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**A Study of Ideologies behind Visual and Linguistic
Representations of Men in International Vogue
Magazine (American / Asian / Arabic)**

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Rania,

To my father and mother

To my brothers and sisters

To my friends



Sara,

To my beloved Family

To my beloved brothers and sisters

To my much-loved friends

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ABSTRACT

The purpose of the present study is to investigate the ideologies behind the visual representation of men in international Vogue magazine (American/ Asian / Arabic). The corpus consists of fifteen images five from American, six from Asian and four from Arabic vogue magazine. The study has three objectives. First, it analyzes men's images in the three different magazine relying on Kress and Leeuwen's (2006) "Grammar of Visual Design". Second, it analyzes the writings (main cover subject) from each cover adopting David Machin's(2007) six dimensions (weight, slope, curvature, connectivity, orientation and flourishes. Third, it searches for the ideologies behind the visual representations in each magazine. To reach these aims, the qualitative method research is adopted. The multimodal analysis of the selected images has revealed that men are represented in a globalized style, since the pictures share the same features in all the three meanings. Vogue shows that fashion is made not just for women, but could be for men also wherever their social status. Then, the analysis of typography shows that the majority of writings have the same characteristics in relation to the six dimensions in the three different magazines. The visual and typographical analyses turn out the relation between the images and the writings which is complementary; i.e, the writings were providing a description of the model (harshness, masculinity, simplicity, complexity, elegance, unity and the feelings of the models). The third study was about the ideologies behind the visual representation of men in the international Vogue magazines. In fact, two ideologies are depicted: globalization and ethnocentrism. The first means that Vogue shows all men in a globalized way to break down the cultural, religious and status differences by adopting the same fashion style for all the models. The second means that Vogue wants to shed light only on the American culture.

Key words: Ideology, Men fashion images, Vogue magazine, Visual grammar, Typography.

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Statement of purpose

Media is spreading through in the world. This is mainly because of the increasing access of technological advancement that has a great impact on people's everyday life. Media is almost centralized on people's entity such as magazines. The latter is derived from the Arabic word "makhazin", it generally contains essays, stories, articles and images. With the Advent of inexpensive mass printing, we have so many specialized magazines including those devoted to fashion which influence women on regular basis. In fact, it shows not only the product, but also an image of the culture and its position in the world. For these reasons, the image of men and women can be manipulated by adverts. Even if women are influenced by adverts, men have also a particular interest in this domain.

This research will focus on the visual representation of men in vogue magazine. It will be a study on different model covers of vogue magazines from American, Asian and Arab cultures relying on the Social Semiotic approach named "grammar of visual design". We selected Vogue magazine because of its important place in the international journalism. In addition to analyzing the visual representations in the magazines under investigation, this study aims at revealing ideologies associated to men. The present study will also focus on the cultural and social backgrounds of the three selected areas, and figure out the hidden reasons of Vogue behind this way of representation. Not only that, but also a study of the writings (main cover subject) relying on David Machin's theory about typography in the book of "Introduction to Multimodal Analysis" (2007).

The Five pictures will be selected from the American Vogue magazine, six from Asian Vogue magazine and four from Arabic Vogue magazine. The selection of the corpus will be based on particular details such as the status of the models, their clothes, the color used, and also the poses. By these details, we will be able to see if Vogue magazine shows a cultural touch of the models or it ignores it totally, and gives another image of the model's culture.

Aims and significance of the study

In our work, we will try to analyze the visual resources which are used in magazines to depict man in images. In order to investigate these visual representations, we will use the principles introduced by Kress and Van Leeuwen in *grammar of visual design* (2006) to analyze them systematically. In addition to the analysis of writings by the work of David Machin in the book of “Introduction to Multimodal Analysis” relying on the six dimensions.

The representation of men in print media has been a subject of study for many researchers all over the world. Therefore, our study will deal with a critical analysis of the visual representations of men in international vogue magazines. It will be more interesting because it is related to ideological perspectives of each area. So, this dissertation will focus on investigating the reasons behind the representation of men in such a way from social and cultural contexts, and we will show how different semiotic resources are used to construct and transmit a specific message.

Research issue

This work will deal with the analysis of the Ideologies behind the Visual Representation of Men in International Vogue Magazine, for these we should formulate few research questions:

- How are American, Asian and Arab men represented in Vogue magazine?
- What is the relation between the writings and the pictures?

And two sub questions:

- **Q1:** How are men on the cover of vogue magazine depicted in relation to their cultures?

- **Q2:** How is masculinity represented in the different Vogue magazines?

To answer these questions, we will set three hypotheses:

Hp1: the different models from the different cultures are all represented in a way that a reader of the magazine will directly find the cultures of the model.

Hp2: vogue magazine show the models in a way that a reader can misunderstand the real how traditions of the model's culture.

Hp3: the relation between the writings and the images is complementary.

Methodology

To conduct this research, a multimodal social semiotic analysis will be used, based on the framework introduced by Kress and Van Leeuwen (2006) in grammar of visual design since it provides us with the needed tools to analyze the images. To explain the findings, we will adopt the qualitative content analysis method to understand the way of representing men from different cultures and what is the message behind this way of representation. In addition, David Machin's work (2006) about typography "the six dimensions" will be used to analyze the writings on each cover.

Structure of the dissertation

The dissertation will follow the traditional model consisting four chapters in addition to a general introduction, and a general conclusion .the first chapter will be the theoretical and relates to the review of literature, the second one will be about the research design and methodology .then the third will be a representation of findings of the work .the last will be a discussion of findings. It is to interpret the findings of the analyzed images and writings.

Review of literature

The topic of our research which is the analysis of visual representation of men was a subject of many researchers all over the world.

Lamb, C (2016) investigated about men in vogue: visual analysis of male gender on American vogue covers. He examined gender differences in six specific cover images, the conclusion drawn from his work is that there are different depictions of masculinity in the selected covers.

In addition, Basset, M (2009) in her work of investigating on the topic of "masculinity in magazine advertisements: is the eye of the beholder" She focused on the corpus of analyzing three male magazines using Skyly and land Strom (1981) research method, and she concluded that theoretically men and women are creating different constructs of the masculine man.

Moreover, Mason, M (2003) entails her work "a content analysis of the portrayal of men in advertising: gentleman's quarterly (1985 to 2000) she examines advertising images for evidence of sexual objectification of men, using Hoffman's (1979) theories. Her conclusion of this work is that there is a growing trend to objectivity of men.

Finally, Aimeur. T (2017) investigates Media Representation of Women's day, by adopting the theory of "Visual Grammar". She compares Algerian, American and British newspapers. The main conclusion drawn from the analysis is that there are different depictions of women in the selected newspapers.

The researches above reveal that they shed light only on the visual representation of men and women, but in our study we will also focus on the study of ideologies behind the visual and linguistic representation of men in international Vogue magazine.

Introduction

This chapter is concerned with the review of literature. It aims to account for the major works that the present study adopts in order to analyze the ideologies behind the visual representation of men in international vogue magazines. First, it tries to review the definitions of the three main variables of this study: media, magazines and ideology. Then, it deals with the visual representation of men in cover magazine images. Then, it will discuss the concept of typography. After that, it accounts for the historical background of the three selected cultures (American/Asian/Arabic). The chapter ends up with brief account on analytical models to be used to analyze the corpus of this study.

1 The Visual Representation of Men in Vogue Magazines

1.1 Media

Media has always played a remarkable role in our society. For a long time media was one of the methods of controlling people and leisure. In ancient times, when there was no television, people used literature as a source of information, some books like “*the Iliad*”, and different stories about great kings, shows those people the information about them (Murtz, 2019). Today, media becomes a necessary need in our lives and our society, and we use the word media to combine the different sources of information. In fact, average man is spending many hours a day on watching TV and reading newspapers, and magazines. (Graham; Sherman , 2011)

The term media, which is the plural of medium, refers to the communication channels through which we disseminate news, music, movies, educational contents, promotional messages and other data, etc. It shows various ways of communication in society, everything going from a telephone call to the evening news on television can be called media. We used to get all our news via TV, radio, newspapers and magazines. Today the Internet is gradually

taking over. Print newspapers are struggling as hundreds of millions of people each year switch to news sources online. (Wolbers, 2015).

The Term media in its modern application relating to communication channels was first used by Canadian communications theorist Marshall McLuhan . Who stated in Counterblast (1954) that media are not toys; they should not be in the hands of Mother Goose and Peter Pan executives. They can be entrusted only to new artists because they are art forms. By the mid-1960s, the term had spread to general use in North America and the United Kingdom. According to H.L. Mencken, the phrase "mass media" was used as early as 1923 in the United States.

Media has two main categories: broadcast and print. The Internet has emerged as an important mean, lot of people get their news, movies, etc. online.

- **Print Media:** include all types of publications, such as newspapers, journals, magazines, books and reports. It is the oldest type, and even if it is suffering since the emergence of the Internet, it is still used by a major proportion of the population.
- **Broadcast Media** refer to radio and TV, which came into the scene at the beginning and middle of the 20th century respectively. Most people still get their news from TV and radio broadcasts.

1.2 Advertisement

*“In contemporary society, advertising becomes art of people’s life and it is everywhere. It is both part of and has helped to create a new global culture which ignores national boundaries “(Cook, 2001:22).*That is to say that advertisement goes beyond the limits and crossing the beliefs that certain organizations has to connect to a certain audience.

Advertising holds a special position within the economic organization of modern society. It deals with ideas, attitudes, and gives them a cultural form. The social role of advertising involves a number of interconnected relationship those between person and object

use and symbol, symbolism and power, and communication and satisfaction as it reflects the light of cultural expectations (Kang, 1997). That is, the role of advertising in society sets various relations like the relation between the person and the product, and it shows the cultural identity of the person.

“Advertising is entrenched into social discourse by means of its widespread diffusion throughout societies all over the world”(Beasley and Danesi, 2002 cited in Mirza, 2013:1). Cook (2001) points out that in contemporary societies advertising is everywhere; it is both part of, and has helped to create a new global culture which ignores national borders. One type of advertisement is the print one which is an ancient and well known category comparing to other types. It may include periodicals, newspapers, brochures, posters and magazines.

Advertisement plants images in our mind, images of a good life and it presents a product that will facilitate the transition to a good life. Cornick (1979) explains the importance of the portrayal of men in advertisement by stating that advertisement depicts for us not necessarily the way someone behaves, but how we think men behave.

1.3 Magazines

“In a world of growing multi-tasking, where consumers are increasingly consuming more than one medium at a time, magazines stand out as the medium which is most used on its own without the distraction of other media”.(Consterdine ,2009:5). Which means that people are much more likely to prefer to read magazines rather than any other medium.

Magazine is a publication that is issued periodically. It contains of general essays, poems, articles, stories, fiction, images, etc. According to Upendran (2008), the origins of the word ‘magazine’ comes from the Arabic word ‘makhzan’, meaning the ‘storehouse’. Originally, the magazine was a place where goods were stored; its meaning was transferred

into the 'storehouse of information'. Mc Laughlin (2000) suggested dividing magazines into two categories:

Special interest magazines, deal with specialized issues like computing, medicine or music. Center of interest magazines are aimed at larger audience, supermarket in house magazines, women's and men's lifestyle and fashion magazines.

1.4 Men's Fashion Magazines

They are magazines which deal with art, culture, sports, fashion, and design. The magazines bring celebrities, and lesser known men of fashion. The concerned domains include art and architecture, travel and food, politics, books and sports, custom tailoring, and other fields.

When dealing with Men's fashion magazines, we have to situate them among other magazines. Men's magazines bring the latest style tips, travel guides, lifestyle improvement, offering advice and information useful for male on a variety of topics including money, health, sport, cars, and adventure. Men's magazines use masculinity as a marketing tool.

The most known people are more likely than others to be posted and portrayed. Men's portrayal alone and in close-up probably signifies status; i.e. they are more important than models or ordinary people.

(Barthes, 1994 cited in Conor, 2016:9) states that the masculine gender roles emphasize power; therefore, products advertised for men are shown in conjunction with images of power. Men have traditionally not been depicted as sex objects in advertisement; however, other research has found that modern society praises an increasing muscular male body ideal (pope, Philipe, and olivadia, 2000).

“Men's magazines is to specify a target audience in which case men are the target, their goal is to produce materials that cater to possible interests such as fitness, sport ,and more to include any other sort of interest such as shopping would mean to challenge the

masculine identity” (Hall and Gough, 2011:68). That is to say, it chooses the concept of the magazine in relation to what the audience are interesting in.

1.5 Fashion

The meaning of fashion goes back to Latin roots: *facere* —“to make” or “to do.” As language is dynamic and changing, the word “fashion” eventually evolved to include such concepts as “shape” and “manner.” Today, most English speakers generally regard fashion as those styles and articles of dress that are popular within specified time frames, accepted and adopted by the masses as socially desirable articles and expressions of individual taste, as well as accompanying jewelry, shoes, and handbags.(Walbers,2009).

Fashion is also both a cultural product and a commodity, and thus addresses multiple audiences; some of whom are there to show off clothes, others to buy them, and yet others to create a buzz around them.

1.6 Vogue

Vogue is an international fashion and lifestyle magazine focusing on many topics including fashion, beauty, culture. It has originally been founded in 1982as a New York society magazine by a gentleman proprietor ,Arture Turnure ;and the first edition of vogue was published in December17th, 1982 (Hill, 2004). Additionally, it is printed in 18 countries in the world including the UK, France, Italy, the Arabic world... etc.

In the first versions of vogue, they used paintings of perfect women and now they use models of ideal beauty. *“The first versions were produced in black and white and over time they have used colors which make the magazine brighter. As the publication grew and received more and more credit and praise”* (Hill, 2004) (As Seen in Vogue p.13) it becomes coined as popular advertising slogan that almost instantly gave credibility and prestige to any product that possessed it. Vogue magazine evolved into something that is respected in

different cultures, and allowing countries to maintain their own identities within the publication.

Vogue Magazine portrays the best models to be represented in the covers. These covers are the result of careful judgment and selection by editors. They are socially meaningful because the presented models or celebrities reflect the beauty ideals of the magazine and current times (Han; Rudd, 2014). The cover pages are the first thing people see, and they are designed to have a big impact in order to draw an idea in readers.

“...this fashion magazine reflects culture and beauty standards, both visually and textually. They give us insight into what the dominant cultural trends are regarding fashion, beauty, and lifestyle” (Kopnina, 2007:41). That is to say, different models are used to symbolize different cultures and countries by the use of images of persons or the models, clothes, accessories... and texts) which are included in this magazine through their body, for instance, by their fashion, and appearance.

1.7 Culture and Fashion

Culture is a term which describes the social behavior and norms found in human societies like arts, customs, laws and beliefs (Edward, 1871). Culture has a remarkable role to play in selecting the fashion of a particular region. Fashion trends reflect the culture of any community. According to Thompson and Hayko (1997), fashion provides people with a platform to express their individuality and their conformity to the culture and groups they belong to, that is to say, fashion creates an identity for people and reflects the culture in which they are sub emerged.

a) American Culture

The culture of the United States of America is about Western origin, but is influenced by other origins especially the African one, Native American, Asian, Pacific Island, and Latin American people and their cultures. It has social and cultural characteristics, such as dialect,

music, arts, and folklore. The United States is ethnically and racially diverse as a result of large-scale migration throughout its history. (Thompson, William; Joseph, 2005).

Though informal dress is more common, certain professionals, such as bankers and lawyers, traditionally dress formally for work, and some occasions, such as weddings, funerals, dances, and some parties, typically call for formal wear.

b) Asian Culture

The culture of Asia describes the different customs and traditions of art, architecture, literature, and religion that have been practiced by the numerous ethnic groups of the continent of Asia. In terms of fashion, the Asian one appreciates clean lines, textures, and quality fabrications. The silhouettes of their outfits were balanced in a very cool way- think oversized trench layered over a t-shirt, generally, the Asians master the basics of dressing, but adjust simple staple items to fit their personality. (Nucci, 2017).

c) Arab Culture

It is the culture of the Arabs, from the Atlantic ocean in the west to the Arabian sea in the east, and from the Mediterranean sea in the north of Africa and the Indian ocean in the southeast. Language, literature, art, music and philosophy are all parts of the Arabs cultural heritage. (Doris, 1999).

The dress of Arab men goes from the traditional flowing robes to blue jeans, T-shirts and business suits. The robes allow for circulation of air around the body to help keep it cool, and the head dress provides protection from the sun.

1.8 Masculinity in Magazines

Masculinity also called maleness is a set of behaviors and roles goes with men. Historically, magazines have been marketed to women (Jackson et.al, 2001).The few existing magazines for men focused on special interests, the prevalent belief was that men were not interested in lifestyle's magazines (Gill et.al,2003).However, this has changed as the nature of

man was largely contested, and masculinity take different forms . Lifestyle magazines emerged for men in order to ease their uncertainties about masculinity, as well as provide some direction about what is late in modernity.

“Shifting beliefs and values among cultures have made it difficult for individuals to maintain a solid gender identity” (Ricciardelli, Clow and white, 2010). Men look to the media to select what kind of example they should follow to attract women. With the male body becoming increasingly prevalent in magazines, awareness emerges from within each individual that identifies as masculine to strive for a muscular physique based on the pressures from society (Ricciardelli, clow, and white, 2010).These images send messages to its audience that if you don’t look like this than you are less than the desirable and you need to keep coming back to these magazines to have some tips on how to look like these celebrities.

1.9 Media and the Male Body

Male body and fashion which are presented in media changed over time (Davis,2002 cited in Ricciaedelli, clow, and white,2010). Images of men have focused on the face only and neglected the body, the later was mainly absent and when men are portrayed, it was limited to action shots and sports .In the early 1990’s, the male body has moved to center stage and with the increase in media images of men promoted how men could identify through their body; for instance, by their fashion, and appearance.

2. Social Semiotics and Ideological Approaches

2.1 Social Semiotics

Social semiotics is a brunch of a study which originated from the work of M.A.K Halliday’s Systematic functional grammar (1978).Van Leeuwen (2005:93) states that it is *“...a process of meaning making inquiry”*; he also believes that social semiotics is not a pure theory, it comes to its own when it is applied to specific instances and specific problems, but it does not offer readymade answers about issues; it tells rather how to search to find them.

Thus, Social semiotics studies the meaning practices either verbal or nonverbal. Since the magazines are considered as one type of visuals that conveys a social meaning, this theory of semiotics will provide us with necessary tools to analyze the visual representation of men in international Vogue magazines and their significance and meaning.

Social semioticians pursue three interconnected aims:

“Collecting, documenting and systematically cataloguing semiotic resources – including their history”

“investigating how these resources are used in specific historical, cultural and institutional contexts, and how people talk about them in these contexts – plan them, teach them, justify them, critique them, etc.”

“Contributing to the discovery and development of new semiotic resources and new uses of existing semiotic resources”. (Van Leeuwen, 2005: 3).

Hodge and Kress (1988) state that social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its source, function, context and effects. Therefore, this theory of semiotics will provide us with the necessary tools to analyze the visual representation of men in the British, the Arabic and the Asian selected Vogue magazines, and their significance and ideological meaning.

2.1.1 Semiotic resources

The term ‘semiotic resource’ is a key word in social semiotics. It is originated in the work of M.A.K Halliday who argues that ‘the grammar of Language is not a code or a set of rules for producing correct sentences but a resource for making meaning (Halliday, 1978). In addition, Van Leeuwen (2005) defines semiotics resource as actions and artifacts we use to communicate, whether they are produced psychologically by vocal apparatus, or with the muscles we use to make facial expressions...etc. According to him, in social semiotics the term semiotic resource is preferred because it avoids the impression that what a sign stands for it somehow pre-given and not effected by its use; as indicated by Hodge and Kress “*signs may not be divorced from the concrete forms of social intercourse ...and cannot exist as such without it*”. (Hodge and Kress, 1988: 18).

2.1.2 Mode and Modal Affordance

Mode refers to a socially organized set of semiotics resources for making meaning. For something to count as a mode it needs to have a set of semiotics resources and organizing principles that are recognized within a community as realizing meaning. According to Halliday, a mode is a set of resources used to articulate content meaning (ideational meaning) construct social relations (interpersonal meaning) and create coherence (textual meaning). “*A mode is a socially and culturally shaped resource for making*” (Bezemer and Kress, 2008: 171). That is to say, a mode includes images, writing, layout, and speech among others. Modal affordance signifies that different potentials are given by different modes in order to make meaning, modal affordance are connected both to a mode's material and social histories, that is, the social goal that it has been used for in specific context. Carey Jewitt, Jeff Bezemer and Kay O’Halloran(2016).

2.2 The Grammar of Visual Design

“Grammar goes beyond formal rules of correctness. It is a skill of representing patterns of experience. . . . It allows human beings to construct a mental image of reality, to make feel of their experience of what goes on around them and inside them”. (Halliday, 1985: 101).

The identical is applicable to the ‘grammar of visual design’. Like linguistic structures, Visual structures factor to precise interpretations of experience and types of social interaction. To some degree these can also be expressed linguistically. Meanings belong to culture as an alternative than to particular semiotic modes; and the way meanings are mapped throughout extraordinary semiotic modes, the way some matters can, for instance, be ‘said’ either visually or verbally, others only visually, and others only verbally, is also culturally and historically specific.

Kress and Van Leeuwen (2006) consider the Grammar of Visual Design just as the grammar of language which describes how words are combined together in texts to form a

meaning. Visual Grammar describes the way depicted elements of the image are joined together in a meaningful way. In their work of ‘Reading Image: the grammar of visual design’ (1996; 2006) the scholars took the Hallidayan Social Semiotic Approach to language as a model of three metafunctions that are ideational, interpersonal, textual to rename them as patterns of representational, patterns of interactive, and principles of compositional. To put it differently, Kress and Van Leeuwen (1996; 2006) assume that image, colour, music, typography and other visual modes are similar to language and they can simultaneously fulfill and recognize the three broad communication metafunctions as language does. They use a slightly different terminology in discussing the meaning of image in visual communication: representational instead of ideational, interactional instead of interpersonal, and compositional instead of textual.

2.3 Visual Modality

According to Hodge and Kress (1988), modality ‘refers to the status, authority and reality of a message, or to its ontological status, or to its value as truth or fact.’ Modality is expressed visually through resources indicating increases or decreases in “as how real” the image should be taken (Van Leeuwen, 2005) and includes the following gradable modality markers (Kress and Van Leeuwen, 2006).

2.4 Multimodality

Multimodality is a theory of communication introduced and developed in the remaining two decades to account for the distinctive resources used in communication to express meaning. The term is used both to describe a phenomenon of human communication and to become aware of varied and developing area of research. As a phenomenon of communication, multimodality defines the combination of various semiotic resources, or modes, in texts and communicative events, such as nevertheless and moving image, speech, writing, layout, and gesture. As a field of inquiry, research in multimodality is concerned with

developing theories, analytical tools and descriptions that method the study of representation and communication considering modes as an organizing precept as a phenomenon of communication, the term is used not only by multimodal analysts, but also, and increasingly more so, by works in disciplines involved with texts and meaning, such as linguistics and communication studies, all of which however again have a tendency to dedicate their analytical center of attention on language. (Elisabetta, 2016).

Within the discipline of “multimodal studies” (O’Halloran and Smith, 2011), the phenomenon of multimodalities approached through various theoretical views (Jewitt, 2009; O’Halloran, 2011), all hinging on four key assumptions (Jewitt, 2014), specifically that all communication is multimodal; analyses focused solely or principally on language cannot appropriately account for meaning ;each mode has particular affordances springing up from its materiality and from its social histories which form its resources to fulfill given communicative needs; and modes concur together, every with a specialized role, to meaning-making; therefore, relations among modes are key to understand each instance of communication.

Multimodality as a area of research conceives of illustration and communication as relying on a multiplicity of modes, all of which have been socially developed as resources to make meaning. Modes such as gesture, sound, image, color, or layout, for example, are conceived as units of organized resources that societies have developed – every to a greater or lesser level of articulation in exceptional social groups– to make meaning and to express and shape values, ideologies, and power relations. When in mixture with speech and/or writing, they are not a mere accompaniment of, or aid to verbal language, as labels such as para-extra-linguistic or non-verbal would possibly suggest; rather, every concur with a specific functional load to the meaning made by the overall text – and as such they deserve attention. (Elisabetta, 2016).

3. Typography

Typography is the art and technique of arranging type to make written language legible and appealing when displayed. The organization of type needs selecting typefaces, line lengths, line-spacing, and letter-spacing and adjusting the space between pairs of letters. (Hartley; Marks, 2005). The concept typography is also referred to the style, arrangement, and appearance of the letters, numbers created by the process. Type design is a related domain, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. Pipes, Alan (1997). Typography also may be used as a decorative device, unrelated to communication of information. (Berry, John, 2004).

There are many facets to the expressive use of typography, and with those come many different techniques to help with visual aid and the graphic design. Spacing and kerning, size-specific spacing, x-height and vertical proportions, character variation, width, weight, and contrast, are several techniques that are necessary to be taken into consideration when thinking about the appropriateness of specific typefaces or creating them. When placing two or more different fonts together, these techniques help for organizational strategies.

3.1 Six Dimensions

David Machin claimed in his book “Introduction to Multimodal Analysis” that we can analyze writings relaying on six dimensions which are as follows:

- **Weight:** It deals with how bold or ‘heavy’ a typeface appears. It can be the difference between bold and regular versions, for example between **the** and the. This is not about oppositions but a continuum going from maximally bold to maximally lighter.
- **Slope:** This is the difference between type that is more like handwriting and print like typefaces. The meaning potential is between writing and printing. In the first case we have

the personal, the informal, the handcrafted, and the organic. But in the case where we use the print-style, we have the impersonal, the technical, the new, the mass produced.

- **Curvature:** Typefaces can be angular or have a lot of curvature. For example we can compare Felix titling with Century Schoolbook. The first emphasizes angles and straight lines in comparison with the second which emphasizes roundness and curvature. Many typefaces mix straight and curved of course. The meaning of these can be based on experiential and cultural associations. Roundness can come to signify ‘smooth’, ‘soft’ ‘gentle’, ‘natural’. Roundness could also mean fluidity and ease. In contrast and angularity is associated with, ‘harsh’, ‘technical’, ‘masculine’, ‘abrasive’, objectivity rationality and so on.
- **Connectivity:** In typefaces letters can be connected to each other or can be separated by space. This can mean that they are joined up as in handwriting or that they have features meaning that they almost touch each other. Or letters can be clearly separate and self-contained. This means that they could appear far apart and remote from each other.
- **Orientation:** This is to do with how tall or flat a typeface appears. Letters can be stretched vertically or can be flattened. For example, the Bauhaus 93 appears more horizontal than the vertically oriented Gill Sans MT Condensed. The significance of horizontality and verticality could be defined in this way: up can mean ‘lofty’, ‘high-status’, ‘lightness’, ‘aspiration’, ‘emotionally up’, ‘walking tall’, elegant. Although, the slimness of this horizontal orientation could mean instability or even pompous. In the other side, horizontal orientation could signify, ‘emotionally down’, ‘heaviness’, ‘stasis’, and also stability.
- **Flourishes:** One common flourish is the serif which is the flat bit at the top of the letter or the ‘feet’ at the bottom as in TIMES NEW ROMAN. These tend to be associated with tradition and therefore authority

4. Ideology

Ideas are as ancient as humankind is, but Tracy's invention in 1796 of ideology did not occur until John Locke had reformulated the concept of an "idea" in the context of a Cartesian universe, as "the mind's immediate object of perception, thought, or understanding." Locke's intellectual precursors had already launched investigations into provocative topics like human nature, freedom, religion, society, law and art. Francis Bacon (1561-1626) in his *Advancement of Learning* (1605), argued specifically that the mind must be educated and disciplined in defense against bad habits of thought.

In 1796, in France, an erstwhile cavalry officer turned philosopher named Destutt de Tracy (1784-1836) coined the word *idéologie*, meaning "the science of ideas". An "idea" is what can come to mind. Any idea is potentially a component of ideology. Ideology is a social tool which could change what is into what can be. (Barney Warf, 2006)

Ideology is a set of beliefs about the world, including beliefs about the morality of the division of labor and the existing institutional structure of a certain group of people. According to North (1982:49), Ideologies have three stylized features:

First, ideology is an economizing device by which people come to terms with their nature and are provided with "a world view" so that the process of decision-making is simplified. Secondly, ideology is inextricably interwoven with moral and ethical judgments about the fairness of the world the individual perceives. Finally, individuals alter their ideological perspectives when their experiences are inconsistent with their ideology. In effect, they attempt to develop a new set of rationalizations that are better 'fit' with their experiences. However, it is important to stress ...inconsistencies between experience and Ideologies must accumulate before individuals alter their ideology.

Ideology is a manner or a content of thinking characteristic of an individual, group, or culture the integrated assertions, theories and aims that constitute a sociopolitical program a systematic body of concepts especially about human life or culture.

Ideology has been in use in English since the end of the 18th century and is one of the few words whose coiner we can identify. The French writer A. L. C. Destutt de Tracy suggested it as a concept to designate the “science of ideas,” and in that sense the term was rapidly borrowed into English. Though ideology originated as a serious philosophical term, within a few decades it took on connotations of impracticality thanks to Napoleon, who used it in a derisive manner.

(Minar, 1961 cited in Nescolarde,2015) describes six different ways the word “ideology” has been used:

- As a collection of some ideas with certain genres of content, usually normative;
- As the form or internal logical structure that ideas have within a set;
- By the role ideas play in human-social interaction;
- By the role ideas play in the structure of an organization;
- As meaning, whose purpose is persuasion;
- As the locus of social interaction.

The concept of ideology is related irreconcilably with two major senses. The first sense is Pejorative, meaning particular, historically distorted thought which reinforces certain relationships of domination and in respect of which ideology functions as unmasking concept. The second is a non-pejorative assertion about the different families of cultural symbols and ideas human beings employ in perceiving, comprehending and evaluating social and political realities in general, often within a systemic framework. Those families perform significant mapping and integrating functions. Bell, D. (196.) ‘The End of Ideology’.

Conclusion

This chapter is important in our study, because it helps the reader to understand all the concepts related to the work and also it shows the reader the way the study will be done. In sum, this chapter reviewed, on one side, the concepts related to the field of fashion and media. On the other side, it dealt with the theory of Social Semiotics and Multimodality, this tool is very useful way to study visuals. It provides also an overview of Typography highlighting its six dimensions introduced by David Machin's method entitled "Introduction to Multimodal Analysis" (2007) in order to analyze the main subject of each cover in American, Asian and Arabic Vogue magazine.

Introduction

This chapter is empirical and deals with the research design of the study. First, it describes the research method adopted, which is qualitative method to investigate the visual representation of men in international Vogue magazines, and to answer the questions stated in the general introduction in relation to the way of representation and also to the ideological reasons behind these representation. It gives a description of the procedures of data analysis. The gathered data will be analyzed using “Kress and Leeuwen’s (1996; 2006) framework called “Visual Grammar”. In addition to the analysis of writings relaying on David Machin about typography in his book “Introduction to Multimodal Analysis” (2007) with the six dimensions.

1. The Research Method

Our research aims at examining the ways through which men are represented in international Vogue Magazines visually, and the ideologies behind those representations in the selected magazines (American/Asian/Arabic). To meet this objective, the qualitative research method is used. It is used in the present study to explore how men are depicted in the international Vogue magazines ,through analyzing the fifteen images from the social semiotic perspective of “The Grammar of Visual design ”(Kress and Leeuwen ,2006). The qualitative method is defined by Shank (2002: 5) as “*a form of systematic empirical enquiry into meaning*”. That is to say, by systematic he means planned following rules agreed upon members of qualitative research community. By empirical he means experience and enquiry into meaning means researchers try to understand how others make sense of their experience. The aim of this study is to analyze images of men in relation to the three meanings, through adopting the qualitative method of research in order to answer the main questions of our study and analyze the international Vogue magazines and analyze these magazines from the cultural

perspectives. Also, writings (main cover subject) from each cover will be analyzed using the six dimensions in the work of David Machin (2007).

2. Description of the Corpus

Vogue is a well-respected magazine in fashion industry, with different publication countries and regions that are spread all over the world .The unique fashion illustrations come to life in photography shoots, using gorgeous models, celebrities; especially singers and actors, to express what they can offer as a high–end magazine; and in a way this is elegant and uses different areas of fashion to illustrate this in elegant ways.

2.1 Purposive Sampling

In this study, we are looking for something particular. So, the procedure of sampling was based on particular details. In this research, we select some famous people (president, singers, actors, and models) and we focused especially on how they wear and the colors used and the poses also, In order to know if Vogue try to keep the cultural touch of the model or it ignores all the cultural side of the model, and if it gives another image of their cultures. For these reasons our selected pictures were not a random sampling.

2.2 American Vogue Magazines for Men

The first corpus of our work is the American Vogue magazine published in Spanish on October, 15th, 2010. Justin Timberlake who is an American singer, songwriter, actor, and record producer is covering in this magazine.



2.3 Asian Vogue Magazine

Vogue Korea has been leading the Korean fashion industry as the most influential fashion medium since its launch in 1996. Vogue Korea's inspiring editorial offers readers a unique and relevant style perspective both in print and on multimedia platforms. The third corpus of our work is the Korean vogue magazine published in English and Korean languages on October, 2015. The cover's image is a South Korean actor, creative director, and gallerist named "Yoo Ah" who is known professionally as "Yoo Ah -in".



2.4 Arab Vogue Magazine

It is the Arab edition of Vogue magazine. It is distributed in several Arab countries including Saudi Arabia, Bahrain, Qatar, Kuwait, United Arab Emirates, Jordan and Lebanon

...etc. Vogue Arabia has become the definitive luxury publication for Arab world. The second corpus of our work is the first edition of Arabic vogue published in English language on October 9th, 2017. On the cover of the first issue is the Egyptian actor and musician Tamer Hosny, as the first Arab man to cover an international fashion magazine.



The reason behind the choice of vogue magazine is the most influential one in the world and it is the unique company role as a cultural barometer for a global audience. Vogue classifies fashion in the context of culture and the world we live in, how we dress, live and socialize; what we eat, listen to and watch; who leads and conjures us up. Vogue immerses itself in fashion, constantly main readers to what will happen next. Thought-provoking, applicable and usually influential, Vogue defines the lifestyle of fashion.

3. Procedures of Data Analysis

This section deals with the procedures followed to analyze the data collected; we use the analytical tools for this analysis of the three selected magazines. By using the framework of Kress and Van Leeuwen in “Grammar of Visual Design (1996,2006) which provides readers with various perspectives for attending and interpreting visual images ,for example ,how various objects are organized and located in the visual image and how they interact and coordinate with other elements relative to the objects and participants in the image ...etc

.using the three meanings proposed by Kress and Van Leeuwen (the representational ,the interactional and the compositional). We choose this method because it is a way to analyze better the covers and to give us a detailed characteristics of the visual representation of the images in each of the different magazines, and to denote the different meanings of these characteristics in each cover. Then, we will use the method of David Machin about typography cited in his book “Introduction to Multimodal Analysis” relating on the six dimensions (weight, slope, curvature, connectivity, orientation and flourishes).

3.1 Representational Meaning

“Any semiotic mode has to be able to represent aspects of the world as it is experienced by humans .In other words it has to be able represent objects and their relation to the outside world; the representational system” Kress and Van Leeuwen (2006:42). Thus the objects or the elements existing in the visual image will be called “participants” which compose of people ,place and things of various kind represented in any image .Two types of participants are distinguished :

- 1- Interactive participants:** are those in the fact of communication; i.e they are trying to give a certain message to the viewer.
- 2- Represented participants :**point out those who “constitute the subject matter of the communication ;that is, the people ,places and things (including abstract things)represented in and by the speech or writing or photograph ,the participants about whom or which we are talking or writing or producing image (kress and Leeuwen,2006).

Two categories exist in which the represented participants come to participate:

- **Narrative process :**refers to when participants are connected by a vector, they are represented as doing something to or for each other (kress and Leeuwen,2006).Such kind of Vectorial patterns focus on illustrating “unfolding actions and events ,processes of

change ,transitory special arrangements (kress and Van Leeuwen,2006).Vector as the distinctive feature of narrative processes, is usually realized by elements appearing in images that structure an oblique line ,often a quite robust ,diagonal line (kress and Van Leeuwen,2006).

According to kress and Leeuwen (2006) this process is dynamic .in narrative process, one participant from which the vector departs is called “actor”. If visual images only include one participant, it is usually an actor .Three different kinds of narrative processes can be distinguished : First ,non-transactional process in which action has no goal and “is not done to or aimed at anyone or anything”(kress and Van Leeuwen,2006).Second ,the transactional process consists of both actor and goal .Goal is the participant at whom or which the victories directed (kress and Van Leeuwen,2006); i.e .when participant (actor)performs an action to another participant (goal)(kress and VanLeeuwen,2006),and finally, the reactional process 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).

- **Conceptual process** :is non-narrative process involving representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, structure and meaning (Kress and V, Leeuwen,2006).Compared with narrative representation ,conceptual process has no vector and also has three different processes :first, Classification Process relate participants to each other in term of a kind of relation ,a taxonomy :at least one set of participants will play the subordinate with respect to at al least one other participant, the subordinate (Kress and Leeuwen,2006). Second, Analytical process: connect participants in terms of a part whole structure .Two participants involved in these processes are respectively one Carrier (the whole) and any number of possessive attributes (the part) (Kress and Leeuwen, 2006), the last process is

named the symbolic process which focuses on what a participant means or is , symbolic values pointed at by the represented participants in the image.

3.2 Interactional Meaning

It deals with the interaction between the interactive participants and the represented participants. And this interaction involves many factors:

- 1) Gaze:** according to Kress and Van Leeuwen it is a kind of interaction between the viewer and participant. The gaze has two types:
 - a) Demand:** it is when participants look directly at the viewer; they demand at the viewer enter to some kinds of imaginary relation with them (Kress and Leeuwen, 2006).That is, when the participant gazes directly the viewer.
 - b) Offer:** it is “when representations are presented to the viewer as items of information and as objects of contemplation because their gaze is taken away”.(ibid).That is, the participant do not direct their gaze towards the viewer.
- 2) Social Distance:** it is influenced by different sizes of the frame and this can lead to different relations between represented participants and the viewers (ibid).That is, social distance is influenced by various sizes and frame particularly Close up, Medium, or long, these sizes apply not only to humans, however also to objects or landscapes, they can lead to different relations between participants being represented and the viewers (kress and Leeuwen, 2006).

Kress and Van Leeuwen (2006) adopt a schema from Edward Hall (1966) to explain the meaning of each social distance. The classification of social distance is represented in the table below:

The different types of camera shot	The different types of Represented/Spatial distances	What these represented /spatial distances mean in social terms, according to Hall
'Close shot'/'Close-up'	Close personal distance: 'the head and shoulders [can be seen]'	'one can hold or grasp the other person'
'Medium-close shot'	Far personal distance: '[we are shown] from the waist up'	'extends from a point that is just outside easy touching distance by one person to a point where two people can touch fingers if they both extend their arms'
'Medium-long shot'	Close social distance: '[we are shown] the whole figure'	a little further away, the distance of 'impersonal business'
'Long shot'	Far social distance: '[we are shown] the whole figure with space around it' Public distance: 'shows the torso of at least four-five people'	'the distance to which people move when somebody says, 'Stand away so I can look at you'' 'the distance between people who are [unknown to each other] and [who] are to remain strangers'
'Very close shot'/'Extreme close-up'/'Big close-up'	Intimate distance: 'we see the face or head only'	

Table (01): the classification of social distance.

3.3 Compositional Meaning

- **Modality:**

“Modality refers to status, authority and reliability of a message, or to its ontological status, or to its value as truth or fact” (ibid). And modality is considered as an important concept in the theory of semiotics; hence, according to Van Leeuwen (2005) it is the social approach to the question of truth, considering that what is true in one social context is not necessary regarded as true in other contexts.

Kress and Hodge (1979) suggest that modality could be expressed non-verbally. In their book 'Language and Ideology'(1979), they believe that modality is not restricted mainly to language but is a multimodal concept in which any visual representation such as

photographs can express modality and can transport different levels of truth, (Kress and Hodge, 1979), cited in Yassine (2012) And this representation of different elements differs in the degree of modality because it can be high, medium, and low modality. In addition to, modality as cited in Yassine (2012) has three types:

- 1- Naturalistic Modality: it is found when the representation is close to reality that involves the naturalistic criterion in which an image depicts the participants and objects the way one can see them in real world. It is the truth or the reality;
- 2- Abstract Modality: it involves the abstract truth criterion in which the more the image shows the deeper essence of what it represents, the higher its abstract modality. It is the truth of knowledge;
- 3- Sensory Modality: it involves the sensory truth criterion which is based on the effect of pleasure or un-pleasure which the image creates. It is the truth of feeling (Machin, 2007 cited in Yassine, 2012).

4. Data Collection in Typography

To collect the writings which will be analyzed in this study, we will select the writings which are the main cover subject which have a relation with the model represented in each cover. For this, fifteen writings will be selected as follows:

In American Vogue Magazine:

- Image 1: VISIONARIES.
- Image 2: James Jagger.
- Image 3: POWER OF MUSIC.
- Image 4: WILL SMITH.
- Image 5: Fashion and Music.
- In Asian Vogue Magazine:
- Image 6: 2010 STYLE PORTRAITS.

- Image 7: AUTUMN movie STYLES.
- Image 8: V FROM BTS.
- Image 9: TOKYO WAVE.
- Image 10: HRITHIK ROSHAN.
- Image 11: AUTUMN movie STYLES.
- In Arabic Vogue Magazine:
- Image 12: I'AM PALESTINIAN I AM ARAB.
- Image 13: YOUNES BENDJIMA.
- Image 14: ANOUAR HADID.
- Image 15: Tamer Hosny.

Conclusion

This chapter is the research design of our work where we present the research method that will be used to investigate the topic of the study, describing the procedures of data collection and analysis which consist of the principles of Kress and Van Leeuwen (2006) within the framework of “Visual Grammar Design”, following the three meanings of visual grammar. In addition, this work attempts to include six dimensions in the studying of typography introduced by David Machin in his book “Introduction to Multimodal Analysis “(2007).

Introduction

This chapter deals with research findings which presents the results of the multimodal social semiotic analysis of men's images in the International Vogue Magazine (American /Asian /Arabic). The corpus study contains fifteen images of men from Vogue Magazine, these images are going to be analyzed using Kress and Van Leeuwen framework 'Grammar of Visual Design' (2006) taking into account the three meanings: that are the representational, the interactional and the compositional meanings. Additionally, we will use David Machin's method in the book of "the Introduction to Multimodal Analysis" (2007) to study the typography of the writings in each image.

I. Visual Analysis of Men's Images

In this visual analysis the focus is on the type of participants within the representational meaning, the gaze direction, and social distance, within the interactive meaning and on salience and modality within the compositional meaning

1. The Representational Meaning

1.1. Type of Participants

In the following tables we show the results obtained from the analysis of type of participants in Vogue Magazines advertising images which are based on the types of the process in which the images are encoded.

Images	Types of participants	Description
Image 1	Interactive	The picture depicts a man (Barak Obama, the last president of USA from 2009 to 2017) in a medium long shot, with a white shirt and a blue tie, sitting on chair inside an airplane while gazing seriously at the camera to form a vector with his eyes showing his nation the confidence they needed to have with their president.

Image 2	Interactive	The picture presents a man (James Jagger, an American actor) with long shot, with a black jacket and a black hat like a cowboy, riding a horse in a relaxing position, looking directly at the camera in a powerful gaze convincing the audience that this style of cowboys has an important place in fashion.
Image 3	Interactive	The image shows a man (Justin Timberlake, an American singer, actor, dancer and compositor) from the waist up with a black suit, white shirt and a plaid tie. He is looking directly with confidence to the audience, to invite them to listen to his new album which contains a classic music.
Image 4	Interactive	The image depicts an American actor (will smith) in a medium close shot, standing by side, with a little smile, holding his black jacket with his hand; he is gazing seriously to the viewers requesting them to watch his new movie.
Image 5	Interactive	The cover depicts a model (Jordan Baret, an Australian model) in a medium long shot, with a black jacket and a white shirt, crossing his arms and holding a trumpet, with no smile gazing at the viewers to express his love toward music.

Table 02: Types of Participants in American Vogue Cover Magazine

This table shows that most men represented in American Vogue Magazine are in interactive process, and this signifies that they are used to interact with the viewers or to be connected with them.

Images	Types of participants	Description
Image 6	Conceptual	The image shows a man (Daniel Henney, an American model and actor with Korean origins) in a very close shot, and the picture is taken by the back, the man is completely wet, and looking at the side to express his
Image 7	Interactive	The picture shows a man (Yoo Ah In, a south Korean actor) in a medium close, wearing a nude beret and a black jacket, closing one eye and putting his tattooed hand on his neck, and looking directly to the audience
Image 8	Interactive	The pictures shows a man(V, a south korean singer from BTS team) in a medium close shot, wearing a grey flowered shirt, putting his hand on his hair, and looking with a smile directly to the viewers to invite them to watch their new album.
Image 9	Conceptual	The image depicts a man (Hedi Slimane, a french stylist) in a medium long shot, in a black suit with a half-naked chest, with tattoos in his arm, he has a necklace with a skull, looking to the side. This is to make the audience focus on his style.
Image 10	Interactive	The picture portrays a model (Hrithik Roshan, an Indian actor and dancer) in a medium close shot, wearing a white suit and an opened shirt to show his abdominals, and putting his hands in his pockets, and looking directly to the viewer with a powerful gaze challenging them to make efforts to look like him.
Image 11	Interactive	The image depicts a man (Yoo Ah In, a south Korean actor) in a long shot, with a black suit and a red flower in his jacket, sitting on a chair, crossing his bare feet, looking to the camera in a seductive way. This is to attract more audience to watch his new film.

Table 03: Types of Participants in Asian Vogue Cover Magazine

This table shows that most men represented in images of Asian Vogue Magazine are in interactive process, and this signifies that they are used to interact with the viewers or to be connected with them, the participants portray with diverse body posture as in the images (9, 10) they are half naked and this is to challenge the viewer to have the same body appearance. Also, in images (7, 8, 11) the models are posing in a way to attract more audience with their body and facial expressions.

Images	Types of participants	Description
Image 12	Interactive	The picture presents a fat man with a beard (Khalad Mohamad Khaled, an American singer and DJ, with Palestinian origins) in a medium long shot, wearing black clothes and a golden watch, sitting on stairs. And interacting with the viewer.
Image 13	Interactive	The image portrays a man (Younes Benjima, an Algerian model) in a medium close shot, wearing a black and red knitting which covers his neck, with a ring in his finger. The camera is focusing on the right side of his face.
Image 14	Interactive	This cover shows a man (Anouar Hadid, a Palestinian model) in a long shot, wearing a grey jean and a grey jacket, and sneakers, sitting on a chair and crossing his arms and legs, gazing seriously at the camera.
Image 15	Interactive	The picture presents a man (Tamer Hosny, an Egyptian singer) in a medium close shot, wearing a black jacket, looking directly to the viewers to inform them that his new song will be known all over the world.

Table 04: Types of Participants in Arabic Vogue Cover Magazine

This table shows that most men represented in images of Arabic Vogue Magazine are in interactive process, and this signifies that they are used to interact with the viewers or to be connected with them. As we can see in images (12, 15), the models have beard which is a sign of a Muslim tradition. Also, most of images contain a black color which symbols the African continent. We notice also that the Arab models don't use their body to attract the viewers since they are from a reserved society.

2. The Interactional Meaning

Images	Social Distance	Gaze
Image 1	Medium long shot (close social distance)	Demand
Image 2	long shot (far social distance)	Demand
Image 3	Medium close shot(far intimate distance)	Demand
Image 4	Close shot (intimate distance)	Demand
Image 5	Close shot (intimate distance)	Demand

2.1 Social Distance and Gaze

Table 05: Social Distance, and Gaze in American Vogue Magazine

Images	Social distance	Gaze
Image 6	Close shot (intimate distance)	Offer
Image 7	Close shot(intimate distance)	Demand
Image 8	Medium close shot(far intimate distance)	Demand
Image 9	Medium long shot(close social distance)	Offer
Image 10	Medium close shot(far intimate distance)	Demand
Image 11	Long shot (far social distance)	Demand

Table 06: Social Distance, and Gaze in Asian Vogue Cover Magazine

Images	Social distance	Gaze
Image 12	Long shot(far social distance)	Demand
Image 13	Close shot(intimate or personal)	Demand
Image 14	Long shot(far social distance)	Demand
Image 15	Very close shot(intimate distance)	Demand

Table 07: Social Distance, and Gaze in Arabic Vogue Cover Magazine

In the analysis of the social distance of the fifteen images, we notice that in American vogue, men in the images (4, 5) are depicted from close shot which means that the model are intimate with the viewer. Then, in images (1, 2) are depicted from medium long with the whole figure which means a close social distance, which means a little further away, the distance of impersonal business, and then a long angle shot where the whole figure with a

space around is represented which shows a far social distance with the viewer which signifies the distance to which people move when somebody says stand away so I can look at you; and in Asian Vogue men are depicted at varying distance in relation to the viewer, it depends on the desired effect that the image designer seeks to create in order to illustrate this concept. To illustrate the close social distance in images (6, 7) where men are presented in personal distance to the viewer which means one person may hold or grasp the other person. In addition, in Arabic Vogue the images selected (12,14) are depicted from long angle where the whole figure with a space around is represented which shows a far social distance with the viewer, which means the distance between people who are unknown to each other and who are to remain strangers.

The analysis of gaze in the fifteen images presented in Vogue Magazine shows that all men are looking close from the viewer, that is, they are considered as items of information. The majority of men represented in Vogue Magazines are looking directly at the viewer, which means, they are making a demand to the viewer as if they are asking the viewer to look at them. In other words, they are involved in a demand with the viewer.

3. Compositional Meaning

3.1 Modality

Images	Modality	Description
Image 1	High modality	Use of colors in this image (black ,red, grey, white) The background is present (an office inside an airplane) The lightness is also present here.
Image 2	Medium modality	Saturation of colors (black and white) The background is present in this cover (a farm) There is lightness in this image.
Image 3	Medium Modality	Use of colors. Decontextualization of the background in which the picture is taken (a grey background) Presence of lights in the picture.
Image 4	Medium Modality	Presence of colors The background is decontextualized (blue background) Presence of lights in the face of the man.
Image 5	Medium Modality	Use of colors. The background of the setting is decontextualized. (grey

		background) presence of light in the face of the man.
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Table 08: Modality in American Vogue Cover Magazine

Images	Modality	Description
Image 6	Low modality	The absence of colors (black and white) The background is also absent(white background) The presence of lightness.
Image 7	Medium modality	Use of colors The background is absent (grey background) The presence of lightness.
Image 8	Medium modality	No use of colors(black and white) Use of background. Use of lights.
Image 9	Medium Modality	Use of color. The background of the setting is decontextualized.(pink background) Presence of light and brightness
Image 10	Medium Modality	Use of colors. The background of the setting is decontextualized.(white background) Presence of light and brightness
Image 11	Medium Modality	Use of colors. The background of the setting is decontextualized.(black background) Presence of light and brightness

Table 09: Modality in Asian Vogue Cover Magazine

Images	Modality	Description
Image 12	medium modality	Use of colors. No background in this picture (grey background) Presence of lights.
Image 13	Medium modality	Presence of colors No background in this picture(grey background) Presence of lights
Image 14	Low Modality	Black and white picture Decontextualized background. Low degree of light and brightness.
Image 15	Low Modality	Black and white. The background is decontextualized (a grey background) Low degrees of light and brightness

Table 10: Modality in Arabic Vogue Cover Magazine

Modality is considered as an important concept in the theory of semiotics; hence, according to Van Leeuwen (2005) it is the social approach to the question of truth, considering that what is true in one social context is not necessary regarded as true in other contexts.

Modality in images concerns the degree of the truth, since the truth is linked with naturalistic modality our analysis deals with how true and natural men's images in vogue magazines are, focusing on the colors used, the representation of the background of the picture, and the degree of light and brightness.

As we can see the table of American Vogue Cover Magazine the majority of pictures (3, 4, 5) are decontextualized from their background which means that the importance is given only for the model not his context; and the lights are focused on their faces which makes the picture more naturalist. Then in table 8 most covers (6, 7, 9, 10, and 11) were with colors and decontextualized and the use of lights are mostly in their faces, this means that the importance is just about the men not on their background or sitting and the pictures are naturalist. In the last table, the pictures (14, 15) are in black and white and don't have a background for the covers, they just did a touch of lights on the faces of the men which means that the importance is given just to the men.

II. Typography

Inventory of Typographic Meaning Potential:

Below are listed features of letterforms described by Van Leeuwen (2006) that we can use to create typographic meaning. He suggests that together they can create a kind of 'typographic profile'. But we have to remember that the meanings in such a typographic profile is only meaning potential that will be actualized when the letter forms are combined with other features (color, dimensionality, texture...etc) and used in a specific context. The different writings of each image are described in the following tables.

1.1 Writings from American Vogue Cover Magazines.

Features of Letterforms	Description
Weight	Bold
Slope	Print style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table 11: image 01: visionaries

Features of letterforms	Description
Weight	Bold
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	Serifs

Table 12: Image02: James Jagger

Features of letterforms	Description
Weight	Lighter
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table13: Image 03: Power of Music.

Features of letterforms	Description
Weight	Bold
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table14: Image 04: He is Legend

Features of letterforms	Description
Weight	Bold
Slope	Hand Writings
Curvature	Artistic curvature

Connectivity	Spaced
Orientation	Vertical
Flourishes	Serifs

Table15: IMAGE05: Fashion and Music.

Image (1) VISIONARIES: this word is what stands out the most in this cover. The main color used is red, they choose this color because it stands out easily on this background, this is to attract and grab people’s attention. The word is written in a bold way to show the power and the solidity of this concept which represents the president Barak Obama, and this word is written in printed style to show how formal the subject is. It is in an angular way to show the presence of harshness and masculinity in this context. In addition, the word is connected with each other to convey unity and collectivism. In terms of orientation, we recognize that it is in a vertical way to show the high feelings of being a president. Finally, we see that the word is written without serifs to show the simplicity of the president.

Image(2) James Jagger: this is the first thing that we see when we first look at this cover, it is the name of this model, so people will automatically take notice of both the model and his name. It is written in white and in a bold way to show how strong the cowboys are. Then, in terms of slope, it is in a printed style to show that cowboys are formal. Then, the name is written in angular style to show the masculinity and the harshness of the model. The word is written in a vertical way to show how the model is proud of his origins. And here the word has serifs which means that the model is connected with his culture.

Image (3) Power of music: here the writings are in a white color which would stand out over the black suit of the singer. The words here are written in a heavy way to show the gentleness and the timidity of the model. It is in a printed style and angular way to show the technical way of doing his job. The words are in vertical way without serifs to show the simplicity of the singer.

Image (4) HE IS LEGEND: it is written in white and bold way to inflate this subject which is the name of the movie and attract the audience look forward to read the article inside the magazine. It is written in a printed style and angular way to show the harshness and the power of this actor in this movie. Beside, in terms of connectivity and orientation, it is connected and it is in a vertical way to express how the actor is proud of himself. Finally, the words have no serifs to show the innovation of the film.

Image (5) Fashion and Music: it is written in white and in a bold way to show the masculinity and the assertiveness of the singer. It is written in a hand writing way and with artistic curvature which expresses the softness and smoothness of his music and lyrics. The writings are spaced and in a vertical way to show individuality and high feelings of the singer.

1.2. Writings from Asian Vogue Cover Magazines

Features of letterforms	Description
Weight	Lighter
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table16: IMAGE 06:2010 STYLE PORTRAIT

Features of letterforms	Description
Weight	Bold
Slope	Writing
Curvature	Little curvature
Connectivity	Connected
Orientation	Vertical
Flourishes	Serifs

Table17: IMAGE07: AUTOMN MOVIE STYLE

Features of letterforms	Description
Weight	Lighter
Slope	Printed style
Curvature	Angular
Connectivity	Connected

Orientation	Vertical
Flourishes	Serifs

Table18: IMAGE 08: V from BTS.

Features of letterforms	Description
Weight	Bold
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table19: IMAGE09: TOKYO WAVE.

Features of letterforms	Description
Weight	Lighter
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table20: IMAGE10: HRITHIK ROSHAN.

Features of letterforms	Description
Weight	Mixed
Slope	Mixed
Curvature	Little curvature
Connectivity	Connected
Orientation	Vertical
Flourishes	Serifs

Table21: IMAGE11: AUTOMN MOVIE STYLE.

Image (6) 2010 style portrait: Is written in blue color because it stands out easily on white color of the shirt of the model, and in a lighter way to show that the model is more reserved and timid. It is written in a printed style. When dealing with curvature and orientation we find that it is in angular and vertical way to show the masculinity and the feelings of being in summer time.

Image (7) Autumn movie styles: it is written in yellow color which stands out over the black jacket of the actor and it is in a bold style to show the strength of the Korean drama. It is mixed in terms of slope in order to demonstrate the diversity of the Korean movies. It is also

mixed in terms of curvature, this is to give a glance about the different personalities of the actors.

Image (8) V from BTS: Here the words are written in white color and in a lighter style which signifies the beauty and the softness of the singer. It is in a printed style and angular way of curvature to show the power of his music and his team. Then, in terms of connectivity we notice that the words are connected to show the strong relation between the members of the team.

Image (9) Tokyo wave: It is written in white color and in a bold style to show assertiveness of the model. The words are in a printed style and angular way, this is to focus on his formality.

Image (10) Hrithik Roshan: here the name is written in yellow to give a glance about his Indian origins and it is written in a bold manner which makes it the focus of the cover and to show how strong and powerful he is. It is written down in a printed style without any curvature, and it is written vertically without serifs. This is to express the harshness and the masculinity of the actor.

Image (11) Autumn movie styles: The writings here are written in red color over a black background and in a mixed style. It is written in both printed and handwriting style of typing to show the diversity of these movies. It has little curvatures to show the varieties of the personalities that the actor can play. The writings are in a connected way and in a vertical style of writings, to express how connected the team work are, and to show the technical style of the team.

1.3. Writings from Arabic Vogue Cover Magazines

Features of letterforms	Description
Weight	Bold
Slope	Printed style
Curvature	Angular
Connectivity	Connected

Orientation	Vertical
Flourishes	No serifs

Table22: IMAGE12: I AM PALESTINIAN.

Features of letterforms	Description
Weight	Lighter
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table23: IMAGE13: YOUNES BENDJIMA.

Features of letterforms	Description
Weight	Bold
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	No serifs

Table24: IMAGE14: ANOUAR HADID

Features of letterforms	Description
Weight	Bold
Slope	Printed style
Curvature	Angular
Connectivity	Connected
Orientation	Vertical
Flourishes	Serifs

Table25: IMAGE15: Tamer Hosny.

Image (12) I AM PALESTINIAN: the writings here are written in a green color with a bold way. This is to focus more on the subject discussed in the sentence which is Palestine and to show the strong opinion of the singer in relation with this subject. It is written down in a printed style and with angular manner to focus more on the formality of the concept discussed. The writings are connected, which means that the singer and the subject discussed are connected in such a way.

Image (13) YOUNES BENDJIMA: it is written in white color over a red and black background. The words are printed in a bold manner to show the solidity and masculinity that

feature the original Arab men. Then, in terms of slope and curvature, they are written in printed style and in angular form which signify the value of the Arab culture. Moreover, the words are connected written in a vertical style to show that the model is proud of his Arab origins. The words have serifs to show the elegance of the Arab society.

Image (14) Anouar Hadid: it is written in white color over a grey background. It is the name of the model, so people will directly notice the model and his name. Then, the name is written in a bold form to demonstrate the strength of the Arabic males. Moreover, the words are written in a printed style. It is written in Arabic to show directly where he belongs to.

Image (15) Tamer Hosny: It is written in white color over a black background, it is the name of the singer. It is written in bold to demonstrate the masculinity and the purity of the singer's culture. In terms of slope and curvature, the name is written in printed style and with angular form. It has serifs in form of pyramids to make reference to his Egyptian culture.

Conclusion

This chapter is about presenting the findings of the research. It consists about two parts, the first focuses on presenting the visual analyses of the images relaying on Kress and Van Leeuwen theory "the Grammar of Visual Design"(2006), the second part is describing the linguistic analyses of the writings in each cover relaying on David Machin's six dimensions(2007). We interpreted the results in the tables, because it helps the reader to understand directly the findings of this research.

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 images while the second section discusses the results of the writings analyzed. Finally, it will be a discussion about the ideology behind these ways of representation. This chapter further aims at providing answers to the research questions postulated in the introduction and checking the validity of the advanced hypotheses.

I.Men and their Pictorial Representations in Vogue Magazines

I.1 Representational Meaning

Kress and Van Leeuwen (2006) recognize the existence of two major processes that the depicted participants come to participate in the representational meaning: the narrative and the conceptual processes. At the level of the narrative process we find the represented participants who are distinguished by the presence of a vector which connects them with the viewer, participants here are the actor and the goal, therefore, the results obtained from the analysis of men's advertising images of American, Asian and Arabic Vogue Magazines show that all the men represented in the images except image (6,9) are interactive participants who are connected with the viewer by a vector which is the gaze.

At the level of conceptual process, Kress and Van Leeuwen (2006: 106) argue that: *“the depicted participants are usually posed for the viewers, rather than involved in some action ... they just sit or stand for no reason other than displaying themselves to the viewer”*. The analysis of the advertising images of Vogue Magazine shows that only two images (6, 9) are examples of conceptual process, since they are represented as items of information.

In addition, the analysed images of men in all Vogue magazines have a symbolic process, since they all symbolize the role of male in the domain of fashion and their presence imposed there.

I.2 The Interactive Meaning

According to Harrison (2003), the interactive meaning is concerned with the representation of social relations between elements in the image and the viewer which have a significant influence on how the visual is read and used. So, the interactive meaning is concerned with the relationship between the represented participants of the image and the viewer in which two major factors help in realizing the interactive meaning of images are: social distance and the gaze.

a) Social distance: Kress and Van Leeuwen (2006: 124) say: *“the choice of the distance can suggest different relations between the depicted participants and the viewer”*. Social distance is the first factor to deal with in the interactive meaning in which the represented participants and the viewer are determined. In the case of American Vogue Covers, we see that the image (1) is shown from social distance (medium long). This means that the participants do not favor interacting with the viewer since they are far from the audience. Then image (3) is taken in a medium close shot. And the last ones (4, 5) are taken in a long shot. Furthermore, in Asian Vogue Covers, intimate and far social distance are created between the depicted participants and the viewer. As such, the images (6, 7) are taken from an intimate relation between them and the viewer, and by using such distance, the represented men seem to be interacting with the viewer, this makes the viewer close to the depicted participants; however, the images (8, 10) men are depicted from a medium close shot, that establishes a far intimate distance between the participants and the viewer. Besides, far social distance is maintained in the image (11) that suggests a far relationship which allow the designer to show parts of their bodies and their limbs. The image (9) is depicted from a medium long shot that establishes a close social distance. In the other side, in Arabic Cover Magazine, the two first pictures (12, 14) are taken in a long shot, which means that it creates a far intimate

relation between the model and the viewer. To add, the images (13, 15) are depicted from a close distance, and such distance creates an intimate relation between the depicted men and the viewer.

b) Gaze: another factor in the interactive meaning, it is an important concept in visual images where whether the participant looks directly at the viewer's eye and it is called a demand, or the participant looks away from the viewer thus, it is named an offer as Kress and Van Leeuwen (2006: 116) state: "*there is a fundamental difference between pictures from which the represented participants look at the viewer's eyes and pictures in which this is not the case*". The case of American Vogue Covers, all the images (1, 2, 3, 4, 5,) of men are making a demand since they are looking directly to the camera. Men here are portrayed as if they are interacting with the viewer. In the pictures (1, 5), the participants want to show their professions by making reference to their domain and combine it with the field of fashion and they can be represented in ways to be out of their zone. Then, in the image (2), the men is making reference to his culture and origins by wearing the traditional hat of cowboy, the visual rhetoric of this cover invites the viewer to have a closer look and discover the culture and the interior photos and contents of the magazine. In the last images (3, 4), the participants are gazing directly to the viewer to show their power and strength in their lives and their professions.

In Asian Vogue magazine, the participants in the images (6, 9) are not gazing directly to the viewer so they are making an offer. They are represented as items of information to the audience. Here the participants want to show their respect to the audience since avoiding eye contact and standing by side are gestures which turn out respect and formality to the others in the Asian culture. In contrast, the images (7, 8, 10, and 11) are making a demand since they are gazing directly to the audience. In image (7), the men here is winking in order to attract the feminine audience since this facial expression is considered as a way to dredge the other

sex. Then, the image (8) the participant want to show his beauty and attract the audience to have a close look of his body. In addition, the cover number ten is showing his body since the bodily representation of men has become an important variable way of posing in fashion field to attract more audience and also to encourage people to have the same body. Finally, in the picture (11), the men is looking directly to the viewer showing all his body and putting his hand on his legs to be as a sexual object.

In Arabic Vogue magazine, all the participants are making a demand. In the image (12, 13, 14, 15) the men are represented not as sexual creatures since they were clothed and they are in a normal position not in a sexual suggestive one. In image (12) the participant here wants to say that even if he is not a model and his body is not attractive, he can be in a fashion magazine, he wants to restore confidence to fat people and encourage them to show themselves in public, and also he wants to show that Arab men do not count on their bodies to attract women and this is a fact in the Arab culture. Then, in image (13, 15), the participants here draw attention, so the magazine gets purchased. The men in the image (15) is a singer and he has just made his new album and he wants to inform the viewer that his album will across the world so he invites them to go check it.

I.3 The compositional Meaning

▪ Naturalistic Modality in Advertising Images of Vogue Magazines

In our study, we adopt the analysis of modality in order to see how close to reality these representations are, and what ideologies and values implied behind it, because modality is an important aspect that helps the viewer to discover the implications of the advertising images. From the analysis of the American Vogue covers, the majority of images are in medium realistic modality, since the color used are less saturated which makes the images less realistic, also the background is decontextualized in the images (3, 4, 5) which makes it out of focus and this is in fact done in order to make men the most salient and important element by

focusing on their faces, eyes and their bodies. David Machin (2007) argued that when the background is out of focus, the salience is given to the depicted participant. The light in all the images is present which makes the pictures less naturalistic. Accordingly, the use of light in this kind of images is always allocated on their faces, and the purpose behind this depiction is to attract the attention of the audience on the depicted men; which are the most salient elements of these pictures, and makes the viewer notice their appearances. But, in image (1) we see that the picture has a high realistic modality (full colors, presence of background and use of light).

The same thing in Asian Vogue covers where we find that the majority of images are in medium realistic modality. From the pictures (7, 8, 9, 10, 11) we remark the presence of colors and lightness and absence of background, this is in order to concentrate on the model himself not on his social or cultural background, except the image (8) which has a setting (a room with a frame on the wall), this conveys the meaning that this man's body is not the most salient aspect of the image.

In Arabic Vogue cover, we find that two images are in low modality and the two others are in medium modality. First, the images (12, 15) are in low modality where we find that the pictures do not have neither colors nor background which means that they used a black and white colors and they do not make a reference of the context to focus more on the models and their faces and bodies not on their cultures or beliefs to create a global style over all the borders. Besides, the two other images (13, 14) are in medium modality where we remark in image (13) a presence of colors and light and absence of background, then in the image (14) we see that there are no colors and no light.

II. Typography in Vogue Magazines

To reach our purpose, we have adopted Machin's (2007) inventory of typographical meaning potentials to consider the role that typography plays in the selected covers. The

typographical dimensions selected for our version of this inventory include: weight, slope, curvature, connectivity, orientation flourishes.

II.1 Typography in American Vogue Cover Magazine

We notice that the majority of writings are written in bold. This is to show the importance of the issues and their domination rather than the other subjects. “...*Bold can be made to mean, 'assertive', or 'solid' or 'substantial', by the association with taking up space and weight*”(Machin, 2007: 64) . Then we can see that most of writings are written with the printed style which means that it shows the participants dynamic. “...*slope can also mean dynamic and energy mainly when used with straight lines*” (Machin, 2007: 66). Next to this, we can see that main writings are in the angular form, which tends to indicate the harshness, technicality and the masculinity of the subject. In addition, these writings are all connected. Then, we remark that the five writings are written in a vertical way. This is to add an elegant touch for the items, and to show the high status of the subjects. Finally, we observe that in the writings of the images (2, 5) have serifs, which means that the concepts cited are complicated, in contrast to the other writings of the images (1, 3, 4) without serifs, which signify the simplicity of the topics.

II.2 Typography in Asian Vogue Cover Magazine

We remarked that the most of the writings are written in lighter style, which means timidity, reservation and gentleness of the topics cited. In addition, these manuscripts are written with a printed style which shows the formality of the subjects. Then, these writings are in angular type which brings a harshness and masculinity touch to the issues. All the writings in each image are connected. Moreover, the majority of these texts are written in vertical way, this is to show aspiration, emotionally up and the elegance of the subjects cited. “ *The meaning potential of horizontality and verticality could be based on our own experience of up and down, high and low and gravity and walking upright. Up can mean 'lofty', 'high status',*

'aspiration', 'emotionally up', 'walking tall', elegant'”(Machin,2007: 68). Finally, in the images (7, 8, 11) the writings have serifs which signify the simplicity of the topics , however, in the images (6, 9, 10) we find that the writings have no serifs, this is to show the complexity of the items discussed in the magazine.

II.3 Typography in Arabic Vogue Cover Magazine

We found that the majority of writings are in a heavy style, which leads us to understand that the subjects written have a kind of solidity and confidence and they are the center of interest of the magazine. Then we can see that most of writings are in the printed style, which is a way to show that there is a kind of formality. Also, we find that the writings are in angular form, which is a technique to show the harshness and the masculinity side of the subject. In addition, most of writings are written in a vertical way, it is to show an elegant part of the items discussed. To finish, we observe that the writings have serifs in the images (15, 13) which is a sign of the complexity of the items, but in the rest of images, the writings have no serifs which explain the simplicity of the subjects discussed. *“The absence of any kind of flourish is also important. Simple clean minimalistic letters can themselves have metaphorical meaning. This can be through their uncomplicated, uncluttered forms”*. (Machin, 2007:69)

III. Ideology

The Ideologies behind the Representations of Men in International Vogue Magazine

a) The Ideology of Globalization

Vogue tries to create a global style for fashion men by globalizing the concept of fashion. Globalization is a multidimensional phenomenon that encompasses not only economic components but also cultural, ideological, political and similar other facts (Prasad and Prasad, 2006). Here it means that all the nations attempt to promote a Western lifestyle. And Vogue Magazine encourages this phenomenon by demonstrating this in different ways of

representing men. Vogue magazine try to speed its way around the world by creating a global style across borders and cultures to eliminate the differences between the races, religions and traditions. For this, Vogue magazine adopts a new style to generalize fashion over the world. For example, in the images (1, 3, 4, 5, 6, 7, 12, 13, 14, 15) Vogue adopted a classic style which can be wore in different situations such as meetings, ceremonies, acting and doing music shows. This style can be adopted in different nations and in different places and could not have a misunderstanding because it is a formal suit. Also, Vogue tried to use a black and white colors in every picture because these colors are used in all the parts of the world in different contexts.

b) Ideology of Ethnocentrism

It is the belief that one's ethnic group is superior and that ethnic groups are inferior. It suggests the appropriateness of judging the world from the point of view of one's personal ethnic group. Ethnocentrism is a concept that different disciplines and individuals use in divers, and incompatible ways. Ethnocentrism is usually defined as a kind of ethnic or cultural group egocentrism, which involves a belief in the superiority of one's own group, including its values and practices, and often contempt, hatred, and hostility towards those outside the group. (Bizumic , 2015) Here Vogue tries to turn out the American culture over the others by showing the positive aspects of this culture and highlighting just the negative aspects of the other cultures, which is a contradictory point in relation to what they tried to do about the globalization of fashion i.e Vogue tries to create a global style over the borders of cultures in one side then in the other side Vogue tries to introduce some characteristics of the original American style in each cover to show that the American style and culture are the powerful one. This is a glance to say that the American nation is the powerful part in the world in a lot of domains.

For example, in images (1, 2, 3, 4, 5) Vogue tried to provide the images with some good characteristics of the American culture like the cow boy style and the classic suit and also they used a diamonds and gold color in some pictures to show the elegance and the richness of the American society. But, in images (8, 9, 10, 11) Vogue magazine tried to represent men in a soft and smooth way and little touch of feminism, which is a negative thing about the Asian culture since this culture is known with the power of its nation in the Martial Arts. And in images (12, 15) Vogue introduce models with a beard to say in a way that Arabs are terrorists, and used a black shadows in the pictures to say that they are from the third world.

Conclusion

This chapter is discussion of the findings. It has three parts, the first discussed the results of the visual analyses relying on Kress and Van Leeuwen theory “Grammar of Visual Design”(2006) using the three meanings. Then, the second focuses on the linguistic research using David Machin’s method “Introduction to Multimodal Analysis”(2007) relying on the six dimensions , and finally the third is about the real ideologies behind all these representations where we find the two ideologies which explains the aims of Vogue magazine behind each representation, which are ideology of globalization and ideology of ethnocentrism.

The present dissertation has dealt with a social semiotic multimodal analysis of man portrayal in international Vogue magazine. It has particularly dealt with the visual representation of man in international Vogue magazine (American, Asian and Arabic), and the ideologies behind these representations. In addition to a study of the writings in each cover has been conducted.

Three main objectives have been targeted in this study are: to investigate the visual representation of the selected images, and to analyze the writings in each cover, and then to reveal the ideologies behind such representations in the different magazines. In order to reach the research aims and answer the research questions, the three meanings in the Kress and Van Leeuwen's framework Grammar of Visual Design by (1996, 2006), in addition to David Machin's method "Introduction To Multimodal Analysis "(2007) have been used. These two frameworks are applied on a corpus of fifteen images. Five images taken from American vogue magazine, Six from Asian and Four from Arabic one.

A qualitative research method has been applied for the process of data analysis and collection which permits us to interpret the findings collected from the social semiotic analysis from each images, thus, so that to answer the research questions and test the accuracy of the advanced hypotheses. Important results are revealed from the social semiotic analysis. In the representational meaning: the majority of the participants were interacting with the viewers except two images were not interacting with the audience.

Concerning the interactional meaning the results show that the gaze is present in most of the American, Asian and Arabic Vogue covers, that is to invite the viewers to check the magazine or to watch a new film or to buy a new album or to have a confidence on their projects or also to be solidary with a particular case or issue (the case of Palestine), while in the images (6, 9) it is not directed at the viewer, so that to show respect and formality towards the audience since avoiding eye contact in the Asian culture is a sign of respecting the others.

Another means that is used for establishing imaginary relations between the depicted participants and the viewers is 'social distance'. In fact, in American Vogue covers, two of them were in close shot which means one can hold or grasp the other person, then the others were in medium long and long which means that they were taking a distance to allow to the viewers to look the whole participant. Next to that, in Asian Vogue magazine, the majority of covers were in close and medium close shot showing close personal distance and far personal distance which means the viewer can touch and hold the participant. Then, in Arabic Vogue magazine, the covers were taken in long and close shot which establish a far social distance and a close personal distance which states the distance between people who are unknown to each other and who are to remain strangers , the second means the familiarity between the participant and the viewers.

With regard to the compositional meaning the results show that in American Vogue covers the majority are in medium modality to show how realistic the images are, except the image (1) is in a high modality to show that the concept of the image are real so that the audience will directly trust what the image reflects. Besides, in Asian vogue covers also the majority are in medium modality. While, the image (6) is in low. Finally, in Arabic vogue covers there is a balance since the two firsts images are in medium modality, then, the two lasts are in low modality

Concerning the study of typography, we find that in American Vogue magazine the writings show the importance of the issues and their domination rather than the other subjects and it shows formality, harshness, masculinity, and elegance touch for the items. Finally, the majority of the writings are without serifs, which signify the simplicity of the topics. Then, in Asian Vogue magazine the writings are showing timidity, reservation and gentleness, aspiration, and the elegance. Finally, in Arabic Vogue magazine, the majority of writings suggest that the subjects written have a kind of solidity and confidence and they are the center

of interest of the magazine, also the writings show formality, masculinity, and elegance of the items discussed.

From all these results, we certify that the writings were a way to describe the different characteristics of the models to understand better what each model wants to express.

Two ideologies have been drawn from our research behind the visual representation of men in international Vogue magazine. The first is the ideology of globalization which is creating a global style across borders and cultures to eliminate differences between the races, religions and traditions. The second is the ideology of ethnocentrism, which is contradictory to the first ideology where Vogue tried to turn out the American culture over the other cultures which is a glance to say that the American nation is the powerful part in the world in lots of domains by introducing some positive elements of the American cultures and showing just negative aspects of the other cultures. From this we recognize that Vogue magazine is not objective but subjective.

Our study hopefully contributes to the field of social semiotics in analyzing the ideologies behind the visual representation of men in international Vogue magazine (American, Asian and Arabic). We have analyzed images and writings, but in future researches other forms of resources such as advertising videos can be useful for the topic. This work has dealt with the portrayal of men in American, Asian and Arabic Vogue magazine, future studies can investigate their representation in other parts of the world like French, British and Italian.

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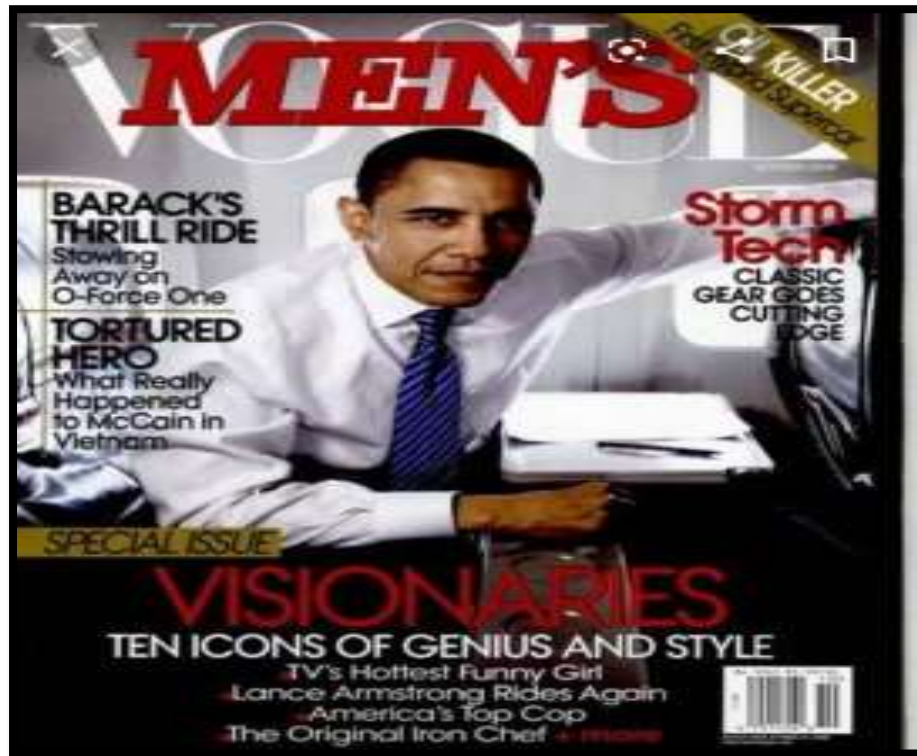


Image 01



IMAGE 02



IMAGE 03

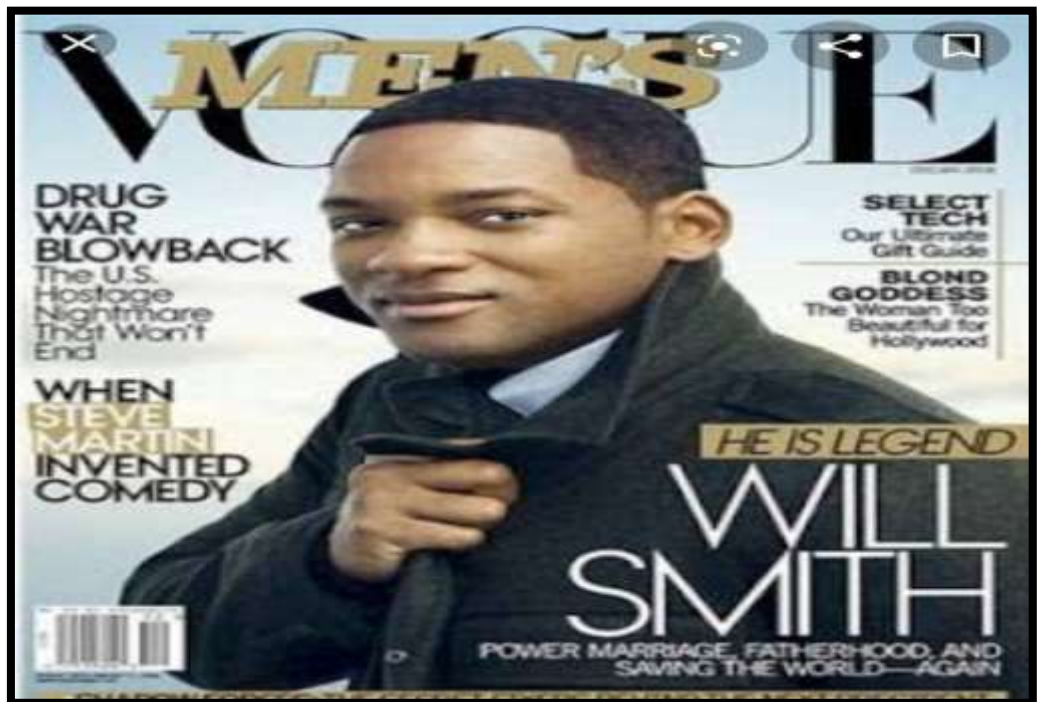


IMAGE04



IMAGE 05



IMAGE 06



IMAGE 07

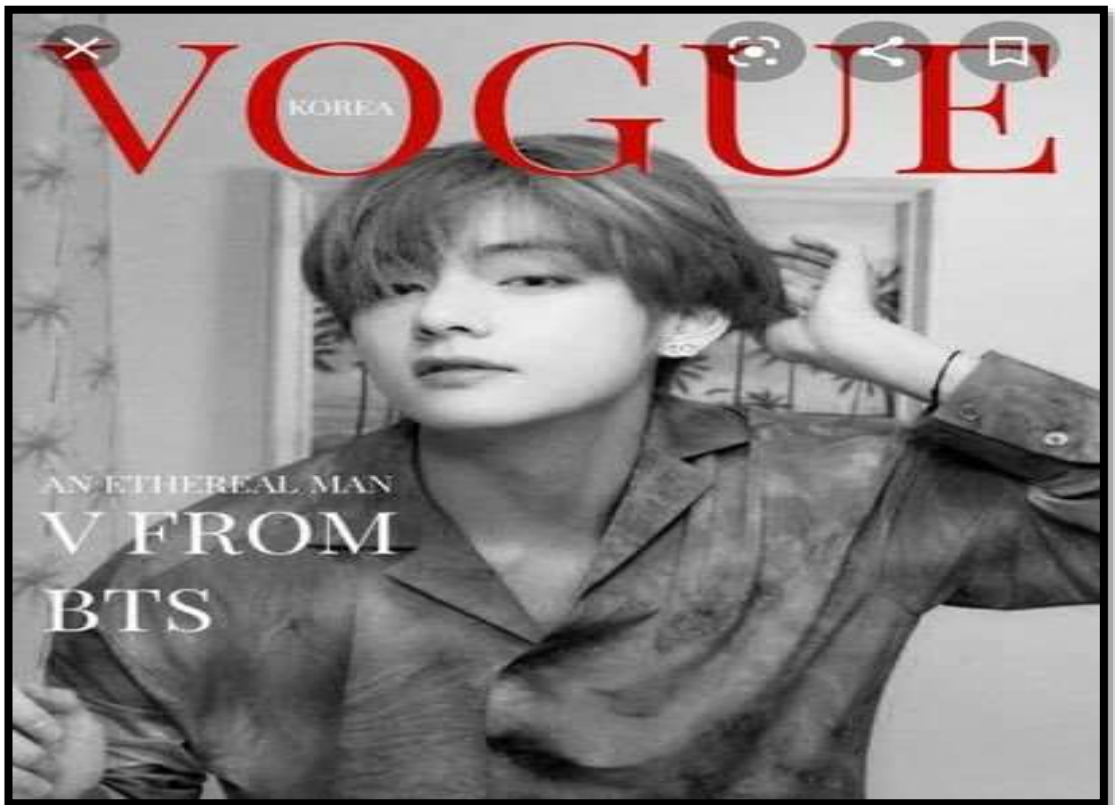


IMAGE 08

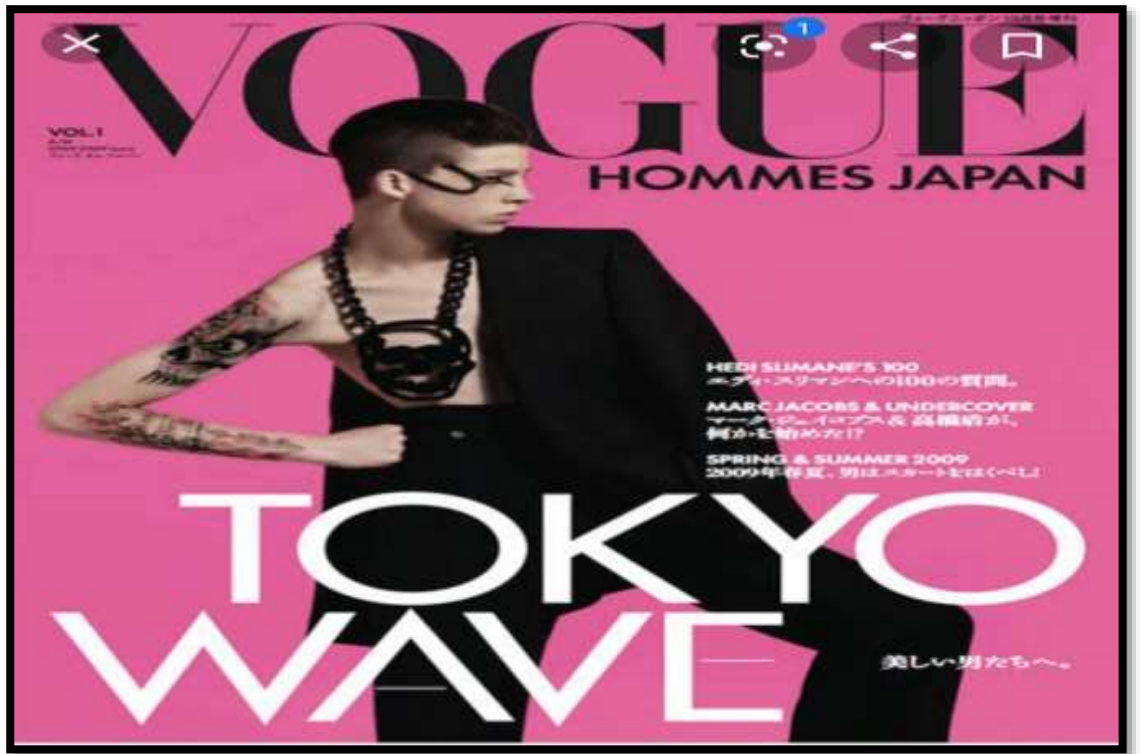


IMAGE 09

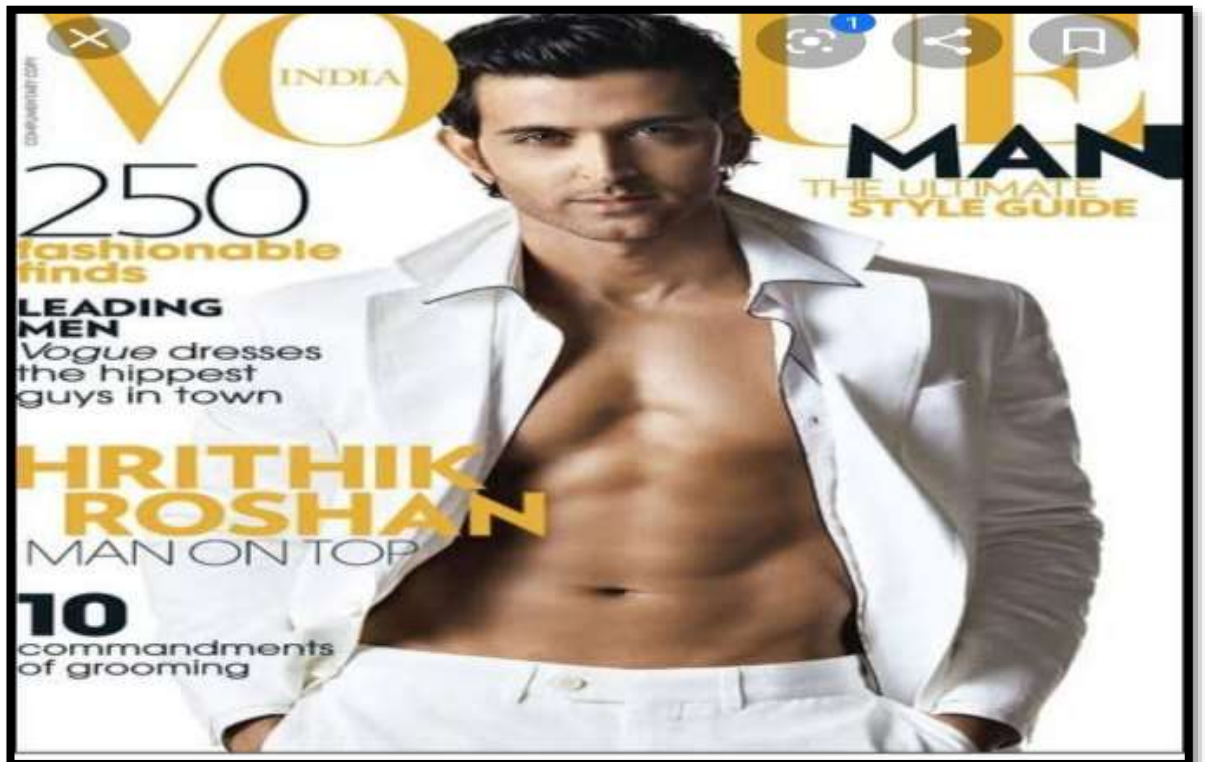


IMAGE 10

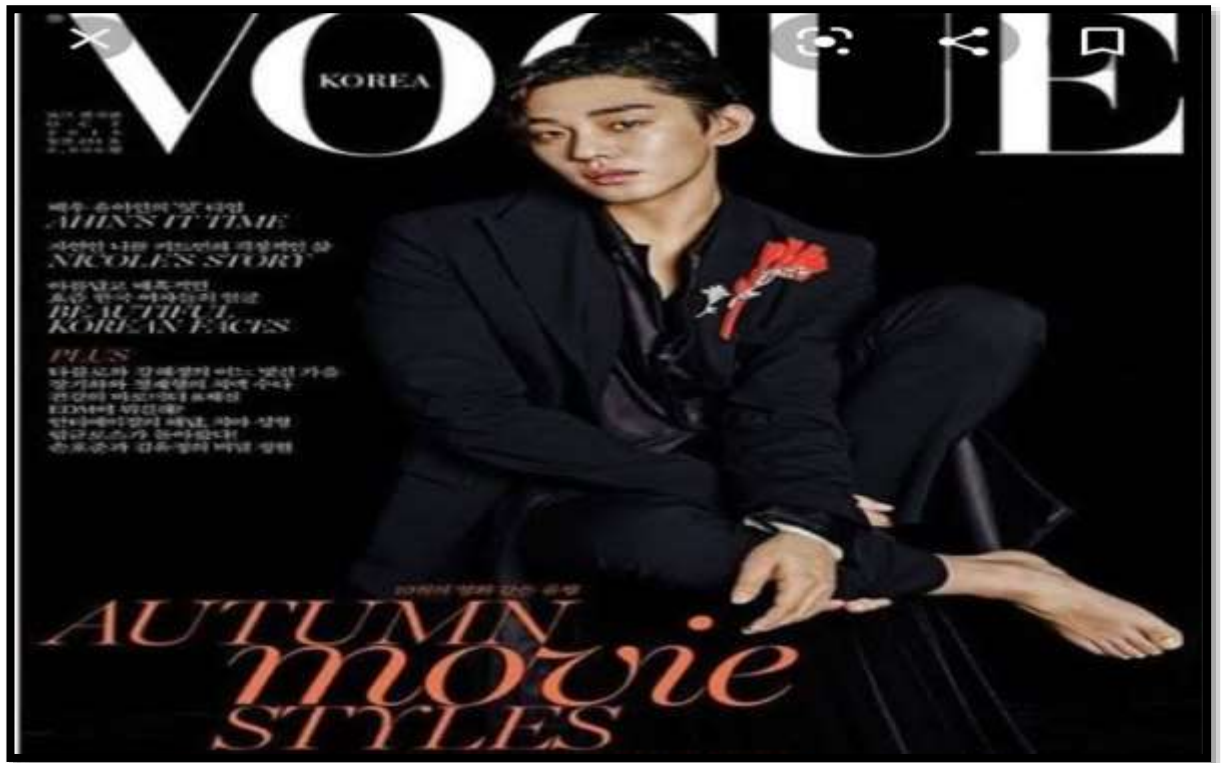


IMAGE 11

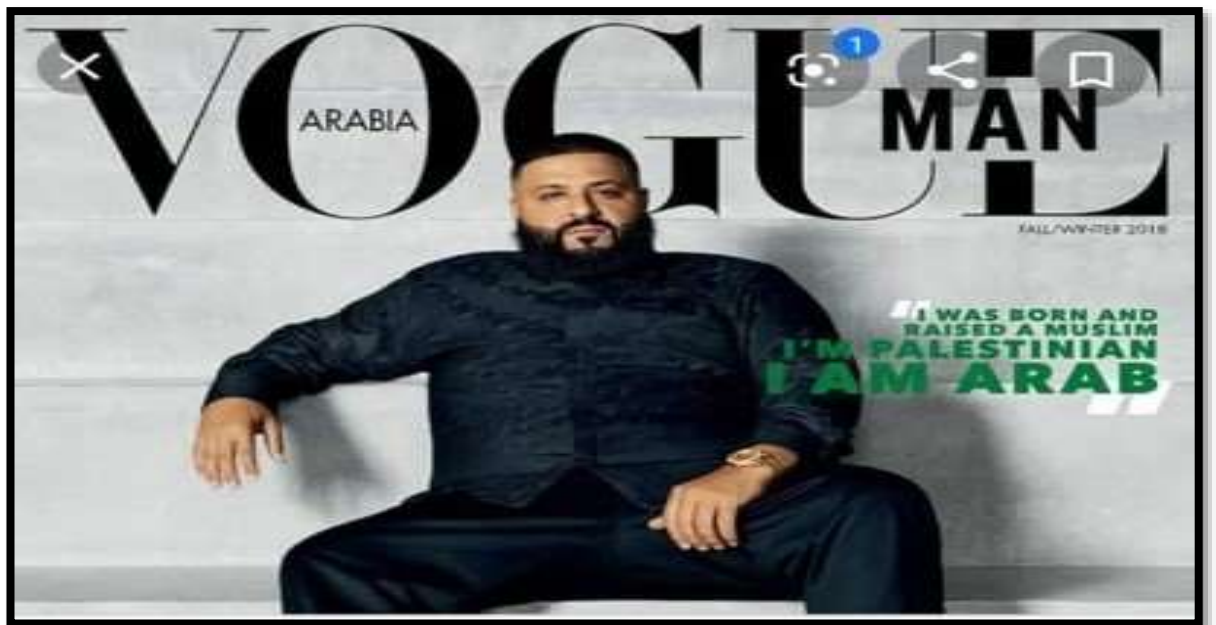


IMAGE 12

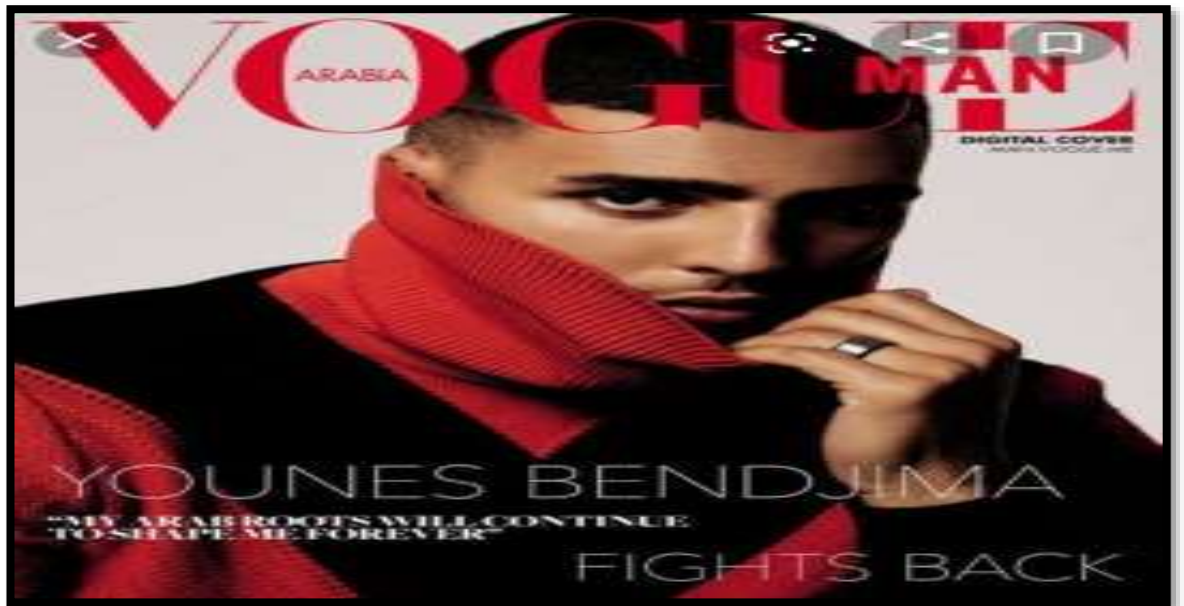


IMAGE 13



IMAGE 14



IMAGE 15