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To my Family
To my Friends
To all my Beloved Ones

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Abstract

The present study purports itself to investigate the representation of women in their international day in some selected Algerian, American and British newspapers: El Khabar and El Watan, The New York Times and The Guardian respectively. The corpus consists of eight news articles along with nine visual images accompanying them. This research is centered around three objectives. First, it analyses the way women are portrayed visually in the images of the selected news articles relying on the multimodal social semiotic theory 'Visual Grammar' proposed by Kress and van Leeuwen (1996, 2006). Second, it explores how women are represented linguistically in the news articles by adopting van Leeuwen's framework in Critical Discourse Analysis named 'the Socio-semantic Inventory'(1996, 2008). Third, this study seeks to draw a comparison between the four afore-mentioned newspapers to sort out the main similarities and differences in their pictorial and linguistic depiction of women in their international day. To reach these aims, the mixed method research which combines both quantitative and qualitative research techniques is adopted. The examination of the selected news articles has revealed that El Watan, The Guardian and The New York Times provide a positive depiction of women both visually and linguistically while El Khabar portrays women negatively at the visual level. Thus, the visual and the linguistic modes do no complement each other semantically in El Khabar. Additionally, the comparison has shown that the newspapers share some similarities and differences in their visual and linguistic portrayal of women in relation to their international day.

***Key Words**: international day (8th of March), El Khabar, El Watan, The New York Times, The Guardian, Visual Grammar, Critical Discourse Analysis, the Socio-semantic Inventory.*

CDA: Critical Discourse Analysis

Hp: Hypothesis

IWD: International Women's Day

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General Introduction

●Statement of the Problem

Each March the 8th, people all around the world celebrate the International Women's Day (IWD). This day is observed as an opportunity to honour the heroism of women pioneers to struggle for justice, to recognize their resistance to the discrimination they have experienced and to acknowledge their achievements without regard to sexist, cultural or linguistic divisions (Salzman-Webb and Lesser, 1970).

The IWD is seen as an occasion for the media to commemorate this major day highlighting the acts of courage and determination of women who have played a significant role in the history of their communities and countries and their leading role in the ongoing struggle for equality. Newspapers are among the various means of communication which cover this significant day of international celebration. Therefore, the present study is concerned with media representation of women in their international day in Algerian, American and British newspapers at both visual and linguistic levels.

That is, this research sets to analyse the visual representation of women in relation to the 8th of March in four broadsheet newspapers belonging to different nations namely Algeria, Britain and the United States of America relying on the Multimodal Social Semiotic Approach named 'Visual Grammar' (1996, 2006). These newspapers are *El khabar* and *El Watan*, *The Guardian* as well as *The New York Times* respectively. The selection of these newspapers is not random but rather it is due to their popularity in their countries of publication.

In addition to the visual mode, the linguistic mode will be included in the examination of the portrayal of women in the IWD in media since a good starting point for studying aspects of visual communication is to consider that there are linguistic and visual modes of communication with complex interaction between them (Van Leeuwen,2005 :8). This mode will be analysed through the news articles, devoted to the IWD, by the application of van

Leeuwen's approach to Critical Discourse Analysis (henceforth CDA) named the 'Socio-semantic Inventory' (1996, 2008).

A brief overview of the literature reveals that many researchers in different parts of the world have examined the representation of women by shedding light on their visual depiction in the field of advertising. In Algeria, Amir and Seddiki (2016) investigated the portrayal of women in perfume advertising by adopting the theory of "Visual Grammar". They compared four perfume adverts belonging to the Algerian company "Wouroud" with four others from the British company "Burbury". The main conclusion drawn from this analysis is that women play a central role in the adverts belonging to both contexts in attracting the consumers' attention and inviting them to purchase the product. In Saudi Arabia, Adham (2012) analysed the iconic representation of women in eighteen advertisements selected from various women's lifestyle magazines in Saudi Arabia, relying on "Visual Grammar". The researcher concludes that different messages are emitted via the medium of advertising which may induce the viewer into adopting a particular course of action.

In addition, many other researchers investigated the depiction of women in newspapers. For instance, in the Algerian context, Chabane Chaouche and Louni (2015) examined the representation of women in the British tabloid newspaper *The Daily Mail*. This work relies on Fairclough's framework in Crirical Discourse Analysis (1995) as well as Wolf's theory The Beauty Myth (1991). The results indicate that *The Daily Mail* represents women negatively by using a sexist discourse in order to keep them in a weak position. In Asia, Kabgani (2013) analysed the depiction of Muslim women in non-Islamic media by applying van Leeuwen's framework named the "Socio-semantic Inventory" to an article taken from *the Guardian*. The findings show that this newspaper depicts Muslim women in a positive way.

To the best of my knowledge, there are no studies addressing the issue of my study in the Algerian context which remains a fertile area of research. This lack of studies motivates this work to offer an original analysis of the visual and the linguistic representation of women in their international day in both national and international press.

●Aims and Significance of the of the Study

This dissertation is first and foremost concerned with the representation of women in their international day in print media. The objectives of the study are threefold. First, through the application of Kress and van Leeuwen's theory of "Visual Grammar" (1996, 2006), a social semiotic analysis of the images under question will be provided. Second, it will attempt to spot light upon the linguistic representation of women through the news articles devoted to the IWD. This is done relying on van Leeuwen's approach in CDA entitled "the Socio-semantic Inventory" (1996, 2008). Third, the present study strives to establish a comparison between the selected newspapers to find out similarities and differences in their depiction of women in their international day.

The representation of women in print media has been a subject of study for many researchers all over the world. Yet, no study so far has dealt with the way women are represented in relation to the IWD both visually and linguistically. Therefore, the present research is worth conducting since it attempts to cover this unveiled area and provides a humble contribution to the existing literature. Besides, this work may hopfully make a contribution to 'Multimodality' which is a recent area of research mainly in Algerian universities since it adopts the theory of "Visual Grammar" to deal with the visual depiction of women in their international day in national and international press.

●Research Questions and Hypotheses

This work attempts to examine the representation of women in the visual and the linguistic discourses of the selected newspapers. Hence, the main question of this study is: How are women depicted visually and linguistically in *El Khabar*, *El Watan*, *The Guardian* and *The New York Times* in their international day?

Three research questions related to the above-mentioned main question are raised:

1) Do the selected newspapers represent women positively or negatively in their international day?

2) Do the linguistic and the visual modes complement each other semantically in the corpus under study?

3) Are there any similarities and differences between the selected newspapers in their pictorial and linguistic representation of women in their international day?

In order to get answers to these research questions, the following working hypotheses are advanced:

Hp1: The selected newspapers depict women positively in their international day but there are also some negative aspects of their representation.

Hp2: The visual and the linguistic modes complement each other semantically in the corpus under investigation.

Hp3: There are some similarities and differences between the selected newspapers in their visual and linguistic representation of women in their international day.

●Research Techniques and Methodology

In order to answer the research questions of the study, the mixed-method approach which combines the qualitative and the quantitative research techniques is adopted in the process of data analysis. The former is used to analyse the chosen images of the newspapers

in relation to Kress and van Leeuwen's framework "Visual Grammar (1996, 2006). The latter is adopted when analysing the selected news articles in relation to van Leeuwen's framework in CDA named "the Socio-semantic Inventory" and this by examining the frequency distributions of some categories belonging to this analytical tool in the news articles.

●Structure of the Dissertation

The overall structure of this dissertation follows the traditional complex model consisting of four chapters in addition to a general introduction and a general conclusion. Preceded by a general introduction, the first chapter is theoretical and relates to the Review of Literature. The second chapter is referred to as Research Design which seeks to provide a detailed description of the research method, the procedures of data collection and data analysis as well as the corpus of this research. The third chapter is named Presentation of the Findings and it is concerned with revealing the main results gained from the examination of the visual and linguistic representation of women in the newspapers under study. The last but not the least chapter is called Discussion of the Findings. Its main concern is to discuss and interpret the results obtained from the collected data. It also provides answers to the research questions to confirm or reject the hypotheses advanced for the present work. The latter ends with a General Conclusion which summarizes the main points of the study and includes possible areas for further researches.

Chapter One:
Review of the Literature

Introduction

This chapter is concerned with the literature review. It is designed to account for the major works that the present study adopts in order to analyse how women are represented both visually and linguistically in their international day in the selected Algerian, American and British newspapers. It first tries to review the history of the International Women's Day. It, then, throws light on the development of Social Semiotics and Multimodality highlighting some key concepts related to these fields. It, then, moves to provide the main differences drawn between broadsheet and tabloid newspapers. This chapter ends up with the presentation the analytical models to be used to analyse the corpus under investigation.

1. Origins of the International Women's Day

The main historical reference of the IWD is seen to be the strike of women garment workers in New York city who marched in the streets on March 8th, 1857, demanding improved working conditions, shorter work hours and equal rights for women. However, Kaplan (1985) argued, in her book 'On the Socialist Origins of the International Women's Day', that these demonstrations might not actually take place, a myth that was created during the cold war to deny the socialist roots of the IWD.

In 1908, 15 000 women marched through New York City demanding better pay and voting rights. After that, a National Women's Day was held in the United States on February 28rd, 1909 and was celebrated on the last Sunday of February until 1913. In 1910, a German socialist leader called Clara Zetkin proposed, at the Second International Conference of Women in Copenhagen, the idea of an IWD to be observed as an official holiday. Zetkin's suggestion was approved, however, they didn't specify a date. Then, following the decision agreed at Copenhagen, the International Women's Day was celebrated for the first time on March 19th, 1911 by some nations like Switzerland, Austria, Germany etc. In 1913, the IWD became officially celebrated on March the 8th. It was primarily celebrated in socialist

countries and then starting from the 1970s, other countries joined these socialists nations in the celebration of this day (www.internationalwomensday.com). In the present study, the multimodal Social Semiotic Approach will be adopted to analyse the visual representation of women in relation to this major day.

2. The Multimodal Social Semiotic Approach

2.1. Developement of Social Semiotics

Social Semiotics is an influential school of semiotics that originates from Halliday's Systemic Functional Linguistics (1978). Its point of departure is that *´´language is a product of the social process''* (Halliday, 1996: 89). This entails that Social Semiotics is centered on the idea that language and society are interrelated and that language is a meaning making resource used by individuals to communicate meaning in a given social context.

Thus, unlike mainstream semiotics '' *which emphasies structures and codes, at the expense of functions and social uses of semiotic systems*'' (Hodge and Kress, 1988:1), social semiotics is regarded as''*...a process of meaning making enquiry''* (van Leeuwen, 2005: 93). That is, the main concern of Social Semiotics is the study of the resources that are available to the users of the language and the way they are used from one context to another to communicate different meanings. In this regard, Hodge and Kress (1988: 261) state that *´´Social Semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, context and effects''*. Thus, this view differentiates Social Semiotics from the European School of Semiotics that deals with semiotic systems with a fixed meaning in isolation.

In this theory, Halliday advocates that spoken and written language always, and simultaneously, fulfills three communicative functions or the so-called 'metafunctions'. These metafunctions are the ideational metafunction, the interpersonal metafunction and the textual metafunction which are defined as:

> [...] manifestations in the linguistic system of the two very general purposes which underline all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the textual, which breathes relevance into the other two. (Halliday, 1994:40)

This implies that the ideational metafunction refers to the use of language to talk about our experience of the world. The interpersonal metafunction is concerned with how language is used to enact social relationships. As for the textual metafunction, it has to do with the internal and the overall organization of the language. Social semiotics has paved the way to the approach of Multimodality developed by the New London Group in the 1990s under the leadership of Kress and Van Leeuwen who have extended the above mentioned metafunctions to analyse other modes than language.

2.2. Development of Multimodality

Multimodality is an approach to contemporary communication which has its roots in 'Social Semiotics'. In the words of Kress and van Leeuwen (2001 cited in Sorenson,2001:10) *´´Halliday's theories of social semiotics…provided the initial starting point of social semiotic multimodal analysis''*. It has been developed thanks to the works of different scholars including Kress and van Leeuwen (1996, 2006), O'tool (1994), Hodge and Kress (1988, 1998), Machin (2007), etc.

In fact, multimodality is an approach that is based on the assumption that communication draws on a multiplicity of modes in which each mode has its role in generating meaning. Van Leeuwen (2005: 281) defines multimodality as: *''the combination of different semiotic modes- for example language and music- in a communicative artefact or event''*. Therefore, multimodality departs from the view of communication as being exclusively a linguistic way to transmit messages and accounts for *''[the] multimodal relations between the verbal, the visual, and other modes which commonly co-occur in modern communication''* (Yassine, 2012: 42).

Unlike social semiotics, multimodality treats language as one semiotic mode that constitutes human communication, rather than the dominant mode of communication. That is, in this theory, language has been displaced from the centre of communication, other modes have been given prominence such as visuals, colours, gestures and so on. To quote Machin's words (2007: 3): "*Kress and van Leeuwen(1996) use the term multimodality to express that the way we communicate is seldom by one single mode of communication, by language. It is done simultaneouly through a number of modes -multi-modally, by combinations of the visual, sound, language, etc*". This shows that multimodality is the approach that considers language as *´´one mode in a multimodal ensemble''* (Domingo et al, 2014:1) and takes account of how meaning is constructed through the combination of different kinds of semiotic modes.

2.3. Key Concepts in Social Semiotics and Multimodality

2.3.1. Semiotic Resource

Semiotic Resource is a key notion within the social semiotic landscape which originates in the work of Halliday. The latter states that the grammar of the language is not a code, not a set of rules for producing sentences, but a 'resourse for making meaning' (Halliday, 1978: 192). This demonstrates a shift from the view of grammar as *''a stable system of rules''* (Kress, 2010:7) to the view of grammar as a *''resource''* used for constructing meaning. Van Leeuwen (2005: 4) defines semiotic resource as:

> the actions and artifacts we use to communicate,whether they are produced physiologically-with our vocal apparatus; with the muscles we use to create facial expression and gestures, etc or by means of technologies-with pen, ink and paper, with computer hardware and software; with fabrics, scissors and sewing machines, etc. Traditionally they were called 'signs'.

Thus, "*semiotic resourses are not restricted to speech and writing and picture making*" (ibid) but they can be considered as almost everything that individuals make or use to convey meaning.

2.3.2. Mode

In the words of Bezemer and Kress (2008:171), a mode is defined as "*the socially and culturally shaped resource for making meaning*". Put differently, modes are regarded as the various means for communicating meaning which are socially and culturally specific. Therefore, "*what a community decides to regard and use as mode is m*ode'' (kress, 2010: 87) in the sense that there is a shared understanding between members of a given community of the different uses and the semiotic features underlying modes which differ from one society to another. Speech, gestures, writing, facial expressions, colours, etc are all instances of modes.

Kress and van Leeuwen(1996) state that each mode has different meaning potentials or the so-called 'modal affordances' which relate to the potential uses of a given mode depending on the interests of the individuals and the situation where it is used. That is to say, although people make use of different semiotic modes to perform specific functions, certain modes are better suited for particular functions than others. To state as an example, in newspapers, the written text may be the suitable mode to describe the circumstances of a given national or international event. This mode, nevertheless, would not be the appropriate mode for publicising a missing person as the visual mode in which the latter would communicate more easily and more accurately the intended message which is to allow people to figure out and identify the missing person (du Toit, 2014: 1). Thus, "*the affordances and the constraints of the different modes help the communicator to decide what will be selected to do what"* (Kress et al, 2001:43).

2.3.3. The Linguistic Mode

The linguistic mode, either written or spoken, is viewed as an important semiotic mode used to encode meaning. Even though the contemporary landscape of communication is marked by a profound change in the view of language as the central mode of communication, the linguistic mode remains a major means for transmitting messages.

In the framework of multimodality which considers communication as being multimodal, the linguistic mode is seen to be always accompanied by other kinds of modes in the meaning-making process where "*each mode is […] partial in relation to the whole of the meaning''* (Jewitt, 2009: 25). This means that the meaning generated by a given mode is always interwoven with the meanings created by other modes which are simultaneously present and operating in the communicative context, and this interaction itself constructs meaning (Kress et al, 2001: 43). To state as an example, while speaking, people tend to deploy other semiotic modes including gestures, body movements, facial expressions, etc alongside their speech in order to express their ideas.

2.3.4. The Visual Mode

The visual mode is viewed as a prominent mode used in contemporary communication. This mode *''not only represents the world…, but also plays a part in some interaction…*' (Jewitt and Oyama cited in Van Leeuwen and Jewitt, 2001: 140) in the sense that visuals are not designed to be used just as ornaments but rather to perform specific communicative functions. For example, advertisements are used to grab the attention of the target audience, captivate their interest, create a desire and convince them that the product is worth buying.

In the late twentieth century, with the evolution of the digital era, the visual mode has become the predominant mode of communication. Everyday life has become '*visual culture*' (Lister and Wells 2001 : 62) in which visuals have been given an increased attention in computer screens, television screens, webpages, mobile applications, newspapers and so on.

2.3.5. Medium

Medium relates to every tool or device used to distribute or disseminate meaning. In past times, print media were the dominant means of communication. Nowadays, with the development of technological innovations, new forms of media which have resulted in an

expansion of our capacities for communication and a change in the ways people interact, are created (Gains, 2010: 2-3). Examples of media are TV, radio, smartphones, computers, newspapers, and so forth.

In contemporary communication, media texts are characterized by their integration of a multiple range of modes including writing, speech, image, sound, colour, etc. However, images are increasingly gaining a dominant place among other semiotic resources mainly language. The latter *''is being displaced as a communicational mode by images''* (Yassine, 2012: 45).

2.3.6. Multimodal Texts

Multimodality is grounded on the belief that no text can exist in one mode. Multimodal texts, then, are texts which are constructed by the application of a variety of modes as it is argued by Kress et al (2001: 42): "*...multimodal texts [are] texts-as-objects which use more than one mode of meaning-making*" such as writing, visuals, colours and so forth. Thus, all texts are multimodal in nature "*though one modality among these can dominate*" (Yassine, 2012: 45).

In this kind of texts, *´´…meaning is built up as a series of functional units''* (Jewitt, 2009: 32) in the sense that each mode in multimodal texts work together with other modes to give the overall meaning of the texts. Instances of multimodal texts are advertisements, magazines and newspapers. The latter constitute the object of study in the present research.

3. Broadsheet Vs Tabloid Newspapers

Newspapers are among the various forms of media which fall into two distinct types namely the 'broadsheets' and the 'tabloids'. First, the tabloids are small-format popular newspapers which are characterized by their colloquial and informal language, short punchy articles with abundant photographs a well as their emphasis on less serious news (Sterling,

2009). As for the 'broadsheets', they are large-format popular newspapers which, unlike the tabloids, are characterized by their standard and formal language, long articles and their focus on serious news (ibid). But in the early twenty-first century, because of the cost and other considerations, broadsheet newspapers have shrunk in size and shifted to a smaller tabloid format (Sterling, 2009: 223-224).

Due to their seriousness, four broadsheet newspapers have been chosen to be the object of analysis in the present work. These are *El Khabar* and *El Watan* from Algeria, *The Guardian* from Britain and *The New York Times* from the United States in order to reveal the way they portray women in their international day.

4. Theoretical Frameworks used in the Study

4.1. Visual Grammar

Visual Grammar is viewed as a recent approach dealing with visuals with Kress and Van Leeuwen as its founding fathers with the publication of their book entitled ''Reading Images : The Grammar of Visual Design''(1996, 2006). Just as the grammar of language which describes how words combine in clauses sentences and texts, visual grammar is oriented towards the study of the way different elements are combined together in visuals in a meaningful way and the grammar that governs these combinations. In fact, visual grammar derives from Halliday's writings and adopts his three metafunctions to demonstrate how various semiotic modes work together in visuals. To use Unsworth's words

> It is this metafunctional aspects of SFL…that has provided a common theoretical basis for the development of similar 'grammatical' descriptions of the meaning-making resources of other semiotic modes. Extrapolating from SFL on this basis, Kress and van Leeuwen(1996) proposed that images, like language, also always simultaneously realize three different kinds of meanings…More technically, the 'grammrar of visual design' formulated by Kress and Van Leeuwen(1996) adopted from SFL the metafunctional organizations of meaning-making resources (2008 : 2-3).

In visual grammar, however, Halliday's three metafunctions are renamed as: representational, interactive and compositional metafunction which will be adopted in this study to examine the selected images in order to reveal the way women are represented visually in their international day in both national and international press.

4.1.1. Representational Metafunction

It stems from Halliday's ideational metafunction and it deals with the relation between the participants (objects, persons…) depicted in the image. In this metafunction, Kress and van Leeuwen(2006) make a distinction between two types of processes in which presented participants come to participate. These are: ***narrative*** and ***conceptual processes***.

1. Narrative Process

Kress and van Leeuwen (2006) describe this process as being dynamic and relates participants in terms of the processes of 'doing' and 'happening'. Represented participants in this process are connected by a vector, a line, often diagonal, that connects participants. They are represented either as 'actor' or 'goal' and this can be recognized thanks to the 'vector'. The participant that creates a vector is called 'actor', while the one that receives it is referred to as 'goal'. There are three types of actions within the narrative process. First, ***transactional action*** which is when a participant (actor) performs an action to another participant (goal) (kress and van Leeuwen, 2006: 50). Second, ***non-transactional action*** which relates to the situation where only one participant in the image performs an action and, thus, playing the role of an actor (Kress and van Leeuwen, 2006: 63). Finally, ***reactional action*** which refers to a situation where a given participant reacts in the image and this by gazing to another participant or phenomenon (Kress and van Leeuwen, 2006: 67)

2. Conceptual Process

In contrast to the narrative process, the conceptual process is static (no vector) in which participants are represented *''in terms of their generalized and more or less stable and*

timeless essence, in terms of class, or structure, or meaning'' (van Leeuwen and Jewitt, 2001: 141). Therefore, it is the state rather than the actions of the participants that is the focus in conceptual process. Three kinds of conceptual processes are distinguished. First, the ***analytical process*** which seeks to show how participants are related to each other in terms of Part-whole structure where one participant is the carrier (whole) and the other participants are the possessive attribute (the parts), (Kress and van Leeuwen, 2006: 87).The second process is referred to as the ***classificational process*** which relates participants in terms of a taxonomy. That is, this process brings different people, places or things together in one picture and distributes them symmetrically across the picture space to show that they belong to the same class (Jewitt and Oyama cited in van Leeuwen and Jewitt, 2001: 143). The last process is named the ***symbolic process*** that is associated with the symbolic values pointed at by the represented participants in the image.

4.1.2. Interactional Metafunction

It corresponds to Halliday's interpersonal metafunction and it considers the way depicted participants in the image interact with the viewers. According to Kress and van Leeuwen (2006), there are three ways in which presented participants engage with the viewers: through the gaze of the participants, the distance of the participants from the viewers as well as the angle from which the participants are seen by the audience.

1. Gaze:

It is realized when represented participants engage in a direct eye-contact with the viewers. In this case, the participants make 'demands' in which '' *the participants' gaze demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her''* (Kress and van Leeuwen,2006 : 118). In cases where the presented participants are looking away from the viewers, this entails that they offer information to them.

2. Social Distance:

It refers to the different relations suggested by the distance of the participants of the image and the viewers as the following table indicates:

Distance	Field of Vision	Relationship between participants and Viewers
Intimate Distance (Very Close Shot)	Only the head or the face	Intimate (personal)
Close Personal Distance (Close Shot)	The Head and the Shoulders	Intimate
Far Personal Distance (Medium Close Shot)	From the Waist Up	Far Intimate
Close Social Distance (Medium Long Shot)	The Whole Figure	Close Social (Impersonal)
Far Social Distance (Long Shot)	The Whole Figure with Space around it	Far Social
Public Distance	Torso of at least 4-5 People	The participants and the viewers are 'strangers'

Table1: The Dimensions of Social Distance

Therefore, the shorter is the distance between the participants and the viewers, the more intimate the relation between them becomes.

3. Angle:

The third way in which depicted participants engage in a relation with the viewer is the angle or point of view. There are two types of angle: ***the horizontal*** and ***the vertical angle***. The former refers to whether represented participants are seen from the side or the front. This angle is associated with involvement and detachment. While involvement is related to the images where participants are viewed from the ***frontal angle***, detachment has to do with images that involve participants that are seen from the ***oblique angle***. As for the latter, it

relates to whether the participants are viewed from below, above or at eye level. This angle is associated with power. That is to say, if a represented participant is seen from high angle, this indicates that the participant is more powerful than the audience. If a participant is viewed from low angle, this implies that this participant is less powerful than the viewer. Besides, in case the picture is at eye level, the relationship between the participant and the viewer is one of equality.

4.1.3. Compositional Metafunction

Based on Halliday's textual metafunction, compositional metafunction refers to the ways representational and interactive metafunction relate to each other to form a meaningful whole. In other terms, the major function of composition is to combine the representational and the interactive metafunctions of the image and this via three interrelated systems: information value, salience and framing (Kress and van Leeuwen, 2006: 177).

1. Information Value

The positioning of participants (people, objects, places) in the image provides specific values and meanings. Said differently, participants are given different information roles depending on whether they are placed on the left or on the right, in the centre or at the margin, or whether in the top or in the bottom. First, in ***Left/Right*** positions, Kress and van Leeuwen (2006) advocate that elements placed on the left side of the image are the 'given', whereas the ones placed on the right side are the 'new'. While 'Given' means already known information by the viewer, 'New' refers to information that is unfamiliar and presented for the first time to the viewers. Second, ***Top/Bottom*** positions are referred to by Kress and van Leeuwen (2006) as 'ideal Vs Real'. That is, elements placed in the top of the image receive the status of the 'ideal', while the ones placed in the bottom are given the status of the 'real'. Finally, in ***Centre/Margin*** positions, Kress and van Leeuwen (2006: 196) claim that elements placed in the middle (centre) of the image are considered to be the most important elements in the

image. Elements put in the margin, on the other hand, are seen to be secondary and dependent on the centre.

2. Salience

It is another principle of composition which relates to the eye-catching elements of the image. That is to say, certain elements in an image are viewed as more important, more worthy of attention than the others and this is realized by means of size, placement in the foreground or background, colour, sharpness of focus, etc (Kress and van Leeuwen, 2006:210).

3. Framing

It is the final principle of composition and it is concerned with the connection or the disconnection between elements in visuals. While the presence of frame evokes a sense of separation between elements presented in the image, the absence of frame signifies unity between depicted elements. Framing can be realized using various techniques including discontinuation of a particular colour, empty spaces between elements, etc. (Kress and van Leeuwen, 2006: 204).

In all, visual grammar is a theoretical framework developed by Kress and van Leeuwen (1996, 2006) that is concerned with the intersemiotic relations in visuals. It comprises three metafunctions namely the representational, the interactive as well as the compositional metafunction. These metafunctions will be applied to the selected images to analyse the pictorial representation of women. The other theoretical framework to be adopted is the "Socio-semantic Inventory" within the approach of CDA to examine the linguistic representation of women in the selected news articles.

4.2. Critical Discourse Analysis

CDA is an interdisciplinary approach to textual study that concerns itself with the examination of the relationship between discourse, power, domination and social inequality.

That is, unlike Discourse Analysis which is centered on the mere study of discourse structures outside social and political concerns, CDA aims at showing the relation between discourse and broader social and ideological issues and how discourse practices contribute to the reproduction of social power and dominance. Van Dijk (cited in Schiffrin et al, 2001: 354) defines CDA as *''a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in social and political context''* . This indicates that CDA views *''language as a form of social practice''* (Fairclough, 1989: 20) by considering the way social and political domination is manifested in discourse.

Researchers in CDA believe that language is not a neutral tool for transmitting messages but rather as a way of maintaining and legitimating inequality and the power and dominance of the elite groups. They emphasize the interconnectedness between language and society and aim at revealing or disclosing the hidden or the implicit ideologies and power relations underlying discourses.

CDA builds a brigde between two levels of study namely the micro and the macro levels. The micro level of analysis relates to language use, discourse, texts, verbal communication and so on, while the macro level has to do with power, dominance, ideology and social injustices. CDA relates these two levels by examining the way power, domination and social inequality are embedded in discourse. Thus, discourse within the approach of CDA is seen to be a form of social action that is ideologically and socially shaped, a view that differentiates CDA from other approaches to text analysis.

In fact, various approaches to CDA have been developed by distinct scholars such as Fairclough (1989), kress (1985), Fowler et al (1979), van Dijk (1998a, 1998b), Wodak (2001) and van Leeuwen (1996, 2008). Eventhough these approaches differ in their ways of dealing with discourse, they share a common objective which is to go beyond linguistic description

and demonstrate how social inequalities are reflected and created in discourse (Pennycook, 1994 cited in Karimaghaei and Kasmani, 2013: 127).

In the present study, the "Socio-semantic Inventory" has been chosen to be the basis for the analysis of the linguistic representation of women in their international day in the newspapers under question. The reason for opting for van Leeuwen's model in CDA lies in the fact that it is considered as the only comprehensive framework in CDA studies that concerns itself with the analysis of the various ways through which social actors are discursively represented from a social standpoint (Sahragard and Davatgarzadeh, 2010 cited in Amer, 2015: 93). Hence, it provides a useful tool to examine the way women are manifested linguistically in mass media which are seen to be as a shelter for hiding different ideologies.

4.2.1. The Socio-Semantic Inventory

It is an approach to CDA introduced by the scholar van Leeuwen (1996, 2008) in his book named ''Discourse and Practice: New Tools for Critical Discourse Analysis''. Its aim is the examination of how social actors are represented linguistically. In other words, the main task of van Leeuwen's socio-semantic inventory is to analyse the representation of social actors on the basis of discourse in order to uncover the hidden ideological assumptions in the words of written texts. Within this approach, van Leeuwen (2008:28) argues that *''representations include or exclude social actors to suit their interests and purposes in relation to readers or whom they are intended''*. This entails that social actors can be included or excluded in their representation to serve the interests of the audience for whom they are intended. To acheive these depictions, text writers employ a variety of ways and principles. The following are the categories that constitute this framework in van Leeuwen's own words (2008: 23-54).

1. Exclusion

Exclusion means omitting social actors in their depiction. It has two sub-categories: ***suppression*** and ***backgrounding***. In suppression, there is no reference or trace to social actors in the text eventhough they played a significant role in social event. As for backgrounding, the exclusion of the social actors is less radical and it does have a trace. That is, ‘’ *the excluded* social *actors may not be mentioned in relation to a given action, but they are mentioned elsewhere in the text, and we can infer with reasonable (though never total) certainly who they are’’* (van Leeuwen, 2008: 29). Thus, in backgrounding, social actors are not mentioned immediately in the action but they appear later in other parts of the text.

2. Inclusion

In inclusion, social actors are included in relation to their actions using various discursive categories which are as follows:

- **Role Allocation**

It is concerned with the roles assigned to social actors to play in representations (van Leeuwen, 2008: 32). They can be given active or passive roles. In activation, ‘’*social actors are represented as the active, dynamic forces in an activity’’* (ibid: 33), whereas in passivation they are represented as ´´ *‘undergoing’ the activity or as being ‘at the receiving end of it*’’ (ibid).

- **Genericization and Specification**

Social actors can be represented either in generic or specific ways. Generic is to represent social actors as classes. Specific, on the other hand, is to represent social actors as identifiable individuals (van Leeuwen, 2008: 35).

- **Individualization and Assimilation**

Social actors can be represented as individuals or in as members. The individual representation of social actors is called individualization, whereas group representation of social actors is referred to as assimilation. The latter hides the identity of the individual social actor and it falls into two types: aggregation and collectivization. The former quantifies social actors and treats them as statistics while the latter does not (van Leeuwen, 2008: 37)

- **Association and Dissociation**

Association refers to *''groups formed by social actors and/or groups of social actors (either generically or specifically referred to) ...''* (van Leeuwen, 2008: 38). The most common realization of association is parataxis. Dissociation, on the other hand, is when social actors are referred to separately.

- **Nomination and Categorization**

Nomination refers to the usage of social actors' unique identity or proper nouns which can be formal (surname only, with or without honorifics), semiformal (name and surname) or informal (name only). As regards categorization, it relates to representation of social actors in terms of identities and functions they share with others (Van Leeuwen, 2008: 40).

- **Functionalization and Identification**

Functionalization and identification are two types of categorization. Functionalization occurs when social actors are referred to in terms of an activity or what they do, for instance, an occupation or role. As for identification, it occurs when social actors are referred to not in terms of what they do but rather in terms of what they are. Van Leeuwen(2008) makes a distinction between three types of identification: classification, relational identification and physical identification. In classification, *''the social actors are referred to in terms of the major categories by means of which a given society or institution differentiates between classes of people''* (ibid: 42). These include age, gender, class, ethnicity, provenance, etc.

Relational identifaction refers to the representation of social actors in terms of ‘‘*their personal, kindship, or work relations, to each other, and it is realized by a closed set of nouns denoting such relations: ‘friend’, ‘aunt’, ‘colleague’, etc’’* (ibid: 43). Finally, physical identification refers to the representation of social actors in terms of their physical characteristics. It is realized by nouns denoting physical characteristics such as ‘blonde’, ‘redhead’, ‘cripple’ (van Leeuwen, 2008: 44).

- **Overdetermination**

It is another category to represent social actors. It occurs when social actors are represented as participating simultaneously in more than one social practice.

- **Personalization and Impersonalization**

Representations can personalize social actors and represent them as human beings van (Leeuwen, 2008: 46). This is realized by personal or possessive pronouns and proper names. Social actors can be also impersonalized and this by representing them by other means such as abstract nouns. Van Leeuwen (2008) distinguishes between two types of impersonalization. These are abstraction and objectivation. Abstraction is when social actors are represented by means of a quality that denotes them. As for objectivation, it occurs when social actors *“are represented by means of reference to a place or thing closely associated either with their person or with the action in which they are represented as being engaged”* (ibid).

- **Indetermination and Differentiation**

Indetermination occurs when social actors are represented in unspecified or anonymous ways. It is realised by, for instance, somebody, someone, some people and so forth. Concerning differentiation, it happens when representations differentiate an individual social actor or group of social actors from a similar actor or group and, thus, creating a difference between them (van Leeuwen, 2008:39-40)

Conclusion

In sum, this chapter in its first part has reviewed briefly the history of the IWD. Then, it has defined the theory of multimodality upon with the theory of social semiotics highlighting some key notions related to these fields such as semiotic resource, mode and medium. Afterwards, it has established a comparison between the tabloid and the broadsheet newspapers. Finally, it has informed the readers about the two analytical frameworks to be used for the analysis of the corpus of this study. The first analytical framework relates to ‘‘Visual Grammar’’ while the second is the ‘‘Socio-semantic Inventory’. The coming chapter is referred to as “Research Design” which is concerned with the research methodology that the study adopts.

Chapter Two: Research Design

Introduction

This chapter is methodological and deals with the research design of the present study. First, it describes the research method adopted to obtain data from the analysis of the portrayal of women in their international day in the newspapers constituting the core of my investigation. It, then, presents the procedures of data collection from the Algerian, American and British contexts. After that, a description of the corpus of the present research, consisting of two Algerian newspapers, one American newspaper and one British newspaper, is provided. This chapter ends up with a description of the procedures of analysis of the collected data. In fact, the gathered data will be analysed using the social semiotic theory called 'Visual Grammar' (Kress and van Leeuwen, 1996, 2006) as well as the 'Socio-semantic Inventory' (van Leeuwen, 1996, 2008). The former is used to examine the pictorial representation of women in their international day in the newspapers under study, while the latter is adopted to analyse the way the selected newspapers linguistically represent women in their international day.

1. The Research Method

The present research aims at examining the ways through which women are represented in the visual and the linguistic discourses of the selected newspapers. To meet this objective, the mixed method research which involves the integration of both the quantitative and the qualitative research is used. The former refers to any research that "*is concerned with quantities and measurements*" (Biggam, 2008:86). As for the latter, it is "*linked to in-depth exploratory studies*" (ibid) and involves studying "*things in their natural settings, attempting to make sense of, or interpret phenomenon in terms of the meanings people bring to them*" (Denzin and Lincoln cited in Biggam, 2008: 86). The reason for the choice of these two

research methods is that they "*arguably contribute to a better understanding of the various phenomenon under investigation*" (Angouri, 2010: 46).

The quantitative part of this research is undertaken via van Leeuwen's theory the "socio-semantic inventory" in which some representational categories which are selected from this framework are counted in the linguistic discourse of the newspapers to find out how many times they are used. The qualitative part of this study, on the other hand, is undertaken via the social semiotic theory "Visual Grammar" in which the visual discourse of the newspapers is qualitatively analysed relying on the three metafunctions of this framework namely the representational, the interactional and the compositional metafunction.

2. Description of the Corpus

2.1. *EL Khabar*

El Khabar is an Algerian daily newspaper published in the Arabic language. It was founded by a group of young journalists who published the first paper of this newspaper in November 1st, 1990. *El Khabar* is seen as the mostly read Arabophone newspaper in Algeria with a considerable number of circulating papers (www.journauxalgeriens.fr).

2.2. *El Watan*

El Watan is an Algerian newspaper published in the French language, that is founded in 1990 by Omar Belhouchet and his nineteen colleagues who were previously working for the newspaper *El Moudjahid* pertaining to the FLN government. It is one of the widely read Francophone newspapers in Algeria. In 2008, *El Watan* has launched its website www.elwatan.com that uses three languages namely Arabic, French and English. Its chief Omar Blhouchet has received a golden feather for liberty in 1994 by the Global Association

of Newspapers to honour his courage and his great efforts in this domain despite some difficult conditions (www.journauxalgeriens.fr).

2.3. *The Guardian*

The Guardian is a British daily newspaper that has gained a reputation at the national and the international level. It was founded by John Edward Taylor in 1821. Originally, it was called *the Manchester Guardian* which was a weekly newspaper until 1855, the year in which it turned to a daily newspaper. Then, in the 1960s, *The Manchester Guardian* changed its name to *The Guardian* because its editor moved to London. In 1994-95, *The Guardian* began developing online publication. Its online paper was created in late 1995 and it was followed by sites for jobs, sport and news events in 1996-98. In January 1999, The Guardian Unlimited network of websites was created as a unified whole which became, in 2008, guardian.co.uk and the guardian.com in 2013 (www. the guardian.com).

2.4. *The New York Times*

The New York Times is an American daily newspaper founded in 1851 by the journalist and politician Henry Jarvis Raymond. It was first called *The York Daily Times* then, in 1857, the name was shortened to *The New York Times*. This newspaper is considered to be as one of the world's prestigious and leading newspapers which has won more than 120 Pulitzer prices. In 1995, *The New York Times* has launched its electronic website www.nytimes.com which is considered as one of the most visited websites in the U.S.A. (www.nytimes.com).

The next part of this chapter is concerned with presenting the procedures followed to collect the corpus of this study from *El Khabar*, *El Watan*, *The Guardian* and *The New York Times.*

3. Procedures of Data Collection

The focus of the present research is to examine the ways through which women are represented linguistically and visually in Media in relation to the IWD. *El Khabar*, *El Watan*, *The Guardian* and *The New York Times* have been chosen for the intended purpose. From each of these newspapers, I selected two news articles dealing with the IWD in 2017 except *El Khabar* in which the selected articles were published in 2016. This is because there were no articles that covered the IWD in its papers of 2017. To collect this corpus, I consulted *El Khabar*'s, *The Guardian*'s and *The New York Times*'s websites: (http://elkhabar.com), (http://www.the_guardian.com) and (http://www.nytimes.com) and I looked for the news articles that tackeled the day chosen for this study. Concerning *El Watan*, I bought its paper published on March the 8th, 2017 and I selected two news stories dealing with the event chosen for the present research. The coming part of this chapter provides the procedures of the analysis of the collected data.

4. Procedures of Data Analysis

This part is devoted to the procedures followed to analyse the collected data. In fact, two analytical tools are adopted for the analysis of the data obtained from the selected newspapers. The theory of 'Visual Grammar' (1996, 2006) is the first analytical tool used to conduct a social semiotic analysis of the images. The 'Socio-semantic Inventory' is the other analytical framework used to examine the articles under study.

A Qualitative Content Analysis is adopted to analyse the selected images in relation to the components of the three metafunctions underlying 'Visual Grammar' in which each image is examined and interpreted separately. In addition, ***a Quantitative Content Analysis*** is used to analyse the selected articles and count the frequency distribution of some categories of van Leeuwen's framework in the articles. These categories are ***exclusion***, ***role allocation***,

nomination, ***individualization***, ***assimilation***, ***functionalization***, ***identification***, ***genericization***, and ***specification***. The reason behind the selection of these categories is that they provide a useful way to analyse critically the linguistic representation of women in their international day in the newspapers chosen for the present research.

Conclusion

To put it all together, this part of my dissertation has laid out the research methodology of the present work. It has outlined the research method used in this study which is the mixed method research. Then, it has offered a descriptive account of the corpus of this research which consists of four distinct broadsheet newspapers. Afterwards, it has described the procedures of data collection followed by the procedures of data analysis. The presentation of the findings is the main concern of the next part of this research paper.

Chapter Three: Presentation of the Findings

Introduction

As its title suggests, this chapter is designed to display the findings gained from the analysis of the pictorial and the textual representation of women in their international day in the corpus under question which consists of eight news articles and nine images. Kress and van Leeuwen's theory of "Visual Grammar" (1996, 2006) is used as an investigative tool to examine the visual portrayal of women in relation to the IWD. Additionally, van Leeuwen's theory labelled the "Socio-semantic Inventory" (1996, 2008) is implemented to discover the way women are represented linguistically in their international day. Therefore, this chapter comprises two sections. Section one reports the findings of the visual analysis of women while section two presents the results obtained from the linguistic analysis of women in the selected news stories.

1. The Representation of Women in *El Khabar, El Watan, The Guardian and The New York Times*: Visual Analysis

This part presents the findings of the social semiotic analysis of the nine images under study which appear in appendix one. They are analysed relying on the representational, the interactional and the compositional metafunctions underlying the theory of Visual Grammar.

1.1. The Representational Metafunction

		Process Type
El khabar	Image1	This picture depicts violence in which a woman is hit with a foot in the face. It presents a narrative meaning because there is an actor participant (who is absent in the image and only his foot appears) that performs an action to a goal participant (the woman). The vector begins from the foot and ends at the woman.
	Image2	The image shows a group of participants, three men and a group of women, in a meeting. A man who is sitting in front of the other participants is addressing them. This image is narrative since there is an actor (the speaker) and a goal (the rest of the of the participants The vector line emerges from the speaker and goes towards the other participants.

El Watan	Image3	In this image, only one single participant is represented: a woman who is looking away from the viewers. This image presents a conceptual meaning since there is no action.
	Image4	Likewise, picture 2 presents a conceptual meaning since it depicts one single participant; a woman who is static.
	Image5	Akin to image 1 and 2, image 3 depicts a single woman who is not performing an action and, thus, it generates a conceptual meaning.
The Guardian	Image6	This image generates a conceptual meaning since it depicts two women who are not acting. They just pose to the viewers with their faces painted for the international Women's Day.
	Image7	This picture portrays two women sitting on a sofa. It is a conceptual image since the two women are static. They just pose and look at the viewers.
The New York Times	Image8	This picture shows a group of women protestors holding signs and flags. It is a narrative presentation since the participants are doing an action(marching). The vector line begins from the participants and goes towards the direction of the audience.
	Image9	This image depicts a woman wearing a scarf. It represents a conceptual meaning (no action) and falls in the category of symbolic process in which the scarf symbolizes the identity of the woman.

Table2: The Representational Metafunction in the Selected Images

As shown in table 2, three images represent a narrative meaning since they involve participants that are active and five images are conceptual since the represented participants are static. The narrative images are image 1 and 2 of *El Khabar* and image 8 of *The New York Times*. As for the conceptual images, they are image 3, 4, 5 of *El Watan*, image 6 and 7 of *The Guardian* as well as image 9 of the *New York Times*.

1.2. The Interactional Metafunction

		Gaze	Social Distance	Relation	Angle	
					Horizontal	Vertical
El Khabar	Image1	Offer	Far Personal	Far Intimate	Oblique	Low Angle
	Image2	Offer	Far Personal	Far Intimate	Oblique	Low Angle
El Watan	Image3	Offer	Close Personal	Intimate	Slightly Oblique	Medium Angle
	Image4	Demand	Close Personal	Intimate	Frontal	Medium Angle
	Image5	Offer	Close Personal	Intimate	Slightly Oblique	Medium Angle

The Guardian	Image6	Demand	Intimate	Intimate	Frontal	Medium Ange
	Image7	Demand	Far Social	Far Social	Frontal	Medium Angle
The New York Times	Image8	Offer	Far social	Fa social	Frontal	Low Angle
	Image9	Demand	Far personal	Far intimate	Frontal	Medium Angle

Table3: The Interactional Metafunction in the Selected Images

Table 3 reveals that the images of *El Khabar* and *El Watan* are offer images (except image 4) whereas the images of *The Guardian* and *The New York Times* are demand images (except image 8). In terms of distance, far personal distance is realized in image 1, 2 and 9 of creating a far intimate distance between the participants and the viewers. Besides, close personal and intimate distances are realized in image 3, 4, 5 and 6 creating an intimate distance between the participants and the audience. In image 7, 8 and the participants can be seen from a far social distance, creating a far social relation between them and the audience. In terms of the horizontal angle, in the images of *El Khabar* and *El Watan*, the participants are viewed from an oblique angle (except image 4). In the images of *The Guardian* and *The New York Times*, however, the participants are seen from a frontal angle. With regard to the vertical angle, out of 9 images, 6 images are at eye level.

1.3. The Compositional Metafunction

		Information Value	Salience	Framing
El Khabar	Image 1	In this image, both the woman and the foot are placed in the centre of the image. Thus, they are considered as the most important elements in the image.	Both the woman and the foot are given salience in this image by using big size and foreground.	The woman and the foot are connected.
	Image2	In this image, the three men are placed in the centre whereas the women are put in the margin. This indicates that the depicted women are less important than the three men.	All the represented participants seem equal in size and they are backgrounded. This means that they are the salient elements in the image.	The three men seem disconnected from each other. Whereas, the Depicted women seem connected

El Watan	Image 3	The image depicts a woman who is placed in the centre which means that she is given importance.	This image shows that salience is given to the woman by placing her in the foreground and depicting her against a black backgroung.	This image depicts one single woman who is presented as a separate unit of information.
	Image 4	Similarly, this image depicts one single participant, a woman, who is placed in the middle of the image.	In this image, the woman is viewed as the salient element by placing her in the foreground and portraying her against a black background.	Like image 3, the depicted woman in this image is presented as a separate unit of information
	Image 5	Akin to image 1 and 2, Image 3 depicts a woman who is placed in the centre.Thus, she is the most valued element in the image.	The depicted woman is the important element in this image by putting her in the foreground.	Akin to image 3 and 4, the depicted woman is presented as a separate unit of information.
The Guardian	Image 6	This image presents two women: one is placed on the left and another on the right. This indicates that the one placed on the left is the given while the one placed on the right is the new.	The woman placed on the right side is of this image is given salience and this by placing her in the foregrounded.	The two women are disconnected.
	Image 7	In this image, the two women are placed on the centre and , thus, they are the most valued elements.	The represented women are given salience by placing them in the foreground.	The two depicted women are disconnected.
The New York Times	Image 8	The group of women depicted in this image are put in the centre. Therefore, they are the most important elements in the image.	This group of women are placed in the foreground in order to draw the attention of the audience to them.	The group of women seem connected to each other except the ones that appear in the first line of the protest.
	Image 9	The Afghan woman portrayed in this image is placed in the central position.	The represented participant is placed in the foreground.	The represented woman is presented as a separate unit of information.

Table4: The Compositional Metafunction in the Selected Images

As shown in table 4, out of nine images, 7 images place women in the central position to indicate that they are the most valued elements in the image. In terms of salience, the depicted participants in all the images are given salience. As regards framing, the represented participants in the majority of the images are disconnected and represented as a separate unit of information.

2. The Representation of Women in *Echorouk*, *El Watan*, *The New York Times* and *The Guardian*: Linguistic Analysis

This part shows the results of the textual analysis of the news articles under question, which appear in appendix 2, in relation to the framework of the Socio-semantic Inventory**.** In order to sort out and count the discursive categories of this framework, all the sentences of the selected news articles are analysed, focusing on each phrase, clause and sentence separately and in conjunction with the neighbouring phrases, clauses and sentences. The following are the main findings of the analysis of the exclusion and the inclusion of women in the chosen news articles.

2.1. Exclusion

Exclusion, as a discourse strategy, refers to the omission of social actors from an action by suppressing or backgrounding them. In suppression, social actors are eliminated completely from the text. In backgrounding, social actors are excluded in a given action but they are mentioned somewhere else in the text. Having a general look at the news articles under question, it is found that women are rarely excluded from their actions to the point that their exclusion is hardly observed in the articles. Table 5 presents the findings of the exclusion of women:

	El Khabar	*El Watan*	*The Guardian*	*The New York Times*
Frequency of Backgrounding	**0**	**1**	**1**	**4**
Frequency of Suppression	**0**	**0**	**0**	**0**

Table5: Exclusion of Women in the Selected Articles

As shown in table 5, in *El Watan*, *The Guardian* and *The New York Times*, women are rarely excluded from their actions by using the category of backgrounding (1,1 and 4 cases respectively). In *El Khabar*, however, women are never excluded from their activities. Besides, no suppressed element is found in the selected news articles.

2.2. Inclusion

- **Role Allocation**

	El Khabar	*El Watan*	*The Guardian*	*The New York Times*
Frequency of Activation	**11**	**57**	**80**	**71**
Frequency of Passivation	**6**	**11**	**12**	**17**

Table6: Women Role Allocation in the Selected Articles

The results in table 6 indicate that the active representation of women have larger portion in the four newspapers (11, 57, 80 and 71 times respectively) than passivation (6, 11, 12 and 17 times respectively). *The Guardian* is the newspaper that highly presents women as active social actors in 80 cases.

- **Genericization and Specification**

	El Khabar	*El Watan*	*The Guardian*	*The New York Times*
Frequency of Genericization	**8**	**25**	**72**	**41**
Frequency of Specification	**15**	**81**	**86**	**87**

Table7: Genericization and Specification of Women in the Selected Articles

Table 7 shows that in all the newspapers, the frequency of specification is higher than genericization. That is, women are represented most frequently as specific individuals in 15, 81, 86 and 87 cases respectively.

- **Nomination**

	El Khabar	*El Watan*	*The Guardian*	*The New York Times*
Frequecy of Formalization	**0**	**0**	**19**	**2**
Frequency of Informalization	**0**	**6**	**1**	**0**
Frequency of Semi Formalization	**1**	**26**	**10**	**16**
Total	**1**	**32**	**30**	**17**

Table8: Nomination of Women in the Selected Articles

Table7 highlights that women are more nominated in semi-formalization in all the newspapers except *The Guardian* in which out of 30 instances of nomination found in this newspaper, women are nominated in formalization in 19 cases. It is also indicated from the table above that *El Watan* is the newspaper that mostly nominate women in 32 cases.

- **Assimilation and Individualization**

	El Khabar	*El Watan*	*The Guardian*	*The New York Times*
Frequency of Assimilation	**12**	**12**	**17**	**38**
Frequency of Individualization	**3**	**69**	**69**	**49**

Table9: Assimilation and Individualization of Women in the Selected Articles

Table 8 reveals that women in *El Khabar*, *The Guardian* and *The New York Times* are most frequently represented through individualization in 69, 69 and 49 cases respectively. In *El Khabar*, however, women are more portrayed as groups (12times).

- **Functionalization and Identification**

	El Khabar	*El Watan*	*The Guardian*	*The New York Times*
Frequency of Functionalization	**12**	**21**	**11**	**20**
Frequency of Identification	**4**	**16**	**26**	**24**

Table10: Functionalization and Identification of Women in the Selected Articles

The results that figure in table 9 show that while the two Algerian newspapers *El Khabar* and *El Watan* mostly refer to women in terms of their function (12 and 21 times respectively), *The Guardian* and *The New York Times* mostly represent women through identification (in 26 and 24 cases respectively).

Conclusion

To conclude, this chapter presents the findings gained from the visual and the linguistic analysis of the representation of women in relation to their international day in the corpus under study. The visual analysis has been carried out relying on the multimodal social semiotic theory "Visual Grammar". As for the linguistic analysis, it has been conducted using van Leeuwen's model in CDA named "the Socio-semantic Inventory". Nine representational categories in relation to the latter are selected namely exclusion, role allocation, genericization, specification, nomination, functionalization, identification, assimilation and individualization in order to perform my analysis of the linguistic depiction of women. The obtained results are going to be subject to interpretation in the following chapter labeled "Discussion of the Findings".

Chapter Four: Discussion of the Findings

Introduction

This chapter is meant to discuss the results of the present study. It is divided into three sections. The first section discusses the findings of the social semiotic analysis of the selected news articles while the second section discusses the results of the textual analysis of the news articles which draws on the Socio-semantic Inventory. Finally, the third section establishes a comparison between the three contexts, namely the Algerian, the American and the British contexts, in order to reveal the main similarities and differences between their depiction of women in their international day. This chapter further aims at providing answers to the research questions postulated in the introduction and checking the validity of the advanced hypotheses.

1. Women and their Pictorial Representation in the Selected Newspapers

1.1. The Representational Metafunction

The first metafunction underlying 'Visual Grammar' (1996, 2008) is the representational metafunction which is made up of types of processes namely the ***narrative process*** and the ***conceptual process***. Image 1 of *El Khabar* (Appendix 1) is about violence in which a woman is hit with a foot in the face by a man who is not present in the image. This reveals that women in the Algerian society are still subject to discrimination and oppression. Image 2 of the same newspaper depicts a group of women in a meeting with three men sitting in front of them. This indicates male dominance in the sense that the three men possess certain authority over the women, whose positioning shapes discourse patterns by regulating who talks. Both of these images are based on ***narrative presentation*** since they include a participant that creates a vector that is called 'actor' and a participant that receives it named 'the goal' (transactional action). Indeed, the depicted woman in image 1 is the 'goal' who receives an action from an 'actor' that is not present in the image; she is kicked in the face by a man who is not identified in the image. Similarly, in image 2, the depicted women are the

'goal' who are listening to a man that is addressing them in a meeting. Therefore, women in both images of *El Khabar* are given a passive role and they are depicted as "*patients", the people to whom the action is done*" (van Leeuwen, 2008: 142) while men are considered as the 'agents' who exert power on them. In addition, image 1 is decontextualized since it provides no identification of the man who hits the woman and only his foot appears in the image. Therefore, he is excluded from the action in order to suit the interest of the newspaper which is to avoid associating men with negative roles or actions.

Concerning *El Watan*, image 3, 4 and 5 (see appendix 1) of this newspaper represent a ***conceptual meaning*** and depicts one single woman who is not 'performing an action'. In other terms, the three images selected from *El Watan* involve one specified woman who is represented as a static individual. The purpose behind this representation is to identify to the viewers these three women. Additionally, these images can also be considered as being '***symbolic attributes'*** since, as claimed by Kress and van Leeuwen (2006: 105-106), human participants in symbolic attribute processes are not depicted as being involved in an action but, rather, just pose for the viewer. That is, "*they take up a posture which cannot be interpreted as narrative: they just sit or stand there for no reason other than to display themselves to the viewer*" (ibid). Akin to *El Watan*, both image 6 and 7 (appendix 1) of *The Guardian* are ***conceptual images*** since the depicted women are not acting. Image 6 represents two women (one of them cannot be seen clearly) with their faces painted to celebrate the IWD. This is inferred from the face of the woman in the foreground on which it is written 'Happy Woman's Day'. The aim behind this depiction is to show to the viewers that women are delighted in their international day and this is through the happy and smiling faces that characterize the represented participants. As for image 7, it depicts two women sitting on a sofa. They look directly at the viewers with a slight smile that may connote pride, confidence and seriousness mainly the woman who is dressed in black and white. The aim behind this

representation is, perhaps, to indicate that they are proud of themselves as women in their international day.

As regards *The New York Times*, image 8 (appendix1) of this newspaper generates a ***narrative meaning*** since the participants perform an action. It depicts a group of women who are protesting in the street for the IWD. Thus, they are depicted as active participants or "*the 'agents', the doers of the action*" (van Leeuwen, 2008: 142) in order to show that women play an active role during their international day. Image 9, however, represents a ***conceptual meaning*** and it portrays an Afghan woman with a scarf which is part of her identity. The picture falls in the category of ***analytical process*** in which the represented woman is the 'carrier' in relation to her 'possessive attributes' (the scarf and the dress) which connote 'Islam '. Thus, the woman is categorized to the viewers in terms of the 'cultural characteristics' of her social group (van Leeuwen, 2008: 144). Besides, this image can also be said to use a ***symbolic attributive process*** since the woman poses to the viewers to show her identity.

1.2. The Interactional Metafunction

The interactional metafunction is concerned with the relationship between the participants of the image and the viewers. Three factors help in realizing the interactive meaning of images namely ***social distance***, ***gaze*** and ***point of view***.

To begin with, ***social distance*** in images, as in real life, communicates relationships. In both images of *El Khabar*, ***far personal distance***, in which "*we see the other person from the waist up*" (Hall, 1964 cited in Kress and van Leeuwen, 2006:125), is reflected. This results in a far intimate relation between the depicted women and the viewers. The aim behind this representation is to inform and show clearly to the audience that women are oppressed and they are in an inferior position. For instance, in image 1 the viewers can see clearly how the depicted woman is treated badly.

In *El Watan,* the results indicate that the images of women included in this newspaper (image 3, 4 and 5) depict them in a ***close personal distance*** (head and shoulders) which suggests an intimate and a personal relationship between the represented participants and the viewers. Said differently, "*to see people close up is to see them in the way we would normally only see people with whom we are more or less intimately acquainted. Every detail of their face and their expression is visible*" (Jewitt and Oyama cited in van Leeuwen and Jewitt, 2001: 146). Hence, the depicted participants in close personal distance are shown as if they were close to the viewers; as if they were 'one of us'. The reason behind this depiction is to bring these women closer to the Algerian people since they participated as combatants during the Algerian war of independence 1954-1962 against the French colonizer; they joined the war and fought gallantely for their country until it gained its independence (as indicated in article 3, appendix 2). Thus, the viewers are likely to experience feelings of pride and gratitude by close proximity to these women.

In *The Guardian,* ***intimate*** and ***far social relationships*** are created between the participants and the audience in the two selected images of this newspaper. Image 6 is taken from an intimate distance and establishes an intimate relation between the represented participants and the viewers. This imaginary relation is adopted in order to make the viewers close to the depicted participants. Besides, by using this distance, the represented women seem as if they were interacting with the audience and say proudly to them: 'we are united, we are international, we are everywhere' as it is mentioned in article 5(Appendix 2) accompanying this picture. In image 7, nevertheless, far social distance, which is in the words of Kress and van Leeuwen (2006: 124-125) "*the distance to which people move when somebody says 'stand away so I can look at you*", is maintained. This distance suggests a far social relationship which enables the participants to preserve their intimacy from the audience. In fact, this distance is the distance where "*business and social discourse is*

conducted…. [it]has a more formal character"(Hall, 1966 cited in Torres, 2015: 246). Thus, this formal distance is kept between the depicted women and the viewers since one is a businesswoman and another is an MP as it is said in article 6 (Appendix 2) accompanying this image.

Like in *The Guardian*, ***far social distance*** is reflected in image 8 included in *The New York Times* in which the entire figure of the presented participants who are protesting is visible with space around them. This distance is maintained in order to suit the interest of the newspaper which is to make it possible to the viewers to see the depicted group of protestors as well as the signs and the flags that they are holding. To see that women are united to indicate their presence in their international day. As for image 9, the viewers can see the presented participant from the waist up, creating a ***far intimate relationship*** between the participant and the viewers.

In terms of **gaze**, Kress and van Leeuwen (2006: 116) state that: "*there is a fundamental difference between pictures from which the represented participant looks directly at the viewer's eye and pictures in which this is not the case*". Both image 1 and 2 of *El Khabar* involve participants who do not gaze directly at the viewers and, therefore, they are offer images in which the represented participants are offered to the viewers as '***items of information***'. That is to say, the purpose of these images is to inform the audience that women hereos are marginalized and subordinated within the Algerian context; they are subject to domination, coercion and control. Besides, this relates to, as claimed by van Leeuwen (2008: 141), to the strategy of ***objectivation*** in which the depicted women are represented as objects for our scrutiny addressing the audience with their gaze. In other words, they are objects of contemplation and present themselves for inspection to the observer without being involved in a quasi-personal relationship with them (Guijarro, 2010: 127)

In image 3 and 5 of *El Watan*, the depicted women look away from the viewers. Their eyes are directed not at the camera but at something outside the frame of the image which entails that they offer information to the viewers. They seem to be preoccupied in their own world(Ly and Jung, 2015: 54) mainly image 3. This leads the viewers to imagine what the depicted participants are looking at. However, in image 4, the woman looks directly at the camera with a big smile which makes her appear proud and confident. Kress and van Leeuwen (2006: 118) suggest that a gaze with a gesture or a facial expression like a smile, ask the viewers "*to enter a relation of social affinity with them*". Hence, the way this depicted woman looks at the viewers with a smile can be interpreted as an invitation to enter into a relation of social affinity. Likewise, image 6 of *The Guardian* is a 'demand' image which depicts two women, celebrating the IWD, who gaze at the viewers with a smile. This could be seen as an invitation to the viewers to celebrate the IWD just like them. Image 7 also represents two women sitting on a sofa who look directly at the viewers, "*addressing them with a visual you*" (Harrison, 2003:54). They, perhaps, 'demand' from the viewers to acknowledge women and their role in society.

Concerning *The New York Times*, image 8 portrays a group of women in a far social distance. Some of them gaze directly at the viewers while others do not. In this respect, Kress and van Leeuwen (2006: 191-120), in their analysis of the representation of Aboriginal people in Australian textbooks, state that even if they occasionally look at the audience, they do so from a long distance which greatly diminishes the impact of their gaze. They are figures in the background, looking blankly and accidently in the direction of the camera that's why they are seen as objects of contemplation and not as subjects who address the viewers with their gaze. Thus, image 8 of *The New York Times* is an 'offer' image since the gaze of the participants seem accidental rather than intentional. They let the viewer to be the 'invisible onlooker' in order to see that women are standing side by side as a unified force in their international day.

Similarly, image 9 is a 'demand' image which depicts an Afghan woman with a scarf who is gazing at the viewers. Thus, this woman interacts with the viewers and, perhaps, demands for them to recognize the Afghan women and respect them as human beings because women in Afghanistan are oppressed as article 8 (Appendix 2) accompanying this image suggests. In fact, the reality of today's Afghan woman is unsafe and alarming. Women and girls in the Afghan society are subject to various forms of violence including physical, sexual, verbal, psychological and so on, in every aspect of their lives both private or public (Hasrat and Pfefferle, 2012) . According to Amnesty International (cited in Sakeenah, 2009), women in Afghanistan continue to suffer widespread abuse that goes unpunished. Few Afghan women are safe from violence and there is a daily risk of harrassement, rape, forced marriage and trading as a means of dispute resolution or to gain money. Thus, Afghan women are subordinate.

Another means for representing symbolic relations between the participants of the image and the viewers is the ***angle***. In both image 1 and 2 of *El Khabar* (Appendix 1), the depicted women are seen from an oblique angle which indicates that they are detached from the viewers. In image 1, for instance, the woman seems unaware of this world and her surrounding since she is victim of violence and is trying to protect herself. As for the vertical angle, the two images of *El Khabar* have been taken from a low angle, placing the viewers in a position of symbolic power over the depicted woman. That is, "*to look down on someone is to exert imaginary symbolic power over that person, to occupy, with regard to that person, the kind of high position*" (van Leeuwen, 2008: 139). This relates to the strategy of *disempowerement* (ibid: 141) which is to represent people 'below us'. Thus, the represented women in image 1 and image 2 of *El Khabar* are disempowered.

Concerning *El Watan*, the depicted women in image 3 and 5 are seen from a 'slightly oblique angle' in which the viewers are not maximally involved with the participants and are

not fully detached (Torres, 2015: 247). Image 4 is captured from a frontal angle which suggests maximum involvement between the depicted woman and the viewers. Therefore, the viewers are part of the participant's world. As for the vertical angle, all the three images are at eye level (medium angle) which signals equality between the depicted women and the viewers.

Both image 6 and 7 of *The Guardian* involve participants who are seen from a frontal angle and, thus, this gives a sense of involvement between them and the viewers. Likewise, the two images of *The New York Times* depict participants who are viewed from a frontal angle. The aim behind this representation is to get the viewers involved with the depicted women in their international day. As far as the vertical angle is concerned, the two images of *The Guardian* are taken from a medium angle, creating "*a relationship of symbolic equality*" (Jewitt and Oyama, 2001: 135) between the viewers and the depicted participants. Image 8 of *The New York Times* is photographed from a low angle while image 9 is taken from a medium angle. Therefore, the former suggests that the viewers are more powerful than the represented participants. The latter implies the equal power between the depicted woman and the audience: they are human beings, they are all the same. This goes in line with Fahmy's findings (2004) who has investigated the representation of Afghan woman in Associated Press photograghs during the Taliban regime and after the Taliban regime. She has found that women after the fall of the Taliban regime are depicted as symbolically equal to the viewers.

1.3. The Compositional Metafunction

The main function of the compositional metafunction is to combine the representational and the interactive meanings within visuals via ***information value***, ***salience*** and ***framing***. The following are the results of the analysis of the images under study in relation to this metafunction.

First, ***information value*** relates to the placement of elements in different positions within visuals in order convey meaning. In image 1 of *El Khabar*, the woman who is hit with a foot is placed in the centre. The centralization of the woman and the foot makes them the core of the representation in order to attract the viewers' attention and invite them to recognize the connotation of this arrangement which is to make them aware about the situation of women in Algeria. In image2, while the three men are placed in the centre, the rest of the women are put in the margin. This means that the three men are considered to be the most valued elements in the image whereas the women are seen to be inferior and dependent on men. The way of representing both genders signifies that men possess a dominant role in the Algerian society whereas women hold a secondary role. As regards the images of *El Watan*, the depicted women are placed in the centre which implies that they are the most valued elements in the image. The depicted women are given importance to indicate the significant role that they played during the Algerian war of independence that of freeing land and people. Likewise, the represented women in the images of *The New York Times* are given prominence by placing them in the centre. This is in order to acknowledge them in their international day. As for *The Guardian*, image 6 represents two women: one is placed on the right and the other is placed on the left. Therefore, the woman placed on the right side is 'the new' and provides 'key information'; a 'message' that the viewers are required to pay special attention to, whereas the other placed on the left side is 'the given', something that the viewers already know. In Image 7, the two women are placed in the middle of the image and, thus, they are considered as the important elements in the image. In short, the findings show that nearly all the images place women in the central position in order to highlight and represent them as the nucleus information.

Second, ***salience*** is another component of the compositional metafunction. According to Kress and van Leeuwen (1996: 212) "*salience is not an objectively measurable quality but*

is the result of complex interplay between various visual elements which act as clues to let the viewer know what is important and what is more important than the other elements". This reveals that there are indicators of salience such as colour, size and placement in the foreground or the background. While observing the visual images constituting the corpus of this study, it becomes clear that all of them employ foregrounding while depicting the participants.

In image 1 of *El Khabar*, the woman and the foot are placed on the foreground and, thus, they are seen as the most salient elements of the image. The aim behind this representation is to show to the viewers the situation of the Algerian women. In image 2, all the participants are placed in the background, however, the three men assume salience and this is through their dominant central position. In *El Watan*, the represented women in the three images of this newspaper are also placed in the foreground. Besides, they are depicted against a black background in order to highlight them.

In image 6 of *The Guardian*, the woman who smiles at the viewers is given salience and this is through her being foregrounded on the right side of the image as well as through her painted face on which it is written 'Happy Woman's Day'. In image 7, both women are the salient elements through being foregrounded in the centre of the image. Similarly, the participants depicted in both image 8 and 9 of *The New York Times* are given salience and this by placing them in the foreground and in the central part of the images.

Finally, ***framing*** is another principle of the composition. It relates to whether elements of an image are connected or disconnected. Several framing devices can be employed to mark off certain elements from each other or join them together. For instance, framing or disconnectedness can be achieved using empty spaces, framelines and so on. Kress and van Leeuwen (2006, 203) maintain that the absence of framing signifies 'group identity' while its presence indicates 'individuality' and 'differentiation'.

The first image of *El Khabar* shows that the woman and the foot are connected. In the second image, the group of women sitting in rows seem connected to each other while the three men in front of them are disconnected. This indicates that the three men are depicted as independent individuals while women are collectively identified. As regards *El Watan*, each of the three images selected from this newspaper represents one single woman who is disconnected. Therefore, they are individually identified. Likewise, the represented women in both image 6 and image 7 of *The Guardian* are identified individually since they are placed separately. Finally, in image 8 of *The New York Times*, the depicted group of female protestors seem joined to each other (except the ones that appear in the first line of the protest) and, therefore, they are collectively identified. As for the image 9, the Afghan woman is disconnected (since she is the only participant in the image) and, thus, she is presented as a separate unit of information.

In all, the results of the visual representation of women and their discussion indicate that the newspapers employ the meaning making principles of the representational, the interactional and the compositional metafunctions as developed by Kress and van Leeuwen to achieve their communicative purposes. In fact, women have been depicted positively in these newspapers except for *El Khabar* which has portrayed them negatively. They are represented as being subject to violence and discrimination and powerless than men (see image 1 and 2), reflecting the situation of most women in Algeria.

2. Women and their Linguistic Representation in the Selected Newspapers

2.1. The Exclusion and Inclusion of Women in the News Articles

According to Krzyzanowsky (2013: 117) the representation of social actors deals with how *"certain social and political actors are represented, portrayed and positioned in discourse"*. In his framework of representing social actors, van Leeuwen (1996, 2008)

proposed two main categories namely ***inclusion*** and ***exclusion***. While analysing the news articles selected for the present study, it has been found that women are excluded just in few instances using the category of 'backgrounding' (except *El Khabar* where women are never excluded). To see how they are excluded in the articles, the following are some examples found in *El Watan*, *The Guardian* and *The New York Times*:

-Example 1 (*El Watan)*: De la difficulté de dire je (The difficulty in saying I).

-Example 2 (*The Guardian)*: In Brazil, where actions are planned in more than 70 cities...

- Example 3 (*The New York Times*): The strike was held on International Women's Day.

-Example 4 (*The New York Times*): More than 5 000 small-group meetings were held across the country last month.

Hence, women's presence in the news articles under investigation is highlighted and this by involving them in the majority of their activities rather than excluding them. That is, the news articles under question draw heavily on 'inclusion' by employing various discursive structures such as activation, individualization, personalization, etc while representing women. The implicit message of this representation is that women and their activities are important enough to be included in the news articles. The focus of this study is on eight major representational categories of inclusion which are: ***role allocation (activation and passivation)***, ***nomination***, ***individualization***, ***assimilation***, ***functionalization***, ***identification***, ***genericization*** and ***specification***.

- **The Role of Women in the News Articles**

Van Leeuwen (2008: 32) advocates that "*representations can reallocate roles or rearrange the social relations between the participants*". He further points out the distinction between active and passive roles of social actors. The results reveal that in most of the cases in which women are included in the news stories, they are represented actively. The following examples display the point properly:

-Example 5 (*El Khabar*):.. كشفت اليوم الثلاثاء رئيسة مكتب حماية الطفولة (Today Tuesday, The head of Childhood Protection office revealed that…).

-Example 6 (*El Watan*): ...elles se décident enfin à témoigner de leur engagement contre l'occupation coloniale et… (They decide finally to give an account about their fight against the colonizer).

-Example 7 (*The Guardian*) The strike is partly inspired by the women of Iceland, where in 1975, 25,000 women gathered on the streets of Reykjavik and 90% of the female population did not go to work, clean or care of children.

-Example 8 (*The New York Times*) In Silicon Valley, where women have often battled hostile workplaces…

This indicates that the newspapers show positive attitudes towards women by depicting them as dynamic and active social actors in their social context and associating them with positive actions. Therefore, the readers are likely to have a good image about women when seeing the roles that they are assigned. Besides, giving such an active representation to women shows the active and the determining role that women play in their social milieu and, thus, the stereotypical belief that men "*have an active role in society while women are subject to passive roles"* (Caradeux and Salom, 2013:133) is debunked.

- **Generecization and Specification of Women in the News Articles**

In examining how women are included in the news articles, ***generecization*** and ***specification*** are two other essential categories that need to be considered in order to see how the newspapers refer to women in their international day. The former represents social actors as a class of entities while the latter identifies them individually. Based on the corpus of this research, women are most frequently depicted via specific form in all the newspapers mainly in *El Watan* and *The New York Times.* The examples below demonstrate the specification of women in the newspapers:

-Example 9 (*El Khabar*): ...اسباب تخوف ***المراة الجزائرية*** من التبليغ عن تعرضها للعنف... (… The reasons behind the fear of ***the Algerian woman*** to report the violence they are subject to).

-Example 10 (*El Watan)*: Trois femmes se confient à ***la réalisatrice Fatima Sissani*** (Three women confide to ***the director Fatima Sissani***).

-Example 11 (*The Guardian*): 'We are united, we are international-and we are everywhere' said ***Klementyna Suchanow***, ***a Poland organizer*** of the International Women's strike…

-Example 12 (*The New York Times*): But for many ***Afghan women*** that is not what comes across in all these celebrations.

Van Leeuwen (2008: 36) stresses that social actors depicted in generic references are "*symbolically removed from the readers' world of immediate experience, treated as distant 'others' rather than as people with whom 'we' have to deal in our everyday lives"*. Thus, by representing women mostly by specific reference, the newspapers aim to bring the readers closer to the depicted women and make them involved in their world in order to see that they are distinguishable individuals who have an independent role in their society. Thus, the newspapers consider women as being individuals on their own right rather as being dependent on others, a view that does not reinforce the stereotype that women are 'dependent on men's protection'.

- **The Nomination of Women in the News Articles**

Nomination is another important category employed in the linguistic discourse of the newspapers to represent women. It has to do with representing social actors in terms of their unique identity. It is realized by proper nouns which can be formal, semi-formal or informal. The results reveal that women are more nominated in semi-formalization in *El Khabar*, *El Watan* and *The New York Times* by mentioning their name and their surname. Some examples are:

-Example 13 (*El Khabar*):..***خيرة مسعودان***..كشفت اليوم الثلاثاء(***Kheira Messoudane*** indicated on Tuesday that…).

-Example 14 (*El Watan*): ***Alice Cherki*** et ***Zoulikha Boukaddour***…soulignent la difficulté pour les femmes… à parler (***Alice Cherki*** et ***Zoulikha Boukaddour***…stress the difficulty of women… to speak).

-Example 15 (*The New York Times*): ***Janna Pea***, a spokeswoman for the Woman's March, said that as of Tuesday, more than 30,000 people had registered their intent to participate.

The underlying ideology behind this representation shows that women are self-reliant persons and unique and identifiable characters.

In *The Guardian*, women are more nominated in formalization by mentioning their surname only. The examples below verify the point further:

- Example 16: ***Siddiq*** will interview ***Miller*** in parliament…

-Example 17: **Miller** agrees: "I'm not going to be bullied into not doing what I think is right".

-Example 18: ***Suchanow*** joined in the mass women's strike in Poland last October…

This indicates that women in *The Guardian* are highly respected and given a more serious consideration in their international day.

- **Assimilation and Individualization of Women in the News Articles**

Another dichotomy of van Leeuwen's framework is ***Assimilation*** and ***Individualization*** which are two parts of specification. The findings of this research reveal that the selected newspapers enormously individualize women while depicting them except *El Khabar*. That is, women are more frequently represented as specific, identifiable individuals in *El Watan*, *The Guardian* and *The New York Times*, however, in *El khabar* they are more depicted as groups. The following examples show clearly how women are individualized:

-Example 19 (*El* Watan): Parmi les huit personnalités féministes qui témoigneront de leur expérience l'Algéro-Québécoise ***Djemila Benhabib*** (Among the eight feminists who will make an account about their experience the Algero-Quebecer ***Djemila Benhabib***).

-Example 20 (*The Guardian*) : For ***Miller***, who last year launched a legal challenge against the government's ability to invoke article 50 without parliamentary approval, that has meant months of scrutiny, criticism and abuse over her temerity in seeking to ensure Parliament had a say on ***Theresa May***'s final Brexit.

-Example 21 (*The New York Times*): ***Nooria Ashraf***, in charge of women's issues for the council, complained about…

The aim behind this representation is to identify to the readers the depicted women and to indicate that they are autonomous individuals.

In *El Khabar*, however, women are more assimilated using the two categories ***Aggregation*** and ***Collectivation***. "*The former quantifies groups of participants, treating them as 'statistics', the latter does not*" (van Leeuwen cited in Caldas-Couthlard and Couthlard, 1996: 49). Some instances are:

-Example 22: ...نسبة **العنصر النسوي في الجريدة** فاقت **28 في المئة**... (… the percentage of women working in the newspaper is more than 28%).

-Example 23: 2015 سنة تعنيف و تعرضن لاعتداء فتاة و **امراة 1000** نحو ... (… about ***1000 women*** were victim of violence in 2015).

- Example 24: ...فقد كرم مسؤولو الجريدة **زملائهن العاملات في المؤسسة**... (the responsibles of the newspaper honoured their ***female colleagues*** *working in the newspaper*).

Thus, the news articles of *El Khabar* give importance to "*the groups' identity… rather than…[to] the individuals'identity*" (Abid et al, 2013: 43) in order to show that the depicted women belong to the same community: the Algerian community.

- **Functionalization and Identification of Women in the News Articles**

Functionalization and ***Identification*** are two other representational categories within van Leeuwen's framework which are implemented to the linguistic discourse of the selected newspapers. After analysing the corpus of the study in relation to these two categories, it is found that women in the two Algerian newspapers namely *El Khabar* and *El Watan* are more frequently categorized in terms of their function. The examples below illustrate this point:

-Example 25 (*El Khabar*): .. كشفت اليوم الثلاثاء **رئيسة مكتب حماية الطفولة** (Today Tuesday, ***The head of Childhood Protection*** office revealed that…).

-Example 26 (*El Khabar*) : ...في حفل رمزي جمع بين صاحبات الاقلام و عاملات بالقسم التقني و الاشهار و الادارة (in a ceremony that gathered ***journalists***, ***workers in the technical*** and ***advertising sections*** and in ***administration***.

-Example 27 (*El Watan*) : … Qu'elle dédie à ***Pinar Selek***, ***écrivaine et sociologue*** turque…(…that she dedicates to ***Pinar Selek***, ***a Turkish writer and sociologist***)

-Example 28 (*El Watan*) : ***Psychiatre, psychanalyste et essayiste***, elle est ***coauteure*** de Retour à Lacan ?...et les juifs d'Algérie… (...a ***psychiatrist***, ***psychoanalist*** and an ***essayist***, she is the ***co-author*** of Retour à Lacan? ...and Les Juifs d'Algérie.

-Example 29 (El Watan): Fatima Sissani (***auteure de la langue de Zahra***) en ***a fait un très beau film***… (Fatima Sissani (***the writer of Zahra***) ***has made a very good film***.

Thus, the depicted women, as indicated in the above examples, in both newspapers are functionalized as having high-status jobs (journalists, writers, etc). The aim behind this representation is to show that women's role in society has changed. In other words, traditionally, women had a domestic role whose own responsibility is to clean the house, cook and rear children. But nowadays, this image of an 'ideal woman' has changed. Indeed, women have succeeded in constructing a new image of them, an image of a 'modern woman'. They become educated and work in different domains, many of them were not accessible to women

in past times. This shows that the 'modern woman' is more independent and has her own professional career. This is reflected in the two Algerian newspapers by depicting women as working outside the house and associating them with high-status activities. Therefore, this helps debunk the stereotype viewing that women are the private, closed space of marriage, motherhood, home life and domestic work (Carnero, 2005 cited in Caradeux and Salom, 2013: 133).

Unlike *El Khabar* and *El Watan*, women in *The Guardian* and *The New York Times* are more categorized in terms of their identities. The following are some instances of the identification of women in the news articles:

-Example 30 (*The Guardian*): "We are united, we are international-and we are everywhere," said Klementyna Suchanow, **a *Poland*-**based organizer of the International Women's strike.

- Example 31 (*The Guardian*): In June, for instance, she revealed a number of her ***female parliamentary colleagues*** had formed a support group…

-Example 32 (*The New York Times*): But not everyone had the option to protest, Jo Sorrentino, ***a 28-year-old*** arborist ***from Oakland***, ***Calif***, posted on Facebook…

Example 33 (*The New York Times*): Later in ***Washington***, women rallied near the White house to protest the 'global gag rule'…But Rebecca Wood, ***37***,…said her complaints were broader.

-Example 34 (*The New York Times*): In ***Afghanistan***, women are not celebrated on just a single day like the rest of the world.

In these examples and the other cases of the identification of women found in the news articles, it has been noticed that women are identified using 'classification' and 'relational identification' (but more often by using the category of classification). The former is to identify social actors via using ethnicity, age, provenance and so forth while the latter is to identify social actors in terms of their individual kinship or work relations. However, women

are never identified in terms of their physical appearances in the news articles (physical identification). Thus, these two newspapers do not promote the stereotype viewing that female characters are likely to be described in terms of their beauty and attractiveness (Mills, 1995). In fact, this does not go in line with the findings of Chabane Chaouche and Louni's work (2015) which investigated the representation of women in the British newspaper *The Daily Mail*. Their results show that this newspaper put great emphasis on women's physical appearances and treats women only in terms of their beauty and fashion in order to

In short, drawing on these findings of the textual analysis of the news articles and their discussion, it has been found that the four selected newspapers provide a positive depiction of women in their international day. Besides, it has been revealed that the linguistic mode does not complement the visual mode semantically in *El Khabar* since women are portrayed positively at the linguistic level but they are depicted negatively at the visual level (see image 1 and 2). Thus, the visual mode contradicts the linguistic mode in *El Khabar*. In this respect, Jewitt and Oyama (2001:138) argue that "*images play a role that goes far beyond the mere illustration of what is communicated in language, and images can contradict and work against spoken or written messages*". However, in the rest of the newspapers, the linguistic and the visual mode "*are characterized by intersemiotic complimentarity*" (Royce, 1988: 25) since women are depicted positively at both linguistic and visual levels.

3. A Comparison between the Visual and the Linguistic Depiction of Women in the Chosen Newspapers

After performing a visual and a textual examination of the selected news articles, one can notice that *El Khabar*, *El Watan*, *The Guardian* and *The New York Times* have some points of convergence and divergence while depicting women in their international day, confirming the third hypothesis suggested in the introduction. The following explains the

main similarities and differences that the four newspapers share in their visual and linguistic depiction of women in relation to their international day.

To begin with, the analysis of the pictorial depiction of women in the selected images has shown some similarities between the four newspapers. First, on the representational level, nearly all the selected images of the newspapers are 'conceptual' since they are not based on 'vectors' (except image 1 and 2 of *El Khabar* and image 8 of *The New York Times*). The aim is to identify the represented participants to the audience. Second, on the interactional level, the depicted women in all the images are seen from medium angle which suggests equality between them and the audience (except image 1 and 8). Thus, there is an equal distribution of power between the represented women and the viewers since the international women's day marks their fight for justice and equality. On the compositional level, except for image 2 and 6 , the depicted women are placed in the central part in all the selected images and, thus, they are the most valued elements. In addition, all the images rely on connection and disconnection while depicting the participants in order to communicate different messages. Another common point between the newspapers is 'salience' in which all of them employ foregrounding as an indicator of this system to depict the participants.

As for the analysis of the linguistic representation of women in the articles, the findings reveal that the selected newspapers belonging to distinct contexts share similarities while depicting women linguistically. First, women are highly included in relation to their actions in all the newspapers. They are also represented most of the time as active dynamic social actors. Besides, all the newspapers use more frequently the category of specification than genericization when depicting women. Finally, *El Watan*, *The Guardian* and *The New York Times* individualize women most of the time except *El Khabar*.

Although the newspapers under investigation share some similarities, the analysis shows that they differ in some other aspects. The first noticeable difference between the

newspapers lies on gaze. Except for image 4 of *El Watan*, all the images of the two Algerian newspapers are 'offer' images which involve participants that look away from the viewers, whereas the images of *The Guardian* and *The New York Times* are 'demand' pictures which depict participants that engage in a direct eye-contact with the audience. Thus, the images belonging to the British and American contexts are highly interactive with the viewers. Furthermore, while the images of *El Watan* are based only on a close shot (close personal distance) which establishes an intimate distance between the depicted participants and the viewers, the images of the three other newspapers are based on different shots (medium close shot, long shot, very close shot) which establish various relations with the viewers. As far as the angle (horizontal) is concerned, all the images of the two Algerian newspapers are photographed from oblique angles which suggest detachment relation between the depicted participants and the viewers. However, the images of *The Guardian* and *The New York Times* are taken from a frontal angle in order to get the viewers involved with the represented participants' world. With regard to the linguistic analysis of the news articles, the results reveal that *El Khabar* and *EL Watan* functionalized women more frequently while *The Guardian* and *The New York Times* identified women most of the time. The reason behind these differences is to suit the different communicative purposes of these newspapers which have a different target audience.

Conclusion

In brief, drawing on the findings of this study and their discussion which unveiled the way women are represented both visually and linguistically in their international day in four distinct newspapers, this chapter has answered the research questions raised in the introduction and checked the accuracy of the suggested hypotheses. First, it has been shown that women are depicted in a positive way both visually and linguistically in the selected newspapers except for *El Khabar* which represents women in a negative way at the visual

level, reflecting the situation of some Algerian women. Hence, the visual and the linguistic mode are complimentary in the selected newspapers except in *El Khabar*. Furthermore, it has been revealed that the selected newspapers share some similarities and differences in their depiction of women in their international day.

General Conclusion

General Conclusion

The present work has attempted to investigate the way print media portray women in their international day, more precisely, it has dealt with the visual and the linguistic representation of women in their international day in four broadsheet newspapers belonging to distinct contexts. These are *El Khabar* and *El Watan* from Algeria, *The Guardian* from Britain and finally *The New York Times* from the United States of America.

The study has targeted three main objectives: to investigate the pictorial representation of women in the selected images, to examine the linguistic depiction of women in the selected news articles and to draw a comparison between the afore-mentioned newspapers for the sake of revealing the points of convergence and divergence in their portrayal of women. To reach these objectives, the three metafunctions constituting the framework of 'Visual Grammar' (1996, 2006) in addition to nine representational categories of the analytical tool entitled the 'Socio-semantic Inventory' (1996, 2008) have been used respectively. These categories are: exclusion, role allocation, nomination, individualization, assimilation, functionalization, identification, genericization and specification. The two frameworks are applied on a corpus consisting of eight news articles along with nine images.

The mixed method research which integrates both the quantitative and the qualitative techniques has been used in the process of data analysis in order to answer the research questions and test the accuracy of the advanced hypotheses. While the qualitative technique is adopted to conduct an in-depth examination of the images under study, the quantitative technique is used to count the frequency distributions of the selected discursive categories in the news articles under investigation.

The social semiotic analysis of the images has revealed that nearly all the selected images are 'conceptual' since they are not based on 'vectors' and the represented participants are static. Concerning the interactional metafunction, the results show that gaze is present in

the images of *El Khabar* and *El Watan* images in order to demand something from the part of the viewers while it is absent in the images of *The Guardian* and *The New York Times* in order to offer information to the audience. Another means that is used for establishing imaginary relations between the depicted participants and the viewers is 'distance'. In fact, Far intimate, intimate and far social relations are established between the represented participants in the selected images and the audience. 'Perspective' or 'point of view' is the third system within this metafunction . It has two parts namely the horizontal and the vertical angle which are reflected in the selected images. The former refers to whether the participants are seen frontally or obliquely. The frontal angle signifies involvement between the participants and the viewers while the oblique angle suggests detachment between them. In the two images of *El Khabar*, the oblique angle is reflected whereas in the three pictures of *El Watan* both the frontal and the oblique (slightly oblique) angles are reflected. As regards *The Guardian* and *The New York Times*, the frontal angle is used in all of the selected images of these two newspapers. The vertical angle, on the other hand, relates to whether the participants are viewed from below, above or at eye level. In fact, medium angle is reflected in nearly all of the selected images.

With regard to the compositional metafunction, the findings of the study have revealed that the represented women in the selected images are most of the time placed in the middle position which entails that they are the most valued elements. Salience, which is another system of this metafunction, is achieved in the selected images by placing the depicted participants in the foreground in order to draw the viewers' attention to them. Framing is the last element of the composition which relates to whether the represented participants are connected or disconnected. It is used in the images constituting the corpus of the present study so that connections or disconnections between the participants are fullfiled. While

connectedness signifies ‘group identity’, disconnectedness indicates ‘individuality’ ‘differentiation’.

The results of the textual analysis of the selected news articles which draws on the ‘Socio-semantic Inventory’ have shown that women are highly included in relation to their actions by giving them an active role. Besides, in the two categories of generecization and specification, women are most frequently represented as specific and identifiable individuals. In the categories of assimilation and individualization which are two parts of specification, women are more referred to as individuals rather than as groups in *El Watan*, *The Guardian* and *The New York Times*. In *El Khabar*, however, women are most of the time represented as groups using the two forms of assimilation namely aggregation and collectivation. In terms of nomination, women are most frequently nominated in semi-formalization in *El khabar*, *El Watan* and *The New York Times* by mentioning their first name in addition to their family name. In The Guardian, they are more nominated in formalization by addressing women using their family name. Finally, functionalization and identification are two other categories employed to represent women in the news articles. The findings show that women in *El Khabar* and *El Watan* are more represented through the category of functionalization by associating them with high-status activities. In *The Guardian* and *The New York Times*, however, women are mostly represented through ‘classification’ and ‘relational identification’ as two sub-categories of identification.

Relying on the results of the linguistic and the pictorial representation of women in the selected news articles that the present study provides, I come to draw the following conclusions. First, *El Watan*, *The Guardian* and *The New York Times* provide a positive depiction of women in their international day both linguistically and visually. However, in *El khabar*, women, on the one hand, are represented positively at the linguistic level but, on the other hand; they are portrayed negatively at the visual level. Thus, the visual and the linguistic

modes are complimentary in *El Watan*, *The Guardian* and *The New York Times* but in *El Khabar* the two modes do not complement each other. Besides, the findings have pointed out some similarities and differences between the selected newspapers in their depiction of women. Thus, these results prove that the hypotheses which were previously advanced in The General Introduction are accurate and valid.

I hope that this humble work contributes to the fields of social semiotics and Media. I hope also that this study has provided some clarity to the issue by revealing the embedded ideologies within the visual and the linguistic discourses of the selected newspapers which seem at first sight neutral and open perspectives for further research.

This study has examined the representation of women in one type of newspapers which is known as 'broadsheet'. Further studies can be conducted using the other type of newspapers which is referred to as 'tabloid'. The results might be different since they are characterized by different features. In addition, further researches can be conducted to investigate the International Women's day in other forms of Media such as popular magazines. As a final suggestion, this work has dealt with the portrayal of women in their international day, future studies can investigate their representation in relation to other events like 'Mothers' day' which is celebrated worldwide in the last Sunday of May every year.

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Appendices

Image 1

Image2

***El Khabar*, 8 March 2017**

Image3

Image4

Image 5

***El Watan*, 8 March 2017**

Image6

***The Guardian*, 7 March 2017**

Image7

***The Guardian*, 8 March 2017.**

Image8

***The New York Times*, 8 March 2017**

Image9

***The New York Times*, 15 March 2017.**

Article 1

رئيسة مكتب حماية الطفولة بالمديرية العامة للأمن الوطني

ألف امرأة ضحية العنف في 2015

الجزائر: **م.ف.عثماني**

كشفت اليوم الثلاثاء، رئيسة مكتب حماية الطفولة بالمديرية العامة للأمن الوطني، عميد أول للشرطة، خيرة مسعودان، إن نحو 1000 امرأة وفتاة تعرضن لاعتداء وتعنيف خلال سنة 2015، أغلبهن متزوجات كنّ ضحايا لأزواجهن او لمشاكل عائلية، مشيرة الى أن هذا الرقم لا يكشف عن كل الحالات نظرا لامتناع الكثير من النساء عن التبليغ لدى مراكز الأمن.

وأرجعت المتحدثة، على هامش اختتام الجمعية العامة للمؤتمر الدولي الـ5 لبيان كيغالي حول دور أجهزة الأمن في الحد من العنف ضد النساء والفتيات، بإقامة جنان الميثاق في العاصمة، أسباب تخوف المرأة الجزائرية من التبليغ عن تعرضها للعنف، إلى تقاليد وعادات المجتمع، واتهامها بتفكيك الأسرة، ما يؤدي إلى إفلات المعتدين من المحاسبة ويسمح باستفحال ظاهرة العنف الممارس ضدهن.

***El Khabar*, 8 March 2016 .**

Article 2

في حفل أقيم على شرفهن

الخبر" تحتفي بنسائها في عيدهن"

الجزائر: **حسام حريشان**

تألقت نساء "الخبر" في يومهن العالمي، وحظين بتكريم من مسؤولي الجريدة، في حفل رمزي جمع بين صاحبات الأقلام وعاملات من أجل الكلمة الصادقة والحرة بالقسم التقني والإشهار والإدارة، فكانت وقفة اعتراف بمجهوداتهن وتضحياتهن

فقد كرّم مسؤولو الجريدة زملاءهن العاملات بالمؤسسة، وأثنى المدير العام مسؤول النشر، كمال جوزي، على الدور الكبير والفعال الذي تلعبه المرأة في الجريدة، وأشاد بدور كل منهن حسب تخصصها، وقال "ما يميز "الخبر" عن باقي منافسيها، هو الدور الكبير الذي يلعبه العنصر النسوي، من خلال وصولهن إلى مراكز المسؤولية، رغم التحديات والارتباطات المنزلية"، في إشارة منه إلى بالمناسبة التي قال عنها "الزميلات اللواتي يتقلدن مناصب رؤساء الأقسام على غرار قسمي المجتمع والثقافي. كما هنأ نساء "الخبر إنها تقليد تحرص على تكريسه المؤسسة في الثامن مارس من كل سنة.

من جهته، أسهب رئيس تحرير جريدة "الخبر"، محمد بغالي، في الثناء على دور المرأة في المؤسسة، حيث أصبحت منافسة للرجل بتفانيها وحرصها على نجاح الجريدة وازدهارها، وقال "أفتخر بانتمائي إلى عائلة "الخبر"، وبالاشتغال في هكذا ظروف لا فرق فيها بين الجنسين".

كما تمنى نائب رئيس التحرير، سليمان حميش، لكل النساء التوفيق في مجالهن وبقاء العنصر النسوي في الجريدة، كونه أعطى دفعا قويا لها.
تجدر الإشارة إلى أن نسبة العنصر النسوي في الجريدة فاقت 28 في المائة، من مجموع عدد العمال، موزعات على جميع الأقسام بما فيها الإدارية، ما يترجم الدور الهام الذي يلعبه الجنس اللطيف في الجريدة.

***El Khabar*, 8 March 2016.**

Article 4

El Watan - Mercredi 8 mars 2017 - 6

L'ACTUALITÉ

PORTRAITS CROISÉS DE TROIS MILITANTES DE L'INDÉPENDANCE DE L'ALGÉRIE

De la difficulté de dire je

● Des femmes restées éloignées des luttes d'appareils et de clans pour le pouvoir.

Plus de cinquante ans après l'indépendance de l'Algérie, elles se décident enfin à témoigner de leur engagement contre l'occupation coloniale et pour l'avènement d'une Algérie démocratique et plurielle (dans sa pluralité ethnique, religieuse, sociale, politique). Trois femmes se confient à la réalisatrice Fatima Sissani : Eveline Lavalette -Safir, fille de colons de vieille lignée, Zoulikha Bekaddour, originaire d'une famille de Tlemcen et Alice Cherki, d'une famille judéo-berbère qui plonge ses racines dans l'Algérie millénaire.

De cette parole pudique, toute de retenue et de modestie, rare de la part de femmes engagées, fortes de leurs convictions, Fatima Sissani (auteure de la langue de Zahra) en a fait un très beau film *«Tes cheveux démêlés cachent une guerre de sept ans»*, hymne à l'engagement de femmes, à peine sorties de l'adolescence, voire encore adolescentes et qui ne se livrent à une caméra qu'au crépuscule de leur vie. Des femmes restées éloignées des luttes d'appareils et de clans pour le pouvoir, qui n'ont eu qu'une seule ambition : accompagner l'Algérie dans son émancipation, pour le recouvrement de sa dignité et l'affirmation de sa citoyenneté. Cette parole de femmes est précieuse, d'autant qu'elle est rare. *«Pour Eveline, dont c'était le premier témoignage filmé, ce n'était pas simple»*, relève la réalisatrice. Et d'ajouter : *«Eveline parlait collectif, pour elle, la guerre était collective. Elles ont du mal à dire je. C'est toujours les hommes qui parlent de la guerre, c'est important que les femmes le fassent.»* Alice Cherki et Zoulikha Bekaddour, présentes à la projection du film le 1er mars à la Société civile des auteurs multimédia (SCAM) à Paris, soulignent la difficulté pour les femmes, notamment celles qui n'ont pas été habituées à prendre la parole en public, à parler. Et Alice Cherki d'appuyer qu'il faut *«encourager celles qui ont été silencées, renvoyées dans leurs foyers»*. Interrogée sur les raisons qui l'ont amenée à la réalisation de ce film, Fatima Sissani affirme que *«la guerre d'indépendance de l'Algérie a pesé lourd dans ma famille, comme dans toutes les familles algériennes»*. Et que pour les besoins du film, elle a lu beaucoup de récits, de livres sur la colonisation, la torture. *«La colonisation, les ségrégations, les humiliations, on les porte avec soi. C'est l'histoire des miens. J'ai la résistance en héritage, ce film m'a mise dans une histoire, une verticalité.»* Fatima Sissani indique qu'il lui a fallu trois ans pour réaliser ce film , un *«film sur la résistance»* qu'elle dédie à Pinar Selek, écrivaine et sociologue turque, féministe engagée, antimilitariste, mobilisée dans les actions pour la paix, accusée d'avoir participé à un attentat en 1998, accusation qu'elle a toujours niée. En exil en France depuis 2009, elle continue à être harcelée par la justice de son pays. Et aussi à Djamila Amrane-Minne, moudjahida et historienne, récemment décédée, dont la contribution a été précieuse à Fatima Sissani pour réaliser son film.

Nadjia Bouzeghrane

EVELINE LAVALETTE – SAFIR
Le rêve d'une «société douce et fraternelle, moderne, organisée»

Eveline Lavalette est née en 1927 à Rouiba. En 1951, elle adhère à l'Association de la jeunesse algérienne pour l'action sociale (AJAAS).

Composée d'Algériens de toutes origines religieuses : catholiques, protestants, juifs, laïcs et musulmans, son but est l'éducation des jeunes.

Elle découvre les conditions de vie des populations rurales «indigènes». En 1955, elle rejoint les rangs du Front de libération nationale (FLN) et elle participe par le biais de l'AJAAS à l'impression semi-clandestine d'une revue pro-FLN dénonçant les

Peu après, elle s'engage dans le FLN comme agent de liaison. En 1956, elle participe à l'impression du premier numéro du journal clandestin *El Moudjahid*, l'organe officiel du FLN. Elle dactylographie pour le même journal un document sur le Congrès de la Soummam, l'appel à la grève des étudiants de février 1956 et la lettre d'Ahmed Zabana à ses parents, guillotiné en juin 1956. Arrêtée le 13 novembre 1956 par la police française, torturée, détenue à la prison d'Oran de 1956 à 1957, ensuite à Orléansville (Chlef), puis à la Centrale de Maison-Carrée (El Harrach), elle est libérée en 1959.

A l'Indépendance de l'Algérie, elle est élue à l'Assemblée constituante, puis à la première Assemblée nationale en 1964. Elle participe à l'étude et la mise en place du système éducatif algérien. En 1967, elle épouse le journaliste Abdelkader Safir. Elle a publié en 2013 une autobiographie aux éditions Barzakh *Juste Algérienne, comme une tissure*.

Elle a vécu à Médéa jusqu'à son décès, le 25 avril 2014 et inhumée à Alger, au cimetière chrétien de Diar Essâada (El Madania).

Jusqu'à son dernier souffle, Eveline rêvera d'une *«société douce et fraternelle, moderne, organisée, qui se souviendra de l'essence de l'appel du 1er Novembre 1954 et de la plateforme de la Soummam, société qui avancerait au gré des paramètres du XXIe siècle»*. N. B.

ZOULIKHA BEKADDOUR
Indomptable rebelle

**Zoulikha Bekaddour est née en 1934 à Tiaret et a grandi à Tlemcen. Elle s'engage dans le combat pour le recouvrement de l'indépendance du pays, en octobre 1955, alors qu'elle est étudiante à Alger. Membre du bureau de l'UGEMA qui, le 19 mai 1956, avait appelé les étudiants (et lycéens) à rejoindre la Révolution, elle entre en clandestinité et travaille sous les ordres de Hadj Benalla, chef-adjoint de l'ALN-FLN de la Wilaya V, assurant le secrétariat et les liaisons dans la ville d'Oran, puis avec Alger. En novembre 1956, elle est arrêtée, subit la torture et les interrogatoires *«de jour comme de nuit»*. Elle sera incarcérée à Oran, puis à la prison centrale de Maison-Carrée, à Alger. Elle est libérée deux ans plus tard. Elle est expulsée du territoire national, au cours de l'année 1960 et, après un détour par Paris et Lausanne, elle rejoint Tunis où elle reprend ses études. De 1961 à mars 1962, Zoulikha Bekaddour est chargée par le FLN de porter *«la voix de la femme algérienne et la lutte des Algériens»*, à l'étranger. Elle rentre en Algérie le 4 juillet 1962. De 1965 à 1986, elle est conservatrice en chef de la bibliothèque universitaire d'Alger. Dans un livre autobiographique paru aux éditions Koukou, qui dit toute sa révolte, *«ils ont trahi notre combat»*, Zoulikha Bekkadour précise que *«plus qu'un récit, ce livre est un réquisitoire contre celles et ceux qui, sans état d'âme, n'entendent ni le langage du cœur ni celui de la raison»*. Dès le début de son témoignage, elle écrit : *«je n'ai aucun penchant pour les poncifs, mais je ne peux m'empêcher de dénoncer la mascarade du dictateur austère en mal d'identité qui a usurpé les noms de deux saints d'Oran et de Tlemcen.»* Elle décide de sortir du silence *«pour que cesse la mascarade entretenue par un code "infamant" qui réduit la femme au rôle d'éternelle mineure»*. De plus, ajoute-t-elle, les hommes et les femmes, engagés dans la Révolution, n'ont pas combattu le colonialisme *«pour tolérer l'autoritarisme d'une caste investie d'une souveraineté despotique, injuste et cruelle, qui use et abuse de son pouvoir»*. Et dans ce *«contexte détestable, tout est bafoué, les personnes, les lieux qui symbolisent notre lutte exemplaire pour la liberté»*. N. B.

ALICE CHERKI
Le choix de l'entre-deux

Née en 1935 à Alger dans une famille juive, Alice Cherki a collaboré avec Frantz Fanon en Algérie, puis en Tunisie et participé activement à la lutte pour l'indépendance de l'Algérie.

Psychiatre, psychanalyste et essayiste, elle est coauteure de *Retour à Lacan ?* (Fayard, 1981) et *Les juifs d'Algérie* (éditions du Scribe, 1987). Dans son dernier ouvrage *Mémoire anachronique. Lettre à moi-même et à quelques autres* (éditions Barzakh, 2016) Alice Cherki retrace son enfance et son adolescence à Alger. *«Nous sommes dans les années cinquante : très vite engagée en faveur de l'indépendance de l'Algérie, elle rencontre des gens hors du commun, en particulier Frantz Fanon, dont elle publiera un portrait. Entre France et Algérie, entre présent et passé, le parcours de cette femme de conviction se tisse inextricablement et nous emmène dans un voyage unique, et passionnant»*, note l'éditeur. Elle a publié plusieurs articles portant sur les enjeux psychiques des silences de l'histoire. Elle vit à Paris depuis 1965 et retourne fréquemment en Algérie. N. B.

«Eveline, Zoulikha, Alice. C'est le regard croisé de trois femmes engagées aux côtés du FLN sur la colonisation et la guerre d'Indépendance d'Algérie. Elles connaîtront la clandestinité, la prison, la torture, l'hôpital psychiatrique. C'est au crépuscule de leur vie qu'elles choisissent de témoigner, après des décennies de silence.
Avec clarté et pudeur, elles racontent l'Algérie coloniale, la ségrégation, le racisme, l'antisémitisme, la prison, la torture, les solidarités, la liberté et aussi la nature qui ressource, les paysages qui apaisent, la musique et la poésie qui permettent l'échappée... On entre dans l'histoire et la singularité de leur histoire. Autant que document historique, ce qu'il est de manière rigoureuse, ce film donne à toucher l'humanité dans son foisonnement, la vie dans sa beauté et sa violence.»

Article 5

PLAIDOYER EN FAVEUR DES DROITS DES FEMMES AUTOUR DU «SERMENT DE PARIS»

DES FÉMINISTES CONFRONTENT LEURS EXPÉRIENCES

Une journée internationale de mobilisation en faveur des droits des femmes, autour du «Serment de Paris» se déroulera cet après-midi dans la capitale française. Cette initiative, organisée par le ministère des Familles, de l'Enfance et des Droits des femmes, en partenariat avec le ministère des Affaires étrangères et du Développement international, a pour objet de mobiliser les féministes de différents continents autour des droits des femmes, de la lutte contre les violences faites aux femmes, et de la promotion des droits à la santé sexuelle et reproductive (DSSR).

Parmi les huit personnalités féministes qui témoigneront de leur expérience figure l'Algéro-Québécoise Djemila Benhabib. Cet événement sera l'occasion de mener une action de plaidoyer en faveur des droits des femmes dans le monde.

A l'issue de cette rencontre, la «déclaration du Serment de Paris» sera dévoilée en présence du président français, François Hollande, de la ministre des Familles, de l'Enfance et des Droits des femmes, Laurence Rossignol, ainsi que du ministre des Affaires étrangères et du Développement international, Jean-Marc Ayrault.

Le Serment, qui reconnaît «les progrès majeurs» accomplis depuis la conférence de Pékin organisée par les Nations unies en 1995 sur l'autonomisation des femmes et l'égalité des sexes, constate également *«la fragilité des avancées réalisées dans un contexte où les droits à la planification familiale, à l'intégrité physique, et à l'autonomisation économique et politique, sont remis en question dans de nombreux pays, y compris des démocraties»*, apprend-on. Il appelle à *«une mobilisation renouvelée s'appuyant sur l'inépuisable action des femmes et des hommes déterminés à mettre en œuvre des politiques d'égalité ambitieuses et à diffuser un esprit de défense de l'égalité et des droits humains»*.

DJEMILA BENHABIB : «NE JAMAIS RIEN PRENDRE POUR ACQUIS »

Djemila Benhabib, avec laquelle nous avons pris contact, nous a affirmé qu'elle rappellera, dans son intervention, *«l'importance de la solidarité internationale en faveur des droits des femmes, convaincue que lorsque ces derniers avancent dans une région du monde, cela profite à l'ensemble»*.

Aussi le 10 avril 2016, à l'invitation de femmes polonaises, elle a manifesté à leur côté pour faire reculer le gouvernement s'agissant de restreindre d'une façon drastique l'accès à l'avortement. *«Ceci confirme la nécessité de se doter de lois civiques et de (ré)affirmer le caractère laïque des Etats»*, nous a-t-elle affirmé. Et d'ajouter : *«Dans de nombreuses régions du monde, cette exigence est cruciale.» «Trop souvent, les Etats invoquent la religion, la tradition ou la coutume pour enfermer les femmes dans un statut de mineur. C'est notamment le cas dans plusieurs pays musulmans, et en Algérie en particulier avec le code de la famille promulgué en 1984 que les Algériennes ont rebaptisé le code de l'infamie.»* Mais, prévient-elle, il ne s'agit pas d' *«enfermer ces femmes dans un statut de victime». «Certes, leur vie n'est pas un fleuve tranquille. Plusieurs ont choisi de résister de mille et une façons. Ces femmes sont des résistantes qui nous donnent des raisons d'espérer.» «Ne jamais rien prendre pour acquis, telle est la grande leçon que j'ai apprise au sujet des droits des femmes. Car les reculs peuvent aussi venir là où ne les attend pas.»* N. B.

***El Watan*, 8 March, 2017**

Article5

We are international, we are everywhere': women unite in global strike

International Women's Day 2017 set to be one of the most political yet, with women in more than 50 countries downing tool.

By **Alexandra Topping in London and Molly Redden in New York**

Women in more than 50 countries will go on strike from paid and unpaid labour on Wednesday while millions more will be taking part in direct action on what is set to be one of the most political International Women's Days in history.
From Thailand to Poland, the United States to Australia, the first International Women's Strike will see action on both the industrial and domestic fronts, with participants keen to show solidarity with an energised global women's movement.
"We are united, we are international – and we are everywhere," said Klementyna Suchanow, a Poland-based organiser of the International Women's Strike, adding that the walkout would put governments and institutions under pressure by giving women a voice that has long been ignored. "We are an army of women across the globe and we are no longer asking to be listened to. The world is being forced to listen to us."
The theme for 2017's International Women's Day – which celebrates the social, economic, cultural and political achievements of women – is #BeBoldForChange.
Organisers of the International Women's Strike have joined forces with coordinators of the Women's March and hundreds of human rights and women's campaigners to capitalise on momentum in the movement in the wake of Donald Trump's election. Up to 2 million people around the world marched for equality in January the day after his inauguration.
The Women's March – which now has organisers across 200 cities in 80 countries – has called on supporters not to engage in paid or unpaid labour and only spend money in small and female-owned businesses.
Recognising that the poor financial situation and rigid work laws mean many will not be able to take part in a physical strike, organisers are urging supporters to wear red, a colour historically associated with the labour movement, in solidarity.
In other countries women will wear black, or different colours, while the focus on issues from femicide to abortion will be decided in each nation.
The International Women's Strike, meanwhile, is suggesting that women "boycott local misogynists", stop shopping, go on a sex strike, block roads and streets, and take part in marches or pickets. Women are also encouraged to leave creative and impassioned "out of office" replies, talking about why they are striking.
The strike is partly inspired by the women of Iceland, where in 1975 25,000 women gathered on the streets of Reykjavik and 90% of the female population did not go to work, cook, clean or take care of children. Last year thousands of female employees across Iceland walked out of workplaces at 2.38pm to protest against earning less than men.
Red shoes and flowers placed by members of a women's group to promote International Women's Day in Puerta del Sol square in Madrid, Spain. Photograph: Paul White/AP

In the US, where the feminist movement has been galvanised by the election of a president who has bragged of grabbing women "by the pussy", organisers are expecting small demonstrations across the country, with some major gatherings of strikers expected in Chicago and Washington DC.

"We have the sense that people will spontaneously make a call for demonstrations in their town," said Tithi Bhattacharya, an associate professor at Purdue University and one of the march's organisers. "I think the most exciting thing about 8 March is the way it's being interpreted in diverse ways by different groups."

In some parts of the US the impact of the strike is already evident. In two districts of North Carolina and Virginia, so many teachers announced plans to miss work on Wednesday that school closures were announced. In the district of Alexandria, 300 staff requested the day off.

The day of action comes amid a recognition among campaigners that mass, headline-grabbing actions are the key to furthering the cause of women's rights around the world.

"If we only fight our own battles – if that is abortion in Poland, or femicide in South America – we are only fighting one finger of the giant," said Suchanow. "And we need to be taking down the giant, not the finger."

Suchanow joined in the mass women's strike in Poland last October, in which up to 100,000 women dressed in black took to the streets to protest against a near-total ban on abortion. Following the march, Poland's parliament overwhelmingly rejected the ban drafted by the ruling Law and Justice party.

On Wednesday in Britain the "one day without a woman" mobilisation will urge women to refrain from labour. In London, there will be a protest outside the family court in Holborn at 9.45am, followed by a "speak out" outside parliament, said Nina Lopez, a coordinator for the International Women's Strike.

In Argentina many women will strike. Last year there was a national protest after a week of extreme violence against women including the violent rape and murder of 16-year-old Lucía Pérez in Mar Del Plata.

In Peru women are demanding an end to "violence against women in all its forms: physical, sexual, emotional and economic", and marching in 10 regions, said Jill Ruiz. "This is a historical action in our country and worldwide. Solidarity is our weapon."

In Brazil, where actions are planned in more than 70 cities, organiser Mariana Bastos said the focus would be on femicide.

Actions will range from a total strike at home and in the workplace to an hour's strike at lunch, where people will gather with their colleagues to discuss equality issues. Supporters are being asked to wear violet in solidarity. "We are a huge country and it is a very complex picture, but each city and each woman will decide how they take part," said Bastos.

In Kenya, women's groups joined with government officials from the Nairobi county department of gender and health to mark the day on Tuesday – holding a procession and forum with speeches and testimonials, as well as offering free HIV testing and free cervical cancer screening at the event, said Ritah Mutheu Muia, founder of the women's group Her Voice.

"Following the theme of this year I felt women in Kenya are now boldly standing up for their rights, that more men are joining us in this journey for equality and equity - they are taking a stand and being bold for women," she said. "Women have taken the reins and are the ones spearheading change in society." The day's origins go back to a mass mobilisation in 1908, when 15,000 women marched through New York City demanding the right to vote, better pay and shorter working hours. The first official National Women's Day march, led by the Socialist Party of America, took place a year later on 28 February. International Women's Day moved to 8 March in 1913, and was recognised by the United Nations – which now decrees an annual theme – in 1975.

***The Guardian*, 7 March 2017.**

Article6

'Everything about you is criticised': Gina Miller and Tulip Siddiq on women in the public eye

Businesswoman and MP will speak in parliament about challenges faced by women who put their heads above the parapet, including abuse and threats

By **Esther Addley**

Gina Miller, businesswoman, campaigner and scourge of the Brexiters, spent International Women's Day on Wednesday at the European parliament in Brussels, addressing a new network formed in an attempt to promote women's participation in politics.

For Tulip Siddiq, Labour MP for Hampstead and Kilburn, the day was spent at A&E with her daughter, after her GP referred the 11-month-old to hospital with a nasty throat infection. Having spent the previous evening speaking at a panel on the challenges women face globally, and feeling increasingly guilty about her sickening child, there was no question for Siddiq what came first on Wednesday. "Yes, the budget is on but today my child is my priority."

Around a table together late on Wednesday, the two women – both fast talkers with a lot on their minds – rattle through a breathless list of the topics concerning them today: the defeat of the attempt to restart the Dubs scheme on child refugees ("shameful"), domestic violence, soaring rape figures, the uncertain position of EU nationals in the UK, pornography.

Prominent among them is the particular challenges faced by women who put their heads above the parapet and seek to participate in public life. On Thursday, Siddiq will interview Miller in parliament on the topic – one on which both are better informed than they would ever wish to be.

For Miller, who last year launched a legal challenge against the government's ability to invoke article 50 without parliamentary approval, that has meant months of scrutiny, criticism and abuse over her temerity in seeking to ensure Parliament had a say on Theresa May's final Brexit deal.

This week, after the government was defeated by the Lords over the issue, there has been another upsurge in abuse, she says – she's now told her staff to stop opening her mail because of what they are likely to read there.

Siddiq, for her part, has been speaking out about the abuse female politicians receive for some time. In June, for instance, she revealed a number of her female parliamentary colleagues had formed a support group to deal with the hateful messages they received online. Less than a fortnight later, her friend Jo Cox was killed.

Siddiq, who resigned as a shadow minister in January after refusing to vote in favour of triggering article 50, now holds her constituency surgeries in a Jewish community centre, because it already has security. At events held elsewhere, she is accompanied by police.

"What I have taken away from the last seven months is that for a woman to be successful or to be in the public domain, you automatically become a target for abuse," says Miller. "Everything about you is criticised, and it's simply not the same for men. That's why we have such a huge problem with [the representation of] women in the media. Why would you put yourself up in that situation to be targeted so ruthlessly?"

Stepping into such a controversial fight, she was prepared for criticism, "but it's not the message, it's the messenger that's under attack". The tone of the criticism is that "I couldn't possibly be bright enough or be financially independent enough to do this on my own – so I'm being used by men. Either that, or I'm such a bitch that I'm attacking men".

The businesswoman describes herself as a "tough nut" after working in the predominantly male City (having founded an investment firm with her husband she now runs a philanthropic foundation and, aside from Brexit, campaigns against pensions abuses), and says she has put on "invisible armour" to cope with the abuse. Siddiq, too, describes herself as "a tough middle child, I can handle it".

But for Miller, "at this moment in time, that's the problem. We should be able to carry on our careers and be women and mothers without fearing that if we show a vulnerable side, that will be attacked.

The number of women in politics and TV, in journalism, who have said to me, this is normal [for them] – I'm so angry about that. It's not normal."

There was a brief window after Cox's murder where the nation took a breath and the abuse abated, says Siddiq. "It's very rare that people email you saying: 'Thank you for being my MP'! But after Brexit it went straight back to the way it was before, just as nasty. No one seemed to have any problems using Jo as an example."

The parliamentary authorities, along with speaker John Bercow, have been admirable in offering advice and support to colleagues coming under criticism, said Siddiq, but the biggest change to the climate of abuse since Cox's murder is "we take the threats seriously now. I have had this kind of stuff for a long time, and I would say I never really reported it to the police before Jo. I wondered if it was too trivial".

Could something similar – God forbid – happen again? "I do think things have changed in terms of us being more careful. Whether that protects us or not, I don't know. It was a real wakeup call for all of us women who had had abuse for so long – that sometimes it's not just words."

And while both she and Miller are "loud", with a certain amount of power to get a response from the authorities, "there are thousands of women who put up with this every single day", Siddiq says.

What can be done? Siddiq talks about educating boys and young men about the way they think and talk about women, while Miller stresses the responsibility of social media companies, which in her view remain infuriatingly resistant to taking action on abuse. Stronger role models for women would help too, she feels.

"But it's really important to say that I'm not going to stop doing my surgeries," says Siddiq. "If people think they are going to stop me doing my job, they are sorely mistaken."

Miller agrees: "I'm not going to be bullied into not doing what I think is right. It's actually made me tougher. It's emboldened me even more."

***The Guardian*, 8 March 2017.**

Article7

‘Day Without a Woman’ Protest Tests a Movement’s Staying Power

By **SUSAN CHIRA**, **RACHEL ABRAMS** and **KATIE ROGERS**

Once again in the young presidency of Donald J. Trump, women rallied against his administration on Wednesday, this time by skipping work, wearing red and refusing to spend money. But the protests were far smaller than the masses who turned the women’s marches on Jan. 21 into a phenomenon, keeping the question open of whether protesters’ fervor can be channeled into a sustained movement with demonstrable political results.

In New York City, hundreds of people jammed into a Midtown block, and the Women’s March on Washington said 10 of its organizers were arrested there for blocking traffic. The municipal court in Providence, R.I., shut down because seven of the clerks and a deputy court administrator stayed home from work. Schools in Alexandria, Va.; Chapel Hill-Carrboro, N.C.; and Prince George’s County, Md., closed for the day because so many teachers stayed home.

The strike was held on International Women’s Day, and President Trump weighed in early with a restrained statement, writing a message of respect on Twitter for women and the role they play in the economy.

Later, in Washington, women rallied near the White House to protest the “global gag rule” banning federal funding for any organization overseas that discusses abortion as a family planning option. But Rebecca Wood, 37, who brought her 4-year-old daughter, said her complaints were broader. “I used to list so many things on a sign,” she said. “Now I have so many concerns, I just have a sign that says ‘RESIST.’”

Representative Stacey Plaskett, Democrat, of Virginia, with her daughter Taliah, 7, at a news conference on International Women’s Day on Capitol Hill. Credit Gabriella Demczuk for The New York Times

It was always unlikely that a general strike, labeled “A Day Without a Woman,” would produce the same turnout as the post-inauguration marches. The strike lacked the marches’ momentum coming off the election, as well as their virality and visuals, like the photogenic pink “pussy hats” that many attendees wore. It is also hard to tally participation or impact because employers could not provide counts of how many women stayed home, and retail figures are not yet available to show whether women stopped spending money.

Some questioned the decision to call a strike at all. “In order to work, a general strike has to actually stop something from functioning,” said Todd Gitlin, a former president of Students for a Democratic Society who has written about political movements. “Anywhere it hasn’t done that can’t be counted as a success. It plays to your inner audience, not your outer audience.”

The strike’s leaders tried to manage expectations from the start. “The object for us isn’t that we hope to shut the whole economy down,” said Linda Sarsour, a co-chairwoman of the event who was arrested. “We see this as an opportunity to introduce women to different tactics of activism. Our goal is not to have the same numbers as the march.”

Critics have charged that the call for a strike reinforces one of the central tensions of this next wave of women’s activism: the gap between white, privileged women and minority, lower-paid women, who may not be able to afford a day off from work and could lose their jobs. Ms. Sarsour said that was why organizers deliberately offered a menu of ways to participate if women could not strike.

Janna Pea, a spokeswoman for the Women’s March, said that as of Tuesday, more than 30,000 people had registered their intent to participate, most of them in the blue states of New York and California.

One-day mass protests are valuable displays of political muscle and hard for politicians to ignore. Ultimately, Mr. Gitlin said, protesters must be wooed into the harder, more dogged work of continuous organizing and political participation that changes policies or wins elections.There is some anecdotal evidence that this is beginning to take place. Ms. Sarsour said the march had produced an instant national database that is being used to match first-time protesters with organizational tools for activism.

Women, deployed by Planned Parenthood and other groups, were at the forefront of recent town hall meetings, confronting members of Congress about plans to repeal the Affordable Care Act.
More than 5,000 small-group meetings were held across the country last month, at the urging of the women's march organizers, to form networks to push for political change in local communities. A national call-in convened by a similar network of women's groups to encourage protests about health care drew 58,000 people in mid-February.
And many women are joining forces with a bevy of groups that have sprung up since the election to foster activism with technological tools, such as Indivisible, which provides a template for influencing members of Congress; SwingLeft, which identifies nearby swing districts and offers opportunities to volunteer; and countless more.
Many women marked the day in personal ways. Kellee Stemac, in the conservative city of Plano, Tex., said she had misgivings about asking women to strike, so she planned to wear red and spend money only at women-owned businesses.
A few dozen red-clad demonstrators turned out at a downtown plaza in Lafayette, Ind. Gloria Goings, 63, a retired nurse and first-time protester, said she had come because of "the injustice that women deal with — like jobs, everyday life."
But attendance was only a fraction of what it was at the march in January, when hundreds took to Lafayette's streets, and the impact on business Wednesday seemed limited.
The same was true in Phoenix. Kristy King, who helped organize the January march, said that the strike was a welcome show of solidarity, but that low-income women might not have been able to attend. "I could think of better ways of spending my time," she said a few hours after she decided to join Wednesday's protest at the Arizona State Capitol.
In Denver, Theresa Newsom, a teacher, said she had driven 90 minutes from Colorado Springs for her first political march, noting proudly that she had a male substitute in her classroom.

In Silicon Valley, where women have often battled hostile workplaces, many companies were eager to demonstrate their support. Uber, which has been weathering a storm caused by a female engineer's complaint about sexual harassment, sent a memo to employees last week saying they were welcome to participate in the strike, said MoMo Zhou, a spokeswoman for the company. Because Uber offers unlimited vacation time, no one will be docked pay.

Facebook — where Teresa Shook, a lawyer in Hawaii, first posted the idea of a march on Washington — is marking International Women's Day with a 24-hour live feed of events.
Sarah Hofstetter, the chief executive of the advertising agency 360i, said that hundreds of the company's 600 New York employees were participating in some way. Jezebel, a news site aimed at women, was run on Wednesday by men.
International Women's Day was also observed around the world. Women in Tbilisi, Georgia, demonstrated under a symbolic "glass ceiling" to illustrate limitations on women's advancement. Tens of thousands of Polish women held protests. In India, where a toilet is still an aspiration for many women, Prime Minister Narendra Modi presided over a celebration of women who had worked hard to secure this basic item for their families.
But not everyone had the option to protest. Jo Sorrentino, a 28-year-old arborist from Oakland, Calif., posted on Facebook that she would have lost a day's pay. On an hourly wage of $21.50, she said, "I can't afford it.

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Article 8

Women's Day, Afghan Style: Head Scarves and Flowers

By **ZAHRA NADER**

KABUL, Afghanistan — In Afghanistan, women are not celebrated on just a single day like the rest of the world. International Women's Day starts March 8, and is celebrated here day after day through the end of the month.

Judging by the quantity of Women's Day events here — parties, awards ceremonies, conferences, panel discussions and concerts — it would appear that women in Afghanistan were doing quite well.

But Afghanistan has one of the world's highest maternal mortality rates, according to United Nations Women. And the United Nations Development Program gender equality index ranks Afghanistan at 152 out of 155 countries.

Women are allowed to work, study and go out of the house — all of which was completely prohibited during the Taliban era. But in practice, in most places outside big cities, such freedoms are still very limited or even nonexistent.

This year International Women's Day began a week before March 8 with a speech by the first lady, Rula Ghani. "I am happy to be a witness of women's empowerment in different aspects of their lives: social, political and economic," she said. "We are joyful that day by day and slowly, Afghan women are relying economically on themselves."

Last Wednesday, some of the Western embassies held parties to celebrate the day, and on Thursday and again on Saturday there were events for Afghan women organized by everyone from the presidential palace to the Afghanistan journalists council. Our bureau received at least 10 invitations to different events and there were many we were not invited to. Parliament held its own Women's Day event on Monday.

One of the invitations I received was from a group I had rarely heard from, the Afghanistan journalists council, which was honoring 30 women — mostly journalists, including me. The council does not have a website, just a not-very-active Facebook page, but it holds occasional conferences.

The ceremony was a little disappointing; the presenter could not pronounce the name of my news organization or the names of many of the female journalists. Many of the "honorees" did not attend. The organizers handed out red flowers and head scarves, though few women in Afghanistan need more.

Nooria Ashraf, in charge of women's issues for the council, complained about how hard it was to raise money to buy the head scarves, and how concerned she was about people on local television who she said sometimes dress "inappropriately.

The Afghan Journalists Safety Committee, which does important work advocating for the security of Afghan reporters, also wanted to honor me — and 99 other women in journalism. They gave us red flowers as well, along with notebooks instead of scarves.

Few people in Afghanistan know about the real meaning and history of Women's Day, which is meant to acknowledge the long history of women's struggle for emancipation. Many here think that it is a day like Mother's Day and that they should give gifts to their mothers, wives and even their female colleagues — especially head scarves.

For many women in Afghanistan, the day is a reminder not so much of how far they have come, but how much further there is to go.

The other day I was on the street reporting on a suicide bombing. Policemen and even some of the male journalists at the scene kept asking what I was doing, as if I were engaged in work unbecoming of a woman. The nicer ones were worried I would be scarred by the experience, and couldn't handle it. The ruder ones felt I was stepping out of my lane.

One official suggested that it was dangerous for me to be out that late at night.

It isn't easy being a woman journalist in Afghanistan; it isn't easy being a woman here, for that matter.

But for many Afghan women, that is not what comes across in all these celebrations.

It often appears that many institutions use Women's Day to show a liberal face, but just for a day.
"On every International Women's Day, I keep thinking more of how suppressed we are within this patriarchal society," said Sahar Fetrat, a filmmaker and women's activist. "The symbolic celebrations, flowers, gifts and some words of empathy and sympathy are always given to women every 8th of March while on the same day, sexism, inequality, harassment and violence against women screams from all the streets and corners of this country."
Women's activists say that donors find it easy to give money for celebrations, which no one criticizes, while it's much harder to support programs that produce real — and therefore controversial — change.
"We do not want to get flowers and head scarves," said Zubaida Akbar, an advocate for women's rights. "Instead, respect us as humans."
Nearly a billion dollars of foreign aid to Afghanistan, maybe more, has gone into programs meant to make women's lives better. But according to a new report by the Afghanistan Independent Human Rights Commission, violence against women has increased 8.6percent this year.
Still, while many women scoff at the gift of head scarves, at least, they acknowledge, they are not being given burqas.

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