two divisions of perspective which are divided according to the angle – horizontal and vertical. For horizontal angle, it is associated with the aspect of involvement in the image whereby it refers to the relationship between the position of the RP(s) and the viewer. Kress and van Leeuwen (1996) further classified the horizontal angle into two types namely frontal angle and oblique angle. Frontal angle refers to the image where the RP is positioned frontally to the viewer which creates stronger involvement as seen by the viewers as it suggests that the RP is one of them. While oblique angle refers to when an RP is presented obliquely to the viewer that result in detachment as it shows that the RP is not one of them. With regard to the vertical angle, it is associated with the aspect of power in the image whereby there are two possible vertical-angle relationships between the RP(s) and the viewer as well as between RPs within the image. This is divided into three angles, such as :

- i) high angle – the RP “looking up” has less power
- ii) medium angle – the RP “looking horizontally” has equal power
- iii) low angle – the RP “looking down” has more power

The third metafunction, compositional metafunction refers to visual syntax. This refers to the composition of an image or the layout which represents visual syntax and hence, it is said to be the equivalent of syntax in language. Composition means a set of rules

that enable the signs to be arranged in a particular manner so that they make sense to the viewers. Compositional metafunction also answers the question of the relation between the representational and interpersonal metafunctions that integrate into a meaningful whole. There are several elements that the compositional metafunction integrates, which are information value, salience and framing. This study will only employ salience to analyse the data as it is sufficient to draw evidence required. This is because this study does not look into layouts (analysing information value) of the visuals and cohesion (*analysing* framing) in the texts to be analysed. According to Kress and van Leeuwen (1996), salience refers to the ability of an RP to capture the viewer's attention. There are several processes of salience with their respective hypothesis that contribute to the rhetoric of the photograph, such as :

- i) size : the larger the RP, the greater the salience.
- ii) sharpness of focus : focused RPs are more salient
- iii) tonal contrast : high tonal contrast have greater salience
- iv) color contrast : strongly saturated colors are more salient than soft colors
- v) foreground/background : an RP in the foreground has greater salience than in the background.

A study by Claire Harrison (2003, pp. 46-60) used the framework provided by Kress and van Leeuwen (1996) on visual social semiotics and provides a set of useful questions for basic analysis of the metafunctions. The questions are as follow :

- a) Representational metafunction :
  - i. Who are the represented participants (RPs) in the image? Include both human and non-human objects.
  - ii. Are there are any vectors in the image that indicate action? If so, what kind of story does this action tell?

- iii. Are the human RPs looking at each other, creating eyeline vectors? If so, what does this tell me about the history of these people?
- iv. If there are no vectors, what is the image trying to tell me in terms of social/cultural concepts? What types of conventional thinking do different objects evoke in me?
- v. Is the image a complex one with more than one process embedded within it? If so, how do these embedded processes add to my overall understanding of the image?
- vi. In terms of the overall document/Web site, does the choice of image RPs best enhance its intent and that of the text?

b) Interpersonal metafunction :

- i. Does the image include human RPs? If so, what type of image act is taking place, a demand or an offer? Theoretically, an object can create a demand—for example, a car placed so that its headlights appear to be looking at us. However, demands and offers seem most powerful when they involve an actual human face.
- ii. If the image act is a demand, how does it affect me? And is it accompanied by any gestures or expressions that make it more forcible?
- iii. If the image act is an offer, why has the producer of the image chosen to make the RP an object of study?
- iv. How close do I feel to the RPs in the image? Does the closeness make me feel as if the RPs are friends or strangers? In either case, why has the producer of the image chosen to evoke these feelings within me?
- v. What do I notice about the perspective in the image? What horizontal and vertical angles have been used?

- vi. How does the horizontal angle affect my sense of involvement with the RPs?
- vii. How does the vertical angle add to my knowledge of power relations between myself and the RP and between the RPs themselves?
- viii. What other semiotic resources could the producer have used to create a different impression?

c) Compositional metafunction :

- i. Which RPs are more salient than others, and how does this salience affect the impact and meaning of the image?
- ii. How does the use of color or lack of it affect the rhetorical message of the image?

These sets of questions will be used in this study in order to facilitate the process of understanding and analysing the images along with the framework provided by Kress and van Leeuwen (1996).

There are also several other studies that use the visual semiotic theory provided by Kress and van Leeuwen (1996). Najafian and Ketabi (2011) used the framework in *analysing* advertising discourse to uncover the ideology behind choosing different resources (verbal and non verbal). It is found that social semiotic plays an important role in the relationship between advertising and ideology and three modes of semiotic (image, word and color) help code the social meanings in advertisements.

A study by Zubair (2014) was based on Kress and van Leeuwen's theory of social semiotics on the images from Pakistani women's magazines. Semiotics has shown that the female body is constructed as a site of voyeurism and pleasure. Rupert (2004) looks at how visual design grammar functions as a teaching framework in an introductory image analysis discussion course. The results of the research showed that the respondents disagreed with all of Kress and van Leeuwen's ideas yet they look at

images in a more critical and aware manner after having approached images from the visual design grammar. The application of the theory in practice revealed that their ideas are most fitting for popular print media and in particular advertisements. They also believed that visual design grammar is an effective platform from which to discuss visual images. It is also found that in terms of pedagogy, a more fluent approach would serve the needs of the course which includes streamlining image analysis worksheets, classroom exercises, and schedules.

Motta-Roth and Nascimento (2009) presents the analysis of a set of multimodal texts and provides an example of pedagogical application of Kress and van Leeuwen's Visual Grammar (1996). In this study, it is found that visual and verbal modes of language are integrated to create meaning is important for two reasons: (1) discourses, as 'ways of being, feeling, acting, valuing and believing in the world', are materialized through texts composed not only of verbal language, but also of verbal language in combination with other 'non-language stuff' such as clothes, objects, sounds, colors (Gee, 2000, p.7) and; (2) it is a primary educational task to help students expand their set of discourses and registers in order to achieve their social purposes (Gee, 2000; Cope; Kalantzis, 2000). This shows that visual grammar does not only contribute to meaning making in magazines or advertisements but also to pedagogical approach. Cian (2012) also made some references to Kress and van Leeuwen's (1996) framework in her study in analysing a specific printed advertisement from two different semiotic points of view (Barthe's and Greimas') whereby it uses the representational metafunction to analyse the symbolic elements and the compositional metafunction to analyse the colors in the advertisements.

It can be concluded that based on these studies, the use of various semiotic resources in public communication has shown that meaning is realized not only through language but also through the integrated use of a wide range of semiotic resources

including static and dynamic ones especially visuals. Kress (2000) also makes the argument that the combined use of different modes to make meaning has gone to the point that it is now possible that when making sense of a text, even of its linguistic parts alone, we have to have a clear idea that some other features might be contributing to the meaning of the text. This explains why visual grammar is important as visuals are one of the important modes in semiotics which plays an important role in meaning making as well as strengthening the message that a particular text carries. This is also proven in Liu's (2013) study that visual grammar could provide a framework of interpretive strategies to approach, analyse and comprehend the visual images in contemporary multimodal texts, so as to expand the readers' interpretive repertoires and strengthen their capacity in constructing and interpreting multimodal texts.

## **2.5 Textual Analysis of Magazine**

Kellner (1997:103) stressed the importance of a multidisciplinary approach in analysing magazine in conjunction with the study of culture in terms of several aspects including textual products and reception by the audience. This is because texts are products of institutions, "discourse (as regulated ways of speaking/practice) offers speaking persons (media institutions) subject positions from which to make sense of the world, while 'subjecting' speakers to the rules and discipline of those discourses". Tolson (1996) argues that textual analysis does not only focus on vocabulary and semantics, the sound system (phonology) and writing system, but it also includes analysis of textual organisation above the sentence, including the ways in which sentences are connected together as well as the organisation of the overall structure of an article. Research on magazines in the domain of textual analysis, for example, by McCracken (1993: 4)



suggests, magazines are 'encoded with numerous subtexts or secondary meaning systems that frequently induce insecurities while simultaneously creating pleasure'.

In contrast to McCracken, Hermes (1995) in her work *Reading Women's Magazines* argues that women's magazines, as media texts, are essentially meaningless in isolation. She states that 'although readers may recognize the codes of a given text and accord it limited associative meaning, they do not always accord its generalized significance....' (1995: 16). According to Hermes (1995), texts acquire meaning only in the interaction between readers and texts, and that analysis of the text on its own is never enough to reconstruct these meanings. Therefore Hermes (1995) adopted an ethnographic approach, and examined magazines through the eyes of their readers. Drawing on extensive interviews with readers, she found that interviewees often gave meaning to texts which she found to be quite independent of the text, implying that magazines were not meaningful when analysed outside the context of readers' daily lives.

Studies carried out in the context of Malaysia have offered piecemeal, quantitative perspectives and most have investigated the portrayal of women in the news media or the representation of women in advertising (e.g. Nik Safiah Karim, 1983) concluding that representation is often stereotypical. A study on the portrayal of women on the front covers of women's magazine by Normah Mustaffa (1999) offered a quantitative comparative analysis and indicated that while modern magazines like *Remaja*, *Jelita*, *Wanita*, *Female* and *Her World* portrayed women in stylish, glamorous and (sensual) sensational modes, magazines that reflected Islamic and family values such as *Ummi* and *Ibu*, showcased women in soft and calm tones. Her study concludes that editorial policy impacts the way women are represented in front covers. While her study provided useful comparative findings, it did not involve interviews with magazine

editors or with readers and offered more of a superficial content analysis confined to front covers per se.

Khattab (2012) stated in her study on international and local Malaysian magazine front covers and product advertisements that semiotic textual analysis (De Saussure 1983; Williamson, 1978) was deployed in carrying out a critical analysis of product images in selected Bahasa Malaysia (Malay language) and English language women's magazines such as the local editions of *Cosmopolitan*, *Women's Weekly* and *Harper's Bazaar* and local magazines such as *Rapi*, *Mingguan Wanita* and *Keluarga Harmoni*. It led to a result whereby both international and local magazines were identified to portray women in sexualized ways and despite attempts made by locally distributed international magazines such as *Cosmopolitan* to localize images. Likewise, despite the desire of locally produced magazines to represent local values and ideals of beauty, mainstream global values appear to be determining factors even in family-oriented Islamic-value based magazines such as *Keluarga Harmoni*. Kattab (2012) also added that the power of media such as women's magazines to impact and change specific local values is apparent in the seductive ways of representing women in promotional discourses and texts.

In women's magazines, Ndzamela (2002) claimed that texts and messages are two notions that are important to help understand cultural texts especially in magazines. There are indeed certain ways that could be used in order to help make the implicit messages of a text become clearer and understandable for readers. A study by Mattelart (1986:35) also stated that feminist critics interpret formal features of mass cultural forms addressed to women by textual forms. This refers to the way that different textual forms resonate or not with female desire, with the shape and texture of women's lives, with women's pleasure. Ndzamela (2002) studied representations of women in the texts in two South African women's magazines and she concluded that the use of language in

the magazines represent how women were generated and in this study, it is found that textual forms are constructed in such a way that they resonate with female desire. Female desire is also a constructed feature of women's magazines. Another finding in this study was that the writer of the magazine creates some connection with the viewers and constructs some kind of a relationship or friendship between themselves and the reader in the form of encouraging words. This indeed has contributed in strengthening the messages that the magazine carries.

## **2.6 Conclusion**

Studies reviewed have shown that not much research have been carried out using English Muslimah magazine, whose target readers are muslim women, as data. Gender issues and studies regarding content of magazines have been the focus of research in women's magazines. In addressing the research gap, this study undertakes to analyse the concept of modesty in an English Muslimah magazine which not only would provide an understanding of the concept as stipulated in Islam but will also identify how modesty is conceptualised in a progressive Muslimah magazine, the Eve magazine.

## CHAPTER 3

### THEORETICAL FRAMEWORK AND METHODOLOGY

#### 3.0 Introduction

This chapter describes the data and procedures of collecting the data based on the research questions of this study in Section 3.1. Section 3.2 discusses how the data will be analysed in terms of the three metafunctions of Kress and van Leeuwen's framework (2006) namely the representational, interpersonal and compositional. Discussion on how reliability and validity of analysis is ensured in the study is found in Section 3.2 and this chapter will end with a conclusion in Section 3.4.

#### 3.1 Data Collection

The data which will be analysed in this study are the textual and visual elements obtained from the *Eve* magazine. Eve magazine is the only English Muslimah magazine in the region in 2012 when data collection was carried out. A Muslimah magazine is a magazine that is targeted for female Muslim readers in which contents of the magazine include topics on religion and other issues such as fashion, lifestyle, and sports. Many printed Muslimah magazines can be found in the market yet all of them are written in Malay. The *Eve* magazine is targeted at women aged 18 to 60. The objective of the magazine as stated in its official website is to create awareness among Muslim women and set new trends without compromising on values and tradition. As such, it does not only provide information on sports, lifestyle, health, and relationships to the readers, but also create awareness of the up-to-date fashion that is suitable for Muslim women in the modern era. Eve is chosen as the data for this research since it is the only English

Muslimah magazine found in this region which has yet to be taken up as data of analysis for any study.

There are three volumes of the magazine that have been published throughout the year of 2012, the data collection period and all three volumes are used as source of the data.



Figure 3.1 : Front Covers of the Three Volumes of Eve Magazine

Data is collected from all the three volumes of the magazine that were published in the year of 2012. Each of the volume consists of 13 sections and only those sections that have both textual and visual elements and those regularly found in all the volumes will be selected as data for the study. The sections identified for data analysis are *Empowering Mindset*, *Muslim Women In Sports*, and *Exclusive Interview*. These three sections were selected as there are articles accompanied by images included in the sections. In fact, the titles of the articles seem to associate the concept of modesty with the content.

The table below provides information regarding the selected sections in each volume and titles of the articles taken from Eve magazine:

Table 3.1 Articles Selected for Analysis

Vol.	Section	Coding of Article for analysis	Title of Article
1	Empowering Mindset	EM1	Engaging Modernity in Islam
		EM2	Where Do I Fit In
		EM3	Balancing Modesty and Identity
		EM4	Single, Sophisticated & Singaporean
		EM5	To Veil or Not To Veil
	Muslim Women In Sports	WS1	Tales from A <i>Hijabi</i> Footballer
	Exclusive Interview	EI1	TAFF – Tunku Azizah Fertility Foundation
		EI2	HIJMI – <i>Hijab</i> Model Indonesia
2	Muslim Women In Sports	WS2	Modesty, Piety & Obnoxious Fandom

	Exclusive Interview	EI3	Muna Abu Sulayman – A Woman of Empowered Passion
3	Empowering Mindset	EM6	Hipster State of Mind
		EM7	Beautiful Minds – Beauty From Within
		EM8	Women Make Better CEOs – Do They?
	Muslim Women In Sports	WS3	<i>Hijab</i> Footballer – Steadfast Amidst Challenges
	Exclusive Interview	EI9	Keiko Soeda – A Japanese, A Muslim & A Believer

A total of 15 articles from the three sections are identified. From these 15 articles, 40 textual elements which consist of 11 headings and 29 captions as well as 32 visuals have been identified for data analysis.

### 3.2 Data Analysis Procedure

Data collected will be analysed in terms of textual and visual representations as to ascertain how modesty is realised in the magazines. The following sections will describe how the analysis will be carried out.

### 3.2.1 Textual analysis

For textual representations, the data will be analysed based on the description of modesty in Islam obtained namely from the Holy Quran, the holy book of Islam, as well as from several *hadiths* by the Prophet Muhammad *s.a.w.* *Hadith* is a record of sayings of the Prophet and serves as supplement to the Holy Quran. There are two verses in the Holy Quran namely from *Surah An-Nur* (24:31-32) and *Surah al-Ahzab* (33:59) that discuss modesty in Islam. The translated version of the verses by Yusuf Ali (2015) is used and the first verse is:

“And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their *zeenah* (charms, or beauty and ornaments) except what (must ordinarily) appear thereof; that they should draw their *khimar* (veils) over their bosoms and not display their *zeenah* except to their husbands, their fathers .... and that they should not strike their feet so as to draw attention to their hidden *zeenah* (ornaments)”. (24:31-32, Surah An-Nur)

And the second verse is :

“O Prophet! Tell your wives and daughters and the believing women that they should draw over themselves their *jilbab* (outer garments) (when in public); this will be more conducive to their being recognized (as decent women) and not harassed. But God is indeed oft-forgiving, most merciful”. (33:59, Surah al-Ahzab)

These verses indicate that modesty does not only refer to the physical look of a woman but also her behaviour and attitude. Women are expected to dress appropriately so as to



draw their outer garments over themselves (verse 2) thus covering their body especially bosoms (verse 1) and to behave modestly, in order to not draw attention to themselves by lowering their gaze (verse 1) and not to display their beauty, charms and ornaments they are wearing. It is indeed compulsory for women to cover their *awrah* which refers to their bodies except their faces and palms. This also includes wearing outfits that are loose, not striking and 'transparent' as this would draw attention. These attributes are obligations for all Muslim women as to maintain their modesty. Besides, there is also a *hadith* that was found to support the verse above, which is:

Malik b Uhaimir reported that he heard the Prophet (saw) saying that,  
"Allah (swt) will not accept any good deeds or worship of an immodest and vulgar person." We asked "Who is a vulgar and immodest person?"  
He replied, "A man whose wife entertains Ghair-mehram men."

This *hadith* was retrieved from the website of Mission of Islam (2015). According to the *hadith*, immodesty is referred as the act of entertaining which usually encompasses being charming and not being shy. This behaviour is not proper of a Muslim woman.

In the Islamic context, modesty is also known as 'haya' which means shyness, self-respect, honour, and humility that is based on faith in Allah (Bayraktar, 2012). *Haya* refers to the act of being shy of the opposite gender such that a Muslim woman is not to display her beauty to the public eye as this will draw attention to her. This preserves a woman's honour and gains respect from other Muslim women as not displaying beauty is a sign of humility. Referring to an article by *Mission of Islam* (2015), it is certainly important for women to guard their chastity and modesty and one of the ways to follow the order from Allah *s.w.t.* is to maintain their *haya*. Therefore, it can be concluded that a woman's *haya* comes from her modesty, her shyness and her

fear of Allah. This is based on a *hadith* by the Prophet (saw) narrated by Abdullah ibn Umar (ra) that says:

"Indeed haya (modesty) and Iman are Companions. When one of them is lifted, the other leaves as well." (Baihaqi) – Mission of Islam (2015)

It is also stated in the article in *Mission of Islam* that *hijab* plays an important role with regards to *haya* as it prevents lewdness and causes a person's level of faith to become even stronger. Referring to a narration by Aisha (ra), it says :

May Allah have mercy on the early immigrant women. When the verse "That they should draw their veils over their bosoms" was revealed, they tore their thick outer garments and made veils from them. And when the verse "That they should cast their outer garments over themselves" was revealed, the women of Ansar came out as if they had crows over their heads by wearing outer garments. (Abu Dawood) - Mission of Islam (2015)

The narration above indicates that women guarded their *hijabs* or veils and outer garments so as to abide the orders of Allah (swt).

Based on the Quranic verses and *hadiths* mentioned, modesty refers to not only one's physical appearance, clothing but also behaviour. A modest Muslim woman should behave or act in such a way that they are not seen as drawing attention to themselves like being attractive to the opposite sex. Referring to the Oxford Dictionary (2015), modesty is defined as behaviour, manner, or appearance that is intended to avoid impropriety or indecency. Similar to the definition of modesty in the Islamic context, the definition from a western context suggest a similar concept of modesty which takes into consideration one's appearance and behaviour that should be

appropriate and decent. The concept of modesty arising from the description found in the Quran and *hadith* will be the basis on which analysis will be carried out. A list of specific criteria of modesty as perceived from the Quran and *hadiths* are:

- i) Physical:
  - Wearing *hijab* – cover one’s hair and chest and bosoms
  - Wearing clothing that is loose and not transparent
  - Not wearing ornaments that can draw attention
- ii) Possessing behaviours that do not draw attention to themselves:
  - lowering their gaze,
  - being shy of opposite gender,
  - not displaying their beauty and charm

Headings and captions in the Eve magazine that consists of the words that signify modesty such as *hijab*, veil, scarf, modesty and *jilbab* are taken as data. These textual elements are labeled according to their respective section. For example, ‘EM T1’ refers to the first textual element taken from the section of Empowering Mindset, ‘WS T1’ for textual representations taken from the section of Muslim Women In Sports, and ‘EI T1’ for textual representation taken from the section of Exclusive Interview. Consequently, the selected words and captions will then be interpreted by the coders and the researcher as to whether they are representing modesty. The interpretations will be guided by the criteria namely the physical as well as behavioural aspects established earlier based on the Quranic verses and *hadiths*.—According to Frey, L., Botan, C., & Kreps, G. (1999), textual analysis is a method researchers often use to to describe the content, structure, or functions of the messages contained in texts and that they are used to interpret the message. A study by Garzone (2000) claimed that interpretation can be

done in textual analysis so as to contribute a better understanding to the texts. Hence, the method of interpretation will be used to analyse the textual data of this study.

### **3.2.2 Visual Analysis**

Subsequently, the visuals which feature women who wear *hijabs* or scarves from the articles will be selected as data for visual analysis. Similar to the textual representations, these visuals will also be labeled accordingly such as EM V1 which refers to the first visual found in the Empowering Mindset section and WS V1, referring to the first visual in the Women in Sports section. Next, the visuals will be analysed using Kress and van Leeuwen's (1996) framework on visual analysis which consists of three meta-semiotic tasks: representational, interpersonal and compositional metafunctions. This framework identifies that an image performs these kinds of meta-semiotic tasks to create meaning. The following section will describe the three metafunctions.

#### **3.2.2.1 Representational Metafunction**


The first metafunction is representational metafunction which refers to the people, places and objects within an image known as the represented participants (RPs). The RPs can be identified as displaying processes namely narrative and conceptual processes.


##### **(a) Narrative Images**

Narrative images allow viewers to create a story about the RPs because the images include vectors of motion. Vectors are formed by depicted elements that form an

oblique line, often a quite strong diagonal line. Narrative images involve processes like action, reaction, mental and verbal. However, only action and reaction processes will be discussed as mental and verbal are not evident in the data. Descriptions of action and reaction processes are as presented in the table below:

Table 3.2 : Description of Action and Reaction Processes with Examples

Processes	Description	Example
<b>Action</b>	The narrative is created by vectors that can be bodies, limbs, tools, weapons, roads, and so forth.	 <p>This visual demonstrates an action which leads to narration. There are two vectors in this visual which are the diagonal lines created by the woman's hand and the boy's face. Both vectors create a powerful interaction between the RPs. There is a text positioned on the RP in this visual that says "When do I find my wife most beautiful? When she is a loving mother to my kids. When she cherish my family". Given the text, viewers would understand the</p>



		narrative which is a mother who touches her child's face showing her love and care towards him.
<b>Reaction</b>	The narrative is created by eyelines (acting as vectors) between RPs.	 <p>This visual demonstrates a vector that creates a reaction process. The vector exists in the eyelines of the RPs (looking at each other) and this constitutes reaction.</p>

Though there are distinct criteria that distinguish between action and reaction process, these processes can exist together in an image. For example, there can be vectors to show action process and there can also be eyelines evident in the same image to show the presence of reactional process. As such, images that have evidence of both processes will be categorized as having a combination of processes which is called embedding.

#### **(b) Conceptual Images**

Conceptual images are images that do not have vectors. Rather, RPs tend to be grouped together to present viewers with the “concept” of who or what they represent. These images involve three processes which are classificatory, analytical, and symbolic.

Table 3.3 : Description of Classificatory, Analytical and Symbolic Processes with Examples

Process	Description	Example
<b>Classificatory</b>	<p>RPs as “kind of” something or some group (that is, they are members of the same class). Advertisements for beauty products often have classificatory images such as a group of models (for instance, Revlon models).</p>	 <p>This image uses the process of classificatory as the RPs are being photographed together and they are classified as a group of Muslim women as they are wearing <i>hijabs</i>.</p>
<b>Analytical</b>	<p>RPs are displayed in terms of a “part-whole” structure. The “whole” is a Carrier who possesses “parts” called Attributes.</p>	 <p>This visual is analytical and the RP is identified to be the carrier whereas the physical appearance - <i>hijab</i> and Tshirt are considered as the attributes.</p>

<p><b>Symbolic</b></p>	<p>RPs are important for what they “mean.” That is where the participant represents the meaning or identity either in relation to other participants’ attributes or from the participant’s own qualities.</p>	<div data-bbox="1070 226 1342 595" data-label="Image"> </div> <p>This visual is symbolic as the RP is important for what she means in terms of her physical qualities like wearing the hijab. Similar to most of the images in this magazine, the RP is wearing a <i>hijab</i> and the <i>hijab</i> is considered to be the symbol of modesty amongst Muslim woman.</p>
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Like the narrative processes, conceptual processes can exist together in an image. There are instances where in order to classify represented participants in an image, there is a need to identify the ‘part-whole’ structure before a conclusion can be made. As such, it shows the dependency that exists between processes in images.

### 3.2.2.2 Interpersonal Metafunction

The second metafunction provided by Kress and van Leeuwen’s (2006) visual analysis framework is the interpersonal metafunction which refers to the actions among all the

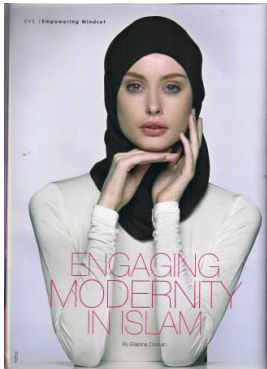



participants involved in the production and viewing of an image (that is, the creator, the RPs, and the viewer). The basic features of this metafunction are divided into three which are gaze, social distance and perspective.

**(a) Gaze**

An image act or gaze involves the eyeline of the RP(s) in relation to the viewer. The RP's gaze is divided into two types namely demand and offer. The descriptions of the two types are as in the table below :

Table 3.4 : Description of Types of Gaze with Examples

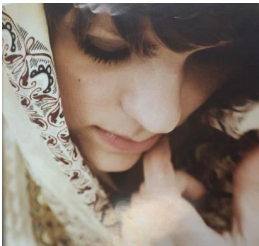
Types of Gaze	Description	Example
<b>Demand</b>	The RP is looking directly at the viewer. A demand gaze generally causes the viewer to feel a strong engagement with the RP.	 <p>The RP in this image is looking directly to the viewer. This type of gaze is considered as a demand.</p>

<p><b>Offer</b></p>	<p>The RP is looking outside the picture or at someone or something within the image. In this case, the RP becomes an object of contemplation by the viewer.</p>	<div data-bbox="1091 224 1295 595" data-label="Image">  </div> <p>This image shows an RP that is looking at something or someone outside the picture. This type of gaze is considered as an offer. In this visual, RP becomes objectified as an impersonal character.</p>
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**(b) Social Distance**

Social distance or intimacy is determined by how close RPs in an image appear to the viewer, thereby resulting in feelings of either intimacy or distance. The viewer can see the RP in six different ways, as presented in the table below:

Table 3.5 : Description of Types of Social Distance with Examples

Types of Social Distance	Description	Example
<p><b>Intimate distance</b></p>	<p>Only shows the head and face of the RP(s)</p>	<div data-bbox="1027 1787 1286 2031" data-label="Image">  </div>

		<p>This shows intimate distance as it only shows the face and head of the RP. This visual suggests a strong connection to the viewers and a sense of intimacy.</p>
<p><b>Close personal distance</b></p>	<p>Only shows the head and shoulders of the RP(s)</p>	 <p>This visual shows a close personal distance as it has been captured from the RP's shoulders up.</p>
<p><b>Far personal distance.</b></p>	<p>Shows the RP(s) from the waist up</p>	 <p>This visual shows a far personal distance as the RP is captured from her waist up. This does not suggest intimacy as the RP is not positioned closely to the viewers.</p>


<p><b>Close social distance.</b></p>	<p>Shows the whole figure of the RP(s)</p>	 <p>This shows a close social distance with the whole figure of the RP shown in the visual. There is not much space around the RP.</p>
<p><b>Far social distance</b></p>	<p>Shows the whole figure with space around it.</p>	 <p>This visual shows a far social distance as the whole figure of the RPs can be seen with space around it. The space around provides the background of the visual.</p>
<p><b>Public distance</b></p>	<p>Shows torsos (human body excluding the head) of several people</p>	


		This visual shows torsos of Muslim women dressed in modern and stylish outfits. This visual might intend to focus on the fashion or clothing of the models for advertisement purposes.
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### (c) Perspective


Perspective is the third feature of the interpersonal metafunction which refers to the angle of the visuals shot. There are two divisions of perspective which are involvement and power. Involvement is about camera's angle. The horizontal angle refers to the relationship between the position of the RP(s) and the viewer whereas with regard to the vertical angle, there are two possible vertical-angle relationships which are between the RP(s) and the viewer as well as between RPs within the image. The following table provides the descriptions as well as examples for the type of involvement.

Table 3.6 : Description of Perspectives with Examples

Perspective		Description	Example
<b>The horizontal angle and involvement</b>	The frontal angle	When an RP is presented frontally to the viewer, the angle creates stronger involvement on the part of the viewer as it	 <p>This visual is the best example of the frontal</p>

		<p>implies that the RP is “one of <u>us</u>.”</p>	<p>angle as the RP is presented facing the viewer. This creates strong involvement as it suggests that the RP is also from the same group as the viewer – Muslim women with <i>hijab</i>.</p>
	<p>The oblique angle</p>	<p>When an RP is presented obliquely to the viewer, the angle creates greater detachment since it implies that the RP is “one of <u>them</u>.”</p>	 <p>The RP in this visual is presented in an oblique angle and it suggests detachment between the RP and the viewers thus, breaks the sense of involvement between them.</p>

<b>The vertical angle and power</b>	High angle	The RP “looking up” has less power.	 <p>This image is taken from a high angle and the RP is looking up to the camera. This suggests that the RP has less power as compared to the viewer who is looking down at the RP.</p>
	Medium angle	The RP “looking horizontally” has equal power.	 <p>Similar to the horizontal angle, this visual also shows medium angle vertically. This indicates that the RP has equal</p>

			power with the viewers.
	Low angle	The RP “looking down” has more power.	 <p>This image shows a visual taken from a low angle and this suggests that the RP has more power than the viewer as the RP is looking down onto the viewer.</p>



### 3.2.2.3 Compositional Metafunction



The third metafunction which is compositional metafunction refers to visual syntax. Composition means a set of rules that enable the signs to be arranged in a particular manner so that they make sense to the viewers. Compositional metafunction also answers the question of the relation between representational and interpersonal metafunction that integrate into a meaningful whole. There are several elements that show how the compositional metafunction integrates the first two metafunctions. This is done through elements of information value, salience and framing. This study will only analyse salience in the data as this study does not look into layouts (analysing information value) of the visuals and cohesion (*analysing* framing). According to Kress and van Leeuwen (1996), salience refers to the ability of an RP to capture the viewer's attention. Size, focus, and foreground/background are the processes of salience that



contribute to the rhetoric of the photograph. The following table presents the aforementioned elements:

Table 3.7 : Description of Elements of Saliency with Examples

Elements	Description	Example
<b>Size</b>	The larger the RP, the greater the saliency.	 <p>This image shows a large size RP and this shows that the RP is the most salient element in the visual.</p>
<b>Sharpness of focus</b>	Out-of-focus RPs have less saliency.	 <p>This visual uses the process of sharpness to make the RPs become more salient. The RPs are captured with sharpness whereas the background of the visual is blurry and this causes the focus to</p>

		be on the RPs.
<b>Tonal contrast</b>	Areas of high tonal contrast have greater salience.	 <p>This visual shows that the outfit of the RP has a high tonal contrast than the background. Therefore the RP has greater salience.</p>
<b>Color contrast</b>	Strongly saturated colors have greater salience than “soft” colors.	 <p>This visual shows high tonal contrast in which the background of the visual is in darker colors (black) whereas the RP is wearing a lighter tone of color which is beige. Thus, the RP is clearly more salient than the background.</p>

<p><b>Foreground/ Background</b></p>	<p>An RP in the foreground has greater salience than an RP in the background</p>	<div data-bbox="1018 224 1394 640" data-label="Image"> </div> <p>This visual suggests salience in terms of the position of the RPs. The RPs in the foreground is more salient than the RPs in the background.</p>
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### 3.3 Summary of Data Analysis Procedures and Methodology

The following figure shows data analysis procedures adopted in the study.

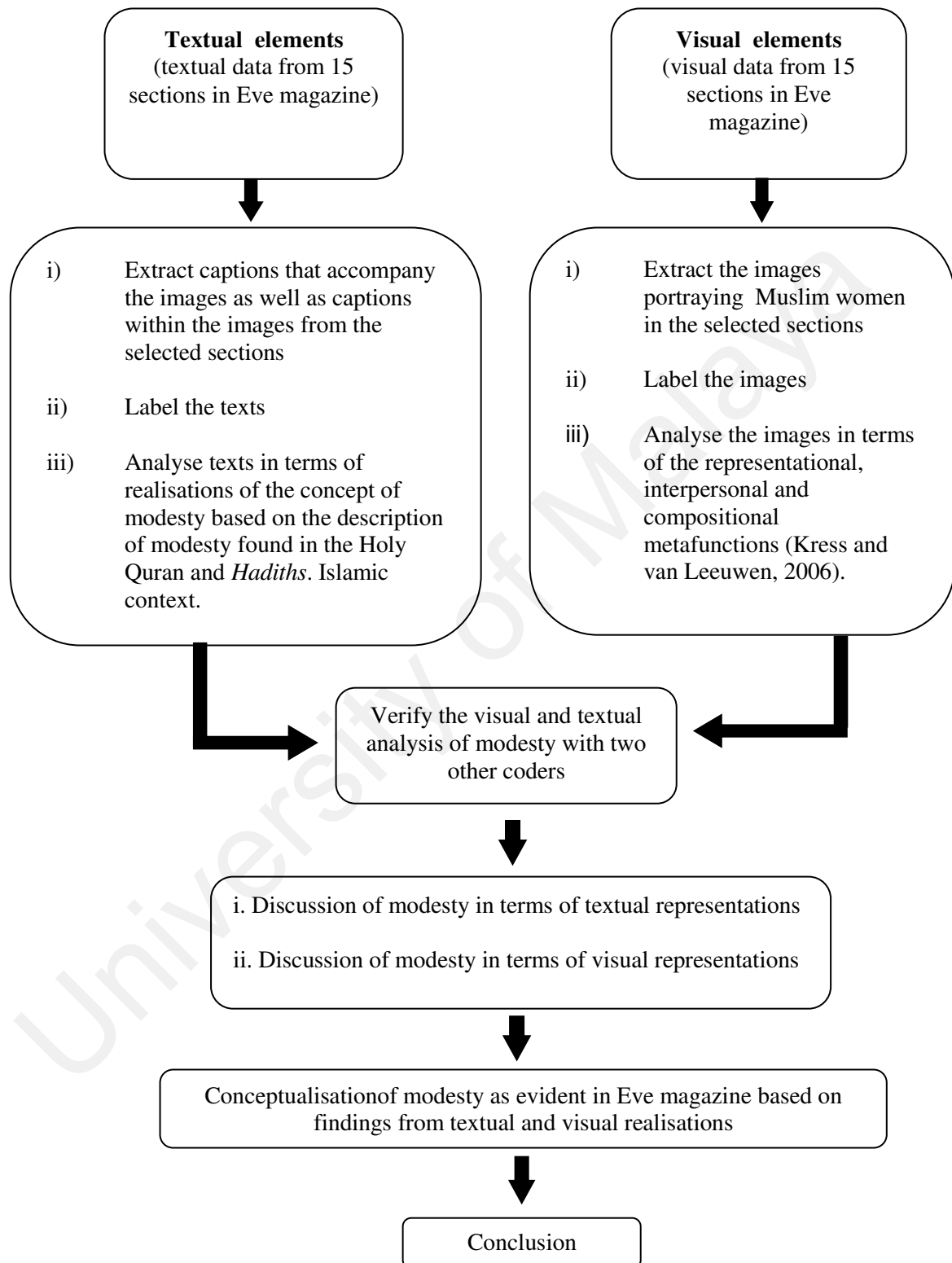


Figure 3.2 Summary of Data Analysis Procedures

The following table is the summary of methodology that consists of the research questions, data analysed as well as analytical framework that is used in this study.

Table 3.8 : Research Questions and Data with the Respective Framework

Research question	Data analysed	Analytical framework
<b>Research Question 1</b> ➤ How is modesty textually realised in the Eve magazine?	The captions and texts accompanying the images from the 15 articles in the section of Empowering Mindset, Muslim Women In Sports and Exclusive Interview.	Textual analysis of words and phrases pertaining to modesty (Interpretation verified by two coders) as described in the Holy Quran and <i>Hadiths</i> .
<b>Research question 2</b> ➤ How is modesty visually realised in the Eve magazine?	The images found in the 15 articles identified from the section of Empowering Mindset, Muslim Women In Sports and Exclusive Interview.	Visual analysis (Kress and van Leeuwen; 1996, 2006) in terms of representational, interpersonal and compositional metafunctions.

<b>Research Question 3</b>  ➤ How do the realisations in Eve magazine conceptualise modesty ?	Textual and visual elements from Eve magazines (findings from the first and second research questions)	Findings from textual and visual analysis to conceptualise modesty as evident in Eve magazine.
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### 3.4 Validity and Reliability

This section discusses the validity and reliability of the processes of collecting the data as well as *analysing* it. Due to the fact that the textual elements of this study are analysed based on interpretation, the researcher employs two coders in order to ensure the validity and reliability of the interpretation of data. The coders are students of a linguistics programme who had taken a semiotics class. This indicates that the coders are knowledgeable about semiotics, specifically visual social semiotics so as to analyse the visual representations. The coders are also English majors which explain that they have a good command of English language which enables them to understand the textual representations fairly and that they would be able to identify the concept of modesty in the data as they are female Muslims aged 26 and 27 years old. These particular attributes are essential in order for them to have the perspective of a young Muslim women as well as the understanding of the religion. In addition, the coders were briefed about the background of this study particularly the definitions of modesty so as to facilitate the process of interpreting and *analysing* the representations. Subsequently,

a discussion between the researcher and the two coders was conducted in order to get a consensus on the interpretations if there was a marked difference in the interpretation.

### **3.5 Conclusion**

This chapter described the data and how the data were analysed in terms of the representational, interpersonal and compositional. The findings from the analysis will provide the answers to the research questions and finally the study hopes to conceptualise the concept of modesty based on the findings.

## CHAPTER 4

### FINDINGS AND DISCUSSION

#### 4.0 Introduction

This chapter presents and discusses the findings obtained from the analysis of the three volumes of *Eve Magazine*. It will firstly discuss textual realisation modesty of Muslim women in the articles from the sections of “Empowering Mindset”, “Muslim Women in Sports” and in “Exclusive Interview” from the three volumes of the magazine (Section 4.1). In section 4.2, the visual representations of modesty from the articles in the three sections will be discussed. Lastly, section 4.3 will discuss on the conceptualisation of modesty based on the textual and visual representations taken from the magazine.

#### 4.1 Textual Analysis

This section will explain the textual realisation of modesty of Muslim women found in the three sections in the *Eve magazine* which are Empowering Mindset, Muslim Women In Sports and Exclusive Interviews. Modesty in Islam is defined in terms of physical description and behaviour and as such its realisations in the textual elements of the magazine will be discussed based on the two aspects. The following section discusses the realisations of modesty as evident in the textual elements of the three sections of *Eve Magazine*.



#### 4.1.1 Textual Realisation of Modesty of Muslim Women in the Articles from the Section of Empowering Mindset

This section presents and discusses the textual realisation of modesty of Muslim women found in the section of “Empowering Mindset” in Eve magazine. As mentioned, the realisation will be discussed in terms of two aspects namely physical description and behaviour. Raw data from this section can be found in Appendix 4.4.1.

In the magazine, *hijab* or veil, the symbol of modesty of Muslim women is frequently mentioned in the texts of Eve magazine (EM T5, EM , EMT9 and EM T12) as well as ‘dresses modestly’ in EM T12, ‘modesty’ in EM T2, EMT4 and EM T9 and these are evidence of references to modesty in the texts. Based on the definition of modesty stated in verses in the Quran (34:69), these words signify modesty as Islam has required all Muslim women to cover their ‘*awrah* by wearing *hijabs*, veils, or any garments in a modest way. However, according to the magazine it is the *hijab* that ‘makes a Muslim woman stand apart in her own league and head and shoulders above the rest in her quiet assertion of independent thinking’ (EMT9). Furthermore, the fact that she wears a *hijab* doesn’t mean that her mind and brains are also wrapped up rather she speaks ‘both eloquently without self-censorship even as she censors viewership of her body to the public eye’.

The Muslim women are physically described as being fashion savvy, sophisticated and wary of ‘new trends in *hijab*-wear to adopt a unique style that suits their taste and personality’ (EMT7). This is reiterated in EMT11 where they are said to possess “their own style, individuality and presence”. This sense of portraying a unique style to present individuality translated itself in terms of them wanting to “create a fun piece that showcases underground *Hijabi* fashion” (EMT10) which not only feature the

clothes but also the women that create the fashion. Such fashion movement gave rise to what is described as '*hijabsters*' which is a hybrid of a '*hijab* fashionista' (EMT12), someone who dresses modestly but who is creative in terms of style, fashion and make-up. This can be described as being progressive as make-up is not encouraged of Muslim women. In the "Empowering Mindset" section, it can be seen the concept of modesty is realised in this section as referred to the use of the words like *hijab*, modest, and veils. Muslim women are also textually represented as being fashion savvy and sophisticated, yet it is mentioned that they do obey the obligation of them having to wear the *hijab*.

In terms of behaviour, the "Empowering Mindset" articles in the *Eve* magazine state that modesty in Islam is not merely about clothes that one wears or termed as 'external façade' in EMT4 rather it 'extends from one's appearance to her speech, behaviour and mannerisms' (EMT2). Perlev (2015) concurs with this as he too defines modesty as that referring to behaviours, manners and speech. The magazine sees this as of particular importance as what matters ultimately is one's 'attitude, behaviour, demeanor and knowing that you are obeying Allah *s.w.t.* in your own right' (EMT6). This can be construed as that physical appearance is secondary to one's behaviour and this is supported in EMT5 that *hijab* or no-*hijab*, a Muslim women is like an ambassador for Islam such that it is her duty to represent the Muslim community and faith in the best possible way.

The magazine also acknowledged that urbanization and cultural influences have given rise to a new generation of Muslim women who are 'vocal with their thoughts and bolder in their ventures' (EMT3), better equipped with knowledge and open-minded and able to balance between living a contemporary lifestyle while not compromising Islamic values and way of life (EMT8).

#### **4.1.2 Textual Realisation of Modesty of Muslim Women in the Articles from the Section of Muslim Women In Sports**

This section presents and discusses the textual realisation of modesty as found in the section of Muslim Women In Sports in *Eve* magazine. As this section discusses Muslim women involvement in sports, lexical items are with reference to the context. Raw data from this section can be found in Appendix 4.1.2.

Altogether, there are three articles in this section found in only two of the volumes of *Eve* magazines. These three articles discuss challenges faced by Muslim women with regard to sports. In this section, words that signify modesty such as *hijab* (physical appearance) and modest in terms of behaviour (found in WS T2, and T4) were used in the texts. One of the articles put forth the fact that even though Muslim women footballers wear the *hijabs*, they were still harassed and threatened. This is so as ‘insurgents’ believe(d) that a Muslim woman should not be participating in sports at all (WST1). Nevertheless, the women footballers are steadfast in their endeavor as mentioned in WST3 thus proving their unwavering attitude towards facing challenges. Muslim women who enjoy watching sports can only do so at home for they are not allowed to watch a live match in Iran (WST4). The restriction, however, does not kill their passion for sports.

#### **4.1.3 Textual Realisation of Modesty of Muslim Women in the Articles from the Section of Section of Exclusive Interview**

This section discusses the textual realisation found in the section of “Exclusive Interview” in *Eve* magazine. The articles in this section present texts on interviews with personalities. Only one textual element has evidence of modesty which is found in

EIT1. The reference of modesty found in the text portrays modesty in the sense that the word '*hijab*' and 'modest' are literally used in the caption retrieved from the article. In terms of behaviour, the individual interviewed was said to be determined in maintaining her modesty despite her working as a model for it is tough for a model to wear a *hijab* and clothes that cover the '*awrah*' in the fashion world. However, she is determined in being modest and has been wearing *hijabs* ever since her 'transformation' from not wearing one earlier in her career.

With reference to the three sections mentioned previously, it can be concluded that the concept of modesty related to their physical appearance textually with the use of the words '*hijab*' and 'veil'. However, despite wearing a *hijab*, they are fashion savvy and creative with regards to style and make-up, though wearing make-up is not encouraged as Muslim women are not to draw attention to themselves. In terms of behaviour, textual references made suggest that Muslim women are determined women despite facing challenges at work and at pursuing their passion in sports. They are also described as being sophisticated, vocal and bold. They are therefore seen to possess attributes that demonstrate the acceptance or influence of modernity in their speech, actions, mentality, and lifestyle.

## **4.2 Visual Analysis**



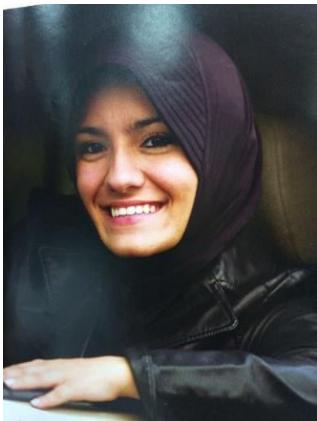
This section will discuss the visual representations of modesty found in the sections of Empowering Mindset, Muslim Women In Sports and Exclusive Interviews in Eve magazines. The representations were analysed based on the three metafunctions proposed by Kress and van Leeuwen (1996, 2006) – representational metafunction (RM), interpersonal metafunction (IM) and compositional metafunction (CM). A total of 43 images were analysed in this study.

Below is the list of images that were analysed in this study :

Table 4.1 Images Analysed In the Study


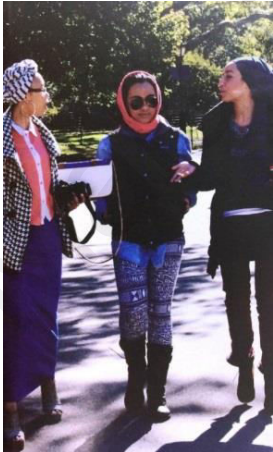


Section	Code	Image
Empowering Mindset	EM V1	
	EM V2	
	EM V3	

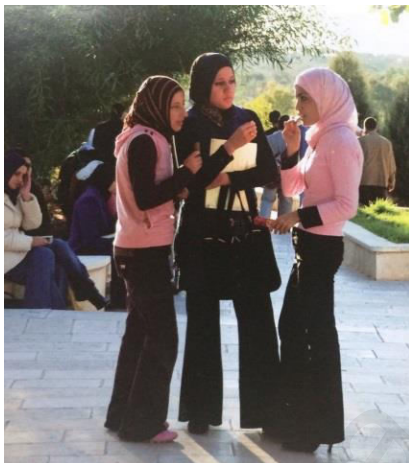


	EM V4	
	EM V5	
	EM V6	<p>Through urbanization and various cultural influences, the new generation of Muslim women has become more vocal with her thoughts and bolder in her ventures.</p> 
	EM V7	 <p>IT IS CLEAR THAT MODESTY IS NOT ONLY DEFINED BY THE EXTERNAL FACADE BUT ALSO REFERS TO THE INTERNAL ASPECT OF ONESELF</p>





	EM V8	 <p>ULTIMATELY, WHAT REALLY MATTERS IS THE ATTITUDE, BEHAVIOR, DEMEANOR OF A PERSON AND KNOWING YOU ARE OBEYING ALLAH S.W.T IN YOUR OWN RIGHT.</p>
	EM V9	 <p>THESE SINGLE LADIES ARE OBVIOUSLY VERY FASHION SAVVY THAT EVEN WHAT THEY WEAR, EXUDES SOPHISTICATION AND UNIQUENESS. THEY TAKE ADVANTAGE OF THE NEW TRENDS IN HIJAB-WEAR TO ADOPT A UNIQUE STYLE THAT SUITS THEIR TASTE AND PERSONALITY.</p>
	EM V10	


	EM V11	
	EM V12	
	EM V13	
	EM V14	






	EM V15	
	EM V16	
	EM V17	
	EM V18	

	EM V19	
	EM V20	
	EM V21	

	<p>EM V22</p>	  
<p>Muslim Women In Sports</p>	<p>WS V1</p>	




	WS V2	
	WS V3	
	WS V4	
	WS V5	

Exclusive Interview	EI V1	
	EI V2	
	EI V3	
	EI V4	

	EI V5	
	EI V6	
	EI V7	



	EI V8	
	EI V9	
	EI V10	
	EI V11	

	<p>EI V12</p> 	
	<p>EI V13</p> 	
	<p>EI V14</p> 	



Altogether there are 24 images that were retrieved from the section of Empowering Mindset, 5 images from the section of Muslim Women In Sports, and 14 images from the section of Exclusive Interview which makes a total of 43 images that were analysed in this study.

#### **4.2.1 Visual Representations of Modesty of Muslim Women in the Articles from the Section of Empowering Mindset**

This section discusses visual representations found in the section of Empowering Mindset using the three metafunctions proposed by Kress and van Leeuwen (1996, 2006). There is a total of 24 images from this section that were taken as data.

##### **4.2.1.1 Representational Metafunction**

Representational metafunction is about the people, places and objects within an image which is referred to as represented participants (RPs) and the processes involved in presenting them. In the section of Empowering Mindset, RPs are mostly Muslim women either shown in the company of others like a child or friends or being portrayed alone in the image. A total of fifteen images feature women that are captured or shown alone, two images show women featured with another person, and 7 images show women are captured in groups. The RPs are expected to be Muslim women as the magazine is for and about Muslim women. In addition, they are portrayed in various situations such as shown alone, accompanied by one other or in groups proved that Muslim women are involved in many facets of life.

This section also discusses the portrayal of modesty in the images based on the structures and processes in which they are depicted. The two categories of structures are

narrative and conceptual images. Narrative images allow viewers to create a story about the RPs because the images include vectors of motion. Therefore, narrative images are discussed in terms of processes namely action and reaction whereby a narration that is created by eyelines (as vectors) between RPs is considered to be reactional and narration created by vectors other than eyelines like limbs, bodies, tools, and weapons, is considered as action. On the other hand, conceptual images are discussed in terms of processes namely classificatory, analytical, and symbolic whereby for the classificatory process, RPs are presented as “part of” something or some group. For analytical process, RPs are displayed in terms of a “part-whole” structure and symbolic process shows that RPs are important in forming the meaning.

In the section of Empowering Mindset, no image was found to use a narrative structure alone, yet 25% of the images (six images) out of 24 images are found to contain both narrative and conceptual structures which according to Harrison (2006), the term given for this structure is ‘embedded structure’. An example is shown in Figure 4.1 below :



Figure 4.1 Embedded structure in Image EMV13

This visual shows a combination of narrative and conceptual structures whereby it uses the action and reaction process as well as symbolic process. Firstly, it creates a narration whereby a woman is looking directly to a boy’s eyes. This eyeline creates a narration of

a mother's love and care towards her child. This is evidence of reaction process. It also contains a vector that is created by the diagonal lines between the woman's hand and the boy's face. This particular action process enables viewers to understand the narrative which is a mother who touches her child's face and her action shows her love and care towards him. This can be considered that the Muslim woman (she is wearing *hijab* covering *awrah*) behaves in a caring manner looking straight into the boy's eyes and lovingly touches the boy's face. The caption accompanying the image reiterates the love shown by a mother to her child. This act is considered by the husband as the time when he sees her as 'the most beautiful'. As such, modesty in the image is shown through the *hijab* the woman is wearing (physical terms) who expresses love towards her child and the hijab is considered to be symbolic which determines the conceptual structure used in the image.

Another example of embedded images is shown in Figure 4.2 below in visual EM V6 :



Figure 4.2 Embedded Image in Image EMV6

This visual (EM V6) shows two RPs wearing *hijab*, the physical representation of modesty and one of them putting her arm, the vector of action process, around another RP and that action could represent the chemistry and intimacy between the two RPs and

hence, creates a narration that they might be close friends or family. Thus, this image displays modesty in terms of the *hijab* the RPs are wearing. The physical closeness is suggested as the RPs are portrayed to be open with their feelings, a behaviour usually seen in younger women in the images of the magazine. The *hijabs* that they wear indicate the symbolic process as they symbolize modesty. Other examples of embedded images can be seen in visuals EM V15, EM V16, EM V17 and EM V19. For example, the visual EM V15 contains the process of action, reactional, classificatory and symbolic whereby the the process of action refers to the RP who is putting her arm around another RP which creates a vector in terms of the hand contact. The process of reactional refers to a vector which is created by the gaze or eyeline from the RP with another RP. Meanwhile the process of classificatory refers to the RPs as members of the group of *Hijabi*/Muslim Hipsters, also known as Mipsters. Lastly, the process of symbolic refers to the *hijab* worn by the RPs as it symbolizes modesty in Islam. For visual EM V16, it contains the process of reactional and classificatory whereby the process of reactional refers to the eyeline of the RPs looking at each other which leads to a reaction. The RP seems to be uttering something while looking at the other RP and this causes a reaction which is a response to the action of the first RP. Meanwhile, the process of classificatory refers to the RPs as members of the group of modern Muslim women (based on the *hijab* style – not fully cover the ‘*aurah*’). For visual EM V17, it contains the process of action, classificatory and symbolic. The process of action refers to the vector created by the hands of the RPs pulling the robe, the process of classificatory refers to RPs as members of the group of Muslim teenagers and the process of symbolic refers to the *hijab* worn by the RPs. Lastly, for visual EM V19 which contains the process of reactional, classificatory and symbolic, the vector created by the eyeline between the RPs creates the process of reactional, the RPs are classified

as members of the group of modern Muslim women, and the *hijab* worn by the RPs is considered as symbolic.

Therefore, 18 out of 24 visuals in this section were identified to portray the conceptual process which includes the embedded images. Conceptual process is divided into three categories namely classificatory, analytical and symbolic. Classificatory images are images in which the RPs are represented as “kind of” something or some group (member of the same class). In this section, 37.5% of the 24 images (9 images) uses the process of classificatory whereby the RPs are presented as members of the groups below :

- i) Mipster (Muslim hipsters) = 11.1% (1 visual)
- ii) Muslim women = 88.9% (8 visuals)

This categorization is made based on the physical appearance of the RPs as they wear outfits that cover ‘*awrah* and *hijab* as well as the reference to the content of the article. For example, ‘Mipster’ which is also known as Muslim hipsters are described in the article as Muslim teenagers who wear underground *Hijabi* fashion, as shown in Figure 4.3. Referring to the image below, underground *hijabi* fashion demonstrates fashion styles or outfits that are more relaxed and casual which suits teenagers who are outgoing, active and fun.



Figure 4.3 Classificatory Image in EMV15

They are also “hipsters” as described by the writer of the article which refer to them being hip, creative, innovative, talented and free.

A total of 12 images (50% of 24 images) from the section of Empowering Mindset are determined to be portraying the analytical process. Analytical images are images in which RPs are displayed in terms of a “part-whole” structure. The “whole” is a Carrier or the RP who possesses “parts” called Attributes. In this section, the carriers of the analytical images are Muslim woman, whereas attributes refer to the outfits that cover their *‘awrah* and *hijabs* they wore as shown in Figure 4.4.



Figure 4.4 Analytical Image in EM V8

These attributes are important as they portray modesty and hence, the religion Islam. This is because *hijabs* and covered outfits are the most significant attributes of Muslim women.

The images that are taken as data from Eve magazine are images that feature women who are wearing a *hijab*, veil or scarf and this particular piece of garment is a symbol of Islam or Muslim women. However, there is only a total of 62.5% of the conceptual images (15 visuals) that are determined to be using symbolic process as they feature women who are wearing *hijabs*/veils/scarves that conforms to the teaching of Islam as the *hijab*, veils and scarves properly cover the individuals' hair and neck. This is stated in a verse in the Quran, based on the translation by Yusuf Ali or Muhammad Asad :

“And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their *zeenah* (charms, or beauty and ornaments) except what (must ordinarily) appear thereof; that they should draw their *khimar* (veils) over their bosoms and not display their *zeenah* except to their husbands, their fathers .... and that they should not strike their feet so as to draw attention to their hidden *zeenah* (ornaments)”. (24:31-32)

An example of such an image is provided in image EM V12 below:



Figure 4.5 Symbolic Image in EM V12

Meanwhile 9 of the images (37.5%) are not considered as portraying the symbolic process as the *hijabs*/veil/scarfs worn by the RPs in the images do not fully cover the '*awrah*', as shown in image EM V11 seen in Figure 4.6 below. This image features a woman with a scarf that does not fully cover her hair and with her neck exposed. She is also seen wearing accessories (earrings, necklaces and a ring) which is not encouraged in Islam as women can only accessorize themselves for their husbands (24: 31-32). Thus, images like this are not considered to be symbolically portraying modesty in the Islamic sense.



Figure 4.6 Non-symbolic Image of modesty in Muslim woman  
in EM V11

Thus, modesty as prescribed in Islam in terms of physical appearance is not fully realised in this visual. Similarly in terms of behaviour, these images do not portray elements that abide what is stated in the Quran. In Figure 4.6 for example, the woman in the image is seen to be wearing jewellery and make up thus there is a great tendency for attention to be drawn to her which is a behaviour to be avoided by Muslim women as stated in the Quran. In another example, a woman who wears tight fitting clothes could possible lead to the same interpretation, as shown in Figure 4.7 below :

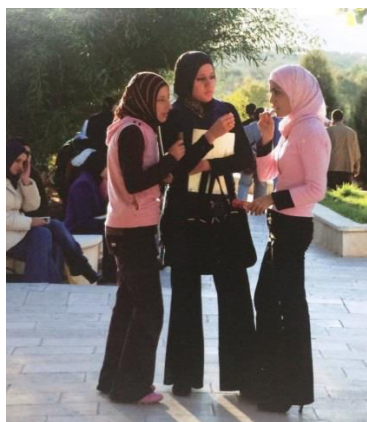


Figure 4.7 Non-symbolic Image of Modesty of Muslim Women in EM V19



The image above shows a woman (the RP on the right) who is wearing a bright colored tight T-shirt which exposes the shape of her body. Similarly, this also opposes the obligation in Islam whereby women ought to wear clothes that do not reveal parts of her body.

Thus, modesty in terms of physical appearance is loosely adhered to and that in terms of behavior it is mostly not abiding by what is stated in the Quran in those images. Therefore, it can be concluded that not all of the images in Eve magazines carry the symbols of Islam as some do not fully portray the concept of modesty Muslim women as prescribed in Islam.

#### **4.2.1.2 Interpersonal Metafunction**

This section presents and discusses data in terms of the interpersonal metafunction whereby the visuals are analysed through the RP's gaze, social distance and perspective. In terms of gaze, it involves the eyeline of the RP(s) in relation to the viewer and it is divided into two feature processes : demand and offer. The image is considered to be a demand image if the RP is looking directly at the viewer of the image in order to create a strong engagement or connection with the RP. Meanwhile, the image is an offer if the RP is looking outside the picture or at something or someone within the image. This results to the RP being an object of contemplation for the viewer which creates less engagements to the RP. Analysis with regard to interpersonal aspect of the images would mainly describe modesty in terms of behaviour, as referred to the definition of modesty in the Quran (24 : 31-32).

In this section, 45.8% of the images (11 images) are categorised as demand images, one of them is shown in Figure 4.8 below :



Figure 4.8 Demand Image in EM V1

It can also be said that demand images create strong engagement between the RPs and the viewers. Viewers are drawn to the direct gaze of the RP in the image and to view RP as she is, to what she is wearing and how she is behaving. This enables the viewers to relate to the image more easily and as a result probably to emulate the image in dressing modestly.

Meanwhile, 54.2% of the images (13) are 'offer images' which indicates that the RPs are not looking at the viewers and instead are looking at each other or are looking at an object outside/within the image as exemplified in the following image :




Figure 4.9 Offer Images in EM V16

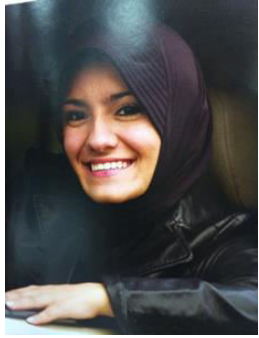


This image demonstrates an offer process as the RPs are not looking directly at the viewer rather they are looking at each other (RPs within the image) and talking to each other. This creates less engagement with the viewers as the RPs have become an object of contemplation for the viewer. As objects of contemplation, viewers are drawn to look at the image in terms of their physical attributes and mannerisms.


Apart from the aspect of disengagement with the viewer, these offer images implicate modesty as based on the verse (26:31-32) of *Surah an-Nisa*, Muslims ought to lower their gaze in order to maintain their modesty. They must guard their modesty and shyness so as to not draw attention from the people around them. Therefore, demand images are identified as to not portray the concept of modesty as the RP is looking directly at the viewer which can be considered as evidence for the lack of feeling of shyness in themselves.

The second feature of interpersonal metafunction is social distance which refers to the distance between RPs in the image and the viewer of the image, and which results to evoke feelings of intimacy or distance. There are six different ways of how an image is viewed in terms of social distance namely intimate distance, close personal distance, far personal distance, close social distance, far social distance, and public distance. Findings are presented in Table 4.2 below :

Table 4.2 Findings of Social Distance in the Section of Empowering Mindset

Type	Description	Finding	Example
Intimate distance	The head and the face only is shown	0.08% (2 images)	 <p>EM V7</p>

Close personal distance	The head and shoulders can be seen	25% (6 images)	 <p>EM 10</p>
Far personal distance	From the waist up	45.8% (11 images)	 <p>EM V8</p>
Close social distance	The whole figure is seen	Not found	Not found
Far social distance	The whole figure with space around it	20.8% (5 images)	 <p>EM V16</p>

Public distance	Torsos of several people	0.04% (1 image)	 EM V24
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As shown in Table 4.2, the highest number of images (45.8%) are seen to portray far personal distance where the RPs are seen from the waist up. Another (25%) is portrayed as showing close personal distance where the head and shoulders of the RPs can be seen. Thus in the section of Empowering Mindset in the magazine, images of Muslim women are portrayed as establishing either close or far personal distance with their viewers. The distance used in the images has created a sense of intimacy and connection between the viewers and the images. This has caused viewers to feel that the RPs are their friends or sisters (Islamic sisterhood) that the message, for example, about the kind of modesty can be easily transmitted. The closeness plays an important role in this as it eliminates the gap between both RPs and viewers.

The third feature of interpersonal metafunction is perspective which is divided into two: the horizontal angle which describes involvement, and the vertical angle which describes power. The horizontal angle and involvement refer to the relationship between the position of the RP(s) and the viewer, whereas the vertical angle and power refer to relationship between the RP(s) and the viewer and the RP(s) within an image. These two features are also divided into few processes and the findings are presented in the table below :

Table 4.3 Findings on Perspective Processes in the Section of Empowering Mindset

Features	Features processes	Description	Findings
The horizontal angle and power	The frontal angle	When an RP is presented frontally to the viewer. This angle creates stronger involvement on the part of the viewer as it implies that the RP is “one of us.”	41.7% (10 images)
	The oblique angle	When an RP is presented obliquely to the viewer. This angle creates greater detachment since it implies that the RP is “one of them.”	62.5% (15 images)
The vertical angle and power	High angle	The RP “looking up” has less power.	Not found
	Medium angle	The RP “looking horizontally” has equal power with the viewer.	91.7% (22 images)
	Low angle	The RP “looking down” has more power than the viewer.	0.08% (2 images)

It is shown that most of the images (91.7%) in this section of Empowering Mindset of Eve magazine use images that have been shot using a medium angle. This implies that both models and viewers have equal power and hence, creates more intimacy due to the

non-existence of a power gap between two parties. This also facilitates viewers to relate to the visuals in terms of involvement (horizontal angle). For example, the visual shown in Figure 4.10 below shows that frontal medium angle is used to capture the RP.



Figure 4.10 Perspective - Frontal Medium Angle in EMV1


This visual shows that the RP is looking directly at the viewer which results in a strong engagement between the RP and the viewer. This enables the viewers to feel “close” to the RP and that they could relate to the message that it tries to convey. Not only that, it also suggests equal power which means that neither one is more dominant than the other.

Thus, it can be concluded that personal distance and oblique medium angle are used in order to show intimacy as well as equal power between the RPs and the viewer. This displays the concept of modesty whereby the RPs who show some form of modesty could create strong connection with the viewer. Viewers will also feel connected to the images and hence, be influenced to be or look as modest as the RPs shown in the images. Besides, it also implicates that modest Muslim women are approachable and equal to the viewers.



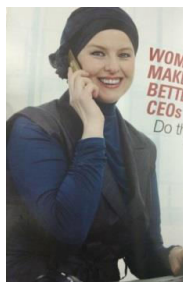

#### 4.2.1.3 Compositional Metafunction

In this metafunction, there are three basic systems with their respective elements which are information value, framing and salience. Information value refers to the placement of RPs that allows them to take on different information roles while framing elements provide information on connectedness among elements in the image, whereas salience refers to the ability of an RP to capture the viewer's attention. This study focuses on describing one of the three systems in the compositional metafunction which is the salience of the images as it has relevance to how modesty is portrayed in the images. In describing salience, this study focuses on its five elements namely size, sharpness of focus, tonal contrast, color contrast and foreground/background. The findings of the analysis is provided in Table 4.4 below :

Table 4.4 : Findings of Compositional Metafunction of the Section of Empowering Mindset

Elements	Description	Finding	Example
Size	The larger the RP, the greater the salience.	95.8% (23 images)	 EM V19



Sharpness of focus	Focused RPs have greater salience.	62.5% (15 images)	<p>Through urbanization and various cultural influences, the new generation of Muslim women has become more vocal with her thoughts and bolder in her ventures</p>  <p>EM V6</p>
Tonal contrast	Areas of high tonal contrast have greater salience.	0.08% (2 images)	 <p>EM V4</p>
Color contrast	Strongly saturated colors have greater salience than “soft” colors.	37.5% (9 images)	 <p>EM V21</p>
Foreground / Background	An RP in the foreground has greater salience than an RP in the background.	95.8% (23 images)	 <p>EM V19</p>

In this section of Empowering Mindset, the highest percentage of the visuals (95.8%) uses the element of foreground in order to make the RP become the most salient element in the visuals. It is followed by the element of the sharpness of focus (67.5%), color contrast (37.5%), and tonal contrast (0.08%).

These different elements of salience could affect the impact and meaning of the image as it determines the focus of the images and the feelings that the images could evoke within the viewers. It could also highlight the existence of the RPs as well as the subject in the images, as shown in Figure 4.11 below :



Figure 4.11 Tonal contrast in EM V12

Figure 4.11 above displays the use of tonal contrast in an image. The different tone of the color cream has created a calm and demure look of the RP. It also shows the pureness of the image in which it could lead to a more positive meaning or connotation, such as the concept of love, purity, calmness, etc.

#### **4.2.2 Visual Representations of Modesty of Muslim Women in the Articles from the Section of Muslim Women In Sports**

This section discusses visuals taken from the section of Muslim Women In Sports in all the three volumes of Eve magazine. Altogether only five visuals found in this section, all of them are analysed using the three metafunctions: representational metafunction, interpersonal metafunction and compositional metafunction.

##### **4.2.2.1 Representational Metafunction**

It is found that only one image shows a woman captured alone, one image shows the RP with another person, and three images which show the RP in groups. In terms of processes, in this section, all of the visuals are identified to be conceptual images. However, 40% of the images (two images) are embedded images whereby they also use the narrative structure in the images. Images that use a narrative structure is created by the vector of the bodies whereby the RPs are putting their arms around each other and this shows the action process in the image. This can be seen in the visual shown below :



Figure 4.12 Embedded Image in visual WS V2

This particular visual suggests a sense of intimacy, support and friendship which is crucial when it comes to sportsmanship.

All of the images are in the analytical structure in which the carriers are Muslim female athletes or sportswomen and the attribute of the RPs is the covered sports attire. 60% of the images (3 images) use classificatory structure whereby the RPs are presented as the members of the group of Muslim sportswomen, as shown in Figure 4.13 below :



Figure 4.13 Classificatory Structure in WS V1

Similar with the previous section, all of the images also contain symbolic structure whereby the RPs are wearing a *hijab* and since the *hijab* is considered to be the symbol of the religion, they portray modesty. In regard to the title of the section which is sports, most of the visuals are found to be related to sports – visuals of women in the field or women who are in sports attire. In addition, the RPs wear *hijabs* that seem comfortable and do not restrict the movement of the RPs. This proves that Muslim women do not neglect the obligation to cover their 'awrah regardless of their activity or surrounding and *hijabs* do not stop them from doing the activities that they opt to do. The visuals in this section also prove that Muslim women who may be active yet still maintain their modesty.

#### 4.2.2.2 Interpersonal Metafunction

This section presents and discusses data from the interpersonal metafunction perspective whereby the visuals are analysed through the RP's gaze, social distance and perspective. The feature of gaze is divided into two processes which are offer and demand. It is found that 60% of the images (three images) use the process of offering in which the RP is looking outside of the image or at something within the image. This type of gaze certainly creates less engagement with the viewer whereas 40% of the images (two images) are determined to be demand images. This means that the RP in the images is looking directly at the viewer, hence creating a strong engagement with the viewer.

In terms of social distance, the images in this section use three ways of social distance, as shown below:

- i) Intimate distance – 20% (one image)
- ii) Far personal distance – 40% (two images)
- iii) Close social distance – 40% (two images)

This shows that images presented in this section do not use much of intimate distance as the main focus is on the environment of playing sports as shown in the images and not the engagement with the viewer. It also shows that Muslim women do participate in sports as they are seen playing in a match or in a stadium. Figure 4.14 below shows an example of the image that uses close social distance:



Figure 4.14 Close Social Distance in WS V4

In terms of angle, all visuals retrieved from this section use an oblique medium angle and this is due to the theme of the section which is sports and that all visuals are shot in the field while the RPs are playing the sports. Hence, frontal angles are hard to capture.

#### 4.2.2.3 Compositional Metafunction

In this metafunction, several basic systems and elements are used to analyse the images in regard to salience. It is found that there are only two elements of salience used in order for the RPs to capture attention which are color contrast and foregrounding. 80% of the images (four images) use color contrast to make the RPs as the most salient element in the images whereby the RPs are wearing outfits with bright colors and captured with a background that is in color that is contrasted with the RPs. Meanwhile only 20% of the images (one image) are found with the RPs in the foreground. Below are the examples of the visuals that use color contrast (Figure 4.15) and foreground element (4.16) in order to make the RPs salient :



Figure 4.15 Color Contrast in WS V3



Figure 4.16 Color Contrast in WS V4

It is concluded that in this section, the visuals show that Muslim women can participate in sports and yet they do not neglect the obligation to cover their '*awrah*'. They are seen to maintain their modesty in spite of their participation in sports as they are shown to wear the *hijab* and covered outfits. This also leads to a perception that Muslim women are no longer conservative and passive and they are also socially active as they are shown in the images mingling with other RPs which are not Muslims.

#### **4.2.3 Visual Representations of Modesty of Muslim Women in the Articles from the Section of Exclusive Interview**

This section discusses the visual representations in the section of Exclusive Interview from all three volumes of Eve magazine. Altogether, there are 14 visuals found in this section and all of them are analysed using the three metafunctions.

##### **4.2.3.1 Representational Metafunction**

It is found that 28.6% of the images present a narrative structure and they are also identified as embedding images whereby they also use conceptual structure. These narrative images are categorized as action images whereby the images include vectors

that are created by the same element which is the hand of the RP in contact with parts of other RPs' bodies. For example, an RP who is putting her arm around another RP creates a narration of love, friendship, care, and intimacy. For conceptual images, it is found that 50% of the images use analytical process in which the Muslim women are the carrier and the outfit and accessories as the attributes. Meanwhile, 21.4% of the images present classificatory process whereby the RPs are categorized as members of the group of extraordinary Muslim women with different personal stories to be shared. 78.6% of the images are also identified to be symbolic images as the RPs are wearing *hijabs*. Some of the images also feature RPs who are wearing scarves yet they are not considered as symbolic of Muslim women as the scarves that they wear expose some part of their hair as well as neck.

#### **4.2.3.2 Interpersonal Metafunction**

In terms of gaze, there is an equal result for both featured processes whereby 50% of the images signify demand and another 50% indicate offer. There are evidences of demand images in this section because it is a section on interviews whereby personal stories of success, transformation, or conversion to Islam are shared. Therefore, a strong engagement with the viewer is necessary so as to enable the viewers to relate to the stories and influence them with the positive aspects that the people have shared.

In terms of social distance, 42.9% of RPs in the images are presented in close personal distance, 35.7% in far personal distance and 21.4% in close social distance. The highest number is identified to be of close personal distance due to the concept of this section which is more personalized. Thus, the RPs are captured from a close distance so as to create strong intimacy with the viewer. For the aspect of perspective, the data found is as below :



- i) Frontal – 71.4%  
Oblique – 28.6%
- ii) Low – 0.07%  
Medium – 92.9%

The highest percentage found are frontal and medium angles. This is due to a similar reason which is the need for a personalized concept in the section whereby they are interviews with several individuals. The stories shared are genuine and experienced by the particular individuals themselves and the frontal angle creates a sense of involvement on the part of the viewer which implies that the RP is “one of us”. The medium angle suggests that both RP and viewer have equal power which results in a stronger bond between RP and the viewer. An example can be seen in Figure 4.17 below :



Figure 4.17 Perspective - Frontal Medium Angle in EI V7

This visual features a public figure which is Muna Abu Sulayman. She is an influential and educated individual and she is able to inspire Muslim women with her

achievements and successful career. Therefore, it is necessary to use visuals like Figure 4.17 in order to create such involvement and equality in power so as to not create any gaps between the RP and the viewers.

#### **4.2.3.3 Compositional Metafunction**

This section presents data analysed using the system of salience and the data is presented below :

- i) Size – 0.07%
- ii) Sharpness of focus – 28.6%
- iii) Tonal contrast – 21.4%
- iv) Color contrast – 42.9%

The lowest percentage of the salient element from the data analysed uses the element of size whereas the highest percentage of salience from the data use color contrast to realise salience in the images. These are images taken during interviews, therefore they might have set the place beforehand in terms of the RPs outfit as well as background so as to make the RP the most salient element in the visuals. Below is the example of the visual that uses the color contrast element of salience :



Figure 4.18 Color Contrast in EI V5

Therefore, it is concluded that the images in this section feature RPs who are influential Muslim women and the concept of modesty is visually realised in the *hijabs* that they wore. This indicates that despite the restriction in terms of appearance, they still succeed in their career and are able to accomplish success. Personal distance was also found to be used more in the visuals rather than social distance and this is considered to be the strategy of allowing the viewers to relate to the images and be inspired by them. The RPs are also shown in a contrast color as a way to draw more attention to them as they are the subject of the story.

#### **4.3 The Conceptualisation of Modesty Based On the Representations**

This section discusses the findings found in Eve magazine which consist of textual and visual representations of modesty of Muslim women. These representations are summarized to come up with conceptualization of the concept of modesty as evident in the magazine. Based on the textual and visual analysis, modesty is conceptualised in the magazine as a way of lifestyle that conforms to the teachings of Islam. The textual representations conceptualise modesty in two aspects: physical description and behaviour. In terms of physical description, modesty is realised in the usage of the word *hijab*, veil and scarf whereby these words are considered to be the representation of modesty. It is stated in the Quran that all Muslim women are obliged to cover their *'awrah* (including hair) in order to maintain their modesty (*Surah An-Nur*, 24:31-32).

In fact, it is said that Muslim men and women are encouraged to use coverings (women by adopting *hijab* and men by adopting a beard), both as a form of protection and modesty, and also as a clear sign that they are followers of Islam (Roald, 2001:262). According to El Guindi (1999:152), the word 'veil' is not the translation for *hijab* as

'*hijab*' is the word commonly used amongst Muslims for the head covering that Muslim women wear, although in some countries it is used to refer to a complete ensemble that conforms to Islamic clothing rules. However, in this context of Muslimah magazine, the equivalent words of '*hijab*' such as veil and scarf are considered to have similar meanings as they refer to the same object or piece of clothing that covers one's hair.

Besides, in textual representations, it is also mentioned that one's manner of speech and act is also a form of modesty. In this magazine, modesty in behaviour is conceptualised as being vocal, open-minded, active, fashion savvy yet still conforming to the teachings of Islam. Muslim women are also textually presented as being outstanding, independent, open-minded, outspoken, shows individuality and presence, as well as empowered. They also maintain Islamic values regardless of having the attributes mentioned which textually conceptualise modesty in terms of behaviour.

Meanwhile, visual analysis conceptualise modesty in terms of several elements which come under the three metafunctions: representational, interpersonal and compositional metafunction. Based on the elements provided in these metafunctions, modesty is proven to be visually realised in the magazines. Firstly, modesty is realised in the sense of portraying Muslim women wearing head coverings like *hijab*, veil which conforms to what said in Islam and that which do not totally conform as parts of the hair and neck are exposed and that they wearing tight fitting clothes and wear make-up. This refers to the physical description which refers to the clothing and *hijabs* as the attributes that portray modesty. For example, a visual that shows a woman who plays football still maintains her modesty as she is wearing a scarf while participating in that activity. The *hijabs* are also considered to be the symbol of modesty in Islam. According to Bullock (2013), *hijab* symbolizes neither oppression nor terrorism, but purity, modesty, identity, obedience, or submission to God and it signifies that a woman is a Muslim. In terms of processes, more images show action as compared to reaction in the narrative structure.

For conceptual structure, the symbolic process is mostly shown as the images feature RPs or women who wear *hijab* and the *hijab* is considered as the symbol of modesty in Islam. Embedded images are also found in the visual representations whereby they contain both narrative and conceptual structure.

Meanwhile, based on the findings of interpersonal metafunction, more images are identified as demand images rather than offer images. Personal distance is also found to be used in the images as compared to social distance. This indicates that the producers attempted to create strong engagement between the images and the viewers with the images' direct gaze and close distance with the viewers. However, this opposes to the teaching of Islam as based on Verse 30 in *Surah An-Nur* translated by Muhammad Ash-Sharawy, believing women are told to 'cast down their looks' or lower their gaze and to keep their distance from the strangers, especially men. Therefore, in terms of gaze, modesty in the magazine is not portrayed in the Islamic manner. Most of the images also use personal distance in which they are expected to create the feelings of intimacy with the viewers. Apart from that, the visuals also show that most of them are shot from a frontal and medium angle as it suggests the equality of power and strong involvement between the RP and the viewers. Again, strong interaction between images and readers are evident as shown in the angle shots of the images. This reaffirms the magazine's portrayal of Muslim women in the images as those who want to develop a strong interaction with the readers as realized through their direct gaze, close distance and strong involvement. Most of the visuals also use color contrast and foregrounding in order to make the RPs very salient. Salience of the RPs is further enhanced by the large size images of Muslim women in these images.

In conclusion, visuals in Eve magazine do portray modesty and conceptualise it in the sense that modesty refers to covering one's '*awrah*' regardless of the situation one

is in. Though in some instances modesty is realised in a rather loose manner with regard to what is mentioned in Islam.

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## CHAPTER 5

### CONCLUSION

#### 5.0 Introduction

This chapter presents the concluding remarks of the study. It commences with a summary of the research findings based on the research questions in Section 5.1. This is then followed by Section 5.2 which presents the implication of the study and in Section 5.3 suggestions for further research. This chapter ends with a conclusion (Section 5.4).

#### 5.1 Summary of Findings

Literature shows that no previous studies have carried out a multimodal analysis of Muslimah magazines written in English, be it in Malaysia or elsewhere. Much has been written about contemporary magazines in which the content revolves around general subjects of a certain gender as well as studies which focus on advertisements in these magazines. This study was thus set out to investigate the portrayal of the concept of modesty in *Eve* magazine which was retrieved from its tagline which is 'Balancing Modesty and Identity'. As *Eve* magazine is a type of Muslimah magazine with muslim women as the target readers, the concept of modesty used in analysing the data is based on that which is stated in the Quran, the Muslim holy book. The visual and textual elements in the data were analysed using the theory of visual social semiotic by Kress and van Leeuwen (2006) to seek evidence on the realisations of the concept. The findings based on the analysis of the elements will be discussed in the following sections and will be presented as answers to the three research questions of the study.

### 5.1.1 – How is modesty textually realised in the Eve magazine?

In the Islamic context, modesty is also known as ‘haya’ which means shyness, self-respect, honour, and humility that is based on faith in Allah (Bayraktar, 2012). Referring to an article produced by *Mission of Islam* (2015), it is certainly important for women to guard their chastity and modesty and one of the main aspects to follow the order from Allah swt is to maintain their *haya* which means shyness.

The concept of modesty arises from the description found in the Quran and *hadith* were used as the basis to analyse the data. Representations of modesty found in the three volumes of Eve magazine prove that modesty is realised in *Eve* magazine and the realisation is divided into two categories: physical description and behaviour. In terms of physical description, words that signify modesty with regard to Islamic reference (verses in the Quran) were found in the magazines and the emphasis on the concept of modesty is evident in all three sections of *Eve* magazine as words like *hijab*, *veil*, *modest* and *covered* were repeatedly used. Meanwhile, there are many words found in all three sections that describe behaviour which are associated to Muslim women. According to Siraj (2011), the term *hijab* that refers to modesty encompasses women’s behaviour or attitude, and studies have found that a vital feature of the *hijab* is modest behaviour (Ruby 2006, 58). Words that describe Muslim women’s behaviour in *Eve* magazine prove that Muslim women are no longer conservative in the sense that they are modern and bold yet still maintaining their Islamic values, maintaining modesty by wearing *hijabs* and veils. For example, the words ‘vocal’, ‘sophisticated’, ‘smart’, ‘open-minded’, ‘independent’, and ‘outspoken’ were used. These are positive behaviours and show a new perspective of Muslim women which is different to what they are typically shown and portrayed in the media. For example, according to Saimah Ashraf (1997), The Western media latch on to a few examples of unjust behaviour in the



Islamic world, brand Islam as a backward and "fundamentalist" religion, especially in its treatment of women, and ignore that it was the first religion to accord women's equal rights. However, the representations in this magazine have proven otherwise.

#### 5.1.2 – How is modesty visually realised in the *Eve* magazine?

Visual analysis in this study conceptualises modesty in terms of several elements which are categorized into three metafunctions : representational, interpersonal and compositional metafunctions. In terms of representational metafunction, the visuals portray the concept of modesty in the sense that they show body contact of the RPs are merely between female RPs. The visuals do not show body contact with the opposite gender which might be perceived by the readers as the non-*muhrim* and hence, suggests an action that is against the teaching of Islam. This could result in a contradiction with the concept of the magazine. The visuals also narrate stories that suggest several themes like love, intimacy, care, support between friends and family. Most of the visuals feature Muslim women as the RPs whereby they are shown as the members of the same group that is also the target readers of the magazine. This can be seen through the attributes which are the physical appearance of the RPs whereby they are observed as wearing *hijabs* and outfits which cover their bodies appropriately, evidence of modesty. The same attributes also classify the visuals to be symbolic as the *hijabs*/veils are considered as a symbol of modesty in Islam. In fact, they are considered as the most significant attribute that could distinguish Muslim women from others.

In terms of interpersonal metafunction, the visuals show certain processes that were analysed in order to examine the portrayal of modesty, such as the gaze, social distance, and perspective. The visuals were identified to have the gaze that is considered to be a demand which creates strong connection to the viewers. However this does not

conform to the teaching of Islam in the sense that women are expected to lower their gaze and be shy. The visuals are also identified to use far social distance that suggest weak engagement with the viewers. The RPs are also captured in oblique and medium angle which suggest detachment between the RPs and the viewers and also showing equal power between both parties. Therefore, it can be said that even though detachment and weak engagement is evident, Muslim women represented in the magazine share power with the readers. This is another positive attribute of these women as they do not want to be shown as forthright in their manners and yet in a subtle way establish their presence. Meanwhile, in terms of compositional metafunction, color contrast is mostly used in the visuals in order to make the RPs the most salient element in the image. This is expected as these women are the subjects of the articles. Element of modesty is evident as most of the RPs are wearing outfits in dark color so as not to draw attention to themselves and that they are captured with a background in a contrast color. The subjects, Muslim women, are almost always foregrounded and placed in the center of the visuals, as again, they are the subjects of the articles and thus, this is expected.

#### 5.1.3 – How do the realisations in the *Eve* magazine conceptualise modesty?

Based on the realisations in *Eve* magazine through the visual and textual elements, modesty in *Eve* magazine is conceptualized as a balance between old and new manifestations of modesty of Muslim women. Old manifestation refers to how realizations of modesty have conformed to Islamic teachings visually and textually. Visually, Muslim women are seen wearing *hijabs* even when participating in sports and from the textual aspect, numerous words referring to *hijab* are also found. New manifestation of modesty is evident when Muslim women are shown wearing hijab but not entirely covering their hair and neck. Similarly, they are shown wearing clothes that

cover their *awrah* (as required in Islam) but that draw attention to themselves by wearing bright colored, tight-fitting clothes and make-up. Textual elements in this magazine show that the words that signify modesty as stated in the Quran (such as *hijab*, shyness, moderation, etc.) were repeatedly used in all three volumes of the magazine. This shows that the concept is emphasized in the magazine and that modesty is seen as the main theme in the content which also suggests the message conveyed to the readers – the manner of maintaining modesty and faith amongst Muslim women in terms of behaviour and physical attributes. Modesty is textually conceptualised in a modern and urban way whereby it has been associated with being stylish and fashion savvy, and also possessing the behaviour of a modern woman such as being vocal, bold and open-minded.

In visual terms, modesty is seen in the form of the RPs appearance – wearing *hijabs* and long sleeved shirts, covering their *'awrah*. However, the concept of modesty is not seen in the exact same manner as mentioned in the Quran whereby women are obliged to wear loose outfits, *hijabs* that cover the chest, or clothes that do not draw attention from others. The visuals used in the magazine show RPs who wear outfits in bright colors, tight clothes, accessories, and *hijabs* that do not cover their chests. This suggests that modesty is conceptualised as a concept associated with modern lifestyle that is taken or practiced by the Muslim women in a lenient/loose manner as they do not strictly follow the teachings of Islam stated in the verse 31 of *Surah An-Nur*. In terms of their actions, modesty is explicitly seen in the sense that no men are captured in the same visuals as the Muslim women nor does physical contact exist between them or can be seen in the visual. It is also shown that Muslim women are free to live their lives in the outside world – having a career, being fashionable and participating in sports. This proves that Muslim women have embraced modernity yet they still maintain modesty in the sense that they do not act against the teachings of Islam.

Based on a study by Syed and Ali (2005), the concept of modesty is very specific and correlated with culture. In Pakistan, modesty is conceptualized in an extremely restrictive manner which refers to the *Chador* and *Chandiwari* which is defined as a large piece of cloth that is wrapped around the head and upper body leaving only the face exposed, worn especially by Muslim women. It is considered as being relatively traditional and conservative. This in turn poses significant social, physical and emotional barriers for working women in Pakistan . This can be seen as a contradicting view of the concept of modesty as realized in the Eve magazines of this study which carries a more modern connotation. Another study by Siraj (2011) examined the conceptualization of modesty amongst Muslim women in Scotland and it is found that they have contrasting views of *hijab* yet they hold remarkably similar views on the importance of female modesty. They claimed that there were different degrees of modesty in dressing which refer to the wearing of *hijab* and dress in an appropriate manner. They also believed about the importance of the separation of male and female space in the social context, thus accentuating the belief in the sexual and social difference between men and women. In terms of the conceptualization of modesty in print media, according to Lewis (2016), it is challenging for the Muslim lifestyle journalists to portray the concept of modesty in the English-language Muslim lifestyle media with the inclusion of fashion editorial in the magazine as they ought to demonstrate a proper look of a Muslim.

In conclusion, the results of the studies mentioned previously show varying degrees of modesty as realized in the various societies. With regards to modesty portrayed in the Eve magazine, for the most part it can be said to conform to what is stated in the Quran, yet the concept of modernity has been injected to the current Muslim women's lifestyle which influences them to modify the portrayal and concept of modesty in their lives. This could suggest the identity of urban Muslim women

whereby they portray modesty with a sense of modernity in their appearance and actions. This refers to their appearance whereby they tend to wear *hijab* with fashionable pieces of clothing such as jeans, modern blouses, leggings, etc. These are not exactly the portrayal of modesty as stated in the Quran but it is a portrayal of modesty of current Muslim women who have injected modernity in their lifestyle. This is also evidence of the influence of the Western lifestyle (wearing of jeans, leggings) in their appearance which eventually creates an identity of the Muslim women, specifically in the region of South East Asia as the magazine is targeted for women in the region. Besides that, Muslim women in the region are found to hold important posts both in the public as well as in the private sectors. This is also seen in the visuals of *Eve* magazines. This could be considered to be the new identity of Muslim women as they are seen as successful individuals in the society. They are no longer seen as housewives and work under male bosses. Therefore, it can be concluded that the portrayal of the concept of modesty amongst Muslim women in the *Eve* magazine also suggests the identity of modern Muslim women. This could eventually contribute to changing the perception of Muslim women in the public eyes of some societies whom have been labeling them as conservative, traditional and insecure.

## **5.2 Implications of the Study**

The study's focus on a multimodal analysis of *Eve* magazine is timely as the existence of media has been multimodal and various elements have been used as the medium to convey messages to the viewers. This includes visual and textual elements which have been widely used especially in magazines and that both elements carry equally important messages to the readers. The presence of visuals in texts made them an important source of meaning making alongside language and it enhances the concepts or

messages that the texts attempt to display. This also proves that apart from language, visuals should also be analysed in present day texts. Therefore, there is a great need to combine visual as well as textual analysis in semiotic studies due to the wide usage of both elements in the magazines or other materials.

Besides, much of magazines content have been subjected to analysis. However, little research had been carried out pertaining to Islamic magazines or magazines that revolve around a religion or the teachings of Islam, in order to contribute a better understanding towards the religion through the print media such as the magazines. As such, it is hoped that the findings of this study have contributed to a better understanding of the content of the magazine with regard to the concept of modesty in Islam in terms of their textual and visual elements and how the representations conceptualise modesty. The information is useful as reference for magazine producers publish magazines not only for the local markets but also for foreign markets as it is found that functions of the magazines are rather universal. Besides, it could also help educate the readers of the magazines about the concept of modesty in Islam and how it is portrayed in the real world. This study, therefore, has made important contributions in the field of marketing as well as in identifying the concept of modesty amongst Muslim women as presented in a progressive magazine like the Eve magazine.

In terms of pedagogical implications, it is hoped that the findings could be adapted for the development of teaching materials not only for media and semiotic studies but also for writing courses especially in the context of language for specific purposes. Therefore, language in these courses would have to refer to both verbal language as well as visual language.

### **5.3 Recommendations for Future Research**

This study would like to recommend that comparative studies be undertaken in which the concept of modesty as portrayed in an English Muslimah magazine that is published in the South East Asia region, be compared with the concept of modesty portrayed in magazines that are published in other Asian countries or other parts of the world. This could possibly lead to an interesting result of the varied portrayal or representations of the concept of modesty across regions.

It is also recommended that the textual and visual elements are further analysed to identify their characteristics in the magazines and also to find out if the functions of the texts and visuals are reflected in these resources as well as their impact to the readers. This could enrich further findings as all the main elements would have been analysed.

Besides that, it is also encouraged to use a large corpus such as British National Corpus (BNC) in order to analyse the textual representations of such concepts in a wider range or a larger region. This could result in more findings and huge differences or gaps could be identified in terms of the concept of modesty if such studies were to be carried out.

### **5.4 Conclusion**

The study is a comparatively comprehensive analysis of *Eve* magazine, an English Muslimah magazine, with its tagline ‘Balancing Modesty and Identity’. It revolves around the theory of semiotics in which textual and visual elements were the core elements of analysis and data were analysed using the semiotic framework provided by Kress and van Leeuwen (1996). The representations were analysed based on the

portrayal of the concept of modesty in the magazine which is retrieved from the tagline itself.

It starts by identifying the textual representations that portray the concept of modesty and the Quranic verses (24:31-32) and (33:59) are used as reference to the concept. These verses taken from the Quran along with the denotative definition of the word modesty were used as the reference in *analysing* the data. For instance, lexical items or words that are mentioned in the translation of Yusuf Ali and Muhamad Asad namely *hijab* as well as in the definitions like shyness and moderation are the references that were used to identify the textual representations to be used in this study. It continues with the selection of the visuals which were retrieved from the selected articles whereby the texts were previously chosen as data. These images were then analysed using Kress and van Leeuwen's metafunctions with reference to the concept of modesty. Lastly, these representations were examined in terms of the conceptualization of modesty.

This study has, therefore, contributed pertinent information about the concept of modesty in a Muslimah magazine and has enhanced knowledge in the areas of multimodality and publications especially magazines, two areas which are endlessly evolving in this era of globalisation.



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## 7 APPENDICES

### 7.1 Textual Representations

This chapter presents textual data found in the following sections.

#### 7.1.0 Textual Representations of Modesty of Muslim Women in The Articles from the Section of Empowering Mindset

This section presents data taken from the section of Empowering Mindset of all three volumes of Eve magazines.

Vol	Article	Pg	Data No.	Heading (H)/ Caption (C)	Portrayal of Modesty
1	Where Do I Fit In?	19	EM T1	“Self care is the time when you shed the layers of being a mother, sister, worker, lover, daughter, caregiver, and just be one with yourself. It is the most selfless thing to do and your loved ones will appreciate you more”. (C)	Physical description: Not applicable  Behaviour: selfless, loving, appreciative
	Balancing Modesty and Identity.	23	EM T2	“Modesty in Islam, encompasses far more than the clothes one wears. It extends from one’s appearance to her speech,	Physical description: na  Behaviour:

				behaviour and mannerisms”. (C)	modesty in one’s speech, manners, attitude
		24	EM T3	“Through urbanization and various cultural influences, the new generation of Muslim women has become more vocal with her thoughts and bolder in her ventures”. (C)	Physical description: Not applicable  Behaviour: vocal and bold
		25	EM T4	“It is clear that modesty is not only defined by the external facade, but also refers to the internal aspect of oneself”. (C)	Physical description: Define modesty  Behaviour : also define modesty (internal aspect - behaviour)
		26	EM T5	“ <i>Hijab</i> or non- <i>hijab</i> , every Muslim woman is an ambassador for Islam and it is our duty to represent our community and faith in the best light possible”. (C)	Physical description: <i>Hijab</i>  Behaviour: represent community and faith
		27	EM T6	“Ultimately, what really matters is the attitude, behaviour, demeanor of a person and knowing you are obeying Allah <i>s.w.t.</i> in your own right”. (C)	Physical description: Not applicable  Behaviour:

					obedient, attitude, and demeanor of a person are important
	Single, Sophisticated & Singaporen	29	EM T7	“These single ladies are obviously very fashion savvy that even what they wear, exudes sophistication and uniqueness. They take advantage of the new trends in <i>hijab</i> -wear to adopt a unique style that suits their taste and personality”. (C)	Physical description: <i>Hijab</i> -wear, fashion savvy, sophisticated, possess unique style Behaviour: Smart (at taking advantage of the new trends)
		30	EM T8	“Better equip with knowledge and the ability to look as well as think with a wider mind, it is with no doubt that our women is able to establish a delicate and sophisticated balance between a desire to live contemporary lifestyle and tap into consumer trends while not compromising her Islamic values and way of life”. (C)	Physical description: Not applicable Behaviour: knowledgeable, open-minded, able to balance aspects in life, maintaining Islamic values



	To Veil Or Not To Veil – Islamic Women Face Tough Choices.	93	EM T9	“The veil is a constant reminder that modesty is what makes a Muslim woman stand apart in her own league and head and shoulders above the rest in her quiet assertion of independent thinking. Her head covered doesn’t mean that her mind and brains is similarly under wraps and she speaks both eloquently without self-censorship even as she censors viewership of her body to the public eye”. (C)	Physical description: Veil, covered  Behaviour: outstanding, independent, open-minded, outspoken
	Hipster State of Mind	15	EM T10	“We want to create a fun visual piece that showcases underground <i>Hijabi</i> fashion. The idea is to feature not only the clothes but also the women behind the movement. –Habib Yazdi”. (C)	Physical description: <i>Hijab</i>  Behaviour : Not applicable
		16	EM T11	“They definitely have their own style, individuality and presence. –Habib Yazdi”. (C)	Physical description: Personal style  Behaviour : shows individuality and presence

	Beautiful Minds – Beauty From Within	32	EM T12	“Recently we even have the rise of “ <i>hijabsters</i> ” – a hybrid of the two worlds, a <i>hijab</i> fashionista who dresses modestly but yet dabbles with style, fashion and make up”. (C)	Physical description: <i>Hijab</i> , modest dress, style, make up  Behaviour : up-to-date in fashion and stylish
		34	EM T13	“When a woman feels empowered, comfortable and secure, she becomes a being that exudes an energy that is attractive not only to men but to other women as well”. (C)	Physical description: attractive  Behaviour: empowered, comfortable, secure
3	Women Make Better CEOs – Do They?	48	EM T14	“For women, whilst some may disagree, their biological make up is mostly geared towards being a good listener, a care-giver and one that nurtures. This exact trait is one that has the potential of putting women above men and thus making them better CEOs”. (C)	Physical description: Not applicable  Behaviour : good at nurturing, versatile
		49	EM T15	“The very trait of these women leaders of being non-threatening set the mood for the organisations led by them to achieve explosive growth.”	Physical description: Not applicable

				(C)	Behaviour: non-threatening, motivating
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### 7.1.1 Textual Representations of the Section of Muslim Women In Sports

This section presents data taken from the section of Muslim Women In Sports of all three volumes of Eve magazines.

Vol	Article	Pg	Data No.	Heading (H) / Caption (C)	Potrayal of Modesty
1	The Tragic Triumph of Samia Yusuf Omar	50	WS T1	“Samia faced many threats and much harassment from insurgents who believed that as a Muslim woman, she should not be participating in sports at all”. (C)	Physical description: Not applicable Behaviour: threatened, harassed

	Tales from A <i>Hijabi</i> Footballer – Ramadhan : To Play or Not To Play?	54	WS T2	Tales from A <i>Hijabi</i> Footballer – Ramadhan : To Play or Not To Play? (H)	Physical description : <i>Hijabi</i>  Behaviour : In dilemma
3	<i>Hijab</i> Footballer – Steadfast Among Challenges	88	WS T3	<i>Hijab</i> Footballer – Steadfast Among Challenges. (H)	Physical description : <i>Hijab</i>  Behaviour : Steadfast
		91	WS T4	“Iranian women can enjoy the sport shrouded at home but can not translate their passion into attending a live match. For most football lovers this simple right would be unbearable – male or female”. (C)	Physical description: Not applicable  Behaviour : Passionate in football, restricted

### 7.1.2 Textual Representations In The Section of Exclusive Interview

This section presents data taken from the section of Exclusive Interview of all three volumes of Eve magazines.

Vol	Article	Pg	Data No.	Heading (H) / Caption (C)	Potrayal of Modesty
1	HIJMI - <i>Hijab</i> Model Indonesia	101	EI T1	Ulida Yuliana started her career in modeling in 2006. She was never in <i>hijab</i> then. She started off modestly as a model for a cosmetic company. Within 2 months before she got married, Ulida was determined to be in <i>hijab</i> . (C)	Physical description : <i>hijab</i> , started career modestly  Behaviour : determined

## 7.2 Visual Representations

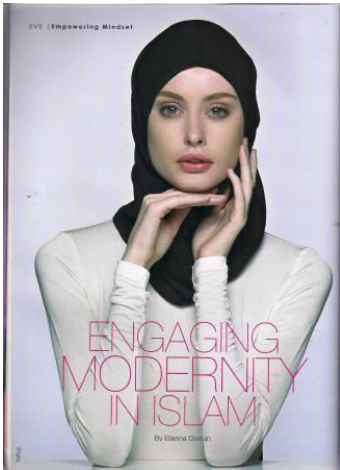


This section discusses visual representations found in Eve magazines.




### 7.2.1 Visual Representations in the Section of Empowering Mindset



This section discusses visual representations found in the section of Empowering Mindset using three metafunctions proposed by Kress and van Leeuwen (1996).

#### 7.2.1.1 Representational Metafunction

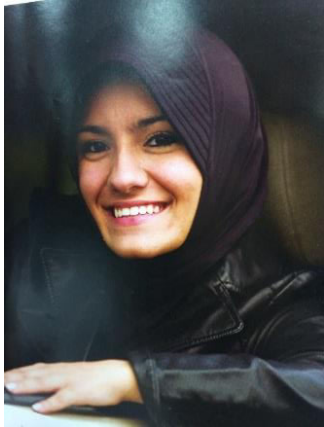



This section presents data retrieved from the section of Empowering Mindset analysed using the representational metafunction.


Vol	Accompanying Visuals	Data No	Structure	Type + Process(es)
1		EM V1	Conceptual	i) Analytical :  Carrier – Muslim woman  Attributes - physical appearance ( <i>hijab</i> and Tshirt)  ii) Symbolic • <i>Hijab</i>
		EM V2	Conceptual	i) Classificatory  • Members of a group (Muslim women)  ii) Symbolic  • <i>Hijab</i>
		EM V3	Conceptual	i) Analytical :  • Carrier - Muslim woman  • Attribute – <i>hijab</i> with some part of hair exposed
				i) Classificatory


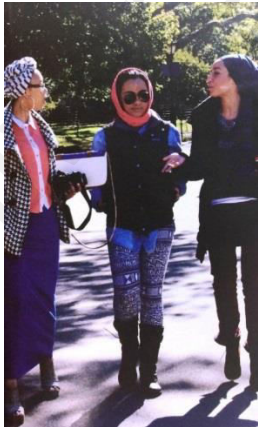
		EM V4	Conceptual	<ul style="list-style-type: none"> <li>Members of the group of Muslim women</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
		EM V5	Conceptual	<p>i) Analytical :</p> <ul style="list-style-type: none"> <li>Carrier - Muslim woman</li> <li>Attribute – Printed <i>hijab</i>, Tshirt with three quarter sleeves</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
2	<p>Through urbanization and various cultural influences, the new generation of Muslim women has become more vocal with her thoughts and bolder in her ventures.</p> 	EM V6	Narrative and Conceptual	<p>i) Action</p> <ul style="list-style-type: none"> <li>The RPs create a vector by the gesture (hugging each other)</li> </ul> <p>ii) Classificatory:</p> <ul style="list-style-type: none"> <li>Members of the group of students</li> </ul> <p>iii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>



		EM V7	Conceptual	<p>i) Symbolic :</p> <ul style="list-style-type: none"> <li>• <i>Hijab</i></li> </ul>
		EM V8	Conceptual	<p>i) Analytical</p> <ul style="list-style-type: none"> <li>• Carrier - Muslim woman</li> <li>• Attribute – <i>Hijab</i> and Tshirt</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li>• <i>Hijab</i></li> </ul>
		EM V9	Conceptual	<p>i) Analytical</p> <ul style="list-style-type: none"> <li>• Carrier - Muslim woman</li> <li>• Attribute – <i>Hijab</i> and outfit</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li>• <i>Hijab</i></li> </ul>

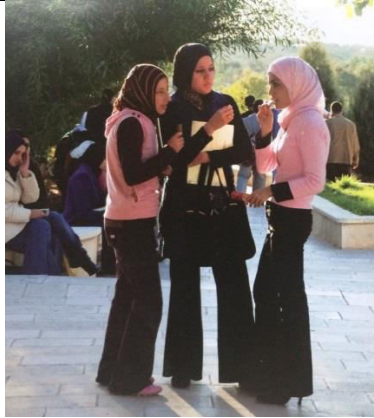







		EM V10	Conceptual	<p>i) Analytical</p> <p>Carrier - Muslim woman</p> <p>Attribute – <i>Hijab</i> and top</p> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
		EM V11	Conceptual	<p>Analytical</p> <ul style="list-style-type: none"> <li>Carrier - modern Muslim woman</li> <li>Attribute – <i>hijab</i> with neck exposed, jewelleryes</li> </ul>
		EM V12	Conceptual	<p>Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i> (the symbol of modesty amongst Muslim women)</li> </ul>
	 <p>When do I find my wife most beautiful? When she is a loving mother to my kids. When she cherish our family.</p>	EM V13	Narrative and conceptual	<p>i) Action</p> <ul style="list-style-type: none"> <li>Vector created by the diagonal lines between the woman's hand and the boy's face</li> </ul>

				<ul style="list-style-type: none"> <li>viewers would understand the narrative which is a mother who touches her child's face showing her love and care towards him.</li> </ul> <p>ii) Reactional</p> <ul style="list-style-type: none"> <li>A vector is also created by the eyelines between the RPs (the mother and the child are looking at each other)</li> </ul> <p>iii) Symbolic</p> <ul style="list-style-type: none"> <li>the hand contact and gaze symbolize love</li> </ul>
		EM V14	Conceptual	<p>i) Classificatory</p> <ul style="list-style-type: none"> <li>Member of the group of <i>Hijabi</i>/ Muslims hipsters or Mipster</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
		EM V15	Narrative and Conceptual	<p>i) Action</p> <ul style="list-style-type: none"> <li>The RPs put the arm around another RP which creates a vector</li> </ul>

				<p>in terms of the hand contact.</p> <p>ii)      Reactional</p> <ul style="list-style-type: none"> <li>• A vector created by the gaze or eyeline from the RP (in orange colored <i>hijab</i>) with another RP.</li> </ul> <p>i)      Classificatory</p> <ul style="list-style-type: none"> <li>• Member of the group of <i>Hijabi</i>/ Muslims hipsters or Mipster</li> </ul> <p>ii)      Symbolic</p> <ul style="list-style-type: none"> <li>• <i>Hijab</i></li> </ul>
		EM V16	Narrative and Conceptual	<p>i)      Reactional</p> <ul style="list-style-type: none"> <li>• the eyelines of the RPs (looking at each other) which leads to a reaction. The RP seems to be uttering something while looking at the other RP and this causes a reaction which is a response to the action of the first RP.</li> </ul> <p>ii)      Classificatory</p> <ul style="list-style-type: none"> <li>• member of the group of modern Muslim women (based on the</li> </ul>

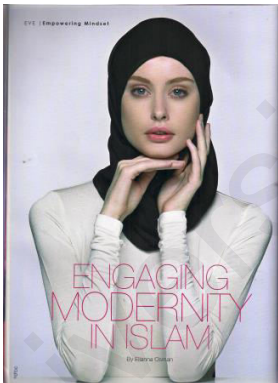

				<i>hijab</i> style – not fully cover 'awrah)
		EM V17	Narrative and Conceptual	i) Action <ul style="list-style-type: none"> <li>Vector created by the hands of the RPs pulling the rope</li> </ul> ii) Classificatory <ul style="list-style-type: none"> <li>members of the group of Muslim teenagers</li> </ul> iii) Symbolic <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
3		EM V18	Conceptual	Analytical <ul style="list-style-type: none"> <li>Carrier: Muslim woman</li> <li>Attribute : veil</li> </ul>
		EM V19	Narrative and Conceptual	i) Reactional <ul style="list-style-type: none"> <li>A vector created by the eyelines between the RPs (the three women are looking at</li> </ul>

			<p>each other)</p> <p>ii)      Classificatory</p> <ul style="list-style-type: none"> <li>members of the group of modern Muslim women</li> </ul> <p>iii)      Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
	EM V20	Conceptual	<p>i)      Analytical</p> <ul style="list-style-type: none"> <li>Carrier - modern Muslim woman</li> <li>Attributes – shirt, necklace and <i>hijab</i></li> </ul> <p>ii)      Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
	EM V21	Conceptual	<p>i)      Analytical</p> <ul style="list-style-type: none"> <li>Carrier - modern Muslim woman</li> <li>Attribute – <i>hijab</i> and outfit</li> </ul> <p>ii)      Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>




		EM V22	Conceptual	<p>i) Analytical</p> <ul style="list-style-type: none"> <li>Carrier - Muslim woman</li> <li>Attribute - <i>Hijab</i></li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
		EM V23	Conceptual	<p>i) Analytical</p> <ul style="list-style-type: none"> <li>Carrier - Muslim woman</li> <li>Attribute – <i>Hijab</i>, long sleeved Tshirt, a watch, a bag</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>
		EM V24	Conceptual	<p>i) Classificatory</p> <ul style="list-style-type: none"> <li>members of the group of Muslim women</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li><i>Hijab</i></li> </ul>

### 7.2.1.2 Interpersonal Metafunction




This section presents data taken from the section of Empowering Mindset of all three volumes of Eve magazines. The visuals are analysed using the second metafunction proposed by Kress and van Leeuwen which is interpersonal metafunction whereby there are three features - gaze, social distance and perspective.


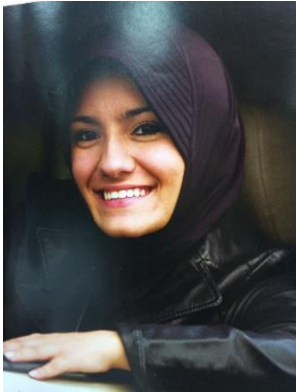

Vol	Accompanying Visuals	Data No	Features		
			Gaze	Social Distance	Perspective
1		EM V1	Demand <ul style="list-style-type: none"> <li>RP is looking directly at the camera/viewer</li> </ul>	Far personal distance	Frontal, medium angle
		EM V2	Offer <ul style="list-style-type: none"> <li>the RPs are looking at an object outside of the image</li> </ul>	Close personal distance	Oblique, low angle











		EM V3	<p>Offer</p> <ul style="list-style-type: none"> <li>The RP is looking outside the picture</li> </ul>	Close personal distance	Oblique, medium angle
	 <p>[RP 1]      [RP 2]</p>	EM V4	<p>Demand</p> <ul style="list-style-type: none"> <li>Creates a strong connection with the viewer and therefore makes viewers become engaged with the RPs</li> </ul>	Far personal distance	<p>RP 1 :</p> <p>Oblique medium angle</p> <p>RP 2 :</p> <p>Frontal medium angle</p>
		EM V5	<p>Demand</p> <ul style="list-style-type: none"> <li>The RP is looking at the viewer even though she tilts her head. This is considered as a demand as the gaze is still direct and creates strong engagement with the</li> </ul>	Far personal distance	Frontal medium angle




			viewer.		
	<p>Through urbanization and various cultural influences, the new generation of Muslim women has become more vocal with her thoughts and bolder in her ventures.</p> 	EM V6	<p>Demand</p> <ul style="list-style-type: none"> <li>The RPs are looking directly at the viewer which creates strong engagement</li> </ul>	Far personal distance	Frontal medium angle
	 <p>IT IS CLEAR THAT MODESTY IS NOT ONLY DEFINED BY THE EXTERNAL FACADE, BUT ALSO REFERS TO THE INTERNAL ASPECT OF ONESELF.</p>	EM V7	<p>Demand</p> <ul style="list-style-type: none"> <li>This gaze is a demand as the Rp is looking directly at the viewer. It does not only create strong engagement but it also creates a sense of curiosity amongst viewers as she covers part of her face, though the gaze is direct.</li> </ul>	Intimate distance	Oblique medium angle
	 <p>ULTIMATELY, WHAT REALLY MATTERS IS THE ATTITUDE, BEHAVIOR, DEMANDS OF A PERSON AND KNOWING YOU ARE OBEYING ALLAH SWT IN YOUR OWN RIGHT.</p>	EM V8	<p>Offer</p> <ul style="list-style-type: none"> <li>The RP is looking outside the picture</li> </ul>	Far personal distance	Oblique medium angle

		EM V9	Offer <ul style="list-style-type: none"> <li>The RP is looking at the book (within the image) which creates less engagement with the viewers</li> </ul>	Far personal distance	Frontal medium angle
		EM V10	Demand <ul style="list-style-type: none"> <li>The RP is looking directly at the viewer</li> </ul>	Close personal distance	Oblique medium angle
		EM V11	Demand <ul style="list-style-type: none"> <li>The RP is looking directly at the viewer</li> </ul>	Close personal distance	Frontal medium angle

		EM V12	<p>Demand</p> <ul style="list-style-type: none"> <li>The RP is looking directly at the viewer</li> </ul>	Close personal distance	Frontal medium angle
		EM V13	<p>Offer</p> <ul style="list-style-type: none"> <li>The RPs are looking at each other – less engagement with the viewer</li> </ul>	Close personal distance	Oblique medium angle
		EM V14	<p>Offer</p> <ul style="list-style-type: none"> <li>The RP is looking at something outside the image, probably the sky as she is lying on the ground.</li> </ul>	Far social distance	Oblique medium angle
		EM V15	<p>Offer</p> <ul style="list-style-type: none"> <li>The RPs are looking at something outside the visual</li> </ul>	<p>-Far social distance</p> <p>-Far personal distance</p>	Oblique medium angle

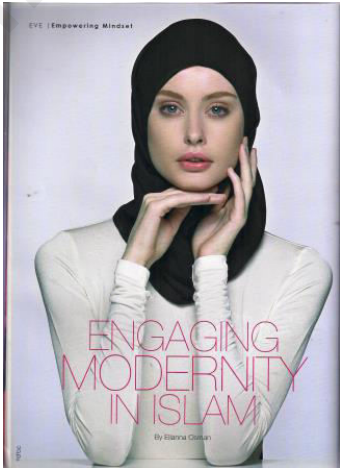
		EM V16	<p>Offer</p> <ul style="list-style-type: none"> <li>The RPs are looking at each other and one of them is looking outside of the image</li> </ul>	Far social distance	Frontal medium angle
		EM V17	<p>Offer</p> <ul style="list-style-type: none"> <li>The RPs are not looking directly at the viewer</li> </ul>	Far social distance	Oblique medium angle
		EM V18	<p>Offer</p> <ul style="list-style-type: none"> <li>The RP is looking down</li> </ul>	Intimate distance	Oblique medium angle
		EM V19	<p>Offer</p> <ul style="list-style-type: none"> <li>The RPs are looking at each other</li> </ul>	Far social distance	Oblique medium angle

		EM V20	Offer <ul style="list-style-type: none"> <li>The RP is looking at an object outside the visual.</li> </ul>	Far personal distance	Oblique medium angle
		EM V21	Demand <ul style="list-style-type: none"> <li>The RP is looking at the viewer</li> </ul>	Far personal distance	Oblique medium angle
		EM V22	Demand	Far personal distance	Frontal medium angle
		EM V2	Demand	Far personal distance	Oblique low angle





		EM V24	Offer	Public distance	Frontal medium angle
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### 7.2.1.3 Compositional Metafunction

This section presents data taken from the section of Empowering Mindset from Eve magazine and discussed using compositional metafunction. This study only focuses on the element of salience with its five elements : size, sharpness of focus, tonal contrast, color contrast, and foreground or background. The data is presented in the table below :

Vol	Accompanying Visuals	Data No	Element
1		EM V1	Color contrast – <i>hijab</i> is in black color whereas background is in white color.











		EM V2	Sharpness of focus – RP on the most left is more salient than the one on the right hand side.
		EM V3	Sharpness of focus – RP is captured clearer and more focused than the background.
		EM V4	Foreground – the RPs are more salient than the background.
		EM V5	Color contrast – RPs wearing bright color shirt and <i>hijab</i> which are contrast with the background which is white.
		EM V6	Sharpness of focus – the background is out of focus which makes the RPs the most salient element in the image.




	<p>Through urbanization and various cultural influences the new generation of Muslim women has become more vocal with her thoughts and bolder in her ventures</p> 		
		EM V7	Color contrast – the RP is wearing bright colored <i>hijab</i> (blue) whereas the background is in dark color (black)
		EM V8	Sharpness of focus – the RP is more focused than the background
		EM V9	Sharpness of focus – the background is out-of-focus which makes the RP more salient.



		EM V10	Color contrast – this focuses on the RP's face which is more salient than other elements as her outfit and <i>hijab</i> are in the same color as the background.
		EM V11	Color contrast – the RP is wearing a purple scarf, contrast with the background.
		EM V12	Tonal contrast – the RP is wearing a <i>hijab</i> that is in almost the same color as the background but in a darker tone, which makes it more salient.
		EM V13	Tonal contrast – the RP is wearing a <i>hijab</i> that is in almost the same color as the background but in a darker tone, which makes it more salient.

		EM V14	Color contrast – the RP is wearing a yellow <i>hijab</i> which is contrast than the ground that she is lying on.
		EM V15	Sharpness of focus : the background is out-of-focus as compared to the RPs at the front.
		EM V16	Sharpness of focus – the RPs are captured with sharpness, hence they are more salient.
		EM V17	Sharpness of focus – the RPs are captured with sharpness whereas the background is out-of-focus.

		EM V18	Not applicable.
		EM V19	Foreground – the RPs in the foreground has greater salience than the RPs in the background.
		EM V20	Color contrast – the RP is wearing a bright colored <i>hijab</i> whereas the rest of the elements in the visual are in soft color.
		EM V21	Color contrast – the RP is wearing a dark blue outfit whereas the background is in white color.


		EM V22	Color contrast – the RP is wearing a black outfit whereas the background is in white color.
		EM V23	Sharpness of focus – the RP is captured with sharpness of focus as compared to the background which is out-of-focus.
		EM V24	Sharpness of focus – this visual shows many RPs yet the ones in the center are captured with sharpness of focus, as compared to other RPs which are out-of-focus.



### 7.2.2 Visual Representations in the Section of Muslim Women In Sports


This section presents data that are taken from the section of Muslim Women In Sports in all three volumes of Eve magazine.

### 7.2.2.1 Representational Metafunction

This section presents data retrieved from the section of Empowering Mindset analysed using the representational metafunction.

Vol.	Article	Accompanying Visuals	Data No.	Structure	Type/ Process(es)
1			WS V1	Conceptual 1	<p>i) Analytical :</p> <p>Carrier - Muslim women</p> <p>Attributes – covered sports attire</p> <p>ii) Classificatory</p> <ul style="list-style-type: none"> <li>- Members of the group of Muslim athletes.</li> </ul> <p>iii) Symbolic</p> <ul style="list-style-type: none"> <li>- <i>Hijab</i></li> </ul>
			WS V2	Narrative and Conceptual 1	<p>i) Action</p> <ul style="list-style-type: none"> <li>- The RP (in <i>hijab</i>) putting her arm around her friend which</li> </ul>


					<p>suggests intimacy and friendship.</p> <p>ii)      Classificatory</p> <p>-      Members of the group of sportswomen.</p> <p>iii)      Analytical</p> <p>Carrier : Muslim sportswoman</p> <p>Attributes : Covered sports attire</p> <p>iv)      Symbolic</p> <p>-      <i>Hijab</i></p>
			WS V3	Analytical and Conceptual	<p>i)      Action</p> <p>-      The RPs are putting their arms around each other. This suggests friendship, intimacy, chemistry, and support.</p> <p>ii)      Analytical</p> <p>Carrier : Muslim</p>

					<p>sportswomen</p> <p>Attributes : the sports attire</p> <p>iii) Classifi catory</p> <p>- Members of the group of sportswomen</p> <p>iv) Symboli c</p> <p>- <i>Hijab</i></p>
			WS V4	Conceptua l	<p>i) Analyti cal</p> <p>Carrier : Muslim athlete</p> <p>Attribute : Sports attire</p> <p>ii) Symboli c</p> <p>- <i>Hijab</i></p>
			WS	Conceptua l	<p>i) Analyti cal</p> <p>Carrier : Muslim sportswoman</p>




			V5		Attribute : Sports attire  ii) Symbolic - Hijab
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### 7.2.2.2 Interpersonal Metafunction

This section presents data taken from the section of Muslim Women In Sports of all three volumes of Eve magazines. The visuals are analysed using the second metafunction proposed by Kress and van Leeuwen which is interpersonal metafunction whereby there are three features - gaze, social distance and perspective.

Vol.	Accompanying Visuals	Data No.	Features		
			Gaze	Social Distance	Perspective
1		WS V1	Offer  - The RP's gaze is not clear as where she is looking at as she might be moving	Close social distance	Oblique medium angle




			quickly, based on the action of playing football.		
		WS V2	Demand  - The RP is looking at the viewer which creates strong engagement to the viewer.	Far  personal  distance	Oblique  medium  angle
		WS V3	Offer  - The RPs are looking at an object outside the visual.	Intimate  distance	Oblique  medium  angle
		WS V4	Offer  - The RP is looking at an object outside the visual.	Close  social  distance	Oblique  medium  angle

		WS V5	Demand - The RP is looking at the viewer and creating strong engagement.	Far personal distance	Oblique medium angle
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### 7.2.2.3 Compositional Metafunction

This section presents data taken from the section of Muslim Women In Sports from Eve magazine and discussed using compositional metafunction. This study only focuses on the element of salience with its five elements : size, sharpness of focus, tonal contrast, color contrast, and foreground or background. The data is presented in the table below :

Vo l.	Accompanying Visuals	Data No.	Element
1		WS V1	Color contrast – the RPs’ outfits are in bright colors (red and white) which are contrast with the color of the grass in the background.
		WS V2	Color contrast – the RPs are wearing bright colors, contrast with the background.



			
		WS V3	Color contrast – the RPs are wearing bright colors, contrast with the background.
		WS V4	Foreground – the RP in the foreground has greater salience than the RPs in the background.
		WS V5	Color contrast – the RP is wearing bright colors and contrast with the background.




### 7.2.3 Visual Representations in the Section of Exclusive Interview

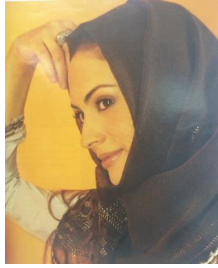


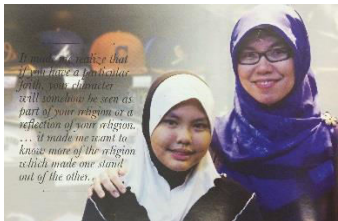
This section presents visuals retrieved from the section of Exclusive Interview from all three volumes of Eve magazine.




### 7.2.3.1 Representational Metafunction



This section presents data retrieved from the section of Empowering Mindset analysed using the representational metafunction.

Vol.	Accompanying visual	Data No.	Structure	Type / Process(es)
1		EI V1	Conceptual	<p>i) Analytical Carrier – Muslim women Attribute – Traditional outfit</p> <p>ii) Symbolic - <i>Hijab</i></p>
		EI V2	Narrative and Conceptual	<p>i) Action - The vector created by the hand of the RP holding the hand of another RP which creates a narration that she is friendly and warm.</p> <p>ii) Analytical Carrier – Muslim women Attribute – Traditional outfit</p>

				iii) Symbolic - <i>Hijab</i>
		EI V3	Narrative and Conceptual	i) Action - The vector created by the hand of the RP trying to put a necklace around a girl's neck. This is a positive gesture which suggests that the RP is loving and sweet.  ii) Symbolic - <i>Hijab</i>
		EI V4	Conceptual	i) Classificatory - Members of the group of sophisticated women.  ii) Symbolic - <i>Hijab</i>
		EI V5	Conceptual	i) Analytical Carrier – Muslim women  Attribute – modern shirt and <i>hijab</i>  ii) Symbolic - <i>Hijab</i>

		EI V6	Conceptual	<p>i) Analytical Carrier – Muslim women Attribute – three quarter shirt</p> <p>ii) Symbolic - <i>Hijab</i></p>
		EI V7	Conceptual	<p>i) Analytical Carrier – modern Muslim woman Attribute – <i>Hijab</i>, shirt, accessories</p> <p>ii) Symbolic - <i>Hijab</i></p>
		EI V8	Conceptual	<p>i) Symbolic - <i>Hijab</i></p>
		EI V9	Narrative and conceptual	<p>i) Action - The vector created by the hand of the RP is touching the shoulder of another RP in this</p>





				<p>visual. This vector suggests love as the RPs are mother and daughter.</p> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li>- <i>Hijab</i></li> </ul>
		EI V10	Conceptual	<p>i) Classificatory</p> <ul style="list-style-type: none"> <li>- Members of the group of converted Muslims</li> </ul> <p>ii) Symbolic</p> <ul style="list-style-type: none"> <li>- <i>Hijab</i></li> </ul>
		EI V11	Conceptual	<p>i) Symbolic</p> <ul style="list-style-type: none"> <li>- <i>Hijab</i></li> </ul>
		EI V12	Conceptual	<p>i) Analytical</p> <p>Carrier – Muslim woman</p> <p>Attribute – accessory (earrings) and scarf</p>
		EI	Conceptual	<p>i) Analytical</p>



		V13		Carrier – Muslim woman  Attribute – scarf, covered outfit
		EI V14	Narrative and conceptual	<p>i) Action</p> <ul style="list-style-type: none"> <li>- The vector created by the RPs holding hands with each other. This suggests intimacy and love between the both of them as well as a sense of connection between them.</li> </ul> <p>ii) Classificatory</p> <ul style="list-style-type: none"> <li>- Members of the group of modern Muslim women.</li> </ul>

### 7.2.3.2 Interpersonal Metafunction


This section presents data taken from the section of Exclusive Interview of all three volumes of Eve magazines. The visuals are analysed using the second metafunction proposed by Kress and van Leeuwen which is interpersonal metafunction whereby there are three features - gaze, social distance and perspective.



Vol.	Accompanying visual	Data No.	Features		
			Gaze	Social Distance	Perspective
1		EI V1	Offer	Far personal distance	Frontal medium angle
		EI V2	Offer - The RP is looking at a person or an object outside the picture.	Far personal distance	Frontal medium angle
		EI V3	Offer - The RP is looking at another RP in the image as she is putting on a necklace on her.	Close social distance	Oblique medium angle
		EI V4	Demand - All of the RPs are looking at the viewer which	Far personal distance	Frontal medium angle





			creates a strong engagement.		
		EI V5	<p>Offer</p> <ul style="list-style-type: none"> <li>- The RP seems to be giving a speech and she is looking at something outside the visual, probably the audience or the camera.</li> </ul>	Far personal distance	Oblique low angle
		EI V6	<p>Offer</p> <ul style="list-style-type: none"> <li>- The RP is looking outside of the visual</li> </ul>	Close personal distance	Oblique medium angle

		EI V7	Demand <ul style="list-style-type: none"> <li>- The RP is looking directly at the viewer</li> </ul>	Far personal distance	Frontal medium angle
		EI V8	Demand <ul style="list-style-type: none"> <li>- Both of the RPs are looking at the viewer.</li> </ul>	Close personal distance	Frontal medium angle
		EI V9	Demand <ul style="list-style-type: none"> <li>- All of the RPs are looking directly at the viewer.</li> </ul>	Close personal distance	Frontal medium angle
		EM V10	Demand <ul style="list-style-type: none"> <li>- All of the RPs are looking directly at the viewer.</li> </ul>	Close personal distance	Frontal medium angle

		EM V11	Offer  - The RP is looking outside of the visual.	Close personal distance	Frontal medium angle
		EM V12	Offer	Close personal distance	Frontal medium angle
		EM V13	Demand	Close social distance	Oblique medium angle
		EM V14	Demand	Close social distance	Frontal medium angle






### 7.2.3.3 Compositional Metafunction

This section presents data taken from the section of Exclusive Interview from Eve magazine and discussed using compositional metafunction. This study only focuses on the element of salience with its five elements : size, sharpness of focus, tonal contrast, color contrast, and foreground or background. The data is presented in the table below :

Vol.	Accompanying visual	Data No.	Element
1		EI V1	Tonal contrast – the RP is wearing an outfit in bright colors, slightly brighter than the tone of color of the background.
		EM V2	Color contrast – the RP is wearing an outfit in bright colors whereas the others are in soft and dark colors.
		EM V3	Size – the RP is shown in a big size.
		EM V4	Sharpness of focus – the RPs are focused in the visual as compared to the rest of the elements.

		EM V5	Color contrast – the RP is wearing an outfit in a bright color whereas the background is in dark color (black).
		EM V6	Tonal contrast – the RP is wearing a <i>hijab</i> and a veil with a different tone of color as compared to the background.
		EM V7	Color contrast – the RP is wearing an outfit in a soft color, contrast with the background.
		EM V8	Sharpness of focus – the RP is captured with sharpness whereas the background is out-of-focus.
		EM V9	Sharpness of focus – the RPs are captured with sharpness and the visual has also been edited in which the background has been blurred.



		EM V10	Sharpness of focus – the RP is captured with sharpness whereas the background is out-of-focus.
		EM V11	Color contrast – the RP is wearing an outfit in a color which is contrast with the background.
		EM V12	Tonal contrast – the RP here is seen wearing an outfit that has almost the same color as the background. However the brightness that focuses on the RP's face has made it become salient.
		EM V13	Color contrast – the RP here is seen wearing the outfit with color that is contrast with the elements surrounding her.
		EM V14	Color contrast – the RPs are wearing dark and bright color whereas the background is in white which makes the RPs become salient.