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Degree of Master in English*

Title

***The Guardian and El Watan's Coverage of October 2023 Gaza
Attacks: A Social Semiotic Comparative Study***

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Abstract

The study examined the coverage of the October 2023 Gaza attacks in two ideologically and culturally different newspapers (*The Guardian* and *El Watan*) in terms of journalistic framing strategies. The research investigated how media discourse shaped and ordered conflict, focusing on the contribution of ideological, cultural, and geopolitical factors to journalistic representation. Through Critical Discourse Analysis (CDA) informed by Michel Foucault's Discourse Theory and Stuart Hall's encoding/decoding model, the study analyzed verbal as well as visual aspects of the news reports. The analysis was further supported by social actor representation frameworks articulated by Van Leeuwen Kress & Van Leeuwen. The findings revealed that *El Watan* adopted a frame based on anti-colonial discourse, imperial violence, and criticism of Israeli military actions, while largely excluding Israeli voices. Conversely, *The Guardian* employed a humanitarian frame that emphasized Palestinian suffering, but also incorporated the values of liberal democracy. The results demonstrated that media framing, source choice, language, and imagery differed within and between regions, shaping public perceptions of conflict. This comparison between Western and Arab media contributed to the literature of media studies, communication studies, and conflict journalism by underlining the importance of critical media literacy in understanding the ways in which global events are represented in different social and political contexts.

Keywords: media framing, Gaza conflict, critical discourse analysis, The Guardian, El Watan

Dedication

To my beloved parents, for their endless love, sacrifices, and support.
To my dear brother Yacine, and my wonderful sisters Radia, Rabea, and Elissa.

To my family,
With my love and gratitude.

KHALDI MANEL

To the soul of my dear father, whose memory continues to guide and
inspire me every day.

To my mother, for her endless strength, prayers, and unconditional
support.

To my brothers Amar and Hamza, and my sister Nabila.

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Finally, we extend our appreciation to everyone who supported us along the way.

List of abbreviations

CDA: Critical Discourse Analysis

UK: United Kingdom

UN: United Nations

IPSO: Independent Press Standards Organization

BBC: British Broadcasting Corporation

OCHA: United Nations Office for the Coordination of Humanitarian Affairs

JNF: Jewish National Fund

PA: Palestinian Authority

FPA: Foreign Press Association

NGO: Non-Governmental Organization

IDF: Israel Defense Forces

EU: European Union

US/USA: United States of America

PLO: Palestinian Liberation Organization

ICT: Information and Communication Technologies

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General Introduction

General Introduction

“In times of war, truth is the first casualty”

(Johnson, 1945, as cited in *The Guardian*, n.d.).

This quotation coined by Hiram W. Johnson, a Californian Republican politician, on the same day the U.S. dropped its first atomic bomb on Hiroshima raises questions of truth and objectivity in news coverage. It emphasizes how bias, and opposing narratives are frequent in media coverage during armed conflicts. The issue of subjectivity in media news coverage tends to be reproduced, nearly a century after August 1945. This dissertation examines the contention in relation to the October 2023 escalation in Gaza Strip.

On October 7, Hamas launched thousands of rockets on Israeli border villages, and kidnapping hostages. After hundreds of casualties, including civilians, many others were captured; many countries expressed their indignation and condemnation. In retaliation, Israel launched a huge military campaign on Gaza, involving continuous bombings and a ground military offensive. This reprisal, which led to thousands of Palestinian deaths, massive destruction, and the forced transfer of countless Gaza civilians, escalated an already terrible humanitarian crisis. Furthermore, the war drew significant attention from the global population, provoked demonstrations, and escalated regional tensions. Congressional Research Service. (2023, October 18). Israel and Hamas conflict in brief : Overview, U.S. policy, and developments(CRS Report R47828). U.S. Congress.

Studying this event in the context of media coverage is essential due to its political, social, and emotional complexity. The conflict is highly polarizing, with narratives shaped by historical injustices, religious and cultural differences, and geopolitical interests. Media outlets play a pivotal role in framing these narratives, influencing public opinion, and shaping international responses to the conflict. In this perspective, our research attempts to compare the manner two newspapers from different backgrounds cover the conflict. For instance, Western outlets such as *The Guardian* often frame that war through a lens influenced by

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liberal democratic values, focusing on human rights and international law, while regional outlets like Algeria's *El Watan* present the events from a perspective shaped by Arab solidarity, anti-colonial sentiment, and support for Palestinian resistance.

During all the crisis, the media had a significant impact on international public opinion and the development of global narratives. This study explores how these different print media present those war events and the manner reality is represented. Yet, the focus of our research is on the newspapers which are the British *The Guardian* and the Algerian *El Watan*. these media play a critical part in forming open discernment of reality by selecting, surrounding, and translating occasions through particular ideological and social points. In this sense, we refer in our research work to Stuart Hall's 1980 encoding/decoding hypothesis that clarifies how media messages are developed (encoded) by writers and editors based on organization needs, political viewpoints, and societal standards. These messages are at that point gotten (decoded) by users, who translate them according to their social foundations claim and convictions. In covering the October 2023 Gaza assaults, *The Guardian* and *El Watan* may encode distinctive accounts. This is indeed, our objective in this academic work. We also touch on Foucault's framework discourse analysis (1980) to reveal how *The Guardian* and *El Watan* construct different truths about the Gaza attacks through language shaped by power and ideology, we will attempt to analyze the visual elements by following van Leuween framework.

The Guardian, a British daily newspaper, might outline the struggle with a center on worldwide law, human rights, and Western political responses, whereas *El Watan*, an Algerian daily paper, seems to emphasize subjects of colonial history, Middle Eastern solidarity, and territorial political dangers. This particular surrounding, impact how gatherings of people see the occasion, fortifying or challenging dominant stories. Hence, daily papers do not simply

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report reality, they build it by forming which voices are opened up, which realities are prioritized, and how stories are told.

The gap in existing research is the lack of detailed comparative studies that examine the differences between Western and Arabic media coverage of events such as the October 2023 Gaza attacks. While individual analyses of Western or Arabic media outlets exist, they often focus on one perspective, leaving a critical gap in understanding how these narratives differ or overlap across cultural and geopolitical lines.

Aim and Significance of the Study

This study seeks to compare and contrast The Guardian's and El Watan's coverage of the October 2023 Gaza attacks, with particular attention to the similarities and differences in their ideological orientations, framing strategies, narratives, and use of imagery. By focusing on the first week following the attacks, the research examines how each outlet depicts the principal actors, the origins and consequences of the conflict, and its wider political and humanitarian implications. More specifically, it aims to identify patterns of bias, explore representational and tonal differences, and analyse the linguistic and visual strategies employed in both newspapers. It further considers how editorial choices may shape audience perceptions and how historical, political, and cultural contexts inform media narratives.

The significance of this study lies in its contribution to the fields of media studies, communication, and conflict reporting by providing a detailed comparative analysis of Western and Arabic media coverage of a highly polarising event. Drawing upon Stuart Hall's Encoding/Decoding model, which elucidates how media messages are produced, circulated, and interpreted differently depending on audiences' social and ideological positions (Hall, 1980), the study highlights the extent to which cultural, historical, and political factors influence media representations. By examining The Guardian and El Watan, it demonstrates how journalism not only reflects events but also plays an active role in shaping public opinion, political responses, and international discourses on war and conflict (Entman, 1993; Fairclough, 1995; van Dijk, 1998).

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Furthermore, the research underscores the importance of critical media literacy, particularly in the context of conflict reporting where coverage may either reinforce division or foster understanding. By analysing framing techniques, ideological foundations, and representational practices across distinct media systems, this dissertation contributes to a more nuanced understanding of the dynamics of media representation and the power of journalism in shaping perceptions of global crises. Ultimately, it addresses a gap in existing scholarship by bridging Western and Arabic perspectives, thereby offering insights into the interplay between media, culture, and politics (Chouliaraki, 2006; van Leeuwen, 2008).

Therefore, this absence is significant because without comparative studies, these differing perspectives remain isolated, limiting our understanding of how global audiences perceive such events and how media framing contributes to polarization or dialogue. A more comprehensive comparison analysis is needed to look at the framing techniques, rhetorical devices, source selection, and underlying ideologies in various media narratives. These studies would provide insight into how media coverage is influenced by historical, political, and cultural factors and how this influences the broader discourse on international wars. This gap needs to be filled in order to have a more nuanced knowledge of how the media depicts and analyzes complex international crises like the conflict in Gaza.

Research Questions and Hypotheses

The hypothesis is to seek if there are differences in the way the two papers reflect the same political and military situations. For such a purpose, we are going to raise the following questions. How did *The Guardian* and *El Watan* frame their coverage of the Gaza attacks? What are the similarities and differences in reporting between the two outlets? Do these newspapers disseminate the respective world view and politics of the countries they belong to? To give insight about the questions raised in this study, the following hypothesis are advanced. It is hypothesized The Guardian will frame the Gaza Attacks through a humanitarian lens while El Watan will adopt a resistance-oriented, anti- colonial narrative. While the two newspapers adopted comparable narrative structures, they diverged in their

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choice and use of sources. Newspapers often reflect the perspective and political orientation of their home countries, which may shape the way readers perceive national and international events.

Research Techniques and Methodology

This comparative analysis is motivated by the research of possible fundamental differences that may exist between these two media outlets when covering Gaza attacks, though journalism is often expected to adhere to shared ethical principles, although their interpretation and application may vary across different contexts. This technique of study also sheds light on the strategies for implementing the agenda, prejudice and a broader role of the media in the formation of global awareness of long-term conflicts such as Israel-Palestine. Each media defines its coverage scope with specific cultural and ideological views. Since our work is comparative in nature, we choose the research methodology that fits its objectives.

This section of the dissertation is primarily theoretical, as it outlines the conceptual foundations of the study. It begins by addressing the materials relevant to the research focus, namely the linguistic and visual representations of the October 2023 Gaza attacks in The Guardian and El Watan. It then discusses the fundamentals of discourse analysis and media framing, emphasizing their significance in the context of war journalism, before situating the research within the broader cultural and political differences between Western and Arab media narratives. To strengthen this foundation, the study draws on Michel Foucault's ideas on power and discourse and Stuart Hall's encoding/decoding model, with particular attention to the process of "encoding" through which journalists and news organizations frame and communicate events to audiences. Building on this theoretical grounding, the dissertation adopts a comparative qualitative content analysis as its analytical framework. This involves the collection of data in the form of headlines from both newspapers during the first week following the attacks to ensure a timely and focused scope of analysis. The study then applies

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Critical Discourse Analysis (CDA) to examine language, framing, tone, and imagery, thereby translating the theoretical concepts into an analytical procedure capable of revealing how media narratives are constructed and received

The Structure of the Dissertation

The dissertation is organised into six main parts. The General Introduction presents the background of the study, outlines the research problem, states the aims, objectives, and questions, highlights the significance of the study, and provides an overview of the dissertation's organisation. Chapter One, the Literature Review, explores the theoretical frameworks underpinning the research, critically examines previous studies on media coverage of conflicts, discusses framing and discourse analysis in media studies, and identifies gaps in the literature. Chapter Two, the Methodology, describes the research design, corpus selection, analytical frameworks, and procedures of data collection and analysis, while also addressing ethical considerations and study limitations. Chapter Three, Results and Findings, presents the key themes, actors, frames, and visual representations identified in The Guardian and El Watan, highlighting both similarities and differences. Chapter Four, the Discussion, interprets these findings in light of the theoretical frameworks, analyses the ideological implications of the framing and discourse strategies, and reflects on the broader role of visuals and narratives in media representation. Finally, the Conclusion summarises the main findings, underscores the contribution of the study to knowledge, acknowledges its limitations, and offers recommendations for future research

Chapter One:

Literature Review

Chapter One: Literature Review

Introduction

The Israeli-Palestinian conflict has been the subject of extensive scholarly research examining its historical development, political dynamics, humanitarian consequences, and media framing. Gelvin (2021) provides a comprehensive historical narrative that traces the evolution from Ottoman control through British Mandate, the Arab-Israeli wars, and the political shifts leading to Hamas's governance of Gaza. This work highlights the colonial legacies and geopolitical transformations shaping contemporary circumstances and the humanitarian challenges faced by Gaza. Morris (2004) critically analyses the 1948 Arab-Israeli War, exposing the strategic displacement of Palestinians and elucidating nationalist objectives on both sides. His research foregrounds the significance of the Nakba as a foundational trauma that perpetuates ongoing conflicts and refugee crises in the region. The rise of Hamas and its subsequent control over Gaza has been examined in detail by Milton-Edwards and Farrell (2010), who explore the organization's ideological underpinnings, electoral victory, and impact on the political landscape. Their analysis emphasizes that Hamas's ascendancy intensified the Israeli blockade and cycles of violence with profound societal effects in Gaza. In terms of humanitarian impact, reports by the United Nations Office for the Coordination of Humanitarian Affairs (OCHA, 2023) document the severe effects of the Israeli-Egyptian blockade on everyday life in Gaza. These studies reveal significant shortages in healthcare, clean water, food security, and economic opportunities, framing Gaza as a space of extreme vulnerability often described metaphorically as a "prison without walls." The role of media in portraying the conflict has also garnered important academic attention. Abu-Lughod (2005) contrasts Western and Arab media approaches, noting that Western outlets frequently emphasize human rights and international law, whereas Arab media prioritize themes of resistance, sovereignty, and postcolonial identity. Comparative analyses of *The Guardian* and *El Watan* illustrate how their distinct ideological orientations and cultural

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contexts influence their coverage, framing, and audience engagement (Abu-Lughod, 2005; Bizcommunity, 2007). The Guardian is recognized for its rigorous journalistic standards, emphasizing accuracy, extensive fact-checking, and a progressive editorial stance that foregrounds social justice issues and global accountability (The Guardian, 2015). Conversely, El Watan emerged in a post-authoritarian Algerian context as an independent voice advocating for democracy, national sovereignty, and critical engagement with Western influence, thus shaping its narrative lens to reflect regional political sensitivities (Bizcommunity, 2007; El Watan About). Overall, the scholarly literature underscores that the Israeli-Palestinian conflict remains deeply contested across multiple spheres—historical, political, humanitarian, and media representations. Understanding these dimensions through previous studies provides a vital theoretical and empirical foundation for analyzing contemporary media portrayals, especially surrounding critical events such as the October 2023 Gaza attacks.

1. An Overview of the Conflict

Through the following historical background, we aim to provide a contextual understanding of the conflict between Israel and Palestine. Our objective is to explain the history of Palestine which evolved over time. Actually, the historical background of the Gaza attacks is deeply rooted in a century-long conflict characterized by territorial disputes, political strife and humanitarian crises. The Israeli-Palestinian conflict has historical roots, tracing back to the late 19th century with the rise of nationalism among both Jews and Palestinians (Neal '95, Lorena S., "The Roots of the Israeli-Palestinian Conflict:1882-1914"(1995).HonorsProjects,History.27.)

The recent escalation, particularly the October 2023 attacks, can be traced back to the failure of peace processes and the rise of forceful leadership on both sides. Gaza has witnessed significant political and social transformations, from being an important administrative center under the Ottoman Empire (1517-1917) to experiencing British and

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Egyptian control, Israeli occupation and later governance by the Palestinian authority and Hamas while remaining a focal point of conflict and humanitarian challenges in the present day. These transformations are discussed in-depth by Gelvin (2021) in *The Israel-Palestine Conflict: A History*.

a. Gaza Under the Ottoman Empire

From 1517 to 1917, Gaza was under Ottoman rule after Sultan Selim I had conquered the region from the Mamluks. Strategic in nature, according to Daniel Goffman in *The Ottoman Empire and Early Modern Europe*, "Gaza's fertile land produced an abundance of crops, which contributed to the city's role as an important trading hub within the Ottoman Empire" (Halevy, D. *Late Ottoman Gaza: An Eastern Mediterranean hub in transformation*. p,64 The city was an administrative and trade center on the way between Egypt and Syria. It flourished, especially under the Ridwan dynasty in the 16th and 17th centuries with developments in commerce, agriculture, and infrastructure. However, by the 18th and 19th centuries, Ottoman control weakened with local revolts, European influence, in 1799 Napoleon Bonaparte briefly occupied Gaza during his campaign in The Levant, using it as a base before his failed Siege of Acre. Gaza briefly fell under Egyptian control between 1831 and 1840 before the Ottomans reestablished themselves in power with general reforms under the Tanzimat. Wherever Gazan land might lie when the Ottoman Empire fell, British troops conquered that region in 1917. It was at this time that British rule began, and the British administration was put into place over most of Palestine. (Khalidi, 2007, pp. 32–33) This historical underpinning is particularly relevant for understanding El Watan's framing of the conflict, as its narratives often draw upon post-colonial lenses. By situating the struggle through memories of Western imperial rule and Algeria's own history of resistance, El Watan contributes to a regional editorial line that tends to highlight Palestinian agency and

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resistance. Such an orientation reflects how past political experiences continue to shape present-day reporting.

b. Gaza **Under** the British Mandate

The period of British colonial control of Palestine from 1920 to 1948 is commonly referred to as the British Mandate for Palestine, which started after defeating the Ottoman Empire in WWI. In the San Remo Conference, Britain was awarded Gaza and formally took control of Palestine in 1917 under the selection of a League of Nations Mandate. This movement transformed the Balfour Declaration of 1917 into action which is in favor of establishing a Jewish national home in Palestine and at the same time protect the rights of the Arabs. The limitation of the rights of Arabs led to more Jewish immigration which in turn led to numerous conflicts like the Arab Revolt which is dated between 1936 and 1939, according to Sir Herbert Samuel (1920) who described the situation regarding Jewish migration in a report: "The increase in the Jewish population will not only be for the benefit of the Jews themselves, but for the development of the whole country, including Gaza, which must also play its part in the general economic advancement of Palestine." With North Africa and the Middle East observing political unrest, British authorities responded with increased repression. After the World War II, instability within the British Mandate intensified which led to The United Kingdom seceding control in 1948, Establishing Israel and starting the first Arab Israeli war where Gaza came under the Egyptian rule, thus ending the British domination. (Gelvin , 2021.p,127)

The Mandate laid the groundwork for today's conflict through territorial divisions and dispossession. This period influences media narratives, as both newspapers recall it as the origin of instability and a key factor shaping later representations of Gaza.

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The end of the Mandate and the 1948 Arab–Israeli war left Gaza under Egyptian control, further intensifying its role as a space of displacement and conflict.

c. The Arab-Israeli War

The First Arab-Israeli War (1948-1949), also known as the 1948 War, began when British withdrew from Palestine and Israel declared itself on May 14, 1948. On the one side, Arab nations were led by Egypt, Jordan, Syria, Iraq, and Lebanon, including Palestinian Arab forces during that time. The conflict can be divided into a civil war. It occurred from November 1947 to May 1948, wherein both Jewish Paramilitary and Arab militias groups reacted violently to the UN Partition Plan. From May 14, 1948 to March 1949, there was formally another great international conflict in which Arab nations declared war on Israel. Despite many hardships, with the help of their achievements, Israel assumed control of the course of the war by organization capacity, international backing, and weapons supplies. They gained unprecedented military strength and dominance that went beyond the U.N. territorial demarcation. While Jordan annexed the West Bank and over 700,000 Palestinians were made refugees, the war ended with armistice agreements in 1949, thus perpetuating the endless Israel-Palestine conflict. Benny Morris reported Yosef Weitz' words, the director of Jewish National Fund Land Settlement Community:

It must be clear that there is no room in the country for both peoples... If the Arabs leave it, the country will become wide and spacious for us... The only solution is a Land of Israel... without Arabs... There is no way but to transfer the Arabs from here to the neighboring countries, to transfer all of them, save perhaps for the Palestinian Arabs of Bethlehem, Nazareth, and the old Jerusalem. Not one village must be left, not one tribe. (Morris, 2004, p. 45)

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The quotation exposes a remote and absolute picture about the national direction of land which requires total Arab removal to establish a Jewish-only state. The statement reveals the intense historical tensions because it demonstrates the hard truths about conflicts that resulted from achieving national aspirations.

Egyptian rule consolidated Gaza's identity as a refugee enclave. Media coverage builds on this image, often portraying Gaza as a humanitarian crisis zone whose roots lie in overcrowding, displacement, and marginalisation during this period.

The situation changed dramatically, when Israel occupied Gaza, setting in motion a new phase of military control and direct confrontation.

d. Hamas Takeovers of Gaza and Israel Blockade

In October 2006, Hamas, a group that is one of the Islamic political-military viability, which is considered to be part of the terrorist organizations by the US, UN and other countries was engaged in a violent fight for the power with the ruling party of the Palestinian Authority, also known as Fatah. (Milton-Edwards & Farrell,2010,p.107). Hamas: The Islamic Resistance Movement (p. 107). Polity Press. Hamas took the Legislative elections among the Pastors of Ain El-Helweh. It was on June 2007, when the Fatah was removed from the Gaza strip by Hamas, that was the single authority in Gaza. This resulted in the separation of the area between Hamas and Fatah, where Hamas controlled Gaza and the Palestinian authorities on the West Bank. The Israeli and Egyptian generals took the measures to stop the flow of the Gaza strip because of Hamas, which along a refusal to recognize Israel by the latter. The blockade has brought serious consequences such as the declining of unemployment rates the decrease in the number of people to the area as a whole, the increase in the number of poor people, and the stop of clean water, and healthcare. With a strong blockade from the Israeli aspect, as well as Egypt authority tight control over the Rafah border crossing, these

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difficulties turned into different conflicts. These issues are documented in reports by the United Nations Office for the Coordination of Humanitarian Affairs (OCHA, 2023).

The main topic of the Israeli-Palestinian conflict remains the blockade of Gaza by both sides, which many people claim has transformed Gaza into a “prison without walls” (Gelvin, 2021, pp. 244–246).

Occupation redefined Gaza through military control, uprisings, and settlement growth . Press reports frequently use this period as a backdrop, framing today’s blockades and conflicts within narratives of domination, resistance, and rights.

e. The October 7, 2023 Attacks

October 7, 2023, marked the initiation of Hamas's massive military operations directed against Israel; indeed, it became one of the most murderous incidents in the Israeli-Palestinian conflict. The outset was marked at the very beginning of Simchat Torah, the Jewish holiday. Thousands of rockets were fired from Gaza, and a joint ground attack was undertaken by Hamas fighters, using paragliders, motorcycles, and explosives to breach Israel's borders. Armed fighters entered Israeli towns and military posts, killed over 1,200 (civilians and soldiers), and took around 200 people as hostages back to Gaza(BBC News,2023) Israel reacted with airstrikes and a complete blockade of Gaza, stopping all kinds of food, water, fuel, and electricity before sending in troops. Within minutes, the conflict escalated into a full- blown war in which tens of thousands of Palestinians were killed and the Israeli offensive led to significant casualties and infrastructure damage. The world was broadly condemnatory, Israel declared war on Hamas, and the area remained on a high level of alert as Hezbollah, Lebanon, Iran, and many other armed groups. October 7 became a game-changer, with its being considered among the most severe Israeli-Palestinian conflicts in decades(BBC News,2023) .Our objective through the previous historical background is to help

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understand the political and social contexts that may have influenced the issue at hand. It is important because it guides the research process.

Occupation redefined Gaza through military control, uprisings, and settlement expansion. Press reports frequently use this period as a backdrop, framing today's blockades and conflicts within narratives of domination, resistance, and rights.

2. *The Guardian and El Watan: Vehicles for Democracy and Social Change*

A comparative examination of Western and Arab media, particularly the British daily *The Guardian* and the Algerian *El Watan* is essential for understanding framing, bias, and journalistic priorities for each of these two dailies. *The Guardian* is characterized by its progressive and center-left orientation. It frequently underscores themes of human rights, political accountability, and global perspectives. *El Watan*, an “independent” newspaper from Algeria, delivers coverage that is significantly influenced by regional political dynamics, national interests, and cultural contexts. By comparing their reporting on key events such as the October 2023 Gaza attacks, we can evaluate how each outlet frames the conflict, prioritizes sources, and constructs narratives for their respective audiences. Understanding the difference in narratives, the responsibility of media, and the social contexts that shape their undertaking makes a comparative study of Western and Arab media necessary. This not only fosters media literacy but also builds a bridge between cultures, through which we can hear and contribute to our understanding of how media represents the public consciousness in varying environments (Abu-Lughod, 2005, p 58)

The Guardian and *El Watan* are two highly influential newspapers, reflecting the circumstances and evolution of journalism in each country. *The Guardian* was first published in 1821 in Manchester, England. At the time, the publication experienced great social and political change (such as the emergence of the Industrial Revolution and the gradual

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resurgence of suffrage). The newspaper's founding was strongly linked to the radical liberal movement, which strongly advocated social reform and civil liberties, and this provided an important influence on the editorial direction of the newspaper as it developed into a major national daily, known for its investigative journalism and progressive writing. Before embracing digital news media in the early 21st century, *The Guardian* changed its business model extensively. In the late 1990s, it transformed itself from being a broadsheet to becoming digital first. (*The Guardian*,2002)

El Watan, founded in 1990, is a major newspaper in Algeria which appeared during the years of civil unrest and violence, following the collapse of the country's one-party government in the late 1980s. Its creation came during a brief period of national democratization after almost 35 years of state-controlled media and censorship under the regime's one-party constitution. *El Watan* quickly gained a reputation for critical journalism and its commitment to freedom of expression, reflecting the hopes of a society attempting to better address its complex political and social problems. The newspaper provided the motivation, often by inciting violence and harassment, for exposing corruption and promoting human rights, but it also endured ongoing challenges and pressure from authorities, particularly during the next decade of conflict and authoritarian rule (Bizcommunity , 2007)

a) *The Guardian's* Journalistic Standards and Cultural Representation

The Guardian is known for its accurate, fair, and responsible reporting. This publication sustains a strict editorial code requiring thorough fact-checking and verification prior to publishing stories. *The Guardian's* editorial code includes a section on verification, stating: "Trust in the authenticity and reliability of our sources is essential. Digital communications and a fast-moving news environment present special challenges for verification, and skepticism should therefore be the starting point for web and email sources."(How *The Guardian* decides which sources can be deemed trustworthy | Chris

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Elliott: The newspaper remains committed to self-correction and readily admits when mistakes have been made and provides a clear statement of what has been updated. Mid of 2021, *The Guardian* made public its re-emphasis of commitment to serve 'high quality, independent journalism' which is for the interest of the public. In relation to *The Guardian's* editorial policies, it is prescribed that all sides of a story must be heard giving rise to unheard voices which the paper aims to profess as captured in their editorial policies. *The Guardian* also supports membership with the Independent Press Standard's Organization (IPSO) which has been known to enforce standards of decency towards the media in the UK, which adds to the reputation of credibility of the paper. These policies and principles culminate to earning *the guardian* a commendable reputation for being a source of news and information. (How *The Guardian* decides which sources can be deemed |Chris Elliott

The readership of this paper is mostly a younger educated population that read the newspaper regularly. According to a 2021 study guide on *The Guardian's* audience, it had a monthly digital readership of 18.4 million, with a significant portion being younger readers. Specifically, 6.5 million of its readers were under 35 years of age. The paper also appeals across all social grades, with 6.9 million readers classified as AB (higher and intermediate managerial, administrative, or professional occupations). Additionally, 40% of *The Guardian's* UK readers held university degrees, indicating a well-educated audience. This reader base is mainly in larger towns, or urban centers across the UK, such as Manchester and London, typically have a college degree, and a higher income than average. The same article showed there are about 53% of this readership identified as liberal or leftist, so we would see that *The Guardian's* readership has an appeal for progressive and liberal values. The newspaper has a great, maintainable online readership and has successfully reached loyal readers internationally with the in-depth storytelling and commentary on current events. In

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conclusion, *The Guardian* attracts readers who are looking for valued and reputable quality journalism corresponding with their values.

Over the last twenty years, *The Guardian* has established itself as a dominant voice driving the conversation around politics, the environment, culture, and many other subjects. Its editorial choices tend to reflect its home country's concerns regarding social justice and accountability, especially when it comes to political leadership and government policy. Environmentally, the publication has led calls about climate change, using urgent calls to action like "the climate emergency" in its reporting. As David Attenborough explained in an article published in *The Guardian*: "Right now we are facing a manmade disaster of global scale, our greatest threat in thousands of years: climate change." — *The Guardian*, December 3, 2018" ("A Call to Action," 2019

And this is no time to shut it down. Culturally as well, *The Guardian* casts a broad net, addressing everything from art to music to literature, often intertwining cultural critique with political critique. Its description of Arab culture usually emphasizes its diversity, historical depth, contemporary relevance, and counter-stereotypes or misconceptions. It also highlights the richness of Arab identities and the ways they manifest through cultural expressions- literature, music, art and food- that communicate both traditional legacies and contemporary practices. The Arab world is redefining narratives, blending their history with novel challenges in the modern world. Other facets of culture include coverage of events such as the Arab Film Festival, highlighting the thriving artistic community and its filmmakers. More importantly, this set of articles emphasize the fact that Arab culture is looked at from the perspective of monolithic singularity which can be dangerous, considering how Arab traditions and way of life is not homogeneous but rather dynamic and transforming.

b) *El Watan*'s Editorial Policies

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El Watan is characterized by editorial policies, based on freedom of expression, objectivity and balance in the news production. Its mission is summarized in its promise to serve the public interest with investigative journalism and commentary on political and social issues in Algeria. The paper confirms that “truth is our guide” in what it demonstrates as its commitment to reporting the accurate and credible information as clearly illustrated in this statement as described by the paper’s editorial board, “*El Watan* aims the accurate, reliable and comprehensive information.” The newspaper's founding principle is to "foster public debate and stimulate democracy" by promoting diverse ideas and conversing with a wide audience. *El Watan* is committed to preserving journalistic integrity through observance to ethical standards and fostering transparency in its coverage. With a vision to strengthen civic engagement and promote an informed citizenry, it focuses on these principles, which are key for any democracy.

Since its creation in 1990 by journalists who wished to break free from state control, *El Watan* has emerged as a singular platform for critical analysis of Algeria’s socio-political issues. As a self-defined editorial policy, the newspaper considers “a place for debate and reflection for Algerian intellectuals and a permanent forum for discussing questions of democracy and the country’s economic and social choices. During the 1990s, when political parties were in decline, fomented and stagnated public argument, and public discourse was heavily muted, *El Watan* had to shoulder much responsibility. In the words of Omar Belhouchet, the editor-in-chief, “We were forced to play a role that went beyond that of informing our readers... Journalists and editors-in-chief became opinion leaders attempt to present a realistic image of the conditions of life in Algeria through their regional editions and supplements which “regularly expand and focus on what concretely shapes the lives of Algerians By integrating investigative journalism with localized reporting, *El Watan* is able to uphold the promise of “develop relevant analyses, rigorously verify published information,

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and maintain an openness to all political sensitivities in the country, especially the democratic opposition” Globalization and accompanying tensions between the West and the Arab world hold an important space in the editorial policies of *El Watan*. The paper publishes articles on Western values and lifestyles such as fashion, media, political beliefs, and the tension between the West and tradition, which can also appear as modernity in the paper. Similarly, in its articles about political reform, the paper underscores that the influence of the West often creates complexities in local governance issues in addition to raising questions of sovereignty and cultural identity in the Arab world. It serves as a subtle commentary on Western-derived influence, portraying the difficulties that challenge Arab societies while also documenting new possibilities after experiencing the search to identify itself in a rapid globalized society

In 2007, Omar Belhouchet, highlighted the newspaper's commitment to press freedom, noting that despite facing over 50 lawsuits and even surviving an assassination attempt, the publication continued to thrive. Belhouchet's dedication earned him several international prizes, including the Golden Pen of Freedom in 1994, awarded by the World Association of newspapers

The newspaper also appeals to intellectual and academia who want a scholarly, informed understanding of social, political, and economic issues. *El Watan's* online presence increases its engagement with younger audiences - it looks at topical issues relevant to youth; but, its target audience is not limited to the youth. It also targets politicians and policymakers who want more depth and critical analysis of governance and happenings in the political sector. The business market also falls within the target audience of *El Watan* who want news related to business and the economy.

The distinct identities and ideological orientations of The Guardian and El Watan shape not only their editorial priorities but also the way events are framed and interpreted. The Guardian, rooted in a tradition of progressive liberalism, emphasizes themes of social

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justice, accountability, and inclusivity. This ideological stance influences its coverage to highlight marginalized voices, global human rights concerns, and progressive policy solutions. It often frames conflicts and crises—such as the Gaza attacks—through a humanitarian and internationalist lens, stressing the responsibility of global actors and the need for systemic change.

By contrast, El Watan’s identity as an Algerian “independent” newspaper born in the aftermath of authoritarian rule and national crisis situates its journalism within the struggle for democracy, sovereignty, and freedom of expression in a postcolonial Arab context. Its editorial ideology makes it more sensitive to questions of national identity, regional political dynamics, and the impact of Western influence. This perspective often leads El Watan to foreground issues of self-determination, corruption, governance, and the lived realities of Algerian citizens while resisting narratives that seem imposed from outside.

Thus, while both newspapers uphold ideals of truth and independence, their coverage is inevitably filtered through their historical trajectories and ideological commitments: The Guardian as a voice for global progressive liberalism, and El Watan as a platform for democratic resistance and national self-assertion in Algeria. This interplay between identity and ideology illustrates why comparative media analysis is essential: it reveals how context shapes journalism and, in turn, how journalism shapes public consciousness.

Understanding these editorial principles is essential to interpreting how each outlet approached the Gaza attacks in October 2023. The progressive stance of The Guardian and the post-colonial narrative of El Watan directly shape the language, imagery and ideological positioning in their perspective coverage.

Conclusion

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This chapter has provided a brief overview of the historical background of the Gaza conflict, starting from the period of the Ottoman Empire, moving through the British Mandate, the Arab-Israeli wars, the Hamas takeover of Gaza, and the blockade imposed by Israel, and ending with the October 7, 2023 attack. Then, it has introduced the historical context and ideological positioning of both newspapers, including *El Watan's* target audience in the Arab world, *The Guardian's* journalistic standards, and both outlets' editorial policies. The coming chapter entitled "Research Design" deals with the research methodology of this study.

Chapter Two:

Methodolgy

Introduction

As the topic of our work is a study of news coverage of the war in Gaza by comparing and contrasting a British and an Algerian newspaper, we think that it is essential to adopt a suitable theoretical approach that is Critical Discourse Analysis (CDA). This interdisciplinary approach is relevant to our work because it suggests a study language that focuses on understanding how discourse is related to power dynamics. CDA has already embraced within its study the intertwined relationship between language use and social power.

1. Conceptions and Principles of CDA

Drawing upon that perspective in tandem with Richardson's view of CDA in his work, *Analysis of newspapers'*, the author proposes that Critical Discourse Analysts suggest interpretations and explanations for the meanings of texts rather than simply quantifying textual features and deriving meaning from them; contextualize what has been written or said in the specific settings in which it occurs, rather than simply summarizing patterns or regulations in texts; and posit that the meaning of texts arises through an interaction between the producer, text, and consumer rather than simply being read off the page by all readers in exactly the same way (2007, p15). This indicates a constructionist perspective to CDA: the meaning in the discourse is contained within the language (Richardson, 2007, p15).

Critical Discourse Analysis that is the intersection of language, discourse, and the relationship between power in society, came into existence in the end of the 20th century because of such scholars as Norman Fairclough (1992) who asserts “language is as it is because of what it has to do” The key principles of CDA include the fact that discourse is socially constructed and constructive, the language as a social act, and critical discourse analysis bringing out the hidden power relations and ideological effects, and finally, the

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historical and contextual nature of discourse, that texts cannot be analyzed in isolation from their social and political context. (Fairclough, N.(1995).*Critical discourse analysis: The critical study of language*)

In what follows, the primary methods of data collection and analysis are described, focusing on the textual and pictorial depictions of the Gaza attacks in The Guardian and El Watan.

2. Research Method

This study employs a qualitative research design, which is particularly appropriate for the analysis of media discourse because it facilitates close examination of the ways in which meaning is constructed, circulated, and contested within journalistic texts. Unlike quantitative approaches, which prioritise measurement and statistical generalisation, qualitative research is concerned with the depth and complexity of meaning-making (Bryman, 2016). This orientation makes it especially valuable in contexts where ideology, language, and representation are central to the phenomenon under study, as is the case with news coverage of conflict

The methodological foundation of this study is Critical Discourse Analysis (CDA), an approach well suited to the study of media language and representation. CDA provides tools for interrogating how texts are implicated in the reproduction of ideology and power relations (Fairclough, 2010). It recognises that discourse does not merely describe social reality but actively constructs it. Accordingly, this study investigates how The Guardian and El Watan frame the October 2023 Gaza attacks in ways that reflect, reinforce, or contest existing political and cultural narratives.

The analysis draws particularly on Michel Foucault's theory of discourse and Stuart Hall's encoding/decoding model. Foucault's work is valuable for its emphasis on the

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relationship between discourse, knowledge, and power, highlighting how certain representations become normalised while others are marginalised (Foucault, 1995). Hall's encoding/decoding framework complements this perspective by focusing on the ideological positions inscribed in media texts and the interpretive practices of audiences (Hall, 1980/2021). The integration of these approaches allows for a nuanced examination of both the production of discourse and its potential reception.

3. Corpus Selection

The corpus comprises 16 news articles published within one week following the October 2023 Gaza attacks. Eight articles were drawn from The Guardian (United Kingdom) and eight from El Watan (Algeria). These were accessed via the official online archives of each newspaper:

The Guardian: www.theguardian.com

El Watan: www.elwatan.dz

Articles were identified using the search terms "Gaza," " Hamas," "Israel," and "October 2023 attacks." These keywords were selected because they directly reference the central actors and context of the conflict and are therefore most likely to capture relevant coverage.

The decision to focus on a one-week period was motivated by two considerations. First, the immediate aftermath of a conflict event often produces intense media attention, with narratives formed quickly and framing strategies deployed explicitly. Second, the timeframe was intended to ensure comparability across the two newspapers and to limit the dataset to a manageable size for in-depth qualitative analysis.

The choice of eight articles per newspaper represents a balance between breadth and depth. A larger sample might have provided greater variety, but the aim of discourse analysis

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is not statistical representativeness; rather, it is to generate insights into how language and representation function in specific contexts (Bryman, 2016). Sixteen articles therefore provide sufficient material to identify discursive patterns while allowing for detailed textual and visual analysis.

4. Procedures of Data Collection and Analysis

The data collection and analysis process was conducted in three stages.

1. Initial coding – The selected articles were systematically archived and coded for headlines, lexical items, and accompanying visuals. The initial coding stage sought to identify recurring linguistic patterns, thematic emphases, and representational strategies. Categories were first generated inductively, allowing for unexpected discursive features to emerge.

2. Identification of discursive indicators – In the second stage, the analysis was guided by Foucault’s concepts of normalisation, subjectivation, and power/knowledge, which were operationalised as analytical indicators. This allowed the researcher to examine how specific lexical and visual choices contributed to the construction of authority, identity, and legitimacy within the texts

3. Interpretation using Hall’s encoding/decoding model – In the final stage, the analysis applied Hall’s framework to interpret how ideological frames were embedded in the texts and how they might be decoded differently by audiences. Attention was paid to dominant-hegemonic readings (acceptance of preferred meaning), negotiated readings (partial acceptance with resistance), and oppositional readings (rejection of the preferred meaning).

This multi-stage process ensured systematic analysis of the corpus, linking linguistic detail with broader theoretical insights.

5. Analytical Framework

a. Foucault’s Discourse Analysis

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Foucault's work highlights the productive role of discourse in shaping knowledge and sustaining power relations. His methodological orientations of archaeology and genealogy emphasise, respectively, the historical conditions that make discourse possible and the ways power circulates through discursive practices (Foucault, 1995). Although often criticised for abstraction, these ideas can be operationalised into concrete categories suitable for empirical research (Fairclough, 2010). This study applies three such categories:

1. Normalisation – the repetition of linguistic or visual patterns that render certain actions or perspectives routine and legitimate.

2. Subjectivation – the naming and discursive construction of social actors (e.g., “victim,” “terrorist,” or “resister”), which positions them within specific identities.

3. Power/Knowledge – the privileging of some voices as authoritative and credible, while marginalising or excluding others.

These categories provide structured entry points for analysing both textual and visual representations in the corpus, ensuring that theoretical insights are firmly grounded in empirical observation.

b. Stuart Hall's Encoding/Decoding Model

Hall's encoding/decoding model further enhances the analytical framework by focusing on the ideological dimensions of media texts. According to Hall (1980/2021), media producers encode meanings into texts that often align with dominant ideological positions. However, audiences are not passive recipients; they may interpret texts in divergent ways depending on their cultural and political contexts.

Hall identifies three primary interpretive positions: the dominant-hegemonic reading, in which the preferred meaning is accepted; the negotiated reading, in which audiences partially accept the encoded meaning but reinterpret aspects to fit their own context; and the

oppositional reading, in which the preferred meaning is rejected altogether. This framework is particularly useful for comparative analysis, as it highlights how readers in Britain and Algeria may decode the same events differently, shaped by their distinct historical and cultural contexts.

6. Addressing Bias and Limitations

As with all qualitative research, this study acknowledges its limitations. The sample is restricted to 16 articles within a one-week period. While this allows for detailed and focused analysis, it may not capture the full spectrum of media discourse surrounding the October 2023 Gaza attacks. The reliance on specific keywords may also have excluded articles that addressed the conflict using different terminology.

A further limitation lies in the interpretive nature of discourse analysis. Researcher subjectivity cannot be eliminated, as interpretation is shaped by theoretical positioning and cultural background. This was mitigated, however, by employing systematic coding, explicitly defining analytical categories, and grounding interpretations in established theoretical frameworks (Bryman, 2016; Fairclough, 2010).

Additionally, when comparing media from different cultural and linguistic contexts, issues of translation and cultural bias may influence interpretation. Nevertheless, the comparative focus of the study provides valuable insights into how distinct ideological and historical contexts shape the framing of the same event. By combining Foucault's discourse theory with Hall's encoding/decoding model, the analysis highlights how media texts not only represent conflict but also participate in the broader construction of social realities and political identities.

Conclusion

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This chapter has demonstrated that the coverage of The Guardian and El Watan is deeply embedded within their respective ideological frameworks. The confirmation of the proposed hypotheses underscores the extent to which discourse operates as a vehicle for constructing meaning and shaping public perception. While The Guardian privileged humanitarian and liberal registers, El Watan relied on nationalist and anti-colonial rhetoric, thereby reflecting distinct political and cultural orientations. These findings reinforce the argument that media representations of conflict are not merely descriptive but actively participate in framing events, legitimising particular worldviews, and marginalising others. By evidencing the centrality of discourse in shaping public memory and political understanding, the chapter contributes to broader debates within media and communication studies on the ideological nature of news production and the exercise of symbolic power in contexts of international conflict.

Chapter Three :
Presentation of the Findings

Chapter Three: Presentation of the Findings

Introduction

Our objective in what follows is to present the results of both the visual and textual analysis of the October 2023 Gaza attacks representation in the chosen newspapers, *The Guardian* and *El Watan*. The corpus comprises eight images and eight headlines from each outlet. The visual data are analyzed with reference to Kress and Van Leeuwen's three meta-functions development in *Reading Images: The Grammar of Visual Design* (1996, 2006); meanwhile the textual data are examined through Van Leeuwen's Socio-semantic Inventory (2008). Thus, this research is divided into two parts; the first provides the textual analysis on the news headlines, the second discusses the visual representation derived from the image analysis.

Table 1

DAYS	<i>El Watan</i>	<i>The Guardian</i>
8th October 2023	The Palestinian Revolt	What happened on the border between Israel and Gaza on 7 October?
9th October 2023	Hamas makes Israel tremble	Death toll rises to more than 1.100 after surprise Hamas attacks on Israel
10th October 2023	Israel massacres civilians in Gaza	"We're focused on maximum damage" Ground offensive into Gaza seems imminent
11th October 2023	Gaza under deluge of bombs	Israel troops mass on Gaza border as death toll from Hamas attack passes 1,000
12th October 2023	Israel commits a massacre in Gaza	"The buildings are now ashes": Nowhere feels safe from Israeli bombs in Gaza
13th October 2023	No publication due to the weekend	Israel darkest day: the 24 hours that shook the country
14th October 2023	Is Israel pushing for a second Nakba?	Tens of thousands of Palestinians flee northern Gaza after Israeli airstrikes

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15th october 2023	Humanitarian nightmare in GAZA	Gaza civilians afraid to leave home after bombing of safe routes
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A Comparison of The Guardian and El Watan Headlines (8 -15 October 2023)

This table presents the front-page headlines from *El Watan* and *The Guardian* regarding the ongoing situation in the Gaza Strip from October 8 to October 15, 2023. Each media outlet packages stories from its chosen angle and focus. In *El Watan*, the coverage is focused on Hamas's perspective, focusing on conveying the seriousness and gravity of the situation in Gaza. However, *The Guardian* seems interested in approaching the job in a very straightforward manner, aiming to pursue the main story while focusing on global narratives and issues of importance. The differing coverage is not just a monumental difference in editorial choices but demonstrates the multiplicity of competing narratives born of violence and just how much that coverage can radically redirect public comprehension toward divergent ends.

Table2

Theme	<i>El Watan</i>	<i>The Guardian</i>
Victim representation	Emphasis on Palestinian suffering	Focus on civilian casualties
Source attribution	Palestinian voices, Arab leaders	Western leaders, UN, Israeli army
Tone	Adopts a strong critical stance towards Israeli military actions	Cautious, balanced
Framing of conflict	Anti colonial struggle	Humanitarian crisis

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Thematic Comparison

This table shows that *El Watan* prioritizes Palestinian suffering, mostly sourcing the coverage in the voices of Palestinians and Arab leaders, which is openly critical of Israel. In contrast, *The Guardian* emphasizes civilian deaths, bases its information on the account of Western leaders, the United Nations and the Israeli army, and keeps a measure of caution and balance in its tone. *El Watan* casts the conflict as an anti-colonial struggle, as one that falls within the context of a humanitarian crisis. This highlights the different viewpoints of different media representations, told differently across platforms, across mediums even at this same point of time in history.

These thematic differences become even clearer when examining how each outlet frames the events through its headlines. Headlines, as condensed narratives, provide powerful insight into underlying ideologies and representational strategies.

Table3

Source Type	<i>El Watan</i>	<i>The Guardian</i>
Neutral	0	1
Pro- Israeli	0	1
Pro- Palestinian	5	2
Humanitarian/ Crisis	2	4

Headline Framing Comparison

A Case of headlining frame analysis on one topic from two sources: *El Watan* and *The Guardian*, The Pro-Palestinian framing of *El Watan* stands clear with five frames, while *The Guardian* incorporates more humanitarian frames and include both neutral and Pro- Israeli framing. The humanitarian crisis framing is most pronounced in The Guardian which shows

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four instances, *El Watan* showing two. This analysis emphasizes a clear divergence in the editorial perspectives and framing tactics utilized by each outlet to convey the story at hand, effectively showcasing the various biases and emphasis placed on reporting this issue.

1. The Visual Representation of Gaza Attacks: A Social Semiotic Analysis

This section presents the results derived from the analysis of eight selected images related to the October 2023 Gaza attacks, as featured in *The Guardian* and *El Watan*. The images are analyzed using Kress and Van Leeuwen's theory of Visual Grammar (1996, 2006), which identifies three metafunctions through which visual texts produce meaning. The representational metafunction examines how images depict aspects of reality by portraying participants, actions, events, and circumstances, thereby constructing particular versions of the world. The interactional metafunction considers the relationship between the image and its viewers, focusing on visual features such as gaze, distance, and angle that position audiences in ways that either invite engagement or maintain detachment. Finally, the compositional metafunction addresses how visual elements are arranged and organized, employing principles of information value, salience, and framing to establish hierarchies of meaning and direct the viewer's attention. Together, these metafunctions provide a comprehensive framework for interpreting how visual discourse contributes to the representation of the Gaza attacks in the selected newspapers.

1.1. The Representational Metafunction

The following section examines the representational metafunction in *El Watan* and *The Guardian*'s coverage of the October 2023 Gaza attacks, focusing on the ways images construct meaning and convey specific narratives. Drawing on visual analysis frameworks, this study categorizes the images according to their process types, identifying how participants, actions, and settings contribute to interpretations of conflict, victimhood, and

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agency. The analysis highlights the newspaper's visual strategies in portraying the human and material consequences of the attacks, as well as the broader socio-political implications embedded within the image

Table4

	Process type
Image 1	This image represents a narrative process through the presence of armed militants and a tank, indicating action and conflict. The civilians and smoke in the background suggest a war zone, the participants are both active (militants) and affected (civilians), creating a clear vector of aggression.
-Image 2	The image illustrates a reactional process, showing Israeli police or military forces taking cover behind a vehicle. Their body posture implies anticipation and defense.
Image 3	This is a strong example of a narrative process, where the participants civilians amid rubble are engaged in meaningful action, such as carrying bodies. The scene evokes trauma and humanitarian crisis, positioning the participants as both actors (those carrying) and goals (the victims), highlighting the devastating impact on Gaza's civilian population.
Image 4	This image represents a narrative process, showing a man carrying an injured child likely unconscious and another wounded man lying on the ground. The presence of a masked figure contributes to the dramatic and urgent mood. The visual vector created by the man's movement and the injured participants suggests trauma and rescue, while the damaged setting (possibly a hospital or building) adds context to the violence and destruction.
Image 5	This is a conceptual process, specifically a symbolic one, where the bodies covered in white shrouds represent loss and martyrdom in the context of Gaza. The grieving participants (including a man reaching toward the bodies) create a serious and ceremonial scene, focusing on identity and emotional representation rather than action.
Image 6	This image features a narrative process, depicting displaced Palestinian civilians (men, women, and children) walking through ruins. The direction of their movement creates a vector showing forced displacement and survival. The destroyed background intensifies the narrative of crisis and loss.
Image 7	The image represents a narrative process through the aftermath of violence. Thick smoke rising from an urban area indicates recent airstrikes or explosions. The absence of visible human actors places an emphasis on the result of action, making

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	the urban space itself a participant, conveying destruction and instability.
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El Watan’s front pages images

Looking at the table above we see images 1 and 5 being explained through a conceptual process, which in this case means that they are presented in a static descriptive way to show meaning or identity symbolically rather than the process of action. Example Image 1, is building a symbolic depiction of conflict and friction at the onset of the October 2023 Gaza attacks. Like image 5 creates a sense of mourning and loss by symbolizing death through the white shrouds. In contrast, the rest of the images 2, 3, 4, 6, 7 are understood via narrative processes, in that the represented participants are engaged in events or actions. Image 2, is indicating a defensive posture in the face of a confrontation. Image 3, is revealing the human cost of destruction. The fourth image, provokes a sense of emergency and chaos., images 6 and 7 show displaced Palestinians walking through ruins and smoke billowing from a crowded district, respectively both clearly capturing movement and aftermath, two devices considered pivotal to narrative mode. The images create vivid pictures that illustrate the lived conditions and effects of the war that broke out in Gaza in October 2023.

Table 5

	Process type
Image 1	This image exemplifies a narrative process, as it portrays an individual walking through a scene of destruction. The movement of the person serves as a vector, indicating action and positioning them as an active participant within the damaged urban landscape. The partially collapsed building and destroyed vehicle act as symbolic elements of the aftermath, while the presence of graffiti contrasts with the destruction, possibly evoking strength or urban identity in the middle of chaos.
Image 2	This image employs a narrative process, depicting a dramatic explosion at night, with bright flames and thick smoke dominating the scene. The explosion acts as a vector, conveying violent action and chaos. The silhouetted cityscape becomes the affected participant, symbolizing the impact of war on the urban environment

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Image 3	This is a narrative representation, with clear action lines indicated by military vehicles and personnel. The presence of armed forces and destruction points to ongoing conflict. The vectors created by weapons and movement suggest aggression and confrontation, anchoring the participants as active agents in the scene.
Image 4	This image functions as a narrative process, showing a damaged building in the foreground and further destruction in the background. The debris and ruins act as signs of prior violent action. While no human participants are visibly acting, the aftermath speaks to implied prior action, placing the city itself as a participant impacted by the conflict.
Image 5	A narrative structure is evident here as well. The image communicates ongoing or recent action through visible destruction, dispersed debris, and possibly remaining smoke. Though no active human participants are present, the scene conveys aftermath and intensity, positioning the urban setting as an affected participant in conflict.
Image 6	This is a narrative visual, capturing a night cityscape under attack, with visible rockets and flares illuminating the sky. The movement of rockets establishes a clear vector of action, and the city below serves as the target and affected participant, highlighting fragility and tension.
Image 7	The image shows a narrative process, featuring people amid ruins likely aid workers or residents indicating the aftermath of violence. The interaction between the people and their destroyed surroundings implies recovery and survival efforts, with human participants actively engaging with the environment.
Image 8	This is also a narrative process, where two trucks filled with people are captured in motion. One truck is advancing, while another is set against a smoky background, suggesting escape or evacuation. The vectors formed by the movement and smoke point to ongoing danger and displacement, making both people and environment active elements of the scene.

The Guardian's front pages images

The above table shows that only image 1 is shown through a process of conception because it describes a static picture of destruction with a single figure walking across the debris, it is classical image of isolation and devastation but it does not show something specific but rather shows a made-up action. The rest of the pictures 2 to 8 are executed by narrative processes, as they involve actors in or affected by continuing actions. Image 2: An

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explosion illuminating the sky; Images 3, 4, and 5: Destroyed cityscapes littered with the waste of warfare and destruction. This is what picture 6 shows rockets being fired and the violent action in detail. The seventh image is of people walking past ruins and the eighth image is of trucks with civilians on them, presumably evacuating or fleeing. These narrative photographs build a pictorial narrative of the conflict, destruction, and human conflict which place the represented agents be it people or urban areas as active participants within the events occurring.

1.2. The Interactional Metafunction

This section explores the interactional metafunction in the selected images from El Watan and The Guardian, focusing on how gaze, social distance, and camera angle mediate the relationship between represented participants and the audience. These visual dimensions are crucial in determining whether the reader is positioned as a direct witness, a distant observer, or an empathetic participant, thereby influencing the interpretive framing of the conflict.

Table6

Images	Gaze	Social Distance	Angle	
			Horizontal	Vertical
Image 1	Demand	Close to medium shot	Frontal	Eye level angel
Image 2	Offer	Medium shot	Oblique	Eye level
Image 3	Offer	Medium to Long Shot	Oblique	High Level
Image 4	Offer	Close Shot	Frontal	Eye Level
Image 5	Offer	Medium Shot	Oblique	High Level
Image 6	Offer	Medium Shot	Oblique	Eye Level
Image 7	Offer	Long Shot	Oblique	High Angle

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Representational Metafunction in The Selected Pictures in El Watan

As shown in Table 6, El Watan employs a combination of demand and offer gazes, though the latter predominates. The use of offer gazes positions the reader as a detached observer of events, reinforcing a documentary tone. Social distance ranges from close to long shots, suggesting both intimacy with individual suffering and awareness of broader destruction. The predominance of eye-level oblique angles conveys a sense of neutrality, presenting the images as factual records, while occasional high angles intensify vulnerability, particularly in depictions of civilian victims.

Table7

Images	Gaze	Social Distance	Angle	
			Horizo ntal	Vertical
Image 1	Offer	Medium to close Shot	Oblique	Eye level
Image 2	Offer	Long Shot	Oblique	Eye level
Image 3	Offer	Long Shot	Frontal	Eye level
Image 4	Offer	Long Shot	Oblique	High level
Image 5	Offer	Long Shot	Oblique	High Angle
Image 6	Offer	Long Shot	oblique	Eye level
Image 7	Offer	Close to medium Shot	Oblique	Eye level

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Image 8	Offer	long Shot	Frontal	High level
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Representational Metafunction in Selected Pictures of The Guardian

In contrast, Table 7 shows that The Guardian relies almost exclusively on offer gazes, thereby minimising direct address and maintaining the audience in a largely observational role. Social distance is mostly long shots, which create emotional detachment and situate the conflict in its wider setting rather than emphasising individual experiences. Furthermore, the consistent use of oblique angles supports an interpretive stance that foregrounds objectivity and distance. However, the few instances of frontal close-to-medium shots allow for moments of human connection, though these remain limited in comparison with El Watan.

Such interactional patterns reinforce the findings from the representational metafunction and provide the basis for understanding how visual choices are orchestrated into coherent messages. The next section, therefore, turns to the compositional metafunction, which examines how these representational and interactional elements are visually integrated to produce meaning

1.3. The Compositional Metafunction

This section applies Kress and van Leeuwen's (2006) framework of the compositional metafunction to examine how images published in El Watan construct meaning. By analysing information value, salience, and framing, the study seeks to uncover how visual choices guide readers' attention, prioritise certain elements, and convey implicit ideological messages. Each image is evaluated in terms of its positional organisation, visual prominence, and representational focus, thereby providing insights into the newspaper's narrative strategies and its broader discursive positioning in the coverage of the Gaza conflict.

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Table 8

Images	Information Value	Salience	Framing
Image 1	The central placement of the tank, surrounded by people, suggests it is the focal point of the narrative, indicating a conflict situation.	Key elements like the tank and armed individuals are enlarged and prominently placed.	The image is tightly framed around the central action, emphasizing the urgency and chaos of the scene. This framing draws the viewer's attention directly to the conflict.
Image 2	The image depicts armed individuals crouched behind a vehicle placed at the center.	The positioning of the armed individuals in the foreground captures attention, while the bold headline enhances the urgency of the narrative.	The framing is tight on the individuals and the police vehicle, emphasizing the intensity of the situation.
Image 3	At the top the bold yellow headline occupies the Ideal position presented the main message. The lower half shows the aftermath of destruction, with rescue workers and civilian amidst rubble occupying the Real zone.	The headline is the most salient element due to its large, bold, yellow font against a blue background, immediately drawing the viewer attention. The rescue workers in orange vests and white shrouded form in the foreground are visually prominent, standing out due to their color contrast in central placement	The headline and subheadings act as visual frames, separating the textual information from the chaotic scene below. The group of rescue workers and the shrouded figures are framed together by their proximity and shared activity. The background filled with rubble and scattered figures is visually separated from the foreground group, reinforcing the centrality of rescue effort and the tragedy depicted
Image 4	The image depicts Individuals carrying an	The central position of the injured person and	The framing is tightly focused on the Individuals

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	injured person, symbolizing the human toll of conflict, emphasizing themes of tragedy and urgency in Gaza.	the anguished expressions of those carrying them draw significant attention, amplifying the emotional impact. The bold headline. enhances the Urgency and conveys the severity of the ongoing situation	and the injured person, highlighting the desperation and emotional weight of the situation. This close framing centers the viewer's attention on the immediate distress.
Image 5	The image shows a group of mourners around covered bodies, conveying themes of grief, loss, and the human impact of violence in Gaza	The arrangement of figures and the stark contrast of the bodies. draw immediate attention, emphasizing the tragedy. The bold headline reinforces the urgency and seriousness of the situation.	The framing is tight, centering on the bodies and mourners, which reinforces the emotional weight of the scene and captures the intensity of the moment.
Image 6			
Image 7	The image depicts a group of displaced individuals walking away, suggesting themes of loss and migration, emphasizing the humanitarian crisis.	The size and placement of the figures (particularly the woman in black and the children) draw attention, highlighting their vulnerability and the gravity of the situation. The bold headline further enhances the image's prominence and urgency	The framing is open, providing a broader context of the environment, which underscores the desolation and current situation faced by the Individuals
Image 8	The image captures a panoramic view of Gaza with smoke rising, indicating destruction	The smoke plumes are positioned centrally, drawing immediate attention, while the	The framing is wide, providing context to the scale of the destruction while also highlighting the

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	and the humanitarian crisis, suggesting pervasive suffering and urgency.	bold title emphasizes the Gravity of the humanitarian crisis, enhancing the urgency of the message	ongoing conflict's impact on the cityscape. This open framing invites the viewer to grasp the magnitude of the situation.
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Compositional Metafunctional in The Selected Pictures

All eight pictures are consistent using Kress and Van Leeuwen model, and have similarities in themes conflict, loss and humanitarian crisis. In each case, though, the emotional gravity of the scenes the people in pain, the results of violence, the urgency of rescue is primarily embodied and communicated, and even the value of information makes that possible. Framing ranges from tight close up shot; that tracks the emotional intensity to broader shots that show the scale of devastation. There is amplified urgency and gravity with bold headlines, prominent positioning of key elements such as figures and smoke all serving to heighten salience. These pieces harmoniously combine to form a strong narrative that highlights the horrific effects conflict has on human beings, immersing the viewer into the forefront of the portrayed crises.

Table 9

Images	Information value	Salience	Framing
Image 1	The left side of the image features a man walking through the destruction, the right side, showing the damaged car and rubble. Vertically, the top part of the image reflects broader damage to infrastructure, while the bottom grounds the viewer in the tangible aftermath	The red caution tape is the most visually striking element, drawing immediate attention. The figure of the man also stands out due to his movement and contrast with background. Additionally, the dust covered car becomes a symbol of disrupted daily life, standing out	There are no clear visual deviations in the image, which creates a sense of chaos and continuity. The elements man, car, buildings are interconnected, reinforcing the idea that everything within the frame is the part of the same unfolding narrative of destruction.

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		due to its familiar shape	
Image2	The explosion image at the top occupies the "Ideal" position, evoking emotion and urgency. Below it, the headline and smaller stories provide the "Real" factual explanations and developments. This top-bottom layout reflects a common media structure where visuals grab attention, and text delivers detail.	The bright explosion dominates due to its intense light and large size. Its top placement ensures it's seen first. The bold headline beneath it adds to its prominence, shaping how the viewer interprets the image. The design draws attention to the drama before grounding it with context.	Each section is distinctly framed using boxes, lines, and white space. This clear separation guides the viewer's reading path, distinguishing between the main story and supporting content. It creates a logical and controlled flow of information.
Image3	The placement of the military vehicle and personnel strategically indicates their roles and hierarchy within the scene. The positioning of the soldiers in relation to the tank suggests a narrative of readiness or engagement, guiding how the viewer interprets their actions and significance.	The tank's prominence and size make it a focal point of the image, naturally drawing the viewer's attention. The earthy color palette associated with military themes further highlights its importance, while the contrast between the tank and its surroundings enhances its visibility and impact within the composition.	The framing of the image, including its borders and any accompanying text, also plays a crucial role in shaping viewer perception. This context can direct attention and understanding, evoking broader themes of military action, safety, or conflict, influenced by individual or cultural perspectives.
Image4	The image conveys a profound narrative through its composition. The placement of the damaged buildings and the individuals in the scene highlights a contrast between destruction and human presence. The buildings, positioned prominently on the left, suggest a sense of loss and devastation, while the	The salience is evident in the visual weight of the collapsed structures, which command attention due to their size and the debris surrounding them. The muted color palette reflects the somber nature of the scene, further emphasizing the devastation. This	The surrounding elements, including the buildings and the palm trees, contribute to the overall setting, suggesting an urban environment affected by conflict. The accompanying text provides additional context, guiding the viewer's understanding and framing the

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	figures in the foreground may represent resilience or activities related to recovery, influencing how the viewer interprets the situation.	visual emphasis draws the viewer's eye towards the destruction, making it the focal point of the image and evoking an emotional response.	situation in a specific light, which can elicit a range of emotional and political responses based on personal or cultural perspectives.
Image5	The image conveys a powerful narrative through its compositional elements. The arrangement of the destroyed buildings and the empty urban landscape suggests a strong sense of loss and devastation. The central focus on the debris and wreckage indicates the impact of conflict and influences how the viewer perceives the severity of the situation.	Saliency is strongly present, as the crumbled structures dominate the visual field, compelling attention due to their sheer scale and disorder. This chaotic arrangement, combined with the muted color palette, enhances the somber mood of the image. The extent of the destruction captures the viewer's emotions, making the desolation the primary focus of the composition.	Framing further contextualizes the scene, as the surrounding skyline and distant buildings provide a sense of scale and environment. The inclusion of elements like the sky and urban landscape sets the scene for a broader narrative about the impact of conflict on urban life. Any accompanying text or title would help guide interpretation, influencing how viewers understand and resonate with the depicted devastation.
Image6	The image presents a significant narrative through its compositional elements. The structure of the scene, with the explosion dominating the background, indicates a sense of chaos and destruction. The placement of the explosion in the upper portion of the image conveys urgency and danger, while the cityscape below may represent normalcy being disrupted, guiding the viewer's interpretation of the unfolding event.	Saliency is prominently illustrated by the bright, fiery explosion contrasting sharply with the darker cityscape. This stark contrast captures the viewer's attention, making the explosion the focal point. The intense colors and light emanating from the explosion evoke strong emotional responses, emphasizing the severity of the situation and drawing the viewer's eye directly to the violence of the act.	Framing in this image is crucial, as the skyline provides context to the explosion, situating it within a recognizable urban environment. The inclusion of buildings at the bottom grounds the dramatic event, suggesting its immediate impact on the surrounding area. Overall, the framing shapes the viewer's understanding of the chaos, connecting the explosive action with the urban landscape and highlighting the broader implications of conflict.

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<p>Image7</p>	<p>The information value is established by the arrangement of figures amidst the rubble. The individuals are positioned in the foreground, which foregrounds their human experience amid the devastation. Their placement suggests roles of resilience or survival, contrasting sharply with the destructive environment, guiding the viewer to interpret the scene as one of ongoing struggle following a catastrophe.</p>	<p>Saliency is evident in the visual weight of the destruction. The debris and smoke dominate the imagery, creating a chaotic atmosphere that draws immediate attention. The use of color—muted grays and browns emphasizes the somber mood, while the figures in darker clothing stand out, allowing the viewers to focus on their expressions and actions amid the destruction.</p>	<p>Framing plays a vital role in contextualizing the scene. The surrounding ruins and smoke provide a backdrop that suggests a narrative of conflict and loss. Additionally, the close-up perspective allows viewers to empathize with the individuals, positioning them within the urban landscape that has been drastically altered. This framing highlights the immediate impact of devastation on human lives, further deepening the emotional resonance of the image.</p>
<p>Image8</p>	<p>The information value is communicated through the arrangement of the people in the truck and those walking on the street. The crowded truck, with individuals visibly packed together, signifies a collective journey or transportation, suggesting themes of displacement or communal movement. In contrast, the people on the ground appear to carry personal belongings, indicating a sense of ongoing activity and resilience. This placement allows the viewer to interpret the relationship between these two groups and the context of their movement.</p>	<p>Saliency is highlighted by the stark visual weight of the crowded truck. Its prominence commands attention due to the number of people visibly packed onto it, which serves as a focal point in the scene. The varying colors of the clothing worn by individuals contrast against the more muted tones of the vehicle and environment, drawing viewers' eyes to the human figures and evoking emotions related to their circumstances.</p>	<p>Framing in this image is crucial as it sets the context for understanding the scene. The surrounding environment, including the buildings and vehicles, provides a backdrop that hints at an urban setting, possibly affected by socio-political issues. The angle from which the photo is taken suggests a distance from the scene, which may evoke feelings of observation rather than participation. This framing encourages viewers to reflect on the implications of displacement and community in a broader socio-economic context.</p>

The compositional metafunctional for selected images

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The table presents an in-depth examination of the compositional metafunction in the chosen images, focusing on information value, salience, and framing. It highlights how visual elements are deliberately arranged to convey meaning and guide the viewer's interpretation. The spatial positioning of subjects, such as figures or objects, reflects narrative priorities whether emotional, factual, or symbolic. Salient features like bright colors, movement, or size draw immediate attention and establish the emotional tone of each image. Framing techniques vary, with some images presenting seamless, chaotic compositions and others offering clearly structured layouts to control the viewer's reading path. Overall, the analysis reveals how visual grammar is used not just to represent events, but to shape perception, emphasize themes like destruction or resilience, and create a coherent or fragmented visual story depending on the communicative goal.

3.The Guardian and El Watan imagery analysis

The visual discourse constructed by El Watan and The Guardian not only documents the Gaza conflict but also reflects the ideological positions and identity claims embedded in each newspaper's journalistic practice. In El Watan, images function as symbolic and narrative processes that foreground themes of victimhood, trauma, and collective mourning. The frequent use of close and medium shots, as well as moments of direct gaze, positions the audience as empathetic witnesses to Palestinian suffering, thereby reinforcing an identity rooted in solidarity with the oppressed and in regional resistance discourses. Symbolic representations, such as white shrouds covering bodies, further serve to embed cultural and political meanings of martyrdom and sacrifice, aligning the newspaper's imagery with a narrative of injustice and moral urgency. By contrast, The Guardian relies heavily on narrative processes captured through long shots, oblique angles, and panoramic views, which situate the conflict within a broader geopolitical and urban landscape. This choice produces an observational stance that aligns with the paper's self-identity as a global news authority,

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emphasizing objectivity, detachment, and the structural consequences of war rather than its intimate human toll. The predominance of offer gazes and wide framings creates a visual rhetoric of distance, encouraging readers to interpret events through the lens of international diplomacy and conflict dynamics rather than local suffering. Taken together, the differences in representational, interactional, and compositional metafunctions illustrate how both newspapers construct ideological meanings that extend beyond mere reporting: *El Watan* projects an identity of resistance and cultural solidarity, while *The Guardian* reinforces its role as a detached mediator of global crises. These visual strategies underscore Kress and van Leeuwen's (2006) assertion that images are not neutral reflections of reality but semiotic resources through which institutions articulate particular worldviews and invite audiences into specific interpretive positions.

Conclusion

In what preceded, we have investigated the various representations of the Gaza attacks in the reporting of *The Guardian* and *El Watan*. The first section explored the front pages headlines using Van Leeuwen's socio-semantic Inventory, the findings highlight significant ideological and editorial differences. The second section has analyzed *The Guardian's* and *El Watan's* use of visual resources to construct meaning around the October 2023 Gaza attacks. Utilizing Kress and van Leeuwen's model, we identified a dominant use of narrative processes across both publications, emphasizing destruction, conflict, and human suffering. Interactional elements, such as gaze and angle, reinforce power relations and viewer engagement, while compositional choices frame particular actors and events as salient. Overall, the multimodal analysis demonstrates how image and text co-construct meaning in news discourse. *The Guardian* tends to produce a visually and linguistically emotive portrayal, centering on human tragedy, while *El Watan* offers a more diplomatically framed and politically grounded account. These patterns reveal ideological orientations in each outlet's coverage and

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contribute to how audiences interpret and emotionally engage with the unfolding events. The next chapter will explore further into these ideological implications and discuss how media discourse contributes to shaping public understanding of conflict through multimodal resources.

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Introduction

This chapter is devoted to the findings of our comparative analysis of the coverage by *The Guardian* and *El Watan* of the October 2023 Gaza attacks. The analysis consists of discussing the unique framing and reporting tactics used by each publication. By using Stuart Hall's encoding/decoding model, this chapter surfaces ideological biases present in the coverage offered by both newspapers. The previous chapter of our work has explored the influence of media framing on people's interpretation of news, based on Entman's framing theory. Then, we have addressed the treatment of events within the publications, discussing narrative construction, language and meaning of visual parts. We used Michel Foucault's discourse analysis to study the headline language of the two newspapers. In what follows, we present our findings to the questions and hypotheses raised in the introduction

a. Differences and Similarities in Framing and Reporting

A Western outlook on the Gaza conflict, along with principles of fair reporting and global viewer expectations, powerfully shape *The Guardian's* coverage. Its reports, as a result, use gentle language such as "clashes," or "escalation," and present narratives that feature perspectives from Israelis and Palestinians. In doing so, *The Guardian* follows the main hegemonic approach addressed by Stuart Hall (1980), as news producers reflect existing dominant cultural standards in their narratives. *The Guardian's* editorial team structures the way it covers events in order to seem impartial and fair, producing stories that respect the values of the liberal world order. Therefore, reporting tends to be characterized by calm and serious language, while avoiding explicit attention to the main political disputes or discrepancies in power. Its headlines and opening paragraphs tend to use language that avoids assigning blame by mentioning violence as "civilians caught in crossfire." The intention here is to minimize bias and sensationalism, yet this practice sometimes leads to insufficient reporting on Palestinian casualties or the excessive harm Israeli military activity inflicts on

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Gaza's civilians. The newspaper expands on the subject by reporting the truth of the humanitarian emergency in a way that often strikes deep feelings, while still upholding the standard expectations of voice and security in mainstream journalism.

Hall's encoding/decoding theory is appropriately used in this case: the newspaper's reporting carries meanings influenced by institutional constraints and societal norms, while audiences each make their own meaning from these news stories depending on their cultural identities and beliefs. Certain readers could embrace *The Guardian's* presentation as impartial and professional, interpreting it according to the main, prevalent viewpoint. In contrast, people who are closely connected to conditions in Gaza or hold critically aware attitudes toward Western reporting may interpret the coverage as neglecting the extent. This pattern reveals that, despite intentions of neutrality, a publication may uphold biases when reporting news within typical journalistic protocols, even as readers make sense of the material in many different ways.

Conversely, *El Watan's* reporting is guided by Algeria's earlier battles, its commitment to Arabs, and its stance opposing the Zionist state. It tends to rely on emotionally charged and partisan terms, where Israeli military actions are called 'mass killings' or 'Zionist acts,' and the Palestinians are identified as 'freedom fighters' rather than 'men with guns'. As a result, Israel appears as a colonial ruler, and Palestinians as rightful freedom fighters, echoing Algeria's earlier battle against French colonialism. *El Watan* habitually excludes Israeli viewpoints while reinforcing Palestinian voices, as well as commentary from the Arab League and statements from Islamic assistance groups. This aligns with Hall's notion of media oppositional encoding, pressure the reader to reject the narrative of the West and to align with an oppositional stance. *El Watan's* language about the Gaza attacks is not limited to providing basic details. These are stories, carefully constructed accounts of conflict and just resistance in response to what *El Watan* sees as "wrongs." For *The Guardian*, the story becomes about

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risky decisions and managing complexities, but for *El Watan*, it becomes one of colonial harm and rightful resistance to it. Such distinctions in reporting are about more than factual choices; they represent the storytelling and expectations that Hall asserts form the heart of media understanding and use.

Hall's idea of encoding and decoding is particularly valuable here. Hall maintains that media producers give messages specific meanings when they create content, and readers often receive and comprehend these works based on their own situations. In this instance, *El Watan* delivers its news with an explicitly anti-colonial, anti-Zionist slant, targeting a public deeply affected by Algeria's own anti-colonial experiences. The framing is based on shared regionally resonant emotions and ethical concepts. Even though there are differences, both newspapers frame their news by picking which facts to feature, which voices to prioritize, and the language they use. The way newspapers present the information determines how readers see the conflict and shows that the media has the power to construct, not only report, social reality. As a result, in Hall's view, all media framing is colored by particular values or perspectives, underlying values and assumptions are always part of media framing, shown explicitly by *El Watan* and less explicitly by *The Guardian*.

b. Media Framing and Perceptions of the Conflict

Media framing has a very profound influence on public opinion towards conflict by not only defining what people think, but how they think. Drawing on Entman (1993), the ideological conflict is that framing involves selecting some aspects of a perceived reality and making them stand out in a communication context. Thus, media sources frame the narrative in a way to offer a particular problem definition “ deluge of bombs”, a cause explanation, a moral condemnation, and possible solution of an event. For example, labeling parties to a conflict as "terrorists" or "freedom fighters" involves very ideological connotations most likely to elicit fear, sympathy, or censure or another example the headline of El watan 11

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october 2023 that proves Entman's view of how media highlights certain aspects of reality to define the nature of situation as a problem. These value choices are rarely value-free; they reinscribe and reiterate political and cultural ideologies of the political cultures on which the media are founded.

In conflicts involving violence or extended duration, as in the case of the Israeli-Palestinian war, media framing has an even more pivotal function. The consistent usage of certain frames such as framing one person as the aggressor and another as the victim can have an impact on collective memory and form lasting public impression. The audience does not know how their impression is leaned by editorial discretion, source allocation, visual images, and headlines. As an example, a headline with "clashes" rather than "bombardments" may hide power asymmetries among two sides against each other. Similarly, institutionally higher than base or local government narratives can suppress others and uphold higher geopolitical interests.

Second, media frames don't just tell the public what to think but also limits the boundary conditions of acceptable interpretations deemed worthy. This is particularly so in cases of coverage justifying national foreign policy interests in a framing mode favorable to military missions or peace talks. Through normalization framing, the media can make some violence legitimate and resistance unnecessary or illegitimate. These forms of representation are apt to be applied gradually in the construction of public opinion or protest that is bound to influence election outcomes to acts of popular resistance.

Broadly, media framing is a powerful means through which conflict is constructed, politicized, and viewed. It is not merely reporting what is occurring at the moment but possesses the role of actually constructing social reality. Knowledge about framing allows researchers and readers to analyze the ideological foundation of news coverage and question whose interests are being taken into account in depicting conflict.

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When reporting on major international issues like the Gaza attacks, the media are at the fore in determining public understanding with regard to the way they make the events known. Every news outlet injects its editor's position, cultural background, and journalistic interests into its reporting which also impact the construction of the conflict.

c. *The Guardian* and *El Watan*'s Coverage

The Guardian is generally criticized for its bias to bring the human rights issues and its general tendency to report the news with humanitarian perspective. In reporting major events in the world, like the Gaza attacks, *The Guardian* has placed its coverage in the human rights perspective and humanitarian crisis that is precipitated by the conflict. This method can be seen from the kind of headlines the publication decides to use, such as, "The Buildings are now Ashes: Nowhere Feels Safe from Israeli Bombs in Gaza" (*The Guardian*, Oct 12, 2023). Headlines of such nature are being finely tuned to make them capture the reader's attention and bring to their attention the human cost of conflict, the agony of civilians and the need for intervention by the international. By focusing on such aspects, *The Guardian* has forced its world audience to address universal implications of war-like consequences, instead of merely seeing the events from the local or political perspective.

Apart from its editorial decisions, *The Guardian* accompanies its news articles with emphatic emotive pictures most of the time. Often, these images show destroyed cityscapes, grieving families, and violence effects on the average person. The utilization of such visual storytelling is not for the purpose of telling people what to do, or for the purpose of informing them without the aim of creating empathy and responsibility among the readers. This strategy is especially successful at causing sympathy and awareness of the need for humanitarian relief efforts in the public. As an example, in the course of the past wars, *The Guardian* has released photo-essays and features depicting the extent of the suffering of the civilians, thus continuing its tradition to report the human rights. As within "Photographic Coverage of Conflict Zones"

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(2021), these visual elements play an essential role in the journalistic style of *The Guardian* as it's discussed in the methodology chapter, add more information about the human impact of war to the reader. *El Watan* frequently uses a regional perspective in its coverage of such crises as the ongoing battle in Gaza. As one of the main Algerian publications, *El Watan* generally opens its reportage featuring regional unity and collective reaction of the Arab world to the crisis as opposed to most of the Western media outlets. The editorial stance of the newspaper often revolves around the theme of Arab solidarity and does not confine the attention to the official positions of governments but brings to the fore the reactions and mobilization of societies in various Arab capitals and the rest of the region. The used imagery and the reports of protest or solidarity rallies in other Arab capitals are the added values of *El Watan* coverage, as visual testimony of the support of the Arab masses to the Palestinian cause. These pictures and stories are not just for the purpose of illustration. They operate as effective means of the expression of intensity of regional affiliations and stimulus for further mobilization. It is possible that the newspaper can carry different articles that describe influential political leaders delivering messages to public or using their positions to promote Palestinian rights, hence provoking emotional response in the readers and influencing them to take up political action or humanitarian initiatives.

d. *The Guardian* and *El Watan*'s Headlines: A Foucauldian Analysis

We are going to undertake the analysis of the headlines released both by *El Watan*, and *The Guardian* following the Foucauldian analysis perspective that looks at how language and practices construct reality and subjectivity ,it is possible to see how the language builds a story, sets out power dynamics, and effects the consciousness of the people. Analyzing *El Watan* and *The Guardian*'s headlines reveals how discourse mobilizes moral and political judgments.

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1. *El Watan:*

- **The Palestinian Revolt:** “The Palestinian Revolt” implies agency and resistance. The deployment of the word 'revolt' positions that headline to read Palestinian action as an expected anger towards an unjust treatment, and therefore to construct a narrative which is one of struggle and righteousness on this off-hand remark Foucault would contend such language is illuminating because it puts a historical and political context on the Palestinian experience (Foucault, 1998). At its core the phrase implies the rebellion is a reaction to some enduring injustice, so mobilizing emotion in defense against the governing power.
- **Hamas Makes Israel Tremble:** “Hamas makes Israel tremble” headline employs emotionally charged language to place Hamas as a powerful opponent capable of frightening Israel. This kind of talk forms a power narrative where one of the parties (Hamas) takes control over the other (Israel) the audience understand the power relationship in such a scenario. It is not an event report, it is rather building actual power relationships as Foucault delighted (Foucault, 1994). "Tremble" implies inability or fear, a value judgment that further polarizes public opinion about this conflict.
- **Gaza Under Deluge of Bombs:**The phrase "Gaza under deluge of bombs" creates an image of hopelessness and devastation, it is illustrating a terrible scene of destruction. The choice of "deluge" suggests that not only is the bombardment massive but also arbitrary, which reinforces the narrative of the humanitarian catastrophe. According to Foucault, metaphoric language is among those that deepen the emotional mark and that can be put to use in order to make us understand a place like Gaza only by laws of injustice and pain (Foucault, 1980). It positions the readers to talk about the war as a

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human disaster and not the choice of a politician, framing the conversation around humanitarian intervention.

- **Israel Commits Gaza Massacre:** As the headline above, the statement that "Israel commits a massacre in Gaza" takes the excessive violence even further. The use of the term "massacre" many times is increasing not only the amount of violence also its intention. Foucault's discourse analysis can show that in this violence and in this rage that we now feel with regard to events are of mobilizing a public opinion on behalf of forces of action. (Foucault, 1991). It overwrites a certain story of moral responsibility and guiltiness, leading the reader to analyze the consequences that have being involved in a war of that kind.
- **Is Israel Pushing for a Second Nakba?** The reference to "A second Nakba" conjures profound documented and social intentions. The Nakba, referencing to the mass expulsion of Palestinians in 1948, may be a basic occasion in Palestinian history that educates modern political characters. By surrounding current activities in connection to the Nakba, this feature interfaces present circumstances to documented betrayals, hence strengthening a story of progressing uprooting and existential danger. Agreeing to Foucault, such chronicled references shape our understanding of struggle by implanting current occasions inside a broader continuum of battle (Foucault, 1991). This surrounding not as it were provoked perusers to consider the suggestions of progressing savagery but too interfaces past and display in a cohesive story of resistance.
- **Humanitarian Crisis in Gaza:** The term humanitarian crisis functions as a powerful term that signals urgent need and suffering. Drawing on Foucault, he points out ways that language and power interconnect. These soft words shape emergency stories so that helplessness and moral duty become stronger. The word "emergency" itself calls

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attention because it signals urgency, and calls for massive world attention, making them watchers of pain. The use of nice words, as Foucault (1980) reminds us, reflects how struggles move in nearby or neutral areas, letting societies and states believe they need to get involved and act.

El Watan makes a story with words coordinates with colonized ethical shock, postcolonial solidarity, and smooth momentariness by utilizing certain words and pictures. It locks in what Foucault would maybe call, 'counter-discourse,' attempting to challenge intense truths presenting the Israeli- Palestine conflict through selective narratives.

2. *The Guardian*:

- **"What happened on the border between Israel and Gaza on 7 October:** This headline may have a neutral interrogative tone which creates interest and curiosity. Michel Foucault would say it fails to put the spotlight on who or what is being spoken about and upon what the hidden power relations and prejudices are. The heading is one demanding information and knowledge but at the same time positioning the media as authoritative agents of truth, as has been claimed by Foucault about power and knowledge being paired and thus tied to each other (Foucault, 1980). The narrow temporal framing focusing on a single day isolates the event from the broader historical context of the Israeli-Palestinian conflict, thus potentially detaching the violence from its socio- political and historical foundations.

- **"Death toll rises to more than 1,100 after surprise Hamas attacks on Israel"**

In the headline, we have statistical evidence to back our understanding the deaths from attacks were serious and will evoke emotion from readers as well. The use of the term "surprise" by the writer is intended to give an impression that these actions by Hamas are sudden and aggressive, and were different than anything Israel had prepared or thought of. The wording here starts the story that Israel was victim of violence for no reason. As Foucault notes, discursive narratives can influence public sentiment and projections of

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agency (Foucault, 1991). The focus on death numbers as an interesting example of how paying attention to human intimidation and counting it, may further some stories and marginalize others.

We're focused on maximum damage” Ground offensive into Gaza seems imminent: This headline emphasizes the focus on military and the preference of destruction, the speaker acting as a doer in the war. This headline reflects Foucault's concept of biopolitical management, as it reduces Civilian suffering to statistical regularities and normalises displacement as a logistical inevitability (Foucault 1977, 2003)

The language used in this headline is part of a campaign of narrative-building, one that makes war strategies seem justifiable, that shows both the powerful and powerless of a war and marginalizes the lives lost on the other side. This headline is not only dramatic and scary, but it also in a way informs the reader of what is coming while also normalizing the usage of violence. The word “seems” tells us that war is gradually approaching on us and if not directly then indirectly makes us uneasy. According to the theory of Michel Foucault in the society, such a headline will have made human beings to think of conflict and the violence as is the most natural thing in the world, and the reporters will easily help them to get away with it (Foucault, 1991).

- **“Israel troops mass on Gaza border as death toll from Hamas attack passes 1,000”** The simultaneous military build-up and references to thousands of people dying shows how complex it is. The headline leads us to believe that one leads to the other. In Foucault concept the way these situations are made us understand power relations, where we can see the state asserts its power visibly through acts of violence, which are framed as immediate consequences of conflict, yet also serve broader objectives such as the pursuit of regime change (Foucault, 1980). Ultimately, whether or not we agree and think Israel is right in their actions comes down to a more complicated story.

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- **The buildings are now ashes. Nowhere feels safe from Israeli bombs in Gaza** This headline employs evocative images to show the severe effects that civilian populations have endured. Foucault state that powerful imagery establishes a tale about suffering to urge people to recognize the humanitarian consequences of war (Foucault, 1980). This statement reveals civilians feel unprotected in every location which emphasizes their defenselessness during the escalated disaster. This positions it as a human rights emergency above political issues.

- **Israel's darkest day: the 24 hours that shook the nation"** Placing a turning point in such a way as to be considered pivotal and formative of Israel reminds us that the trauma was shared. This type of language indicates construction of collective memory and identity, one which places the Israeli experience at its center (Foucault, 1991). This Israeli worldview thus finds expression in the fact that the sufferings and experiences of Palestinians, as real as they are, may be emphasized by their representation, exhibiting a disparity in which attention is given.

- **Tens of thousands of Palestinians flee northern Gaza after Israeli airstrikes** This statement portrays important elements about power relations and subject development. The use of "flee" suggests Palestinians lack control over their situation while making them appear as passive victims in the story of displacement which mirrors Israeli-Palestinian conflict history. The group status reduces personal accounts into quantitative data thus creating both regulation of their shared situation and forming public beliefs. Through his concept of resistance Foucault points out that these representations enable new discourse to emerge which contests prevailing tales. The headline language showcases and strengthens particular power dynamics while representing existing social perspectives about displaced people and encouraging viewers to question media representations.

- **"Gaza civilians afraid to leave home after bombing of safe routes"** This headline represents the deep fear that Gaza civilians experience while forced to remain inside their

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homes because of the violent situation. People in this situation show helplessness through their fear about leaving their house because their situation seems insecure and fearful. Through the obscure language, we can see that Foucault's concept explains how civilians gain status as victimized innocent bystanders who fall victim to more dominant powers (Foucault, 1980).

The reference to "bombing of safe routes" introduces contradiction to this story because routes designed for safety become locations of threat. The words combined together create a forceful emotional response which supports the expression of humanitarian crisis and points to systemic conditions that make civilians flee their homes. Foucault demonstrates that such language about bombing safe routes functions simultaneously to explain the current situation and establish discourse which examines both military legitimacy and civilian infrastructure morality (Foucault, 1991).

e. Audience Expectations and Political Bias

Media organizations encounter their biggest challenge in producing unbiased reporting because every organisation possesses both political orientations and editorial guidelines. *The Guardian* promotes progressive views as a British newspaper by focusing its examination on human rights issues and humanitarian crisis situations. Readers of this publication receive editorial support for the Palestinian cause because the paper places its focus on Gaza's humanitarian crisis and relief needs. *El Watan* operates as a leading Algerian newspaper by presenting pan-Arab news content primarily dedicated to unified action against perceived oppressive measures. Editorial distortions lead journalists to prioritize certain stories over others leading their readers to gain incomplete comprehension of the entire conflict. Stuart Hall 1980 established in his encoding and decoding model that news messages at their origin combine cultural factors from multiple angles together with political influences and social

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conditions. The inherent biases present in media outlets cause consumers to interpret content messages differently during producer-consumer negotiations (Hall, 1980).

The execution of proper framing poses a major obstacle to journalists when they handle complicated events such as the Gaza conflict. *The Guardian* and *El Watan* have constructed their content using framing approaches to build particular ideological frameworks. As evidenced previously, *The Guardian* has mostly reported about human tragedies in Gaza by showing innocent residents, suffering from bombings and military deployments. These stories generate emotional reactions within audiences who, then show public support for humanitarian rescue missions. *El Watan* has directed its focus on demonstrating Arab world solidarity and resistance through its coverage of regional conflict effects. The selected presentation method directs how readers perceive information while simultaneously influencing general conversations, thus distorting reality with restricted event descriptions. Robert Entman's framing theory demonstrates through his theory that information selection enables special interpretations by blocking out alternative views (Entman, 1993). Readers will mostly encounter only one perspective which distorts their comprehension of the complex aspects of the conflict.

Media scholars have established that reporting lacks objectivity due to direct influences from expectations of their readership and competitive market demands, especially in Western media arenas. Media companies compete in markets where to keep their audience interest represents the most vital priority. These market realities cause news organizations to produce content which resonates with particular demographic audiences. The conservative readership of *The Guardian* expects human rights-centered content which pushes the publication to prioritize such activist-oriented stories. *El Watan's* readership tend to demand news coverage of the conflict that illustrates Arab solidarity alongside opposition against suppression. Readership expectations sometimes force media outlets to present tailored

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conflict coverage instead of delivering balanced reporting about the conflict (Shoemaker & Reese 1996). Media outlets face the difficulty of delivering complete event understanding because they may end up reinforcing reader-held biases and creating more public sector divisions.

The difficult task of obtaining reliable information in Gaza conflict areas restrains reporters from reporting without bias. Journalists face substantial challenges in acquiring correct information due to warfare security perils combined with official access limitations and combat zone disorder. News reports combine different information sources including statements from officials and first-hand testimonies together with reports from humanitarian groups even though this data may differ in trustworthiness. Journalists face greater challenges because multiple unreliable information sources have increased the risk of unbiased coverage (Wolfsfeld, 2011).

It remains challenging to deliver unbiased coverage about Gaza attacks as demonstrated through *The Guardian* and *El Watan's* reporting because political bias combines with narrative structure and public reactions to the existing historical perspectives along with information authenticity issues. These different factors determine how conflicts get shown to the public while simultaneously creating separation between opposing views throughout the public dialogue. Understandably, both media practitioners and receivers of messaging must recognize these obstacles so they can create better-educated audiences and develop deeper insights about the multiple dimensions found in conflict reporting. Knowledge about the integral responsibilities that characterizes media coverage enables audience members to create deep analysis of news stories by researching multiple viewpoints and working to develop full comprehension about the given issue. As the Gaza conflict progresses, media organizations should focus on delivering unbiased information while maintaining accuracy in the presentation of complex conflict elements.

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The Guardian and El Watan imagery analysis

The visual discourse constructed by El Watan and The Guardian not only documents the Gaza conflict but also reflects the ideological positions and identity claims embedded in each newspaper's journalistic practice. In El Watan, images function as symbolic and narrative processes that foreground themes of victimhood, trauma, and collective mourning. The frequent use of close and medium shots, as well as moments of direct gaze, positions the audience as empathetic witnesses to Palestinian suffering, thereby reinforcing an identity rooted in solidarity with the oppressed and in regional resistance discourses. Symbolic representations, such as white shrouds covering bodies, further serve to embed cultural and political meanings of martyrdom and sacrifice, aligning the newspaper's imagery with a narrative of injustice and moral urgency. By contrast, The Guardian relies heavily on narrative processes captured through long shots, oblique angles, and panoramic views, which situate the conflict within a broader geopolitical and urban landscape. This choice produces an observational stance that aligns with the paper's self-identity as a global news authority, emphasizing objectivity, detachment, and the structural consequences of war rather than its intimate human toll. The predominance of offer gazes and wide framings creates a visual rhetoric of distance, encouraging readers to interpret events through the lens of international diplomacy and conflict dynamics rather than local suffering. Taken together, the differences in representational, interactional, and compositional metafunctions illustrate how both newspapers construct ideological meanings that extend beyond mere reporting: El Watan projects an identity of resistance and cultural solidarity, while The Guardian reinforces its role as a detached mediator of global crises. These visual strategies underscore Kress and van Leeuwen's (2006) assertion that images are not neutral reflections of reality but semiotic resources through which institutions articulate particular worldviews and invite audiences into specific interpretive positions.

Conclusion

The chapter has analyzed primary findings based on headlines and images spanning *El Watan* and *The Guardian* newspaper coverage about Gaza attacks in October 2023. Both newspapers maintain humanitarian coverage about the events yet the research outcomes show distinct linguistic patterns and conversational techniques and emotional registers. The research shows *El Watan* presents the conflict by highlighting Palestinian victims and their resistance efforts while *The Guardian* often takes a cautious position that occasionally avoids strong standpoint. The research has enabled comparison of different socio-political environments to influence media discourse content. The chapter addresses the research questions presented in the General Introduction by confirming most hypotheses that defined this study at its beginning.

General Conclusion

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Throughout our research, we have attempted to analyze the representation of October 2023 Gaza attacks through headlines from two newspaper sources titled *El Watan* (Algeria) and *The Guardian* (UK). This study analyzed how media organizations applied discourse analysis to examine how language constructs meaning in news headlines. The research adopted Michel Foucault's discourse analysis method for theoretical foundation to develop an analytical perspective toward presenting the attacks. The research examined how these two different media framed their Gaza-related news to reveal the hidden structures of power and ideology which defined the conflict's portrayal.

Three primary goals guided the investigation. This research first confirmed and examined the discourse patterns running through headlines presented by selected newspapers. This study conducted an analysis of discursive representations between *El Watan* and *The Guardian* to understand how each newspaper showed the events and which aspects they shared and contrasted. The investigation ended with an interpretation of the findings which included broad socio-political elements alongside an assessment of media influence on public perception throughout this global emergency. A selection of headlines served as the basis for this research through which we adopted qualitative analysis employing Foucauldian discourse analysis methods.

Our analysis revealed distinct contrasting portrayals between the newspapers concerning Gaza attack coverage. *El Watan* promoted Palestinian solidarity by using stories that emphasized victims and their acts of resistance. The news coverage demonstrated Palestinians as fighters who defend themselves against an exploiting power. *The Guardian* provided a centered and detailed coverage by framing the conflict as part of global political events. Although both newspapers focused on humanitarian aspects, they employed contrasting discursive strategies to frame violence and political responsibility. In their

General Conclusion

reporting of the Gaza conflict both news organizations used similar discourse techniques including word selection and main topic emphasis to match their paper's political environment. Studies of this nature enhance comprehension of the media's ability to construct public knowledge about global conflicts in diverse ways.

The research has verified the hypotheses which appeared in the General Introduction about media discourse existing as an inherently ideological system which carries political bias. Media outlet frames alter audience interpretation by what material they choose to emphasize alongside their selection of lexical choices and attribution of agency. This research aligns with existing media bias investigation. Yet, it enhances these theories because it demonstrates sophisticated ways through which international media organizations develop their reporting frameworks according to national and international political backgrounds. Media presentation represents a controlled engineering process rather than organic presentation which originates from absolute facts because social and political elements influence this construction process.

This study confirmed the hypotheses formulated in the General Introduction. The first hypothesis, which proposed that the coverage of The Guardian and El Watan would reflect their respective ideological orientations, was substantiated. The analysis demonstrated that The Guardian predominantly framed the events through humanitarian and human-rights perspectives, whereas El Watan emphasised narratives of resistance and colonial domination. The second hypothesis, which anticipated variations in the deployment of discursive strategies, was likewise validated. The findings revealed that The Guardian relied extensively on liberal humanitarian discourse, while El Watan employed nationalistic and anti-colonial rhetoric to construct its representation of the conflict. Taken together, these results confirm that the ideological identities of the two newspapers significantly shaped their coverage of the Gaza attacks, thereby reinforcing the argument that media discourse plays a decisive role in framing conflicts and influencing public understandings.

In our dissertation, we attempted to develop important findings about the way discourse shapes conflicts and how they are represented in media and communication studies.

General Conclusion

The analysis of media coverage through Foucauldian discourse methods In synthesizing the findings of this study, it becomes evident that Foucauldian discourse theory offers a critical lens for examining the relationship between language, ideology, and power in media representations of conflict. Drawing on Foucault's conceptualization of discourse as both a system of knowledge and a mechanism of power, the analysis demonstrates that news headlines do not merely describe events but actively construct and normalize particular ideological positions. The comparative investigation of The Guardian and El Watan reveals how each outlet mobilizes distinct discursive strategies that reproduce specific worldviews: El Watan foregrounds narratives of solidarity and resistance, while The Guardian situates the conflict within broader frameworks of neutrality and geopolitical detachment. Such discursive practices illustrate how journalistic texts operate as instruments of power, shaping public perception, influencing collective memory, and legitimizing political responses. Ultimately, this dissertation affirms the significance of discourse analysis as a methodological approach for uncovering the ideological foundations of media institutions and for demonstrating how dominant narratives surrounding international conflicts are produced, circulated, and sustained.

for a major international event between two separate systems makes an intellectual impact on academic research of ideological discourse and power dynamics in media framing. The research emphasizes the need to analyze news construction processes critically because complex conflicts such as the Gaza dispute requires it. This dissertation has expanded the understanding of media institution ideological foundations while demonstrating how these ideologies affect what people say in public and memory sharing plus political activity. The study has reinforced discourse analysis as an essential method for media text evaluation while demonstrating its potential to reveal journalistic power structures.

General Conclusion

The research has used a limited number of headlines as its basis, thus reducing the transferability of its findings. Future research should expand the headline and article sample while increasing the length of observation period. The analysis would become more powerful if researchers extended the current headline sample to monitor evolutionary transformations in media narratives triggered by political and development changes. Future research needs to investigate the way audiences affect media narratives as an additional research direction. Research methods based on audience studies or surveys about the interpretation patterns of various demographic clusters who encounter media coverage about Gaza would shed light on the ongoing producer-consumer interactions.

Our investigation has explained why conducting multicultural media analysis remains crucial to comprehend worldwide informational platforms. This study has achieved a complete understanding of how global events get portrayed by combining both local Algerian media analysis and British international media analysis. This research methodology helps us comprehend better how media institutions deal with global disturbances and affects public reception among different spectators throughout various geographic regions. The research indicates that how the media interacts with political institutions and audience members depends on various local and worldwide elements.

The research has delivered multiple additions although it contends with certain constraints. The study's main weakness consists of examining printed news only because it ignores various forms of media content. Global audiences increasingly rely on both online journalism together with blogs and social media platforms for obtaining their news information because of digital media advancements. Future research needs to incorporate digital platforms to extend this study because these new platforms would create a better understanding of how global conflicts appear in media. The study would obtain more

General Conclusion

comprehensive results if it investigates multimedia content like video reports together with textual and visual analysis of how various communication forms create public reception.

The research has attempted to add knowledge about media discourse mechanisms which form how international crises are presented to audiences. The concept of discourse analysis lets us observe how language structures explain global crises through an analysis between *El Watan* and *The Guardian*. The research aims to spark additional studies about media discourse due to its connections with ideology and power dynamics and to enhance misinformation studies.

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Appendices

Appendices

The Guardian

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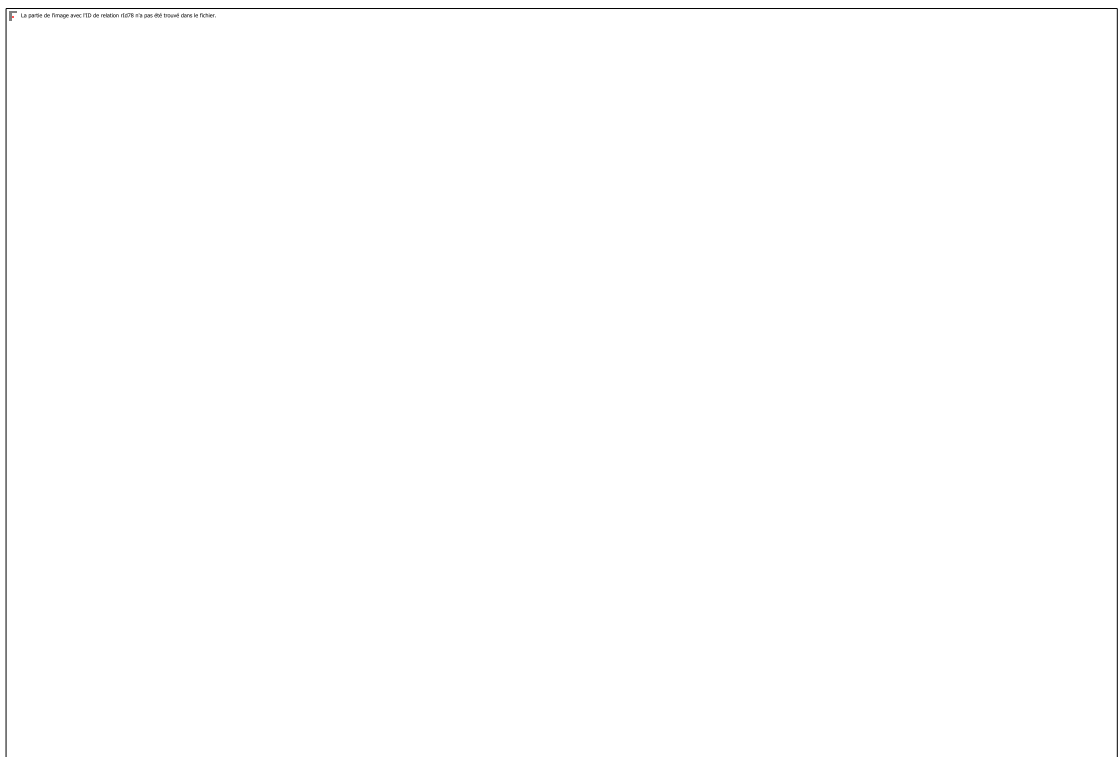
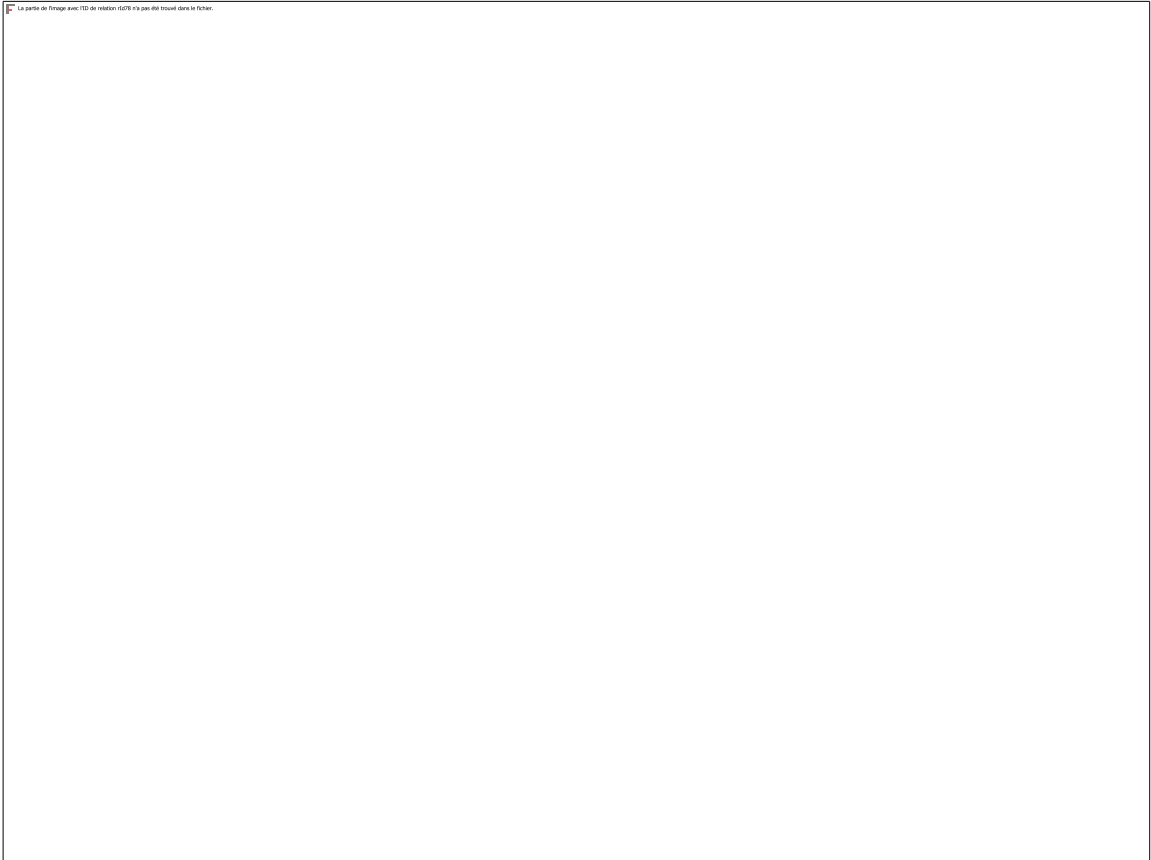
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Appendices

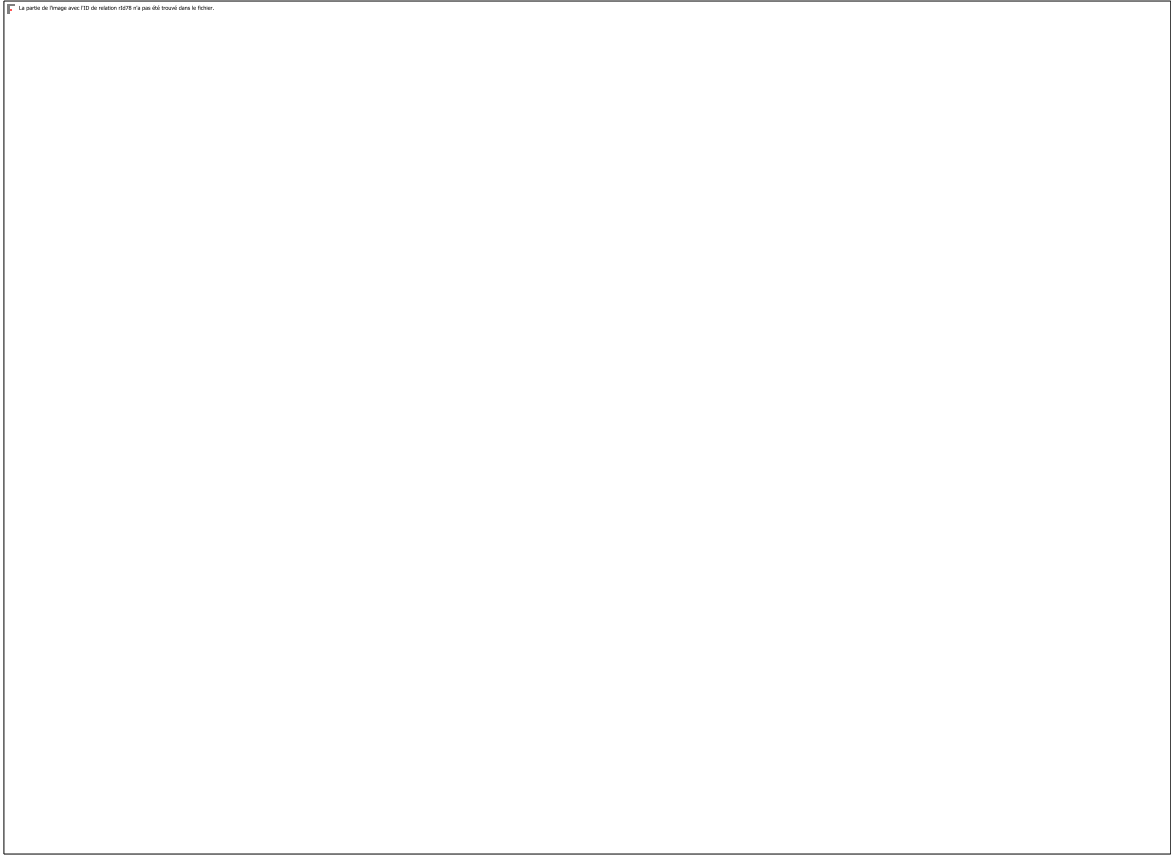
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Appendices



Appendices



El watan



Appendices

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