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VISUAL AND LINGUISTIC NARRATIVE STRUCTURES IN MIGRATION DISCOURSE: A SOCIO-COGNITIVE SEMIOTIC ANALYSIS OF MULTIMODAL PROJECTION OF AFGHAN MIGRANTS LIVING IN PAKISTAN

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ABSTRACT

The turmoil of 21st-century Middle Eastern and South Asian wars has resulted in a large group of people who have been displaced from their homeland. From this perspective, the Afghan community is the most protracted nation that has been subjected to the brutalities of Russian and American invasions. Pakistan being a generous neighbour has always welcomed their Afghan brothers and provided a makeshift home for them. Even though coming to Pakistan, has saved the Afghan migrants from the torturing war, their living conditions have struck rock bottom. The current study, using Muhammad Muheisen and UNHCR's online multimodal galleries as data sets, reveals and investigates the counter-narrative represented in their virtual multimodal projection. The study, using Socio-Cognitive Approach to Visual Grammar analytical framework, reveals that the visual and linguistic narrative structures employed in the data sets reflect underlying social structures constructed on the domains of cognition. Finally, the study is an academic voice to the plight of Afghan migrants living in Pakistan.

1. INTRODUCTION

In 2015, narratives on the ‘European Migration Crisis’ were replaced by images depicting thousands of people arriving at the shores of the islands of Greece. 90 percent of those who arrived belonged to countries (Syria, Afghanistan, and Iraq) facing war and ‘political unrest’. In this regard, people from such socio-political contexts (reaching European borders or other relatively secure lands) are anticipated or categorised as “defacto refugees”. However, practices do not reflect such categorisation and many of the people migrating to the Mediterranean shores are deprived of international protection and labeled as ‘economic migrants’ (p. 49).

The distinction constructed between refugees and migrants all over the world has always been crucial in the making of asylum protection policies and systems. The distinction is a product of “state mechanisms”(Dimitriadi, 2018, p. 5). Limbu (2009) termed and elaborated “refugee” as a “bureaucratic” and “humanitarian” term; while “migrant” to be as a “humanitarian” one based on economic policies (p. 267). This reflects the complexities involved in contemporary migration issues, as it is not easy to distinguish or differentiate migrants from refugees based on their crossing of borders. Moreover, the daily media coverage relates images, blogs, policies, etc. speaking on the rights and protection of the group of refugees, while creating a distinction from the group of migrants. However, Carling (2015) and Malone (2015) pointed out that Al Jazeera Network was the first media platform to abandon the term ‘migrant’ and refer to the Mediterranean migration groups as refugees. Similarly, BBC and Washington Post supported the abandoning of the term ‘migrant’, and therefore by the end of 2015 the media was engaged in the debate of the usage of the word (Taylor 2015; Munro 2015).

The battle over the use of the terms (migrants and refugees) altogether ignored the actual underlying factor(s) that signified the word(s) to be used in a particular context. The significance of employing the term “migrants” or “refugees” in the context of migration has real-world ramifications such as the “legitimacy” of movement and “claims to international protection”, in the lives of people migrating to a particular host country. In this regard, since the beginning of the millennial American wars, various international organizations such as International Organization for Migration (IOM) and United Nations High Commission for Refugees (UNHCR) have voted to use the term “mixed flows” and provided instructions for distinguishing between a “migrant” and “refugee”, mostly supporting the latter (Dimitriadi, 2018, p. 6; Crawley & Skleparis, 2018). Mixed migration refers to all the groups of people who migrate for various purposes but end up facing and experiencing the same consequences and traveling hazards and therefore are prone to the same level of danger and vulnerability (Dimitriadi, 2018). These mixed groups constitute refugees, political asylum pursuers, and other migratory groups that may include victims of human trafficking and smuggling and sometimes orphaned children (Kumin, 2014). Thus a migrating individual can be classified into more than one category such as a sufferer of human trafficking and an economic migrant turned asylum seeker. These categories continue to overlap depending on the conditions faced by the migrants i.e. an economic migrant might travel for making a living but might end up being a victim of violence and atrocities, turning one into a

recipient of asylum protection. Since the motivation to migrate is difficult to pinpoint, the categorisation of migratory groups as “migrants” or “refugees” is unjustifiable (Dimitriadi, 2018).

Even though the classification of groups migrating is somewhat ambiguous and coherent, nevertheless, the host state to maintain the arrival of documented and undocumented foreigners, requires some sort of distinction. The state requires such information to clarify the nature of protection to be provided such as “temporary”, “long-term” or “deportable” (p. 7). Collyer & de Haas (2012) and Becker (2014) call classification “an essential tool of political power”, and so the arrivals are treated on the decision politicized by the host state and thus also determining the sort of assistance and aid to be given to a particular individual migrating (p. 468). In the case of Afghans, Pakistan even though always being a friendly neighbour, has some limitations, when it comes to the protection of Afghan war-driven migrants. Due to instabilities at border areas of the country, Pakistan is facing the issue of Internally Displaced Persons (IDPs) and thus for the state and the policymakers, it has become somewhat difficult to sort the typology of assistance to be provided to a particular type of moved individual. Therefore, Afghan migrants turned refugees, are facing a lot of issues and as a result, are forced to move back to their war-driven country. Moreover, increased security at borders and controls at border crossing has become to some extent problematic due to the subjective distinction made between a migrant and a refugee. The state’s decision on categorization does not usually congregate with that of individuals migrating. Thus motivation of an individual based on either economy or shelter is most of the time overlooked and becomes prey to political power (Dimitriadi, 2018; Crawley & Skelparis, 2018; Allen et al, 2018). Afghan migrants all over the world are mostly professed as economic migrants as compared to their co-travelers i.e. Syrian migrants and therefore most of the time are deprived of the international protection assistance allocated to a refugee(s). Moreover, due to the changing aspects of the geopolitics of Afghanistan, the movement of Afghans is geopolitically influenced. Thus, among the deprived group of people, Afghans stand out and “conform with difficulty” to the maximum (Dimitriadi, 2018, p. 5).

The study also illuminates the less explored area in language studies i.e. visual linguistics. Visual linguistics elaborates that when visuals (photographs, images, drawings, etc.) take on a sequential form; they (visuals) invoke a conceptual medium that is rule-governed by an implicit structure of grammar and thus formulate visual language. Likewise, verbal language, the developed language, employs mental concepts and cognition; certain structures (visual grammar/visual syntax); meaning-making structures and varying context-dependent modes of expression for communication possesses (Cohn, 2007; Cohn, 2010; Miller, 2012). In this regard, visuals in particular photographic projections, instill and engage their viewers in a meaning-making process based on potentials i.e. mental inferences and assumptions. Therefore, apart from exercising the “passive act” of recognizing, the photographic image, invokes reading of the photograph; “not as an image but as a text” (Clarke, 1997, p. 27; Burgin, 1982, p. 131). This visual-textual analogy is created because of a relationship created between the reader of the image and the image itself; and the relationship developed is further characterised by the “problematic”,

“ambiguous” and “contradictory” nature of the meaning(s) generated (p. 27). The meaning(s) evolved is/are termed as “photographic discourse” and is/are therefore a language with its grammar, lexicons, and syntactic structures (Burgin, 1982, p.131).

Taking the lead, the current study attempts to find out the effects of representing Afghan refugees through photographic projections and in what sense these projections are understood “as messages from the refugees themselves” or on whose behalf the messages are conveyed through images (Szörényi, 2006, p. 24).

1.1. Research Question

From this perspective presented earlier, the study answers the following question:

How do the employed visual and linguistic socio-cognitive narrative structures represent counter-discourse in the multimodal representation of Afghan Refugees living in Pakistan?

2. LITERATURE REVIEW

Before reviewing the literature in the fields of semiotics and refugee visual representation, it is significant to recount the foundations of discourse and multimodality. In this perspective, to understand the multimodal dimension of a given discourse, it is of utmost significance to brief how Halliday’s systemic functional linguistics (SFL) develops and provides structures to both linguistics and non-linguistics characteristics of discourse. SFL provides domains that assist in “conceptualising” the “complex array” embedded meaning in a given discourse (Yang, 2016, p. 2). Since one of the significant features of discourse analysis is to study texts and semiotic resources in a social context, Halliday’s SFL (1978) gives insights into the ‘internal structures of the text’ (Sharififar & Rahimi, 2015, p. 1).

Halliday’s Systematic functional grammar (SFG) primarily concentrates on the lexico-grammatical explanation of the language in use. It argues that language is an interlocking network of systems for creating meaning. The internal logic of functional linguistics focuses on relating explicit linguistic choices in a given text to the encoded message delivered through the given discourse. Therefore, the functional perspective of a given discursive instance uniquely proposes human language as a mode of communication and articulates the concept that linguistic choices are made or employed exclusively on the function they tend to perform (Huzhunglin, 1988, p. 307). Thus, in this regard, a given discourse is in a broader sense “language that is functional”, i.e. any written or spoken form of communication is specified to perform a particular social function and need (Halliday and Hassan, 1989, p. 10). The given text, for Halliday, therefore, is the study of linguistics choices and their purpose of use, and not just a combination of words to formulate sentences. The functional perspective of discourse analysis looks at the production and process of language, i.e. at both lexical and semantic structures of a given text under analysis, and thus attempts to provide a meaningful explanation of the discursive events developed.

Functional linguistics is primarily based on the belief that language is produced and processed meta-functionally, and therefore, language is functionally divided into three modes of lexico-semantic units such as ideational/representational, interpersonal/interactional, and textual/compositional.

According to Halliday, discourse is composed of both individual and collective factors. This means, that discourse should be positioned, produced, and understood keeping in view the given social context. Since the analysis of discourse takes into consideration both macro and micro levels of language, it is significant to take into account the dialectal relation of language and society. As mentioned earlier, language is potentially realised as a communication channel, as its sole purpose is to deliver messages of what has been communicated implicitly or explicitly. In this regard, the explicit message transferred conveys the function of the discourse produced, and the implicit communication delivered transfers social information. CDA, in this regard, includes both linguistic and socio-political angles of discourse analysis and investigates the (mis)use of social power in positioning social actors and representation and production of ideological instances (such as resistance, dominance, or (in) equality) (Fairclough, 1992). Norman Fairclough (1992 and 1995) is considered one of the pioneers in the field of CDA and is significantly known for his contributions to developing the CDA framework, which views and addresses the quintessential dialectal relation of language and society. The spotlight of Fairclough's work is his three-dimensional model that studies language at textual, discursive, and social levels. The model primarily adopting the SFG perspective mainly focuses on analysing the relation of linguistic choices made in the discourse and the socio-political perspective portrayed through the language. Apart from Fairclough, many other functional linguists such as Chouliaraki (1999) and Kress (1958) have employed an integrated model of CDA and SFG and therefore, explored linguistic choices used and the social function they perform.

Most lately, analysis of non-linguistics modes of meaning construction in discourse has gained a lot of interest among the practitioners of Systemic Functional Grammar (Kress and van Leeuwen, 1996; Lemke, 1998; O'Halloran, 1999; RaveUi, 2000; Thibault, 2000). These researchers working in the field of visual images and their "co-articulation of meaning" have widened the potential scope of meaning-making by co-deployed non-linguistic resources in the meaning-making process (O'Halloran, 2004, p. 38). The facility provided by the SFL theory helped in comprehending multimodal texts and therefore paved the way for meaning-making in a digitized visual world. Even though SFG is a natural framework for CDS and semiotics, it is not only the 'grammar', which can be incorporated to expose the internal structure of the discourse. One such model of grammar comes from the domains of Cognitive Linguistics. Some theorists have shown interest in unraveling ideological structures in a given discourse with the help of cognition (van Dijk, 1997; O'Halloran, 2003; Chilton, 2005; Hart, 2010). Even though SFG develops 'descriptive' analysis, it nevertheless, lacks interpretation, which is on the other hand provided through cognitive domains (Fairclough, 1995 as cited in Hart, 2014). The interpretation-analysis developed, exposes the effect of ideology

transfer, “perspectivist” by the listener/viewer, and thus provides psychological grounding for “meaning construction” (Hart, 2014, p.9). The current study while providing a cognitive perspective to the social semiotic model attempts to refine the less clear aspects of SFL’s standard account and helps develop a cognitive-functional framework /instrument for both linguistic and non-linguistic analysis.

2.1. *Semiotics of Visual Images*

Semiotics deals with how the representation of ‘language, images and objects’ develops, construes, and assigns meaning to certain linguistic and non-linguistic constructions. Semiotics of visual images is more than just creating meaning-making dimensions. It is not restricted to the mere study of symbolism and therefore attempts to confront notions such as objectification of images and restriction of meaning comprehension to the creator of visuals. Moreover, semiotics identifies and acknowledges the relationship between the variables i.e. signifiers and the mental associations attached to them. Furthermore, visuals are conceptualised as dynamic, and thus meaning-making is not a one-way process. This means that the visuals are not interpreted as an image to the individual but as a “result of complex inter-relationships between the individual, the image or object and other factors such as culture and society” (Curtin, 2016, p. 51).

Three semiotic schools applied ideas in the field of linguistics to non-linguistic communication methods: the first was the Prague School in the 1930s and early 1940s, which developed the writings of Russian formalists and laid a foundation for them in linguistics basis. Concepts such as ‘foregrounding’ have been applied to language and art studies (Mukarovsky, Gonchar, Jacobsen, and Bogatelev). The second is the Parisian school of the 1960s and 1970s, where the ideas of Saussure and other linguists were applied to painting, photography, fashion, film, and music (Schiff, Bart, Lindkens, May, Natis). The third time was in the late 1980s, which was shaped by Halliday’s System Functional Linguistics, and developed by several Australian scholars (Threadgold, Thibault, O’Toole, Kress, and van Leeuwen) (Moerdisuroso, 2017). In this regard, most of the approaches are based on Halliday’s SFL, either as Social Semiotics by Hodge and Kress or as Kress and van Leeuwen’s Visual Grammar (2006).

According to van Leeuwen (2005), general semiotics focuses on symbols, while social semiotics focuses on the way people use symbolic resources to create or interpret communication objects and events. In social practice, Hodge and Kress believe that semiotics in social practice not only associate power with meaning but also relate to the meaning of power (Hodge and Kress, 1988). According to van Leeuwen (2005), this is a code or medium, which depends on certain resources. His view is based on the principle of Halliday (1978), according to which the grammar in the language system is not a code, not a set of rules for constructing sentences correctly, but a tool of understanding. Whether it is ordinary or social, characters or texts assigned to specific social groups, structures, or traces of messages, are the essence of information. The text is the material realisation of information, the product of the system of symbols, and

the historical document of the meaning Constitution (Manning & Cullum, 2009). General semiotics regards the text as a fixed object, while social semiotics emphasizes the dialectical struggle between text and its symbolic system, which is always a specific symbolic action, that is discourse. Other key elements of social semiotics are gender and style.

On the other hand, in VG, the constructive elements of visual language are equivalent to linguistics. Linguistic grammar describes the combination of sentences and sentences and words in the text. Similarly, visual grammar illustrates the process of combining visual elements (people, places, and objects) i.e. how various visual structures are presented in a complex and complicated way. Like language structure, the visual structure also involves specific interpretations of form and social interaction experience. Kress and Leuven discovered that the method of the visual grammar starts at the social level. Its structure is not a simple representation of the actual structure, but an ideological image that is linked to the interests of the social community. The meanings expressed by photographers, designers, painters, and sculptors are mainly social. To examine these meanings, it is necessary to analyse the aspects and rules of visual grammar: elements and structure, location of participants, modality, composition, and materiality (Kress & Leeuwen, 2006). The research listed below reflects semiotic methods and the importance of images in the media.

All these researches provide support to the developed research objectives for the study and also reveal the gap, that even though, visuals are reflected as an integral part of the media discourse, nevertheless, the investigation into cognitive domains is somewhat missing. In this regard, the current study attempts to fulfill the gap by providing cognitive perspectives to the semiotic investigation of photographic representation of Afghans residing in Pakistan. Apart from the employment of semiotic analysis of the visuals in news, the multimodality and significance of visuals in media have been investigated in other fields as well. Stoian (2015) conducted a semiotic analysis of an image that advertises honeymoon packages. The study employed Leeuwen's model of visual grammar to reveal the meaning of the images. Kress and Leeuwen's model (2006) based on Halliday's systemic functional linguistics, elaborates visual metafunctions such as representational, interactive, and compositional. The study concluded that these visual functions not only attain meaning but also define, perceive, and construe the visual data sets. The intricacy developed by representing and interpreting images ultimately triggers interest in further research in the area. Conclusively, the visual grammar model is appropriate for the interpretation of realms such as promoting, interpreting, and constructing non-verbal signs that are more culture-bound (p. 29).

Images can take many forms; one such typology is advertisements. Advertisements can be both portrayed in print and electronic mediums. One such study on advertisements was conducted by Sharma and Gupta (2015) that investigated and concluded the differential impact advertisements have through their themes and colours in particular. Moreover, the study also revealed various impressions semiotics might have on consumers and how non-verbal signs can

be developed into something operative and directed by taking into account the linguistics and non-verbal cues on consumerism in India.

It is a new school of thought that views semiotic meaning as a resource contained within a social structure that ultimately reveals socio-cognitive patterns built in the mind. All the above-mentioned studies depict the employment of semiotic analysis. Most of the studies depict the social semiotic model and reveal the significance of Systemic Functional Linguistics and Visual Grammar import in the analytical framework applied. Therefore, the current study keeping in view the significance exposed in the literature reviewed attempts to provide an integrated approach to the social semiotic model and provides the details of its emergence in the next section.

2.2. *Visual Representation of Refugees*

With commotion and conflict rampant, the world has experienced a sharp rise in the issue of refugee resettlement. Millions of people, escaping war and poverty-driven areas arrived in different parts of the world particularly European countries and the South Asian Region. A substantial number fled war-torn Syria and Afghanistan in the last decade. This was the year that journalists documented the biggest movement of people across boundaries. The documents were reported through numerous stories that appeared daily in the media. Attention and action from governments, politicians, and the public were called upon for the events, which were soon to be known as ‘refugee crises or ‘migration crises.

The current study keeping in view the rise in the refugee crisis and the plight of Afghan refugees attempts to explore resistance developed and presented in their photographic representation. For this very purpose, this part of the study reveals the gap by reviewing the available literature on the visual representation of refugees around the world.

Mannik (2012) investigated visuals collected by migrating refugees. In the study, the records come from a gallery of photographs captured that Manivald Sein took in 1948 while illegally crossing the Atlantic Ocean. He, along with other 347 Estonian refugees, had escaped the Soviet occupation in the Second World War and then, later on, escaped Stalin’s government and became a fugitive. The study identifies that photographs of the refugees in transition, reflect their atrocities and give power of speech to their war-inflicted horrific experiences. In addition to this, such photographs, most significantly, give opportunities to the viewers to develop an opinion that challenges the statuesque metanarrative and consequently, develops an influential counterpoint to the conventional view of the migrants.

Another study conducted by Parker (2015) explored how visuals and discourse have been employed by the print media of the UK and Australia to depict refugees. In this regard, the study carried out the analysis of 40 articles using a psychological approach to discourse. The result of the study exposed that both UK and Australia snub the idea of refugee settlement. The discourse revealing themes such as that of ‘unwanted invader’ was one of the principal ones;

constructed using figurative language such as the use of water and crime as metaphoric expressions. Conversely, the discursive strategies employed to refer to the above-mentioned theme were somehow different in both sets of print media news. Australian News focused on determining border security and keeping these people from coming to the land, while in the UK, these discursive notions were employed to convince the reader of the need to remove refugees from the country.

McAllister (2015) investigated photography art complied by asylum seekers living in Britain. The study related the event when in the year 2000; the city of Glasgow signed a contract with the British government to house up to 2000 asylum seekers a year in areas that were considered some of the most notorious council estates across the city. These estates had some of the highest levels of deprivation in the United Kingdom and had been abandoned and labeled as zones of violence, anti-social behaviour, and crime and were viewed by many policymakers as beyond rehabilitation. This was where thousands of women, men, and children from conflict zones across the world had been assigned accommodations while their refugee claims were assessed. This article examined Multi-Story, Street Level Photoworks' online archive of art projects made by asylum seekers in the Red Road housing estate in Glasgow. Following de Certeau's Framework, the article examined these projects as 'tactics', spatial practices that produce temporary spaces of dwelling in what the article argues are layered extraterritorial transnational spaces of exclusion that include both generations of unemployed Scottish residents and asylum seekers belonging to global networks of displacement. The article draws on Lefebvre's ideas about 'representational space' to examine how the asylum seekers' photographs and videos create possibilities to 'think differently' about what has been abandoned as 'degenerate' spaces of exclusion. As the article argues, the temporal dimension of multi-story as an online archive is significant. It points out how it operates as a graveyard and as a memorial that works as a place-making practice long after many of the asylum seekers have been deported or left the building, incorporating their presence in the social and emotional landscape of the city against the discourses and legal mechanisms that exclude them. This study provides significant support to the current research domain since the study also attempts to highlight the difficulties faced by Afghan refugees residing in Pakistan.

Although 'refugees' are frequently represented in visual media, it is predominantly the central subject matter, and rarely are they positioned as the photographers of their journeys. The study done by Robertson et al (2015) presented photographic images that had been taken by refugee youth portraying their experiences of the first years of settlement in Australia. The study through longitudinal research conducted with 120 refugee background youth, explored how visual materials can provide equally important yet different insights in comparison to written or spoken narratives on the experiences of refugee settlement. Through an examination of the photograph's visual content, the researchers explored how they portrayed their early experiences of external suburban settlement environments and their depictions of interior spaces and home-making practices. The study discussed how these visual insights capture an alternative way of seeing the experiences of becoming at home, as the youth

are relocated after post-resettlement in Australia. Moreover, the study also pointed out that the photographs taken by these refugee youths illustrate how visual methods and materials can provide equally important but often overlooked insights into early settlement experiences. Importantly, the photographic images offer a way of portraying the people, places, and sentiments that are central to the everyday lives of refugees in ways that oral and written narratives cannot, and thus this study provides significance to the chosen data sets i.e. photographs of Afghan refugees for the current study.

3. *Data Collection and Data Analysis*

The study analyses 40 photographs each from the online news galleries of renowned photographer Muhammad Muheisen and the United Nations Office for refugee support, UNHCR. The datasets were explored to identify visual and narrative processes such as transactional/non-transactional action, transactional/non-transactional reaction, and material, mental, behavioural, and verbal processes. Both visual and narrative structures have been explored quantitatively through the software UAM Corpus Tool and UAM Image Tool respectively. The software is textual and visual annotation tools that primarily aim for a linguist or a corpus linguist and unlike other software do not demand to learn of programming and thus allows smooth functioning of textual and visual annotation (O'Donnell, 2008). Users can generate annotated features, which can be operated both automatically or manually, based on the design schemes as shown below in Figures 1 and 2.

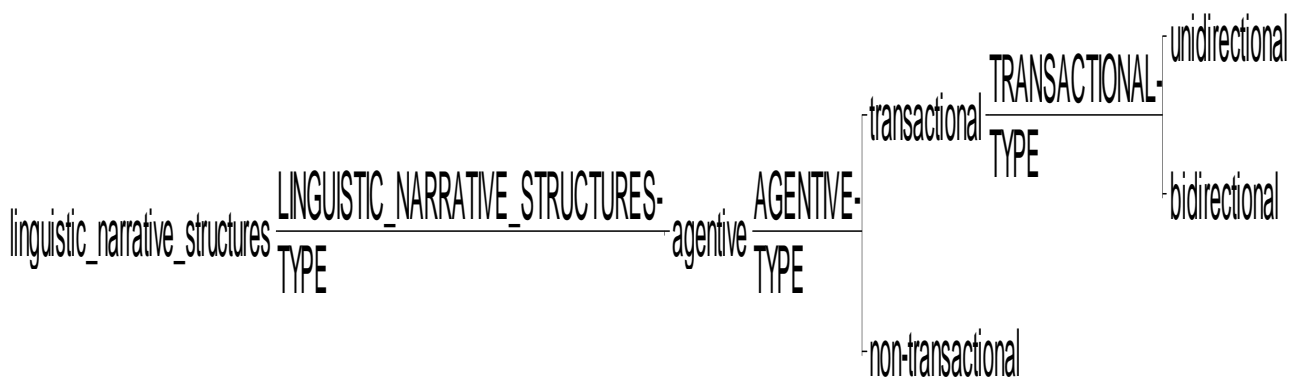


Figure 1: UAM Image Tool Visual Narrative Structures Scheme

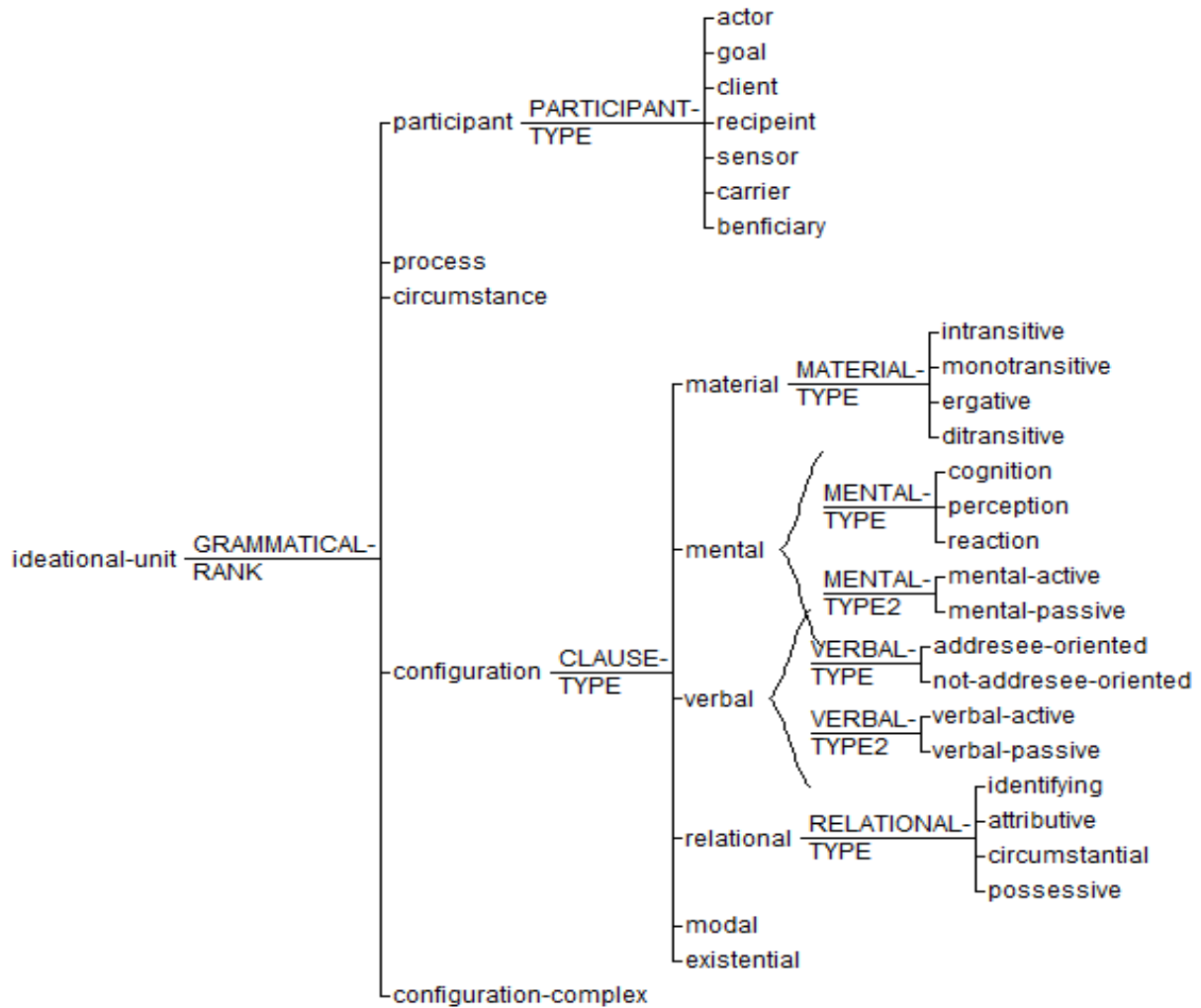


Figure 2: UAM Corpus Tool Transitivity Scheme

3.1. Visual Narrative Structures

The conceptual structures are characteristically realised by ‘taxonomical’ representations, while narrative structures involve participants representing actions and events (Caple, 2013, p. 59). In this regard, the selected photographs overall represent narrative structures. Moreover, press photographs represent non-projective processes because verbal/speech bubbles do not feature in them. In this perspective, Caple (2013) mentioned that non-projective visual narrative structures could represent the actions of the participants in the photographs as either transactional or non-transactional. Transactional actions are further divided as to be unidirectional or bidirectional. The photographs of Afghan refugees reflect both transactional and non-transactional actions of participants represented visually. Table 6 shows the UAM image corpus tool quantitative representation of transactional and non-transactional features in the photographs

Feature	Percent	N
VISUAL NARRATIVE STRUCTURES-TYPE	N=80	
Agentive	100.00%	80
AGENTIVE-TYPE	N=80	
Transactional	45.00%	36
non-transactional	55.00%	44
TRANSACTIONAL-TYPE	N=36	
Unidirectional	75.00%	27
Bidirectional	25.00%	9

Table 1: UAM Image Corpus Tool Representation of Visual Narrative Structures in the Photographs

As evident from Table 1, 55 percent of the non-projective actions represented in the photographs reflect non-transactional ones. Non-transactional action narrative structures are devoid of a specific goal and therefore, require cognitive effort from the viewer to imagine or conceptualise the missing information (Helen, 2013). Figure 27 represents narrative structures that are non-projective in nature and reflect a series of non-transactional actions (agentive) with actors (refugees) (Caple, 2013).



a) © MM



b) © MM



c) © UNHCR



d) © UNHCR

Figure 1: Agentive- Non-Transactional Visual Narrative Structures in Afghan Refugees' Photographs

The actors in the pictures such as the old man, Afghan children, Afghan women, and a boy are all shown gazing towards the camera (Goals). Vectors are formed of the direct gazes of the Afghan Children and women, the old man, and the Afghan boy. It is a non-transactional process since; it is not instigated by persons or things and therefore does not represent a Goal. Thus, non-transactional processes are analogous to intransitive verbs in language. Figure 3 (a-d), represents participants looking directly at the camera, reflecting a less common narrative structure in press photography. The image shows actors (boy looking back, Afghan children near mud homes, and an old man), the vectors (outstretched gaze of the boy holding his bag, empty gaze of the old man, and gaze of Afghan Children) but no Goal. This narrative structure is, therefore, visually marked as non-transactional. The vectors originating from the actors direct the viewer's eyes to the emptiness left by the photographer. Likewise, figure 3c also represents a non-transactional narrative structure, where vectors such as Afghan women sitting at a repatriation center are shown without a specified Goal (object). While this imagining/visualizing of the missing information may happen in an instant, it does invoke cognitive effort from the reader, and thus instigate the already set image schemas.

Apart from non-transactional actions, the photographs also represented transactional narrative structures in 45 percent of the photographic data sets and signified unidirectional or bidirectional goals. Transactional structures represent an actor or an active participant in an action as the one from where the “vector emanates or which is fused with the vector” (Caple, 2013, p. 62). Figure 4 shows the participants (Afghan refugees) portraying transactional action narratives reflecting on both unidirectional and bidirectional goals. The principal actors in all such photographs portraying the goal are all human and through their position, behaviour, and gesture work in collaboration to conceptualise vectors that ultimately connect them to other represented participants. Thus in Figure 4 (a and b), the Afghan refugees can be viewed as involved in unidirectional actions such as walking/standing in the slums and playing on the swings, and bidirectional actions such as teaching/learning and talking with UN officials.



a) © MM



b) © MM

Figure 2 Agentic -Transactional Visual Narrative Structures in Afghan Refugees' Photographs

The photographic discourse represents participants mostly involved in unidirectional transaction action, i.e., 72 percent of the transactional structures reflect actions subjected to inanimate objects. In Figure 5, the gazes of the actors are directed toward an inanimate object and therefore, the narrative structure can be summed as action, that is unidirectional and transactional (Kress and Leeuwen, 2006; Caple, 2013). In this regard, Figure 5(a) also represents principal participants i.e. two Afghan boys as Actors and a wooden Cart as a Goal. The vector in the photograph is established with the eye gaze of the boys directed towards the cart and as mentioned earlier, since the actions of the boys are aimed at an inanimate object i.e. the wooden cart, the narrative structure is unidirectional. Similarly, figure 5 (b) shows the same construction of action, where the Afghan woman’s gaze is fixed and directed toward the sewing cloth.



a) © MM



b) © UNHCR

Figure 5: Transactional-Unidirectional Visual Narrative Structures in Afghan Refugees’ Photographs

Figure 6 depicts bidirectional action and contains two foregrounded actors who are engaged in direct correspondence. The position of the old man feeding his cow and the cow responding and eating the fodder (see figure 6 (a)) and the police author having a conversation with Afghan adults (see figure 6(b)) form a clear connection (vector) between the two prominent Actors. They are in connection with each other, thus portraying the roles of actors and goals simultaneously. This construction can be considered as ‘action, transactional and bidirectional’ (Caple, 2013, p. 60). As evident from Table 1, 25 percent of the data sets reflect bidirectional transaction actions. The less representation of bidirectional actions reflects that Afghan refugees live in an environment of isolation and are subject to maintaining their living on their own and most evidently devoid of necessities of life.



a) © MM



b) © UNHCR

Figure 3: Transactional- Bidirectional Visual Narrative Structures in Afghan Refugees’ Photographs

What is evident from the representational analysis is that the actors are all shot in a 'recognisable' physical setting Caple (2013) such as mud houses, makeshift schools, scattered garbage, Afghan migrants, lack of basic facilities, and the inclusion of animate and inanimate objects. The settings also reflect the adverse living conditions of the Afghan migrants and thus, provide counter-ness to Pakistan's policies on the issue of Afghan refugees.

The means of a process are also represented in the photographs. The tools such as books, hand pumps, balloons, laundry, wooden carts, etc. reflect not only the means of execution of the action in the images but also help in understanding the formation of vectors. Finally, the relation of Circumstance of Accompaniment has been represented by distinct participants in the images such as Afghan children (figure 3 b), Afghan boy and mud house (figure 3b), Afghan refugees and mud houses (figure 3, 4, 5) and the sun, sewerage canal, and a chicken (figure 5a). Therefore, these participants have no "vectorial relation" with other participants in the narrative structures presented in the photographs. Conclusively, investigating representational meanings in photographs is central to the "visual structuring of elements" in a given picture (Caple, 2013, p. 69) and to present "unfolding actions, and events, processes of changes, transitory spatial arrangements" (Kress and Leeuwen, 2006, p. 79).

3.2. *Linguistic Narrative Structures*

Apart from exploring image schemas and visual narrative structures, the data sets were also interpreted to explore the typology of linguistic narrative structure employed in the taglines assigned to the photographs. The annotated scheme for linguistic narrative structures has been created based on the framework proposed by Halliday & Matthiessen (2014) with the help of the UAM Corpus tool.

Linguistic narrative structures commonly known as transitivity reveal what kinds of entities perform actions in a text, and, consequently, what kinds of actions these entities perform. The processes with which the different migrant groups were associated in the debates were analysed by using the theory of transitivity of systemic functional grammar. Studying the transitivity system, especially in media discourse and political discourse is important. In such a case, it can reveal power relations in a text i.e. which entities are active and given power to, for instance, to state their opinions, or which entities are merely the objects of the actions of others. As mentioned earlier, the image schemas explored in the data sets provide significant support in terms of basic "conceptual reflex" in various linguistic narrative structures (transitivity) (Hart, 2014, p. 112). In addition to the conceptual support, the image schemas in a given discourse also identify the underlying semantic structures, which eventually support the very act of classifying and describing material processes. This section provides the interpretation of processes, participants, and circumstances that are employed to construe "a particular domain of experience" (Halliday & Matthiessen, 2004, p. 170).

Table 2: UAM Corpus Tool Representation of Linguistic Narrative Structures in the Taglines

Feature	N	Percent
GRAMMATICAL-RANK	N=1180	
Participant	302	25.59%
Process	282	23.90%
Circumstance	238	20.17%
CLAUSE-TYPE	N=1180	
material	199	16.86%
mental	11	0.93%
verbal	12	1.02%
relational	19	1.61%
modal	4	0.34%
existential	1	0.08%
MATERIAL-TYPE	N=1180	
intransitive	40	3.39%
monotransitive	150	12.71%
ditransitive	9	0.76%
MENTAL-TYPE	N=1180	
mental-active	9	0.76%
mental-passive	2	0.17%
VERBAL-TYPE	N=1180	
verbal-active	12	1.02%
RELATIONAL-TYPE	N=1180	
attributive	16	1.36%
possessive	3	0.25%

3.2.1. *Material Processes*

Material processes represent the experiences of events and actions and highlight the participants involved in the process (Halliday & Matthiessen, 2004). The taglines assigned to the photographs in the two data sets show the dominant use of material processes, to reflect and express the daily living of the Afghan refugees. As evident from the table above, the material clause was the most employed linguistic narrative structure while providing taglines to photographs of Afghans. As already mentioned, image schemas provide the conceptual and semantic understanding of a particular realised material process, therefore, the typology of FORCE image schema is reflected in words and constructions that ultimately reveal the experiential function of the discursive phenomenon described (Hart, 2014).

As evident from Table 2 and 3 above, the intransitive form of verbs in material clauses has occurred 40 times in the taglines assigned to Afghan refugees' photographs. The taglines represent the effects of migration on Afghan children to show how forced displacement affects the innocent lives of the children facing the war. In one of the taglines the photographer, creates an analogy between Afghan children and children around the world:

Table 3: Linguistic Narrative Structures in Taglines

Linguistic Narrative Structures		
Transitivity Process	Grammatical Realisation	Key Linguistic Items
Material	<i>Intransitive</i>	‘Here they <u>played</u> with balloons near their mud homes’; ‘The largest portion of this amount, USD 2.3 million <u>will go</u> to the health sector’; ‘ <u>married</u> to an Afghan’, etc.
	<i>Monotransitive</i>	‘Children all over the world <u>share</u> the same things in common’; ‘UNHCR field staff Yasir Ayaz Khan <u>discussing</u> the education issues of Afghan refugee children’; ‘Most of the houses were badly <u>affected</u> by the monsoon rain’, etc.
	<i>Ditransitive</i>	‘Afghan refugee, Aziza Nazar, 37, a mother of 7 children, <u>poses</u> for a picture with her daughter’; ‘She also called for <u>support</u> to Afghan refugees and their host communities.’; ‘With UNHCR/RAHA intervention, this new school building was <u>constructed</u> in a record 6 months duration’, etc.
Mental	<i>Active</i>	‘ <u>Wishing</u> you all a Merry Christmas.’; ‘Abu Khalid is <u>learning</u> English’; ‘UNHCR <u>acknowledges</u> .’; etc.
	<i>Passive</i>	‘who, despite all the opposition from their community are <u>determined</u> to continue their struggle....’; ‘Afghan refugee children in a slum on the outskirts of Islamabad are <u>reflected</u> on the mirrors of a....’, etc.
Verbal	<i>Active</i>	‘The Government of Japan has <u>announced</u> a generous contribution of USD 6 million’; ‘Speaking on the occasion, Mr. Okoth-Obbo <u>said</u> that he was pleased to learn that UNHCR...’; ‘Ms. Menikdiwela said UNHCR acknowledges and appreciates the people and government of Pakistan, etc.
Relational	<i>Attributive</i>	‘where they <u>are from</u> .’; ‘The birth certificate is an important legal document, <u>which is required on many occasions during</u>’; ‘he project <u>was aimed</u> at providing marketable skills and developing market linkages to some 230...’, etc.
	<i>Possessive</i>	‘... <u>have</u> appropriate facilities to study...’; ‘..... <u>to have</u> an education...’; ‘... <u>having</u> the capacity to store large amounts of vaccines.....’, etc.

- Children all over the world share the same things in common.....here they played with balloons near their mud home....’
- Afghan refugee girls stand in a slum on the outskirts of Islamabad, Pakistan.

File	Pretext	<representational feature="intransitive"/>	PostText
Texts/final taglines.txt	.	Here they played with balloons near their mud homes, Afghan refugee children on the outskirts of Islamabad.	.Wishing
Texts/final taglines.txt	.	Afghan refugee girls in a slum in Pakistan' Afghan refugee girls stand in a slum on the outskirts of Islamabad.	Afghan refugee
Texts/final taglines.txt	a	fighting	game on
Texts/final taglines.txt	.	An elderly Afghan refugee man, rests outside a grocery store near Islamabad.	'Othman
Texts/final taglines.txt	.	Resting on a roadside, an elderly Afghan refugee in Pakistan.	An Afghan
Texts/final taglines.txt	woman	carrying	water,
Texts/final taglines.txt	while	walking with her mother back home in an alley of a neighborhood in Kabul, Afghanistan	.
Texts/final taglines.txt	.	A makeshift school set up in a mosque for Afghan refugee children where they learn the basics of Urdu.	Afghan refugee
Texts/final taglines.txt	by	volunteering	teachers.
Texts/final taglines.txt	.	(Muhammed Muheisen/Associated Press) Afghan refugee children listen to a boy reading verses from the Quran.	(Muhammed
Texts/final taglines.txt	.	The largest portion of this amount, USD 2.3 million will go to the health sector	and benefit
Texts/final taglines.txt	Shah	talking to Afghan refugee elders from Jalala refugee village in Mardan district	.The
Texts/final taglines.txt	and	that the police will not discriminate between Afghans and Pakistanis	.The
Texts/final taglines.txt	SHARP	met with the police authorities in Mardan, Khyber Pakhtunkhwa	and apprised
Texts/final taglines.txt	and	that the needs of the people returning come first	.Government
Texts/final taglines.txt	.	All the schools reopen in March	and continue
Texts/final taglines.txt	.	Safia, 7, poses with her brother Wesal, 5, at a newly constructed Government Primary School in Islamabad.	'I
Texts/final taglines.txt	need	to go to different places every day because my school is finally built	.Thank
Texts/final taglines.txt	facilities	to study	.Afghan

Text-based search: Search for: <representational feature="intran: Show Context: 1]

File	Pretext	<representational feature="intransitive"/>	PostText
Texts/final taglines.txt	.	married to an Afghan	,and
Texts/final taglines.txt	and	currently living in a Refugee Village in Pakistan	,treads
Texts/final taglines.txt	a	helping	hand with
Texts/final taglines.txt	.	The family now lives in Turkmen Afghan Refugee Village in Nowshehra.	Her son
Texts/final taglines.txt	.	An Afghan refugee boy stands in an alley of a slum in Pakistan.	Afghan refugee
Texts/final taglines.txt	rickshaw	parked on a roadside	.An
Texts/final taglines.txt	and	heating	in a
Texts/final taglines.txt	.	Children stand at the doorway of a mud home in a slum that hosts Afghan refugees	and internally
Texts/final taglines.txt	cart	loaded with vegetable leaves collected off the ground of a near by market, in a slum on the outskirts of Islamabad.	.Children
Texts/final taglines.txt	.	Children play on a donkey-cart belonging to an elderly Afghan refugee man sleeping on a roadside on the outskirts of Islamabad.	Refugee boys
Texts/final taglines.txt	donkey-cart	belonging to an elderly Afghan refugee man sleeping on a roadside on the outskirts of Islamabad.	.Refugee
Texts/final taglines.txt	man	sleeping on a roadside on the outskirts of Islamabad, Pakistan	.Refugee
Texts/final taglines.txt	facility	that will cater to the needs of the entire province	.The
Texts/final taglines.txt	staff	interacting with Afghan refugee shop keepers in the Lajey Karez refugee village	and updating
Texts/final taglines.txt	refugees	resumed	.ISLAMABAD
Texts/final taglines.txt	.	ISLAMABAD, 1 March 2019: The UN refugee agency's voluntary repatriation programme for Afghans resumes.	The voluntary
Texts/final taglines.txt	for	registered	Afghan refugee
Texts/final taglines.txt	million	registered	Afghan refugee
Texts/final taglines.txt	said	this firm generosity has contributed to the global refugee cause at a time when we witness political instability in Afghanistan.	.As

Figure 4: UAM Corpus Tool Representation of Material-Intransitive Linguistic Items in the taglines

Here the taglines show the use of intransitive verbs such as ‘played’ and ‘play’ to highlight the common attributes of children all over the world. The use of such verbs shows that the producer(s) of the photographs want their viewers to ponder on the adverse conditions of the Afghan migrants. The use of the noun

'children' in the agentive position of the clause reflects the photographer's intention to highlight the same level of playfulness and innocence in Afghan refugee children as found in other parts of the world. Thus, the use of the common noun 'children' relates Afghan migrant children with others around the world and is traditionally associated with the "ideology of inclusiveness" (Halliday, 1994; Adjei et al., 2015, p. 27). Jahedi & Abdullah (2012) pointed out that actions and events assigned to a particular group in a given discourse, determine social actors' position as in-group or out-group, and therefore, reveal the representation of the actors as ideologically biased ones. The clause also conceptualises the ideological link proposed by the photographer between the Afghan children and the children living in other parts of the world (Filho, 2004; Kondowe, 2014). Thus, the verb 'played' or 'play' and the noun 'children' have been used by the producer(s) to voice the innocence of Afghan Children. The goal that is affected by the action is 'same things in common', which shows the emphasis the producer(s) wants to put forth regarding the lack of basic facilities for Afghan children. The goal of the material process employed, implicitly highlights that even though Afghan children require the same amount of care and nurturing as children in other parts of the world, they are deprived of the essentials of life. Additionally, the taglines show the use of the action word 'played' as the material process and therefore, reflects the conventional bustle of Afghan children, which is similar to the children in the rest of the world. The verb 'play' has been used a couple of times by the photographer to caption and describe the daily activities of Afghan children. The use of the pronoun 'they' in the agentive position, reflects the exclusion of Afghan children from the rest of the world when it comes to the provision of basic facilities and therefore, apprehending the marginalised situation of the Afghan refugee in Pakistan. The goal of the material clause i.e. 'with balloon' reflects the activities at the disposal of migrant children. Again, this echoes the scarcity of creative free time activities and leaves Afghan migrant children to have no other choice but to play with a balloon as an alternative to a ball. Finally, the locative circumstances such as 'near their mud homes' again shows the picture of their adverse living conditions. In a similar fashion, producer(s) in another, caption it as 'A child holding a balloon, an Afghan refugee in a slum in Pakistan'. The use of the action verb 'holding' expresses the transformative material process (Halliday & Matthiessen, 2004). Transformative material processes "have a separate element representing the outcome" and in the case of the caption goal 'the balloon' is the separate element Halliday & Matthiessen, 2004, p. 186). Moreover, locative circumstance as an attribute is represented through a pair of prepositional phrases 'in a slum' and 'in Pakistan' and shows that even though they are accommodated in the country, the Afghan migrants are forced to live in slums and outskirts of main cities, thus again depicting the photographer's ideology of representing the migrants as the one banished and demoted. In another photograph, the producer(s) highlighted the limitation of activities available for Afghan refugee children: 'Afghan refugee girls stand in a slum on the outskirts of Islamabad, Pakistan'. The use of the intransitive action process 'stand' in a locative circumstance such as 'slum' reflects the pathetic and unhygienic living conditions of the Afghan children. The attention directed toward the plight of Afghan children forced to play and move around in filth is again an ideological representation of the subtle, counter-voice of Afghan migrants.

The present indefinite tense of the verb ‘hold’ was also used by UNHCR (Pakistan) photographers to express the procedures of repatriation procedures of Afghan refugees in one of the photographs: ‘Abu Khalid, age 5, shyly holds up his birth certificate at UNHCR’s voluntary Repatriation Centre in Peshawar’. The action process suggests the work done by the organization to facilitate the Afghan migrants. The goal ‘his birth certificate’ shows that due to the marginalised living conditions of Afghan migrants in Pakistan, the organization is trying its level best to provide basic facilities. In addition to this, the use of locative circumstance ‘at UNHCR’s voluntary Repatriation Centre’ shows that Afghan refugees need humane aid and that is what the organization is trying to do. The clause also reflects the construction of the implicit ideology of “us” versus “them”, and shows the relation of dominance and unequal legitimate power between the organization and the Afghan migrants (Chuang & Romer, 2013; Teo, 2000; Fairclough et al., 2011, p. 485; van Dijk, 1988). Fairclough (1995) pointed out that language users employ “linguistic realisation of experience integrated with social, cultural and ideological considerations” (Lan & Meng, 2016, p. 85). The clause, therefore, implies the adverse conditions of Afghan refugees and portrays UNHCR as a better place i.e. an organization capable of providing amenities.

Similarly, UNHCR representing Afghan refugee children in photographs refers to the contributions made by the organization regarding the safe return of the refugees to their country. The taglines show the use of both transformative and creative material processes in clauses such as, ‘*UNHCR works daily to ensure that the voluntary returns programme for registered Afghan refugees is conducted in dignity and safety*’, ‘*the needs of the people returning come first*’, and ‘*UNHCR and outreach volunteers distributing plastic sheets to the Afghan refugees in 1-12 Afghan settlement*’. Intransitive verbs such as ‘works’, ‘to ensure’, and ‘come’ are creative clauses, as the outcome “is the coming of the existence of the Actor as the process unfolds” i.e. reveal UNHCR’s contribution towards providing stabilized living to the Afghan refugees (Halliday & Matthiessen, 2004, p. 184). Unlike the creative clauses employed, the transformative clauses can give separate elements portraying the outcome of the action process (Halliday; 2004) and can represent the outcome as elaboration, extension, or enhancement. In the case of the material verb ‘distributing’ the outcome of the action is an extension as it represents Afghan refugees as the recipient of the transitive verb ‘distributing’ with accompaniment i.e. ‘plastic sheets’. The taglines mentioned above implicitly employ the ideology of us (UNHCR) versus them (Afghan migrants) and portrays refugees as the one needing help rather than considering them as outcasts in Pakistan.

Text-based search: Search for: <representational feature="mono Show Context: 3

Hits: 0-20 of 150 <Prev Next>

File	Pretext	<representational feature="monotransitive"/>	Post1
Texts/final taglines.txt		Children all over the world share the same things in common.	They seek fun,
Texts/final taglines.txt	in common.	They seek fun, joy and happiness no matter where they are from.	Here they played with
Texts/final taglines.txt	. A child	holding a balloon, an Afghan refugee in a slum in Pakistan	. 'Afghan refugee
Texts/final taglines.txt	, Pakistan.	Afghan refugee children play a fighting game on an improvised swing on the outskirts of Islamabad.	An elderly Afghan refugee
Texts/final taglines.txt	of Islamabad.	An elderly Afghan refugee man feeds his cow in a slum near Islamabad.	An elderly Afghan refugee
Texts/final taglines.txt	elderly Afghan refugee	making his way along a muddy and slippery ground of a slum in Pakistan	. Feeding his cow
Texts/final taglines.txt	in Pakistan.	An Afghan refugee woman walks back to her mud home carrying her laundry on her head after	Afghan refugee, Aziza
Texts/final taglines.txt	refugee woman walks	back to her mud home carrying her laundry on her head	after washing it in
Texts/final taglines.txt	, Pakistan.	Afghan refugees and internally displaced Pakistani schoolgirls gather around their teacher while	An Afghan refugee woman
Texts/final taglines.txt	their teacher while	reviewing their exams at a makeshift school on the outskirts of Islamabad, Pakistan	. An Afghan refugee
Texts/final taglines.txt	, Pakistan.	An Afghan refugee woman carrying her daughter crosses a wooden bridge over sewage and	An Afghan girl holds
Texts/final taglines.txt	Afghan refugee woman	carrying her daughter	crosses a wooden bridge
Texts/final taglines.txt	of Islamabad.	An Afghan girl holds balloons while walking with her mother back home in an alley of a neighborhood	Afghan refugees,
Texts/final taglines.txt	Islamabad.	A makeshift school, Afghan refugees and internally displaced Pakistani children in a slum in Islamabad	At a makeshift school
Texts/final taglines.txt	volunteering teachers.	Afghan refugees and internally displaced Pakistani girls from tribal areas, sit on the ground during	(Muhammed Muheisen/
Texts/final taglines.txt	refugees and internally	displaced Pakistani girls from tribal areas	, sit on the
Texts/final taglines.txt	a class on	how to read	and write by a
Texts/final taglines.txt	to a boy	reading verses of the Quran, during a daily class on how to read alphabets and verses of the Quran	(Muhammed Muheisen
Texts/final taglines.txt	daily class on	how to read alphabets and verses of the Quran, in a mosque on the outskirts of Islamabad, Pakistan	(Muhammed Muheisen
Texts/final taglines.txt	, Pakistan.	(Muhammed Muheisen/Associated Press) Afghan refugee youth push a wooden cart along a road	An Afghan refugee boy

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Text-based search: Search for: <representational feature="mono Show Context: 3

Hits: 60-80 of 150 <Prev Next>

File	Pretext	<representational feature="monotransitive"/>	Post1
Texts/final taglines.txt	Students are busy	taking their final exams before winter break	. All the schools
Texts/final taglines.txt	in March and	continue until December	. UNHCR with the
Texts/final taglines.txt	until December.	UNHCR with the help of its partner organization is providing free primary education to some	Saranan is 45 km
Texts/final taglines.txt	capital Quetta.	It was established in 1985	and is currently h
Texts/final taglines.txt	community are determined	to continue their struggle for education	. Salma is makin
Texts/final taglines.txt	for education.	Salma is making her father proud by teaching girls at her home, who are not allowed to attend	At the age of
Texts/final taglines.txt	father proud by	teaching girls at her home, who are not allowed to attend regular school	. At the age
Texts/final taglines.txt	are not allowed	to attend regular school	. At the age
Texts/final taglines.txt	refugee village.	She runs a Home-Based Girls' Centre at her house, with the support from UNHCR.	Shah Wali, 13
Texts/final taglines.txt	13 is busy	doing his classwork in Surkhab Refugee Village	, in Pakistan's
Texts/final taglines.txt	Afghan refugees.	In Balochistan, UNHCR provides free education in 10 refugee villages with 37 primary schools	Education is one
Texts/final taglines.txt	refugee school-aged children	who are not engaged in formal education in Pakistan	. Safia, 7
Texts/final taglines.txt	, at a	newly constructed	Government Prim
Texts/final taglines.txt	I am happy	sitting in a proper classroom	. I will not
Texts/final taglines.txt	finally built.	Thank you!	" says Safia with
Texts/final taglines.txt	a smile.	The students of this school sat near a garbage dump in the locality under open skies, bracing	With UNHCR/RA
Texts/final taglines.txt	open skies,	bracing cold and heat	. With UNHCR/R
Texts/final taglines.txt	Afghan refugee students	presenting their cultural song	. Pakistan contin
Texts/final taglines.txt	cultural song.	Pakistan continues to host world's second largest & most protracted refugee population globally	#WithRefugees #
Texts/final taglines.txt	. Pakistan continues	to host world's second largest & most protracted refugee population globally	#WithRefugees #

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Figure 5: UAM Corpus Tool Representation of Material-Monotransitive Linguistic Items in the taglines

Text-based search: Search for: Show Context: 3 Help

Hits: 0-9 of 9 <Prev Next>

File	Pretext	<representational feature="ditransitive">	PostText
Texts/final taglines.txt	near Islamabad.	Afghan refugee, Aziza Nazar, 37, a mother of 7 children, poses for a picture with her daughter.	Afghan refugees and inte ^
Texts/final taglines.txt	, Pakistan.	An Afghan refugee boy is helped by others to attach a wooden cart on a donkey, in a slum th	An Afghan refugee man
Texts/final taglines.txt	exile to enable	them play constructive role to the development of Afghanistan	when they return.
Texts/final taglines.txt	marketable skills and	developing market linkages to some 230 Afghan refugees out of which	, 125 trainees were
Texts/final taglines.txt	and heat.	With UNHCR/RAHA intervention, this new school building was constructed in a record 6 mo	Afghan refugee students
Texts/final taglines.txt	a living by	preparing wool for the carpets weavers	Aleema, an
Texts/final taglines.txt	a head scarf	while playing in a slum home to Afghan refugees	and internally displaced F
Texts/final taglines.txt	on refugees,	which presents a unique opportunity for the international community to make a tangible and li	An Afghan refugee
Texts/final taglines.txt	of returnees.	She also called for support to Afghan refugees and their host communities.	She also reaffirmed UNH

Figure 9: UAM Corpus Tool Representation of Material-Ditransitive Linguistic Items in the Taglines

The photographs also represented the daily life of Afghan women living in the slums in Pakistan. Both the data sets showed varied perspectives of Afghan migrant women. Most of the photographs portrayed Afghan women involved in daily routine actions.

In this regard, Muheisen photographed and captioned Afghan women as doing simple daily tasks rather than involved in creative activities and points out the difficult living conditions of Afghan migrants. The photographs captioned, revolved around material clauses, such as ‘An Afghan woman *walks* back to her mud home *carrying* her laundry on her head after *washing* it in a nearby stream on the outskirts of Islamabad’, ‘Afghan refugee children, *walks* past a woman *carrying* water, in an alley of a slum near Islamabad’ and ‘An afghan refugee woman *carrying* her daughter *crosses* a wooden bridge over sewage and garbage’. Women representation by Muheisen in the above-mentioned taglines reflect material processes of simple tasks and more action words rather than creative ones. Ideologically, Afghan migrants represented using circumstantial adjuncts, are reflected as marginalised by mostly using the words such as slums, mud house, sewage, and garbage; whereas, the outskirts of Islamabad again show them (Afghan refugees) being abandoned and kept out of the capital of the state as someone not acceptable in the normal course of life in Pakistan. These words reinforce the construction of a sympathetic view of Afghan migrants. The UNHCR even though shows and reflects the marginalised situation of Afghan refugees yet reflects itself as the helping hand and foregrounds the contributions made by it.

3.2.2. Mental Processes

The data sets i.e. taglines, apart from revealing transitivity or linguistic narrative structures of doing (Material processes) also showed the use of verbs that “encoded meanings of thinking” (Eggs, 2005, p. 225). The mental process defines a process of perception. This is a process of describing what is happening in the inner world of the mind. It involves processes such as thinking, imagination, desire, sympathy, vision, etc. The mental process can be divided into three areas: Influence processes (such as hatred), cognitive processes (decision, understanding, understanding, etc.), and perception processes (seeing, listening, etc.). In the mental clause, there will always be a participant (human), who can feel, think or perceive and therefore, the participant must be conscious. The human participant is usually called the sensor, and the other participant is a phenomenon, it can usually be a thing, a situation, or an event (as in the case of the study-the ill-fated conditions of the Afghan migrants) and can be further realised as an emotion, issue, thought, etc., that can be sensed, perceived, felt or thought. It should be noted that the sensor is not only suitable for people but can be any object, whether it has an animation effect or not. The figure below shows the UAM corpus tool annotation of mental clauses identified in the data sets.

File	Pretext	<representational feature="mental-active">	PostText
Texts/final taglines.txt	Pakistan.	Wishing you all a Merry Christmas.	A child holding a
Texts/final taglines.txt	in Peshawar.	Abu Khalid is learning English	and would like to
Texts/final taglines.txt	learning English and	would like to become a doctor in the future	. We hope he
Texts/final taglines.txt	the future.	We hope he will achieve his dreams in Afghanistan.	UNHCR in Pakistan
Texts/final taglines.txt	school now and	she wants him to have an education	. Maria makes a
Texts/final taglines.txt	he was pleased	to learn that UNHCR has built vaccine storage facilities in both the Khyber Pakhtunkhwa and	"In the
Texts/final taglines.txt	repatriation is a	preferred	solution for the majc
Texts/final taglines.txt	Ms. Menikdiwela said	UNHCR acknowledges	and appreciates the
Texts/final taglines.txt	UNHCR acknowledges and	appreciates	the people and gov

a) Cognition, Affection, Desirability Feature

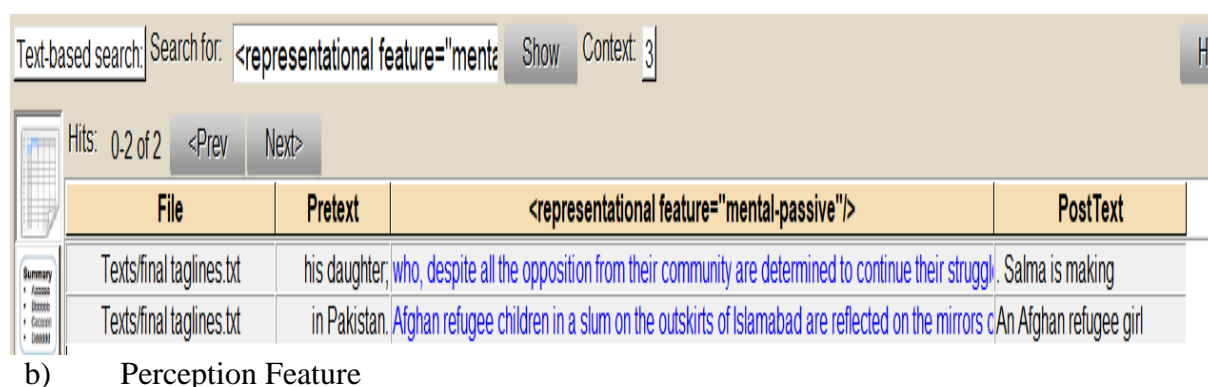


Figure 10: UAM Corpus Tool Representation of Mental Linguistic Items in the Taglines

- ‘They seek fun, joy, and happiness no matter where they are from’.
- ‘We hope he will achieve his dreams in Afghanistan’.
- ‘The UN Refugee Agency renders her a helping hand with a monthly remuneration of Rs. 8000 (80 USD) to meet her expenses’.

The depiction of mental processes in the taglines is portrayed both in verbs of cognition, affection, perception, and desirability. The taglines show verbs of cognition for example ‘learn’, ‘renders’, ‘acknowledges’ ‘appreciates’, etc., to depict the external help given to the Afghan migrants. Verbs of affection such as ‘like’ has been employed in describing the basic needs of Afghan refugees living in Pakistan. Verbs of perception and desirability such as ‘listen’, ‘bracing’, etc., and ‘seek’, ‘want’, ‘hope’, etc., respectively reflect the desire of Afghan refugees to live a progressive and prosperous life. The mental processes explored in the taglines reflect the intention to invoke sympathy toward the war-inflicted Afghan refugees. This implies that the producers of the photographs are attempting to convince their viewers/readers on a counter perspective that challenges the mainstream view of Afghan refugees living in Pakistan. The producers of visual discourse on Afghan migration and Afghan migrants want their viewers to perceive the impacts of the Afghanistan wars on their people. In doing so, the photographs try to raise and voice awareness regarding the security and economic issues of Afghan migrants.

3.2.3. Relational Processes

The transitivity process involving relational clauses relates to the action of being, attributed, and possessed. Cress (1979) identified relational processes as grammatical clauses explaining or presenting the relationship between two entities participating in a given discourse. In most relational clauses, one of the participating entities is considered an attribute of the other. Relational processes are mostly identified by the verb ‘be’ and therefore ideologically signal a relationship between the two participants represented in the discourse.

Table 2 and 3 identifies relational clauses of attribution and identification in the taglines. Verbs such as ‘where they are from’, ‘which is required’, ‘was aimed close’, etc., have been employed to show the attributive nature of different essential documents required for Afghan refugees to live peacefully in Pakistan.

Apart from this, verbs such as ‘have appropriate facilities’, ‘to have an education’, etc. have been used to show the various facilities provided by UNHCR to the Afghan refugees for the provision of education, employment, and vaccination.

Text-based search: Search for: <representational feature="attributive"> Show Context: 3 Help

Hits: 0-16 of 16 <Prev Next>

File	Pretext	<representational feature="attributive">	PostText
Texts/final taglines.txt	happiness no matter	where they are from	. Here they played
Texts/final taglines.txt	and would like	to become a doctor in the future	. We hope he
Texts/final taglines.txt	, Balochistan.	The project was aimed at providing marketable skills and developing market linkages to son	Like Shams, today
Texts/final taglines.txt	in Balochistan.	Students are busy taking their final exams before winter break.	All the schools reopened
Texts/final taglines.txt	this RV.	Saranan is 45 km towards the northwest of the provincial capital Quetta.	It was established in
Texts/final taglines.txt	regular school.	At the age of sixteen, she is the only female teacher in the entire refugee village.	She runs a Home-Ba-
Texts/final taglines.txt	from UNHCR.	Shah Wali, 13 is busy doing his classwork in Surkhab Refugee Village, in Pakistan's Baloch	In Balochistan, UNHC
Texts/final taglines.txt	Balochistan province,	which is host to approximately 299,700 Afghan refugees	. In Balochistan,
Texts/final taglines.txt	17,243 students.	Education is one of UNHCR	's top most priority
Texts/final taglines.txt	, Peshawar.	I am happy sitting in a proper classroom.	I will not need
Texts/final taglines.txt	in Pakistan.	The birth certificate is an important legal document, which is required on many occasions du	's life, e.g.
Texts/final taglines.txt	in Nowshehra.	Her son is at school now	and she wants him
Texts/final taglines.txt	refugee families waiting	to get processed at the UNHCR	's voluntary repatriati
Texts/final taglines.txt	Mr. Okoth-Obbo said	that he was pleased to learn that UNHCR has built vaccine storage facilities in both the Khyb	. "In the
Texts/final taglines.txt	concrete results.	Pakistan is one of five co-conveners of this world meeting on refugees, which presents a uni	An Afghan refugee w
Texts/final taglines.txt	, it needs	to be well-informed	, voluntary, safe

a) Attributive Feature

Text-based search: Search for: <representational feature="possessive"> Show Context: 3

Hits: 0-3 of 3 <Prev Next>

File	Pretext	<representational feature="possessive">	PostText
Texts/final taglines.txt	now the children	have appropriate facilities to study	. Afghan refugee students
Texts/final taglines.txt	she wants him	to have an education	. Maria makes a
Texts/final taglines.txt	The facility –	having the capacity to store large amounts of vaccines	– will benefit 1

b) Possessive/Identifying Feature

The use of relational processes in the taglines provides support to the discursive ideology propagated by the producers of the photographs. The relational clauses employed ideologically raised concerns regarding the issues that are faced by the Afghan community living in Pakistan. It has been noted that relational clauses are used to present facts regarding the current living conditions of Afghan refugees and are used as a means to communicate to policymakers that Afghan migrants are devoid of basic human rights. Therefore, the use of a relational process is a way to display a counter voice that highlights the economic and social adversities of Afghan refugees.

Figure 6: UAM Corpus Tool Representation of Relational-Attributive and Possessive Linguistic Items in the Taglines

3.2.4. Verbal Processes

The verbal process is taken as the process of saying and is considered to exist between mental and relational processes analogous to the mechanism of saying

and meaning of a particular utterance. The verbal clause also expresses the connection between concepts in the human mind and conceptualised ideology represented linguistically in a given discourse. In a typical verbal clause, the participant who is speaking is called the sayer and the addressee, and the message delivered is called the target verbiage. Ideologically, verbal processes mostly highlight the power relations in a given discursive setting, where the speaker is considered to have the authority to control and direct the discourse. Table 2 shows that verbal clauses in the taglines have appeared 12 times. Most of the verbal clauses show the Government of Pakistan and UNHCR as the sayer and therefore ideologically represent them as the one having power in a given discourse setting. Verbs such as ‘announced’ and ‘said’ were used to identify the speakers.

File	Pretext	<representational feature="verbal-active">	PostText
Texts/final taglines.txt	to read and	write	by a volunteering adult
Texts/final taglines.txt	outskirts of Islamabad	The Government of Japan has announced a generous contribution of USD 6 million in support of	The new funding
Texts/final taglines.txt	Mardan district	The SHO assured the refugee elders that every possible assistance will be provided to refugees	The meeting was organized
Texts/final taglines.txt	Khyber Pakhtunkhwa and	apprised them of the efforts of UNHCR to establish contacts with refugee elders from refugee camps	UNHCR and outreach
Texts/final taglines.txt	you!"	says Safia with a smile.	The students of this
Texts/final taglines.txt	the ceremony.	Speaking on the occasion, Mr. Okoth-Obbo said that he was pleased to learn that UNHCR has been providing	In the last
Texts/final taglines.txt	care,"	he said	, adding that the
Texts/final taglines.txt	he said,	adding that the international community values Pakistan's generous support towards Afghanistan	Mr. Okoth-Obbo reiterated
Texts/final taglines.txt	in Pakistan.	While voluntary repatriation is a preferred solution for the majority of Afghan refugees, it needs to be supported	Ms. Menikdiwela said UNHCR
Texts/final taglines.txt	in Pakistan.	Ms. Menikdiwela said UNHCR acknowledges and appreciates the people and government of Pakistan for their	She said this firm
Texts/final taglines.txt	four decades.	She said this firm generosity has contributed to the global refugee cause at a time when we need it most	As the year 2019
Texts/final taglines.txt	host communities.	She also reaffirmed UNHCR's commitment to work with the Governments of Pakistan and Afghanistan	UNHCR provides appro

Figure 12: UAM Corpus Tool Representation of Verbal Linguistic Items in the Taglines

4. DISCUSSION AND CONCLUSION

Studying the transitivity system, especially in media and political discourse is important because it can reveal power relations in a text: which entities are active and given the power to, for instance, to state their opinions, and further which entities are merely the objects of the actions of others. In this study, the names of 60 types of processes and participant roles created by Halliday were only briefly mentioned in the case of each migrant group, and the focus was mainly on the separation between “active” and “passive” (i.e. whether the migrants themselves did something, or whether something was done to them). In CDA, controlling the degree of dynamism through choice among participant roles is treated as a strategy of “activation/passivation” (Fairclough 2003, pp. 145–146, van Leeuwen 1996, pp. 43–46). Therefore, UNHCR is reflected as an active social actor; whereas, Afghan migrants are shown at the receiving end and thus passive actors.

By linking a certain social group with a set of behaviours, the study of process types clarifies the identification of the issue. Afghan refugees were primarily seen in the study's images as agents and participants in action/material processes at both the visual (images) and textual (Taglines) levels. Through the activities depicted in the images, the photographers convey socio-cognitive

representations of the social group. By doing this, the photographers establish a sympathetic picture of the migrants by informing their ideology as social practice translated into visual constructs. The extensive use of materials depicts the everyday tasks that an Afghan refugee must perform to survive.

Therefore, the researchers have been able to analyse the inseparably intertwined threads between language, social meaning, and cognition as a result of the relationship created between the embodiment of events in cognitive linguistics to processes and narrative structures in SFG (Li, 2011). The photographer, who works in the media, has attempted to take a proactive role in documenting the hardships faced by Afghan refugees and highlighting inconsistencies in the NAP, which, although addressing these concerns, has not succeeded in creating an all-encompassing policy. Pakistan's soft image has been tarnished by the unplanned repatriation of Afghan refugees, and instead of being a welcoming host, Pakistan "is a country now reluctant to house the remaining refugees" (Guffran, 2006, p. 83). As a result, Afghans are dealing with growing difficulties including the closure of camps and the denial of educational opportunities. Although the counter-ness in the counter-discourse "bears an antagonistic relationship with the dominant discourse", the photographs are an ideological attempt to suggest a power shift. They echo the silent, couched counter voice of the refugees. Despite their weakness, the images documenting Afghan atrocities do not support the created strategic rhetoric (strategy) (Heracleous, 2006, p. 1060).

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