

VISUAL REPRESENTATIONS OF IRAQI REFUGEES IN
DEUTSCHE WELLE

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DEUTSCHE WELLE

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ABSTRACT

VISUAL REPRESENTATIONS OF IRAQI REFUGEES IN *DEUTSCHE WELLE*

This study perused the visual representation of the Iraqi refugees in the online German newspaper DW during the period between 2014 and 2017, when a huge number of refugees have fled their houses seeking for safe harbour. The study determined the various semiotic resources utilized in conveying images of the Iraqi refugees to viewers and to investigate how the German newspaper DW portrayed the Iraqi refugees. Sixteen images collected from the online German newspaper DW were used for analysis. Two frameworks were used to perform a semiotic analysis of the visual elements: Kress and Van Leeuwen (1996) of social representation and Van Leeuwen (2008) for the representation of the social actors. These frameworks were utilized as investigative tools to show how the Iraqi refugees are depicted, respectively in two steps of analysis. The findings revealed that the Iraqi refugees were pictured as victims and criminals in different situations in the images during the time period from 2014 to 2017. The way of representing refugees throughout these four years has slightly changed along with the political changes occurring in Germany during this period. Additionally, it was shown that the Iraqi refugees who are featured in the images published by DW newspaper were multi-religious, (Muslims, Christians and Yazidis). The study also found that the Iraqi refugees in 2014 were visually represented in groups, focusing mostly on women and children, in contrast with the method of depiction in 2017 where the represented participants were mostly adults and given individual characteristics. In addition, these findings illustrated some similarities in the way of representing the Iraqi refugees throughout the selected period.

Keywords: Multimodal Analysis, Iraqi Refugees, Visual Representation, DW, Images.

ABSTRAK

PERWAKILAN VISUAL OF REFUGEES IRAQI DALAM *DEUTSCHE WELLE*

Kajian ini meneliti perwakilan visual pelarian warga Iraq di akhbar Jerman, DW dalam talian bagi tempoh antara 2014 dan 2017. Ini adalah disebabkan terdapat satu jumlah besar pelarian yang telah melarikan diri dari rumah mereka mencari tempat yang selamat. Kajian ini menentukan pelbagai sumber semiotic yang telah digunakan untuk menyampaikan imej pelarian Iraq kepada pembaca untuk menyiasat bagaimana media Jerman menggambarkan pelarian Iraq. Data yang digunakan adalah 16 imej yang didapati dari akhbar Jerman, DW. Untuk melakukan analisis semiotic kepada unsur – unsure visual rangka kerja Kress dan Van Leeuwen (1996) telah digunakan, dan rangka kerja Van Leeuwen (2008) telah digunakan sebagai alat penyiasatan untuk menunjukkan bagaimana pelarian Iraq digambarkan dalam analisis dua tahap. Keputusan menunjukkan bahawa pelarian Iraq digambarkan sebagai mangsa dan penjenayah dalam situasi yang berbeza dalam imej – imej tersebut daripada tahun 2014 ke 2017. Terdapat sedikit perubahan bagi imej pelarian sepanjang empat tahun ini bersama dengan perubahan politik di Jerman. Di samping itu, ia menunjukkan bahawa pelarian Iraq yang diaparkan dalam imej – imej yang diterbitkan oleh akhbar DW adalah daripada pelbagai agama seperti Muslim, Christian dan Yazidi. Selain itu, kajian itu mendapati pelarian Iraq pada tahun 2014 dilihat secara visual dalam kumpulan, memberi tumpuan terutamanya kepada wanita dan kanak – kanak, berbeza dengan kaedah yang digambarkan pada tahun 2017 di mana kebanyakan peserta – peserta yang diwakili adalah orang dewasa dan diberi ciri – ciri individu. Hasil kajian menggambarkan beberapa persamaan dengan cara penggambaran pelarian Iraq sepanjang tempoh yang dipilih.

Kata kunci: Analisis Multimodal, Pelarian Iraq, Perwakilan Visual, DW, Imej.

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LIST OF SYMBOLS AND ABBREVIATIONS

DW	:	Deutsche Welle
UNHCR	:	United Nations High Commissioner for Refugees
UN	:	United Nations
IOM	:	International Organization for Migration
ISIS	:	Islamic State in Iraq and Syria
MDA	:	Multimodal Discourse Analysis

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CHAPTER 1: INTRODUCTION

1.1 Introduction

The multimodal analysis conducted in this dissertation reveals the visual depiction of the Iraqi refugees at the online German Newspaper DW. Globally, the topic of refugees has become one of the most critical issues in the media in the last five years. It coincides the flows of refugees from the Middle East towards countries of the European Union, seeking a safe harbour in Europe. This study offers some important insights into the visual representation of the Iraqi refugees in the German newspaper DW. It focuses on the Iraqi refugees who fled their cities due to war and violent practices against civilians regardless of their race or religion. In this chapter, a general conceptualization of the role multimodality in technology is introduced as well as the specific role of multimodality in the refugees' crisis. In addition, detailed definitions for certain terms used throughout this study are provided before introducing the core of this study which comprises the statement of the problem, objectives of this study and research questions.

1.2 Background of the Study

For a long time, language was the main way of communication and visual resources were considered to be less important than language (Van Leeuwen & Kress, 2006). However, meaning-making capacity relies on three different modes of dissemination which are, visual, textual and auditory. Recently, the development of technology has given visual resources a significant role in media and this is true especially in the online platforms wherever the attention is given variants of modes at communication which greatly enhance meaning-making potential. Additionally, online platforms have been used to report the different happenings around the world including the refugee's crises of

Syria and Iraq that started in 2014 due to the establishment of ISIS in both countries. Iraq in specific has faced the refugees issue when ISIS has conquered the city of Mosul on the 6th of June 2014. Since then, according to the United Nations High Commissioner for Refugees (UNHCR), 260,000 refugees have fled from Iraq to different countries seeking for safe harbor after ISIS attack on their cities and losing their homes as well as facing the risk of death by the ISIS members. Therefore, this study will be looking at the representation of Iraqi refugees in DW online platform as a part of online media.

1.2.1 **Multimodality and Technology**

As the social media and the internet have become extremely popular among the people around the world, the meaning-making process in communication focused more on the visual sector, in comparison with two decades ago. While language is a semiotic resource, it is not the only mode. Therefore, technology is considered as “multimodal social semiotics and it produces various types of semiotic resources (modes) that are combined and organized in a creative way” (O'Halloran, 2009, p. 4). Visual components, colours and non-verbal resources have begun to assume a primary role in meaning-making. Currently, human correspondence involves the use of diverse of communication which enable those wishing to communicate to utilize a variety of semiotic resources. The creation of meaning does not rely solely on language anymore but on a set of modes such as colours, sounds and images. They all work together to produce meaningful communication. This combination can be realized online in the form of advertisements, graphics, websites, videos and others.

1.2.2 **Refugees and Technology**

Technology plays a significant role around the world. Social media as a modern tool for media broadcasting is considered as the main source for news globally. Today, the

internet has become very essential for individuals and governments in general to express their ideas, movements and decisions. Therefore, there is much online discussion the refugee crisis as individuals and government entities within the European Union express their views and comment on this major humanitarian crisis. However, it is essential to have a better understanding of the topic of refugees as will be explained here below. Through technology, information about refugee's situation were shared all over the world, instant updates about their condition were provided and the world was informed about what is happening in the crisis zone. This communication has led to raise the awareness of the crisis and resulted in a wilder reaction from the world to help the refugees. Therefore, it can be said that, online platforms have played a crucial part in the refugee's crisis.

1.2.3 Definitions of Terms

To have a better understanding of the topic of refugees, it is essential to differentiate between the following terms: refugee, immigrant and asylum seeker. It is important to use the correct term in the news or in daily conversations for various reasons. One reason, for example, is that by addressing these individuals using the wrong term (thereby resulting in a misuse in terms in the media) one creates a risky situation for them. These terms can determine how the international law deals with specific individuals in terms of whether these people can be given the right of refuge in accordance with international refugee law. According to the International Organization for Migration (IOM), the term 'refugee' is defined as the person who is seeking for safe harbour away from the risk area and wars, while the 'immigrant' term refers to the person who is looking for a better living situation, such as a better paying job or a higher standard of living which means that he/she does not have a serious risk on their life or an emergency security case. According to the United Nations High Commissioner for Refugees (UNHCR) an "asylum-seeker" is

someone who claims that he or she is a refugee and asking for sanctuary but whose claim has not been processed or proved yet. However, media often the media often conflated these terms. For example, the British press use these terms as similar words, that is why an overlap occurs among these terms such as Refugees and Asylum seekers (Baker et al., 2008). Therefore, in this dissertation the use of refugee's term adheres to the IOM/UNHCR.

1.2.4 Policy Review

In 2015, the Chancellor Angela Merkel who was the leader of the political German party Christian Democratic Union, applied the Open-door policy and let in 1.3 million refugees and asylum seekers enter to Germany according to statistics provided by Federal Office for Migrants & Refugees. However, the first election after this open-door policy happened in 2017 which held a dramatic surprise when the rightwing populist party Alternative for Germany (AfD) won in the election as a third party in the government and involved in the German parliament for the first time. Its' ideology described as populist, conservative and anti-immigration. Although the party of the Chancellor Angela Merkel, the Christian Democratic Union, won the election in 2017 but they had to apply a limitation as per the desire of other German political parties like AfD who tends to anti-immigration policy. Moreover, the dramatic changes in the German government continued to the election of Annegret Kramp-Karrenbauer elected new leader of Germany's ruling Christian Democratic Union (CDU) party which brings Angela Merkel's 18 reign as a party to an end. The analysis of images will explain the relation between the visual representation of the Iraqi refugees and the political changes and development of German policy in relation to refugee's acceptance.

1.3 Statement of Problem

Recently, the term “Refugees” has become an extremely popular topic for human rights advocates since 2014 along with the topic of ISIS (Islamic State of Iraq and Syria) as the impact that caused the biggest flows of refugees in the history in 2015, surpassing even post-World War II numbers, according to the statistics of the United Nations. Therefore, this study will shed the light on the German Newspaper DW to reveal the role of this media platform in this historic crisis.

This study will also investigate how refugees are visually represented in the German newspaper DW by focusing on images of Iraqi refugees. Media is known to play a globally significant role in virtually every topic and the topic of refugees in Europe is no exception. The Online newspapers are an important source for news around the world and usually the news from media sources come attached with images which send textual and visual messages to the receivers. Recently, it has been proven that representing news visually with pictures has the power either to convince people to support and show sympathy towards a certain situation or alternatively, to convince people to adopt a negative attitude towards a topic and express outrage and disapproval. Thus, the effectiveness and efficiency with which media does this relies heavily on the way in which the events are presented. For instance, the picture of the dead body of a Syrian child would rapidly spread around the world and incite sympathy in people toward the refugees. This would ultimately result in their feeling sorry for the refugees thereby creating an international demand for humanitarian aid. Therefore, this study will investigate how refugees are visually represented in the German newspaper DW by focusing on the images of the Iraqi refugees themselves.

The reason for choosing Iraqi refugees, is that according to Eurostat’ statistics in 2015, the European countries received more than 1.2 million asylum applications (including refugees). Iraqi refugees are considered as the third largest source of refugees (10%) after

Syria and Afghanistan (29%), (14%) respectively (Joris, d'Haenens, Van Gorp, & Mertens, 2016).

1.4 The Significance of the Study

This study aims to add valuable insight by analyzing in solely on images of Iraqi refugees as the main target, rather than focusing on refugees in general. Furthermore, it applies multimodal analysis which considered as a sufficient tool to provide an in-depth analysis of every element of the data in this study all while taking into consideration its social, cultural and political context to provide better understanding of the topic. (Bezemer and Jewitt, 2010:)

1.5 Objectives of the Study

The objectives of the study are twofold:

1. Reveal how Iraqi refugees are represented visually in the online German Newspaper DW to its readers in its publications between 2014 and 2017?
2. Investigate the perceptions of the online German Newspaper DW towards Iraqi refugees.

1.6 The Research Questions

This study hopes to find answers to the following research question:

Q1 / How are Iraqi refugees visually represented as participants in the German newspaper DW between 2014 and 2017?

Q2/ What do the representations during this period suggest about the perception of DW towards Iraqi refugees?

1.7 Conclusion

This chapter demonstrated important key terms used in this study such as multimodality and refugee. Additionally, it explained their connection to technology and provided a general background view of the topic of the refugees. Statistics related to the topic of the refugees was provided in this study to give the reader a better understanding of the refugee issue. Moreover, the statement of the problem introduced the significance of the study and revealed the objectives of the study aiming to answer the research questions raised. This chapter is followed by the literature review to discuss the previous studies related to the current study's topic, while chapter three discusses the methodology and the model used to analyze the data, furthermore, detailed information about the data and the steps of analysis are given in this chapter. However, chapter four applied the chosen model to analyze the selected images, providing the discussion and findings. Finally, chapter five summarizes the results and provides some recommendations for future studies.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

There are many studies which shed light on the on the topic of refugees and their representation in media either textually or visually. This chapter will present previous studies which concentrate on refugees to clarify the research gap that this study aims to fill through its own contribution. The previous studies show that more studies have been conducted on Syrian refugees in comparison with Iraqi refugees. Moreover, there are several studies conducted on refugees in various areas applying different methods of analysis and analyzing a variety of data types, in the media sector, such as the front pages of newspapers as well as TV and social media like Twitter. However, this study focuses on analyzing images published within the period of 2014 and 2017. Before reviewing previous studies, a general idea about the semiotics and the notion of multimodality theory will be demonstrated in the following paragraphs.

2.1.1 Semiotics

Given the great impact technology has had in communication in the twenty first century and the attention it now receives, (visual, verbal and textual) all play a significant role in establishing meaningful messages which are received and interpreted by people. However, the notion of semiotics is explained by Moriarty (Moriarty, 2005) as a method to comprehend visuals and interpret signs and symbols thereby enabling us to create a general understanding of the message to be communicated. The technique of the receivers in employing semiotics resources is controlled by certain practices (van Leeuwen, 2005). These practices are also responsible for the manner in which messages are interpreted while taking into consideration the social context in which they appear. Moreover, the term semiotics has been illustrated as a (signifier and signified), or a science of signs that

contain form and meaning constructing reality. Because of the colossal capacity of multimodality to enhance communication, the linguists and specialists in the field of mass media are now focusing on the visual sector to establish a clear understanding of exactly how this works.

2.1.2 Multimodality

According to Van Leeuwen, the term multimodality has been illustrated as a blend of different methods of semiotics to make an informative occasion (Van Leeuwen, 2005). The multimodality concept is based on Halliday's Systemic Functional theory of the social semiotics of language (Halliday, 1978), and the multimodal approach draws upon this notion of Halliday's theory. In general, Halliday offered three primary communicative meta-functions: ideational, interpersonal and textual. The ideational meta-function concerns the capacity of language to communicate ideas and our daily experiences (experiential meaning). Regarding the interpersonal meta-function, Halliday claims that language is also used to interact with others. Regarding the textual meta-function, it is the speaker's method for organizing the message that allows him/her to arrange sentences to produce a cohesive text oriented either toward ideational or interpersonal meaning. Moreover, Halliday indicated that a of these meta-functions work together thereby demonstrating the meaning-producing ability of language. The multimodal approach is based on this theory only it adds to it by applying semiotic elements in order to uncover a much fuller range of meaning-making potential.

According to Kress, it is individual communities which define a mode of communication. In other words, a mode does not have a certain meaning in which it gains its sense from the society regarding how it is understood. What a community chooses to consider using as a mode is mode. In a formal way of explaining, a social-semiotic theory of mode decides what a mode is according to what it requires a mode to become and how

it is to be explained. The way in which a mode plays a significant role in meaning-making can be discovered by applying semiotic elements relying on social semiotic theory (G. Kress, 2009).

However, Multimodal Discourse Analysis (MDA) concentrates on how meaning is created using multiple modes of communication instead of focusing only on the language. In general, the visual analysis of a video involves more elements to look at, compared to the analysis of images. In other words, film discourse, for instance, contains many semiotic modalities such as images, text, sound and music. MDA has become a significant, novel research area for specialists as well as linguists, since multimodal discourse, integrates varied resources or modes containing elements such as language, images, architecture, gestures and music (Cheng & Liu, 2014).

Multimodality is originated from the theories of social semiotic communication and instead of focusing merely on language; it extends the interpretation of the language and its implications to the entire scope of methods of portrayal and communication utilized in a culture (Kress, 2009; Van Leeuwen, 2005).

However, there are three theoretical assumptions which support the multimodal approach. The first assumption is that it suggests that communication and personification rely on the multiple modes assisting them to generate the meaning. They concentrate on the elements of meaning-making resources through which they are represented, by (action, visual, spoken, gestural, written, three-dimensional etc.), and elaborate on the method to illustrate how these elements work together to create a meaningful message. The second assumption is that multimodal social, cultural, and historical usage determine the entire forms of communication (modes). Furthermore, every single communicational act is thought to be socially made and significant inside the social situations in which they have been made. The third assumption is that the meaning is also created by interaction. The people's procedure of meaning-making is highly intertwined with multimodality in

that it is determined by certain selections of modes in which are relied upon in the creation of meaning (Jewitt & Price, 2013).

2.2 Refugees and Media

The term refugee has become very popular due to the huge number of refugees in the past few years because of wars and the political disputes around the world which are mostly based in the Middle East in Syria and Iraq where ISIS has settled. Statistics show that flows of refugees, in general, are considered to be the largest flows of refugees since the Second World War. Therefore, researchers have done studies on refugees in different areas and the study of how refugees are represented is one significant area. Researchers conducted studies about the representation of refugees in social media, TV and newspapers. However, this study aims to fill a gap in the past studies. A general idea about previous studies which have been recently carried out will be presented in this chapter. There are many studies focusing on social media, such as studies in which the representation of refugees is focusing on social media platforms are explored. in social media platforms. For instance, the work of (Kreis, 2017), entitled #refugeesnotwelcome: Anti refugee discourse on Twitter. Ramona Kreis focused on Twitter to explore how hashtags are used to express ideologies against refugees and immigrants in Europe. In her study, the sample of data chosen are 100 tweets that include #refugeesnotwelcome and the methodological framework she followed is a form of critical discourse study (Van Dijk, 2009). The result of this study shows that refugees have been debated as unwanted by users who use this hashtag specifically, in which that they rely on a rhetoric of inclusion and exclusion in their representation of unwanted refugees.

In his study entitled “Visual representations of (Syrian) refugees in European newspapers”, Van Schaik (2016) focuses on newspapers and specifically works on the front pages of several newspapers in Europe. About 1180 front pages of European

newspapers were collected for the data of his study between June – October 2015. He follows a mixed mode research design. The qualitative approach which relies on Grounded Theory (GT) and the quantitative content analysis.

In general, his study indicates that the pictures of children are not shown in a group, (88% of the cases N=49, all newspapers), compared to pictures of refugees represented as individuals being only at 49%. The percentage of pictures showing refugees individually is much higher than those showing refugees in groups.

Moreover, other studies focusing on television to show visual representations of refugees, is that of the study of Atefie, (2016). The study is entitled “Where do you come from? Why are you here?” and explores the representation of migrants on German television during the migrant crisis of 2015. A semi-structured interview (qualitative interviews) of two Syrian couples who were asylum seekers were conducted in this study. The main finding reveals that migrants are predominantly represented as well-educated and outspoken. In addition, Wilmott (2017) conducts a quantitative content analysis study to explore how photographic images are published in U.K online media and specifically on how Syrian refugees are visually prototyped. 299 photographs of Syrian refugees were collected from the following newspapers, *The Guardian*, *The Telegraph*, and *The Independent*, representing the role of UK media in general. The results propose that Syrian refugees are portrayed as outcasts and they are consistently securitized and given by the UK media a role as "Others" who exist in the condition of special case and exclusion.

Furthermore, an inductive content analysis method study, entitled “Visual social media and affectivity: the impact of the image of Alan Kurdi and young people’s response to the refugee crisis in Oslo and Sheffield”, was done by Prøitz. (2018). She conducts series of in-depth interviews with a group of young women and men who saw the image of Alan

Kurdi in Oslo and Sheffield. The results suggest that the notable picture of Alan Kurdi offers a method for changing intricate and disrupted parts of refugee's crisis into something concrete and reasonable. It gains the sympathy of societies around the world and assists them in making the decision to stand and support the refugees. It also provides a contribution to electrify affective resonance and quick rapid reaction among the included subjects. Prøitz adds that the foundation of online networking empowers the fast-worldwide dissemination of the picture.

In addition to that, Chouliaraki and Zaborowski (2017) conduct a content analysis of news coverage of refugee crises in eight European countries to explore the way refugees 'speak' in the news. In other words, they investigate the way these articles narrate the subjects, status and contexts of voice. 1200 news articles from the year 2015 were collected for their analysis. Their findings reveal that the distribution of voice in this news adheres to 'a strict hierarchy one that relies on specifically journalistic strategies of selection.' They add that 'Hierarchy of voice leads to a triple misrecognition of refugees' due to historical, social and political actors which are keeping them definitely outside 'the remit of 'our' communities of belonging.

Furthermore, there are studies focused on the textual representation of refugees and immigrants just like the following study which is focusing on using these terms in the British press. It is a qualitative study focused on identifying the representation of refugees, asylum seekers, immigrants and migrant using critical discourse analysis (CDA) to analysis 140-million-word corpus of British news articles between (1996 and 2005) as the framework for this study (Baker et al., 2008). In addition, the analysis relied on what is explicitly written, not on what could have meant. The study found that the four terms are used as similar words in the British press. Thus, an overlap occurred among them such as Refugees and Asylum seekers.

The book “Identity, Belonging and Migration” discussed migration in Europe by connecting the right of migrants and racism along with anti-immigration attitude in Europe (Delanty, Wodak, & Jones, 2008). This book discussed the topic of racism and anti-migrant’s normalization, it reveals that liberalism is not enough to prevent negative practices that faced by many immigrants such as diffuse xenophobia and racism.

From the above-mentioned studies, a claim can be raised to suggest that the Iraqi refugees have been given less prominence compared to refugees from other nationalities in term of focus as a main target in a research. More data has been collected about other nationalities such as Syrian refugees. Since, the number of Syrian refugees is bigger than refugees of other nationalities such as Iraqi. In addition, it is also due to the researcher's intrinsic motivation where the researcher is an Iraqi citizen and is thus able identify lots of reasons behind the flow of Iraqi refugees. For example, there had been several wars in Iraq in the last decades, such as the Iran–Iraq War in 1980, the Gulf War in 1991, the Invasion of Iraq in 2003(Hinnebusch, 2007), and Al-Qaeda in 2004 which led to ISIS in 2014. These reasons led to the flow of Iraqi refugees due to the serious risk on their lives, and according to the definition of ‘Refugee’ stated by UNHCR, they have the right to refuge.

Therefore, this study focuses on only Iraqi refugees in a German newspaper to illustrate how DW represents Iraqi refugees to its readers. However, choosing one Newspaper, which is, DW, will assist us in understanding the ideology of this Newspaper which it is a part of the propaganda in Germany and Europe, specifically. In addition, the current study’s data focuses in general on the peak time of the flows. It will cover the timeline of 4 years since the beginning of 2014 until 2017 to investigate whether there is a shift in the kind of images selected for the given news during these four years or a shift in the way in which the images are presented. Therefore, this study will fill this gap by demonstrating any correlations existing between these two shifts.

2.3 Conclusion

To sum up, the notion of multimodality can be defined in short as a collection of various modes which are blended together to generate meaning. To achieve the objectives of this study and fill the gap found in the literature review, the following chapter dealing with methodology will provide an illustration both the research design and the framework adopted for this study as well an explanation of both the procedure for collecting the data samples.

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CHAPTER 3: METHODOLOGY

3.1 Introduction

The methodology used in this study will be illustrated in detail in this chapter. Multimodality used as the analytical framework will also be explained as well. There are several studies have been done on refugees. Some of them are textual and others are visual studies. Since this study aims to analyze images of refugees in depth, a content analysis is conducted in order to fulfil the objectives of the study. The analytical tool of this study is multimodal discourse analysis since it assists in demonstrating the significance of images' details in depth. Data collection will be explained in this chapter along with the limitations of the study. In addition, the plan for analysis as illustrated in a sample data will be provided at the end of this chapter as well as a conclusion to summarize the methodology in this study in order to show how the framework is applied in the analysis of the data. However, the conceptual framework will be illustrated in the following section:

3.1.1 Data Coding

This section illustrates the method utilized to provide codes for the figures, tables and the images used at this study. For example, the figures used to demonstrate the frameworks are coded by starting with number 3 that refers to the chapter's number and then giving number 1 for the first figure. However, the same way followed in coding tables. In addition, the images selected for the analysis are coded by starting with the term "image" and using number 4 to refer for chapter four and start number one with the first image in addition to DW and the date of the date of publication. For example, *Image 4.1 DW 09.08.2014*.

3.2 Conceptual Framework

A qualitative approach will be adopted in order to fulfill the objectives of this study, where this kind of research design aims to understand a phenomenon, situation or event by exploring the totality of the situation under examination. Moreover, this study focuses on demonstrating in depth with a keen observation how the German newspaper DW tends to represent the topic refugees to its readers and to all around the world in 30 languages publications available of the selected newspaper DW. Generally, the sample of data from this study consists of 16 images of Iraqi refugees chosen from the German newspaper DW and sourced from the time period from 2014 to 2017. Therefore, the framework consists of two steps for analysis. The first step involves Kress and Van Leeuwen (1996) regarding social representation and, the second step is Van Leeuwen (2008)'s concerning the visual representation of social actors.

3.2.1 Kress and Van Leeuwen's Multimodal Analysis

Kress and Van Leeuwen mainly rely on Halliday's views of social semiotics in the language in order to come up with a conceptual framework to study and deal with visual communication (G. R. Kress & Van Leeuwen, 1996). There are three main communicative meta-functions presented by Halliday in which that semiotic modes represent: ideational, interpersonal and textual. Kress and Van Leeuwen have extended these meta-functions into images with slightly different terms. These terms are Representational, Interactive and Compositional.

1. Representational Meaning

Representational meaning is a semiotic element, which is capable of addressing the relationship between the 'Viewers' and the surrounding atmosphere. The nature of the

setting can be understood and interpreted by the viewers relying on the conditions while experiencing them. The combination of the elements of this relation is recognized by a set of rules called ‘Vectors’ (G. Kress & Van Leeuwen, 2006). Vectors determine the behavioural patterns which are placed and conducted in the image that assists viewers in acquiring the general, overall perception of the image, according to Machin’s *Introduction to Multimodal Analysis* (Machin, 2016).

In addition, the behavioural processes of the represented participants can be determined as “being” or “acting” by adopting a notion of representing used in the science sectors to illustrate, for instance, a movement by using directional arrows to illustrate framing vectors. Hence, the same principle is followed in semiotics to address the represented participants in an image, according to Machin (2016). Generally, vectors are one among many ways of representing the relationship between objects such as, for example, two objects engaged in an action process can be visually represented by vectors (Kress & Van Leeuwen, 2006).

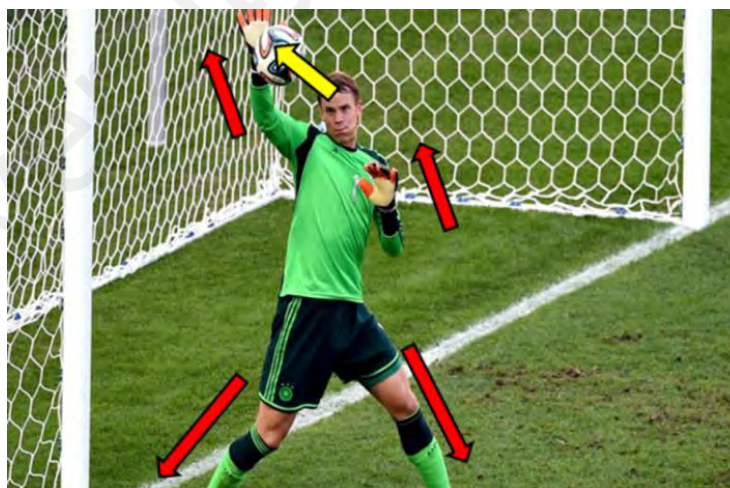


Figure 3.1: The Behavioural Process

The vectors in figure (3.1) reveal the behavioural process of the goalkeeper in which it creates a potential meaning of pushing back the ball.

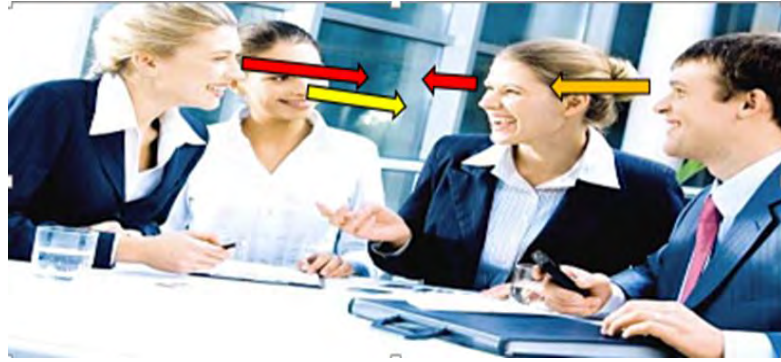


Figure 3. 2: The relation between the represented participants

The eye contact among the staff in figure (3.2) show the relationship between the represented participants in the image through the vectors which reveal a happy atmosphere among the staff members.

However, there are two main types of representational meaning. The first one is ‘Narrative’ meaning and the second one is ‘Conceptual’ meaning.

1- Narrative Representation

Narrative representation is represented by the images that involve dynamic action within its semiotic element such as the instance presented of the picture of the sports activity. However, the data on Iraqi refugees’ images include some activities and movements done by the refugees, such as walking, carrying luggage as well as holding a baby. All these examples resample dynamic movements. To demonstrate the elements demonstrated by vectors in images which carry an action, the table below illustrates the realization of vectors according to Kress and Van Leeuwen (2006).

Table 3.1 Types of Vectors

Vector's type	The realization of the vector
Unidirectional transactional action (see figure 3.3)	A vector creates by two participants. One stand for an actor and the other one is the goal.
Bidirectional transactional action (see figure 3.4)	A double-headed arrow draws a vector between two participants that connects them in an interaction.
Non-transactional action (see figure 3.5)	A vector forms by one participant who acts as an actor and does not point to anything in the image.



Figure 3.3: Unidirectional Transactional Action



Figure 3.4: Bidirectional transactional action



Figure 3.5: Non-Transactional Action

2- Conceptual Representation

The process which is responsible to show the relations between the participants and the characteristics is referred to as conceptual representation. Moreover, it also shows how this combination is connected to convey a meaning. In general, there are two kinds of participants. On the one hand, a participant, which is considered as the “whole” is represented by the one who represents the role of the holder (carrier). On the other hand, there are participants that represent parts, and usually, they belong to the whole.

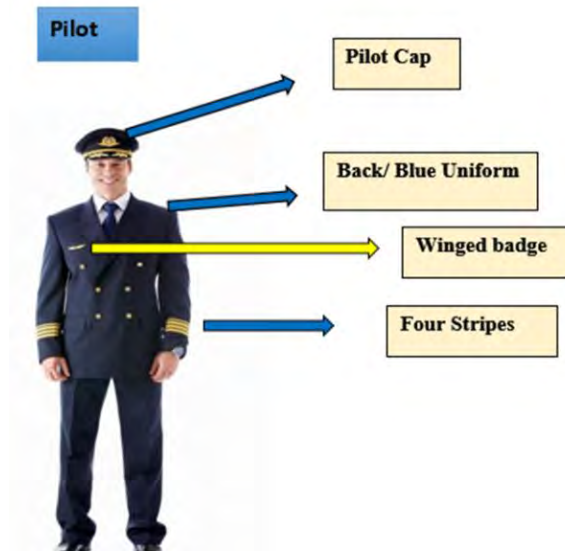


Figure 3.6: Conceptual Representation

2. Interactive Meaning:

1- Content

The relationship between the interactive and the represented participants is known as content. It is a kind of fanciful relationship where a message is conveyed throughout this connection between the participants. There are important factors essential to this relationship. For example, eye contact plays a significant role in sending a message in the image. According to Kress and Van Leeuwen (1996), the image carries a demand (see figure 7) or an offer (see figure 8) relying on the gaze. The imaginary relationship is created when the represented participant forms a vector by gazing at the viewer. The way of looking sends various and different messages to the viewer. For instance, a direct gaze from the represented participant to the interactive and the receiver participant conveys a demand message. However, if the represented participant looks somewhere else and not directly at the viewer it carries an offer as per the theory of Kress and Van Leeuwen. In figure (3.7), the represented participant is looking directly to the viewers demanding something.



Figure 3.7: Gaze/ Demand

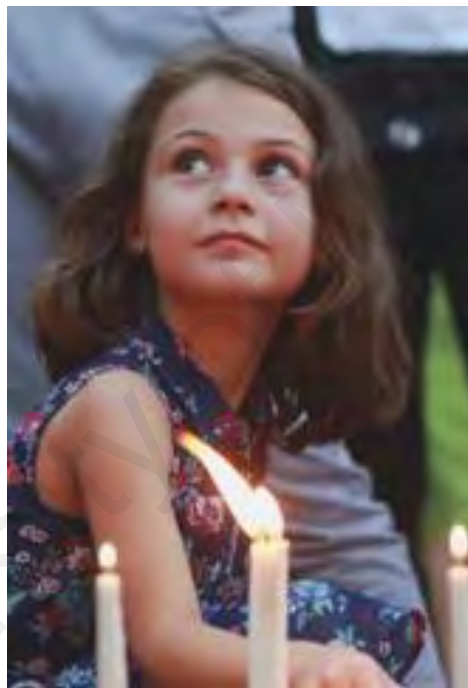


Figure 3.8: Gaze/ Offer



Figure 3.9: Gesture to Show Demand



Figure 3.10: Smile Carries Offer

2- Social Distance

There are various types of shots to show the represented participants in which a relationship with the viewer is contrived. In general, the level of viewer's closeness varies according to the type of the shot shown thereby allowing social distance to control the relationship between the represented participant and the viewer. In fact, there are three main kinds of shots where the viewer is placed at different levels of closeness in every type of shot: long shot, medium shot and intimate. The types of shot are demonstrated as follows:

A- Long Shot, which has two sub-branches:

(1) The Whole Figure

In a long shot, the body of the represented participant appears completely, and it shows the surrounding environment as well. This kind of shot produces a relationship between the viewer and the represented participant in which it tends to place the viewer far from the action at the event. It sends a message that the viewer is not involved. It also introduces the sense of the impersonal relationship between the represented participant and the viewer. However, it may also share the environment of the represented participant with the viewer to create a general awareness of the meaning of the image.



Figure 3.11: Social Distance/ Long Shot

(2) Medium Long Shot

This type of shot creates a stronger social relationship between the represented participant and the viewer in comparison with the previous one. However, in this shot, the represented participant is quite closer in that the waist part of the body and above is

covered. In this case, the closeness level of the viewer is in between creating a scenario in which the viewer is not detached, but at the same time not completely involved either.



Figure 3.12: Social Distance/ Medium Long Shot

B- Personal Shot

This type of shot creates a personal relationship between the represented participant and the viewer where the character is addressed from the shoulder part and above.



Figure 3.13: Personal Distance

C- Intimate

In intimate shots, the entire concentration of the viewer is guided toward addressing the expressions of the face such as the smile and the way of looking. It expresses the intimate connections and the close relationship between the represented participant and the viewer. In other words, the shot covers and includes only the face of the figure that is addressed. There are sub-branches of an intimate shots providing specific explanations for every kind of close shot. That is, some pictures represent attitude and other pictures can represent the power, a distinction which can be made largely by depending on the gaze depending on the gaze, as seen in the following:



Figure 3.14: Intimate Distance

3- Attitude:

Vertical and horizontal gaze's angles are able to determine the involvement and the power relations, whereas horizontal gazes examine the involvement of the viewer, while the vertical angles tend to reveal the power relations. These crucial points have been illustrated by Kress and Van Leeuwen (2006) where they stated that detachment and involvement of the viewer rely completely on the position of the shot.

(A) Involvement:

The involvement of the viewer is determined by the position of the angle. For example, the frontal angle expresses the involvement of the viewer, while the viewer is excluded from the action when the shot is taken from an oblique angle.



Figure 3.15: Frontal Angle



Figure 3.16: Oblique Angle

(B) Power Relations

The power relations are based mainly based on the vertical angle's position of the represented participant. There it functions significantly by stating the nature of the power relation. If the character appears as smaller, less important, or weaker than the viewer does in case the shot is taken from a high vertical angle, while lower vertical angle shots show the charisma of the figure as stronger and powerful than the viewer does. Hence, the general notion is based on understanding when the viewer is inferior or superior in the particular power relation with the represented participant. Therefore, the high angles create a relationship where the viewer has a power over the represented participant by giving the viewer the feeling of being in an inferior position. Alternatively, the viewer is in a superior position when the shot is from a low angle, a power relation in which the represented participant is in a powerful position compared to the viewer's position. In addition, the equality in power occurs when the angle is at eye level and forms an equal eye contact line between the represented participant and the viewer.



Figure 3.17: High Angle



Figure 3.18: Low Angle

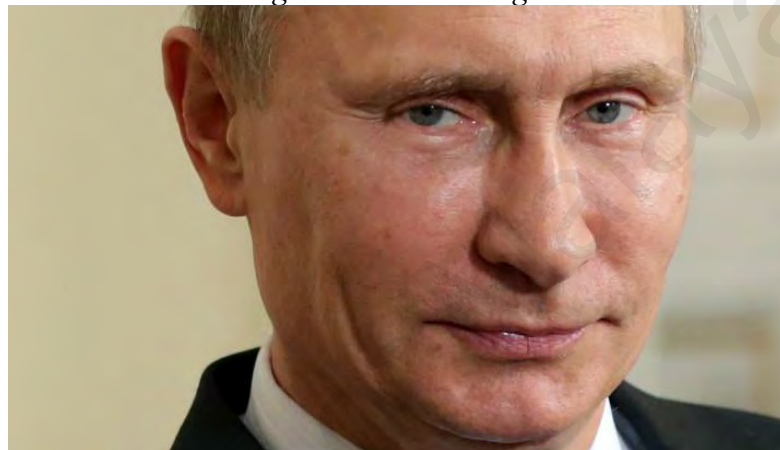


Figure 3.19: Eye level Angle

3. Compositional Meaning

This section will provide explanations of the elements to give a more complete idea about how images generate meaning. The important factors here are compositional elements such as the colour, framing and size, the combination of which generates representational and interactive meaning. According to Kress and Van Leeuwen, the compositional meaning is crucial for the realization of representational and interactive relations, as the following shows:

2. Information Value

This aspect is mostly applied in the magazine sector. However, the notion of the information value simply draws an attention to the arrangement of the zone where the information is placed on a magazine's page. In fact, each zone the magazine's cover conveys a message to the viewer. In western style media, for example, the zone which provides the new information is located on the right side of the page, whereas the zone which offers information of which the viewer is already aware and know in advance is located on the left side of the page. Furthermore, the top zone of the magazine's page is where the information in this area creates promises to the viewer, while the bottom provides real information. This style of visualization is not used all around the world because it is mainly used in western countries, while other parts of the world have different perspectives as expressed in different styles. For instance, the Asian style of visualization in media considers the center of the magazine's page as the most important zone and the element that is located in the center of the image is the most important element as well, the other elements are less important, and minor compared to the one in the center zone (Kress and Van Leeuwen, 2006). The following is a spatial map created by Kress and Van Leeuwen (2006)

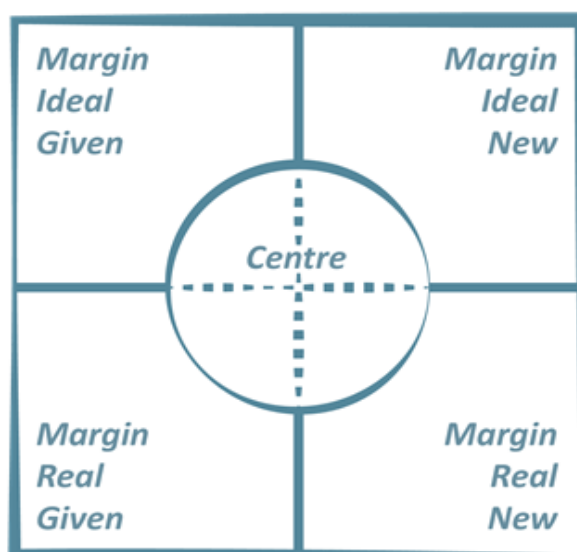


Figure 3.20: (Kress and Van Leeuwen's Spatial Map)



Figure 3.21: The Spatial Map in Magazine Cover

2- Saliency

Generally, saliency refers to the attractive elements in every image where it attracts the attention of the viewer by a distinctive eye-catching feature such as colour and size. Of particular importance here are the features that attract attention at first glance. According to Kress and Van Leeuwen, various colours and fonts have the ability to create a meaning and express certain representations as well as through the usage of certain features. The following is an illustration of saliency elements:

(A) Size

Large and bold letters in a text indicate power as well as gain the most interest from the viewer as an attractive and salient feature. In other words, the size of the letter and the power associated with it constitutes a positive relationship; the bigger letters represent

extra power and more distinctive salience in comparison with small letters which are less attractive. Accordingly, the same relationship is applied to visual figures, in which bigger images have greater salience and power compared to the small images. According to Machin (2007), emphasizing and establishing more attractive salience can be achieved by providing larger elements such as in figure (3.22).



Figure 3.22: Salience/ Size

(B) Colour

Colours hold a significant salience in visual representation as they relate to social properties. They convey a message to the viewer as an attractive salience as the colours become saliently attractive when combined in a specific way. In addition, every colour holds its own meaning, for example, bright colours. Machin (2007) states that bright and rich colours scientifically have more attractiveness and stronger salience in comparison with other colours. Furthermore, the dissimilarity between two colours is capable to provoke a salience effect. In addition to that, every colour delivers a certain information and has a message to send for the viewer thereby creating a general meaning (Morton, 1997).

(C) The Tone

Tone is the process of emphasizing elements while relying on lighting. It sheds the light on a specific element to be represented as the main figure. Overall, when lighting focuses on one element, it will be more salient than the other elements which do not receive more focused light.

D- Foregrounding

Foregrounded elements indicate greater significance according to Machin (2007). In addition, the front positioned figure attracts the most attention as it has the most salience in the image compared to the other elements.

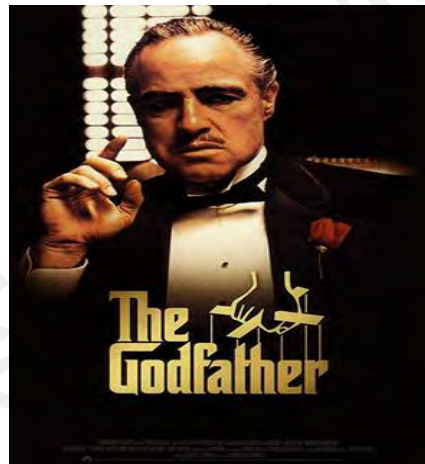


Figure 3.23: Salience/ Foregrounding

3- Framing

The perspective of a framing system is responsible for creating a sense of connectedness among the elements in an image or otherwise produces a relationship among the elements characterized by disconnectedness. According to Kress and Van Leeuwen (2006), a sense of disconnectedness conveys a stronger and more solid framing that gains the most attention from viewers.

3.2.2 Theo Van Leeuwen Strategies of Depicting People.

Van Leeuwen's strategies focus on the representation of the viewer's relation to the people in the picture. Visual representing people as "others" can be achieved using five different strategies, which are illustrated as follows

(I). The strategy of exclusion which occurs when a group of people, for example, are not represented at all while they are presented in reality and have a role as well. For example, an advertisement in Europe of an American car showing Ford workers without black workers. In other words, it is a symbolic form of not acknowledging and neglecting a kind of people or certain people which are active in the community and part of it with a significant role (Van Leeuwen, 2008).

(II). The strategy of showing people as an agent when they are involved in some action or people can be depicted as patients when the action is applied or done to them.

(III). The strategy of Homogenization and Differentiation of people, where a group of people are depicted as they are all the same. For example, pictures of the first Gulf War often represent Iraqi soldiers as a group showing that the members of such a group as being homogenized or identical in some way while allied soldiers are usually depicted as individuals.

(IV). Negative cultural connotations, rely on standard cultural attributes which are commonly used to categorize these groups depending on items of dress or for example hairdos, like hijabs and scarves. The cultural categorizations work through connotation, they connote both, the negative or positive values as well as associations connected to particular social groups.

(V). Negative racial categorization is one of the main strategies in which it addresses the biological categorization by mentioning physical features such as skin colour often done with extreme exaggeration.

While a preliminary analysis of 10% of the data conducted beforehand shows that these aforementioned elements are the most salient categories and applicable more than other elements, in this preliminary analysis specific criteria were chosen in accordance with the researcher's needs. For example, category of framing and the information value (Figure3.21), was excluded because it is applicable to images mostly presented in magazines used for advertising purposes. In addition, since this study does not involve textual analysis categories like these were excluded to focus only on the aims of this study. The following diagram demonstrates the steps applied in this study.

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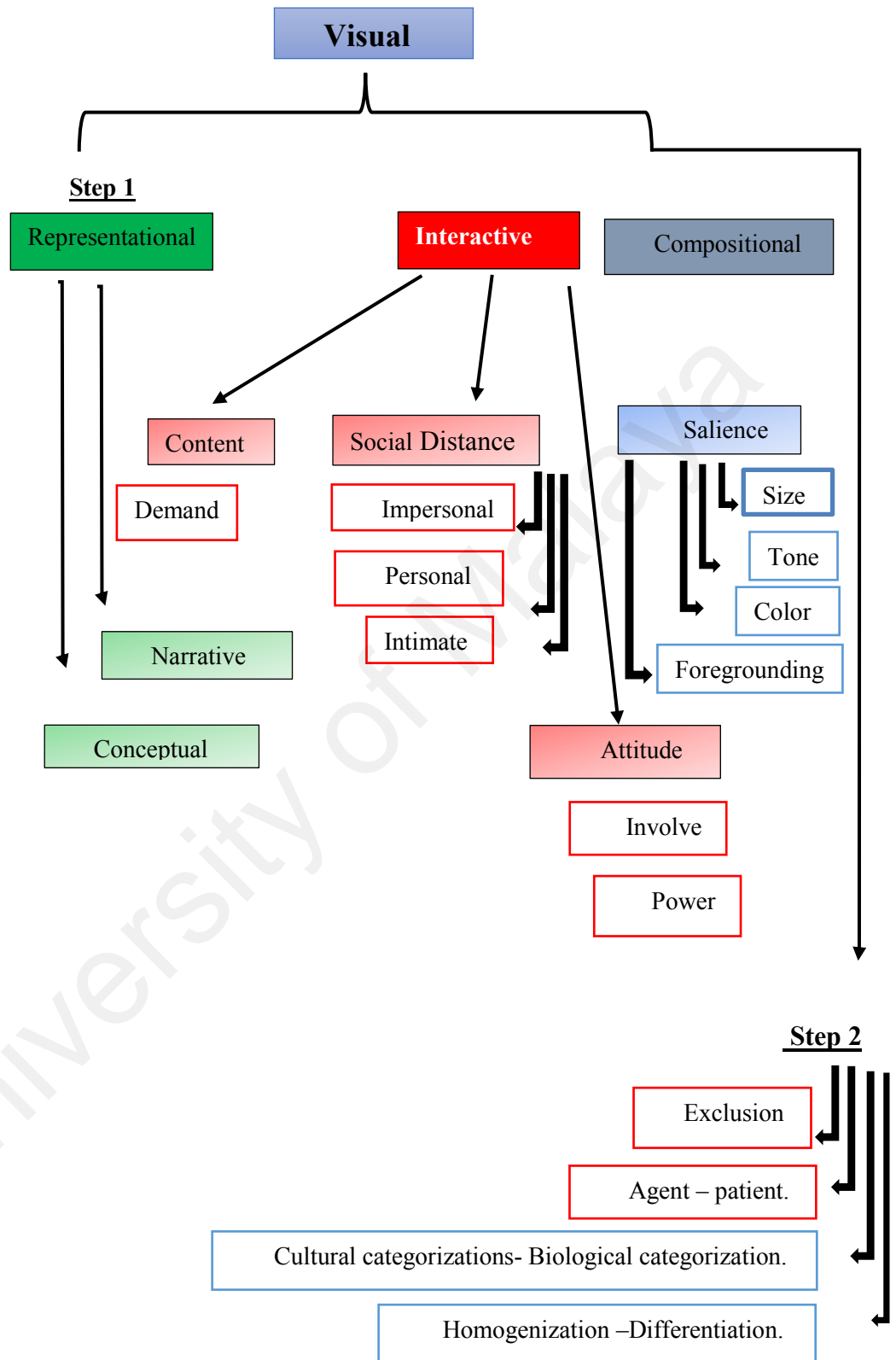


Diagram 3.1: Multimodal analysis based on Kress & Van Leeuwan work, (1996) and Van Leeuwan (2008)

3.3 Data Collection:

The sample of data chosen for this study is a collection of images selected from one online German newspaper *DW* between the years 2014-2017. This research focuses only on the German newspaper *DW*. Using 16 images of Iraqi refugees who have been represented in the German newspaper *DW*. In relation to the data collection, there are two ways of searching the images required for this study. The first one is to search through the official website of *DW* Newspaper. After that, following the Search –Filter by DATE, MEDIA and CATEGORY. The final step is to choose the required image attached to the news. However, there are points mentioned in the previous chapters which illustrate the reasons behind selecting Iraqi refugees in particular for this study and it will be restated in the following paragraph.

Besides the statistics that reveals Iraqi refugees are the third largest number (10%) after Syria and Afghanistan (29%), (14%) respectively (Joris, d'Haenens, Van Gorp, & Mertens, 2016). It is also due to the researcher's intrinsic motivation where the researcher is an Iraqi citizen and is thus able to identify lots of reasons behind the flow of Iraqi refugees. For example, there had been several wars in Iraq in the last decades, such as the Iran–Iraq War in 1980, the Gulf War in 1991, the Invasion of Iraq in 2003 (Hinnebusch, 2007), and Al-Qaeda in 2004 which led to ISIS in 2014.

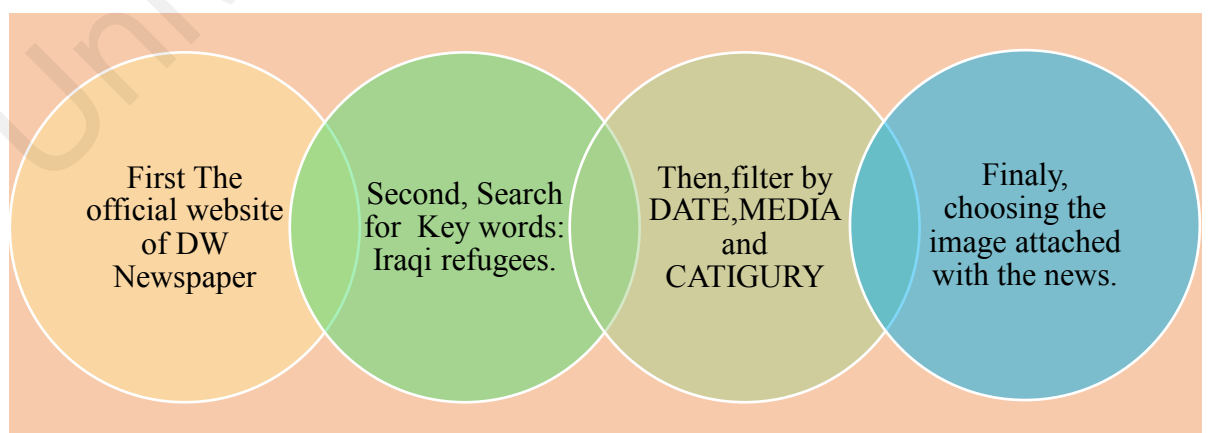


Diagram 3.2: Illustrates the First Searching Process

The second one is by searching through Google images. By choosing an image, there is an option to go to the main source of the news on the official website of the newspaper DW. Since, the DW's readers includes people who speak various languages as a mother tongue, therefore, the keywords used are in three languages, English, German and Arabic. For the English language, the keywords used are (Iraqi refugees, Iraqi refugees in DW Newspaper, and Iraqi refugee's flows. For German and Arabic languages, the keywords used are *Irakische Flüchtlinge in Deutschland (2014-2017)* and *اللاجئين من العراق في ألمانيا* respectively, which mean means "Iraqi refugees" in both languages. The following is the list of the Keywords used.

Table 3.2 Keywords used to Search for the Images

English	<ul style="list-style-type: none"> • Iraqi refugees in Germany, Iraqi refugees in the DW News newspaper, and Iraqi refugees' flows, refugees of Mosul.
German	<ul style="list-style-type: none"> • <i>Irakische Flüchtlinge in Deutschland. (Iraqi refugees in Germany)</i>
Arabic	<ul style="list-style-type: none"> • <i>اللاجئين العراقيين في ألمانيا.</i> • <i>(Iraqi refugees in Germany)</i>

The reason for having two ways of searching is the difficulty of finding the images by relying solely on the official website of WD newspaper. In addition to that, the Google images search engine is more accurate and more flexible.

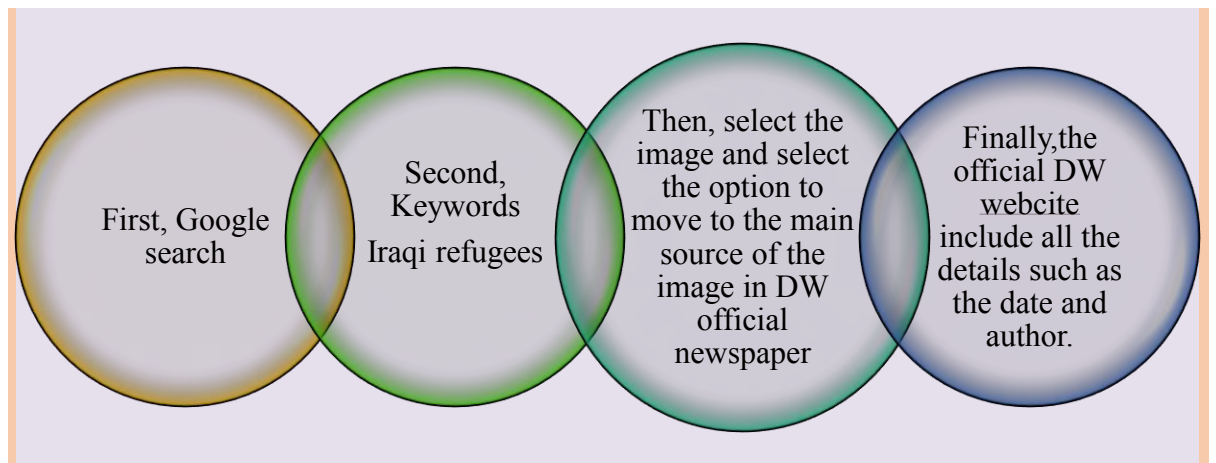


Diagram 3.3: Illustrates the Second Searching Process

3.3.1 Selection of the Images' Type:

While searching for Iraqi refugees' images, it is essential to have a certain and a specific criterion for nominating and choosing an image among several images. The criteria for choosing the images of this study are as follows:

- First, it should be published by DW Newspaper.
- Second, the date of publishing for the image should be within the timeframe between the years 2014 and 2017.
- Third, the image should depict Iraqi refugees and be mostly it attached to news addressing events surrounding Iraqi refugees.
- In order to select photos for the current study, thirty photos were selected, however, sixteen only were chosen due to the fact that the rest of images include not only Iraqi refugees, or the description of the image does not tell the nationality of the featured refugees.

3.3.2 The Images Selected:

The images chosen for the Iraqi refugees covered the beginning of their journey from Iraq to their arrival to Germany. The images chosen represented Iraqi refugees in different circumstances. This study will work to provide an accurate illustration to cover all the

visual details and the significance of same. However, the images were identified as pertaining to Iraqi refugees by referring to the news headlines accompanying the pictures as well as by keywords. These are the two signs followed to make sure the selected images pertained to Iraqi refugees. The images included Iraqi refugees in Germany and on the way to Germany on foot as well as at their camps.

The type of the collected images from the German newspaper DW for the analysis purpose are falling under the characteristics of the "photography as art" according to the theory presented in the book "Doing Visual Analysis" (Ledin & Machin, 2018).

3.3.3 The Limitation of Data Collection:

The limitation of this study lies in the difficulty of finding news articles related to Iraqi refugees for previous years on the official website of DW in order to select images for this study. This obstacle not only present while searching the DW Newspaper search engine, but it is also encountered on almost all online newspaper websites. For example, it is easy to find a recent news article published one month from the search or even from the previous year. However, this difficulty was overcome by following the two ways of searching for images described above.

3.4 Plan of Analysis

Multimodal analysis as it is proposed by Kress and Van Leeuwen (1996) will be used in the analysis of data in this study as well as the categorization of the visual social actor which were presented by Van Leeuwen (2008). They will be used as in the following ways:

1- Three dimensions are considered between the depicted people and the viewer:

- Representational meaning.
- Interactive meaning.
- Compositional meaning.

2- Depicting people:

- Exclusion
- Inclusion in which it involves subcategorization

The following table explains the process of analysis:

Table 3.3: Table Explains the Process of Analysis

<i>Question</i>	<i>Analysis (Analyzing the Visual Elements)</i>
Question 1:	<p><u>Step 1:</u> Kress and Van Leeuwen’s Multimodal Analysis (The social representation 1996):</p> <ol style="list-style-type: none"> 1. Representational meaning. <ul style="list-style-type: none"> • Narrative Representation. • Conceptual Representation. 2. Interactive meaning. <ul style="list-style-type: none"> • Content • Social distance -Long shot. -Medium long shot. -Personal shot. - Intimate. • Attitude. - Involvement (Horizontal angle) -Power relation (Vertical angle). 3. Compositional meaning. <ul style="list-style-type: none"> • Salience (Size, colour and tone). • Foregrounding. <p><u>Step 2:</u> Van Leeuwen’s Multimodal Analysis (The visual representation of social actors 2008):</p> <ul style="list-style-type: none"> -Exclusion: the possibility to not include some people. -Inclusion: Involved in action: Agent and patient. Generic: Cultural and Biological categorization.

	<p>Specific.</p> <p>Individual.</p> <p>Group: Homogenization and Differentiation.</p> <p>*They are chosen in specific, in which that a pilot study shows that these are the most salient categories.</p>
Question 2:	<p>A discussion based on the analysis and findings of the first question. To discuss whether the way of presenting refugees has changed in 2017 in comparison with 2014 or remained the same.</p>

3.4.1 Analyzing the Visual Elements:

A transcription is applied to the visual elements in two steps. Firstly, consideration is given for instance, gaze, gesture, shooting angle, process behaviour, size of elements and colours. The process of analyzing the visual elements will be in steps as follows:

1. By forming vectors, the dynamic process of the image will be realized along with the relationship between the elements and the surrounding atmosphere.
2. Gaze is responsible to determine the relationship between the represented participant and the viewer in terms of directness and image act. Therefore, examining the gaze is essential since it is an important semiotic resource to see whether addressing the viewer is direct or indirect. Or whether it carries a demand or an offer.
3. The involvement between the represented participants and the viewer will be determined by the horizontal angle. Also, if the viewer is intended to be included or isolated in the action, in the image will be determined.
4. The vertical angle in the shot determines the power relation between the represented participant and the viewer. The vertical angle assists in understanding whether the viewer is superior to or less powerful than the represented participant.

Second, looking at elements such as clothes, skin colour, represented participants stand individually or in a group, and, long or close shots.

3.4.2 Analyzing the Compositional Elements:

In general, the most salient elements are the biggest in the size and brightest in the colour. In this way, such elements function as the eye-catching elements in the image. However, the compositional elements will also be examined to demonstrate and address the relationships between all elements in the image.

3.5 Conclusion

In this chapter, the multimodal analysis conceptual framework of Kress and Van Leeuwen (1996), along with the categorization of the visual social actor presented by Theo Van Leeuwen (2008), are introduced to analyze the data. In addition to that, the procedure of data collection is presented beside the steps for data analysis which will be applied to the selected data and which is discussed and demonstrated in detail in the following chapter entitled data analysis.

CHAPTER 4: ANALYSIS AND DISCUSSION

4.1 Introduction

In this chapter the selected framework will be applied to analyze the 16 images collected from the online German newspaper DW. Firstly, the analysis for the first question which consist of two steps will be in four sections and every section will include four images. However, in the first section will be the images from 2014 will be presented and the images from 2017 will be presented in the fourth section will be the images of 2017. Secondly, a discussion will be conducted based on the findings of the analysis to answer the second question by determining exactly what do the representations suggest about the perception of DW towards Iraqi refugees.

4.2 Iraqi Refugees' Images Published by DW in 2014

In this section, the images of Iraqi refugees that were published in DW during the year 2014 will be analyzed in detail.

4.2.1 Image 1 DW 09.08.2014:

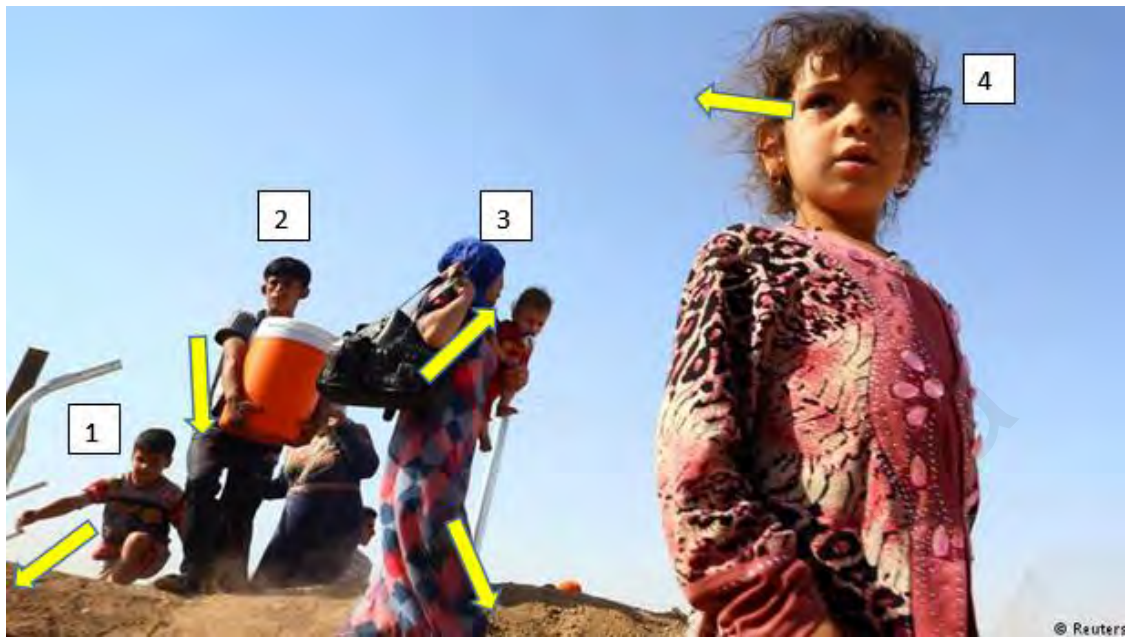


Image 4.1 DW 09.08.2014

The location of this image is in Iraq. In this image, the focus is on the women and the children as they are the main feature. According to Machin (2016) “In science, the motion or action can be realized by forming vectors represents often by arrows, the same thing can be applied to represented participants in images and it can tell whether the represented participants are being or acting”. By forming vectors, we can realize the behavioural process of the presented participants (Kress & Van Leeuwen, 1996), therefore, we can see that refugee 1 is doing an act of climbing in a geographical atmosphere that shows these refugees are in a desert in Iraq thus revealing the harsh circumstances they had to endure. However, the action of climbing suggests the action of the whole journey, movement from down to a higher point from hard circumstances of living in Iraq to the peace they experience in Germany.

Refugee 2 is carrying a special box, which is commonly used to carry water or food, and is indicative of the fleeing process as it contains only that which is absolutely essential for survival. By forming vectors, the behavioural process can be realized to show that he is moving forward after climbing the hill. In addition, refugee 3 is carrying a big bag in one

hand and her child in the other hand. By forming vectors, it can be noticed that she is moving forward as well.

Refugee 2 & 3 deliver an image of the families which carrying their most important items when they flee for their lives. Refugee 4 is featured in a medium shot where most of her body is shown and the rest of the refugees are shown completely within the tough environment that surrounds them. It builds an impersonal, imaginary relationship between the represented participants and the viewers in which the viewers are not very close to the represented participants. Therefore, the viewers are placed as outsiders who are only observers (Kress & Van Leeuwen, 1996). Showing the surrounding environment may intend to highlight the hardship that the refugees have experienced during their journey from Iraq to Germany, from war to a safe harbour.

None of the represented participants is looking directly at the viewer, which means, according to Kress and Van Leeuwen, the image carries an offer in which no action is required from the viewer, but rather the viewer is being informed about what is going on in the image. Furthermore, by forming vectors, we can recognize the look on the girl's face (refugee 4) as a non- transactional action (Kress & Van Leeuwen, (1996). The shot of the girl took in a vertical low angle, is supposed to give sense of power and superiority according to Kress & Van Leeuwen, 1996 but, contradictory to Kress & Van Leeuwen' claim, in this image the actor is looking away from the audience in comparison with the image of Putin (see Figure 3.18) which represents superiority by looking at the viewers directly from a high vertical angle. Therefore, in this case, it can be argued that the angle does not suggest what Kress and Van Leeuwen propose as it does not cope with refugee's 4 situation. The low vertical angle does not represent superiority but rather gives greater significance to the little girl as the main figure and most outstanding participant among the other represented participants who are depicted as being far away and isolated from the little girl. This can be seen as to represent the reality of isolation of refugees during their journey. This shot forms an imaginary

relationship between the represented participant (refugee 4) and the viewer where she is more powerful than the viewer. The girl is also shown in an oblique angle that gives a sense of detachment.

Refugee 4 is the most salient figure in the image as she is the biggest in size, brightest in colour and she is placed at the forefront, thus, foregrounding her (Kress & Van Leeuwen, 1996). Therefore, she is the most eye-catching figure and the pink colour of the child's clothes stereotypically refer to that which is feminine and babyish (Morton, 1997), as most of the female children wear this colour. In addition, the sky is shown in a clear blue colour and is used as a background. From a psychological point of view the colour blue symbolizes peace and security (Morton, 1997). It gives a sense that the refugees are heading to a safer and more secure place.

According to Van Leeuwen (2008), images are capable in assisting the depiction of people while depending on a group of strategies. For instance, in this image (Figure 4.1 DW 09.08.2014) the refugees are culturally categorized (Van Leeuwen, 2008) as shown in the kind of woman's dress including hijab she is wearing. It is generic and shown as a relatively homogenous group, which means that they are all the same. It connotes something like "The Middle Eastern culture" or "Islam" (Van Leeuwen, 2008). In addition to that, the shot represents the social actor (refugee no 4) close to the viewer since she is the biggest in size and the most salient figure (Van Leeuwen, 2008). The image sheds the light on the children by focusing on the little girl (refugee 4) as the main figure and draws the attention of the viewer specifically to the children refugees. Interestingly, in this image, it can be noted that men are not included in the representation of the group (the refugees) even though they are participating and presented in reality, hence, this is the exclusion found in this image.

4.2.2 Image 2 DW 20.08.2014:



Image 4.2 DW 20.08.2014

The location of this image is in Iraq. These refugees shown in figure (4.2) are of the minority Yazidi sect. They live in Iraq in a town called 'Sindjar' near Mosul, north of Iraq. They are displaced due to the violence of ISIS in 2014. The vectors formed in this image, show that the two represented participants (1 &2) have a non-transactional action (Kress & Van Leeuwen, 1996). The represented participants (refugee 1 and refugee 2) act as actors (Kress & Van Leeuwen, 1996) and they are looking down and their gaze is not pointing to anything in the image. However, this kind of look indicates that they are looking down probably because of tiredness and weakness. Moreover, through forming vectors we can recognize the dynamic process of these refugees as engaging in forward movement (Kress & Van Leeuwen, 1996). Vectors can highlight the dynamic process of the woman (refugee 3) who is performing the action of carrying stuff and making a movement forwards. The process of forming vectors shows the dynamic processes of some refugees carrying things. For example (refugee1) is carrying a child on her back, in which it can give the impression that the child is a sign of responsibility. In other words, personal possessions and the little child represent represents the heaviness of the tough

journey and responsibility and of bringing children to a safe place to ensure their survival. The image shows that the journey is difficult and tough for children hence the supporting and helping hand for the kids from the adults. In addition, they are looking backwards as if they are looking for someone or friends which creates the perception that they are fleeing in groups.

However, the shot is a medium long shot which means that the viewers are distanced from the social actors (Kress & Van Leeuwen, 1996). This kind of shot builds an impersonal imaginary relation between the represented participants and the receivers. Therefore, the viewers are placed as outsiders and are therefore only observers (Kress & Van Leeuwen, 1996). In addition, showing the surrounding environment may intend to highlight the tough circumstances that the refugees are going through during their journey to safety. Moreover, the image carries an offer where all the represented participants look somewhere else and not directly at the viewer, except the little child (refugee 4) who demands an action from the viewer with her direct look to the receiver participant (Kress & Van Leeuwen, 1996). The viewer is detached due to the oblique angle shot, which means that the viewer is excluded and is not involved. However, in this image, the viewer and the represented participants are equal in power, since the shot is taken at the eye contact level (Kress & Van Leeuwen, 1996). The most salient figure in this image is the child (refugee 4) and this is due to various factors. The first factor is that, she is the only one who is looking at the viewer directly and demanding an action (Kress & Van Leeuwen, 1996). The second factor involves, the red colour of her clothes. According to Morton (1997), from one possible perspective, the red colour symbolizes an optimistic sense that this child has, and from another perspective, it represents the dangerous circumstances that refugees are facing. Nature and represents the tough circumstances and the difficulties. Additionally, the purple colour of the women's clothes refers to the faith in surviving as well as the mystery of the future (Morton, 1997). These kinds of clothes

worn by the women refugees in this picture are commonly worn homes, and to flee wearing such clothing can be seen as an indication that they left in a hurry. However, the refugees in this image are mainly biologically categorized (Van Leeuwen, 2008) with the focus being on the blond color of the hair as well as culturally categorized where the women wear a traditional clothes commonly worn at home. Also, the woman in back wears a traditional scarf, a generic categorization. On the other hand, men are excluded from this image. They are not represented in the context of the image while in reality they exist and are present (according to statistics presented by the State Department's Refugee Processing Center). However, all the represented participants are depicted as a homogenous group and thereby denying them individual characteristics, presenting them as being the same (Van Leeuwen, 2008).

4.2.3 Image 3 DW 19.07.2014



Image 4.3 DW 19.07.2014

The location of this image is in Iraq. In this image, the forming vector for the gaze of this woman creates a non-transactional action type of gaze (Kress & Van Leeuwen, 1996). It can be said that this image carries an offer for the viewer since the represented participant who is the actor of this image is not looking directly to the viewer and instead the gaze is directed towards the left side. In addition, the woman is depicted in a close shot, which covers her shoulders and her thus creating a kind of close relationship between the represented participant and the viewer.

However, the represented participant is detaching the viewer since the shot is in an oblique angle. It provides a sense that the viewer is not involved in what is happening rather but is just an observer. Moreover, the shot is taken at the eye level so that the relationship between the viewer and the represented participant are equal in power. The most outstanding figure in this image is the woman because she is the largest in size and the most eye-catching figure (Kress & Van Leeuwen, 1996). The colours used in the image also add meaning. The white background creates the contrast in colours with the elements of the image to create salience to make it more outstanding and eye-catching. The light blue of the plastic bag which seems to contain clothes, it represents depression (Morton, 1997). The wooden Christian cross represents the Christian people in Iraq who had been victims of violence at that particular period of time. According to Van Leeuwen (2008), the represented participant has depicted in a high degree of specific individual characteristics where the focus is mainly on women rather than men or children. Men and children are excluded although they exist and are present in reality (according to statistics presented by the State Department's Refugee Processing Center) so that the image sheds light exclusively on women. Moreover, the woman in the image is quite close to the viewer. She is also culturally categorized (Van Leeuwen, 2008) by the clothes since, she is not wearing a hijab. All these elements may indicate to Christianity (Van Leeuwen, 2008).

4.2.4 Image 4 DW 9.8.2014



Image 4.4 DW 9.8.2014

The image shows refugees are in a huge flood carrying important items and fleeing in a huge group in Iraq. The viewers are not involved in the action, they are only observers (Kress & Van Leeuwen, 1996). This image depicts these refugees from their backs in a long shot where the whole figures are featured from a distanced point so that the viewers are completely detached from the refugees (Kress & Van Leeuwen, 1996). The relationship between the represented participants and the viewers is not close and quite distanced. The image offers a message and information to the viewer with eye contact between the represented participant and the viewers. Vectors show the behavioural process of the refugees moving in difficult circumstances leaving and carrying essential items for travelling and the shot represents the refugees from the back position along with their movement. All together this creates a sense of fleeing. The power relation is not equal (Kress & Van Leeuwen, 1996) because the shot is a bit in a higher position and it is not at the eye level. It also shows the viewers in a superior position and thus more powerful than the depicted refugees. Since the shot is taken from a higher position.

However, the silence figure in this image consists of all refugees as a group moving in the same direction. Collectively, they all form the most outstanding element in the image.

According to Van Leeuwen, 2008, the represented participants are featured in a homogeneous group as they are all depicted in the same way and are equal due to their having the same characteristics. Also, they are addressed far from the viewer and culturally categorized due to the type of the clothes worn by the men as well as women wearing hijabs (Van Leeuwen, 2008).

4.3 Iraqi Refugees' Images Published by DW in 2015

In this section, the images of Iraqi refugees that were published in DW during the year 2015 will be analyzed in detail.

4.3.1 Image 5 DW 21.09.2015



Image 4.5 DW 21.09.2015

The location of this image is in Iraq. The represented participants in this image (Figure 4.5) are two girls and two old people. The represented participants are touching the wires as if they are in a prison, that is, they are stuck in the war and blocked by

obstacles. By forming vectors in this image, the behavioural process of the old man (refugee 1) is identified as showing that he is demanding an action (Kress & Van Leeuwen, 1996). The movement of his hand is demanding an action from the viewer. The represented participants (refugee 2 and refugee 3) are also touching the wires and are demanding an action from the viewer as well. In addition, the formed vectors reveal that unidirectional transactional action (Kress & Van Leeuwen, 1996) is created by an imaginary relationship between the participants (refugee 3) and (refugee 2), in which the two little children stands for an actor (refugee3) and the other one becomes the goal (refugee 2). This one side contact creates a unidirectional transactional action (Kress & Van Leeuwen, 2006) where the child on the left (refugee 3) plays as an actor who is doing the action of looking and the child on the right (refugee 2) represents the goal who is receiving the action and being looked at. The image, in general, carries a demand where almost the entire group of represented participants have a direct gaze (Kress & Van Leeuwen, 1996). Moreover, the girl (refugee 3) has a serious and sharp look with no smile. It is a mature look, with a direct gaze.

The social relationship between the represented participants and the viewer is quite a close relationship where the shot taken in a medium long shot (Kress & Van Leeuwen, 1996). The viewer is also involved where the shot is in a frontal angle. However, the angle is at eye level and in an equal eye contact line between the represented participants and the viewer which supposed to create a sense that the viewer and the represented participants are equal in the power relation (Kress & Van Leeuwen, 1996) but, the power relation is not really equal as the bars of the 'cage' form a framing device to disassociate the viewers from the represented participants. So why the angle and gaze do suggest a close and equal relationship, the bars separate the viewers from the participants of the image . The old man (refugee 1) is the salient figure of this image due to his look and his hand's movement as well as being the largest figure in the image (Kress & Van

Leeuwen, 1996). Refugee 4 wears an old Iraqi outfit, that being obvious with the colour black dominating. The black colour of the old woman's clothes delivers a meaning as it indicates the meaning of the depression and the unknown according to psychological symbolism, and the white hair colour of the old man (refugee 1) is a sign of ageing (Morton, 1997, p. 35). The background of the image is blurred which gives the image a sense that the background is not that important, and the focus is mostly on the represented participants in this image.

According to Van Leeuwen (2008), the represented participants have been depicted in a high degree of specific individual categorizations. Moreover, they are quite distanced from the viewer where they are literary behind the solid steel net. In addition, they are culturally categorized (Van Leeuwen, 2008) by the traditional clothes of the old woman, the hijab and the black coloured clothes, as well as the traditional clothes of the old man. All these elements indicate the Middle East and Islam (Van Leeuwen, 2008).

4.3.2 Image 6 DW 21.09.2015



Image 4.6 DW 21.09.2015

The location of this image is in Iraq. In this image, the behavioural process can be identified by forming vectors (Kress & Van Leeuwen, 1996). It shows that the old woman

is doing an action of collecting things from a mess. Most likely, she might be collecting food as indicated by the bread which is placed beside her on the left side. The long shot shows the harsh environment and the condition surrounding area to the viewer (Kress & Van Leeuwen, 1996). The image demands an action from the viewer where the imaginary relationship between the represented participant and the viewer via a direct eye contact (Kress & Van Leeuwen, 1996). The viewer is also involved in this image where the gaze of the old woman in the shot is directly at the receivers. However, the power relation between the represented participants is equal (Kress & Van Leeuwen, 1996) where the angle of the shot is in the eye level. The social relation between the represented participants and the viewer is distanced and not close to each other. This is due to the image being in the long shot (Kress & Van Leeuwen, 1996). However, the most salient figure in this image is the old woman due to her direct look which demands an action (Kress & Van Leeuwen, 1996).

Furthermore, colours are important in delivering the meaning of the images. In Iraq, the eldest women wear either black or dark blue as traditional clothing for woman and black is the colour of mourning in almost all occidental countries (Zammitto, 2005). The black colour indicates depression and the unknown according to the psychological symbolism (Morton, 1997, p.35). The light blue colour of the UNHCR logo behind the old woman on the shelter refers to a peaceful environment according to psychological symbolism (Morton, 1997). In general, the salient colours are black and white. The mix between the white and the black colour symbolizes the contrast in meaning (Morton, 1997). That is, there are no suitable living conditions in which even the most basic needs are fulfilled. This message is further reinforced by the image showing the woman collecting the bread from the mess from the ground. The image also delivers a message with a meaning that even with the support of UNHCR, refugees still lack food and the most basic supplies for survival.

The strategies for depicting people come in different combinations. For example, in this image, the old woman as the represented participant is distanced from the viewers in hard circumstances and difficult living conditions (Van Leeuwen, 2008). However, she is represented as a unique figure and given specific individual characteristics. The represented participant is culturally categorized (Van Leeuwen, 2008) due to the traditional clothes and hijab with which they generically refer to the Middle Eastern culture and Islam, generic.

4.3.3 Image 7 DW 07.03.2015



Image 4.7 DW 07.03.2015

In this image, the child is featured in a long shot in Iraq, which shows the hard and harsh circumstances surrounding him and it creates a distanced and not a close relationship between the viewers and the social actor (Kress & Van Leeuwen, 1996). Moreover, the viewers are detached and not involved in what is happening in the image due to the oblique angle of the child's positions so that the viewers' role here is been only as observer. However, through forming vectors, the behavioural process depicts the

represented participant walking and it seems that he is heading to the tent which holds the logo of the UNHCR organization. Furthermore, the imaginary relationship between the represented participant and the viewer is equal in power and at the eye level line (Kress & Van Leeuwen, 1996). The image holds an offer where the represented participant is not looking at the viewer. The salience figure is the child where the focus is mainly on him and he is the most outstanding figure due to his red T-shirt (Kress & Van Leeuwen, 1996). The child in this image is not only a salient and most outstanding but an isolated figure. They chose this image to feature – an image of a lone child in a refugee camp which should be full of people. It is a very powerful image depicting the impact of the war on children as refugees where they lack from most basic children rights and practices like studying and playing. The isolation of the children from their everyday activities to live in such tough circumstances and isolate them from normal life. In general, the dominated colour is the brown colour of the desert and the refugees' tents. The brown colour here may give a sense of depression and grief and it represents the melancholy (Morton, 1997).

The focus in this image is only on the child and interestingly women and men are excluded totally (Van Leeuwen, 2008) although they are there in reality and have their own role. This shows that the image aims to grab the attention of the viewers on through depicting children. The depicted participant is given individual characteristics and at the same time, the image's shot creates a distanced imaginary relationship between the viewers and the represented participants (Van Leeuwen, 2008).

4.3.4 Image 8 DW 24.09.2015



Image 4.8 DW 24.09.2015

The location of this image is in Germany. In this image, the shot is taken from a far point showing as much of the figure of the represented participant as possible so that it creates a far and distanced imaginary relationship between the viewers and the represented participants (Kress & Van Leeuwen, 1996). In general, none of the represented participants are looking to the viewer, hence the image holds an offer, and provides information, showing the circumstances and putting the viewers in the position of observers (Kress & Van Leeuwen, 1996). The viewers are detached and not included in what is happening in the image, given that the angle of the shot which is taken in an oblique position (Kress & Van Leeuwen, 1996), while the imaginary relation which is taken reveals the viewer and the represented participants equal in power due to the angle of the shot at eye level. However, through forming vectors the behavioural process of the represented participants (1,2 and 3) can be revealed as showing them involved in an action such as registration or identifying themselves. It shows the represented participant taking an action of using laptops which indicates to the system and technology used during the refugee crisis to register the arrival refugees and it sends a message that the process of welcoming refugees is being controlled by a system. Moreover, the represented

participants (refugees 4 and 5) create a bidirectional transactional action as an imaginary relationship by looking directly at each other (Kress & Van Leeuwen, 1996).

The represented participants are biologically categorized due to the difference in the hair colour between black and blond hair (Van Leeuwen, 2008) as well as the facial features and the skin colour. The newly arrived refugees appear with black hair, Arabian facial features and brown skin all of which denotes non-European people. On the other hand, the represented participants (2 and 3) appear with blond hair and white skin, typical European biological characteristics. In addition, the represented participants are given individual characteristics and addressed in a quite distanced imaginary relation with the viewers (Van Leeuwen, 2008). Children and women are excluded although they exist and present in reality but in this image, they are not represented. Therefore, this image sheds light and focuses mainly on adult male refugees.

4.4 Iraqi Refugees' Images Published by DW in 2016

In this section, the images of Iraqi refugees that were published in DW during the year 2016 will be analyzed in detail.

4.4.1 Image 9 DW 03.08. 2016



Image 4.9 DW 03.08. 2016

The location of this image is in Iraq. Forming vectors reveals the unidirectional transactional action (Kress & Van Leeuwen, 1996) between the two represented participants (figure 1 and refugee 2). The EU delegation (figure 1) is the actor and the old woman (refugee 2) is the goal. The uniform of the (figure 1) holds the logo of the European Union, and hence, the man represents the whole and the logo is a part of the whole (Kress & Van Leeuwen, 1996).

Moreover, refugee 2 and figure 1, create the sense that the European Union is in touch with the displaced people and taking care of these refugees and supporting them. However, the shot is a long shot with an indication that the relationship between the represented participants and the viewer is not that close relationship in such way that the viewer is being quite excluded from the action (Kress & Van Leeuwen, 1996). Furthermore, the viewer is detached where the angle of the shot is oblique. In addition,

the angle of the shot is at eye level so that the represented participants and the viewer are equal in the power relation. The man (figure 1) is the most salient figure in the image where he is the largest in the image according to Kress and van Leeuwen (1996). However, colours are an important part of the meaning-making. The dark navy blue of the man's uniform represents security, and the light blue refers to peace according to psychological symbolism (Morton, 1997, p 27). Furthermore, the red clothes of the woman indicate combat and courage of facing the pain, the tough circumstances, and the danger fleeing her homeland. The black colour of the scarf refers to emptiness and the unknown (Morton, 1997, p 35).

According to Van Leeuwen, (2008), the represented participants are showed as specific individuals with individual characteristics, thereby indicating that they are special and unique. The man (figure 1) takes the role of the agent who is doing the action of taking care of the old woman (refugee 2). On the other hand, the old woman is the receiver of the action so that she is the patient (Kress & Van Leeuwen, 1996). In other words, she is the person to whom the action is done. In addition, the represented participants are as being close to the viewers (Van Leeuwen, 2008). It can be noted that the represented participants are culturally categorized with the woman wearing a scarf and long clothes which connotes Middle Eastern culture and at the same time they are also given individual characteristics (Van Leeuwen, 2008). On the other hand, the man wears a special jacket, which holds the logo of the European Union, which sends to the viewers that European Union is taking an action of caring for the Iraqi refugees.

4.4.2 Image 10 DW 03.08. 2016



Image 4.10 DW 03.08. 2016

The location of this image is in Iraq. In this image, the direct look from the represented participant (refugee 1) at the viewer creates a message of demanding to take an action (Kress & Van Leeuwen, 1996). However, the personal shot connotes a close social relation between the represented participant and the viewers (Kress & Van Leeuwen, 1996). The image concentrates on the facial expressions of the child to reveal a serious way of looking which expresses the anger. The viewer is included where the shot is frontal, therefore there is an involvement of the viewer both with the represented participants and with what is happening in the image (Kress & Van Leeuwen, 1996). The power relation between the represented participant and the viewer is equal as the shot is at the eye level. Moreover, the most salient figure is the little child (refugee 1) since she is the biggest in size and foreground in the image (Kress & Van Leeuwen, 1996). The foregrounded element indicates greater significance according to Machin (2007). This means that the main focus in the image is the child, which can be understood as a way to draw the attention of the viewers to the children who are in danger and trying to survive in a tough environment. Furthermore, the other represented participant (refugee 2) is

detaching the viewer and he sends an offer to the viewers due to an oblique angle (Kress & Van Leeuwen, 1996). On the other hand, represented participants are in the background and less important.

According to (Kress & Van Leeuwen, 2006), the represented participants are showed as a relatively homogeneous group as they are all visually portrayed in an identical manner, thus denying their personal characteristics and indicating that they are all equal (Van Leeuwen, 2008). The women and teenagers are excluded from the image while they are present in reality. The represented participants are culturally categorized through the men's clothes and the way of dressing up which connote the Middle East. That is, a generic categorization. The little child girl is represented in a close and frontal way to the viewers which makes a good relationship between children in general and the viewers (Van Leeuwen, 2008), in comparison with the represented participants in the back who are distanced from the receivers.

4.4.3 Image 11 DW 02.05.2016



Image 4.11 DW 02.05.2016

The location of this image is in Iraq. This image features the represented participant in a very close shot, showing the facial expressions of the old man clearly. Therefore, the shot carries a great amount of demand from the viewers through the imaginary relationship created by a direct gaze from the represented participant to the viewers, in which it conveys a demand message (Kress & Van Leeuwen, 1996). In addition, the viewers are involved and included in what is happening in the image due to the frontal angle shot, the viewers are concerned and demanded to take an action (Kress & Van Leeuwen, 1996). A very close imaginary relation is constructed between the represented participant and the viewers. The image is taken in personal shot. The viewers are involved where the shot is frontal, the imaginary relation is equal power between the represented participant and the viewer since the shot is taken at an eye level angle. The salience figure is the old man where the image is focuses completely and mainly on his facial expressions (Kress & Van Leeuwen, 1996). However, the white colour of the clothes might create a sense of innocence (Morton, 1997) along with the facial expressions of the old man.

According to Van Leeuwen (2008), the depicted participant who is featured in quite closely, generates a close imaginary relation with the viewers. The represented participant in this image has been depicted with in a high degree of specific individual characteristics. However, the focus is entirely on the old man. While, women and children are not presented in this image. In other words, women and children are excluded although they exist and are present in reality. Hence, the image sheds the light on the old man as the only outstanding figure to be focused on.

4.4.4 Image 12 DW 18.01.2016



Image 4.12 DW 18.01.2016

The location of this image is in Germany. In this image, the shot is taken from a far position so that the imaginary relationship between the represented participant and the viewers is distanced and therefore not a close relationship (Kress & Van Leeuwen, 1996). This image carries a demand from the viewer to take an action since the woman is gazing directly at the viewers. (Kress & Van Leeuwen, 1996). However, the imaginary relation is equal power between the represented participant and the viewer due to the angle of the shot being taken at eye level (Kress & Van Leeuwen, 1996). Therefore, the viewers are involved in what is happening in the image. In addition, the behavioural process of the woman is her carrying a child in her hands. The most salient figure in the image is the woman since she is looking directly at the viewers and she is the largest in size among the other elements (Kress & Van Leeuwen, 1996). The shot shows that the woman is outstanding among an otherwise blurry and unclear representation of people, indicating that the focus is only on the woman and her child among the other people. In this image, the represented participant has culturally categorized due to the type of the clothes she is

wearing and especially the hijab, which indicates Islam or the Middle Eastern culture. The woman is given a high degree of specific individual characteristics where the focus is mainly on the woman and the child so that men are being excluded from this image although they are presented in reality children. The woman is also depicted in a distanced and imaginary relation far from the viewers (Van Leeuwen, 2008).

4.5 Iraqi Refugees' Images Published by DW in 2017

In this section, the images of Iraqi refugees that were published in DW during the year 2017 will be analyzed in detail.

4.5.1 Image 13 DW 31.01.2017



Image 4.13 DW 31.01.2017

The location of this image is in Germany. In general, this image (figure 4.13) carries a demand (Kress & Van Leeuwen, 1996). The represented participants are looking directly at the viewer; it is a direct gaze from the represented participants to interactive and the receivers. This gaze carries a message of demanding for the viewer to take an action. The shot shows the represented participant in an almost full figure shot, and it puts forth an

atmosphere of the refugees and the German community as being one family. That is, the relationship is not close between the represented participants and the viewer (Kress & Van Leeuwen, 1996). The viewer is involved in this image as it is taken as a frontal shot. In addition, it is important to note equality in power in this image between the represented participants and the viewers due to the angle being at the eye and in an equal eye contact line.

The woman with the white coloured clothes is the salient figure in the image due to her white coloured dress which is more prominent compared to the other dark coloured clothes in the image. This gives connotes the idea that she represents the role of the German woman in dealing with the refugee's crisis and creating better conditions for refugees. In addition, the white background refers to the newness in the new and better situation in which the refugees find themselves and indicates the sophistication of the German society (Morton, 1997, p 37). The black and white juxtaposition indicates both peace (white) and power (black) thus conveying a message that with the power of the German government, the peace is created for these refugees and for the German people as one community (Morton, 1997). Furthermore, the combination of strategies for depicting people according to Van Leeuwen (2008) shows that the represented participants are biologically categorized according to the black and blond hair colour. It shows the combination and harmony between refugees and German citizens as one family. They are represented quite far from the viewers (Van Leeuwen, 2008). The represented participants are represented in a homogeneous group portraying them in a like manner. This means that there are no differences between the refugees and the German people (Van Leeuwen, 2008). However, babies and children are excluded from the image although they exist.

4.5.2 Image 14 DW 05.05.2017



Image 4.14 DW 05.05.2017

The location of this image is in Germany. This image consists of a medium long shot in which the viewers are quite distanced, but the social relationship is still strong between the represented participant and the viewers (Kress & Van Leeuwen, 1996). The angle of the shot is also at the eye level which means the imaginary relationship is equal in power between the represented participant and the receivers. There is an involvement of the viewers because the shot is taken in a frontal direction (Kress & Van Leeuwen, 1996). This creates a sense that the viewers are involved in what is happening in the image and take part in the action. The most salient figure is the Iraqi refugee man because he is the largest in size and because of his direct look to the viewers (Kress & Van Leeuwen, 1996), and hence it solicits a demand carries the receiver to take an action. These characteristics assist in attracting the attention of the viewers and gives the impression that the Iraqi refugees are involved in the German community. Moreover, they are willing to help themselves to change their situation from being in need of financial support from the German government to relying on themselves as self-sufficient, productive members of German society. The figure of the man is foregrounded to send a message that Iraqi men

are the youthful power in Germany (Kress & Van Leeuwen, 1996), contributing to German society even while working in the simple grocery profession selling Middle Eastern foods. The black colour of the Iraqi man refugee in this image symbolizes “sophistication” (Morton, 1997, p 35) as he has moved from being a refugee to a person already involved in the German community, and the black colour also refers to power, or more specifically the power of being a responsible person, relying on himself in a completely new country with a new language, system and different traditions.

The represented participant is given a specific indivisible categorization (Van Leeuwen, 2008). The social actor is biologically categorized with the brown skin and the black hair colour of the represented participant. The represented participant is also depicted as close to the viewers (Van Leeuwen, 2008).

4.5.3 Image 15 DW 02.03.2017



Image 4.15 DW 02.03.2017

The location of this image is in Germany. In this image we can recognize the behavioural process through the showing of the represented participants engaged in an

action involving movement. Through the behavioural process of the represented participants (1,2 and 3) doing an action various movements (Kress & Van Leeuwen, 1996). Refugee 1 is doing an action of covering his face using his hand. In addition, the formed vectors reveal a unidirectional transactional action (Kress & Van Leeuwen, 1996) is created by an imaginary relationship between the represented participants (2 and 4) and (refugee 1), in this case, the represented participants (2) and (4) stand for actors, while refugee (1) is the goal. This one side contact creates a unidirectional transactional action (Kress & Van Leeuwen, 2006) where the represented participants (2 and 4) play as actors who are doing the action of looking and the refugee (1) is the represents the goal who is receiving the action and being looked at. In this image, the medium long shot is taken from a quite far point showing the most figure of each of the represented participants so that it creates a far and distanced imaginary relationship between the viewers and the represented participants (Kress & Van Leeuwen, 1996).

Moreover, refugee 1 is shown in an oblique angle that gives a sense of detachment to the viewers as they are not involved in what is happening in the image. In addition, the imaginary relation shown here is an equal power relation between the represented participant and the viewer since the shot is taken at the eye level angle. The most salient figure in this image is the man (refugee 1) because he is the largest in size and the most eye-catching figure (Kress & Van Leeuwen, 1996) Furthermore, the gaze of the other represented participants toward refugee 1 makes him the goal in the image. The focus in this image is only on the men while addressing them in a negative situation (as criminals) (Van Leeuwen, 2008). This shows that the image aims to grab the attention of the viewers on the men but this time as criminals. The depicted participant is given individual characteristics and at the same time, and the image creates a distanced imaginary relationship between the viewers and the represented participants (Van Leeuwen, 2008).

4.5.4 Image 16 DW 16.05.2017

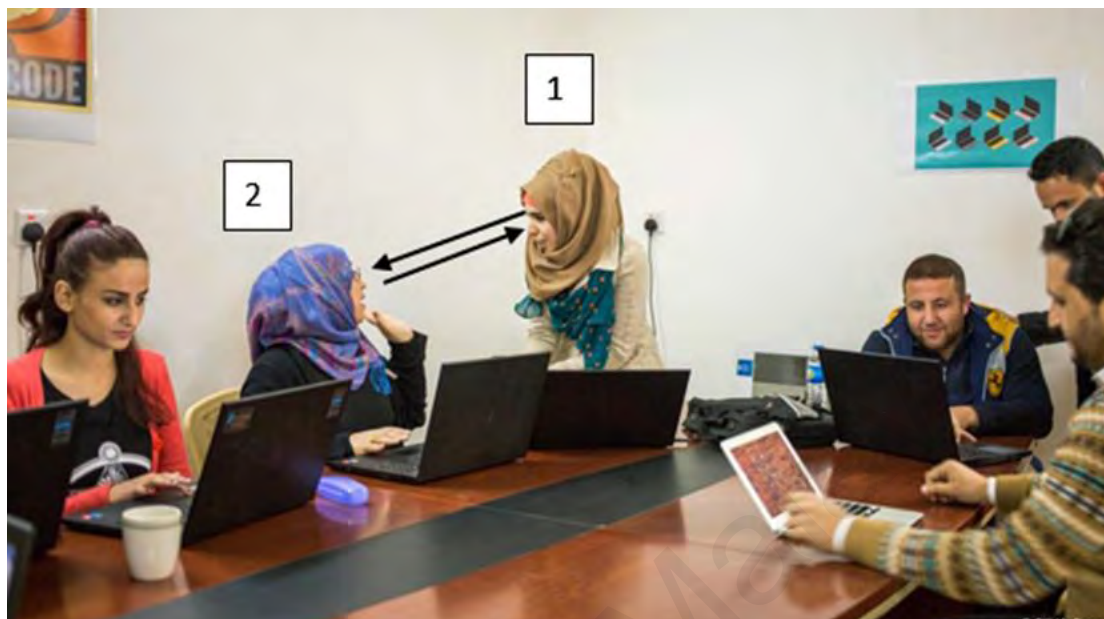


Image 4.16 DW 16.05.2017

The location of this image is in Iraq. This shot features adult women and men who are working on laptops in an office and they appear well-dressed. It reveals the changing in the environment surrounding the refugees. This kind of shot is a long shot where almost all their bodies are covered, and it reveals the surrounding environment. This shot creates a distanced and builds an impersonal imaginary relationship between the viewers and the social actors (Kress & Van Leeuwen, 1996). Moreover, the viewers are detached and not involved in what is happening in the image due to the oblique angle of the represented participants' position, and hence, the viewers' role here is only that of observers. The viewers are not involved in what is going on in the image (Kress & Van Leeuwen, 1996).

Generally, the image offers an information from the fact that the represented participants are not looking directly at the viewers, as none of them have an eye contact with the viewer, but rather they are looking at each other or at something else while seated in front of their laptops. The power relation is equal between the viewer and the

represented participants because the shot is taken at the eye level. In addition, the represented participants (refugee 1 and refugee 2) creates a bidirectional transactional action as an imaginary relationship by looking directly at each other (Kress & Van Leeuwen, 1996). In this image, the represented participants are culturally categorized due to the type of the clothes they wear and especially the hijabs worn by the women (Van Leeuwen, 2008), which indicates Islam or the Middle Eastern culture. The women are given a high degree of specific individual characteristics where the focus is mainly on the women and men as they are represented in a positive way. The represented participants are also depicted in a distanced imaginary relation far from the viewers (Van Leeuwen, 2008).

4.6 Discussion on the Visual Representation through the Years 2014-2017

Before discussing the analysis of the images, one point needs to be restated and illustrated furthermore. The images of this study were chosen purposely among several images collected (over 30 images) in order to make sure that the images selected meet the categories stated for choosing the images of this study. For example, it should belong to Iraqi refugees only not other than nationality or among other nationalities since this study focuses only on Iraqi refugees. Also, to avoid repetition of images which seem similar and have close characteristics, to keep a reasonable number of images in order to achieve the objectives of this study. There are 4 images for every year of the selected period (2014-2017) which are shortlisted according to the objectives of this study and to establish equal focus and give an equal amount of analysis for the selected years equally and to exclude quite similar images and images of refugees of several nationalities.

The analysis reveals that in 2014, the images show that the Iraqi refugees are not only from one religious group, but instead practice different religions, like Muslims, Christians and Yazidis. Different religions can be known by referring to the images and rely on

elements such as the attire of some actors who wear hijabs (Image 4.1) and their traditional clothes which are associated with Muslims. On the other hand, Christianity is included by referring to the symbol of the Christianity (Image 4.9) where the cross represents Christianity. Moreover, the Yazidi traditional clothes and the headline of some images mentioned that they are Yazidi people (Image 4.5). These elements suggest that the Iraqi refugees depicted in the images selected were from various different religious communities. This point proves that the aggression is not directed to a specific religious group, but rather the aggression is directed toward all people in Iraq regardless of their religious convictions. Images represented Christian women, Muslims and Yazidi refugees who are fleeing their homeland and running for their lives. Furthermore, the images show the Iraqi refugees in different geographical places throughout the selected period of time from 2014 to 2017. For instance, in 2017 (Image 4.16) the represented participants showed being in a better situation with laptops, clean clothes and the modern office compared to the environment in (Image 4.1) where it shows the hard circumstances in the desert.

The framework reveals that the way of representing refugees through these four years has slightly changed along with the political changes which occurred during this period. One of the prominent events occurred during this period was the German elections which have led to the decision to place a limit on the number of refugees entering Germany. The analysis shows that the Iraqi refugees in 2014 are visually presented in groups and focusing mostly on the women and children along with the open-door policy of the German government. In addition, in 2015 the focus is mainly on children and old people and they are featured in groups or individually sometimes. The analysis of the data in this study also reveals that the Iraqi refugees were given individual characteristics in 2016. However, the common factor among the years 2014, 2015, and 2016 is that the focus is

mainly on children, in contrast with the visual representation of images in 2017 which are featured mostly the adults to show their involvement in the German society.

Furthermore, through the analysis of the images during these four years 2014-2017, it is interesting to note the shifting characterizations found in the depictions of refugees who are featured in the years 2014-2016 as victims, while in 2017, in some images they are featured as criminals who committed a crime against, for example a German girl. This shift occurred during the time of elections and the changes in the German government by involving two parties the decision-making process of the German government. In which Angela Merkel is no longer the only one with decision-making power in Germany. Moreover, these changes are proven by the strict limitations on the number of refugees compared to the previous 4 years. Hence, it is clearly obvious that taking a decision to limit the flow of refugees into Germany, it also requires the agreement of the German community, and this agreement can be achieved by the shifting in the representation of the refugees to the German people. For example, with the open-door policy and welcoming millions of people, it was necessary for the government to obtain the agreement of the German community and it was done by creating sympathy towards refugees by focusing on children and women. On the other hand, with the need to apply a new policy to put a limit to the number of refugees allowed to enter Germany, the German government needed the support of the German people and persuaded them to agree with establishing limit. This agreement was created unconsciously through the effect of the messages in news which influenced DW's readership regarding attitudes towards the Iraqi refugees. The negative news about refugees justifies the limitations set by the government, to convince people by creating the idea that the refugees also might pose a threat to German society.

In addition, we see a contrast in the visual representation of Iraqi refugees according to the occasions, to represent the Iraqi refugees according to different occasions in which

cases we find the Iraqi refugees represented as victims or guilty of crimes according to the political situation. This contrastive representation is seen as coinciding with the change of the attitude towards Iraqi refugees in the news. On one occasion, for example, a group of Iraqi refugees were accused of raping a German woman while on another occasion, the news represented an Iraqi woman as a victim of rape by a group of German police officers. This clearly shows a stark contrast in the way in which the Iraqi refugees are represented on different occasions.

It is interesting to note that this change in the visual representation of the refugees has come along with the political changes taking place in September 2017. Therefore, these changes in the visual representation could be affected by the changes in the German government. According to the official reports of the “Deutscher Bundestag” the German government faced dramatic changes in September 2017 after the Federal Elections which led to a big change among the parties involved in it. Although the party of the Chancellor Angela Merkel, the Christian Democratic Union, won the election, it was no longer the only decision-making political entity in power. Among the many earthquakes in Germany's political landscape triggered by the German election, it was the far-right party that surprised all of Germany by winning the Third in the federal elections. The second party is the Social Democratic Party which received the worst results since WW2. However, the far-right party aims for zero immigrants while the first party aims to welcome more refugees. Therefore, it led to the limitation policy allowing only 200,000 refugees every year to enter Germany. The visual representation changed conceding with the political changes throughout this period. In short, findings of this study suggest that the publication of DW might be affected by the German politics.

CHAPTER 5: CONCLUSION

5.1 Introduction

This chapter summarizes the findings of this study and the way of the visual representation of the Iraqi refugees at the German newspaper DW as a part of the mainstream media in Germany. It concludes the method of the visual representation via images throughout four years, starting in 2014 till 2017, and reveals the changes occurred coinciding with the political decisions issued by the German government regarding the refugee's entry into Germany. In addition, this chapter provides recommendations for further studies on the topic of refugees.

5.2 Summary

The importance of this research is determined by the fact that the number of the displaced people was at its highest ever in 2015, and this exceeded the numbers reported for the second world war according to the U.N reports. Therefore, the decision made focus on the Iraqi refugees stems from the fact that they represent the third largest source of refugees as well as the researchers' Iraqi nationality. Past studies revealed that more studies focused on Syrian refugees and the reason might be related to the fact that Syria was the largest source of refugees in 2015. This study aimed to work on revealing the way in which Iraqi refugees are represented through 16 images between 2014 and 2017, of Iraqi refugees collected from one worldwide German Newspaper DW.

The existence of images of refugees and the visual representation contained therein could be somehow connected to political will and the public opinions (Lenette & Miskovic, 2018). Most people have seen images of refugees who are heading from Middle East fleeing to Europe seeking safe harbor due to the war. The images that are presented depends on what the newspaper believes is important and relies on what this newspaper

tends to convey to the audience. One can see various images in different online newspapers in Europe or other parts of the world, and these images have the persuasive ability to gain sympathy and compassion or to create negative attitudes toward refugees. In this study the focus was completely on images of the Iraqi refugees who are visually represented in the German newspaper DW.

This study highlighted visual elements of 16 images of Iraqi refugees, and some images showed similarities and some images revealed differences in the methods of depiction for the length of the time period. It has been common to portray the represented participants in groups and they are mostly children with their mothers to draw attention to the issue.

The analysis of this study reveals variety in the methods of representing the Iraqi refugees visually during the period 2014-2017. There were different messages sent throughout the images. Some images give the positive impressions thereby supporting the refugees and gaining the sympathy of the DW's readers and other images give negative impressions of Iraqi refugees. For instance, some images of Iraqi men refugees portrayed them as criminals and dangerous individuals threatening the German society. On the other hand, the way of representation shifted to show an Iraqi refugee woman as a victim who was brutalized by German policemen.

In general, it should be noted that in 2014 the focus was mainly on the women and children among the Iraqi refugees, whereas in 2015 the focus was on the old people and children. In 2016, however the visual representation includes children, women and old people to draw attention and to gain the compassion of the viewers. Interestingly, the visual representation in 2017 sheds light almost completely on the Iraqi adult refugees, in contrast with the representation of the first three years in the period. In addition, the message given via the published images relies on the number of people who are being featured in the selected images. For example, in 2014 and 2015 the way of the visual

representation of the Iraqi images shows the women and the children in groups and representing them as if they were all alike having nothing to differentiate one from the other in contrast with the way of representing the Iraqi refugee's images in 2016 and 2017 where the refugees are given individual characteristics. The visual representation changed between 2014 and 2017, sometimes in a positive way by focusing on the integration of the Iraqi refugees sharing their success stories with the German society, and other times in a negative way by picturing them as criminals who endanger the German community. The findings of this study are linked to the political changes in Germany and are reflected in the shifting in the visual representation of the Iraqi refugees, changing in visual representation might be related to the political decisions and changes happening in the German government after the Federal Elections.

This study provides insight for future studies and suggestions for further research on the topic of refugees in order to add more contributions to this field of study. For example, comparing the representation of refugees of different nationalities to clarify an up to date representation of refugees in general, as an icon to see how they are depicted to the viewers after years from welcoming refugees and the open-door policy is one such possibility for further research. Also, working on different newspapers in different countries in Europe and comparing the different representations of refugees in several countries is another possible expansion of research on this topic. It would also be recommended to include Italy due to the dramatic changes in its government, to see what the differences and similarities are both before and after these changes. It is also recommended to extend the representation to be visual and textual at the same time for better understanding as well.

5.3 Conclusion

The chapter discussed the way in which Iraqi refugees visual represented of via images in online German newspaper DW. The chapter summarized how the visual representation delivers certain messages to the DW's readers, as well as how different elements specifically convey a positive or a negative meaning to the viewers. In addition, some recommendations were given in order to focus on the topic of refugees in different aspects and perspectives in future research.

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